ABSTRACT

This dissertation presents an analysis of José Siqueira’s *Oito Canções Populares Brasileiras* (Eight Popular Brazilian Songs), published in 1955 for voice and piano. The analyses show how the composer used musical materials from Northeastern folklore, Native Brazilian culture, and popular urban musical traditions in the composition of this song set. The author also suggests interpretative performance approaches that take into consideration the musical, textual, and sociocultural aspects of these songs. As an aid to the foreign singer who wishes to perform this repertoire, this research also presents English-language translations and International Phonetic Alphabet transcriptions of the song texts.

In addition to analyses and interpretative suggestions, this dissertation discusses topics such as the history of Brazilian art song; Siqueira’s biography, his vocal works, and compositional style; aspects of lyric diction of Brazilian Portuguese and the necessary adaptations for an expressive interpretation of the *Oito Canções Populares Brasileiras*; Siqueira’s *Trimodal System* (the first time this compositional system is presented in the English language); and new and more accurate information on the actual publication dates of the *Oito Canções Populares Brasileiras*.

The analyses of the songs show Siqueira’s refined and versatile métier as a composer. *Natiô* reflects Native Brazilian culture through the use of a chant by the Pareci tribe and the use of two mixed scales to portray the exotic character attributed to this culture at the time. In *Loanda* and *Maracatu*, the composer uses several rhythmic cells that are characteristic of the folkloric tradition known as *Maracatu*. *Vadeia Caboclinho*, *Benedito Pretinho*, and *A Dança do Sapo* reflect the *Coco de Embolada*, a folkloric tradition from the Northeastern region involving
a soloist who displays sharp-tongued improvisational skills and a group singing a refrain in a syncopated rhythm. In these songs, Siqueira uses music modes commonly found in Northeastern folkloric music. *Nesta rua* and *Foi numa noite calmosa* reflect the Brazilian *modinha* and *seresta* through extensive use of musical elements that characterize that musical genre and tradition, such as descending melodic motion, use of minor keys, and short melodic fragments separated by rests.

The use of these compositional procedures in combination with a clear twentieth-century musical language confirms Siqueira’s two aesthetic orientations: *Folkloric Nationalism* (when the composer uses the pure elements of folklore) and *Essential Nationalism* (when the composer draws inspiration from folklore and creates his own musical language). The diversity reflected in this song set makes it a strong representation of the rich Brazilian art song tradition.
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# TABLE OF CONTENTS

Abstract ........................................................................................................................................ i

Acknowledgements ...................................................................................................................... iii

Table of Contents .......................................................................................................................... v

List of Tables ................................................................................................................................ viii

List of Figures ............................................................................................................................... ix

List of Examples ........................................................................................................................... xi

Introduction ..................................................................................................................................... 1
  Goals, Significance and Methodology ......................................................................................... 4
  Goals ........................................................................................................................................... 4
  Significance ................................................................................................................................. 5
  Methodology ............................................................................................................................... 6
  Literature Review ......................................................................................................................... 10

Chapter 1: An Introduction to the History of Brazilian Art Song ................................................. 28
  1.1. The Modinha ....................................................................................................................... 30
  1.2. The Lundu ............................................................................................................................ 34
  1.3. Alberto Nepomuceno and the creation of the Brazilian Art Song ....................................... 38
  1.4. The Week of Modern Art of 1922 ..................................................................................... 41
  1.5. The first Nationalist generation ......................................................................................... 44
  1.6. The second Nationalist generation ..................................................................................... 47
  1.7. The Música Viva Group ...................................................................................................... 51
  1.8. The Post-Música Viva Group generation ........................................................................... 54
  1.9. The Avant-Garde Brazilian Art Song ................................................................................... 57

Chapter 2: José Siqueira (1907-1985) ......................................................................................... 60
  2.1. Life ....................................................................................................................................... 60
  2.2. Works and Style .................................................................................................................... 76
Chapter 3: Lyric diction of Brazilian Portuguese .......................................................... 87
  3.1. Lyric diction of Brazilian Portuguese and linguistic variants ............................... 93
  3.2. The Pronunciation variants ........................................................................... 97
    3.2.1. Vowels ................................................................................................. 98
    3.2.2. Consonants .......................................................................................... 101
      3.2.2.1. ‘d’ and ‘t’ ..................................................................................... 101
      3.2.2.2. ‘s’ .................................................................................................. 103
      3.2.2.3. ‘x’ .................................................................................................. 106
      3.2.2.4. ‘z’ .................................................................................................. 106

Chapter 4: José Siqueira’s Trimodal System ................................................................. 109

Chapter 5: Oito Canções Populares Brasileiras: Publication dates .................................. 122

Chapter 6: Natiô ......................................................................................................... 125
  6.1. Text, phonetic transcription and translation ....................................................... 128
  6.2. Musical features ............................................................................................ 129
  6.3. Interpretative suggestions ............................................................................. 135

Chapter 7: Loanda and Maracatu ................................................................................. 137
  7.1. Loanda .......................................................................................................... 139
    7.1.1. Text, phonetic transcription and translation .............................................. 139
    7.1.2. Musical features ..................................................................................... 139
    7.1.3. Interpretative suggestions ....................................................................... 145
  7.2. Maracatu ....................................................................................................... 147
    7.1.1. Text, phonetic transcription and translation .............................................. 147
    7.2.2. Musical features ..................................................................................... 149
    7.2.3. Interpretative suggestions ....................................................................... 158

Chapter 8: Vadeia Cabocinho, Benedito Pretinho and A Dança do Sapo ......................... 161
  8.1. Vadeia Cabocinho .......................................................................................... 165
    8.1.1. Text, phonetic transcription and translation .............................................. 165
    8.1.2. Musical features ..................................................................................... 168
    8.1.3. Interpretative suggestions ....................................................................... 171
  8.2. Benedito Pretinho .......................................................................................... 173
    8.2.1. Text, phonetic transcription and translation .............................................. 173
    8.2.2. Musical features ..................................................................................... 174
    8.2.3. Interpretative suggestions ....................................................................... 179
  8.3. A Dança do Sapo ............................................................................................ 180
    8.3.1. Text, phonetic transcription and translation .............................................. 180
    8.3.2. Musical features ..................................................................................... 183
8.3.3. Interpretative suggestions ................................................................. 189

Chapter 9: Nesta rua and Foi numa noite calmosa ......................................................... 192
  9.1. Nesta rua ............................................................................................................. 194
    9.1.1. Text, phonetic transcription and translation ............................................. 194
    9.1.2. Musical features ......................................................................................... 195
    9.1.3. Interpretative suggestions ........................................................................... 201
  9.2. Foi numa noite calmosa .................................................................................... 203
    9.2.1. Text, phonetic transcription and translation ............................................. 204
    9.2.2. Musical features ......................................................................................... 205
    9.2.3. Interpretative suggestions ........................................................................... 212

Conclusion ...................................................................................................................... 214

References ...................................................................................................................... 219

Appendix 1. Brazilian Portuguese: Norms for Lyric Diction .............................................. 230
Appendix 2. License term for the use of image and graphic reproduction of musical scores ........................................................................................................................................ 236
LIST OF TABLES

Table 3.1. Pronunciation of oral vowels .................................................................99
Table 3.2. Pronunciation of nasal vowels ...............................................................100
Table 3.3. Pronunciation of ‘d’ when followed by ‘i’, ‘í’, ‘e’ in an unstressed position, or by a consonant starting the next syllable ........................................................................101
Table 3.4. Pronunciation of ‘t’ when followed by ‘i’ or ‘e’ in an unstressed position in the last syllable of a word, or by a consonant starting the next syllable .........................102
Table 3.5. Pronunciation of ‘s’ before voiced or unvoiced consonants .....................104
Table 3.6. Diphthongization of vowels before final ‘s’ ..............................................105
Table 3.7. Pronunciation of ‘x’ ..................................................................................106
Table 3.8. Diphthongization before final ‘z’ ............................................................106
Table 3.9. Pronunciation of ‘z’ ..................................................................................107
Table 6.1. Form of Natiô .......................................................................................135
Table 7.1. Form of Loanda ......................................................................................140
Table 7.2. Form of Maracatu .................................................................................150
Table 8.1. Form of Vadeia Cabocolinho .................................................................168
Table 8.2. Form of Benedito Pretinho ....................................................................174
Table 8.3. Form of A Dança do Sapo .....................................................................184
Table 9.1. Form of Nesta Rua ..............................................................................195
Table 9.2. Form of Foi numa noite calmosa ..........................................................205
LIST OF FIGURES

