Performance Practice of Brazilian Opera: *Pedro Malazarte* by
Camargo Guarnieri

by

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Faculty of Music
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Abstract

The lack of material designed to help the interpreter understand and prepare Brazilian musical repertoire is the motivation for this study, which aims to help performers to learn and perform Brazilian music. My goal is to fill the hole concerning Brazilian music interpretation, and the Brazilian Portuguese language while singing. Mario de Andrade, a Brazilian musicologist in the first half of the twentieth century, encouraged composers to understand the aspects of Brazilian music that were important for the production of a national art music. Such aspects cited by Andrade are studied here and understood not only in relation to his work, but also to the work of other authors who developed research on each specific aspect. These elements are found in the opera *Pedro Malazarte* by Camargo Guarnieri, cited by some authors as the first Brazilian national opera. I also studied the Brazilian Portuguese language as it is sung, and this dissertation offers a detailed guide to the singer on the particularities of the pronunciation of each letter. It also contains the transcription of the opera from its original language, Portuguese, into the International Phonetic Alphabet (IPA), following the same structure used in important opera diction guides. The research focus is on Guarnieri’s opera *Pedro Malazarte*, but also provides a concise guide for singers, coaches, and conductors who are performing Brazilian music.
After much debate on the subject of what to write about amongst a sea of possibilities, it made sense to research something related to opera, as I was assisting at the University of Toronto Opera Division. I wanted the topic to be something Brazilian, as this is my home country. The question of why Brazilian opera is rarely seen arose, and with that the subject of the dissertation started to gain form. It is interesting how one can learn so much about their own culture once out of it. Writing a dissertation is not an easy task (as I know now), but all the difficult and painful moments during this journey are wiped out at the end, with the great feeling of having accomplished, and produced something like this.

None of this would be possible if I didn’t have the help of some wonderful and amazing people. Many thanks to Dr. Gillian MacKay, who after unexpected circumstances agreed to supervise my research, and always gave me a clear indication of what to do next; to Sandra Horst, who welcomed me into the Opera Division, and with whom for 6 years I had the amazing experience of learning all about opera, opera rehearsals, diction, etc; to Gary Kulesha who was an inspiration years before I knocked on his door asking for guidance; to Dr. Deborah Bradley who helped me by editing and getting a readable version of my gibberish writings; to the University of Toronto, who offered me the opportunity to develop this research; and to all students involved in the making of the opera.

Special thanks goes to my parents, Fátima Luz and Carlos Luz for providing me more than just financial support on this journey, but also for not letting me give up in the many moments where I questioned all this; for having my back through all these years, and making me the person I am today. There are no words to describe how grateful I am for all you have done. To my partner Mélany Rodrigues whose love and patience in the final stage of this dissertation will be cherished for life; and my brother Vinícius Luz and his wife who have always believed in me, and were always there for me. I also want to thank my family and friends who indirectly helped me with this research by suggesting books, articles, or for simply being there for me when all I needed was to talk about something else.
# Table of Contents

Abstract ........................................................................................................................................... ii
Acknowledgments .......................................................................................................................... iii
Table of Contents ............................................................................................................................ iv

Chapter 1 ......................................................................................................................................... 1
Nationalism in Brazil ....................................................................................................................... 1

Chapter 2 ......................................................................................................................................... 20
Aspects of Brazilian National Music After Mario de Andrade ..................................................... 20
  2.1. Rhythm ................................................................................................................................... 21
  2.2. Melody ................................................................................................................................... 25
  2.3. Polyphony ............................................................................................................................... 30
  2.4. Instrumentation .................................................................................................................... 32
  2.5. Form ..................................................................................................................................... 34
    2.5.1 Fandango ......................................................................................................................... 35
    2.5.2. Maracatú .......................................................................................................................... 36
    2.5.3. Côcos ............................................................................................................................... 36
    2.5.4. Moda ............................................................................................................................... 37
    2.5.5. Toada ............................................................................................................................... 37
    2.5.6. Chulas .............................................................................................................................. 38
    2.5.7. Desafio ............................................................................................................................ 38
    2.5.8. Martelo ............................................................................................................................ 38
    2.5.9. Embolada ....................................................................................................................... 38
    2.5.10. Modinha ...................................................................................................................... 39
    2.5.11. Lundú ............................................................................................................................ 40

Chapter 3 ......................................................................................................................................... 41
Introduction to the International Phonetic Alphabet in Relation to the Portuguese Language .... 41
3.1 Hiatus and Diphthong ........................................................................................................ 42
3.2 Connection of words .......................................................................................................... 44
3.3 Explanation of the IPA guide in Portuguese ................................................................. 47
   3.3.1 Specific Vowel Sounds ................................................................................................. 52
   3.3.2 Diphthongs .................................................................................................................. 55
   3.3.3 Consonants ................................................................................................................ 56
   3.3.4 Other Symbols ............................................................................................................ 61

Chapter 4 ................................................................................................................................. 62

Transcription of the Opera into the International Phonetic Alphabet, and Translation of the Libretto ................................................................................................................. 62

Chapter 5 .................................................................................................................................. 111

Aspects of Brazilian Music Identified by Andrade in the Opera ...................................... 111

M.129 – 153 .............................................................................................................................. 113
M.154 – 180 ............................................................................................................................ 114
M.181 – 195 ................................................................................................................................ 116
M.196 – 224 ................................................................................................................................ 117
M.225 – 247 ................................................................................................................................ 118
M.248 – 267 ................................................................................................................................ 119
M.268 – 291 ................................................................................................................................ 120
M.292 – 316 ................................................................................................................................ 120
M.317 – 359 ................................................................................................................................ 121
M.360 – 366 ................................................................................................................................ 122
M.367 – 379 ................................................................................................................................ 122
M.380 – 405 ................................................................................................................................ 123
M.406 – 439 ................................................................................................................................ 125
M.440 – 468 ................................................................................................................................ 127
M.469 – 478 ................................................................................................................................ 128
M.479 – 543 ................................................................................................................................ 128
M.544 – 567 ................................................................................................................................ 130
M.568 – 595 ................................................................................................................................ 131
M.596 – 625 ................................................................................................................................ 132
M.626 – 653 ................................................................................................................................ 134
M.654 – 681
M. 682 – 688
M.689 – 711
M.712 – 727
M.728 – 742
M.743 – 752
M. 753 – 784
M.785 – 806
M.807 – 832
M.833 – 887
M.888 – 911
M.912 – 1000
M.1001 – 1016
M.1017 – 1034
M.1035 – 1053
M.1054 – 1084

Chapter 6 ................................................................. 155

Conclusion ...................................................................... 155

Bibliography .................................................................... 156

Musical Scores ............................................................... 162
Chapter 1
Nationalism in Brazil

Considered by many scholars to be one of the truest nationalistic composers, Mozart Camargo Guarnieri (1907-1993) incorporated many Brazilian national elements into his music. His compositions demonstrated flavours and aspects of the Brazilian culture that arose from but did not simply copy folk idioms. His first opera, *Pedro Malazarte*, is considered by some authors to be the first national opera from Brazil because, unlike the operas prior to that time, it uses musical aspects of Brazilian culture throughout the entire work.\(^1\) To gain a better understanding of these features, this document will look briefly into the development of the nationalistic movement as it expressed itself in Brazil, exploring the political and cultural particularities that made the growth of such ideology possible. This provides an entry point to help the opera interpreter obtain the truest experience of the authenticity and expressivity of ideological questions. This guide will be useful not only to Guarnieri’s opera, but also to nationalistic Brazilian music more generally. The research establishes a basis from which to comprehend the relationship of Camargo Guarnieri and the nationalistic movement, and offers information to assist with the performance of the opera.

Musical nationalism is a complicated matter. Music is not limited to political barriers, and composers may write music to foster interest among the general public, regardless of nationality. Also, in the same way that there were nations before nationalism, music also contains local traces and aspects that are now considered to be national characteristics. Before proceeding further, it would be worthwhile to clarify the definition of ‘nation’.

It is complex to understand and define a nation, and in order to achieve a definition it is important to also look into the definition of the word ‘community’ and how it relates to language. Many people consider nations to be areas defined by social-political barriers. One should remember, however, that the world has experienced almost continual remapping, especially during the nineteenth and twentieth centuries, because of wars and territorial disputes. For that

\(^1\) “Pela primeira vez no mundo,” *A noite*, 14103 (1952), 18.
reason, defining nations by geopolitical boundaries does not provide a clear definition since these boundaries have changed throughout the years. The boundaries defining today’s countries may not always have been the same, and in some cases, the countries did not previously exist.

Johann Gottfried Herder, an important philosopher of the second half of the eighteenth century and a pupil of Kant, wrote the Treatise on the Origin of Language, which offers a good description of the concept of community. According to Herder, the determinant characteristic of humanity is the ability to communicate through language. Language can only be taught and used socially, as part of a community. Without language a thought cannot exist; therefore, thought is also social and part of a community. For the author, the worldwide culture is enriched by the specific contribution of each community, since each language brings unique values and ideas. Because there are no scales of value by which languages may be measured, no language or linguistic community may be considered as superior or inferior to another. When extending these concepts of language to cover other aspects such as cultural expression and behaviour, these facets become an essential part of a culture’s personality, creating the concept of authenticity and fidelity to a community.

Music and language are related in various ways. Some scholars believe that music itself possesses characteristics of language. These beliefs are reflected in the theories applied to the understanding of music, such as semiotic analyses, and other linguistic theories. On the other hand, Aaron Copland believed that music has a very strong communicative power, and that it can even express meaning that is beyond the power of words, in any language, to describe. However, the experience of music is so subjective that in order to express our understanding of music, or our perception of it, we attempt to translate these feelings into words. It is fair to conclude then that the verbalization of the perception of music is particular to each community, in the same way Herder explained language as particular to each community. It is expressed and understood through the same language and thoughts of that community.

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The word community, however, has a very broad meaning. It is defined in the dictionary as people living in the same locality, often sharing cultural and historical heritage, and groups of people who share the same interests and beliefs.\textsuperscript{4} Community may be understood as nation in this sense of the word. Nation derives indirectly from the Latin word \textit{natio}, meaning birth, people, race. It was only during the eighteenth century that the definition of nation began to take on the meaning we know today. The Age of Enlightenment brought a new definition to the term \textit{nation}.\textsuperscript{5} In the first edition of the \textit{Dictionnaire de l'Académie}, nation is defined as "All the inhabitants of the same state, of the same country, who live under the same laws and use the same language."\textsuperscript{6} David Hume, a philosopher and historian often cited as an important figure by many well-known people such as Kant and Einstein, disagreed with the earlier belief that nation varied according to climate and other factors, stating that this theory could not explain why people living under almost the same conditions differ in temperament. He concluded that a nation is formed by moral causes,\textsuperscript{7} meaning differences of government, diplomacy, economy, etc.—what is now called culture or social environment.\textsuperscript{8}

Traditions such as dance, music, and poetry are called folklore when they belong to a community.\textsuperscript{9} Folklore is believed to be in constant change, created and modified to fit new situations.\textsuperscript{10} An avid collector of folk tunes himself, Herder coined the term \textit{Volkslied}, which translates to folk song, in order to define what until then was considered rustic, simple or belonging to peasants. At the end of the nineteenth century, folklore began to attract the attention of musicians, poets, painters, and all the artists who were interested in the idiosyncratic peculiarities of a particular culture, instead of the generalization and universalization of art that had occurred in past ages. This great explosion of studies, and the publications of folklore and its

\textsuperscript{8} Hudson.
\textsuperscript{10} ibid.
artistic imitations, greatly increased the national consciousness of people in Western Europe. During the period of Romanticism, the concept of uniqueness of the individual developed. The individual person as a location of authenticity contrasted with the universality of the Enlightenment. This contrast provided a great stimulant to nationalism. Artistic imitators and the proliferation of published folklore enhanced people’s national consciousness. “As soon as folklore was seen by the intellectuals as embodying the essential authentic wisdom of a vertically defined linguistic community or nation, its cultural stock soared.”¹¹ The term “vertically defined linguistic community” expresses the idea that each community has a uniqueness of its own, being fundamentally different from others; this is directly opposed to the idea of horizontally defined community, which brings the idea of communities being equal to each other.

In order to understand nationalism in Brazil it is important to review the process of historical and cultural development in the country. From 1500 when Portugal claimed the land as part of the Portuguese empire until 1808, Brazil lived under the colonial pact, which meant that its economic activities were limited. The colony could only do business with Lisbon, and they could not produce anything produced in Portugal. There were great changes in the beginning of the nineteenth century, starting with the arrival of the Portuguese court in 1808, which moved to Brazil in order to avoid the humiliation of defeat at the hands of Napoleon. Since then, Brazil has undergone several periods of modification that contributed to the artistic and musical evolution of the country, resulting in the development of nationalist ideals, the apex of which occurred during the third decade of the twentieth century. After that music developed with several other influences from abroad, such as twelve-tone composition and serialism. While some composers adhered to a nationalistic stance, it was not as strong as during the 1930s.¹²

Brazilian music developed in part with explicit concerns regarding its national and social affirmation. Europe is the birthplace of western art music and where many of its composers developed their craft. The many years of musical development in European countries gradually led to each nation's national style of music, with unique national characteristics. These characteristics may be seen, for example, in Italian opera or German lied. In Europe, styles that may be heard as belonging to one nation developed in a natural way over the years. Brazil,

however, had a short but substantial period of development. This short developmental period generated much concern regarding its national music identity. This development started to occur in 1808 with the arrival of the royal family from Portugal.\textsuperscript{13}

Central to the understanding and promotion of nationalism in the arts in Brazil was the writer and ethnomusicologist, Mario de Andrade. In the first decades of the twentieth century, together with other intellectuals of the time, he was the central figure of the vanguard in São Paulo and was responsible for the modernization of the arts, setting paths for nationalization. Andrade divided the development of Brazilian music into three phases: God, Love, and Nationality.\textsuperscript{14} The phase “God” represents the entire colonial period, beginning with the arrival of the first expeditions in 1500 through the rise of the Brazilian empire in 1808; during this time period the Jesuits were the biggest contributors to the education of the Amerindians and enslaved peoples. The music of the Jesuits was socially important, since they were responsible for catechizing the Amerindians in Brazil. Belief in a divine power mixed with natives’ common belief in demons and other supernatural forces to become a form of social religion. This social religion, more than the Catholic religion of the Jesuits, was believed to provide an element of defense and to protect the collective. The people who believed in these phenomena gathered together in order to protect themselves from demons and supernatural forces, which they continued to fear despite the Jesuits teachings. Music and more specifically the voice, sound created within the body and projected outside from within, became an indispensable element for contact with the Divine. Because of this idea, chants worked as an element of religion, bringing the community together and protecting and defending the various individuals who gathered.\textsuperscript{15}

The religious music of this collective was a great social activity, servicing the community as a whole. The chants were believed to be universal since they employed the Catholic chants of the Portuguese as well as the traditional Gregorian chants, and were understood as music from abroad. At the same time, however, this music was national since it incorporated chants, words, and dances of the Amerindians. It is important to bear in mind that while they were educating the Amerindians, the Jesuits were simultaneously undermining the cultural of the natives. All access

\textsuperscript{13} Ibid.
\textsuperscript{14} Mario de Andrade, \textit{Aspectos da música Brasileira} (São Paulo: Livraria Martins editora, 1965).
\textsuperscript{15} ibid.
to lay information was controlled by the church. The idea of community and collective
expression through the arts was not present in this phase, as society never broke free of the
religious influence that lasted for the duration of the colonial era.

The contribution of indigenous music, however significant, was small when compared to the
African contribution. The mass influx of slaves from Africa, from the middle of the sixteenth
century, until the middle of the nineteenth century, had an important influence on the music of
the colonial period, as well as to the growth of nationalism. The blending of African culture with
European culture occurred very slowly, climaxing with the abolition of slavery at the end of the
nineteenth century.\textsuperscript{16} This fusion evolved slowly because the dominant class despised everything
that proceeded from the slaves, whom they viewed as despicable subordinates. The slaves and
their descendants, however, played an important role in the development of music in Brazil,
since in that period the role of the musician was reserved for servants and employees. Even so,
art still followed European models, because the priests and people of influence who hired the
workers imported music and instruments from Portugal and Europe.\textsuperscript{17}

In the first half of the seventeenth century, music societies began to spring up, and in several
regions, band and orchestras were formed.\textsuperscript{18} It was during this period that religious music began
to lose the importance it had held since the arrival of the Jesuits. With the establishment of big
urban centres such as Bahia and Pernambuco, the idea of the authority started to rise, thus
creating several social layers. Thus music transformed little by little, losing its practical
significance, and gradually becoming only an ornamental element in religious festivities.\textsuperscript{19} This
music stopped being a popular manifestation and became associated with education and the
nobility, no longer representing everyday life, but instead becoming an art form. In this split from
the popular expression that continued on in the lower class, art music kept its assumed
universalist qualities by virtue of its association with Catholicism, but no longer had any of its
previous cultural qualities.

\begin{flushleft}\footnotesize
\textsuperscript{16} Vasco Mariz, História da música no Brasil (Rio de Janeiro, RJ: Civilização Brasileira, 1994).
\textsuperscript{17} ibid.
\textsuperscript{18} ibid.
\textsuperscript{19} Andrade, Aspectos da música Brasileira.
\end{flushleft}
Music is directly susceptible to the conditions of the collective. It is a collectivist art and demands cooperation by all, for both interpreters and for listeners, in order to be understood. The collective gives guidance to what the musical individual should be exploring and developing. In the same way that the collective wields a direct determination in the musical individual, the same musical individual supplies important information to improve the collective, feeding them with new aspects of musical development. In this way, the work of José Maurício Nunes Garcia (1767-1830) represented the high water mark of art music in the colonial period. Music considered “perfect” in Brazil could never be compared favourably with the technical perfection of the music of Europe. With simple polyphony and groups almost always vertically “choralized,” the music of Nunes Garcia illustrated mediocre ability but also represented the moment of that collective, and thus in this way, was considered to be the best of his generation.20 Although the music of Nunes Garcia was simple and contained no flavours of Brazilian music, it followed Andrade’s ideas and represented the national music of the moment, since it was directly linked with the conditions of the community of the time and was not individualistic.

The beginning of the Brazilian Empire in 1822, identified by Mario de Andrade as the phase of “Love,” brought a decisive change in Brazilian musical manifestations. The bourgeoisie, surrounded by all the imported nobility, needed a fresh musical manifestation, something that would be considered their own to defend against the influx of Portuguese things. This was particularly important for the predominance of profane music and love songs. This new phase of musical development in Brazil had two important manifestations that conveyed a sexual sensuality: the modinha de salão, which dealt with love complaints, and the melodrama, an escape valve of passions.21

The “modinha” demonstrated some expressions of the Brazilian national idea, despite the fact that it lacked ethnic character and that it had several influences. It is in the melodrama that we can find manifestation of the erudite music of the Empire. With the royalty in the country supported by great amounts of money, it is no wonder that Brazil boasted the most luxurious centre of opera in the Americas. However, as there was no voice school to develop its own singers and skilled voices, it was necessary to import talent from abroad. Because of this, many

20 ibid.
21 ibid.
people began immigrating to Brazil from Europe, including singers and orchestral musicians. With this influx of artists, their individual imported cultures gained importance as well, and ballets, polkas, mazurkas, and waltzes became common in imperial reunions and later in private homes. The opera or the musical theater was comprised predominantly of imported elements that had no previous basis in Brazilian popular musical theater. Some of these elements of Brazilian popular musical theater of the moment included the dramatized dances reisados and pastoris, which were popular Catholic celebrations that occurred in several states of Brazil, and celebrated the birth of Jesus and the arrival of the wise men; congas, the worship of saints, in particular Benedict the Moor and Our Lady of The Most Holy Rosary; and cheganças, typical public ceremonies in Northeast Brazil that represented the combat between Christians and the Mouros.22

Francisco Manuel da Silva (1795-1865) was a very active composer in Rio de Janeiro, the city where the Emperors D. Pedro I, and later D. Pedro II had permanent residences. His most famous composition is a march composed in 1822 to celebrate the independence of the country. The music became so popular that, after a contest to choose the new national anthem shortly after the proclamation of the Republic in Brazil, the composition that originally won was put aside by the public, and Manuel da Silva's march officially became the Brazilian national anthem. Andrade saw him as an important figure for the establishment of a school of music in Brazil: “The same way Guido D’Arezzo sets the theory, helping the musical practice, Francisco Manuel da Silva sets the theory, sets the school, and helps the nationalization of the opera.”23

Francisco Manuel da Silva’s contributions include the founding of the Sociedade Beneficiência Musical [sic], and the development of the Sociedade Filarmônica no Rio.24 However, his most significant project was the foundation of the Conservatório de Música (Music Conservatory) in Rio de Janeiro in 1841.25 (Béhague cited 1874 as the foundation date,26 but the conservatory was

22 ibid.
23 ibid.
26 Béhague, *Music in Latin America*.
founded in 1841 with the Imperial Decree n. 238, on the 27th of November, 1841. The Conservatory first opened its doors in a solemn session on the 13th of August, 1848.

The mandate of the Conservatório de Música was to educate new instrumentalists and singers so they could work in the orchestras and choirs, since musical education was almost nonexistent in the city before that time. At first the Conservatório only offered lessons in sight singing, music appreciation, theory, voice, string instruments, woodwinds, brass, harmony, and composition. In 1855, the government began to oversee the administration of the school, and the Conservatório de Música do Rio de Janeiro joined together with the Academia Imperial de Belas Artes, an institution founded for the higher learning of arts in the beginning of the nineteenth century by the Prince-Regent Dom João VI. This merger increased class offerings and established an annual scholarship in Europe for the best students, which proved beneficial to many composers who joined the school. The creation of the Conservatory was extremely significant, since it represented the first major attempt to create a class of professional art musicians in Brazil.

Carlos Gomes was a product of this important institution. Born in the countryside of São Paulo, he moved to Rio de Janeiro to study at the Conservatory. After the booming success of his first two operas, A Noite no Castelo and Joana de Flandres, both performed by the Academia Imperial de Ópera (Imperial Academy of Opera, also founded by Francisco Manuel da Silva), Gomes decided to dedicate his composition to the melodrama. Influenced by the internationalism of the Emperor, his opera took advantage of the presence of Italianate music and singing. This first aesthetic phase of Brazilian music exhibited an internationalism wherein Brazil imported, accepted, and appreciated different European music. Carlos Gomes was the most influential composer during the phase Love.\(^\text{30}\)
Meanwhile in Europe, a new aesthetic was rising, signalling a change in music style. This new aesthetic line was an alternative to the Italian opera and its exaggerated romantic style of music, as well as to the French, and especially German traditionalists, and was called *nationalism*. Its principal idea was to look into one’s own popular and folk culture elements to add a nationalistic colour to different musical genres. Hungarians, Russians, Spaniards, Czechs, and Poles began to use melodies and rhythms belonging to their own popular cultures in order to add a patriotic flavour to their compositions. However, musicians in Brazil were still very much attached to the Italian opera school tradition, and showed some resistance to the idea of a new local school since nationalism was directly linked with popular culture. The richest culture of the country came from the Africans who had been enslaved; the musical elite repudiated this culture and maintained a certain resistance even after the abolition of slavery in 1888. Much later in the 1920s some *sambas*, a musical expression derived from the blacks, were named *tangos*, a form developed in South America based on European and African styles. The musical form of tango was accepted by the middle and upper classes, and by masking the samba with the word *tango*, made it acceptable to be adopted and edited.

The composers Francisco Manuel da Silva and Carlos Gomes made many efforts to develop a Brazilian music near the end of the nineteenth century. Even with their work, music in Brazil remained predominantly based upon inspiration from outside of Brazil. The *Instituto Nacional de Música* of Francisco Manuel da Silva, which helped greatly in the development and production of Brazilian composers, was not yet free from the composition school that came from internationalist Europe. During this time, two names were important to the development of Brazilian nationalistic music. Alexandre Levy and Alberto Nepomuceno sought in the European internationalism of the time a process for fast and conscious nationalization through popular music, “the erudite music of a nationality.”

Alexandre Levy (1864–1892), born in São Paulo but of French ancestry, went to Europe to study piano and composition. Many authors view his

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33 Ibid.
composition, *Suite Brasileira*, as the first composition to incorporate nationalistic traces.\(^{34}\) In one of the movements, Levy uses thematic material from a popular folk song. Alberto Nepomuceno (1864–1920) was born in northeast Brazil and resided in Europe for seven years prior to returning to Brazil to teach at the *Instituto Nacional de Música*. He was an important figure in the development of nationalism, especially defending Brazilian song compositions and the use of the vernacular.

Nationalism in the world had as a principal goal the creation and celebration of an exclusive and particular language for each community. To be an authentically national composition, musical inspirations must come from the people who inhabit the land or the folk sources of the country. The ideals presented by the thinkers responsible for spreading nationalism also said that classical music composition, based on transformation of the original sources, would achieve its goal when moving from national music to universal music. That is, by creating music that represents one’s culture, serving the needs of one’s community, this music would achieve its importance and comprehension also from outside of its own community, becoming in that way universal.

The emergence of widespread nationalism in Brazil began in the last decades of the nineteenth century and early twentieth century. The *Federalist Riograndense Revolution*, a civil war that occurred between 1893 and 1895, along with the idea of an independent economy through the development of coffee plantations, helped to naturally develop the national personality. It is possible to observe this as the beginning of the construction, albeit incomplete, of nationalism in Brazilian music. The composer Alberto Nepomuceno was an important name in the creation of Brazilian music. Not only did his compositions help to establish the identity of the style, but he was also responsible for organizing concerts that promoted new Brazilian composers and their music. Coincidentally, Nepomuceno came from the northeast, the place where the cultural popular traditions of the country and its folk were most abundant.\(^{35}\) After deciding to move to Paris in order to specialize in organ, Nepomuceno closely observed the tendencies of nationalism in European music, including the search by the French to return to the origins of their own music, looking at the tradition, actions, and finesse of their music. It is then that Nepomuceno composed the *Série Brasileira*, a suite in four parts for orchestra: “Alvorada na Serra,”

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\(^{34}\) Béhague, *Music in Latin America*

“Intermezzo,” “A sesta na rede,” and “Batuque.” Written in Berlin in 1891, Série Brasileira was the first attempt to represent typical aspects of Brazilian life, going further than just using or adapting popular themes and folk melodies into classical compositions:

> It is conceived within a lyricism of our own, picturesque and colourful, making good use of popular motifs such as the famous Sapo Jururu, using it with charm and vibration, yet contained within an expression still European, Andrade Muricy found in the Intermezzo a freshness, with a Schubertian transparency. The Sesta na Rede is a delicious song full of poetry, and the final Batuque takes splendid advantage of the rhythm of the Afro-Brazilian dance as it evolves into a crescendo full of sound and ferocity.\(^{36}\)

The theme Sapo Jururu or cururu described above is found in the first movement, “Alvorada da Serra,” and may still be found today in children's folk song books. In the second movement, “Intermezzo,” Nepomuceno used the maxixe, a musical genre or dance popular in Brazil at the time, and developed and extended the rhythm and the melodic material found in the third movement of his String Quartet No. 3. “Sesta na Rede” portrayed cearenses (northeastern Brazil) customs, and the last movement, “Batuque,” is an extended version of his composition for piano, “Dança de Negros” (1887). The movement gives great importance to syncopation, and the strong syncopations of the beginning become accompaniment material throughout. This was the beginning of the popular music rhythm and prefiguring what would be used later in several compositions of the twentieth century.\(^{37}\)

From its beginnings as a colony of Portugal, Brazil experienced a big change with the arrival of the Portuguese court and the royal family in 1808, after which the colony experienced new perspectives on politics and culture. These perspectives can be seen by the many changes that took place, such as the authorization of activities in colonial territory, making possible the development of industries and commerce with other countries and putting to an end the colonial pact. The presence of the Court also contributed to the creation of graduate schools, the authorization of newspapers, journals, and book publications, and also the transfer of the Royal

\(^{36}\) ibid.