Figure 2.1. José Siqueira ........................................................................................................60
Figure 2.2. Map of Brazil ......................................................................................................62
Figure 4.1. I M.R. ..................................................................................................................113
Figure 4.2. I M.D. ..................................................................................................................113
Figure 4.3. II M.R. ................................................................................................................113
Figure 4.4. II M.D. ................................................................................................................113
Figure 4.5. III M.R. ..............................................................................................................113
Figure 4.6. III M.D. ..............................................................................................................113
Figure 4.7. Mixolydian Mode ..............................................................................................113
Figure 4.8. Lydian mode .....................................................................................................114
Figure 4.9. Phrygian Mode ................................................................................................114
Figure 4.10. Dorian Mode ...................................................................................................114
Figure 4.11. Chords made of M2 and m2 ........................................................................116
Figure 4.12. Chords made of one P4 and one P5; one A4 and one d5; one d4 and one A5 ....117
Figure 4.13. Chords made of one P5 and one P4; one d5 and one A4 ..................................117
Figure 4.14. Chords made of two P4 and one A4; one P5, one A4, and one P4; three P4, one A4 and two P4 ..............................................................117
Figure 4.15. Chords made of one M2 and two P4; one m2, one P4 and one A4; one M2, one A4 and one P4; one M2, one A4 and one d4 ..............................118
Figure 4.16. Chords made of one M2, one P4, and one P5; one m2, one P4 and one P5; one m2, one P5 and one P4; one M2, one A4 and one d5 .................................118
Figure 4.17. Chords made of one M2, one P5 and one P4; one M2, one d5 and one A4; one m2, one P5 and one P4; one M2, one A5 and one d4 .................................118
Figure 4.18. Chords made of one M2 and two P5; one M2, one P5 and one d5; one m2, one A5 and one d5 .................................................................119

Figure 4.19. Chords made of three P5; one d5 and two P5; two P5 and one d5; one A5, one d5 and one P5; one P5, one d5 and one A5.................................................................119

Figure 6.1. Map of the region where the Pareci and Nambiquara tribes lived at the time of the Rondon Commission expedition.................................................................127
LIST OF EXAMPLES

Example 6.2. *Natiô*, melodic materials in the vocal line .................................................. 130
Example 6.3. *Natiô*, ostinato in right hand of piano accompaniment ................................. 131
Example 6.4. *Natiô*, bass pedal tone .................................................................................. 131
Example 6.5. *Natiô*, melodic line in inner voice of piano accompaniment .......................... 132
Example 6.6. *Natiô*, chord made of P5, P4, m2 ................................................................. 133
Example 6.7. *Natiô*, scale 1 ............................................................................................. 133
Example 6.8. *Natiô*, scale 2 ............................................................................................. 133
Example 6.9. Mixed Aeolian + Lydian scale ....................................................................... 134
Example 6.10. Mixed Phrygian + Lydian scale .................................................................... 134
Example 7.1. *Maracatu* rhythmic cell .............................................................................. 140
Example 7.2. *Maracatu* rhythmic cell in *Loanda* ............................................................ 141
Example 7.3. *Loanda*, A Section, elements of II M.R. of A .................................................. 142
Example 7.4. *Loanda*, B Section, III M.R. of A ................................................................. 143
Example 7.5. *Loanda*, B Section, mm. 15-18, motion by 4th and 5th .................................. 144
Example 7.6. *Loanda*, ending in III M.R of A ................................................................. 145
Example 7.7. *Maracatu* rhythmic cell #1 ......................................................................... 150
Example 7.8. *Maracatu* rhythmic cell #1, mm. 1-4 ......................................................... 150
Example 7.9. *Maracatu* rhythmic cell #1, mm. 28-29 ....................................................... 151
Example 7.10. *Maracatu* rhythmic cell #1, mm. 46-49 ..................................................... 151
Example 7.11. *Maracatu* rhythmic cell #1, mm. 68-69 ..................................................... 151
Example 7.12. *Maracatu* rhythmic cell #2 ...................................................................... 152
Example 7.13. *Maracatu* rhythmic cell # 2, mm. 5-8 ......................................................... 152
Example 7.14. Maracatu rhythmic cell #2, mm. 28-31 ........................................ 152
Example 7.15. Maracatu rhythmic cell #2, mm. 50-53 ........................................ 152
Example 7.16. Maracatu rhythmic cell #2, mm. 68-70 ........................................ 152
Example 7.17. Maracatu rhythmic cell #3 ......................................................... 153
Example 7.18. Maracatu rhythmic cell #3, mm. 22-26 ........................................ 153
Example 7.19. Maracatu, A Section, centricity of F ........................................... 154
Example 7.20. Maracatu, A Section, ending chord in III M.R. .............................. 155
Example 7.21. Maracatu, tones of a whole-tone scale in the Interlude ................. 156
Example 7.22. Maracatu, scream (grito) in vocal line, m. 73 ............................. 158
Example 7.23. Maracatu, suggested accents on vocal line in Section A ............... 159
Example 7.24. Maracatu, growing excitement in the Coda .................................. 160
Example 8.1. Vadeia Cabocolinho, Introduction, harmonic progression ............... 169
Example 8.2. Vadeia Cabocolinho, B Section, harmonic progression .................. 170
Example 8.3. Benedito Pretinho, A Section, harmonic progression ....................... 176
Example 8.4. Benedito Pretinho, B Section, melodic line outlining I M.R. of E ......... 177
Example 8.5. Benedito Pretinho, A Section, rhythmic structure in piano accompaniment ..... 178
Example 8.6. Benedito Pretinho, A Section, rhythmic motif ................................ 179
Example 8.7. A Dança do Sapo, A Section, harmonic motion ............................... 185
Example 8.8. A Dança do Sapo, B Section, harmonic motion (mm. 12-15) .......... 186
Example 8.9. A Dança do Sapo, A1 Section, harmonic motion (mm. 20-26) .......... 186
Example 8.10. A Dança do Sapo, A2 Section, harmonic motion (mm. 20-26) ......... 188
Example 9.1. Nesta rua, Prelude, sequence of fully diminished-seventh chords ......... 196
Example 9.2. Nesta rua, Section A, reference to the guitar in piano accompaniment .. 197
Example 9.3. *Nesta rua*, Section A, harmonic progression .................................................................198

Example 9.4. *Nesta rua*, mm. 31-39, reference to the flute on piano accompaniment ..........200

Example 9.5. *Foi numa noite calmosa*, mm. 35-46, appearances of raised 4th degree ..........206

Example 9.6. *Foi numa noite calmosa*, mm. 61-68, appearances of raised 4th degree ..........207

Example 9.7. *Foi numa noite calmosa*, mm. 1-12, Sequence ...............................................................208

Example 9.8. *Foi numa noite calmosa*, mm. 26-32, Sequence ...............................................................208

Example 9.9. *Foi numa noite calmosa*, mm. 47-53, Sequence ...............................................................209

Example 9.10. *Foi numa noite calmosa*, mm. 36-45, Chromatic descending line ..........210

Example 9.11. *Foi numa noite calmosa*, mm. 57-66, Chromatic descending line ..........211
Introduction

The origin of the Brazilian art song dates back to the eighteenth century and the *modinhas* and *lundus*, songs performed in the households of Portuguese and Brazilian wealthy families during the colonial period. From that time until the end of the nineteenth century, the music composed and performed in Brazil was completely influenced by European classical traditions, with the vocal music performed being mainly opera and German and French art songs. That scenario started to change in the late nineteenth century. Around the time when Brazil became a Republic in 1889, interest in Brazilian folk music began and would strongly grow in the following thirty years, fueled by the influence that European nationalist movements had on late nineteenth-century/early twentieth-century Brazilian composers.

In February 1922, the *Semana de Arte Moderna* (Week of Modern Art) took place in São Paulo. Inspired by the 100\(^{th}\) anniversary of Brazil’s official independence from Portugal and influenced by nationalist artistic movements in Europe, artists whose works were presented in the event heavily criticized the European-influenced art that had dominated prior to that point. Thus, a movement that sought a truly Brazilian form of art, one that established artistic independence from Europe, was born, with art by Brazilian artists with Brazilian features as the goal. The need for a national identity permeated the intellectual discussions in the event, and among its attendees were composers Ernani Braga and Heitor Villa-Lobos, and writer Mário de Andrade, an important influence in the development of Brazilian art song.

After the Week of Modern Art, Brazilian artists sought, even more emphatically, to break from the European artistic tradition and started to utilize features of what they considered the “true Brazilian culture” in their works. Thenceforth, the African-Brazilian, the Native Brazilian,
and urban popular musical expressions would provide the fundamental elements of Brazilian classical music. The composition of Brazilian art song had one of its most significant periods in the decades following the *Semana de Arte Moderna*, when composers started to incorporate musical material that had been collected from several different parts of the country, both rural and urban, into their music.

Throughout the twentieth century, composers such as Alberto Nepomuceno (1864-1920), Heitor Villa-Lobos (1887-1959), Francisco Mignone (1897-1986), Lorenzo Fernandez (1900-1973), Carmago Guarnieri (1907-1993), and Cláudio Santoro (1919-1989) became known in Brazil and abroad through their compositions and art songs made up a great portion of that repertoire. The rich repertoire of the Brazilian art song is frequently performed in Brazil and abroad, and the aforementioned composers are some of the most frequent names in recital programs. However, it is still very unusual to see in recital programs or as research topics works by composers from Brazilian regions other than the main musical centers (mainly the Southeastern states of São Paulo and Rio de Janeiro). Among them is José Siqueira (1907-1985), from the Northeastern state of Paraíba, who was a famous composer, conductor, and educator during his lifetime, and to whom the inclusion of Northeastern music into Brazilian concert music can be credited.¹ Like other composers of his time, Siqueira was strongly influenced by the Modernist movement that was the consequence of the Week of Modern Art of 1922 and its idea of a uniquely Brazilian cultural identity. Siqueira went on expeditions looking for musical elements of Brazilian folklore and popular song traditions from several regions of Brazil, and then incorporated those elements into his more than three hundred compositions. These include

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symphonies, operas, oratorios, cantatas, songs, concerti, concertinos, chamber music (duos, trios, quartets), pieces for piano solo, and études.

Although an immense influence in the Brazilian classical music scene between the 1930s and the 1970s, with an extensive compositional output of high artistic quality, praised by critics, fellow composers, and audiences in general, and countless performances in Brazil and abroad, Siqueira’s name fell into almost complete oblivion after his death.² Whereas other Brazilian composers continued to have a strong presence both in concert halls and in academia, José Siqueira’s name has only recently started to appear in concert programs and academic research again, as the Literature Review will show.

This research focuses on Siqueira’s Oito Canções Populares Brasileiras (Eight Popular Brazilian Songs) published in 1955. Brazilian composer Ricardo Tacuchian, a former student of José Siqueira, describes Siqueira as having two very prominent “regional” styles. According to Tacuchian, “one is based on the African influence on Brazilian music, with its pentatonic scales and percussive polyrhythms ... The other one is the folklore tradition from the Northeastern region, with its diversity of dances, chants, and modal melodies.”³ Influenced by the nationalist movement that occurred in Brazil in the first part of the twentieth century, the songs analyzed here follow these tendencies, being based on Northeastern folklore, Native Brazilian musical traditions, and popular urban musical traditions. One song has text in a Native Brazilian language, while the other seven songs have texts in Brazilian Portuguese.


³ Ricardo Tacuchian, “O Exemplo de José Siqueira,” Brasiliana 25 (June 2007), 47.
Goals, Significance, and Methodology

Goals

As part of a broad desire to raise interest in the Brazilian art song repertoire by less-performed composers, the main goal of this research is to show how José Siqueira used musical materials from Northeastern folklore, Native Brazilian culture, and popular urban musical traditions in the composition of the *Oito Canções Populares Brasileiras*, within the perspective of the Brazilian nationalist movement of the first part of the twentieth century. A secondary goal is to suggest interpretative performance approaches that take into consideration the musical, textual, and sociocultural aspects of the songs. The idea here is not to disregard the European repertoire or compositions by better-known Brazilian composers, but to accentuate the necessity for musicians to have a relationship with works by lesser-known composers. This research will strive to answer the following questions: (1) What are the fundamental aspects that characterize, both musically and socioculturally, José Siqueira’s *Oito Canções Populares Brasileiras*? (2) Based on these musical and sociocultural aspects, what interpretive guidelines can be designed?

For the goals to be accomplished and the questions to be answered, this research will:

- Provide a general survey of the history and interpretation of Brazilian art song and specifically the art songs by José Siqueira.
- Provide biographical information on José Siqueira and how the composer’s life influenced the composition of his *Oito Canções Populares Brasileiras*.
- Discuss aspects of the Brazilian classical music scene and more specifically the composition of Brazilian art songs before and during Siqueira’s lifetime.
• Provide a description and discussion of the International Phonetic Alphabet (IPA) rules for sung Brazilian Portuguese, and the adaptations necessary for an expressive performance of Siqueira’s *Oito Canções Populares Brasileiras*.

• Discuss possible relationships between musical, textual, and sociohistorical aspects in Siqueira’s *Oito Canções Populares Brasileiras*.

• Interlace interpretative aspects of the Art Song as a genre with specific interpretation requirements of art songs by José Siqueira.

This research aims to provide singers with a deeper understanding of the compositional techniques Siqueira used in the *Oito Canções Populares Brasileiras*. This understanding will come from the musical and sociocultural elements discussed in the following chapters and will serve as a theoretical basis to help singers with the interpretation of these songs. Lastly, this research hopes singers become more interested in other works by Siqueira as well as other less-performed Brazilian composers.

**Significance**

Though the importance of composers such as Carlos Gomes, Heitor Villa-Lobos, Camargo Guarnieri, and Cláudio Santoro is unquestionable, this research will show an even clearer picture of the musical diversity of Brazil, especially since José Siqueira comes from a place (the Northeastern state of Paraíba) whose culture is largely different from that of better-known Brazilian composers (the Southern and Southeastern Brazilian states). In addition, this study will contribute to promoting interest in the specific theme—vocal music by José Siqueira—as well as related themes, such as vocal and/or instrumental music by other composers from Paraíba or the Northeastern region. This will therefore enrich the fields of research and
performance of classical music from this region. This research will also help to bring to the attention of teachers, singers, and audiences in general the rich repertoire of Brazilian art song by composers from regions other than the main musical centers in the country. More broadly, this study will contribute to the field of research that focuses on Brazilian art song, art song in general, and classical music performance.

**Methodology**

The main methodology employed for this research is an analysis that focuses on the musical, textual, and interpretative aspects of the *Oito Canções Populares Brasileiras*. Individual analyses are based on the categories and terms for examining the musical frameworks of art songs outlined by Carol Kimball in *Song: A Guide to Art Song Style and Literature* and *Art Song: Linking Poetry and Music*: 4

- Styles of text setting: declamatory (speech-based), syllabic, melismatic, recitative, arioso, *Sprechgesang*, use of embellishments, text painting, treatment of prosody;
- Melody: melodic contours (scalar passages and extended intervals), phrase length, tessitura, range, use of chromaticism, dissonances, motives;
- Harmonic vocabulary: diatonic, chromatic, tonal, atonal, modal, chord preferences, key schemes, modulations, text illustration through harmonic means;
- Rhythm: tempo, metric organization (simple meters, compound meters, irregular meters, nonmetric/improvisatory meters), polyrhythms, cross-rhythms with the voice, patterns (simple, difficult, ostinato);

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• Accompaniment: predominant figures, block chords, arpeggiated figures, shared materials with the voice, use of motives (rhythmic, melodic), preludes, interludes, postludes;
• Form: strophic, modified strophic, through-composed, binary, ternary (usually ABA), combinations of these;
• Text illustration in piano patterns: mood/atmosphere, emotional content, musical texture (sparse, thick).

Since Siqueira himself listed the *Oito Canções Populares Brasileiras* as one of the compositions to which he applied the *Trimodal System* that he developed, this research will also base the analyses on the publication where the composer describes said system: *O Sistema Modal na Música Folclórica do Brasil* (The Modal System in Brazilian Folk Music). Other works that will support the analyses include Hermann Rechberger’s *Scales and Modes around the World* and Vincent Persichetti’s *Twentieth-Century Harmony: Creative Aspects and Practice*. These works are important for the analyses because they discuss compositional practices that Siqueira employed in the *Oito Canções Populares Brasileiras*.

Harmonic analyses will use Roman numerals whenever applicable and the discussion of form will include tables outlining the overall formal structure of each song. Score excerpts will be included in order to facilitate the understanding of the analyses.

For the discussion on the lyric diction of Brazilian Portuguese and the phonetic transcriptions of the songs, this research will use mainly the *Normas para a Pronúncia do Português Brasileiro no Canto Erudito* (Norms for the Pronunciation of Brazilian Portuguese in Classical Singing, published in 2007), the doctoral dissertation by Marília Álvares (published in 2008, which also provides a detailed description of the history and development of the Brazilian
Portuguese language) and Marcia Porter’s *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire*. These works present thorough and up-to-date discussions on lyric diction of Brazilian Portuguese. The phonetic transcriptions will use symbols of the International Phonetic Alphabet, due to its pervasive use in the area of Classical Vocal Performance.