\(^{37}\) Béhague, *Music in Latin America*. 
Library to Brazil. In 1820, the Portuguese people demanded that the royal family return to Portugal. Their return to the capital city both returned dignity to Lisbon and restored the colonial pact. Brazil entered its second change with the claim of independence from Portugal in 1822. The beginning of the Brazilian Republic in 1889 represents the third political renaissance for Brazil, and music continued to develop gradually with increasing interest in all things Brazilian, and corresponding disinterest in anything foreign. International artists still visited Brazil, but now the general public seemed less interested in them. Since the beginning of the Republic in 1889 the idea of something new started to gain force, but it was World War I that affirmed a new musical state of consciousness. With a generalized crisis in the principal countries of Europe, the moment provided a great opportunity to spread the urgency of a new culture: modernism. With that, the national idea began to be a collective idea, embraced by all people and moving beyond the individual idea first expressed by Levy and Nepomuceno. Concerned with the creation of a national music, Levy and Nepomuceno used the same model as used in other countries for the nationalization of music: the use of folk music.

Between the period of 1920 and 1940, at the apex of the nationalistic movement, compositions with nationalistic content achieved international importance. A few factors contributed to this. First, because of the development of the folk and popular culture, it was possible to obtain a greater variety of national expression. Second, not only did the composers of this time have an empathy for the folk and popular culture, they also had direct intimacy with it; that is, they were born in the midst of all the cultural expressions that were being developed. Heitor Villa-Lobos, for example, had a close relationship with the style of *choro*, having seen his father play it with his friends. He would later incorporate the style into his own music, creating a whole cycle entitled *Choros*. Third, with the support of governmental agencies and the institution and establishment of organizations such as concert associations, orchestras, and ballet groups, it was possible to promulgate the national composer, sometimes internationally. Another important factor is the political moment in which they found themselves, benefiting from the doctrine of nationalistic politics, specifically during the dictatorship of Getúlio Vargas, called *Estado Novo*.

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38 Mariz, *A música no Rio de Janeiro no tempo de D. João VI*.
39 Andrade, *Aspectos da música Brasileira*
40 ibid.
(New Estate), between the years of 1937 and 1945. This doctrine flourished after national ideals became present in society after the beginning of the century, as will be explained later in this Chapter. These ideals were systematized to create a national union within the country. From the beginning of the century up until the beginning of the *Estado Novo*, politics in Brazil operated in an artificial Republic, wherein a pact between the states and federal governments agreed on the general control of the Governor over their states. The *Estado Novo* came to break this pact, embodying the nationalistic ideals for which people yearned.

After the beginning of the Republic, there was a great interest in Brazil related to sustaining and developing the idea of the modern. Modernity would help to clear the remainder of the monarchy. The creation of a new national symbology, seen as a process of modernism, took shape during the *Estado Novo*. The new politics of the country received acceptance and support from the intellectuals of the moment, since they found in the *Estado Novo* the only entity capable of stimulating, maintaining, and spreading the production of national art across the various social strata. The *Estado Novo* had strong nationalistic tendencies and such tendencies were directly related to the ideals of the Brazilian intellectuals, who were already discussing and elaborating projects and proposals to create a Brazilian nation and national identity. All of the great composers of this time embraced nationalism, feeding themselves on the most authentic expressions of folk music yet not neglecting the urban scene.

One of the most influential people to the nationalism of Brazilian music was Mario de Andrade. He was born in São Paulo at the end of the nineteenth century and was one of the founders of the modernist movement in Brazil. A cultural polymath, he worked as a poet, romanticist, musicologist, historian, critic of art, and photographer. His work influenced modern Brazilian literature, and he became a pioneer in the field of ethnomusicology. Mario de Andrade studied piano (which he stopped due to an injury to his hands), voice, and music theory. After the publication of his first book he moved to the countryside, which he believed to be the untouched

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source of Brazilian identity.\textsuperscript{44} Andrade cultivated discussions with those who shared similar interests in European modernism. With some of these people, in 1922 he organized the *Semana de Arte Moderna* (Week of Modern Art) in Brazil, with the idea that art in Brazil had to change.\textsuperscript{45} In his book, Arnaldo Contier explained that these ideas of change consisted of rejecting the musical themes and techniques from some Brazilian composers who clearly wrote European music. However, this aesthetic concern from the organizers of the *Semana* did not represent a complete change from the traditional, Romantic tonal system. During the *Semana de Arte Moderna*, one may notice that one of Andrade's principal ideas is that art is not a disinterested activity.\textsuperscript{46} Therefore, art is directly linked to humanity’s aspiration for happiness. As such, art is representative of many of the struggles of daily life. Andrade also believed that national concerns were related to the self-realization of the human being.\textsuperscript{47} Therefore, finding the aims and ideals by which men identified themselves contributed to their realization. This is particularly important for understanding Andrade's thoughts on the arts, and the reason he defended and championed nationalistic expression in the arts.

In 1917, when the nationalistic idea was still taking its first steps, it was possible to hear Mario de Andrade saying: “The homeland is and should exist to us not as a development of a philosophy in the mind, but as a development of a love inside the heart!”\textsuperscript{48} In other words, an awareness of the feelings and desires of human beings should be a crucial concern within the nationalistic idea. For Andrade, the true expression of the human being represents a more faithful characteristic of one's homeland than the characteristics created and developed by philosophical debates.

These particularities, however, did not represent Brazil for foreigners. Brazilians often viewed such particularities as being exotic. For Andrade, creating a Brazilian art meant to become artistically civilized. He further explained that to be civilized is to be able to share and enrich the

\textsuperscript{44} Soulo Gouveia, “Private Patronage in Early Brazilian Modernism: Xenophobia and Internal Colonization Coded in Mario de Andrade's 'Noturno de Belo Horizonte,'” *Luso-Brazilian Review*, 46 (2009), 101-02.

\textsuperscript{45} Arnaldo Daraya Contier, *Música e ideologia no Brasil*.

\textsuperscript{46} Mario de Andrade, *Ensaio sobre a música Brasileira* (São Paulo: Livrari Martins Editora, 1928).


civilization as a whole with the singularities, individual and personal facets which are developed after the formation and the racial mixture of the community, and any other characteristics that partake in the creation of a group’s particularity. As he wrote, “We will only be civilized in relationship to others’ civilizations the day we create the ideal, the Brazilian orientation. And then we will be universal, for being national.”

This “lack of civilization” occurred as a result of the Brazilian elite culture having been principally oriented to what were considered necessities and ideals from Europe. Imitating the way of thinking and expression of “civilized” countries resulted in a culture that did not correspond to its own identity. Such uncertainty was not exclusive to Brazil, but was characteristic of colonized countries that did not have a spontaneous formation, but rather emerged with a borrowed culture. He thought also that with such chaotic conditions, great possibilities might emerge, since it was rare for something new to appear in a structure that was defined and stabilized.

Andrade's research was heavily concerned with Brazilian national music and its characteristics, which resulted in his written work *ensaio sobre a música brasileira* (Essay on Brazilian music). In this work he reflected on the problems of Brazilian music, and defined its characteristics, what could be considered characteristics of Brazilian music. “The artists of an undecided race will likewise become undecided.” This statement describes the lack of direction of the national composers. This lack of direction existed because Brazilian music had become divorced from race, accepting what was imported from Europe, specifically from Italy, and neglecting its own popular expressions of culture. Andrade also pointed to the modernists as responsible for the misinterpretation of national qualities, for not considering as “Brazilian” the compositions and authors of the past. Knowing of the curiosity of the foreigner towards Brazilian popular music, the modernists confused the seriousness of a national work with the pleasure that it caused, seen by Andrade as an individualist matter. “What they really like in the Brazilianism . . . is not the

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natural and necessary expression of a nationality, instead it is the exoticism."

He also believed that the problem was aggravated by the desire for Europe’s approval, which in fact did not place any importance on Brazilian music. He explained that Europeans looked toward peculiar elements in Brazilian music so that they could free themselves from their complete and highly organized civilization. Andrade discussed how Villa-Lobos, without diminishing him, represented a case wherein the music became more individual than national, using the exotic to attain success. Villa-Lobos’ compositions better served the interests of the public who supported him than it expressed the national flavours of the country. In an attempt to survive in Paris during the 1920s, where he was just one more musician who had come from abroad, Villa-Lobos started to introduce his works as a national composer, exploring the exoticism of “Brazilianess” in order to stand out. In this way, “it was not the national style that gave rise to the musician’s individual style, but rather an individual style that shaped a national style.”

In the search for national art— that is, the cultural expression of a community— one should be careful when deciding which elements of such culture may define its national characteristics. For example, accepting that Amerindians are the only legitimate Brazilians, and therefore the only acceptable source of national elements, creates a misinterpretation of the idea of national art, as that concept is very limited. The national art is already present in an unconscious way in the mind of society, and it is the job of composers to give such existent unconscious elements a transformation, thus converting popular music into artistic music. For that reason, understanding being purely Brazilian as only those characteristics associated directly with Amerindians would be the same as denying other forms of artistic expression in other countries. France would not be able to use opera since it is Italian; Italians would not be able to use the organ since it's Egyptian, and so forth. In the same way as Andrade insisted, “all music created in Brazil should be considered Brazilian music, regardless of its ethnic characteristics.”

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52 ibid.


56 Mario de Andrade, Ensaio sobre a música Brasileira
This same line of thought may also be applied to composers. In that way, Italy accepts Giovanni Gabrieli as Italian; Germany accepts Mozart as German; and even France takes as theirs names such as C. Franck and Gluck, who are not actually French. In Brazil, José Maurício Nunes Garcia and Carlos Gomes, to cite two, should also be considered nationalistic, even if lacking the aspects of Brazilian music that will be discussed later. They should not be understood as composers who incorporated national elements into their compositions; instead they should be understood as the first ones to initiate concern with the national question. Andrade clarified this idea saying: “the Brazilian music criterion for today must exist for today.”\textsuperscript{57} In the beginning of the twentieth century, manifestations of Brazilian nationalization emerged in its artistic expressions, and for that reason, music of this time should show musical characteristics of the Brazilian people and Brazilian nation, by Brazilian composers and by those whom Brazil has accepted as Brazilian.

The musical characteristics that show national elements can be best found then in popular song. It is in popular music of Andrade’s time that we find the strongest expression of a Brazilian identity, the most complete and most national, and through observing and utilizing these songs its artistic music developed. Brazilian music is a mixture of several cultures, generating a syncretic culture that is new and unique. Within this mixture, the Amerindian represents a very small percentage, the African makes a larger contribution, while the Portuguese make an extensive contribution, without forgetting the influences of the Spanish (Hispanic America) with their tangos and habaneras, and the influences of Europe, with waltzes, polkas, and also in the “modinha.” Besides these influences already in existence, new influences emerged, such as American jazz, which also influenced the \textit{maxixe}.

Andrade believed that composers can be neither exclusivist, nor unilateral. If one, by any chance, only accepts as Brazilian the excessive characteristics, it “will fall into an exoticism that will be exotic even for us,”\textsuperscript{58} and will be used as a unique form of expression, becoming contrary to the nationalistic idea. Instead, the composer should adopt the characteristics that appear frequently in popular songs as a more useful element, since “it is because of them that we will be able to determine more quickly and with greater certainty how to normalize the ethnic characters

\textsuperscript{57} ibid.

\textsuperscript{58} Mario de Andrade, \textit{Ensaio sobre a música Brasileira}
permanently represented in the Brazilian musicality." If the composer ends up being exclusivist, he will turn his expression into a false statement, and if unilateral, he will produce Amerindian, African, or European music, becoming antinational. All of the elements should be utilized in the formation of the Brazilian ethnic musicality, including the Amerindians (since the Brazilians have a strong tie with the Guaranis), the Africans, but only those found in Brazil, and their adaptations for consideration as national, including those documents with Portuguese influence. To accomplish this, the composer should turn to the study of folk documents that “show the sources of its birth.”

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59 ibid.  
60 ibid.
Chapter 2
Aspects of Brazilian National Music After Mario de Andrade

Mario de Andrade was a great influence on Brazilian musical nationalism. At the end of the 1920s, Andrade dedicated himself to investigating the distinctive national aspects of the arts in his country, and as a result of his intense study, he wrote several books on the subject of music in Brazil. Two of these books provide a major starting point for analysis of the opera *Pedro Malazarte: Aspectos da Música Brasileira (Aspects of Brazilian Music)* and *Ensaio da Música Brasileira (Essay on Brazilian Music)* show his ideas on the direction that composers should follow in order to create a genuine Brazilian national music. “The artists from an undecided race will become undecided just like it.”61 With this phrase, Andrade defined the lack of direction among the national composers, and explained that Brazilian music has been living divorced from the Brazilian race. The characteristics of Brazilian music only started to flourish during the Imperial period; before that time, the music was of Portuguese or African influence. The blending of all the influences from which Brazilian music originated had not yet developed.

Another problem pointed out by Andrade with respect to the lack of direction among the national composers came from the modernists. In Brazil, the term *modernism* was used to define a cultural movement in which its advocates strove to assimilate new cultural and artistic tendencies from Europe, using elements from Brazilian culture. The group did not consider works and authors from the past as being Brazilian; at the same time they viewed new works that used Brazilian themes only as experiments, proclaiming them not Brazilian. The group blurred the seriousness of a national work with the pleasure they wanted it to create. “What they like in Brazilianism . . . is not the natural and necessary expression of a nationality, instead it is the exotic.”62 Thus, their curiosity was driven by the different and exotic aspects they saw in Brazilian culture. Andrade viewed this as a problem for developing a national voice, since their understanding of what belonged to the Brazilian nation included only the peculiar elements found in the popular expression. This way, the national aspects could only come from the native South American Indians. He explained that this would be comparable to French composers not

being able to write opera, since it is Italian, or even write in sonata form, since that is German:⁶³“"A national art is not made with a discretionary and dilettante choice of elements: a national art is already made up in the unconsciousness of the people. The artist has only to give to the elements already existent a classical transposition that will make the popular music an artistic [classical] music."⁶⁴

Andrade pointed out five important aspects found in popular folk music that can determine the nationality of a piece of music. Understanding these aspects and characteristics of the popular music, according to Andrade, provides a base for an analysis of Guarnieri's opera, Pedro Malazarte. These aspects are: rhythm, melody, polyphony, instrumentation, and form. What follows is an explanation of each of these aspects cited by Andrade, and studied by other authors. This will lay the groundwork necessary for the analysis of the piece, which intends to find elements particular to Brazilian music in the opera of Guarnieri.

2.1. Rhythm

One of the major characteristics showing the richness of Brazilian folk music comes from its rhythm. Rhythm was a hugely important factor in Brazilian music in the first half of the twentieth century; the major factor contributing to this is the use of syncopation.⁶⁵ Many discussions have originated about this between scholars, and it has been widely studied in many books and theses.

While traveling to research Brazilian folk tunes, Andrade noticed that the rhythms derived from the Africans and the native South American Indians are based on the prosody “matching in many cases the discursive rhythm of the Gregorian chants,”⁶⁶ and that a great difference existed between notated music and the actual songs sung by the people. Much of this problem is rooted in the syncopation. There is no doubt about the definition of the word ‘syncopation’; however, Andrade noticed that in Brazil the term was used loosely, creating a conflict between the organized and measured rhythm that was brought to Brazil from Portugal, and the actual

⁶³ Ibid., 16.
⁶⁴ Ibid., 16.
⁶⁵ ibid.
⁶⁶ ibid., 30.
tendencies of Brazilian popular music. This idea is also supported by other authors who believe that the characteristic syncopation (\(\begin{array}{l}
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\end{array}\)) that was developed not only in Brazil but also in the Americas, was different than the one originating in Europe.\(^{67}\) Therefore, the European syncopation is the irregular division of the subdivision of the tempo unity, where the strong beats remain in their normal location. When dividing a quarter note into four equal parts, there is the presence of two strong beats, in the first and the third part of the beat, which would correspond to two eighth notes. In that case, the syncopation would still have accents on the two eighth notes of the figure, even though the player would be performing the syncopated figure.

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In American syncopation, the same figure differs by its meaning; the two accents of the same tempo unity are dislocated, and the accent falls in an earlier part of the tempo unity.

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For that reason, Andrade explained that syncopation should not be understood as a traditional concept, but rather understood as a direct consequence of the prosody. The developing richness in Brazilian music of rhythms full of subtle changes were difficult to notate accordingly. Guarnieri stated that “the syncopation, systematically used by us [composers], is an inexpressive synthesis that absolutely does not correspond to the rhythmical promises of the popular [folk] music.”\(^{68}\) It is also common to find in documents of folk popular songs that syncopation has been modified to a triplet, especially in slower movements:

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performer should understand it as being similar to jazz swing. The characteristic performance of the rhythms in Brazilian music is complex, requiring a good understanding of these elements. According to David P. Appleby, in order to perform the rhythms of Brazilian music idiomatically, the musician needs not only the knowledge of these elements, but must literally add the practice of them to the performance.

The example above illustrates the two different types of notation in the first bar. In this folk song, there is almost no difference between the first half of the bar and the second half of the bar when sung. Andrade shows that it was common in printed music in the middle of the nineteenth century to have a figure next to the characteristic syncopation which indicated to the performer an irregularity of the rhythm. This “hint” suggested a blend of the four sixteenth notes figure with a triplet figure, as in the following example:

This illustrates the difficulty of transcribing the rhythm to the score. The musicologist David Appleby defined this phenomenon as delay factor, which corresponds to a delay and an irregular performance of the subdivisions of the rhythms in Brazilian music. In regard to performance practice, Appleby says that in order to perform the rhythms of Brazilian music idiomatically, the musician needs not only the knowledge of these elements, but must literally add them to the performance. In order to better enact the uniqueness of the Brazilian syncopation, the performer should understand it as being similar to jazz swing. The characteristic syncopation

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69 Mario de Andrade, *Dicionário musical Brasileiro* ([n.p]: Ministério da Cultura, 1989).
presented in Brazilian music should then be performed somewhere between the two following rhythms:\n\[
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In an interesting rhythmic study, Glaura Lucas used a computer program to graphically represent the sounds by using percentile values to represent the duration of notes (a quarter note was equal to 100\%, an eighth note = 50\%, and a sixteenth note = 25\%); she concluded that the internal subdivisions were all performed in an irregular way. The readings for the characteristic Brazilian syncopation (16\textsuperscript{th} – 8\textsuperscript{th} – 16\textsuperscript{th}) were respectively: 29.3\%, 36.6\%, and 34\%.\textsuperscript{72} This reading suggests that the performance of the characteristic syncopation is close to a triplet (33.3\%, 33.3\%, 33.3\%). This idea is very similar to the swing practiced in jazz, where the group of two eighth notes is interpreted between the written rhythm and the figure of eighth note dotted and sixteenth note, therefore the second of the two eighth notes is played in a later subdivision, closer to the third eight note of a triplet. This practice can be heard clearly in the recording of the folk song \textit{Sambalelê} listed in the previous page.

Brazilian folk songs also make use of the repeated note of short duration. Andrade sees this very common characteristic as real recitative. “They [singers] create a subtle relationship between the recitative and the strophic form. These are free movements that became specific to the national music.”\textsuperscript{73}


\textsuperscript{72} Glaura Lucas, \textit{Os Sons do Rosário: um estudo etnomusicológico do congado mineiro - Arturos e Jatobá} (Sao Paulo: Universidade de Sao Paulo, 1999).

\textsuperscript{73} Andrade, \textit{Ensaio sobre a música Brasileira}, 36.
Because language directly affects the rhythms in folk music, it is safe to state that classical music incorporates as many national characteristics of Brazilian music as it can, by expressing the way the people speak. Andrade concluded that a “classical music is not a popular phenomenon but the development of it.” Therefore, a classical composition will be more true to the Brazilian nationality if its rhythm follows the speech patterns of the Brazilian people.

### 2.2. Melody

Andrade believed that popular music created general ambiences, and suggested that music cannot tell a story on its own; instead, music can create a kinaesthesia, an internal sensation that relates to the text. Accordingly, music cannot express itself psychologically without the listener having previous knowledge of the psychology that music represents. Music expresses core values that are linked directly to sensations or feelings, because it does not have the intellectual value that comes from the word, or the objective that originates from the gesture. Andrade concluded that when the brain analyzes these feelings or sensations, it identifies psychological moments previously experienced such as happiness, sadness, and so forth. He argued that music has a suggestive power that can express the feelings and sensations of a community.

Andrade also said that in order to create music that best represents the interest of a nation, composers should not only use complete folk melodies in their compositions, or change these melodies at moments, but also look to find the peculiarities of the music of the nation in question. Looking to the documents of folk popular music, composers can find many of the characteristics that will define a nation’s music. These national essences should not be confused

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74 ibid.
with a nationalistic movement, where compositions such as Milhaud’s *Saudades do Brasil*, or even Debussy’s *Iberia* are still French compositions. These Brazilian national characteristics will be explained based not only on my study of several documents of popular music for this research, but also over the many years of my experience with Brazilian music.

In the countryside of the state of São Paulo it is possible to hear the *terças caipiras*. Common in the folk documents of that region, the *terças caipiras*, translated as “country thirds,” consists of an accompanying voice that moves a third underneath the principal voice. It resembles the *simple organum*, but differs on the intervals (organum occurred only on the intervals of an octave, fifth, and fourth). Sometimes this parallel movement is presented in sixths, an inversion of the thirds typical of *terças caipiras*.

![Musical notation of Dança do caroço](image)

Frequent use of angular melodic lines is common in much Brazilian folk music. “The melody of our ’modinhas' is suffering,” and that is a characteristic.” Probably descending from the Portuguese, these uneasy melodies often contain big leaps. The most common leaps consist of sixths and octaves, but it is also possible to find leaps of sevenths and even ninths.

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75 Renato Almeida, *História da Música Brasileira*.

76 Andrade uses this word to refer to a melody that has a lot of leaps and chromaticism.

77 Andrade, *Ensaio sobre a música Brasileira*, 45.
In this example taken from Ernesto Nazareth's “Odeon”, the melodic line jumps around, creating a very characteristic melody:

The following examples exhibit big leaps of ninths and octaves:

The example below is from a composition for piano by Chiquinha Gonzaga, entitled “Quadrilha,” from the operetta *Jandyra*:
Along with the leaps, Brazilian folk popular music often demonstrates the use of descending lines in melodies. Although not unique to Brazilian music, the use of descending lines are an important aspect of Brazilian melodies.

Subi pelo Tronco

One other great constancy found in Brazilian folk music is a preference for finishing melodies on notes of the chord other than the root. Andrade refers to this aspect as avoiding the “weak and rough tonic.”

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78 ibid., 48.
It is also possible to find the junction of both modes in the same melody, normally referred to as the flat seven Lydian by popular music and jazz musicians.
Bendito para pedir chuva

2.3. Polyphony

It is difficult to identify the key harmonic elements of a particular culture. Harmony is found in the music of all nations, a universal part of the development of music. Single melodies without harmony, the use of specific Gregorian modes, and different scales create a harmonic ambiance that may be considered characteristic of one nation or region; however, according to Andrade, composers should not limit themselves to the harmonic process. For him, “classical music cannot restrain itself to the harmonic process of the popular music,”\(^{79}\) which he understands as a “poor process.” In some cases, the composer develops something that is characteristic of his writing. This process can be copied by other composers from many different nations. For that matter, Andrade explained that even if the process had some influence on what is considered a national idea, this cannot be claimed because the same process may be used in compositions by other nationalities.\(^{80}\) As for Brazilian popular music, the harmonies used derived from Europe. Other solutions for harmonizing the music that Brazilian composers created and developed became a form of individual expression, exclusive to the particular composer—these harmonic forms may be generalised and used by other people from any nationality, again losing the possibility of being deemed national once it becomes universal. Because of that, Andrade believed polyphony to have greater importance than harmony.

In polyphony, the employment of two or more simultaneous yet independent melodies, the use of counterpoint, and variation of these melodies makes it possible for the composer to express characteristics of his own race and his own people. In Brazilian culture, for example, it is

\(^{79}\) ibid, 49.
\(^{80}\) ibid.
possible to find these characteristics on the flutes used in serenades, and the melodic lines from the *modinhas* used in the bass.

The following example illustrates the transcription of the very first bars of “Pedacinhos do Céu,” written by Waldir de Azevedo. The transcription was taken from the recording of the group *Grupo Vou Vivendo*:

The bass line reveals itself as a complete melody, sometimes independent from the other voices and aligning only with the melody of the principal voice. At other times it is used as a simple element of transition or flourish of the phrase. Even though it is systematically used by the *violeiros* on the bass, this line can appear in any other voice. The tradition and use of this melodic bass line was shared by the composers of that time period, just when some printed material started to appear. Similar to Baroque figured bass, in the example played by the *cavaquinho*, the principal melody utilized harmonic charts from which the *violeiro* improvised a

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82 *A guitarista.*
melodic bass line with his guitar. It is difficult to find any composition that features an already realized bass line.

2.4. Instrumentation

An example of the instrumentation of a typical national group may be found in the poem by Catulo da Paixão Cearense, entitled “Braz Macacão”:

Rébéca, fráuta, pandêro,
crarinêta, violão,
um bandão de cavaquinho,
uma prução de violêro,
um ófiscride, um gaitêro,
que era um cabra mêmo bão;
caxambú, samba do Norte,
miúdinho, catêrêtê,
nada fartava na festa
do caçadô — seu Praquê.83 84

One might assume that the poet carefully chose the instruments in order to fit the metric of the poem, but it is also possible to recognize in this imagined orchestra the sonority of the most frequently used national instruments. Although these instruments are considered to be typical in Brazil, other instruments from other cultures cannot be left aside or assumed not to have national importance. Composers are able to use these “imported” instruments in such a way as to sound Brazilian. A good example is the piano, which is a not a Brazilian instrument; however, if the composer uses the piano in his music, it does not automatically render his music as non-national. Many other instruments are borrowed from other cultures, such as the guitar, the violin, the

84 Translation: “Rebeca (type of violin), flute, tambourine, clarinet, guitar; a band of cavaquinho (a typical instrument that resembles a ukelele but with steel strings), many viola players (viola is an instrument that resembles the guitar but has 5 strings), ophicleide, a harmonica player; who was a very good one; caxambú, samba do norte, miudinho, caterete (all types of dances), nothing was missing at the hunters, Mr. Praquê, party.”
accordion, the tambourine, and many more. These instruments can become characteristic Brazilian national instruments if treated by the composer as such.

Andrade argued that a Brazilian national piece of classical music should not exclusively use the typical instruments. “Our composers should pay attention to the way that the people treat their instruments, and not only apply to the same instruments but transpose such characteristics to other symphonic instruments.”85 In symphonic music, the composer needs to research and study the way the people deal with their typical instruments; that way he or she will be able to transfer such characteristics to within the orchestral structure. Andrade believed that if the composer decided to write for an orchestra full of guitars and cavaquinhos, it would be a challenge to find outstanding players to equal the level of playing of orchestral musicians. Today the reality seems somewhat different, as it is possible to find many great players for these instruments, and it is also easy to find repertoire for solos with orchestras.