**Chapter 1** presents an introduction to the history of Brazilian art song, placing José Siqueira in context within the overall production of Brazilian art songs. Far from being a full in-depth research on the topic, this chapter is a synthesis of the general history of Brazilian art song and serves as a good starting point for those wanting to study the genre.

**Chapter 2** focuses on José Siqueira’s life, his influence on the Brazilian classical music scene from the 1930s until his death in 1985, and general information on his vocal works. The main source about Siqueira’s life is still his official biography, written by Joaquim Ribeiro and published in 1963. However, this publication uses extremely romanticized and poetic language, and only occasionally provides specific dates. In that sense, other works were used as the basis for discussion as well, such as José Maria Neves’s *Música Contemporânea Brasileira*, Luiz Kleber Lyra Queiroz’s and Josélia Ramalho Vieira’s master’s theses on Siqueira’s life and works, the 25th edition of *Brasiliana* (the biannual magazine of the Brazilian Academy of Music, dedicated to José Siqueira), the biographical information provided in Siqueira’s *O Sistema Modal na Música Folclórica do Brasil*, and documents to which I had access at the Library of the School of Music of the Federal University of Rio de Janeiro.

**Chapter 3** discusses aspects of lyric diction of Brazilian Portuguese and the necessary adaptations for an expressive interpretation of the *Oito Canções Populares Brasileiras*. Though

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5 This biography very much reminds one more of a homage than of a scholarly biographical study. Ribeiro showers Siqueira with compliments, for example describing him as the perfect composer and all his compositions as presenting perfect musical structure. This is understandable when one notes that Ribeiro was a folklorist by profession, and how deeply Siqueira was involved with folklore causes, the use of folkloric material in his music, and the nationalist cause.
this research is the first work that deals with lyric diction of Brazilian Portuguese when applied to songs with regional character, the discussion presented here will not exhaust all the possibilities on the topic. It can, however, serve as a departing point for other singers and scholars wanting to study other pronunciation variants of Brazilian Portuguese and how they apply to the performance of Brazilian art songs.

**Chapter 4** describes Siqueira’s *Trimodal System*, which the composer himself presented in *O Sistema Modal na Música Folclórica Brasileira*. Since this system was employed in the composition of the *Oito Canções Populares Brasileiras*, an analysis of this song set requires an understanding of the aforementioned system.

**Chapter 5** briefly discusses the publication dates of the *Oito Canções Populares Brasileiras* mentioned in previous research. Based on reliable resources, this chapter contests those dates and offers new and more accurate information on the actual publication dates of the songs, in both voice/piano and voice/orchestra versions. Chapter 5 also serves as an introduction to **Chapters 6 through 9**, which present musical, sociocultural, and textual analyses of the songs, including translations and phonetic transcriptions of the texts. The study of these songs provides an insightful perspective on how Siqueira applied elements of Brazilian folkloric musical traditions, Native Brazilian musical traditions, and popular urban musical traditions to the composition of the *Oito Canções Populares Brasileiras*. 
Literature Review

Available scholarship on the Brazilian art song has significantly increased in recent years. In 2009 Mônica Pádua addressed the lack of studies on Brazilian art song, but eleven years later the situation is quite different. While looking for research that discusses the topic, I was able to locate 102 works that discuss, to various degrees and in various ways, compositional, textual, and interpretative aspects of the Brazilian art song tradition. These include books, doctoral dissertations, master’s theses, and papers (not derived from larger works such as theses or dissertations).

On a broader spectrum, two important works are Maya Hoover’s *A Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano* and Carol Kimball’s *Song – A Guide to Art Song Style and Literature*. Hoover’s book aims to serve as an initial reference guide for the research and performance of the twentieth-century Latin American art song repertoire. The book catalogs hundreds of songs by composers from Latin America providing, whenever possible, the maximum amount of information about each song: song title, title of cycle (if any), year of composition and/or publication, poet, language, range, tessitura, and other information the composers might have provided, such as performance indications and other arrangements. Hoover’s book also gives information on the song’s publication place or where the score is housed, serving therefore as a

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6 Mônica Pedrosa de Pádua, “Imagens de Brasilitade nas Canções de Câmara de Lorenzo Fernandez: uma abordagem semiológica das articulações entre música e poesia” (DMA diss., Universidade Federal de Minas Gerais, 2009), 13.


8 Kimball, *Song - A Guide to Art Song Style and Literature*. 

location guide as well. The bibliography included in Hoover’s book gives a comprehensive and thorough list of dozens of books and other sources on Latin American art song.

Kimball discusses songs by virtually all the major composers of the Western classical music canon. Unfortunately, the author includes only two Brazilian composers in the section about South American art song. Ironically, even though Kimball mentions Camargo Guarnieri as Brazil’s most prolific art song composer, the author does not talk about his songs at all. Instead, Kimball focuses on some songs by Heitor Villa-Lobos and Ernani Braga.

Vasco Mariz’s *A Canção Brasileira de Câmara* (The Brazilian Art Song)\(^9\) is the most comprehensive work on Brazilian art song repertoire and history yet published. The work is divided into sixteen chapters, each discussing a period of the history of the Brazilian art song, from its precursors through the three nationalist generations of composers, the anti-folklore reaction, the post-nationalist generations, the independent generations, and finally the avant-garde art song in Brazil. In addition, an introduction on the art song genre is presented before the chapters, as well as a good bibliographical list and addenda on other topics such as important Brazilian singers. In addition to Mariz’s book, other works that specifically discuss the history of Brazilian art song are Bruno Kiefer’s *A Modinha e o Lundu* (The Modinha and the Lundu) and Maria Sylvia Pinto’s *A Canção Brasileira, da Modinha à Canção de Câmara* (The Brazilian Song, from the Modinha to the Art Song)\(^10\).

The scholarship on Brazilian art song I have encountered mainly discusses performance aspects of the Brazilian art song repertoire, usually providing some sort of performance guide. In order for that type of research to be accomplished, the scholar normally also tackles aspects such

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as history, musical analysis, diction, and acting. This literature review will discuss only a few of
the dozens of works that deal, to various extents, with the interpretation of the Brazilian art song
repertoire.

Stela Brandão’s doctoral dissertation *The Brazilian Art Song: A Performance Guide
Utilizing Selected Works by Heitor Villa-Lobos*\(^\text{11}\) has as its main goal to aid foreign singers in
performing the Brazilian art song repertoire by providing a performance guide based on songs by
Heitor Villa-Lobos. This thorough study is organized into several chapters, and the author
provides a detailed discussion about Brazilian Portuguese diction, Heitor Villa-Lobos’ life and
works, and valuable information about this composer’s two albums of songs. For the discussion
of each of the songs Brandão provides, among other things, translation and phonetic transcription
of the texts and stylistic and interpretative features of the songs. However, this work still uses,
for the pronunciation of Brazilian Portuguese in singing, the norms set by a national conference
in 1937. In that sense and on that matter only, this work is out-of-date, since new norms for the
lyric diction of Brazilian Portuguese were published in 2007, as will be discussed in Chapter 3.

Angela Jardim’s dissertation *The Brazilian Art Song: Interpreting the Music and
Pronouncing the Texts*\(^\text{12}\) is a broader work, for it addresses fifty songs by twelve representative
composers (José Siqueira not included), providing musical scores, translations, International
Phonetic Alphabet transcriptions, and thoughts on interpretation. It is a large work, and the
volume of the dissertation comes with two other volumes of scores, text translations, and IPA
transcriptions. According to the author, two CDs were recorded specifically to accompany this

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\(^\text{11}\) Stela Maria Santos Brandão, “The Brazilian Art Song: A Performance Guide Utilizing Selected Works by Heitor
Villa-Lobos” (PhD diss., Columbia University, 1999).

\(^\text{12}\) Angela Barra da Veiga Jardim, “The Brazilian Art Song: interpreting the music and pronouncing the texts” (DMA
diss., Indiana University, 2006).
discussion, but these CDs were not attached to the copies to which I had access. The dissertation is divided into five chapters and presents discussions about the origins of Brazilian art song, sub-genres within the Brazilian art song genre, dance patterns used in compositions, and pronunciation of Brazilian Portuguese. This is a valuable source about Brazilian art song, especially for non-Portuguese speakers.