Related to the idea of adapting the characteristics of playing for an imported instrument, an example exists in a piece for piano by Brazilian composer Ernesto Nazareth entitled “Apanhei-te Cavaquinho” (I got you, cavaquinho). In this piece, Nazareth adapts the sonority and fluency of the cavaquinho, as well as the agility of the flute, to the piano, without losing the quality offered by the original instrument. Nazareth sets the melody similar to the way a flutist would play it in a choro ensemble. It is a fast passage with repeated short notes, with a sneaky and treacherous style, intended to challenge his ensemble mates to follow (get) him harmonically.86 In fact, the name of the piece refers to an old expression used when someone was “caught in the act.” The left hand represents the cavaquinho way of playing. Cavaquinho is a typical Brazilian instrument with four steel strings, and is present in all choro ensembles.87 Its functionality within the group ranges from assuring the rhythmical structures of the piece, to serving as a melodic soloist.88 In this case, Nazareth explores the rhythmical aspect of the instrument.

85 Andrade, Ensaio sobre a música Brasileira, 58.
87 Henrique Autran Dourado, Dicionário de termos e expressões da música ([n.p]: Editora 34, 2004), 73.
Andrade believed that musical forms should be taken from folk songs. For example, Villa-Lobos often uses in his compositions a short piece with two themes, where the first theme is not repeated. The form is certainly not exclusive to the Brazilian nation but is quite commonly found in Brazilian children's play songs, toadas and cocos. This sung music offers a wide variety of forms, containing many different verse forms with or without refrain (chorus). In the form desafio, which I explain later in this chapter, it is possible to find a resemblance to recitatives, due to their very free strophic form. In instrumental music, one can find a great variety of forms. Variation (as a form) is common in Brazilian folk songs; variation does not happen exclusively by altering the same theme, but may involve the addition of new parts or even the substitution of another theme.

89 Andrade, *Ensaio sobre a música Brasileira*
Andrade believed that Brazilian composers could easily find characteristic forms in Brazilian popular music; however, he cited two main problems that, at the time of his writing, made this difficult. One difficulty was finding material about folk music in Brazil, because not many studies had been published at that time. In addition, composers generally avoided or neglected folk popular music; they avoided going to this source to research the popular manifestations of the people. The other reason Andrade cited was the individualism of the composer. He explained that if a composer creates an artistic solution for a popular form that sounds characteristic, such a solution will be avoided by other composers—as if the other composers using such a solution would be diminished before the composer who found the artistic solution, and would become a mere imitator.

Most frequently, Brazilian dances appear in duple metre. There are, of course, many exceptions. The following describes the forms presented by Andrade with their definitions:

### 2.5.1 Fandango

The name *fandango* originated from that of Spanish dance, but in Brazil it has a different meaning. The name in Brazil may mean either the location where the dance occurs,\(^\text{90}\) or a dance that is very similar to *cateretê*. *Cateretê* is described as having its origins with the Brazilian indigenous people; it uses the guitar as an accompaniment, as well as claps and steps.\(^\text{91}\) The *fandango* is usually accompanied by guitar, tambourine and *rebeca* (a rustic violin). There is

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\(^{90}\) Mario de Andrade, *Dicionário musical Brasileiro* ([n.p]: Ministério da Cultura, 1989).

\(^{91}\) Henrique Autran Dourado, *Dicionário de termos e expressões da música*. 
always singing involved; it is never purely instrumental. The players sing the song because the people who dance do not sing. Andrade describes two types of fandango: the beaten type and the danced type. The beaten type is a style of dance where dancers must beat their feet on the floor; in the danced fandango the beaten form is not allowed, as it is considered to be from a more educated and erudite people.92

2.5.2. Maracatú

The name maracatú comes from the Brazilian indigenous language Tupí-Guarani and means “a beautiful dance”; its origin is African-Indian culture.93 The dancers go down the streets with people singing and dancing with the accompaniment of percussion instruments.94 Traditionally, slaves played the dance in a celebration of Candomblé, an Afro-Brazilian religion. Because the dance was forbidden at that time, they went dressed up in order to disguise their real intentions. Andrade explained that maracatú is played in a march style. Guitars and flutes double the singing, and percussion instruments such as tambourine, cuíca and shakers may be added. The instrumental players generally do the singing, because the dancers need attention and agility to perform the steps.95 This dance is still found in northeastern Brazil.

2.5.3. Côcos

Côcos originated in Northeast Brazil, in the region of Pernambuco. The name translates as “coconuts,” most probably because of the number of coconut trees spread along the shores of the Northeast.96 Mario de Andrade suggests that the musical form was created by the Africans of the hinterland settlement of Palmares, which existed in the first half of the seventeenth century under the captaincy of Pernambuco. The music exhibits triple meter as a general preference, illustrating the influence of Portuguese music.97 The Africans created the form as a work song while

92 Mario de Andrade, Ensaio sobre a música Brasileira.
93 Mariza Lira, Brasil sonoro, gêneros e compositores populares ([n.p]: Editora-S. A. A Noite, 1938).
94 Mario de Andrade, Ensaio sobre a música Brasileira.
95 Mariza Lira, Brasil sonoro.
96 Mariza Lira, Brasil sonoro.
97 ibid.
breaking coconuts.\textsuperscript{98} The principal aspect of the form is the use of chorus. Everyone sings the chorus as a response to the verses which are sung by one person, called \textit{tirador de côco}, meaning “the one that sings the coco.” The verses may be traditional or improvised by the \textit{tirador de côco}.\textsuperscript{99} The cocos are normally divided by social function or characteristics. The \textit{côco de ganzá} means that the \textit{côco} is accompanied by the rattle, a type of percussion instrument. \textit{Côco de engenho} is characterized by its subject, the \textit{engenho} (sugar cane mill). Some \textit{côcos} may be danced, and these are named \textit{côcos de Zambê} (zambê means dance). \textit{Côco} is the only form where the chorus is mandatory.\textsuperscript{100}

\textbf{2.5.4. Moda}

According to Mario de Andrade, the difference between \textit{moda} and \textit{modinha} is found only in some small details. The \textit{moda} belongs to the people in the hinterlands of Brazil, and its subject material typically tells stories with a dramatic content, while \textit{modinha} belongs to the urban centres, and its subjects are general complaints, with a lyrical depth, or intensity. \textit{Moda} is a form of sung poetry accompanied by the \textit{viola} and sometimes with the guitar. The story, told as poetry, pictures a moment in daily life, or an exceptional and intriguing case.

\textbf{2.5.5. Toada}

\textit{Toada} is a short song without a fixed form,\textsuperscript{101} identified by its melancholic, sad, and sorrowful character, with a slow and dragging tempo.\textsuperscript{102} In the hinterlands, it is understood to be only a melodic line accompanied by the \textit{viola} or guitar, and not a whole form.\textsuperscript{103}

\textsuperscript{98} Mario de Andrade, \textit{Dicionário musical Brasileiro} ([n.p]: Ministério da Cultura, 1989), 701.

\textsuperscript{99} Mario de Andrade, \textit{Aspectos da música Brasileira} (São Paulo: Livraria Martins editora, 1965).

\textsuperscript{100} Mariza Lira, \textit{Brasil sonoro}.

\textsuperscript{101} Mario de Andrade, \textit{Dicionário musical Brasileiro}.

\textsuperscript{102} Henrique Autran Dourado, \textit{Dicionário de termos e expressões da música}.

\textsuperscript{103} Mario de Andrade, \textit{Dicionário musical Brasileiro}. 
2.5.6. Chulas

*Chulas* is a Portuguese dance in binary form. Normally it is presented in a major key, and in a rushed rhythm. The word *chula* is used generally in Brazil to refer to a song.\(^{104}\)

2.5.7. Desafio

*Desafios* are sung phrases that represent the fine line between music and spoken word. These phrases are created on the spot. The word *desafio* in English means “challenge” or “dare,” and as the name suggests, it is a style wherein the singers challenge each other with strophes, by trying to express bizarre characteristics that show the brilliance of their imaginations.

2.5.8. Martelo

A special process of singing in the northeast of Brazil, *martelo* is defined by Andrade as narrative poetry. Created in the second half of the seventeenth century, it consists of twelve syllables in each verse.\(^{105}\) It has a nimble melodic line that is simple, and quite often finishes with a melodic chorus.\(^{106}\) It is normally written in ten-line stanzas. In the backcountry of the northeast, it may appear as a ten-syllable line with six, seven, eight, nine, or ten-line stanzas.\(^{107}\)

2.5.9. Embolada

*Embolada* comes from the north of Brazil. Its melodic lines contain some peculiar characteristics. Mariza Lira refers to these characteristics as jumpy, unpredictable, and uneasy melodies, with descending melodic phrases. The poetry is normally written in tenths (ten-line stanzas), and is sung with great agility, without weariness or fatigue. The instrumentation normally includes guitar, flute, clarinet, *cavaquinho* (typical Brazilian instrument with four high-

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\(^{104}\) *ibid.*

\(^{105}\) Mario de Andrade, *Dicionário musical Brasileiro*.

\(^{106}\) Mariza Lira, *Brasil sonoro*.

\(^{107}\) Mario de Andrade, *Dicionário musical Brasileiro*.
pitched steel strings), harmonica, ophicleide, tambourine, reco-reco (type of guiro), quica (a type of friction drum), rabeca (fiddle from northeastern Brazil), and accordion.  

2.5.10. Modinha

The authors I consulted for this research held contradictory views on the origin of the modinha. Lira says that the form is one of the most expressive forms of popular music, and is a modification of the Portuguese romantic songs. Many other authors support this idea, given that the modinha is often viewed as a more erudite type of music, which may have been brought to Brazil by the Imperial family. Andrade, however, sees it as an erudite type of music that descends from the Italian melody, and may even be reminiscent of Mozart. "The lazy sensuality, the sweetness, the banality that is of its own, can only be derived from the geography, the clime, and the food." The word derives from the word moda, which designates a song written in Portuguese, but with the Brazilian characteristic of creating a diminutive for everything, it began to be called modinha (little moda). It was soon associated with the songs written in Portuguese played at the salões (place dedicated to dancing and hearing music). It was necessary to find a term for these songs, and thus modinha became a form. Played with the accompaniment of the guitar and the harpsichord, it has a lulling character. In general, it is harmonized in minor mode, having a lyric melodic verse and a sad chorus. It eventually began to appear without chorus, with the last stanza of each verse repeated. After that, many other forms derived from it including two verses, two verses and a chorus, verse and chorus, two verses and a strettto, and sometimes resembled an aria da capo. The use of the minor-major never happens in the relative key, but always retains the same tonic. Modulation to the subdominant also occurs in this form. In the older forms one hears a constant use of the 2/4 and 4/4 meters, while the new forms are in 3/4 or compound meter, because of a strong influence of the Italian waltz.

108 Mariza Lira, Brasil sonoro.
109 Mariza Lira, Brasil sonoro.
110 Mario de Andrade, Dicionário musical Brasileiro.
111 ibid.
112 Mariza Lira, Brasil sonoro.
113 Mario de Andrade, Dicionário musical Brasileiro.
2.5.11. Lundú

The *lundú* is a dance and a song that was popular in Brazil in the eighteenth century. The dance resembles the Spanish dances with the intertwining of arms and finger snapping, as it refers to the playing of the castanets.\(^{114}\) Originating in Angola, it was brought to Brazil by enslaved Africans. It became an Afro-Brazilian form after incurring a few modifications following contact with the indigenous music *cururu* and *cateretê*.\(^{115}\) At first, *lundú* represented a mocking irony of the white people by the insurgent and embittered slaves, but eventually the white people were seduced by its agile, rippling melodic lines which are so imbued with pain, and began to use it for serenades under the moonlight.\(^{116}\) With that, the *lundú* was transformed into a more elitist music. Andrade refers to it as music from the streets with a more vivid tempo than the *modinha*, with comic, ironic, and indiscreet subject material. At first, the *lundú* had more rhythmic accompaniment than harmony, with syncopated and restive rhythms in a 2/4 meter. Initially accompanied by strummed stringed instruments, this shifted to piano accompaniment as *lundú* ascended to imperial parties. It fell into disuse in the nineteenth century, after being exhaustively played and danced at private houses and imperial parties.\(^{117}\)

\(^{114}\) ibid.


\(^{116}\) Mariza Lira, *Brasil sonoro*.

\(^{117}\) Mario de Andrade, *Dicionário musical Brasileiro*. 
Chapter 3
Introduction to the International Phonetic Alphabet in Relation to the Portuguese Language

Even though Brazilian folk music is written in Portuguese, this was not always the case in art music. The vast majority of songs, operas, and other compositions for voice written in Brazil up to the middle of the nineteenth century were written in Italian. The peculiarities of the Portuguese language represented difficult challenges for composers. As previously mentioned, Alberto Nepomuceno (1864-1920) was the first composer to consciously and intentionally set Portuguese words to his music.\textsuperscript{118} Mario de Andrade, however, was responsible for encouraging the use of the vernacular language in classical compositions. He organized the first congress of the sung national language in 1937; this conference was devoted to understanding the problems of the language when applied to music.\textsuperscript{119} In preparation for this congress, Andrade received many works written by specialists about the issue, as well as analysis of these works. His study of the many songs written in Portuguese resulted in a topic that he addressed in his book, \textit{Aspects of Brazilian Music}. In this book, the section “The Composers and the National Language” discusses the issues of writing music in Portuguese. The principal issues that composers typically encounter include:

- The difference between the spoken language and diction for singing;
- The phonetic adjustments used in spoken Portuguese (the addition of extra vowels in some consonants encounter, thus creating an extra syllable);
- The nasal quality of some sounds, making projection, especially on high pitches, difficult;
- The hiatus and diphthongs create specific problems when repeated notes are written in the same register or pitch;


\textsuperscript{119} Mário de Andrade, “NORMAS para a boa pronúncia da língua nacional no canto erudito,” \textit{Revista Brasileira de música}, 5 (1938).
• The elision that happens between words or syllables.

Andrade argued that the composer should be careful when setting words to the music, and be aware of the natural pitches of each vowel. Vowels develop in the mouth in an ascending way, $u$-$o$-$a$-$e$-$i$, where the vowel $u$ is the lowest pitched, and the vowel $i$ the highest pitched sound. For that reason, the composer must avoid some tessituras for certain vowels. The improper use of pitches results in an adaptation by the singer, who must slightly modify the vowel in order to have good support and projection of the sound. For example, the letter $i$, which is a high pitched sound, if used in a very low register, takes energy by the singer; on the other hand, if sung on a high pitch, it may sound excessively shrill. Another example is the use of the letter $u$ in a high register. This causes the singer to slightly adjust the vowel to a more circled sound, making the vowel sound almost like the vowel $o$.¹²⁰

The following sections are a development of the issues pointed out by Andrade in his book, related to problems when setting texts in the Portuguese language to music.

**3.1 Hiatus and Diphthong**

When adapting a text to music, the composer can opt to treat words in certain ways. These decisions take into consideration the clarity of the text and the fluency of the poem; however, there are many factors that determine if such changes are appropriate or not. These include speed of the text or of the music, vocal register, and others. Because of the many factors that can contribute to a decision it is hard to determine what actions are right or wrong for each case. Bad decisions often result in an unnatural feeling by the performer, who adjusts the syllables, turning them into something else. Sometimes this adjustment happens unconsciously.

A word can be adjusted in the music from a diphthong, which is the pronunciation of two vowels in the same syllable, to hiatus, two consecutive vowels but in different syllables, and vice versa if there is a need to do so and if this change is aesthetically acceptable. The composer should pay special attention so that this change does not affect the structure of the phrase or its intelligibility.

¹²⁰ This adaptation was noticed as a common practice while working with choirs in Brazil. This practice is still done by many singers.
If the composer so chooses, he can transform the diphthong into a hiatus, but s/he should follow the pronunciation of the language in the melodic line.

There are two cases of diphthong: crescent diphthong and decrescent diphthong. The crescent diphthong is the encounter of two vowels where the first one is the semivowel. When a crescent diphthong is changed to a hiatus, the melodic line should be ascendant to help to give a more natural release of the hiatus. Using the word memória as an example (divided syllabically into me.mó.ria), we can observe that the last syllable (ria) is a crescent diphthong. One of the general tendencies of the Brazilian people while speaking is to convert crescent diphthongs into hiatuses. Therefore, the later part of the syllable (-a) should be notated on a higher pitch than the preceding part of the syllable (-ri). Even the repetition of the same pitch on both parts of the syllable does not provide the proper release of the crescent diphthong. To create a more natural hiatus, the vowel must have a longer value then the preceding semivowel.

The same can be done for decrescent diphthongs—the encounter of two vowels where the second is the semivowel, at the end of a phrase. The change to hiatus helps to emphasize the vowel if the composer sets the strong part of the syllable on a strong part of the measure, giving the weak resolution to the semivowel. Using the word vai (which is a monosyllable) as an example, we can observe that this is a decrescent diphthong. In this case the first vowel of the encounter, which is the strong one, should be placed on a strong part of the measure, and be longer than the following semivowel in order to maintain the natural flow of the word. Converting decrescent diphthongs into hiatuses is not as common as with the crescent diphthong, and it is much harder to achieve a good result when setting to music. In some cases, when a decrescent diphthong occurs in the middle of a word, it can be adjusted to a hiatus as well as at the end of the phrase; the diphthong vowel must be on a strong part of the measure, and should be longer in value than the following semivowel, obeying the natural fluency of the word. This way the hiatus sounds more natural. As a general rule, looking at the vowels i and a, because of the natural sound of these vowels, the letter i sounds slightly higher in pitch than the letter a. If the composer uses repeated notes for both vowels, in the case of a hiatus, the phrase sounds as if it is slightly out of tune, since the quality of each vowel is different, giving the impression that the vowel i is slightly higher in pitch than the a.121 These modifications of the diphthong into hiatus at the ends

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121 Mario de Andrade, Aspectos da Música Brasileira (São Paulo: Livraria Martins editora, 1965).
of phrases have been densely used in songs beginning with the Empire era and continuing to the present. Andrade cited many examples in compositions by Francisco Manuel da Silva.

Transforming a hiatus into a diphthong is a somewhat more complicated matter. There are few moments where the composer can choose this approach that allow for satisfactory results. In the vast majority of cases where a good result is obtained, the hiatus moves very quickly in the voice. Another solution mentioned by Andrade occurs when the word is a proparoxytone (when the stressed vowel is the third to last); in such cases the use of a diphthong at the end of the word sounds acceptable and is quite common.

Many composers ignore the complexity of such changes. For these composers, the solution to phonetic issues often results in different and contradictory rhythmical solutions to the same issue by the same composer. Thus it is important to understand and discern the hiatus from the diphthong in a musical setting.

### 3.2 Connection of words

The connection of words follows the same concept as the diphthong and hiatus. Just as there are possibilities within the word to create division in a syllable, two words may be connected. This connection occurs as an elision of the last vowel of a word with the first vowel of the succeeding word. Within the Portuguese language, three options exist when a word finishes with a vowel and is followed by a word that starts with a vowel. The composer may decide to leave them separate in two separate notes, creating a hiatus with the two words. As another option, the composer may decide to give a single note to both vowels, creating a diphthong with two syllables from different words. In some cases the elision is so intense that it becomes one single vowel, as if there was no other vowel written.

The case of a hiatus is simple and is most often determined by punctuation. The composer must pay attention to the articulation of each vowel, ensuring he does not create a difficult or unnatural setting of notes. The following example is from “Quando Embalada” by Camargo Guarnieri. Guarnieri decided to place a hiatus on the phrase *que te amei, ingrato* . . . between the two *i*.

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vowels. This particular decision was easy to make because of the punctuation, which suggests an interruption of the text. Guarnieri, however, went further, giving the next note a higher pitch and thus making the interruption or the hiatus of the phrase obvious.

A composer may determine another type of hiatus between words in less obvious settings, in which no punctuation implies an interruption. Guarnieri’s piece “Quebra o côco, menina” offers a different example of hiatus. In the phrase *uma noite não é nada* the words *não* and *é* could suggest a diphthong, but Guarnieri did not opt for the elision, as a way to preserve the style of the music, indicated by repeated eighth notes.

The final case of hiatus occurs when it is not possible to create a diphthong out of the vowels. In Guarnieri’s piece “Vou-me embora”, the phrase *que é do meu amor* shows how the composer created a hiatus in a setting in which a diphthong was not possible. The performer cannot sing three completely different vowels on a single note. The movement of the mouth to produce the vowels would create an extra articulation of notes. Andrade cited such ‘atrocities’ by many composers in his book.

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There are two types of diphthongs: a simple diphthong in which the end of the word connects to the beginning of the following word, or an elision of the two syllables containing the same vowel. Andrade explained that for a good diphthong, the stressed syllable of the word should fall on a strong beat of the measure. The following examples support this affirmation, as all of the stressed syllables occur on a strong part of the measure. These connections are also largely used in Brazil in the spoken language, and may sound unnatural when not used. The composer, however, can decide to use them or not by adapting the words to a more fluently melodic line. Carlos Gomes provided a great example of both uses in his song “Quem sabe?,” a modinha from the middle of the nineteenth century. In the space of a measure he used the same words two times, first making use of the diphthong, and immediately followed by the same words in hiatus. *Se esqueceste* became a diphthong the first time (*Se.es*), and the second time a hiatus (*Se - es*).

This decision seems purely musical and helped the flow of the melodic line.

The second option is an elision that ends up with just one sound, creating the illusion of one vowel and not an actual elision. In “Quem sabe?” by Gomes, an example in the text illustrates how *Minha alma* becomes a single *a* to the performer. Some editions actually suppress the first *a* in the text, providing the text as *Minh’ alma*.

Heitor Villa-Lobos went even further and created a triphthong in his song “Aria (Cantilena),” from the *Bachianas Brasileiras No.5*. This kept the succeeding rhythmic line at the same pace, and avoided disturbing the rhythmic line with triplets or sixteenth notes. In this case, however,

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128 Ibid.
the performer must suppress the last vowel of the word *apresta* in order to pronounce the *e* and the *a* from *alinda*.

As a last option for diphthongs, Andrade called attention to the false hiatus. The false hiatus occurs when a composer obeys the line behind the diphthong, either crescent or decrescent. If the composer uses the same note for the hiatus, it disturbs the fluency of the word; however, if the composer follows the melodic line of the diphthong, the resolution sounds as a false hiatus, which happens so naturally that one may not notice. For example, in the word *amei* (syllabically divided into *a-mei*), a decrescent diphthong, if the composer uses a feminine ending, the conclusion will be so natural that one will not hear the hiatus. Andrade, however, pointed out that even though this is a folkloric tendency, it should be used only at the end of phrases and never in the middle, except in slow movements.

### 3.3 Explanation of the IPA guide in Portuguese

When singing in a foreign language singers usually rely on phonetic translations, especially when the language is unknown to the performer. Using the International Phonetic Alphabet (IPA) an author can determine and give directions to the performer on pronouncing the words of the language in question. One must remember that each voice and each musical passage can bring different challenges for individual performers, and, therefore, it is normal for the performer to adjust the pronunciation accordingly, especially with vowels.

Portuguese is one of the ten most spoken languages in the world, ahead of French, German, and Italian. The number of songs that have been written in Portuguese, however, is not significant when considering the quantity in the other three languages. For this reason, very little material

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has been transcribed into IPA, creating a large gap for the performer trying to become familiar with the Portuguese language. First, one must observe that the pronunciation of European Portuguese differs significantly from the pronunciation of Brazilian Portuguese.  

It is also important to note that, unlike European Portuguese, Brazilian Portuguese tends to add intrusive (extra) vowels between consecutive consonants especially when they are in different syllables as in *abstinença* [a.bis.tʃiˈnɛ.sɐ]. Adding to the challenge, Brazil's extensive geography contains many different regional accents.

In an attempt to create a unified Brazilian nationality in the arts through the language and the use of vernacular in the songs, Mario de Andrade published (after the First Congress of the National Singing Language in 1938) the *Normas para a boa pronúncia da língua nacional no canto erudito*” (norms for the good pronunciation of the national language in classical vocal music). These standards were discussed during the First Congress of the National Singing Language (*Primeiro Congresso da Língua Nacional Cantada*). A second congress was planned for four years later, in 1942, to revise the norms and establish a probation period to fix any issues that may have emerged. For political reasons the second congress did not occur in 1942 as intended, but instead took place in 2005. The main concern of the Second Congress related to regional accents and mannerisms. For that reason, the norms were revised and adapted with the intent to be as neutral as possible, not favouring a specific region but instead emphasizing a more neutral Brazilian Portuguese accent. This statement by the Congress seems illusory, since it implies that a spoken language can exist without accents or mannerism by a speaker. In reality, of course, people develop their accents according to the region in which they live. The Congress agreed upon a pronunciation similar to that used in southeastern Brazil. For that reason, many issues arose during the transcription of this opera that are explained throughout this chapter. For a more coherent transcription, the solutions to these issues were systematically used in this work.

The transcription was created to provide crucial material for the performer of opera. Together with the transcription is a literal (word for word) translation. The intent of this translation is not only to help singers, but also coaches, conductors, and directors to understand the depths of the characters. A fourth line was created in an attempt to explain a phrase in the event that

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grammatical differences between the English and Brazilian Portuguese languages made the transcription unclear. The layout used is the same as those used in other opera transcription books. The first line shows the transcription in the IPA; the second line indicates the original text; and the third line shows a word-by-word translation. When needed, the fourth line contains a contextualized translation.

The following rules provide an explanation of the system used consistently throughout the text during the process of transcribing. It is commonly understood that singers may opt for a few adjustments, slightly changing the transcription written herein. Such adjustments are common and are determined by each singer together with his or her coach. Thus each adjustment is specific to the performer in question, and does not represent a mistake in the transcription.

Below are the IPA symbols for the Brazilian Portuguese used for this transcription:

<table>
<thead>
<tr>
<th>I.P.A. Symbol</th>
<th>Portuguese Example</th>
<th>I.P.A. Transcription</th>
<th>Approximate English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>[i]</td>
<td>marido</td>
<td>[maˈri.do]</td>
<td>meet</td>
</tr>
<tr>
<td>[i]</td>
<td>esse, papai</td>
<td>[ˈe.si]/[paˈpa.j]</td>
<td>bitter</td>
</tr>
<tr>
<td>[e]</td>
<td>você</td>
<td>[voˈse]</td>
<td></td>
</tr>
<tr>
<td>[ɛ]</td>
<td>esta, férias</td>
<td>[ˈes.te]/[ˈfe.ɾjes]</td>
<td>bet</td>
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<td>[ma.laˈzar.tʃɪ]</td>
<td>park</td>
</tr>
<tr>
<td>[ɔ]</td>
<td>cobres</td>
<td>[ˈko.bris]</td>
<td>bought</td>
</tr>
<tr>
<td>[o]</td>
<td>como</td>
<td>[ˈko.mʊ]</td>
<td>bone</td>
</tr>
<tr>
<td>[u]</td>
<td>sua</td>
<td>[ˈsu.ʊ]</td>
<td></td>
</tr>
<tr>
<td>[o]</td>
<td>gosto</td>
<td>[ˈɡo.s.to]</td>
<td>look</td>
</tr>
<tr>
<td>[u]</td>
<td>chuva</td>
<td>[ˈju.vu]</td>
<td>doom</td>
</tr>
</tbody>
</table>

**VOWELS**

**Glides or Semi Vowels**

| [j] | viaja | [ˈvja.zu] | yet, you |
| [w] | quando | [ˈkwɐ̃.do] | wind |
### Nasal Vowels

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Pronunciation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ĩ]</td>
<td>seringueiro</td>
<td>[se.ɾĩ'gej.ro]</td>
<td>---</td>
</tr>
<tr>
<td>[ẽ]</td>
<td>gente</td>
<td>[ˈʒẽ.ɾɐ̃]</td>
<td>---</td>
</tr>
<tr>
<td>[ɐ̃]</td>
<td>estão</td>
<td>[esˈtẽːw]</td>
<td>---</td>
</tr>
<tr>
<td>[õ]</td>
<td>com</td>
<td>[ˈkõᵊ]</td>
<td>---</td>
</tr>
<tr>
<td>[ũ]</td>
<td>um</td>
<td>[ˈũᵊ]</td>
<td>---</td>
</tr>
</tbody>
</table>

### Diphthongs

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Pronunciation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>[aːj]</td>
<td>papai</td>
<td>[pa'paːj]</td>
<td>tie</td>
</tr>
<tr>
<td>[aːw]</td>
<td>laura</td>
<td>[ˈla.wɾɐ]</td>
<td>mouth</td>
</tr>
<tr>
<td>[ɐ̃ːj]</td>
<td>mãe</td>
<td>[ˈmẽːj]</td>
<td>---</td>
</tr>
<tr>
<td>[ɐ̃ːw]</td>
<td>caminhão</td>
<td>[ka.miˈnẽːw]</td>
<td>---</td>
</tr>
<tr>
<td>[eːj]</td>
<td>feijão</td>
<td>[feːi ˈẽːw]</td>
<td>---</td>
</tr>
<tr>
<td>[eːw]</td>
<td>meu</td>
<td>[ˈme:w]</td>
<td>---</td>
</tr>
<tr>
<td>[ɛːj]</td>
<td>papéis</td>
<td>[paˈpẽːjs]</td>
<td>---</td>
</tr>
<tr>
<td>[ɛːw]</td>
<td>céu, papel</td>
<td>[seːw], [paˈpẽːw]</td>
<td>---</td>
</tr>
<tr>
<td>[ɐ̃ːj]</td>
<td>tem</td>
<td>[ˈtẽː]</td>
<td>---</td>
</tr>
<tr>
<td>[oːj]</td>
<td>coisa</td>
<td>[ˈko.jẽv]</td>
<td>---</td>
</tr>
<tr>
<td>[oːw]</td>
<td>gol, vou</td>
<td>[ˈgo:w], [ˈvo:w]</td>
<td>---</td>
</tr>
<tr>
<td>[õːj]</td>
<td>faróis</td>
<td>[faˈɾɐ̃jẽs]</td>
<td>---</td>
</tr>
<tr>
<td>[ɔːw]</td>
<td>sol</td>
<td>[ˈso:w]</td>
<td>---</td>
</tr>
<tr>
<td>[õːw]</td>
<td>com</td>
<td>[ˈkõᵊ]</td>
<td>---</td>
</tr>
</tbody>
</table>

### CONSONANTS

#### Plosives

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Pronunciation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>[b]</td>
<td>borracha</td>
<td>[boˈxa.ʃə]</td>
<td>butter</td>
</tr>
<tr>
<td>[p]</td>
<td>perdida</td>
<td>[perˈdi.dɐ]</td>
<td>pot</td>
</tr>
<tr>
<td>[d]</td>
<td>descansar</td>
<td>[des.kẽᵊsar]</td>
<td>dot</td>
</tr>
<tr>
<td>[t]</td>
<td>toda</td>
<td>[ˈto.dɐ]</td>
<td>tale</td>
</tr>
<tr>
<td>[k]</td>
<td>cair</td>
<td>[kaˈiɾ]</td>
<td>cart</td>
</tr>
<tr>
<td>[g]</td>
<td>gostar</td>
<td>[gosˈtar]</td>
<td>good</td>
</tr>
</tbody>
</table>

#### Fricatives

<table>
<thead>
<tr>
<th>Sound</th>
<th>Example</th>
<th>Pronunciation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>[f]</td>
<td>fale</td>
<td>[ˈfa.ɫɐ]</td>
<td>family</td>
</tr>
<tr>
<td>[v]</td>
<td>vida</td>
<td>[ˈvi.dɐ]</td>
<td>vision</td>
</tr>
<tr>
<td>[s]</td>
<td>salto</td>
<td>[ˈsaːw.to]</td>
<td>sister</td>
</tr>
<tr>
<td>Symbol</td>
<td>Word</td>
<td>Pronunciation</td>
<td>Transcription</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td>[z]</td>
<td>casa</td>
<td>[ˈka.zɐ]</td>
<td>zero</td>
</tr>
<tr>
<td>[ʃ]</td>
<td>chuva</td>
<td>[ʃu.vɐ]</td>
<td>shot</td>
</tr>
<tr>
<td>[ʒ]</td>
<td>gelo</td>
<td>[ˈʒe.lo]</td>
<td>measure</td>
</tr>
<tr>
<td>[x]</td>
<td>carro</td>
<td>[ˈka.ro]</td>
<td>holy</td>
</tr>
<tr>
<td>[m]</td>
<td>amar</td>
<td>[aˈmar]</td>
<td>mine</td>
</tr>
<tr>
<td>[n]</td>
<td>nota</td>
<td>[ˈnɔ.te]</td>
<td>nose</td>
</tr>
<tr>
<td>[ɲ]</td>
<td>minha</td>
<td>[ˈmiɲɐ]</td>
<td>onion</td>
</tr>
<tr>
<td>[l]</td>
<td>luxo</td>
<td>[ˈluʃʊ]</td>
<td>list</td>
</tr>
<tr>
<td>[ʎ]</td>
<td>mulher</td>
<td>[muˈʎɐ]</td>
<td>million</td>
</tr>
<tr>
<td>[r]</td>
<td>carta</td>
<td>[ˈkɐɾ.te]</td>
<td>round (British)</td>
</tr>
<tr>
<td>[ɾ]</td>
<td>queira</td>
<td>[ˈkejɾɐ]</td>
<td>very (British)</td>
</tr>
<tr>
<td>[dʒ]</td>
<td>dia</td>
<td>[ˈdʒi.r]</td>
<td>jungle</td>
</tr>
<tr>
<td>[tʃ]</td>
<td>vestido</td>
<td>[vesˈtʃi.do]</td>
<td>cheese</td>
</tr>
</tbody>
</table>

### Nasals

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>[m]</td>
<td>amar</td>
<td>[aˈmar]</td>
<td>mine</td>
</tr>
<tr>
<td>[n]</td>
<td>nota</td>
<td>[ˈnɔ.te]</td>
<td>nose</td>
</tr>
<tr>
<td>[ɲ]</td>
<td>minha</td>
<td>[ˈmiɲɐ]</td>
<td>onion</td>
</tr>
</tbody>
</table>

### Liquid

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>[l]</td>
<td>luxo</td>
<td>[ˈluʃʊ]</td>
<td>list</td>
</tr>
<tr>
<td>[ʎ]</td>
<td>mulher</td>
<td>[muˈʎɐ]</td>
<td>million</td>
</tr>
</tbody>
</table>

### Vibrants

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>[r]</td>
<td>carta</td>
<td>[ˈkɐɾ.te]</td>
<td>round (British)</td>
</tr>
<tr>
<td>[ɾ]</td>
<td>queira</td>
<td>[ˈkejɾɐ]</td>
<td>very (British)</td>
</tr>
</tbody>
</table>

### Affricatives

(Consonant Clusters)

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Pronunciation</th>
<th>Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>[dʒ]</td>
<td>dia</td>
<td>[ˈdʒi.r]</td>
<td>jungle</td>
</tr>
<tr>
<td>[tʃ]</td>
<td>vestido</td>
<td>[vesˈtʃi.do]</td>
<td>cheese</td>
</tr>
</tbody>
</table>

### Other Symbols

- ['] The stress mark is used to indicate that the next syllable is stressed in the word.
- [:] Used on a diphthong to indicate that the first vowel is longer than the second. It is used only in cases where the diphthong falls in a stressed syllable.
- [ʰ] Used to indicate that the release should be nasalized by closing the tongue to a velar position.

Portuguese has five vowel letters and eighteen vowel sounds. Some vowel letters have additional functions. Four diacritics can be applied to the letter: the acute accent [´], the grave accent [`], the circumflex accent [ˆ], and the tilde [~]. The use of diacritic accents does not always change the quality of the vowel. One such case is the acute accent [´], which is used to represent where the stressed syllable should be. For example / está / [esˈta] uses the acute accent to determine that the last syllable will be the stressed syllable. The use of the acute accent creates a different
meaning to the word. It is possible to compare the last example with the same word without the use of the acute accent: / esta / [ 'es.ta ]. The first usage is the third-person singular of the verb to be, while the second one is the feminine demonstrative pronoun meaning “this.” It is important to note that when the first syllable is stressed, without the use of the diacritic, the letter e is pronounced differently than if the diacritic had been used. Another case involves the use of the acute accent to open the sound of the vowel, as in the case of the letter e. These examples will be explained under each letter.

The grave accent [ ` ] is used to change the context of the vowel; the example, / Às ordens / [ 'as 'or.dẽs ] changes the meaning of the letter a without accent from “the” to “to the.” The circumflex accent reminds the speaker that the vowel should be closed: ê [ e ]; ô [ o ]. Neither the grave accent nor the circumflex change the quality of the vowel, and preserve the same sound as if without the accent. As an example, / pelo / and / pêlo / are two similar words with completely different meanings. The first one is the contraction of the preposition por (meaning “by”) with the article o (the), while the second means “body hair”. Both words are pronounced exactly the same [ ˈpe.lo ]. Some words that use the circumflex accent have been changed by the Acordo Ortográfico da Língua Portuguesa (Orthographic agreement of the Portuguese Language) signed in 1990,133 and no longer are used with the diacritic. This is the case of the two words cited in the example above.

Following the rules of the Brazilian Portuguese pronunciation, the tilde suggests a nasalization of the vowel, adding the resonance of the nasal cavities to the sound.

### 3.3.1 Specific Vowel Sounds

A, Á, À, À

There are three sounds that can represent the letter a with or without diacritics [ a ɐ ɐ̃ ]. The first one is an open unrounded vowel [ a ]. It is similar to the Italian sound, oriented toward the hard palate, and is always open when in a stressed syllable, or at the beginning of a word or syllable. An exception to this rule occurs when the letter is proceeded by the letter / m / or / n / in

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133 BRASIL, Decreto Legislativo No 54, de 18 de abril de 1995.
the same syllable. The use of the acute diacritic, as stated before, is only to represent which syllable should be stressed; however, this does not change the quality of the vowel, maintaining the same open unrounded sound on the letter / a /. In the case where the letter [ a ] falls in the final syllable and is unstressed, pronunciation changes to an almost opened central vowel; that is, the tongue should be just a bit higher than in the open vowel, and a little bit lower than the schwa / v /. When the letter / a / falls in an unstressed syllable, or precedes the letters / m / and / n /, or when used with the tilde diacritic / ã /, it will sound as a nasal, almost opened central vowel, as in the following example: /cão/ [ kẽːw ].

I

Only one sound exists in Portuguese for the vowel / i /; this is a high front unrounded vowel [ I ]. Exceptions occur when followed by the letters / m, n /, or if part of a diphthong. If preceding the letters / m, n /, it becomes a nasalized vowel, such as described under letter / n / in the section on Consonants in this chapter.

U

The letter /u/ normally has only one sound, the high back rounded vowel [ u ]. It is similar to the double “o” sound in North American English such as in the word “food”. Exceptions arise when followed by the letters / m, n /, or if part of a diphthong. If preceding the letters / m, n / it becomes a nasalized vowel, such as described under letter / n / in the section on Consonants in this chapter.

E

Four different sounds can be produced for the letter / e /: [ e ɛ ɪ ë ]. The mid-front unrounded vowel [ e ], similar to English in the first part of the diphthongs such as /maid/, can only occur when the letter / e / has no additional symbol present. If the letter / e / appears at the beginning of a word, it will be the mid-front unrounded sound [ e ]; however, if it appears at the end of the word in an unstressed syllable, the pronunciation requires a near closed unrounded vowel [ ɪ ]. For this pronunciation, the tongue should be almost as forward as the [ e ], but should be more closed. One should also bear in mind that in the Brazilian Portuguese language, once the stressed syllable is pronounced, the end of the word sounds as a decrescendo. Because of this effect, the
quality of the vowel relaxes, and therefore the tongue is somewhat more relaxed. The same happens under the letters /a, o/. If the letter falls in a stressed syllable, the sound is a low mid-front unrounded vowel [ε]. In the presence of the acute accent /é/, the letter also sounds as [ɛ]. Unlike the American /bed/, it should be much more forward and bright. When followed by the letters /m, n/ it becomes a nasalized vowel [ẽ], such as described under letter /n/ in the section on Consonants in this chapter.

The vowel /e/ represents a special case wherein frequently the same word can be pronounced in two different ways, and the meaning of the word thus changes completely. For example, the word /colher/, if pronounced [koˈʎɛɾ], means spoon (the kitchen utensil), but if pronounced [koˈʎer], means harvest. Because of the homograph, the use of a dictionary is recommended when such issues arise.

O

There are four options for the letter /o/ [o ɔ õ ʊ]. The closed, mid-back rounded /o/ is used only when the letter contains no diacritics, or if the circumflex accent /ô/ is applied. The opened mid-back rounded sound [ɔ] can be used if the letter /o/ without diacritics is placed in a stressed syllable, or if used with the acute accent /ó/. When the letter falls in a stressed syllable, it can be either [o] or [ɔ]. Just like the letter /e/, there are many cases of homographs. In addition, the quality of the vowel may change if the word changes from singular to plural form, for example with the words /olho/ (eye) [ˈo.ʎʊ], and the plural form /olhos/ (eyes) [ˈo.ʎʊs]. Because of these many differences, the use of a dictionary is recommended if issues like this arise.

If the letter /o/ occurs at the end of a word in an unstressed syllable, even if followed by the consonant /s/, it will always be a near-closed vowel [ʊ]. For this pronunciation, the tongue should be slightly more forward than the back vowel [o], but more closed. When the letter /o/ is followed by the letters /m, n/, it becomes a nasalized vowel [õ], such as described under letter /n/ later in this chapter.
3.3.2 Diphthongs

3.3.2.1 Crescent Diphthong

A crescent diphthong is a semi-vowel that appears first, and gives space immediately, to a longer vowel sound in the same syllable.\footnote{Dicionário Michaelis, \textit{Ditongo} (Editora Melhoramentos, 2012).} Three letters can start a crescent diphthong: these depend on having the letters / e, i, u / as the semi-vowel in the first part of the vowel encounter. In order to pronounce the crescent diphthong, these letters must be pronounced as the approximant consonants [ j, j, w ] respectively. The semi-vowel / e, i /, when followed by the vowels / a, o /, will always be the semi-vowel of the encounter, as in the example / sério / [ ‘se.ɾjo ]. If followed by the letter / u /, however, it becomes a decrescent diphthong, representing the vowel of the encounter, rather than the semi-vowel, as in the example / viu / [ ‘vi:w ]. Sometimes the letter / u / may be present but not pronounced. This only occurs when following the letter / q /. This is explained in the section on the letter / q / later in this chapter.

3.3.2.2 Decrescent Diphthong

Decrescent diphthongs are the encounter of a vowel with a semi-vowel.\footnote{Ibid.} The first vowel should be longer, and the semi-vowel less prominent.

Similar to the crescent diphthong, the letters / i, u / are always semi-vowels, pronounced as approximant consonants [ j, w ]. The letter / e / can sometimes become a semi-vowel. This only occurs when the letter appears in the second part of the encounter. When preceded by the letters / a, o /, the letter / e / changes to an approximant consonant [ j ], as in the example, / mãe / [ ‘mɐːj ].

In some cases, the consonant takes the role of a vowel. This occurs when the consonant is placed at the end of the word or syllable, and only happens with the consonants / l /, /m/ and /n/.

When the letter / l / is preceded by any vowel, and placed at the end of the syllable or word, the pronunciation becomes [:w], as in the example / altura / [ a:ˈw̃tu.ɾɐ ]. No rule was found covering
the special case of the encounter of /ul/. Such encounters were transcribed using the rule of [:w]. The word /Sultana/ was transcribed as [su:wˈtɐ.ɐ] rather than suppressing one of the vowels and having only a /u/ as vowel [ suˈtɐ.ɐ ]. In other cases the letter /l/ is pronounced as [l], with an articulation more alveolar than the post-alveolar used in English.

In every encounter of a vowel and the letter /m/ or /n/, the vowel should be nasalized and the performer should slightly pronounce the letter in question. This will be explained in the section Other Symbols in this chapter. In other cases, the letter /m, n/ will be pronounced as in English.

3.3.3 Consonants

B

The plosive consonant /b/ is a voiced, stop-bilabial sound similar to its Italian equivalent. Very similar to English, the letter /b/ must be un-aspirated, without the puff of air in between it and the following vowel or consonant.

C

The consonant /c/ can assume two different sounds. When preceding the vowel /e/, and the vowel /i/, as well as its variants with the graphic accent, it has the unvoiced alveolar fricative sound of [s]. When preceding the vowels /a, o, u/, and their variants, and also when preceding another consonant other than the letter /h/ in the same syllable, it sounds as the unvoiced velar stop [k]. When followed by the consonant /h/, the sound changes to an unvoiced palatal fricative [ʃ], as in the example of the word /chuva/ [ˈʃu.ɐ]. Two other variants can occur; one is the letter / ç/ , which has the same unvoiced alveolar fricative sound as [s], and the other is the encounter of /cç/ which creates an unvoiced velar stop and the unvoiced alveolar fricative sound [ks].

D

The plosive /d/ has two different sounds. If preceding the vowels /a, e, o, u/ or before the consonant /r/ in the same syllable, it has the sound [d], a voiced dental stop. When preceding the letter /i/, or when preceding the letter /e/ in an unstressed syllable, it should always sound
as the voiced alveolar palatal affricate [dʒ]. Sometimes, when there is a consonant encounter in different syllables, an epenthesis can result, and the same affricate sound occurs with the addition of the vowel /i/. In music, the composer could opt for using a different note for the new syllable, for example: /admirá/ [a.dʒi.mi’ra].

F

The consonant /f/ is very similar to the English language, and always sounds as an unvoiced labiodental fricative [f].

G

The consonant /g/ has two different sound options. When followed by the vowels /e, i/ it should always sound like a voiced alveolar palatal fricative [ʒ]. If followed by the vowels /a, o, u/, and also before the consonants /r, l/ in the same syllable, this letter should sound as a voiced velar stop [ɡ]. It may appear when followed by a vowel encounter /ui, ue, ei/, and in this case always follows the rule for the first vowel of the encounter.

H

The letter /h/ is always silent when occurring at the beginning of a word. In some words it can proceed the consonants /c, n, l/, and its function in these cases is described in the sections covering these consonants.

J

The letter /j/ always has the voiced palatal fricative sound [ʒ], which is the same as in certain cases described under the letter /g/.

L

The Brazilian Portuguese language treats the letter /l/ a little bit differently than European Portuguese. If the letter appears at the beginning of a word, or before a vowel, it has a voiced alveolar lateral approximant sound [l]. If it occurs following a vowel, or at the end of a word, Brazilian Portuguese pronounces it as a closing diphthong, as seen in the word /sol/: [’ɔ:w].
When the letter /m/ appears at the beginning of a syllable, or is preceded by a vowel, it is pronounced the same as in the English language, the voiced bilabial nasal sound [m]; however, if it occurs at the end of a syllable, the sound quality of the preceding vowel changes to a nasal sound, as will be explained in the section related to the letter /n/. Pronunciation involves a gentle release of a voiced velar nasal sound, as in the word /tem/ [ˈtem]. See letter /n/ for further details on the usage of the voiced velar nasal sound.

The consonant /n/, when followed by a vowel, is a voiced dental-alveolar nasal sound. As in the English language, the tongue should be positioned a bit forward in order for the tip of the tongue to touch the back of the teeth, while the blade of the tongue touches the alveolar. When followed by the letter /h/, pronunciation changes completely, becoming an unvoiced palatal nasal consonant /ɲ/. When the letter appears at the end of a syllable, the sound of the preceding vowel changes to nasal, as in the following example: /antes/ [ˈɐ̃tʃis]. This solution presented by some scholars betrays the phonetic manner in which the words are pronounced in Portuguese. In order to create a more authentic transcription of the phonetics of the Brazilian Portuguese language, every time the letter /n/ appears at the end of a syllable not only should the preceding vowel have a nasal release but the performer should also close the syllable with a voiced velar nasal [ŋ]. The use of this IPA symbol is actually known to North American English speakers in words finishing with /ng/, such as in the word /sing/. However, this symbol should be used as an artifice of passage between syllables, and differently to the way used in English, it should not contain the release of the letter /g/. I recommend this be used in a minimized and elevated letter, that way reminding the performer that this is an artifice of passage between sounds, and not the actual sound usage of the symbol. The performer should pay special attention to not move right away to the voiced velar nasal sound; instead, one should hold the value of the note with the vowel, and just when moving to the next note or rest, slightly touch the sound [ŋ]. With this correction, the example of the word /antes/ appears in the transcript as [ˈɐ̃tʃis]. This also occurs when the letter /m/ appears at the end of a syllable. This is applied consistently throughout the transcript of the opera.
P

Similar to the consonant / b /, the letter / p / is an unvoiced, stop bilabial sound, similar to the Italian equivalent. As in English, the b must be un-aspirated, without the puff of air in between it and the following vowel or consonant.

Q

The letter / q / is always followed by the letter / u / and another vowel in the Brazilian Portuguese language, and its sound is always an unvoiced stop velar [ k ]. The letter / u / that follows it, however, may follow different rules depending on the next vowel. If / qu / is proceeded by the letters / e, i /, then the letter / u / will be not pronounced and the junction of the letters / que, qui / will be pronounced [ ‘ke, ‘ki ]. If the vowels that follow the / u / are / a, o / then the letter / u / should be pronounced. The junction of / qua, quo / will be pronounced as [ ‘kwa, ‘kwo ].

R

The letter / r / can be pronounced in three different ways. Two of these are the only vibrant consonant represented in Brazilian Portuguese pronunciation—the tap [ ɾ ] and the trill [ r ]. If the letter appears at the beginning of a word, it will be pronounced as an unvoiced velar fricative [ x ]. This same sound will be used when two letters / r / appear consecutively, as in the example / barro / [ ‘ba.xʊ ]. When it appears at the end of a syllable or word, it is a voiced alveolar multiple vibrant, or trill [ r ]. If preceded by a consonant, or in between vowels, it will be a voiced alveolar simple vibrant, or tap [ ɾ ]. Although similar in position in the mouth, one should be trilled more than once, while the other requires only one flap with the tongue.

When using the unvoiced velar fricative [ x ] the performer might experience difficulty projecting the sound, especially on a lower pitch. The performer could change the pronunciation from [ x ], to the trill [ r ]; however, overdoing this is not advised, as it changes the character and meaning of some words; for example in the word / carro / [ ‘ka.xo ]. The performer might opt to change and use an [ r ] instead of the [ x ]. This might help in a tricky passage, where the change would be almost inaudible; however, if used in an exposed and easy moment in an attempt to
avoid the fricative, the meaning of the word changes; for example, transforming the word / carro / (car), into / caro / (expensive). Consulting a coach for such matters is advised.

S

The letter / s / has a fricative sound resulting in the same sound heard in English. When it appears at the end of a word, or before an unvoiced consonant, its pronunciation is the unvoiced alveolar sibilant [ s ]. The same occurs when in the beginning of the word, or after consonants. If preceding a voiced consonant, its sound changes into a voiced dental alveolar sibilant [ z ]. If the letter / s / appears in between two vowels, its sound is always [ z ]. In order to change the sound to [ s ], the word is transcribed with two / s /, as in the word / assar /.

T

The letter / t / works in a similar manner as the letter / d /. If preceding the vowels / a, e, o, u /, or before the consonant / r / in the same syllable, it has the unvoiced stop dental sound of [ t ]. When preceding the letter / i /, or when preceding the letter / e/ in an unstressed syllable it should change into the unvoiced affricative alveolar palatal [ tʃ ].

V

Like the letter / f /, the consonant / v / is similar to the Italian language and always sounds as a voiced labiodental fricative [ f ].

X

The letter / x / in the beginning of a word has an unvoiced palatal fricative sound [ʃ]. The same happens when preceding an encounter with / en /. If at the end of the word, / x/ represents the junction of an unvoiced stop velar with an unvoiced alveolar fricative [ ks ], as in /Xerox/ [ ’ɛ.roks ]. When followed by a consonant, it is an unvoiced alveolar fricative [ s ]. The same occurs when the / x / is followed by the conjunct of letters / ce, ci /, as in the example / extraviar / [ es.tr.a.vi’ar ], or in the example / excedente / [ e.se’dɛŋ.tʃi’ ].

Because the letter / x / has such a diversity of pronunciations, if a word containing this letter appears, and is not covered by the rules cited above, the use of a dictionary is recommended.
In a similar manner to the letter /s/, this letter, when appearing at the end of a word, is pronounced as an unvoiced alveolar sibilant [s]. If it occurs at the beginning of a word, or in any place other than the end of the word, it sounds as the voiced dental alveolar sibilant [z].

**3.3.4 Other Symbols**

In this transcription, all symbols are presented in the IPA guide; however they may be used differently here. This is the case of the IPA letter [ŋ]. Although part of the IPA guide, here it is used as a minimized letter, intended to remind the performer the necessity of closing the tongue in the velar position, transforming it to a voiced nasal sound. Minimized letters are used so the performer does not confuse the actual letter [ŋ] with the use of the same while singing. This should be used only as a passage sound and should never be used to hold the tone of a note, as described in the section for the letter /n/.
Chapter 4
Transcription of the Opera into the International Phonetic Alphabet, and Translation of the Libretto

Pedro Malazarte

BAIANA
mu'ʎɛɾ 'nẽ:w 'va
Mulher nãо vá,
Woman do not go,
mu'ʎɛɾ vo'se 'nẽ:w 'va 'la
Mulher você nãо vá lá.
Woman you do not go there

ma'ɾi.do 'e:w 'vo:w
Marido eu vou.
Husband I (will) go.

'ki pa'pa:i mẽ̃o do:w jẽ' ma
Que papai mandou chamá!
That dad asked to call (me).

CORO
se'jo.ɾɐ 'dʒi ˈka.ɾɐ
Senhora dona de casa
Lady ma'am of the house

(Lady of the house)

'a.bɾɐ 'a 'pɔɾ.te 'de:j.ɾi ē0' tra
abra a porta, deixe entra!
open the door, let (us) come in!

si'ɾɐ̃.dẽ 've:j.ɾ136 'dʒi 'lõ̃.ɾi
Ciranda veio de longe
Ciranda137 came from faraway

'na 'vɔ.sɐ 'ka.ɾɐ dẽ̃'sa
na vossa casa dançá!
to your house dance.