Additional interesting works about other Brazilian composers’ songs are José Ricardo Pereira’s *The Solo Vocal Music of Ernani Braga* and Samuel Silva’s *Reflexões sobre Hekel Tavares e seu Cancioneiro* (Reflections on Hekel Tavares and his songs). While the first one is a doctoral dissertation and the second one is a master’s thesis, both works present analyses of the composers’ songs and provide suggestions for interpretation. Ernani Braga was one of the main representatives of Brazilian Nationalism. Though Braga only composed about thirty songs, they are consistently performed and recorded by Brazilian musicians, being a significant part of the Brazilian art song repertoire. In addition to the musical analysis and suggestions for performance of many of Braga’s songs, Pereira presents parts of the scores, as well as translations of the texts, a catalog of songs (with song title, poetic source, publisher, and composition date), and a list of recordings of Braga’s songs. Samuel Silva’s thesis was created in conjunction with a recital, so the information he provided is of biographical and analytical nature, plus performance suggestions are given. The author brings up many questions about the works of Hekel Tavares, one of the most prolific composers for the Brazilian art song.

Because the Brazilian culture is a hybrid of three main cultures—African, Native Brazilian, and European cultures—there are some publications on the influence of the African-

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Brazilian and Native Brazilian musical elements on the Brazilian art song repertoire. These works are mainly about Waldemar Henrique, but interesting research has also been conducted about other composers. Marcus Pereira’s and Renata Gomes’s *A Canção de Câmara Brasileira com Temática Afro-Religiosa: Um Contraponto entre Vozes e Preconceitos* (The Brazilian Art Song with African-Religious Themes: A Counterpoint between Voices and Prejudices) reflects on the Brazilian art songs with themes related to the Brazilian African-descendant religions, and the performance of that repertoire. The paper also provides a discussion on the noticeable prejudice against said repertoire.

Robson Lopes’s master’s thesis *A Afro-Brasilidade na Música para Canto e Piano no Ciclo Beiramar, op. 21, de Marlos Nobre* (African-Brazilian musical elements in *Beiramar*, op. 21, a song cycle by Marlos Nobre) thoroughly discusses the presence of African-Brazilian musical elements in the Brazilian art song, using as focus the song cycle *Beiramar* by Marlos Nobre. The author also provides an interview with the composer and a catalog of his songs, plus a detailed musical analysis of the work.

The Native Brazilian aspects of the music of Heitor Villa-Lobos are extensively discussed in Gabriel Moreira’s master’s thesis *O elemento indígena na obra de Villa-Lobos:*

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15 Marcus Vinicius Medeiros Pereira and Renata Schimdt de Arruda Gomes, “A Canção de Câmara Brasileira com Temática Afro-Religiosa: Um Contraponto entre Vozes e Preconceitos” *Proceedings of the 3rd Simpósio Internacional sobre Religiosidades, Diálogos Culturais e Hibridações*, Campo Grande, MS, Brazil, April 21-24, 2009), 1-10, accessed January 2, 2019, https://www.academia.edu/1449319/A_CAN%C3%87%C3%83O_DE_C%C3%82M%C3%82O_EM%C3%81TICA_AFRO-RELIGIOSA_U M_CONTRAPONTO_ENTRE_VOZES_E_PRECONCEITOS?source=swp_share.

16 Robson Lopes, “A Afro-Brasilidade na Música para Canto e Piano no Ciclo *Beiramar*, op. 21, de Marlos Nobre” (Master’s thesis, Universidade Federal de Minas Gerais, 2010).
observações musico-analíticas e considerações históricas (The Native Brazilian element in the works of Villa-Lobos: observations through music analysis and historic considerations).\(^{17}\) This thesis includes bibliographical studies and analyses of scores, focusing on Villa-Lobos’s vocal and instrumental music.

Rodolfo Souza’s *Nepomuceno e a Gênese da Canção de Câmara Brasileira (1a. parte)*\(^{18}\) (Nepomuceno and the Genesis of the Brazilian Art Song – 1st part) discusses the true contribution of Alberto Nepomuceno to the creation of the Brazilian art song. As the author states, Brazilian scholars tend to classify Nepomuceno as the precursor of the Brazilian art song. Souza questions that idea, saying that Nepomuceno was actually more interested in the compositional styles of the German *Lied* and the French *mélodie*. Though Nepomuceno wrote many songs in Portuguese, he never stopped writing in other languages. Therefore, Souza’s main point is that for Nepomuceno the use of folklore was more an elective question than a goal to be pursued throughout his entire *oeuvre*.

Other examples of research on specific composers are the works by Maria José Bernardes Di Cavalcanti, Gisele Pires Mota, Achille Guido Picchi, Nahim Marum, and Marcelo Ferreira Gomes Melo e Silva.\(^{19}\) However, my bibliography research has shown that some areas within the subject of Brazilian art song have been neglected and can be valuable topics for future research.


One of those areas would be the art songs by composers from the northeastern region; this literature review only found nine works that discussed the art songs by Northeastern composers (one doctoral dissertation, four master’s theses, and four papers). This research only revealed four publications specifically on the vocal music of José Siqueira: two master’s theses, one bachelor’s thesis, and one paper presentation at a music conference in Brazil.

In his master’s thesis *José Siqueira e o coco de embolada erudito: por uma performance etnomusicológica contemporânea*²⁰ (José Siqueira and the coco de embolada: for a contemporary ethnomusicological performance), Pedro Vaccari discusses the interpretation of three of the eight songs in Siqueira’s *Oito Canções Populares Brasileiras: Benedito pretinho, Dança do sapo* and *Vadeia caboclinho*. These songs are based on the urban popular Brazilian dance musical genre called “coco de embolada.” The music for this type of dance is characterized by simple chants that take turns with tongue twisters and vocal improvisation. Vaccari claims that, for a genuine interpretation of the *Oito Canções Populares Brasileiras* that is connected to the urban practices of the coco de embolada, the singer must base their interpretation on the oral tradition of the singers of that genre. These singers utilize specific physical gestures and are in constant communication with their audience, resulting in a type of body rhetoric that ends up by “breaking the fourth wall.”²¹ Vaccari claims that those features should be maintained during a performance of the three aforementioned Siqueira songs, combined with a vocal timbre/placement that is more closely related to the aesthetics of popular singing than that of

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²⁰ Vaccari, “José Siqueira e o coco de embolada erudite.”

²¹ The “fourth wall” is a theatre convention which says that the proscenium, the opening in the wall that stands between the stage and auditorium, turns into an invisible wall that separates the audience and the performers who are on stage. The audience can see what is happening on stage, but because of this fourth wall, the convention is that the performers on stage cannot see the audience. Breaking that fourth wall means, therefore, that the performer is aware of the performance going on stage and that the audience is watching it. Many times, the audience is invited to interact with the performers, and so is the case in the performances of cocos de embolada.
classical singing. Besides musical and textual analyses, Vaccari performed in loco observations of live performances and interviewed two singers of coco de embolada in São Paulo city.

Also published in 2013 is A Ópera ‘A Compadecida’ de José Siqueira: Elementos Musicais Característicos do Nordeste Brasileiro e Subsídios para Interpretação (The Opera A Compadecida, by José Siqueira: characteristic musical elements of Brazil’s Northeast and interpretation suggestions), a master’s thesis by Luiz Kleber Queiroz. The author thoroughly discusses the importance of Siqueira as a composer, teacher and arts administrator in Brazil, claiming him to be “without doubt, one of the greatest or maybe the greatest Brazilian music entrepreneur in the realm of classical music in the twentieth century.” Though the main topic of his thesis is Siqueira’s opera, Queiroz also provides a list of Siqueira’s vocal works (based on the inventory compiled by the composer’s grand-niece in 2006), and briefly comments on Siqueira’s song output, which he describes as having a great variety of styles, going from bucolic modinhas to more complex pieces that require greater vocal dexterity.

Dayane Maciel dos Santos’s bachelor of music final paper, titled Canções de Câmara de José Siqueira sobre poemas de Manuel Bandeira: breve análise estilística e traços de seu impacto em recitais didáticos (Art songs by José Siqueira with poems by Manuel Bandeira: brief stylistic analysis and their impact on lecture recitals), published in 2017, is mainly a report on the performance of two lecture recitals in two very different educational environments: one high school and the Federal University of Campina Grande, both in Campina Grande (Paraíba, Brazil). The author provides, before the report per se, brief biographical information on José

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23 The origin, definition and main musical features of the modinha will be discussed in Chapter 1.

Siqueira and structural analyses of five songs by José Siqueira set to poems by Manuel Bandeira: *Madrigal, Andorinha, Acalanto, Boca de Forno* and *Trem de Ferro*.

In *Uma análise da obra Madrigal, de José Siqueira, para voz e piano* (An Analysis of *Madrigal*, by José Siqueira, for voice and piano), 25 the authors Vladimir Silva, Gustavo Araújo, José Júnior, and Mérlia Faustino identify the main structural elements of the song, while also giving brief remarks on the life and compositions of José Siqueira. The authors place this song in Siqueira’s nationalist phase, considering that the melodic, harmonic, and formal references that the composer makes to the *seresta* and *choro* (popular Brazilian music genres) confirm his connections to urban oral musical traditions. The paper presents a detailed analysis of the songs’ formal structures, harmonic procedures, melodic contours, and text-music relationships, resulting in a rich musical representation of the poetic images found in the text. The authors provide pictures of excerpts of the song, as well as brief interpretation suggestions.