136 The score edited by “Criadores do Brasil” contains a mistake in the position of the syllables. It should be notated as [vei-o]
137 A “ring around the rosie” type of game.
BAIANA

\['və: \u2013 sa 'no vi'zi,\u2013 '3\u0266.\u027f \]
\[Vão dança no vizinho, gente! \]
gc \[go dance at the neighbour, people! \]
\[a'ki 'nə:w \]
\[Aquí não pode nã! \]
\[here no can not! \]

CORO

\['və.mos də'\u2013 sa 'no vi'zi,\u2013 \]
\[Vamos dançá no vizinho \]
\[Let's go dance at the neighbour \]
\[a'ki 'nə:w 's\i 'tɛ\u0266 li'sɛ\u0266.\u2013 \]
aqui não se tem licença.
in here don't we have permission.
\[\'kwə\u0266.də ma'ri,\u2013 'ta 'lə\u0266.\u2013 \]
\[Quando marido tá longe, \]
\[when husband is faraway \]
\[mu'ɛr 'ta 'dɔ\u2013 a,bis,tʃi nɛ\u0266.\u2013 \]
\[mulher tá de abstinença! \]
\[woman is abstinent! \]

BAIANA

\['\u02d0.tɾi 'se: \u2013 ma.la'zar.\u2013 \]
\[Entre, seu Malazarte! \]
\[Come in, Mr. Malazarte! \]

MALAZARTE

\['\u02d0.so ma'ri,\u2013 'nə:w es'ta 'nə:w 'sa 'do.nə \]
\[Vosso marido não está nã, sa dona? \]
\[Your husband is (here) not, sa dame? \]

BAIANA

\['fo:j 'na si'da,\u2013 \]
\[Foi na cidade \]
\[Went to the city \]
\[\'i 'sə '\u2013 w.te 'pra se'mɛ.nə \]
\[and (will) only be back (in a) week. \]
Entre que a casa é sua. (Come in and feel at home)

MALAZARTE
'ko.mo 'e:w 'gós.to 'dʒi vo'se 'pu.ʃɨ
Como eu gosto de você, puxa!
How I like you, wow!

BAIANA
'e:w tê⁹'bê⁹ 'dʒi vo'se 'me:w a'mor
Eu também de você meu amor!
I too (like) you my love!

MALAZARTE
'ɪ 'nê:w 'tê⁹ pe'ɾi.go 'mes.mo
E não tem perigo mesmo?
And not there is danger really?

BAIANA
ne'nũ⁹ 'se:w ma.la'zar.tʃɨ
Nenhum, seu Malazarte!
None, Mr. Malazarte!

MALAZARTE
'la 'la 'ko.mo 'e:w 'gós.to 'dʒi vo'se 'pu.ʃɨ
La la. Como eu gosto de você, puxa!
(Singing) How I like you, wow!

BAIANA
vo'se es'ta 'dʒi 'lu.to 'se:w ma.la'zar.tʃɨ
Você está de luto, seu Malazarte!
You are grieving, Mr. Malazarte!

MALAZARTE
'nê:w 've 'kɪ 'me:w 'paːj
Não você que meu pai
Don't (you) see that my dad
died before 2 days ago!

---

138 The performer might opt to sing [mo.re:o] for technical reasons.
Me deixou noventa pãus, To me left ninety bucks.

mais esta folha de porta. and this leaf of (a) door.

Com os cobres comprei. With the copper bought.

esta fatiota na vila this outfit in (the) village.

I 'ko bres 'os 'a folha de 'd3i 'por.te'

and with the leaf of (a) door.

pe gej este gato aí-lai! (I) got this cat.

Agora vou-me embora por esse mundo feroz, Now I go away in this world wild,

vou fazer seringueiro, Will (me) become rubber tapper,

enquanto a borracha der, aí-lai! While the rubber there is

(While there is still rubber)

BAIANA pojs 'mí vo'se 'mí 'de:j,tʃe 'se:w ma.la'zar.tʃi

Pois então você me deixa, seu Malazarte!

So, then, you me leave, Mr. Malazarte!

MALAZARTE 'ko.mu 'e:w 'gɔs.tʊ 'd3i vo'se 'puʃe

Como eu gosto de você, puxa!

How I like you, wow!
BAIANA

Benzinho, vamos jantá?

Dearest, let's (have) dinner?

É meu marido! Estou perdida!

It's my husband! I'm lost!

Como há de ser!

How can it be!

Esconda os pratos!

Hide the plates!

MALAZARTE

O Alamão? Perdi a janta!

The Alamão? (I) Lost the dinner!

Como há de ser?

How can it be!

Como haver de ser?

How can it be!

ALAMÃO

Mulher, boas tardes.

Woman, good afternoon.

BAIANA

Boas tardes, marido.

Good afternoon, husband.

ALAMÃO

Sou eu!

It is me!

---

139 The actual word is Alemão [a.le’mɐ:w], but Mario de Andrade uses a different way to keep the mannerism of the character. The character's name translates into his nationality of descent, German.

140 This hiatus used here by the composer demonstrates a regionalism in the character’s speech.
BAIANA
esˈtɔ:w vɛ̃ do praˈke vɐj oˈtɛ:w seˌdo
Estou vendo! Praquê vei̯ o tāo cedo!
I am seeing! Why came so soon!

ALAMÃO
neˈɡoˌʃjo fo:j bõ ̃ di ̃ no.sō maˌtʃi
Negócio foi bom. Vendi nosso mate.
Business was good. Sold our tea.

gẽˈne:j ˈvi̯ ŋ.ʃi kõˈtɔs pra nōs muˈˈãẽr
Ganhei vinte contos pra nós, mulher.
Earned twenty bucks for us, woman.

BAIANA
ˈki bõ ̃ něːw
Que bom não?
That is good, no?

ALAMÃO
ˈmwi.to bõ mwi.to bõ ̃
Muito bom muito bom...
Very good very good

toˈa.ˈãe ˈna ˈme.zẽ pra kẽ ̃ muˈˈãẽr
Toalha na mesa, pra quem mulher?
Table cloth on the table, for whom woman

BAIANA
pra ˈtʃi ˈme:w a.laˈmẽːw keˈri.do
Pra ti, meu Alamã o querido.
For you, my Alamão beloved.

ALAMÃO
ˈbẽ ̃ ˈki i.mai ne:j
Bem que imaginei!
Well what (I) imagined!

troːw.si ũ vɛsˈtʃi.do dʒi seˌdʒi pra voˈse muˈˈãẽr
Trouxe um vesti do de seda pra você, mulher
Brought a dress of silk for you, woman

BAIANA
ˈki bõ ̃ meːw keˈri.do
Que bom, meu querido.
That is good my husband
E... você veio pra ficar, meu marido?
and... you came to stay, my husband?

ALAMÃO
ˈviŋ
Vim sim.
(I) came yes.

so’se.gê mu’ér 'kí a’gə.ɾə 'və.so a.la’mê:w
Sossega mulher que agora vosso Alamão
Relax woman that now your Alamão

’tê:w ‘se.do ‘nê:w ‘vja.ɾə ‘nê:w
tão cedo não viaja, não.
so soon will not travel, no.

MALAZARTE
ˈko.mo ‘a ‘dʒí ‘ser
Como há de ser!
How can it be!

ˈsɔ ‘têŋ fej’ɾə.ɾə ‘kôŋ ‘liŋ.ɡwə ‘do ‘xjʊ ‘ɡrə.ɾə ‘dʒí
Só tem feijão com língua do Rio Grande,
Only have bean with tongue from Rio Grande

ˈme:w ma’ri.do
meu marido.
my husband.

ˈkɔ.ɔ.my ‘lɔ.ɡə ‘pra ‘ir ‘pra ‘kê.ɾə des.kêŋ sar
Come logo pra ir pra cama descansar!
Eat fast to go to bed rest!

ALAMÃO
mu’ér ‘kí ‘fo.ɾə ‘dʒí ‘pəɾ.ɾə ‘ɛ a’kə.ɾə
Mulher, que folha de porta é aquela,
Woman, what leaf of door is that,

‘kí ‘ɡa.to ‘ɛ a’kə.ɾə mu’ér
que gato é aquele, mulher?
what cat is that, woman
BAIANA
ˈaːj
Ai!
Ouch!

ALAMÃO
də.nɐr vɐ.te
Donnerwetter!
Damn!

MALAZARTE
kaˈi
Caí!
I fell!

BAIANA
ma.ʃuˈkoː
Machucou?
Did you get hurt?

MALAZARTE
ˈneð
por
ˈi.so
Nem
por
isso...
not
for
this..
(not much)

ALAMÃO
ˌkõ, pɐˈne:j.ro
ˌkõ, pɐˈne:j.ro
ˈbɐːfis
ˈkɨ
ˈe:w
ˈmi
ˈzaɾ.ɡɐ
Companheiro,
companheiro,
antes
que
eu
me
zangue
My friend,
my friend,
before
that
I
get
angry

ˈmi
ˈfa.lɨ
deˈprɛ.sɐ
ˈkɐ̃
ˈkɪ
voˈse
ˈɛ
me
fale
depressa
quem
que
você
ἐ!
me
tell
fast
who
that
you
are!

MALAZARTE
ˈeːw
ˈsoːw
ma.laˈzar.tʃi
Eu,
sou
Malazarte,
I,
am
Malazarte

ˈmi.ɲu
ˈpar.tʃi
ˈɛ
ˈzɐ
ˈto.ðɐ
ˈpar.tʃi
Minha
parte
é
em
toda
parte
My
place
is
in
every
place

ˈmi.ɲu
ˈtɐ̃.ʁɐ
ˈɛ
ˈto.ðɐ
ˈtɐ̃.ʁɐ
Minha
terra
é
toda
terra
My
land
is
every
land
Sou Barzabum
I am 'barzabum'

Chinfrim
fo'do fo.xo.bo'do

Dobórrofó
doxó frinchim

tupininquins Bonjour banzai!

Por isso mesmo
For this really

'Me.zis meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses 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meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses meses months
<table>
<thead>
<tr>
<th>English</th>
<th>Portuguese</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>'ki</em></td>
<td>sobrinha</td>
</tr>
<tr>
<td><em>que</em></td>
<td>do</td>
</tr>
<tr>
<td><em>that</em></td>
<td>of</td>
</tr>
<tr>
<td><em>'nê:w</em></td>
<td>que:áulma</td>
</tr>
<tr>
<td><em>Não</em></td>
<td>não,</td>
</tr>
<tr>
<td><em>Do not</em></td>
<td>não,</td>
</tr>
<tr>
<td><em>'e:w</em></td>
<td>se:áulma</td>
</tr>
<tr>
<td><em>Eu</em></td>
<td>seu</td>
</tr>
<tr>
<td><em>I</em></td>
<td>seu</td>
</tr>
<tr>
<td><em>'kê</em></td>
<td>que</td>
</tr>
<tr>
<td><em>Quem</em></td>
<td>minha</td>
</tr>
<tr>
<td><em>Who</em></td>
<td>dear</td>
</tr>
<tr>
<td><em>'nê:w</em></td>
<td>pra</td>
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<td><em>Não</em></td>
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<td><em>Do not</em></td>
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<tr>
<td><em>co'xi.fus</em></td>
<td>co:sa</td>
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<td><em>Corrífus</em></td>
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<td><em>'ta:w.re</em></td>
<td>'be:j.re*</td>
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<tr>
<td><em>Taura</em></td>
<td>nem</td>
</tr>
<tr>
<td><em>sem</em></td>
<td>beira</td>
</tr>
<tr>
<td><em>Never</em></td>
<td>feira</td>
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<tr>
<td><em>'kí</em></td>
<td>meu:áulm</td>
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<tr>
<td><em>Que</em></td>
<td>mês</td>
</tr>
<tr>
<td><em>That</em></td>
<td>só</td>
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<td><em>'gê.po</em></td>
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<td><em>Ganho</em></td>
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<td><em>Earn</em></td>
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<td><em>'dʒi</em></td>
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<td><em>De</em></td>
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<td><em>of</em></td>
<td>all the</td>
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<td><em>'dʒi.go</em></td>
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<td><em>Digo</em></td>
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</tr>
<tr>
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<td>'ví:áulm</td>
</tr>
</tbody>
</table>

(Brave man economically debilitated)

*Que* meus mes só, tem do mês:áulm...
Digo às donas: trabalhai!

Tell the ladies: let's work!

Por isso mesmo

For this really

Ninguém viu o que eu vi hoje

Nobody saw what I (have) seen today

Enxerguei daquela altura

(I) Saw from that height

A Baiana te esperá.

(The Baiana waiting for you)

Aprender como se trepa

Learn how to climb

Bobo é quem cai e se estrepa

Fool is who fall and themselves hurt

Já sou dunga pra trepá.

Already am to climb

ALAMÃO

Pois então jante com a gente,

So then dine with us

não faça cerimônia.
do not make ceremony.
MALAZARTE
'pɔiʃ 'nɐ:w 'ʃɛ:w ə.la'mɐ:w
Pois nã,o, seu Alamão!
Alright, mr. Alamão!

ALAMÃO
'kɛr 'liŋɡɐw 'kɔ̃ fe:j'ʒẽ:w
Quer língua com feijão?
Want tongue with bean?

MALAZARTE
'e 'sɔ 'kɪ 'tẽ
É só que tem?!...
It is only what have?!...

ALAMÃO
'e 'sɔ 'kɪ 'tẽ
É só que tem.
It is only what have

MALAZARTE
'ko.mo ɔ 'dʒi 'ser
Como há de ser!
How can it be!

BAIANA
'ko.mo ɔ 'dʒi 'ser
Como há de ser!
How can it be!

ALAMÃO
kɔ̃.pɐ ne:j.ro ʃɐs'ẽ ta so.rũ ba.tʃi.ko
Companheiro você está sorumbático?
My friend you are

MALAZARTE
'nɐ:w 've 'kɪ 'mɐ:w 'pɐ:j
Nã,o vẽ que meu pai
Don't see that my father

Mo'xe:w141 'trɐs ʃɐs'ẽ.tʃĩ.tẽ morreu traz142 antoentem!
died before 2 days ago

---

141 The performer might opt to sing [mo.re:o] for technical reasons.
142 The word traz is coloquial, short for atras
Me deixou noventa pãus, mais esta folha de porta.

Com os cobres comprei mais esta folha de porta.

E com a folha de porta, peguei este gato! com a folha de porta.

Fica quieto gato! Stay quiet cat!

ALAMÃO

Uai, que coro é esse, mulher?

BAIANA

É gente da rua dançando a ciranda.

ALAMÃO

Abra a janela pra gente escutar!
MALAZARTE

Pois é gato feiticeiro,
and me conta cada coisa!
Poisé gato, sorcerer,
and me tell such thing!

CORO

ka.sa’dor ‘kê pe’ga ‘o ka’rê:w
Caçador qué pegá o Carão
hunter wants (to) catch the Limpkin

ka’rê:w ‘ê ‘pa.so ‘bô=b ‘o ‘se:w ‘mê.no
Carão é passo bom, ô seu mano!
Limpkin is bird good.

‘a si’rê=dê ‘nê:w ‘a ‘dr dej’ja
A Ciranda não há de deixá!
The not will let
(The Ciranda won’t let that happen)

ALAMÃO

O que foi que ele contou pra você?
What was that he told to you?

MALAZARTE

Me contou que a mulher do Alamão
Me told that the woman of Alamão

i.ma.ʒi’ne³,du ‘vo,sa ‘vo:w.te gwar’do:w ‘pra vo’sê
Imaginando vossa volta guardou pra você
Imagining your return kept to you

‘na ga’ve.te ‘da ‘me.ze ka’ni.ne ‘do ‘ç
na gaveta da mesa caninha do Ó.
In (the) drawer of (the) table pinga?143

143 Type of liquor destilled from sugar cane.
ALAMÃO
'teŋka ˈkæniŋkə 'də 'ko
Tem caninha do Ô?
Is there pinga?

BAIANA
'teŋka ˈkæniŋkə 'də 'ko
Tem caninha do Ô!
There is pinga!

ALAMÃO
səˈɾa ˈkɪ ˈe.l
Será que ele
Maybe he

esˈta faˈlɒŋdə ˈmjəs ˈkojze ˌkoʊ pə nej ro
está falando mais coisa, companheiro?
is saying more things, my friend?

MALAZARTE
'ɡæ.tə ˈæ ɡə.ɾə ˈmi ˈdʒi
Gato agora me diz
Cat now me tell

'kɪ ˈa muˈəɾ ˈdə a ˌla mə w
que a mulher do Alamão
that the woman of Alamão

gwarˈdo w ˈpra voˈse ˈne si
kept pra você nesse
kept to you in this

gwar. ˈɡwə rə mi də ˈdə si ˈdʒi ˌba ku ri
guarda comida doce de bacuri!
keep food de Bacuri jam!

ALAMÃO
'ˈdə si ˈdʒi ˌba ku ri
Doce de bacuri?
Bacuri jam?

BAIANA
'ˈdə si ˈdʒi ˌba ku ri
Doce de bacuri!
Bacuri jam!
ALAMÃO
'meːws se'ɲo.ris 'voːw kɐ³ːtar
Meus senhores vou cantar
(My) Gentlemen I will sing

'u.me se³ibre o.me'na.ʒɐ³a
 Uma sentida homenagem
a heartfelt hommage

'pra muˈʃer 'dʒi bra.zi'le:j.ro
Pra mulher de brasileiro
to woman of Brazilian (man)

bra.zi'le:j.ro es'ta 'dʒi 'vja.ʒɐ³a
Brasileiro está de viagem
Brazilian (man) is on travel

'a muˈʃer 'dʒi bra.zi'le:j.ro
A mulher de brasileiro
The woman of Brazilian

'fi.kɐ 'ʒi ˈka.zɐ 'a sus.pi'ɾar
Fica em casa a suspirar
Stay at home to sigh

'a 'ʒi ˈse.pɾi ˈna 'me.zhɐ
A janta sempre na mesa
The dinner always at the table

'a muˈʃer 'no ˈse:w lu'gar
A mulher no seu lugar!
The woman at your place!

'o 'ki 'ma.je 'ki 'e.li 'dis
O que mais que ele diz
what else that he say

MALAZARTE
'ga.to a'ɡa.re es'ta fa'li³r.do
Gato agora está falando
Cat now is saying

'ki ˈa muˈʃer 'dʒi a.la'me:w
que a mulher de Alamão
that the woman of Alamão
advertinhou a vossa volta e guardou

adivinhou a vossa volta e guardou

a dži.voːw 'a voːsa voːw.ta ɪ gwar.doːw

guessed your return and kept

‘dʒi suːpre.ziː ta.ka'ka 'kō ð tu.ku’pi
de sur’pre.ze ta.ka’ka ‘kō ð tu.ku’pi

for surprise ta.ka’ka ‘kō ð tu.ku’pi

ALAMÃO
ta.ka'ka 'kō ð tu.ku’pi

Tacacá com tucupi?

BAIANA
ta.ka'ka 'kō ð tu.ku’pi

Tacacá com tucupi!

ALAMÃO
’mɛːws se’noːri ‘voːw kē ð tar

Meus senhores vou cantar

(My) Gentleman I will sing

‘o ‘brĩ.ɡiː da bra.zi’le.j.rɛ

o brinde da brasileira.

the toast to Brazilian (woman)

‘pra tra.ba’jar ‘nɛːw ‘tɛ ð ‘o.w.tɛ

Pra trabalhar nã o tem outra,

To work not have other,

‘deːj.jɛ ‘a ‘ka.zɛ ‘kɪ ‘ɛ ‘u.me es’tre.le

deixa a casa que é uma estrela.

Let the house that is a star.

‘kɛ ð ka’zoːw ‘kō ð bra.zi’le.j.rɛ

Quem casou com brasileira,

Who married with Brazilian (woman),

kō ðs.tru’iːw ‘a ‘vi.de e.zɛ ð plar

construiu a vida exemplar!

built the life example!

‘kō ð ‘a ‘ʒɛ ð.tɛ ‘sɛ ð.prɪ ‘na ‘me.zɛ

Com a janta sempre na mesa,

With the dinner always at table
a muˈʎɛr
the woman

MALAZARTE
a.laˈmɛw voˈse
Alamão você tem voz boa,
Alamão you have voice good,

ˈpɔjs ěˈtɛouw ˈtʃi.ɾi ˈu.mɛ toˈa.de
Pois então tire uma toada
(So then play a song)

dʒiˈla da ˈte.ɾe ˈdʒi voˈse
dej lá da terra de você,

dʒiˈla ˈpra mim es.kuˈtar
aiˈlaː, pra mim mim escutar.
to myself listen.

ALAMÃO
ˌkɔpənəˈjeɾ ˈmi.ɾe ˈte.ɾe ɛ ˈe.ɾe ˈmes.mer
Companheiro, minha terra é essa mesma
My friend, my land is this same

ˈme.w ˈpaj ˈfo.i i.miˈɡɾa.ɾi ˈtʃi a.laˈmɛw
Meu pai foi imigrante Alamão
My father was immigrant German

tʃiˈɾa.ɾe ˈla ˈna ˈsi.taɾe ˈde.li
Tirava lá na câtara dele
Took there in the sitar of his

ˈo.w.t/wait kəˈɾi.ɾe ˈnaˈsi ˈnes.ɾi braˈzi.w
outra canção
another song

ˈmaˌsi ˈe.w naˈsi ˈnes.ɾi braˈzi.w
Mas eu nasci neste Brasil
but I was born in this Brazil

ˈɾi beˈbi ˈle.i.ɾi ˈvəɾ.do ˈla ˈdo serˈtɛ:w
and bebi leite vindo lá do sertão
and drunk milk came there from backcountry
(and I can't sing German songs, do not know anymore)
BAIANA
mo’ re. ne su: w’ tê. ne
Morena! Sultana!
Dark skin (woman) Sultana

Que eu fui pra Goiás
that I went to Goiás.

Campear no garimpo
Prospecting in the mines

Teus olhos, morena,
Your eyes, dark skin (woman),

CORO
si’ rê. do va: j íe’ ge. do
Ciranda vai chegando
is arriving.

(Ciranda is leaving)

Pro morde do carão
O bicho morreu de susto.

Now is a haunt.

Ninguém não olha pra trás.

Quando viaja no sertão.

ALAMÃO

Eh! vida boa!

MALAZARTE

Passa o Bacuri, por favor!

Deus lhe pague.

(God bless you)

BAIANA

Morena! Sultana!

Depois desse dia.

Que os lábios beijaram-te.

a cor de romã.
Eu peno mais penas,
I suffer more sufferings,

de noite e de dia
at night and at day

Que as penas do vira
then the suffers of the turn

(then the suffering of the late nights that awaken the morning)

ALAMÃO
vo'se es'ta i.ma.ʒi'nɐ̃.dɔ 'ki es'to:w 'be.ba.dɔ
Você está imaginando que estou bêbado?
You are imagining that (I) am drunk?

'nɐ:w es'to:w 'be.ba.dɔ 'nɐ:w
Não estou bêbado, não.
Not (I) am drunk, no.

'mu mu.ʃer'zi.nɐ ke'ri.de
Mu... Mulherzinha querida
Wo... Woman dear

MALAZARTE
'i.so 'pa.se
Isso passa!
This passes!

' o ʒɐ̃.tɐ 'bo.ʁ
Ó janta boa!
Oh dinner good!

a'gɔ.ʁe ˈũ bɔ.ʁ 'dʒi ka'ni.nɐ 'pra xe.ba'ter
Agora um gole de caninha prá rebater!
Now a sip of 'caninha' to kickback!

BAIANA
mo're.ne suw'te.ne
Morena! Sultana!
Dark skin (woman) Sultana!
me  'traz  vossos  olhos
me  bring  your  eyes
'se̞0  'e.ɪs  'nê:w  'pə.so
Sem  eles  não  posso,
without  them  not  can
'nê:w  'pə.so  vi.'ver
não  posso  viver!
not  can  live!
'e:w  'te.no  ta'le̞.to
Eu  tenho  talento
I  have  talent

'no  'bra.so  mo'ne.ne
no  braço,  Morena
in  the  arms,  dark skin (woman)
te'ras  'vi.de  'bo.w
Terás  vida  boa...
Will have  life  good...

dor'mi:w
Dormiu?
Slept?

MALAZARTE
'ə  'pə.əri  es'ta  to'xa.do
O  pobre...  Está  torrado.
the  poor...  is  toasted
(Poor guy . . . is wasted.)
a.pro'vej.to  'i  es.ka'pu.lo  aj'la:j
Aproveito e  escapulo,  ai-lai!
Take the opportunity  and  slip away,

BAIANA
'e:w  'fu.ʒo  'kə̞0  vo'se
Eu  fujo  com  você!
I  flee  with  you!
MALAZARTE
‘ta ma’lu.ka ‘do.ne
Tá maluca, dona!
are (you) crazy, ma’am!

BAIANA
‘se:w ma.la’zar.tʃi ‘mɪ ‘le.ve tê³’bê³
Seu Malazarte, me leva também!
Mr. Malazarte, me take too

‘e:w ‘te.ɯo pajʃe:w ‘por vo’se
Eu tenho paixão por você.
I have passion for you

‘nɛ:w ‘ke:j.ʃʊ ‘da ‘vi.də ‘nɛ:w
Não queixo da vida não,
not complain of life, no,

‘nɛ³ nem ‘ke:j.ʃʊ ‘də a.la’mɛ:w
nem me queixo do Alamão!
neither I complain of Alamão!

po‘rɛ³ ‘nɛ:w ‘ke.ɾu sə’ber ‘dʒɪ ‘na.ɗe
Porém, não quero saber de nada,
however not want know of nothing,
(however, I don’t want any of this)

‘te.ɯo pajʃe:w ‘por vo’se
tenho paixão por você!
(I) have passion for you

MALAZARTE
‘fi.ʃi ‘kʊ³ ‘te:w ma’ɾi.do ‘do.ne
Fica com teu marido, dona.
Stay with your husband, ma’am.

‘e.ʃi ‘ɛ ‘bʊ³
Ele é bom.
He is good.

BAIANA
‘nɛ:w ‘fi.ʃi ‘nɛ:w
Não fico não!
not stay no!
Every single day in this house is the same as yesterday...

<table>
<thead>
<tr>
<th>English</th>
<th>Portuguese</th>
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</tr>
</thead>
<tbody>
<tr>
<td>for</td>
<td>com</td>
<td>with</td>
</tr>
<tr>
<td>Por</td>
<td>isso</td>
<td>that</td>
</tr>
<tr>
<td>I</td>
<td>você</td>
<td>you</td>
</tr>
<tr>
<td>I</td>
<td>me</td>
<td>me</td>
</tr>
<tr>
<td>Vou</td>
<td>em</td>
<td>entusiasmou,</td>
</tr>
<tr>
<td>You</td>
<td>me</td>
<td>Mr.</td>
</tr>
<tr>
<td>Alamão</td>
<td>tem</td>
<td>cabelo</td>
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<td>a-la’mê:w</td>
<td>‘têg</td>
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<td>seu</td>
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<td>with</td>
<td>mr.</td>
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<td>‘dʒi.ɐ</td>
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<td>Todo</td>
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<td>dia</td>
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<td>Every</td>
<td>saint</td>
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<td>‘vej.o</td>
<td>‘i</td>
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<tr>
<td>Mas</td>
<td>você</td>
<td>me</td>
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<tr>
<td>But</td>
<td>came</td>
<td>me</td>
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<td>‘nê:w</td>
<td>‘mi</td>
<td>‘ke:j.ʃu</td>
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<td>Não</td>
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<td>‘kô9</td>
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(Every single day in this house is the same as yesterday...)

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<td>Alamão</td>
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<td>black</td>
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<tr>
<td>‘vo:w</td>
<td>mine</td>
<td>ma’la’zar.ʃi</td>
</tr>
<tr>
<td>você</td>
<td>‘o</td>
<td>o meu</td>
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<tr>
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MALAZARTE

Fica com teu marido, dona.
Stay with your husband, ma'am.

Ele é bom.
He is good.

Não vem comigo, não!
not come with me, no!

Eu ando por esse mundo,
I walk through this world,

não paro não...
not stop no...

Vou ser seringueiro,
I will be rubber tapper,

quem sabe lá!...
who knows there!...

Fica com teu marido, dona.
Stay with your husband, ma'am.

Ele é bom!
He is good!

ALAMÃO

Já vai!
already going!

MALAZARTE

Só estava esperando você acordar
Only was waiting you wake up
ALAMÃO

As ordens companheiro.
To the orders my friend,
(beck and call my friend)

Quando quisera fazer cerimônia, when want not make ceremony,
a casa é sua. the house is yours.

Mas me diga uma coisa companheiro,
But me tell a thing my friend
voce quer vender seu gato feiticeiro?
you want sell your cat sorcerer?

MALAZARTE

Ai-lai vendo não
sell not

ALAMÃO

Pago bem.
I pay well.

MALAZARTE

Só se for por 20 contos.
Only if is for 20 bucks

BAIANA

Não marido, não!
Not husband, no!
Agente fica sem 20 contos, the we stay without 20 bucks, 

sem mate, sem nada! without tea, without anything! 

MALAZARTE

Este gato é mais cutuba This cat is more intelligent 

que no mundo há de se achá! that in the world have that in the world have 

Ele faz as donas sérias He makes the ma'ams serious 

Achá pinga e tacacá. find pinga and tacacá. 

Fique quieta, dona! Stay quiet, ma'am 

Tome cuidado com o gato. take care with the cat. 

Se o mundo está tão barato que si o mundo está tão barato que 

não vale 20 contos not worth 20 bucks 

um gato descobridor, a cat discoverer,
Então como há de ser! then how can it be!

Como há de ser! How can it be!

Aqui estão os 20 contos. Here are the 20 bucks.

Ora, quer saber de uma coisa? Well, want to know of a thing?

Filho de gambá é raposa! Son of skunk is fox!

Fique com 10 contos pra você, Stay with 10 bucks for you,

Fique com o gato também. Stay with the cat also

Fique com a folha de porta também. Stay with the leaf of door also.
ALAMÃO
muˈˈɛr  kʊˈˈpreːj  'es.tʃi  'ɡa.to  'kwa.zi  'da.do
Mulher, comprei este gato quase dado,
Woman, bought this cat almost given.

gʊˈˈjɛːj  'u.me  'fo.ˈʎɐ  'dʒi  'por.te
ganhei uma folha de porta.
earned a leaf of door.

a.ɡraˈˈde.ʃɐ  tẽˈˈbɐ  muˈˈɛr
Agradeça também, mulher.
Thank also, woman.

BAIANA
ˈde.ˈʃɐ ˈˈɫi  'pa.gi
Deus lhe pague
God to you pays

CORO
siˈrẽˈˈdupa  si.ˈrẽˈˈdʒi.ɲu
Ciranda cirandinha

ˈvẽ.ˈmos  'to.ˈdos  si.ˈrẽˈˈdar
Vamos todos cirandar

ˈvẽ.ˈmos  'dar  'a  'me.ˈjɐ  'ˈvɔ.ˈw.ˈtɐ
Vamos dar a meia volta,

ˈvɔ.ˈw.ˈtɐ  'i  'me.ˈjɐ  'vẽ.ˈmos  'dar
Volta e meia vamos dar.

siˈrẽˈˈdupa  si.ˈrẽˈˈdʒi.ɲu
Ciranda cirandinha

ˈvẽ.ˈmos  'to.ˈdos  si.ˈrẽˈˈdar
Vamos todos cirandar.
PEDRO MALAZARTE

Ópera-cômica em um ato
Comic opera in one act

Camargo Guarnieri

Libretto: Mario de Andrade
Cenário

O caso se passa em Santa Catarina. A cena representa à direita a sala principal da casa de um sitiante modesto. Sala baixota se percebendo no alto a trave que é sustentada por um estoio central. Este é de pinheiro rústico e vai até o alto mostrando os princípios dos galhos de forma a permitir que uma pessoa suba por eles até à trave, como por uma escada. Porta 2° plano na esquerda é entrada. Porta na direita 1° plano dá prá cozinha. Janela bem larga, na direita, ao fundo e outra no 1° plano da esquerda. Cômoda no fundo à esquerda. Armário, 2° plano, direita, 1° plano prá esquerda, mesa posta prá janta, dois talheres. Cadeiras, melhor banquinhos rústicos. Viola e petrechos de casa rústica brasileira, rede, porta-chapéu de chifre de veado, folhinha vistosa, santos, relho, laço no estoio. Junto do estoio lado direito, alguns fardos de algodão pro indivíduo que despencar da trave, cair sobre eles e não machucar. Pela porta da rua e pela janela quando abertas, entra uma vista de pinheirais. Tudo de cores bem neutras, pardo sem intensidade, paredes acinzentadas, cremes, sujas para não perturbar o colorido vivo dos personagens. Só a toalha da mesa é branco-alvo. O estoio e tesoura amarelo cor-de-ovo, bem vivo. O resto, tudo de cores naturais e apagadas. À esquerda da cena aparece um terreiro com um mastro de São João e uma fogueira crepitante, em torno da qual estão várias pessoas em trajes característicos de sitiantes.

Scenery

The story is set in Santa Catarina. The scene shows (stage right) the principal room of the house of a modest farmer. The low ceiling makes a central rafter visible, made out of rustic pine, and extends all the way to the top, showing the beginning of some branches in a way that a person could climb through it like a ladder. The door in the background to the left is the entry. The door in the right foreground goes to the kitchen. There is a wide window on the right, on the far end, and another in the foreground on the left. A dresser sits at the back to the left; a closet is in the right background; left foreground: table set for dinner for two, with chairs, or preferably, rustic stools. Guitar and paraphernalia of a rustic Brazilian house: hammock, hat hanger made out of deer horns, startling calendar, saints, horsewhip, lasso on the rafter. Close to the rafter on the right, a bundle of cotton so that if someone falls he can fall over it and not get hurt. Through the street door and through the window when opened, pine woods are visible.

Everything is in a neutral color; dusky without intensity, gray walls, cream, dirty to not disturb the vivid color of the characters. Only the tablecloth is pure-white. The rafter is a yellow egg-like color; very vivid. Everything else: natural colors and dusty. To the left of the scene there is a barnyard with a São João flagpole and a sizzling fire; around this sit several people in the characteristic dress of farm people.
Personagens

Malazarte - (Barítono)

Moço moreno magro. Todo de preto, com elegância almofadinha: paletó pra cima da bunda, calça bem larga, camisa de esporte aberta no peito e boné de xadrezão colorido. Vem carregando uma folha de porta e puxa um gato por um cordão. Sapatos brancos.

Baiana - (Soprano)


Alamão - (Tenor)


Characters

Malazarte - (Baritone)

Young and skinny brunette. All in black, with a dandy elegance: blazer covering the buttocks, very large pants, sports shirt opened on the chest, and colourful plaid hat. Comes carrying a door leaf and pulls a cat with a chord. White shoes.

Baiana - (Soprano)

Little Baiana (who is born in the state of Bahia) leaning to “mulatto,” a “brancarana.” Chubby, black hair; big black eyes. Simple dress in a vivid pink. Black shoes.

Alamão - (Tenor)

Baiana's husband. A German Brazilian, very blond, rubicund. Dolman and short pants, buttoning at the knees, very large, all in a light-green velvet, lettuce coloured. Yellow shoes and knickerbockers of the same color. Brown velvet hat, with wild flowers on the side.

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144 A lighter “mulatto.”
Baiana, alone and flustered, brings a bowl of “bacuri.” On the table there is a “língua do Rio Grande,” and a bottle of “caninha do Ó.” Baiana looks at the clock, seems satisfied, gives a little jump and sings:

(Look outside)

**Baiana**
Woman don't go, Woman you do not go there.
Husband I'll go. Cause dad called me.

(Looks through the closed window. Comes to the table to organize it. Goes back to look through the window. Looks at the clock. Back to the window. Opens it, and a strong voice from the Coro is heard in the background.)

**Coro**
Lady of the house open the door, let us come in!
“Ciranda” came from far away to dance in your house!

(Leaning at the door)

**Baiana**
Go dance at the neighbor people! You can't come in here!

(Going outside)

**Coro**
Let's go dance at the neighbour's—we can't here.
When husband is far away, woman is abstinent!

---

145 A Brazilian dish.
146 Idem
147 A type of “Ring-Around-the-Rosie.”
(Faz cara feia e volta pra dentro de casa)


BAIANA
Entre, seu Malazarte!

MALAZARTE
(Espaia)
Vosso marido não está não, sa dona?

BAIANA
Foi na cidade e só volta pra semana. Entre que a casa é sua.

MALAZARTE
(Entra carregando a folha de parta e puxando o gato. Mesmo carregado assim vai até a mesa e assanta a comida. Então encosta a folha de porta junto à porta da cozinha, prendendo o cordão do gato no trinco daquela. Volta pra mesa, cheira bem a janta, esfrega as mãos contente, dá uma risada muda e abraça com indiferença a Baiana)

Como eu gosto de você, puxa!

BAIANA
(Com paixão)
Eu também de você meu amor!

MALAZARTE
E não tem perigo mesmo?

BAIANA
Nenhum, seu Malazarte!

(Makes a grimace and goes back inside the house)

Laughs. Whistles. Baiana slams the window to the Coro. This one moves away and its songs will be heard intermittently. Baiana makes a gesture of liberation. Goes back to put everything in order. Goes to the kitchen and brings a tureen with “tacacá com Tucupi.” Looks at the window, jumps happily and opens the door.

Baiana
Come in, Malazarte!

Malazarte
(peeking)
Your husband is not here, ma’am?

Baiana
He went to the city and will only be back in a week. Come in and feel at home.

Malazarte
(Enters carrying a door leaf and pulling a cat. Even though carrying it all, he goes to the table and looks at the food. Then he puts the door leaf against the kitchen door, tying the cat’s leash on the door knob. Goes back to the table, smells the dinner, rub his hands, gives a muted laugh and hugs Baiana with indifference).

How I like you, wow!

Baiana
(With passion)
I like you, too, my love!

Malazarte
And there’s no danger?

Baiana
No danger, Malazarte.
MALAZARTE
(Dá uns passinhos cantarolando um maxixe
pra mesa e torna a abraçar a Baiana)
La la. Como eu gosto de você, puxa!

BAIANA
Você está de luto, seu Malazarte!

MALAZARTE
(Com um gesto forçado de sofrimento)
Não vê que meu pai morreu traz anteontem!
Me deixou noventa páus, mais esta folha de porta.
Com os cobres comprei esta fátiota na vila
E com a folha de porta peguei este gato ai-lai!
Agora vou-me embora por esse mundo feroz,
Vou me fazer seringueiro, enquanto a borracha der, ai-lai!

BAIANA
Pois então você me deixa, seu Malazarte!

MALAZARTE
(Se atrapalha. Coça o pescoço. Olha a janta. Se ri e abraça de novo a Baiana)
Como eu gosto de você, puxa!
(Carinhoso)

Benzinho, vamos jantá?

BAIANA
(Puxa um banco do lado direito da mesa e Malazarte senta nele. Quando destampa a terrina de tacacá com tucupi, se escuta fora uma voz. Malazarte pula a cadeira e a Baiana gira amalucada)

É meu marido! Estou perdida!
Como há de ser! Esconda os pratos!

MALAZARTE
O Alamão? Perdi a janta!
Como há de ser? Vou me esconder!

Malazarte
(Takes a few steps singing a “maxixe” while going to the table and again hugs Baiana)
How I like you, wow!

Baiana
Are you grieving, Malazarte?

Malazarte
(With a forced gesture of suffering)
You see, my dad died the day before yesterday!
Left me ninety bucks and this door leaf.
With the copper I bought this outfit at the village,
And with the door leaf I got this cat.
Now I'm leaving this wild world;
Going to become a rubber tapper, while there is still rubber

Baiana
So you'll leave me, Malazarte!

Malazarte
(He looks abashed. Scratches his neck. Looks at the dinner. Smiles and hugs Baiana again)
How I like you, wow!
(affectonately)

Honey, let's have dinner?

Baiana
(Pulls a stool from the right side of the table and Malazarte sits down. When she takes off the lid of the tureen of “tacacá com tucupi,” a voice is heard. Malazarte jumps off the chair and Baiana turns around, crazed.)

It's my husband! I'm lost!
How it can be! Hide the plates!

Malazarte
Alamão? I lost my dinner!
How it can be? I'm going to hide!
(Baiana guarda o doce no armário, a garrafa de pinga na gaveta da própria mesa, leva o tacacá e a língua pra cozinha. Enquanto isso, Malzarte campeia um lugar pra se esconder, a voz cada vez mais perto, e pelas irregularidades do esteio vai sentar-se na tesoura da casa por cima dos fardos de algodão. A porta se abre, entra Alamão, traz uma bolsa de aniagem a tiracolo, um alpenstock numa mão, na outra um ramo de flores campestres coloridíssimas.

ALAMÃO
Mulher, boas tardes.

BAIANA
(Com maus modos)
Boas tardes, marido.

ALAMÃO
Sou eu!

BAIANA
(Sempre ríspida)
Estou vendo! Praquê veio tão cedo!

ALAMÃO

BAIANA
(Sempre ríspida)
Que bom não?

ALAMÃO
Muito bom muito bom... Toalha na mesa, pra quem mulher?

BAIANA
(Hesitação leve, se faz doce)
Pra ti, meu Alamão querido.

(Baiana puts the sweet in the cabinet, the bottle of “pinga” in the drawer of the table, takes the “tacacá” and the “língua” to the kitchen. Meanwhile, Malzarte looks for a place to hide; the voice gets closer, and because of the irregularities of the stay(rafter), goes to sit under the scissors truss of the roof on top of the bundle of cotton. The door opens, Alamão comes in. He brings a bag of burlap on his shoulders, an alpenstock in one hand, and in the other a branch of campestral flowers that are very colorful.

Alamão
Woman, good afternoon.

Baiana
(In a bad manner)
Good afternoon, husband.

Alamão
It's me!

Baiana
(Always harsh)
I'm seeing! Why did you come so soon!

Alamão
Business was good. I sold our “mate”148 I earned twenty bucks for us, woman.

Baiana
(always harsh)
That's good, right?

Alamão
Very good, very good . . . Table cloth, for whom woman?

Baiana
(light hesitation, turns herself sweet)
For you, my beloved Alamão.

148 Plant used to make tea.
ALAMÃO

(Ri gostoso)
Bem que imaginei!
Trouxe um vestido de seda pra você, mulher

BAIANA

Que bom, meu querido.
(Hesitando)
E... você veio pra ficar, meu marido?

ALAMÃO

Vim sim. Sossega mulher que agora vosso Alamão tão cedo não viaja, não.

MALAZARTE

(Do alto)
Como há de ser!

BAIANA

(Se dirigindo pra cozinha)
Como há de ser!

(Alamão tira chapéu, sacola, encosta o alpenstock num canto, etc. Baiana volta com uma vasilha de feijão e a língua do Rio Grande.)

BAIANA

Só tem feijão com língua do Rio Grande, meu marido.
Come logo pra ir pra cama descansar!

ALAMÃO

(Senta na mesa, lado esquerdo desta e vê na parede em frente a folha de porta com gato!)
Mulher, que folha de porta é aquela, que gato é aquele, mulher?

BAIANA

(Da um gritinho de susto)
Aí!

(Malazarte despenca da tesoura e cai sentado nos fardos de algodão)

Alamão

(laugh deliciously)
I imagined!
I brought you a silk dress, woman.

Baiana

That's good, my husband.
(Hesitant)
and ... did you come to stay, my husband?

Alamão

Yes I did. Relax woman, ‘cause now your Alamão won't be traveling so soon.

Malazarte

(from the top)
How can it be!

Baiana

(going to the kitchen)
How can it be!

(Alamão takes off his hat, bag, and lays his alpenstock at a corner. Baiana returns with a bowl of beans and “língua do Rio Grande.”)

Baiana

There are only beans with “língua do Rio Grande,” my husband.
Eat soon to go to bed to rest!

Alamão

(Sits at the table, on the left side and sees at the wall in front of him the door leaf and the cat!)
Woman, what is that door leaf, and what is that cat, woman?

Baiana

(gives a little shout in shock)
Ouch!

(Malazarte falls sitting at the bundle of cotton.)
ALAMÃO
Donnerwetter!

MALAZARTE
Cai!

BAIANA
Machucou?

MALAZARTE
Nem por isso...

ALAMÃO
Companheiro, companheiro, antes que eu me zangue me fale depressa quem que você é!

MALAZARTE
Eu, sou Malazarte,
Minha parte é em toda parte,
Minha terra é toda terra em que erra a serra da minha arte.
Sou Barzabum
Chinfrim xodó forróbodó
Dobórrófó doxó frinchim tupininquins
Bonjour banzai!

Por isso mesmo é que eu nasci de sete meses
E aos três meses fiz seis vezes
Minha mãe se admirá.
Diz que eu queria
(Era inocente!) ver a perna da mais terna das priminhas
que é sobrinha do papá.

Não ria não, seu Alamão!
Eu sou assim, seu Serafim!
Quem dá o que tem, minha Bembem.
Não busca sarna pra coçá.

Corrifus Pingus
Taura sem eira nem beira
Nunca vi segunda-feira
Que meu mês só tem domingos.
Ganho no ofício
De acabar com todo vício
Digo aos homens: deixai disso!

Alamão
Donnerwetter!

Malazarte
I fell!

Baiana
Did you get hurt?

Malazarte
Not much...

Alamão
My friend, my friend, before I get furious
tell me quickly who you are!

Malazarte
I am Malazarte,
My place is in every place,
My land is every land in which I miss the saw of my art.
I am “barzabum”
Chinfrim xodó forróbodó
Dobórrófó doxó frinchim tupininquins
Bonjour banzai!

And that is why I was seven months born
and at three months I made my mom be astonished six times.
I said I wanted
(was innocent!) to see the legs of the most tender of the cousins,
my father’s neice.

Don’t you laugh, Alamão!
I am like this,
Who gives what it has
Don’t look for problems.

Corrifus Pingus
A tough person without a place to drop dead
Never saw Monday
’cause my month only has Sundays.
I earn in the work
of ending all the addiction
Tell the men: Stop that!
Digo às donas: trabalhai!

Por isso mesmo
Ninguém viu o que eu vi hoje
Enxerguei daquela altura
A Baiana te esperá.
Diz que eu queria
Aprender como se trepa
Bobo é quem cai e se estrepa
Já sou dunga pra trepá.

ALAMÃO
Pois então jante com a gente, não faça cerimônia.

MALAZARTE
Pois não, seu Alamão!

(Sentam e vão comer)

ALAMÃO
Quer língua com feijão?

(Vai ao armário buscar prato e talheres)

MALAZARTE
É só que tem?!...

ALAMÃO
É só que tem.

MALAZARTE
(Olhando pro armário)
Como há de ser!

BAIANA
Como há de ser!
(Olha Malazarte de soslaio)

MALAZARTE
(Desque exclamou, pos a mão coçando no queixo e olha pro ar imaginando).
ALAMÃO
Companheiro você está sorumbático?
(volta com o prato e talheres)

MALAZARTE
(distrained, repetindo mecânico o mesmo
gesto que fez pra mesma frase antes)

Não vê que meu pai morreu traz anteontem!
Me deixou noventa páus, mais esta folha de porta.
Com os cobres comprei esta fatiota na vila
E com a folha de porta peguei este gato

(fica alegre de sopetão e demostra pelo
gesto que teve uma idéia)
ai-lai!
Fica quieto gato!

(Virando para trás, vai buscar o gato e
principia conversando baixo com este)

ALAMÃO
Uai, que coro é esse, mulher?

BAIANA
É gente da rua dançando a ciranda.

ALAMÃO
Abra a janela pra gente escutar!

(Baiana com maus modos vai abrir, fica um momento admirando Malazarte)

Companheiro, então você conversa com gato!

MALAZARTE
Pois é gato feiticeiro, e me conta cada coisa!

(Aberta a janela se escuta a ciranda enquanto o diálogo continua)
CORO
Caçador qué pegá o Carão
Carão é passo bom, ô seu mano!
A Ciranda não há de deixá!

ALAMÃO
O que foi que ele contou pra você?

MALAZARTE
Me contou que a mulher do Alamão
Imaginando vossa volta guardou pra você na
gaveta da mesa caninha do Ó.

ALAMÃO
(Pra Baiana)
Tem caninha do Ó?

BAIANA
Tem caninha do Ó!

(ALAMÃO
(Será que ele está falando mais coisa,
companheiro?

MALAZARTE
Gato agora me diz que a mulher do Alamão
guradou pra você nesse guarda-comida doce
de bacuri!

ALAMÃO
Doce de bacuri?

BAIANA
Doce de bacuri!

(ALAMÃO
(Vai buscar enquanto Alamão levanta,
ence o copo de outra feita e acompanhadodo
coro canta o brinde:)

CORO
O Carão entrou na roda ô seu mano! A
ciranda escondeu ele. Caçador está lá fora ô
seu mano. Não pode Carão pegá.
ALAMÃO
Meus senhores vou cantar
Uma sentida homenagem
Pra mulher de brasileiro
Brasileiro está de viagem
A mulher de brasileiro
Fica na casa a suspirar
A janta sempre na mesa
A mulher no seu lugar!

(Bebe, abraça a mulher enquanto Malazarte conversa com o gato)

O que mais que ele diz?

MALAZARTE
Gato agora está falando que a mulher de Alamão adivinhou a vossa volta e guardou de surpresa tacacá com tucupi.

ALAMÃO
Tacacá com tucupi?

BAIANA
Tacacá com tucupi!

(Goes to get it. Alamão bebe mais e já está meio bêbado.)

ALAMÃO
Meus senhores vou cantar
o brinde da brasileira.
Pra trabalhar não tem outra,
deixa a casa que é uma estrela.
Quem casou com brasileira,
construiu a vida exemplar!
Com a janta sempre na mesa,
a mulher no seu lugar!

(Malazarte amarra o gato na perna da mesa. Vem o tacacá, depois língua, depois doce, etc. Se servindo por si durante toda a cena e fingindo comer muito).
MALAZARTE
(Com a boca cheia)
Alamão você tem voz boa, já reparei.
Pois então tire uma toada
de lá da terra de você,
ai-lai, pra mim escutar.

ALAMÃO
Companheiro, minha terra é essa mesma
Meu pai foi imigrante Alamão
Tirava lá na cítara dele outra canção
Mas eu nasci neste Brasil
e bebi leite vindo lá do sertão
e cantar canções alemãs não posso
não sei mais não.

MALAZARTE
Que susto!

BAIANA
É a Ciranda brincando.
O caçador matou o Carão.

CORO
Caçador, caçador matador de Carão
O Carão morreu, Oh! Seu mano,
Ciranda ficou sem consolação!

ALAMÃO
(Bebado)
Mulher, você tira modas tão bem!
Canta uma bem bonita pro nosso hóspede
gostar.

BAIANA
(Vai buscar o violão, senta na rede do fundo,
se tiver rede, ou numa trípêça no primeiro plano a direita).

Morena! Sultana! Que eu fui pra Goiás

Malazarte
(With a mouth full)
Alamão you have a good voice, I've noticed.
So sing us a song
from your land,
so I can hear.

Alamão
My friend, my land is this one
My father was a German immigrant
He played on his sitar other songs.
But I was born in this Brazil
and drank milk from the countryside
and to sing German songs I can't;
I don't know them anymore.

Malazarte
What a shock!

Baiana
It is the “ciranda” playing.
The hunter killed the limpkin.

Coro
Hunter, hunter who kills limpkin
Limpkin died,
“Ciranda” was left without consolation!

Alamão
(Bebado)
Woman, you sing so well!
Sing one [song] very beautiful so our guest
can enjoy.

Baiana
(Gets the guitar, sits at a hammock in the back, if there is one, or a three legged stool
in the foreground to the right).

Brunette!149 “Sultana”!150 That I went to
Goias.

---
149 This is more like a darker skinned brunette, but
not black . . .
150 Has a direct relation to the Sultan.
Campear no garimpo que a terra escondeu.
Teus olhos, morena, campearam meus olhos.
Diamante é você, o achado sou eu.

CORO
Ciranda vai chegando
Pro morde do carão
O bicho morreu de susto
Agora é uma assombração
Ninguém não olha pra trás
Quando viaja no sertão.

(Chega a Malazarte com amor. Malazarte sempre comendo)

ALAMÃO
(Cruza as mãos e as coloca sobre a barriga numa posição beatífica).
Eh! vida boa!

MALAZARTE
Passa o Bacuri, por favor!
(Baiana passa)
Deus lhe pague

BAIANA
Morena! Sultana! depois desse dia
Que os lábios beijaram-te a cor de romã
Eu peno mais penas, de noite e de dia
Que as penas do vira que acorda a manhã

ALAMÃO
(Bebado, deitando a cabeça na mesa pra ficar mais ajeitado)
Você está imaginando que estou bêbado?
Não estou bêbado, não.
Mu... Mulherzinha querida

MALAZARTE
Isso passa!
Ô janta boa!
Agora um gole de caninha prá rebater!

Look for [gold] in the mines that the soil has hidden
Your eyes, brunette, looked for gold in my eyes.
Diamond is you, and the found it's me.

Coro
“Ciranda”’ is leaving
To help the limpin
The animal died of shock
Now it is a ghost.
No one, do not look back when traveling through the backcountry

(Goes to Malazarte with love. Malazarte keeps eating.)

Alamão
(Crosses his hands and puts them over his belly in a beatific position)
Oh! Good life!

Malazarte
Pass the Bacuri, please!
(Baiana gives)
God bless you

Baiana
Brunette! "Sultana"! After this day
That the lips kissed you, the colour of pomegranate
I suffer more sufferings, night and day than the suffering of the late nights that awaken the morning

Alamão
(Drunk, laying his head on the table to get more comfortable)
You are thinking I am drunk?
I am not drunk, no!
De..... dear woman

Malazarte
That will soon go away!
Oh what a great dinner!
Now a sip of “caninha” to wash it out.
(Alamão dorme)

BAIANA
Morena! Sultana!
me traz vossos olhos
Sem eles não posso, não posso viver!
Eu tenho talento no braço, Morena Terás
vida boa...
(Interrompe)

Dormiu?

MALAZARTE
O pobre... Está torrado.
Aproveito e escapulo, ai-lai!

(Baiana levanta)

(Malazarte principia se arranjando pra sair.
Baiana desesperada, agarra na capa dele
dependurada no esteio e se cobre. É quase
noite).

BAIANA
Eu fujo com você!
(Na frente da mesa)

MALAZARTE
Tá maluca, dona!

BAIANA
Seu Malazarte, me leva também!
(Suplicando e encostando a Malazarte)

Eu tenho paixão por você.
Não queixo da vida não, nem me queixo do
Alamão!
Porém, não quero saber de nada, tenho
paixão por você!