In addition to these four works on the vocal music of José Siqueira, in recent years other research on Siqueira’s instrumental music has been published. These publications mostly provide analyses of the compositional structures of specific pieces as an aid to interpretation:

- *Estrutura e coerência atonal no primeiro movimento da Segunda Sonata para violino e piano de José Siqueira* (Atonal Structure and Coherence in the First Movement of José Siqueira’s Sonata for Violin and Piano no. 2) by Renata Simões Fonseca and Liduino Pitombeira de Oliveira, published in 2010; 26

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Concertino para Contrabaixo e Orquestra de Câmara de José Siqueira: um processo de edição, análise e redução para piano e contrabaixo (Concertino for Bass and Chamber Orchestra by José Siqueira: the process of edition, analysis, and reduction for piano and bass) by Danilo Cardoso de Andrade, published in 2011;\(^\text{27}\)

Coerência Sintática do Sistema Trimodal em Duas Obras de José Siqueira (Syntact Coherence of the Trimodal System in Two Works by José Siqueira) by Aynara Dilma Vieira da Silva, published in 2013;\(^\text{28}\)

Concertino para Clarinete e Orquestra de José de Lima Siqueira: uma abordagem interpretativa (Concertino for Clarinet and Orchestra by José de Lima Siqueira: an interpretative approach) by Hudson de Sousa Ribeiro, published in 2016;\(^\text{29}\)

Recitativo, Ária e Fuga para Violoncelo e Orquestra de cordas de José Siqueira: dimensões estéticas e interpretativas (Recitative, Aria and Fugue for Violoncello and Strings Orchestra by José Siqueira: aesthetic interpretative dimensions) by Roberta Regina dos Santos, published in 2016;\(^\text{30}\)

Uma Abordagem Interpretativa dos Três Estudos para Trombone à Vara e Piano do Compositor José Siqueira (An Interpretative Approach of the Three Studies for Trombone to Staff and Piano by Composer José Siqueira)

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\(^\text{27}\) Danilo Cardoso de Andrade, “Concertino para Contrabaixo e Orquestra de Câmara de José Siqueira: um processo de edição, análise e redução para piano e contrabaixo” (Master’s thesis, Universidade Federal da Paraíba, 2011).


\(^\text{30}\) Roberta Regina dos Santos, “Recitativo, Ária e Fuga para Violoncelo e Orquestra de cordas de José Siqueira: dimensões estéticas e interpretativas” (Master’s thesis, Universidade Federal da Paraíba, 2016).
Trombone and Piano by José Siqueira) by Flávio Davino de Oliveira, published in 2017;\(^{31}\)

- **Uma abordagem da sonatina para Oboé e piano de José de Lima Siqueira à luz do Sistema Trimodal de sua autoria** (An approach to the Sonatina for Oboe and Piano by José de Lima Siqueira in light of the composer’s own devised Trimodal System) by José F. Da Silva Gonçalves, published in 1999;\(^{32}\)

- **As três Cantorias de Cego para Piano de José Siqueira: Um enfoque sobre o emprego da tradição Oral** (The Três Cantorias de Cego for Piano by José Siqueira: a focus on the use of oral traditions) by Vânia Claudia Camacho, published in 2000;\(^{33}\)

- **Concertino para Fagote e Orquestra de Câmara de José Lima Siqueira: uma abordagem analítica, revisão e editoração da partitura autógrafa** (Concertino for Bassoon and Chamber Orchestra, by José Lima Siqueira: an analytical approach, revision, and edition of the autographed score) by Valdir Caires de Souza, published in 2003;\(^{34}\)

- **As Múltiplas Facetas de José Siqueira e suas Orientações Estéticas com base no Seu Primeiro Concerto para Piano e Orquestra** (The Multiple Facets of José Siqueira and his


Aesthetic Orientations based on his Concerto for Piano and Orchestra no. 1) by José Moura Cavalcante Filho, published in 2004;  

- **José Siqueira – Interpretação e Edição – Concertino para Harpa e Orquestra de Câmara** (José Siqueira – Interpretation and Edition – Concertino for Harp and Chamber Orchestra) by Evangelina Ferreira, published in 2004;  

- **José Siqueira e a ‘Suite Sertaneja para Violoncelo e Piano’ sobre a Ótica Tripartite** (José Siqueira and the ‘Suite Sertaneja’ for Violoncelo and Piano under a Tripartite Point of View) by Josélia Ramalho Vieira, published in 2006; and  

- **O Trompete e a Obra Camerística de José Siqueira** (The Trumpet and José Siqueira’s Chamber Works) and **Catalogação das obras para Trompete de José Siqueira e breve análise interpretativa de duas peças selecionadas** (Cataloguing of the works for Trumpet by José Siqueira and brief interpretative analyses of two selected pieces) by Ranilson Bezerra de Farias and Samuel Cavalcanti Correia, both published in 2015.

For its historical value, worthy of mention is José Siqueira’s biography, written by Joaquin Ribeiro. **José Siqueira: o artista e o líder** (José Siqueira: the artist and the leader) does
not present any analyses of Siqueira’s songs, but it provides a chronological catalog of his works.\textsuperscript{40} In addition to biographical information, it provides only a description of three of Siqueira’s dramatic works: the cantata Xangô, the oratorio Candomblé, and the opera Gimba. Ribeiro’s work provides significant information on Siqueira’s life, but one needs to be careful when consulting this source because it uses language that is extremely laudatory, literally calling Siqueira the perfect composer.

Several works on Brazilian music history were published in new editions in the 1980s or before that. Although somewhat dated, these works are noteworthy for they have in some way become classics for the discussions on Brazilian music: Mário de Andrade’s \textit{Aspectos da música brasileira} and \textit{Ensaio sobre a Música Brasileira} (Aspects of Brazilian Music and Essay on Brazilian Music), and Bruno Kiefer’s \textit{História da Música Brasileira} (History of Brazilian Music).\textsuperscript{41} Others are more recent, such as Vasco Mariz’s \textit{História da música no Brasil} (History of Brazilian Music) and Elizabeth Travassos’s \textit{Modernismo e Música no Brasil} (Modernism and Music in Brazil), both published in 2000.\textsuperscript{42}

Lyric diction of Brazilian Portuguese has been a topic of many discussions since the 1930s. One of the outcomes of the \textit{National Conference for Sung Language} in 1937 was the publication of the first norms for lyric diction of Brazilian Portuguese. In the beginning of the 2000s, these norms started to be reviewed. The 4\textsuperscript{th} Brazilian Singing Conference (São Paulo, February 2005) had as its main goal to clarify national standards of the lyric pronunciation of Brazilian Portuguese.

\textsuperscript{40} Joaquim Ribeiro, \textit{José Siqueira: o artista e o líder} (Rio de Janeiro: GB Editora, 1963).


The main argument was that they could no longer address the multifaceted aspects of the Brazilian Portuguese language. Some papers were published on the subject, culminating with the publication of the norms for lyric diction of Brazilian Portuguese in 2007.

These norms were published in the paper titled *PB Cantado: Normas para a Pronúncia do Português Brasileiro no Canto Erudito* (Sung Brazilian Portuguese: Norms for the Pronunciation of Brazilian Portuguese in Classical Singing), written by seven authors from five different Brazilian universities. The main purpose of this paper was to establish the norms for lyric diction of Brazilian Portuguese, without any hint of foreign languages or regional influences. After a discussion on the process of establishing these norms, a chart for the correct pronunciation was provided. Interestingly enough, the chart is heavily influenced by the pronunciation of the Portuguese language in the Southeastern part of Brazil—the richest, most populous and, therefore, most influential region of the country. Although this is a very important discussion, the noticeable predominance of the Southeastern “power” over the other regions of the country makes one question and reflect intensely about the norms this paper provides. An English version of this paper is also available.44

The master’s thesis *O Português Brasileiro Cantado: Normas de 1938 e 2007 – Análise comparativa para a interpretação de obras vocais em idioma brasileiro* (Sung Brazilian Portuguese: The Norms from 1938 and 2007 – Comparative Analysis for the Interpretation of Works in the Brazilian Language), published in 2010, compares the norms for the

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pronunciation of Brazilian Portuguese in the Brazilian art song of the First Conference of Sung National Language (1938) and the ones published in 2007 by the Brazilian Association of Teachers of Singing. This research presents thought-provoking conclusions that have had a huge impact on the general conception of the Brazilian art songs of the twentieth and twenty-first centuries, and the way they should be approached and interpreted. It presents a vast bibliography, discography and a list of scores that were consulted.

Angela Jardim’s The Brazilian Art Song: interpreting the music and pronouncing the texts and Melanie Ohm’s Brazilian-Portuguese Lyric Diction for the American Singer are two works that discuss aspects of the interpretation of Brazilian art song as well as diction. More specifically, the most compelling feature about Ohm’s work is that it discusses the Brazilian Portuguese lyric diction from the point of view of a non-native speaker of Brazilian Portuguese. Another very interesting feature about this work is that it dedicates an entire chapter to topics such as a review of the literature on Brazilian art song, Brazilian-Portuguese diction for singers, and studies on Brazilian music. In her work, Ohm recognizes the norms established in 2007 as the best to describe the Brazilian-Portuguese diction for singing and describes those norms.

Sheila Minatti Hannuch’s thesis A nasalidade no Protuguês Brasileiro cantado: um estudo sobre a articulação e representação fonética das vogais nasais no canto em diferentes contexts musicais (Nasality in sung Brazilian Portuguese: a study on the articulation and phonetic representation of sung nasal vowels in different musical contexts) discusses the nasal

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46 Jardim, “The Brazilian Art Song.”


vowels in the pronunciation of Brazilian Portuguese for the Brazilian art song. Since this paper was published after the official norms of lyric diction for Brazilian Portuguese were established, it questions these norms, suggesting a different phonetic transcription for the nasal sounds of the Brazilian language.

The goal of Andre Campelo’s dissertation Singing Portuguese Nasal Vowels: Practical Strategies for Managing Nasality in Brazilian Art Songs\(^49\) was to find strategies that allow the singer to be able to correctly pronounce these vowels and still maintain well-balanced resonance. After examining sources that dealt with nasalized vowels from diverse perspectives, such as acoustic properties of vowel nasalization, phonetic and phonological aspects of Brazilian Portuguese, historical views on nasality in singing, and recent vocal pedagogy research, Campelo concluded that the most efficient approach to sing balanced, resonant nasal vowels of the Brazilian Portuguese is to combine the correct tongue posture of the core vowel with an adjusted nasality contour in a way that the oral portion remains prominent. The author provides analyses on some specific Brazilian art songs and suggests application of the discussed strategies.

Marcia Porter’s Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire\(^50\) is the most recent and thorough publication on lyric diction of Brazilian Portuguese. It follows the norms for Brazilian Portuguese lyric diction published in 2007, and the 2009 Portuguese Language Orthographic Agreement,\(^51\) the goal of which was to create a standardization of spelling among all Portuguese-speaking countries.

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\(^51\) The Acordo Ortográfico da Língua Portuguesa (Portuguese Language Orthographic Agreement) is an international treaty that establishes a common orthography to be used in all written documents by all countries that
Porter’s book is divided into two parts. The first part contains five chapters that focus on the description of the lyric diction rules for Brazilian Portuguese: *Introduction to the sounds*; *Syllabification and Word Stress; The Vowels; The Consonants*; and *Word Linkage*. The second part focuses on the application of these diction rules to the Brazilian Vocal Repertoire. It is divided into five chapters as well, and each chapter analyzes a group of composers, based on the Brazilian music history period to which they belong: *The Italian School: José Maurício Nunes Garcia and Antônio Carlos Gomes; Canções in the Nineteenth Century: The Rise of Nationalism; Heitor Villa-Lobos; The Second Generation of Nationalists; and Twentieth Century Nationalists and Beyond*. In these chapters, Porter provides biographical information, phonetic transcriptions, and word-for-word and poetic translations of several songs by several composers. It is important and surprising to note that the name of José Siqueira is not even mentioned. This book also provides:

- Recording examples, performed by two Brazilian singers, of all the sounds of Brazilian Portuguese mentioned in the book, with tips on how to practice pronouncing them.
  
  Readers can access these recordings on the website of the publisher.

- Summary of Brazilian music history.

- List of the main Brazilian poets, with biographical information about them.

- Address/contact information for Brazilian Music organizations active as of 2016, publishing companies of Brazilian art song, and places that house collections of Brazilian songs.

For its thorough and up-to-date content, this book will serve as the main source for the phonetic transcriptions of the *Oito Canções Populares Brasileiras*. However, Porter’s book does not take
into consideration regional pronunciation peculiarities of Brazilian Portuguese, as will be
discussed in Chapter 3.

The research discussed in the next chapters presents musical, textual, and sociocultural
analyses of José Siqueira’s *Oito Canções Populares Brasileiras*, providing new and more
accurate information on the songs, including: 1) correct publication dates, 2) more accurate
information on the sources, 3) musical analyses based on the theoretical system compiled by
Siqueira himself, focusing on the harmonic, melodic, rhythmic, and textual character of the
songs, as opposed to the strictly cultural and textual analyses presented in previous research
about these songs, 4) interpretation suggestions based on these musical analyses, as opposed to
those based only on the cultural aspects of the sources, as presented in previous research. In
addition to this new perspective on the *Oito Canções Populares Brasileiras*, this research also
presents a discussion on the necessary adaptations of the lyric diction of Brazilian Portuguese for
a more authentic and expressive interpretation of songs with regional character, a discussion on
the perpetuation of linguistic prejudice that comes with the establishment of diction norms, as
well as translations and phonetic transcriptions for each of the eight songs in the set, made by the
author of this document.
Chapter 1

An Introduction to the History of Brazilian Art Song

Portuguese settlers first arrived in Brazil in 1500 and found a land occupied by approximately three million Native Brazilians living in approximately one thousand different tribes.¹ These tribes, in addition to the European settlers and the Africans brought to Brazil as slaves, were the three major ethnic groups that formed the Brazilian population in the first four hundred years. The coexistence of these ethnic groups resulted in a multicultural and ethnically diverse population, but the subsequent merging of these cultures did not happen in a peaceful way or at a fast pace. According to the National Foundation for the Indigenous Population (Fundação Nacional do Índio), by 1650 the Native Brazilian population had decreased to 700,000 inhabitants. By 1940, their population numbered 200,000 people.

Classical music composed and performed in Brazil during the colonial era (1500-1889)² was essentially in the style of European composers, mainly used as a colonization tool to spread the European culture.³ Vocal music was mostly sacred, for choir, sometimes with soloists, and very often the orchestras that played such music were formed by black slaves and servants.

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² Brazil became an independent empire from Portugal in 1822, and was proclaimed as a Republic in 1889.
Musical training was an important part of an upper-class education, but performing music in public, even if at private social gatherings and parties, was the job of a servant. ⁴

In 1808, the Portuguese court arrived in Rio de Janeiro after escaping from the turmoil caused by the Napoleonic wars, transferring the official seat of the Portuguese crown to Brazil. In this transfer, the Portuguese court brought with them their musical taste and staff: musicians, composers, instruments, everything they would need to continue their musical culture in the colony. This, in turn, strongly stimulated the artistic productivity in Brazil and the development of a musical culture that contributed to the emergence of José Maurício Nunes Garcia (1767-1830), the first important composer of Brazilian origin. ⁵

José Maurício was a priest, and even though he was a mulato, ⁶ he was praised and supported by Dom João VI (King of Portugal), and in 1809 named Grand Chapel Master of the Royal Chapel. He wrote several pieces for choir and soloists, and his music is still performed in Brazil. His compositional style is strongly influenced by Haydn and Mozart, and it does not show any prominent Brazilian features. However, though he followed the formal and stylistic features of the European classical music, Maurício still composed some popular songs, and even in his religious pieces one can find traces of the Brazilian popular song tradition of the time. ⁷

At the same time that the Portuguese colonizers promoted the performance of Western European classical music in the colony, the embryos of a uniquely Brazilian culture started to


⁵ Marcelo Ferreira Gomes Melo e Silva, “Villa-Lobos’ Canções Típicas Brasileiras and the Creation of the Brazilian Nationalist Style” (DMA diss., Indiana University, 2017), 9.

⁶ A mixed-race person, born from a white European father/mother and an African mother/father. In Brazil during the colonial era this would mean a white Portuguese male and a female African slave.