MALAZARTE
(Aconselhando)
Fica com teu marido, dona.
Ele é bom.

(Alamão sleeps)

Baiana
Brunette! “Sultana”!
Bring me your eyes
Without them I can't, I cannot live!
I have talent in my arms, Brunette, you will
have a great life...
(interrupts)

Did he sleep?

Malazarte
Poor guy...he's wasted.
I take the chance and flee away!

(Baiana stands up)

(Malazarte starts to get ready to leave.
Baiana desperate, grasps his cape that was
hanging and covers herself. It is almost
night)

Baiana
I flee with you!
(In front of the table)

Malazarte
Are you crazy, ma'am?

Baiana
Malazarte, take me with you!
(Supplcating and touching Malazarte)

I have passion for you.
I don't complain about life, nor complain
about Alamão!
But, I don't want any of this, I have passion
for you!

Malazarte
(Counseling)
Stay with your husband, ma'am.
He is good.
BAIANA
(Continua se encostando)
Não fico não!
Você me entusiasmou, seu Malazarte!
Alamão tem cabelo de milho,
você tem cabelo negro feito o meu,
vou com você seu Malazarte.
Todo santo dia nesta casa
é igual o de ontem...
Mas você veio e me enleou.

Não me queixo da vida minha,
mas depois que você veio aprendi
essa gostosura que se chama suspirar...
Por isso eu vou com você!

MALAZARTE
(Reflexivo)
Fica com teu marido, dona.
Ele é bom.
Não vem comigo, não!
Eu ando por esse mundo, não paro não...
Vou ser seringueiro, quem sabe lá!...
Fica com teu marido, dona.
Ele é bom!

(Agarra o gato, a folha de porta e faz bulha)

ALAMÃO
(Acorda sobressaltado)
Já vai!

MALAZARTE
Só estava esperando você acordar para
agradecer a janta boa.

ALAMÃO
Às ordens companheiro. Quando quiser não
faça cerimônia, a casa é sua.

(Bêbado)
Mas me diga uma coisa companheiro,
você quer me vender seu gato feiticeiro?

Baiana
(Keep on touching)
I won't stay!
You ravished me, Malazarte!
Alamão has corn hair,
you have black hair like mine,
I will go with you Malazarte.
Every single day in this house
is the same as yesterday . . .
But you came and confused me.

I don't complain about my life,
but after you came I learned
this sweetness that is called sigh . . .
That is why I will go with you!

Malazarte
(Reflective)
Stay with your husband, ma'am.
He is good.
Don't come with me, no!
I walk through this world, I don't stop . . .
I will be a rubber tapper, who knows! . . .
Stay with your husband, ma'am.
He is good!

(Catches the cat, the door leaf and makes noise)

Alamão
(Wakes up startled)
Are you going?

Malazarte
I was only waiting for you to wake up to
thank you for the good dinner.

Alamão
Beck and call my friend. Whenever you
want, don't be a stranger; this is your house.

(Drunk)
But tell me one thing my friend,
do you want to sell me you sorcerer's cat?
MALAZARTE
Ai-lai vendo não

ALAMÃO
(Bêbado)
Pago bem.

MALAZARTE
(Fingindo má vontade)
Só se for por 20 contos.

(Alamão vai tonto buscar os 20 contos na sacola de viagem)

BAIANA
Não marido, não!
A gente fica sem 20 contos, sem mate, sem nada!

MALAZARTE
Este gato é mais cutuba
que no mundo há de se achá!
Ele faz as dona sérias
Achá pinga e tacacá.

Fique quieta, dona!
Tome cuidado com o gato.
Se o mundo está tão barato que não vale 20 contos um gato descobridor, então como há de ser!

BAIANA
(Desesperada)
Como há de ser!

ALAMÃO
Aquí estão os 20 contos.

MALAZARTE
(Recebe-o, olha prá Baiana que está chorando. Hesita, murmura baixinho:) Como há de ser!...
Ora, quer saber de uma coisa?

Malazarte
I do not!

Alamão
(Drunk)
I pay well.

Malazarte
(Pretending unwillingness)
Only if it is for 20 bucks.

(Alamão goes tipsy and get 20 bucks in his travel bag)

Baiana
No husband, no!
We will stay without 20 bucks, without “mate,” without anything!

Malazarte
This cat is more intelligent
Than you can find in the whole world!
He makes serious ladies
Find “pinga” and “tacacá.”

Be quiet, ma'am!
Beware of the cat.
If the world is so cheap that it is not worth 20 bucks for a sorcerer's cat, how can it be!

Baiana
(Desperate)
How can it be!

Alamão
Here are the 20 bucks.

Malazarte
(receives it, looks to Baiana who is crying. Hesitant and mumbles quietly:)

Well, you know what?
ALAMÃO
Filho de gambá é raposa!

(Dá uma gargalhada)

MALAZARTE
Bocó!
Fique com 10 contos pra você, fique com o gato também.
(vai saindo e volta)
Fique com a folha de porta também.
(Dá a folha de porta)

ALAMÃO
(Dá uma gargalhada)
Mulher, comprei este gato quase dado, ganhei uma folha de porta. Agradeça também, mulher.

BAIANA
(Com má vontade)
Deus lhe pague

CORO
Ciranda cirandinha
Vamos todos cirandar
Vamos dar a meia volta,
Volta e meia vamos dar.
Ciranda cirandinha
Vamos todos cirandar!

Alamão
Skunk’s son is a fox!¹⁵¹

(Laughs)

Malazarte
Schmuck!
Get 10 bucks for you, and get the cat as well.
(Is leaving and returns)
Get the door leaf also.
(Gives the door leaf)

Alamão
(Laughs)
Woman, I bought this cat for nothing, and got this door leaf. Thank him as well, woman.

Baiana
(Unwillingness)
God bless you

Coro
"Ciranda cirandinha
Vamos todos cirandar
Vamos dar a meia volta,
Volta e meia vamos dar.
Ciranda cirandinha
Vamos todos cirandar!"¹⁵²

¹⁵¹ That's a joke with words.
¹⁵² A song like “Ring-Around-the-Rosie”
Chapter 5
Aspects of Brazilian Music Identified by Andrade in the Opera

It is very significant that Mario de Andrade, the person who was working towards the nationalization of music in Brazil, would be responsible for writing the Libretto of what is described as a nationalistic Brazilian opera. It was in the same year that the book *Ensaio sobre a música Brasileira* was published, in 1928, that the partnership of Andrade e Camargo Guarnieri would start. It was in August of the same year that, during a conversation between Andrade e Guarnieri, the idea of a nationalistic opera emerged. This idea had as a goal to put in practice all that Andrade defended, resulting in a pure nationalistic opera. Andrade wrote the libretto in just three days, and although mentioned by him as being just a small work, it brings several national aspects. Starting with the choice of the story: *Pedro Malazarte*. *Pedro Malazarte* is a character taken from the folk traditions of Minas Gerais, a southeastern region in Brazil. Andrade also explores other regions of Brazil such as Santa Catarina, a region in south Brazil, where the story takes place. Also contains traditions of the North, presented in the chorus, while singing the *ciranda*, and several typical plates, such as *doce de Bacuri*, and *tacacá com Tucupi*. The libretto brings no doubt about its truly identity, becoming a document filled with Brazilian traditions.

One question however is still open: what makes this opera a nationalistic Brazilian music composition? Guarnieri used a compositional style that includes aspects of Brazilian popular music but avoiding the actual use of existent melodies, demonstrating his understanding of their characteristics. “I have never appropriated the themes from folk or popular songs in my compositions. My themes are purely personal invention, even the ones that have characteristics of Brazilian music. My work has been to study deeply the legitimate Brazilian themes, assimilating and incorporating them to my work.” Examining aspects of Brazilian music in the opera will help to address this issue, and provide a tool to enable the creation of an adaptation of the opera for a small ensemble.

Rather than comment on each element of Brazilian music throughout the entire opera, my analysis divided the work into thirty-six sections, excluding the overture. Each section

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represented a new stage in the development of ideas within the opera, and showed a clear form to the compositional structure. Each section was analyzed with consideration for the following aspects: 1) linear, identifying important Brazilian music characteristics in the melodic-interval construction, as well as its counterpoint; 2) verticality, identifying the presence of modal character; 3) tempo, identifying temporal structures with characteristic rhythmical cells; 4) form, looking for characteristic formal structure; 5) timbre, looking for texture and timbral effects, such as the use of characteristic Brazilian popular instruments, or their adaptation to the music document; and 6) diction, identifying difficult passages for the singer created by the setting of text to the melody.

All aspects, with the exception of the last one, diction, were identified in the opera after the study and understanding of the national Brazilian aspects developed in Chapter 2. These aspects were identified by musicologist Mario de Andrade at about the time of the composition of the opera and were related to elements found in the popular documents of music in Brazil. The identification of the last aspect, diction, was developed using the research developed for writing Chapter 3, and addresses the problem of the Brazilian Portuguese pronunciation while singing. Every setting of words to a melody that does not seem appropriate or which will represent a difficulty to the performer was identified, and a suggested solution was given.

The study of the opera using the methodology described aided in the creation of the opera’s adaptation for a small ensemble of 12 instruments. Any adaptation of music from a big orchestra to a small chamber group may require parts of the music to be omitted. The understanding of the important aspects of Brazilian music present in each section was crucial for making decisions about what is necessary, and what could be omitted.

The analysis begins on measure 129, the first measure after the overture. In most opera overtures, the material used by the composer derives from the opera itself, and is normally written after the completion of the opera itself. For this reason, the overture section will not be included in this analysis, as it would be a direct repetition of themes explored elsewhere in the analysis.
M.129 – 153

Just after the overture, the opera begins with a solo bassoon melody that introduces repeated sixteenth notes, which are then repeated by clarinet, oboe, and flute, leading the section to a new musical idea. This melody, played by the bassoon, contains stylistic aspects of Brazilian music. The beginning of the theme contains a leap of a tenth, starting from a low B, and moving past an octave, as seen in the following example. The passage also anticipates the second beat; although not a clear indicator of the lundú rhythm, it certainly has the most important characteristic of lundú: the anticipation of the second beat.

The new musical idea, which runs from measure 136 until measure 146, utilizes an ostinato phrase that does not obey the time signature; it is played consistently despite the time changes. This ostinato contains repeated eighth notes in the violas, and repeated sixteenth notes in the clarinets. Clarinets and violas play the same notes; the clarinets interchange the notes between first and second clarinet in order to repeat the notes without any trace of re-articulation.

Because of the nature of the section as an ostinato, it is most likely that the exception at measure 142, seen in the example below, is an editor’s mistake, and the top note at the beginning of the bar should be a concert pitch E.
Guarnieri writes two musical figures on top of the ostinato: one played by the flutes, and then repeated by the bassoons in the characteristic parallel thirds.

The other musical figure, initiated by the first violins and then moved to the oboe, shows a very sinuous melody; in order to reach the note D it incorporates leading tones: E flat, and C sharp. This melody is extended on its repetition to develop into a new moment.

Both musical figures played over the ostinato display the characteristic aspect of descending melodies.

The last seven measures of this section work as an introduction to Baiana’s character. It preserves the short figure introduced earlier in the section, and adds a new line, to be developed in the next section. The musical ideas found in this section reappear later in the opera.

**M.154 – 180**

In the very first appearance of the character in the opera, Guarnieri has Baiana sing a folk melody that Andrade presented to him. Andrade published this folk song, known as “Côco”, in his book *Ensaio da música Brasileira*, where he documented several types of folk songs. In the opera, the character of Baiana is singing a song while waiting impatiently for her lover. Guarnieri
makes some adjustments to the tune, such as changing the key to a minor mode and correcting the prosody of the text, but does not make changes that would mask and transform the phrase completely. The first example shows the original melody presented to Guarnieri:

The following example is the adaptation Guarnieri made to the opera:

As Baiana finishes her first musical phrase, Guarnieri brings back the same material used in the previous section. To add to this section, he writes a trumpet melody that moves in parallel thirds.

Guarnieri presents a new melody that is also played later in the opera. This passage contains the characteristic syncopation:

The section ends with an orchestral tutti, and the horns and trumpets play descending melodies in parallel thirds:

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M.181 – 195

This short section introduces the chorus in *bocca chiusa*, or humming voice. The melody anticipates the tune they will sing in the next section. Here all voices sing in unison in their respective tessituras. No Brazilian characteristics are found in their melody, with the exception of an element similar to the *lundú* rhythm figure. In the *lundú* figure, the anticipation of the second beat is tied to the end of the first beat. Here the same figure appears, but without the tie, which then sounds as the tango rhythm. The tango rhythm is considered the mother of the *lundú*. The melody also demonstrates the characteristic of not ending on the root of the chord. The following example shows the habanera rhythm in the chorus part:

The phrase played by the first violins and trumpet offers a more interesting example than the previous. Starting with an off beat melody, the trumpet responds with the characteristic syncopation.

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The chorus bursts onto the scene singing a playful song “Ciranda”, named for a dance that resembles the folkloric English song “Ring Around the Rosie.” In Brazil ciranda does not require a person to be in the middle of the ring, and is normally played by children, but it is not unusual for adults to play it. The verses are rhymes that may be invented by one person, or something previously known by the players. In the opera, Andrade plays with the ciranda genre by suggesting the arrival of the chorus at Baiana’s door, asking permission to enter the house to dance. With the refusal of Baiana, who is eagerly waiting for her lover, the ciranda leaves. This is the only moment in the opera where the chorus has a direct interaction with the characters. In every other appearance, the chorus is seen as a commentator on the scene, but always as a playful group of ciranda.

The chorus almost always has a homophonic texture in the opera. In this first appearance, one may notice the constant use of the characteristic syncopated figure:

\[ \text{Ciranda} \]

In the matter of diction, there is one difficult measure about which the singers should be cautious. In the second measure where the text reads casa abra, the performer should add a little separation between the last a of the word casa, and the first a of the word abra [ˈkə.zu ˈa.bɾɐ]. Because of the rhythm given to this part, Portuguese native speakers would likely make an elision with the two vowels. By adding the little space, singers will enhance the clarity of the text.

In the accompaniment, parallel thirds are present in the bassoon line. The parallel thirds are also present later on in the horns, which play the same opening motif sung by the chorus.

In Baiana’s short interjection, one may notice the frequent use of the characteristic syncopated figure, and also the use of a direct leap of a ninth:
The accompaniment for Baiana’s interjection, the syncopated figure, is also present in the cello line:

This section has the structure of an A-B-A-C form, where A is the chorus, repeated almost literally, differing only in its instrumentation and text; B is the short response from Baiana to the chorus; and C is the bridge to the development of the opera. Section C includes material used in earlier sections.

**M.225 – 247**

Measures 225 to 247 provide an instrumental section during which Baiana has the chance to prepare herself and the dinner table for the arrival of her beloved, Malazarte. Throughout this section the harp and clarinet develop an ostinato phrase in sixteenth notes. Later in the section, the sixteenth note ostinato gives way to the eighth note ostinato, which is played by the horns and cellos.
Two other small motifs containing aspects of Brazilian music are presented in this passage. The characteristic parallel thirds can be heard first in the flutes, and then repeated in the bassoons. The flute passage also contains frequent octave leaps. This is the same motif previously heard at the opening of the opera, following the Overture.

The horns and second violins play a short melody with a syncopated rhythm that avoids the strong beat, and soon repeated by the trumpets and first violins.

This entire section is a repetition and development of the material used in the first section of the opera. The clarinets, now joined by the harp, bring back the repeated sixteenth notes, and the pick-up thirty-second note followed by the dotted sixteenth figure, which is present on almost every beat of the section.

**M.248 – 267**

This short section, during which Malazarte makes his first appearance, is filled with elements of Brazilian music. At the beginning there is a syncopated figure played by the horns. This melody also incorporates the parallel thirds, specific to the countryside. One other interesting fact about this short melody is that just a few bars later, it is repeated by the flutes also in thirds (actually a tenth), but the interchange has been altered from the syncopated figure into triplets:
One more aspect is found in the very first melody sung by Malazarte. Guarnieri sets the myxolydian mode by adding the D natural to the top of Malazarte’s melody, which is soon repeated by Baiana, who also sings a direct leap of a seventh.

\[ \text{Baiana: } Foi na ci-da-de só vol-ta pra se-ma-na. \]

\[ \text{Malazarte: } Vos-so ma-ri-do não, sa do na? \]

\section*{M.268 – 291}

This instrumental passage sets the stage, as Malazarte enters the house carrying props representing a cat and a door. This section starts with a melody in triplets by the French horn, which is then joined by the winds. This same melody now changes character to a syncopated figure. This figure dominates the whole excerpt.

\section*{M.292 – 316}

Serving the opera as a transitional moment, this calm passage portrays Malazarte’s declaration of love for Baiana, while in fact he is interested in the food. Guarnieri created a sense of constant motion with two notes (F and E), mostly in triplets. The woodwinds introduce a motif that will be explored by Guarnieri in the next section.

Guarnieri created a diphthong (trithong really) with the two first words, replicating the manner of speech of the spoken Brazilian Portuguese language. The contraction of the last syllable of the word \textit{Co-mo} with the monosyllable \textit{eu} is more effective than if the composer had opted for a hiatus. A hiatus would have interrupted the flow of the words, creating a strange feeling for the performer.
M.317 – 359

This section is dominated by the *lundú* rhythm in the accompaniment line. Played first by the viola and cellos, then followed by the bassoons with the support of the horns, which emphasize the rhythm by playing only the anticipation of the second beat.

On top of the *lundú* figure, Guarnieri sets four different short phrases; two of these had been previously introduced in the opera. The short repetition of thirty-second notes introduced in the previous section returns, this time with the characteristic parallel thirds motion.

Another phrase introduced by Guarnieri starts with the first violins, and concludes with the second violins in pizzicato and stopped horns. Not only does the melody have a descending characteristic, it also does not stop on the main note of the key. Guarnieri also uses the E natural, giving a Lydian mode flavor to the melody.

Guarnieri brings back the first melody used in the opera, after the Overture. Here it is possible to hear the slight modification made by Guarnieri, who introduces the Lydian mode by adding an A natural to the phrase:
The last phrase in this section offers a melodic line that has a very sinuous characteristic, as well as a descending aspect. The melody does not reach the main note of the harmony, stopping at the third of the chord. This phrase also utilizes the parallel thirds motion.

![Musical notation example]

The melody of Malazarte starts with descending phrases, and it does not reach the tonic. Guarnieri also gives the Lydian mode to Malazarte’s melody by introducing the A natural to the phrase.

![Musical notation example]

**M.360 – 366**

These seven measures link one section to the other in a reminiscence of the slower passage played just before the previous section. The repetition of the two notes in triplets is not present, but the ambiance and the singer’s melody is the same. The woodwinds this time play the beginning of the phrase used in the last passage.

The very end of Malazarte’s melody features a characteristic syncopation.

![Musical notation example]

**M.367 – 379**

The dinner scene contains the melodic material which Guarnieri uses to open the opera. The opening theme of this section consists of repeated eighth notes, and with descending lines, two of the most characteristic aspects of Brazilian music.
The melody develops with two other small phrases, in which one is an antecedent and one is a consequent. The antecedent is always doubled in octaves, but the consequent represents a very characteristic way of writing for Guarnieri. In the first phrase, the consequent features chords with the superposition of fourths. Guarnieri here writes two different sets of chords, each one in a different key:

On the repetition of the phrase, Guarnieri introduces triads divided again into two sets in different keys, and also in different motion to the consequent part of the phrase:

Although the use of polytonality is not necessarily an aspect of Brazilian music, this short passage illustrates the use of polyphony mentioned by Andrade, where each different melodic line has an individual relationship to the harmony. The whole phrase is present, but differently harmonized:

**M.380 – 405**

In this scene, Alamão approaches his house, back from selling goods, and surprises Baiana and Malazarte, who did not expect his return so soon. The foundation for this section is played throughout by the cellos, the basses, timpani, and joined later by harp and woodwinds in chords.
This is another place where Guarnieri utilizes an ostinato. This ostinato shifts the beats, creating a four beat pattern over three bars, as seen in the following example:

![Ostinato example image]

Although not mentioned by Andrade as an aspect of Brazilian music, this shifting of accents, which results in a completely different note grouping independent of barlines, is largely used in Brazilian music compositions. In a quick look at different musical documents, it is possible to find several examples. Villa-Lobos utilizes this musical idea on the last movement of his *Bachianas Brasileiras No.4* from 1941:

![Villa-Lobos example image]

Many other composers also utilize this idea. The following is an example of the percussion accompaniment in the last movement of Guerra-Peixe’s *Museu da Inconfidência* from 1972:

![Percussion example image]

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It is also used in popular music, as in the following example of the opening melody to Chico Buarque’s *Pivete* from 1978:

The melodies on top of the ostinato, however, obey the meter of the time signature. Guarnieri uses the same melodic material he first presented at the dinner scene in the prior section. The flute and oboe play an exact repetition of the phrase, repeating the same note values, but play a B flat instead of the original B natural. The figure in eighth notes develops and introduces a short passage in parallel thirds, played by the trumpets.

Guarnieri uses the same melodic material seen above and gives to the bassoons a similar figure but in half of the note value. The repetition of the sixteenth notes is played throughout the section.

**M.406 – 439**

The sudden arrival of Alamão is accompanied by a calm and quiet music that portrays the sinuous characteristic of Brazilian melody. The following example illustrates all the jumps and suspensions of the phrase.

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Guarnieri here introduces a theme that he links to Alamão’s character, and that he uses again
during Alamão’s short aria. This short theme consists of three notes in fifths, and the leading tone
to the last two notes. This theme also portrays the sinuous style of the Brazilian melody, by
adding the leading tones without resolving them right away, and by adding the leap of a seventh.
This phrase also includes the characteristic anticipation of the second beat, used in the lundú
rhythm.

Throughout the section, Guarnieri adds a few melodies containing repeated sixteenth notes and
moving in parallel thirds. These melodies also illustrate the characteristic use of Mixolydian and
Lydian modes.

Guarnieri also uses the lundú rhythm sporadically, moving in parallel thirds, as in the examples
of the violins in measure 436.

The melody for the singers is written in the Mixolydian mode, where the seventh always appears
as a flat seventh. Guarnieri also gives the melody many leaps including leaps of sevenths and
octaves. In the following example, the E natural in Baiana’s line is the flat seventh of the key of
F sharp major. In the next measure, Baiana sings another leap of a seventh.
A few bars later, now in Alamão’s melody, a leap of a seventh also represents the flat seventh of the Mixolydian mode.

This section features the predominant use of a repeated short note, in this case the sixteenth note. The trumpet begins a dialogue with the first violins, and the whole phrase is repeated with the bassoon and viola, along with some other instruments. The repeated sixteenth notes move to the melody of Baiana, and close the section with the viola taking control.

The melody played at first by the trumpet is a development of the motif previously presented at the arrival of Alamão. As seen before, this melodic material is the same as the dinner scene and at the very opening of the opera, in a shortened note value. This development contains an almost exact repetition of the motif throughout the phrase, as seen in the following example:

The accompaniment to this phrase is based on the lundú rhythm. Starting with the strings in pizzicato, it is easy to identify the anticipation of the second beat:
However, on the repetition of the phrase, presented in the bassoon, the lundú rhythm moves to the flutes, becoming a little less obvious with the additional leaps of sevenths and octaves.

The melody of Baiana includes, in addition to the constant use of a repeated note, a leap of a seventh. The melody also illustrates the tendency for descending melodies, not only in this phrase but also in the previous one presented by the trumpet.

**M.469 – 478**

The first encounter of Malazarte and Alamão takes place in a short section which leads to the aria in which Malazarte introduces himself. The first three bars are an unaccompanied recitative, in which the singing follows the natural speed of the words in a speech-like manner. This is the first and only time in the whole opera in which a singer has an unaccompanied section. The bars that follow contain an ascendant progression in fourths. In this section there is no identifiable aspect that could be said to be typical in Brazilian music. The vocal melody suggests the repetition of the same note value described by Andrade.

**M.479 – 543**

The concept of *aria per se* is completely absent in Guarnieri’s opera, who decided to write in the style of much of the late nineteenth century (and after) operas. However, Guarnieri portrays two
moments in the opera that could be understood as *aria*, much more for their structure than for an actual understanding of the word. This section is a continuation of the opera and does not come to a conclusion; instead, it develops into a new section, giving continuity to the opera. One of these moments is present in this section, where Malazarte tells Alamão about himself. This section is clearly written in the form *embolada*. The form, as defined by the authors studied, has the characteristic of uneasy and jumpy melodies, with preferences for descending melodic lines sung with agility and almost always written in ten-line stanzas. The poetry of this passage is indeed divided into ten line stanzas for each section. The structure of this section is fairly simple. It consists of two parts, A and B; A ends with a melodic chorus, and B is in the minor mode of the same key. The repetition is exact; the only change is to the singer’s text.

Part A: The *embolada* form has as a characteristic use of particular instruments belonging to Brazilian culture. Guarnieri makes use of two characteristic percussion instruments: the *chocalho* (shaker), and the *reco-reco* (type of guiro). These instruments are played with a continual repetition of the small note value, in this case sixteenth notes, with accents on specific moments. This first part also incorporates the characteristic parallel thirds, which are played by the clarinets.

![Musical notation for Part A](image)

The chorus has the closing statement of Part A. Along with the chorus, the trumpets, and later the horns, play the characteristic syncopated figure.

![Musical notation for horns and trumpets](image)

Malazarte’s melody illustrates the frequent repetition of the small note value. It also incorporates the Mixolydian mode by adding the E flat to the melodic phrase.
The same Mixolydian mode aspect is repeated in the chorus line:

This whole section has the presence of the repeated small note value, which, most predominantly in Malazarte’s melody, moves to bassoon, violin, and horn parts when Malazarte is not singing. All of Malazarte’s phrases illustrate a tendency for descending melodies, as would be expected in *embolada* form.

**M.544 – 567**

The first bars of this section are recitative-like, with only a few instruments holding the harmony underneath the melody in the voice. The melody for the singer demonstrates the repeated eighth note, which also resembles a recitative-like passage. Alamão’s melody also has the characteristic of a descending melody that ends on a note other than the root of the chord, in this case the third. This melody is soon followed by a leap of an octave in Malazarte’s melody, which also ends on the third of the chord.
After this short passage, an ostinato in triplets is played throughout the section, starting on measure 551. During this moment, Guarnieri writes a short syncopated motif that is played in the viola with the clarinet, and later also by the oboe and trumpet. This short syncopated figure also appears in the voice, and contains a leap of an octave.

One more figure is used in the voices and in the flute—a short repetition of the sixteenth notes. This little figure is the same motif used in the dinner scene, and also in the very opening of the Overture.

Beginning at measure 551, the passage is predominantly in C major until it arrives at the new key, one step lower, in B major, where the addition of the B-flat in Alamão’s line incorporates the characteristic use of the Mixolydian mode.

**M.568 – 595**

Questioned by Alamão about his gloominess, Malazarte responds similarly to the manner in which he responded when questioned earlier by Baiana in section M.317-359. The music remains primarily the same, but with a few differences.
Guarnieri loses the *lundú* rhythm in the strings, but keeps pretty much everything else. The strings perform the fast passage in thirty-second notes, played in parallel thirds, as seen in the flutes in the earlier section. The woodwind plays the descending eighth notes that were played previously by the second violin, and introduces the new element of parallel thirds. The first theme, presented in the opera after the Overture, is again represented here with its repeated sixteenth notes and the leap of a tenth.

The interesting aspect of this section is how Guarnieri treats the melody of Malazarte. As discussed in Chapter 2, the performance of the triplets and the characteristic syncopation do not differ much in terms of musical note values. The Brazilian performer has a tendency to anticipate the second note of the triplet, and to delay the second note of the syncopation, thus becoming pretty much alike. In Malazarte’s melody in this section, Guarnieri writes using the same *lundú* rhythm seen in other moments of the opera. The earlier phrase first played in triplets, as in the first example below, becomes an interrupted *lundú* syncopation in the second example.

This could suggest that in the first example above with the triplets, the singer should utilize a more sustained and *legato* phrase, while in the second one, as the rests suggest, should be separate. The performer, however, should sing following the rules described in Chapter 3.

**M.596 – 625**

In this section, which serves as a transition from the preceding section, the chorus re-appears, adding comments to the scene. As before, the chorus participates in the form of *ciranda*, which resembles the English children’s game “Ring Around the Rosie.” Guarnieri sets the chorus melody with several repetitions of the characteristic syncopation, as seen in the following
example. The chorus melody also adds the Mixolydian mode by adding the E flat at the end of the phrase.

It is interesting to note the presentation of the syncopation on the repetition of the chorus phrase. First played as a syncopation, in the repetition Guarnieri changes all the syncopations to triplets, with the exception of the middle one. The middle one has a different text on the repetition, and therefore can be played with only two eighth notes. The chorus line also sings the preferred descending melodies that do not end on the tonic of the key.

The snare drum joins for most of the section, playing the characteristic syncopation.

The countermelody to the chorus is played by the winds. Throughout the countermelody, Guarnieri employs the characteristic parallel third movement. This melody also contains two leaps of a seventh—direct and indirect. Guarnieri briefly visits the Lydian mode at the end of the melody by adding the B natural, after the direct leap of a seventh.
In the second part of the section, when the chorus repeats the phrase, the counter melody played by the winds also assumes the function of accompaniment, as the strings remain tacit. The theme used by the winds was presented earlier in the opera, at the arrival of Malazarte. Guarnieri adds, little by little, instruments playing the theme, until the phrase starts to move in two sets of parallel thirds. The development of the phrase features repetition of the sixteenth notes, and the preference for descending lines.

\[ \sum_{n=1}^{\infty} b_n \]

**M.626 – 653**

In this passage Malazarte, using the pretext that he can speak to the cat, brings to the table all the food that he has previously seen. This passage is driven by a continual use of sixteenth notes played in the percussion with the only exception in the last three bars, which are setting the transition of mood to the next section.

This section is divided into part A and part B. The structure of this passage is divided then in \( A + B^1 + A + B^2 \), where \( B \) is understood as a transition moment, and called \( B^1 \) or \( B^2 \) because they are slightly different from each other, although containing the same structure. Part A covers measures 626 through 632, and its repetition in measures 640 through 646. Part B covers measures 633 through 639, and its repetition in measures 647 through 653.

As mentioned previously, the section features uninterrupted sixteenth notes played by the percussion. Guarnieri makes use of two typical Brazilian instruments: a shaker and a guiro. For most of part A, the percussion explores accents while playing the repeated sixteenth notes that
represent the rhythmic syncopation of the *lundú*, which anticipates the second beat of the bar. The only exception in part A is the $\frac{3}{4}$ bar, where Guarnieri shifts the accents to reproduce four beats, where only three beats are expected.

For all the other instruments in part A, Guarnieri develops the music in 3/4 meter, even though it is still notated as 2/4. The strings, harp, and bassoons, with a short accented note, together with the horns who hold a single note, could be easily read as straight 3/4 bars.

In part B, to join the ostinato of chords, Guarnieri introduces a new figure played by the cellos, violas, and bassoons. In addition there is a canon in the winds between flutes and clarinets, and oboes and trumpets, with predominantly descending phrases.

Both parts A and B draw upon the Mixolydian mode, using the flat seventh. Guarnieri also uses the Lydian mode in part A, where Malazarte’s melody contains the augmented fourth.

The voices illustrate the interchange from triplets to the characteristic syncopation mentioned by Andrade. This interchange happens when Malazarte presents the word *caninha do ó* in triplets, and is immediately repeated by Alamão with a sixteenth-eighth-sixteenth note figure.

This whole section could be a representation of Malazarte’s untrustworthy personality, represented by the percussion in the same manner as when Malazarte introduces himself to Alamão, and the feeling of getting caught doing something wrong that happens as Malazarte and Baiana hear Alamão approaching the house, which is represented by the shifting of a duple meter bar into triple meter music. This understanding can give a completely different interpretation of the scene, where, instead of assuming that Malazarte has control over the situation, the listener may discern that he is most likely worried about being caught in his lies.
In this passage, Alamão sings happily about the wonders of a Brazilian woman. Guarnieri develops Alamão’s melodic line in a constant and repeated eighth note figure, which Andrade describes as a characteristic aspect of Brazilian music:

The accompaniment to this excerpt also illustrates another very commonly used aspect—the use of the syncopated rhythm. All the strings, with the exception of the double basses, reproduce a lundú rhythmic motif that anticipates the second beat of the bar. In this section Guarnieri explores the lundú and adds his characteristic chromatic notes, especially in the first and second violins.

The winds, represented at first by the flute and clarinet and later by the trumpet and oboe, play a little figure using the repeated sixteenth notes, and reinforce the lundú rhythm.

The horn and oboe play a modified version of the same tune sung by Alamão, with a slight change in the melody, and incorporating the lundú rhythm:
The melody of Alamão also utilizes the characteristic descending melody cited by Andrade. In this passage, however, the melody ends on the root of the chord rather than following the tendency of folk music to avoid the root. A possible explanation could be that the melody does not finish on the tonic, but instead it ends on a dominant chord.

A few cases of contraction occur in the placement of words. The first is used to keep the pace of the repeated eighth note in the melody. The second occurs where two syllables of the same word contract together in a single syllable. The word *viagem*, with a syllabic division of *Vi.a.gem*, contains a hiatus between the two first syllables, and is presented by Guarnieri as a diphthong. The speed of the crescent diphthong does not disturb the pace of the words; instead, it helps to avoid setting the last syllable in a stressed position.

Later, in measures 663 and 664, other cases of contraction of words appear, and again Guarnieri uses this solution in order to keep the repeated eighth notes without having to disrupt the pace of the eighth note by adding extra notes to fit the text. In the latter instance, because the two vowels contracted are the same, the performer only pronounces as one letter *a*, the open unrounded sound, becoming [ˈka.za sus.piˈrar].

At the end of Alamão’s melody, Guarnieri introduces a triplet figure. This disruption of the melody is necessary because there is no possibility for contractions between words or vowels, and is placed so well that it passes unnoticed by listeners.

This section ends with the exact repetition of the first part of Alamão’s melody in a canonic way, serving as a transition moment to the new section.
M. 682 – 688

This section is the exact repetition of part A in the section (M.626 – 653) described earlier.

M.689 – 711

Guarnieri created a new melodic theme in this short passage, and develops it further after the next section sung by Alamão. The accompaniment throughout this section is played by the violas and cellos, and features the interchange of rhythm between triplets and the characteristic syncopated figure. The melody created by Guarnieri, first presented by the bassoon and then taken up by other instruments with variations, is based on a Mixolydian scale. In a clear A major key for the melody, the G natural is played in an indirect leap of a seventh:

\[ \text{Music notation} \]

M.712 – 727

This is an exact repetition of the section measures 654–681, differing only in the final canonic repetition of the beginning of Alamão’s melody, which is not presented in this section, but in the following section.

M.728 – 742

Guarnieri brings back the same melody used in the earlier section (measures 689-711), developing even further the aspects of Brazilian music. Changed to a key of D major, the melody now starts on the flat seventh of the chord, again in the Mixolydian mode. In addition to this, the percussion is present with the typical reco-reco.

M.743 – 752

The violoncello in this section plays a repeated syncopated rhythm throughout the whole section.
The trumpets play in parallel sixths (actually thirteenth) with the voice, starting in measure 747 and playing for two complete measures.

The voice line also contains some interesting aspects of Brazilian music. There is use of the rhythm that is natural to the words. In the example above, Guarneri obeys the heaviness of the tonic syllable in the word *toada* by placing an eighth note on the second and stressed syllable, instead of keeping the pace with a sixteenth note. Another characteristic element is the leap of an octave at the end of the phrase. When looking at the whole phrase, one can see the continually descending melody to which Andrade referred. Also, this descending line does not end on the root of the tonality.

At the end of the section, in the last two measures, a melodic line is presented. This melodic line represents the motif carried through the next section, although in a different key.

**M. 753 – 784**

This short section offers one of the two ‘aria-like’ sections for Alamão. It is written in a very low tessitura, making it difficult for the singer to project. This is a *toada*, referred to by Andrade as a melodic line accompanied by the guitar with a sad and sorrowful character. The harp is used by Guarneri to represent the guitar, which is an excellent substitute, preferable to using the string section of the orchestra in pizzicato.
In a very simple harmony, the harp and bassoon play an ostinato phrase that consists of melodic material introduced at the first appearance of Alamão. The viola line makes a strong addition to the ostinato melody; it created syncopation by placing the second note of the bar slightly before the beat. A performance suggestion might be that the performer could place a small accent on the syncopated note followed by a diminuendo, as in the following example:

![Music notation example]

The melodic line of Alamão features repeated notes, here notated as quarter notes, giving a declamatory and recitative-like quality to this melody. The melody also demonstrates the use of a descending line at the end of a phrase, and never reaches the root note of the harmony, finishing instead on the third or fifth of the chord. One big leap is present where Guarnieri spans a tenth by an indirect leap:

![Music notation example]

In the placement of the words, Guarnieri uses a contraction of two words on measure 755 to avoid unnecessary use of extra notes, thereby avoiding the disturbance of the repeated quarter notes. Just a few bars later in measure 758, he uses another contraction of the words, this time disturbing the repeated notes. However, this time the effect created is of syncopation, by putting the emphasis of the phrase on the second beat, helping to avoid the monotony of the line, and preparing for the end of the phrase.

![Music notation example]
Instead of:

The use of triplets in measure 362 helps to achieve a good prosodic structure. The constant use of quarter notes would otherwise place the word in such a way that the accented syllable would not fall in the right place.

For the adaptation of this section, it was possible to preserve the harp and bassoon as originally written. The block chords that appear at the end of every phrase, presented by the woodwinds and strings in the original version, were placed only in the winds, saving the strings for the chromatic chords presented later in the section.

**M.785 – 806**

This short section featuring the chorus can be divided into three small parts: 1) The Introduction, where Baiana briefly explains and introduces the chorus; 2) The chorus playing *ciranda*; and 3) A short transitioning moment where Alamão asks Baiana to sing a song, which leads to the following section.

There is nothing particularly characteristic of Brazilian music in this section, except for some small details. The introduction is dominated by the constant repetition of the eighth note in the winds. There is a preference for descending melodies, not only in the winds, but also in Baiana’s melody. Guarnieri sets the text nicely for Baiana, avoiding the diphthong between the two first words *É a*. If he had given a diphthong to these two words, the rhythm would then be written as two eighth notes, followed by a triplet, which could disrupt the continuity of the flow of the notes.

The second part features the chorus, almost *a capella*, without the support of instruments. The strings give harmonic support by playing a static chord of two notes, B and F sharp, in harmonics. The chorus starts with the characteristic parallel thirds motion, and then breaks into individual melodies. Descending melodies are also present, and the final cadence at the end of
the phrase places the top note on the third degree of the scale, another preference of Brazilian popular melodies.

The third part contains the sporadic use of parallel thirds. Not moving throughout the whole phrase, melodies move at times in parallel motion, and then break into their own path. There is a constant use of the characteristic syncopated figure, and the interchange between this figure and triplets. In all cases, the melodies always flow in a descending motion.

**M.807 – 832**

This short instrumental passage gives an opportunity to set the stage for the next scene, which features Baiana’s *aria*. In this passage, Guarnieri’s polyphony writing is not focused on conventional practices such as imitations, canons, and others. Instead, Guarnieri created challenging and dense contrapuntal layers by developing melodies, countermelodies, inner voices, bass lines, and pedals all together. This passage also emphasizes the restlessness of the notes, which never stop repeating, moving from one instrument to another, until the last note of the section that is held with a fermata, changing the character of the piece in preparation for what comes next.

![Score](image)

**M.833 – 887**

Baiana sings a melancholic song to her husband and Malazarte, which is the second of the two ‘aria-like’ section presented in the opera. This section has all the aspects of the form of *modinha*,

![etc.](image)
described in Chapter 2. The section is harmonized in a minor mode; the use of the major mode in the second part of the form maintains the same key, in this case C, instead of going to the relative key of C minor. The authors studied describe this as being characteristic of the modinha form. One other aspect of the modinha is the verse-chorus setting, which is also present in this section. Modinha is described as usually being performed in 2/4 and 4/4 meters. In the section, the verse, sung by Baiana, is written in 4/4 meter, while the chorus is predominantly in 2/4 meter. This modinha presents the subject of a mine worker who had a brief romance with a woman, who now suffers as he remembers her while working at the mines. The subject of the poetry reflects the aspect described in the popular music documents that the authors researched: the subject is a general complaint, picturing a moment in daily life with a lyrical depth.

The section is divided into two parts, which I here call A and B. The whole section can be understood as A + B + A + B + A*, where the last part is not played in its entirety, moving to a new section half way through. Part A belongs to Baiana, who sings the verse; part B belongs to the chorus, who comment on the action, but are not really part of her story. The repetition of each part is identical.

Part A: as described in Chapter 2, the accompaniment for the modinha is played by a viola or a guitar. The strings assume the plucked sound of the guitar, while the bassoons, with the help of the cello in pizzicato, keep the bass line going in a similar way to how the violeiros would play a seven-string guitar. This line is a complete melody by itself. The intervention of the flute is short and simple. It plays a melody infused with pain and drama, uses a lot of dissonant notes, and features a leap of an eleventh.

Baiana’s melody makes frequent use of the characteristic syncopated figure, but here used with eighth and quarter notes. In Baiana’s melody, Guarnieri uses neighboring tones, creating a characteristically uneasy melody with suspensions and dissonances; Andrade referred to these as “sinuous” melodies. They also feature a leap of a tenth, as seen in the following example:
For the adaptation of the score created together with this paper, the second flute was arranged into the oboe part, preserving the register. Even though the tone quality of the oboe is completely different than the flute, it does not disrupt the passage, since the first flute is on top of the phrase, making its line more prominent. In performance, at the beginning of the phrase in which oboe and flute play in unison, the oboe should start more softly than the flute, giving space for the flute to shape the sound.

With the text, Guarnieri pays careful attention to the emphasis of each word. Such emphasis helps to create a syncopated melody. To keep a consistent and equal rhythm, Guarnieri contracts many of the vowels. One of his resolutions, however, proves to be tricky for the performer. This is the case of his use of a contraction between the words *terra escondeu*. When contracting a decrescent vowel, and going from $a$ to $e$, the performer finds it necessary to rearticulate the vowel in order to change the placement of the tongue. The solution is to completely ignore the first vowel $a$ and go straight to the second vowel $e$ ['tẽ.xes.kõ³ de:w].

Part B: The chorus melody features some of the most characteristic aspects of Brazilian popular music. There is the use of the characteristic syncopated figure, and the melodies typically move in a descending motion that does not finish on tonic but instead, stops on the third.
The accompaniment to part B is played exclusively by the winds, and illustrates the polyphony mentioned by Andrade. Consisting of five different melodies, each of which has an individual relationship to the harmony. That means that the dissonance created by Guarnieri has an exclusive relationship to the key, rather than contrasting with other melodies. The melodies combined, however, make continual use of the small value note—here the sixteenth note, and moves in parallel thirds at times. The following is a short example of part B.

M.888 – 911

As Alamão sleeps, Malazarte sees the perfect chance to escape. This section serves as a transition from the end of Baiana’s aria into the new section, and starts with the clarinets repeating the same melodic phrase that was sung by the chorus. In an exchange with the violins, the clarinets repeat the same melody as the chorus, moving in thirds until measure 892.
What follows is a development with the same motif. There is a constant use of the flat seventh Lydian mode in this passage, and just a few bars later there is an interchange between triplets and the typical syncopated figure:

\[ \text{Woodwinds} \quad \text{Violins} \]

\[ \begin{align*}
\text{M.912 – 1000} \\
\text{In this passage, Baiana takes the opportunity while her husband is asleep to declare her love for Malazarte, and begs to flee with him. Again, the \textit{lundi} rhythm, with its anticipation of the second beat, returns and sets the mood for the entire passage. There is a predominant figure interchange between the strings and the winds, heard throughout the section.}
\end{align*} \]

The viola plays a syncopated melody that is repeated a few bars later:

\[ \begin{align*}
\text{The oboe, on measure 933, after a syncopated beginning to its melody, joins the melody in the voice in a characteristic parallel third:}
\end{align*} \]

\[ \begin{align*}
\text{The voice line in measure 941 and the trumpet line in measure 950 offers a good example of the change from syncopated rhythm to triplets about which Andrade writes. First presented by the voice in a setting with eighth note-quarter note-eighth note rhythm, it is repeated by the trumpets with a more loose rhythm represented by triplets and in parallel thirds motion:}
\end{align*} \]
Another example of parallel motion in thirds occurs when the first bassoon, together with the cellos, move in thirds (a thirteenth below) with the first horn. This motion in measure 972 gives way to descending thirds in the flutes and oboes in the next measure:

A syncopated melody started by the second violins and clarinets on measure 982 then joined in by other instruments, developing a sorrowful moment with a succession of descending melodies, until it again reaches the parallel thirds. First presented by the flute and oboe in measure 990, it moves to the clarinets, maintaining the syncopated rhythms:

The melodies for the voices are filled with the characteristic syncopated rhythm. This section, however, illustrates the two most problematic settings of text in the opera. It could be that the editor has made a mistake, because Guarnieri seems to handle setting text to music quite elegantly. In measure 932, the rhythm of triplets, in which the second note is dotted and the third is a sixteenth note, disturbs the pace of the music, but can be easily performed if the performer thinks about a loose syncopated figure of sixteenth-eighth-sixteenth notes. This resembles Andrade’s discussion about the relationship between the written document and the actual way to sing the melody.\(^{159}\) The two possible solutions for the interpreter are the use of straight triplets,

noted in the similar passage at measure 974 (where the performer anticipates the second note just slightly) or the use of the syncopated eighth-sixteenth-eighth (where the interpreter delays slightly the second note). The second issue is in measure 962, and is in relation to the text. The word en.le.ou can never be transformed into a diphthong (in this case triphthong). Any attempt to pronounce these three vowels together will not only give the performer an awkward sensation, it will transform the word to a nonexistent word. The best setting of the text for this passage consists of creating a diphthong between the last syllable of the word veio with the next word. In this way, the passage veio e me enleou would be pronounced as / vei-o_e me_en-le-ou / [ 've:j.we 'mjê9-le:o:w ] as in the example:

\[\text{Veio e me enleou}\]

**M.1001 – 1016**

In this section, Alamão says goodbye to Malazarte and offers him some money to buy his so-called sorcerer’s cat; Guarnieri divides this into three little sections. The first is Alamão’s speech; the second is the short recitativo-like passage where Malazarte schemes to get all of Alamão’s money; and the third, in which Baiana tries to convince her husband that this is a scam.

In the first section, Guarnieri writes an ostinato-like phrase of two measures that repeats exactly for the next four measures. This phrase features the characteristic aspect of parallel thirds, as in the following example:

\[\text{Ostinato line of Alamão}\]

Alamão’s melodic line illustrates the characteristic syncopation, together with the constant use of the descending melodic lines. There is an exception at the very end of the phrase, where
Guarnieri uses a leap of an octave. It is fair to assume that his intention to finish the phrase with an ascending note comes from the text, which ends as a question. In Brazilian Portuguese spoken language, the inflection is often used, and could change the intention of the phrase. As an example using almost the same notes, and using the phrase *Já comeu*, which means “already ate,” we can see that the leap of notes changes the inflection of the affirmation *Já comeu* to the question *já comeu?*.

If the phrase had continued as a descending melody, following the typical tendency of the phrase, the text would not be understood clearly as a question, as it is in the second example above.

The following section is a short three-measure recitative. In some performances, singers are given freedom in the first bar; however, this freedom makes the pace of the sixteenth notes disappear, risking the punchiness of the melodic line. Even though it is an unaccompanied melody, the performer should obey the rhythm written by Guarnieri.

The third section brings the characteristic anticipation of the second beat. It is played by the harp and doubled by bassoon and double basses:

Baiana’s melody features a leap of an octave, and also the characteristic syncopation figure. Her melody also follows the typical descending lines.
Throughout the whole passage, Guarnieri uses an F natural; at the beginning of the passage this obviously suggests the relationship I – V (C – G7), but it becomes more tricky as the passage goes on. The listener might have an impression of a developing harmony that wants to arrive at a new key; however, the end of Baiana’s phrase arrives on a G7 chord. Also at the end of her melody, Guarnieri introduces the C#, giving the flavor of a Lydian mode scale. The flat seventh Lydian mode becomes more obvious when the cellos play and hold the D flat, the enharmonic spelling of C#. The chord becomes an obvious dominant chord on the very last beat of the section.

M.1017 – 1034

This section is dominated by the lundú rhythm, in which the anticipation of the second beat is always present. The most obvious rhythm is presented in the viola line, which features the exact rhythm of the lundú. Two other instruments also play the same rhythm, although not as clearly as the viola. In the clarinets, which have a continual motion of sixteenth notes, the descending arpeggio-like figure reproduces the same rhythm at the top of the arpeggio. In the flutes, the rhythm is almost as obvious as in the viola line; however, Guarnieri goes even further and adds characteristic leaps, in this case of octaves. The lundú rhythm is also present in the flute line.
The voice line features repeated eighth notes, characteristic of Brazilian music. Also, the melody ends on a descending line. A somewhat sinuous melody concludes the second half of Malazarte’s phrase. In measure 1024, the singer is free to sing his line *a piacere*, as in a recitative. Guarnieri sets the words to the rhythm so well that a good, sympathetic performer singing freely will end up singing the rhythm Guarnieri wrote. However, the section right after the recitative contains one of the few awkward moments Guarnieri created. The example below indicates the original setting by Guarnieri:

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\[\text{Si\_o mun\_do\_es\_tá tão ba\_ra\_to}\]
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Note that the articulation of *mun-do\_es-tá* provides a fast passage in the first part and a sudden stop in the last syllable. Guarnieri could have made a better transition into this part by simply adding a triplet figure to it, thus becoming:

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\[\text{Si\_o mun\_do\_es\_tá tão ba\_ra\_to}\]
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One other possibility would be to reword the text; instead of *está*, he could have substituted the word *é*. This solution would prevent any change in rhythm, keeping the repeated eighth note pace:

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\[\text{Si\_o mun\_do\_é\_tá tão ba\_ra\_to}\]
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incorporat...Guarnieri developed this opera without copying any folk songs literally, but instead...The finale of the opera could not take place without featuring many chara...The clarinet develops even further and plays a passage with the lundí characteristic rhythm, which then is repeated by other instruments.

The last four bars illustrate a recitative like passage featuring a predominance of the sixteenth note repetition.

M.1035 – 1053

A sorrowful moment for Baiana, who sees herself without money and her lover, features a repeated eighth note in Alamão’s line.

A syncopated rhythm in the oboes that is repeated by flute and clarinet dialogues with the bassoon and French horn in an interchange of syncopated rhythms and the loose triple rhythm.

The clarinet develops even further and plays a passage with the lundí characteristic rhythm, which then is repeated by other instruments.

The last four bars illustrate a recitative like passage featuring a predominance of the sixteenth note repetition.

M.1054 – 1084

The finale of the opera could not take place without featuring many characteristic aspects of Brazilian music. After looking closely into the opera up until this moment, it is now known that Guarnieri developed this opera without copying any folk songs literally, but instead incorporating aspects of Brazilian music into his own melodies. The exception at the opening of
the opera makes much more sense once we get to the end of the opera. Guarnieri set a song for the chorus that is very famous in Brazilian popular culture—“Ciranda cirandinha” is a tune still sung by children today. It seems that Guarnieri decided to open and close the opera with two literal folk songs, as a way of paying respect to Brazilian folk songs.

The first part of this section has a predominant syncopated rhythm that is played throughout:

The first violins also play the characteristic leaps, in this case of octaves, and also play in characteristic parallel thirds:

After the sixth measure of the section, there is a repetition of the sixteenth note that persists for six bars. The trumpet states the same motif that is played in the second part, but now in double time, followed by scales in the flutes and oboes:

When the chorus starts the “Ciranda cirandinha” song, here sung in canon, the trumpets, followed by the woodwinds, exchange the repetition of sixteenth notes into eighth notes. The motif is also the music that is played in the second part of the section.
The final section can be divided into two major parts. The second part starts on measure 1074, signaling the grand finale with all forces. There are two major melodies: one is the folk song *Ciranda cirandinha*, and the other is the original theme presented at the dinner scene, and also used in the overture. This entire finale makes use of the continual repetition of the eighth note, until the very end when there is a broadening into triplets for the last cadence. The repetition of the eighth notes also features two consecutive parallel thirds, moving all together:

There is a big balance issue in the first section; Guarnieri has all instruments joining together with the voices as Malazarte makes his last statement. The performer needs to make sure all the instruments of the orchestra play at a volume of *piano*, thus saving the big crescendo for the last bar of the first part of this section, and perhaps changing the dynamic of the chorus to a *mezzo-forte* instead of the *forte* suggested in the score. This depends entirely on the staging created for the performance, because the chorus can help the balance if placed all the way upstage, with Malazarte in place as far downstage as possible.
Chapter 6
Conclusion

In this research, I attempted to accomplish two main goals: the understanding of music nationalism in Brazil in order to determine whether Guarnieri’s opera *Pedro Malazarte* could be considered as a national Brazilian music, and the creation of material to be used by people interested in performing Guarnieri’s opera, and that could be applied to any other music in the Brazilian Portuguese language.

For the first goal, in order to conclude if the opera represented national Brazilian music, I looked into the nationalistic debate happening at the time of the composition, 1932. The musicologist Mario de Andrade was the centrepiece of this discussion, and together with Guarnieri they developed the idea of writing the first Brazilian national opera. By studying the aspects considered by Andrade as important elements in a Brazilian national composition, I created a document that could serve as a basis for comparison with Guarnieri’s score. The detailed search and identification of the elements present in the opera was made easier by dividing the opera into several small sections. After analyzing it thoroughly, I concluded that the piece is in fact a national Brazilian music, and represented many characteristics of Brazilian music in all of its sections throughout the entire opera.

The second goal, directed toward the aspects of performing the piece, includes a full translation of the libretto. The translation will help singers, conductors, and stage directors to understand the piece, and the characteristics of each of the opera’s characters. It also provides a full translation into the International Phonetic Alphabet, to be used by singers and coaches to achieve the diction of Brazilian Portuguese. In order to explain the peculiarities of the pronunciation of each letter, and the peculiarities of words, such as diphthong and hiatus, I developed a guide that will give the performer exact instructions on how to produce the sound of the letter in question. This particular guide may also be used for any other music in which the text is set to the Brazilian Portuguese language.
Bibliography


*Escola de música da UFRJ.*


Musical Scores