⁷ Neves, Música Contemporânea Brasileira, 26-7.
develop, through the interactions (be it peaceful or hostile) between Portuguese, African, and Native Brazilian people. One of the consequences of this relationship was the birth of the “pillars” of Brazilian popular music, the modinha and the lundu, also the predecessors of Brazilian art song, alongside Western European art song and opera. The modinha and the lundu genres originated in the second half of the eighteenth century, albeit through different social processes, and achieved great popularity in Brazil and Portugal.8

1.1. The Modinha

The Portuguese word moda (fashion, vogue) started to be used in eighteenth-century Portugal to describe any type of song that was popular at the time. Modinha, its diminutive, was used to describe a new type of song that had come from the Brazilian colonies, even though first documented in Portugal. As such, some old sources label the modinha as a Portuguese invention.9

Domingos Caldas Barbosa (1739?-1800) is credited with creating the genre in Brazil and taking it to Portugal. Although a mulato with little formal musical education, Caldas Barbosa moved to Portugal in 1762 and became a successful musician in the Portuguese court of Dona Maria I, where he sang modinhas and lundus accompanying himself with a viola de arame.10 His

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9 Araújo, A Modinha e o Lundu no Século XVIII, 28.

10 The Portuguese viola-de-arame has nine strings and five courses, and it is considered one of the predecessors of the Brazilian viola caipira, which has ten strings and five courses.
publication *Viola de Lereno: Colecção de Improvizos e Cantigas de Domingos Caldas Barbosa*\(^{11}\) is considered today an important record of the *modinhas* and *lundus* of the time.\(^{12}\)

Because of the success of the Brazilian *modinha* in Portugal, Portuguese composers of classical music started to explore the genre. This resulted in the *modinha* losing some of its rudimentary Brazilian characteristics, since the Portuguese composers approached the composition of *modinhas* within a clear Italian *bel canto* style (the favored musical style of the Portuguese court and aristocracy), accompanied by the harpsichord or piano. This approach brought the *modinha* closer to the European art song style, and this new *modinha* came back to Brazil with the Portuguese court in 1808. In Brazil in the nineteenth century, the original Brazilian *modinha* coexisted, mainly within the popular oral tradition, with the new *bel canto* style of *modinha*. The *modinhas* with simple melody but fast and agitated rhythms would be performed by *seresteiros*\(^{13}\) as they serenaded throughout the streets of Rio de Janeiro, whereas the *modinhas* harmonized and sung in the Italian *bel canto* style would be performed in upper-class parlors.\(^{14}\) According to Brazilian singer and vocal pedagogue Maria Sylvia Pinto, in the nineteenth century one could easily find published *modinhas* in Brazil that were melodies from operas such as Giuseppe Verdi’s *La Traviata* or *Il Trovatore*, or Vicenzo Bellini’s *Norma*, but with texts in Portuguese.\(^{15}\) It did not take long, however, for the Brazilian population to bring

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11 In old Portuguese, “Lereno’s Viola: Collection of Songs and Improvisations by Domingos Caldas Barbosa.” Caldas Barbosa was also known by his Arcadian name Lereno Selinuntino.


13 Singers of *seresta*, the Brazilian serenade.


this “bel canto modinha” closer to a Brazilian musical genre. The accompanying instrument for the modinha returned to the guitar, and slowly the bel canto features started to lose strength. In the first three decades of the old-time radio era in Brazil (1920s-1950s), modinhas kept their high popularity through recordings of operatic singers singing popular repertoire.\(^{16}\)

Some of the main characteristics of the modinha are its popular character, with simple, descending melodic fragments that usually “end with accented appoggiaturas leading to rhythmically weak cadences.”\(^{17}\) The texts are melodramatic in character, talking about love and longing in often explicitly romantic and sensual treatments. The accompaniment is also simple, usually a guitar, and the form is usually AABB, or AABB followed by a chorus or refrain.\(^{18}\) The specific feature of the Brazilian modinha was the presence of African and Native Brazilian elements, albeit minimal, which was reflected mainly in the use of syncopation in the rhythm and chromaticism in the melody.\(^{19}\) These elements were not usually found in the Portuguese modinha.

Carlos Gomes (1836-1896), the greatest Brazilian composer of the nineteenth century and the greatest Brazilian opera composer, was born during this modinha trend. Although he composed several songs, mostly in Italian and some in French, and some modinhas in Portuguese, Gomes’s compositional output followed another style—the Italian bel canto.\(^{20}\)”

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\(^{17}\) Silva, “Villa-Lobos’ Canções Típicas Brasileiras and the Creation of the Brazilian Nationalist Style,” 110.

\(^{18}\) Gisele Pires Mota, “The songs for voice and piano by Ronaldo Miranda: music, poetry, performance and phonetic transcription” (DMA diss., Florida State University, 2009), 9; Vasco Mariz, A Canção Brasileira de Câmara, 44.

\(^{19}\) Edilson Vicente de Lima, A modinha e o lundu no Brasil: as primeiras manifestações da música popular urbana no Brasil, Revista Textos do Brasil 12 (Brasília, n/d.), 46-51.

\(^{20}\) Mariz, A Canção Brasileira de Câmara, 45.
explained earlier, between 1808 and 1889 (when Brazil became a republic), the country went through a period of intense classical music activity, especially the performance of Italian opera, due to the Portuguese court’s taste for the genre. This intense operatic activity would be amplified with the foundation of the National Opera and Music Academy in 1857, and soon, in addition to the standard Italian operatic repertoire, productions of operas by Brazilian composers started to take place—all, of course, in the Italian style.21

Carlos Gomes was highly successful in Brazil and in Italy, where his operas were staged at the Teatro alla Scala in Milan, and many praised him, including Italian composer Giuseppe Verdi. Gomes is considered by many to be the first Brazilian-born composer with nationalist aspirations, mainly due to his use of Brazilian texts and themes as sources for the libretti of his operas, the most famous of them being *Il Guarany* (1870) and *Lo Schiavo* (1889). The libretto of *Il Guarany* was based on the famous 1857 novel *O Guarani* (The Guarani) by José de Alencar, one of the first literary manifestations of Brazilian Nationalism.22 This opera tells a story of two lovers, an Indigenous Brazilian from the Guarany tribe, Peri; and a woman of Luso-Brazilian (Portuguese) descendent, Cecília (Ceci). The story is set in the southeast of the country, somewhere in the now mostly destroyed Atlantic Forest. Conceptually, the work is very important in the advancement of the development of Brazilian nationalism in the arts, but musically speaking; the opera follows a late-romantic Italian style and cannot be considered a work of distinctively Brazilian musical character.23

Although an important advance, this use of Brazilian exoticism would not be enough to create a Brazilian nationalist style of music. It would be necessary to go beyond the use of exoticism,


toward the creation of Brazilian art that expressed the Brazilian culture and “communicated to the Brazilian people and through the Brazilian people.”24 For this change to happen, one of the main tools would be the use of the Brazilian language, as I will discuss.

1.2. The Lundu

The lundu first developed in Brazil as a dance comprised of a mixture of African, Portuguese, and Spanish features. Its geographic roots bring elements from the Iberian fandango dance, such as finger snapping as if imitating the sound of the castanets, the alternation of the hands sometimes on the hips, other times on the forehead, and tiptoeing. On the other hand, the shaking of the hips and the umbigada, or belly bump (when the couple of dancers touch each other’s navels), are said to be of African origin.25

Accompanied by the Brazilian viola caipira (guitar) and drumbeats, its actual origin date is unknown. According to Kiefer, the oldest reference to lundu is from a letter the governor of the state of Pernambuco sent in 1780 to the Portuguese government. The letter mentions African-origin dances that were forbidden and denounced during the Inquisition.26 This prohibition led to a slow process through which the lundu dance started to replace or disguise its more obscene features. This, in turn, led to the reversing of the prohibition, and the lundu became a part of the dance repertoire in aristocratic ballrooms and parties. In the terreiros,27 however, the lundu dance kept its provocative moves.


26 Kiefer, A Modinha e o Lundu, 31-2.

27 The location where African-Brazilian religious rituals, such as Candomblé, take place. It can be indoors or outdoors.
Due to its popular origins, its immersion in several social classes, and its success both in Brazil and in Portugal, the *lundu* received influences from the *modinha*, originating the *lundu* song. This new song genre unfolded in two types: the *lundu de salão*, or parlor *lundu* song, made popular through the performances of Domingos Caldas Barbosa in aristocracy parlors, and the popular *lundu*, connected to the population of lower economic classes. This second type of *lundu* was also performed by circus clowns and actors of the *vaudeville* theatre tradition of the end of the nineteenth century and beginning of the twentieth century, a time when the circus became an important means for the spread of the popular song tradition.\(^{28}\)

The main feature of the *lundu* as a song genre is in the text—when talking about love, it had a sensual approach, with frequent use of phrases with double meanings and licentious innuendos. When talking about the period’s customs, it had a satirical vein that mocked everyday events, politicians, and racial relationships. Like the *modinha*, the *lundu* song was usually written for solo voice or duets, accompanied by the guitar, and from the African culture it inherited syncopation as the main feature both in the melody and accompaniment. The most common musical features of a *lundu* song are simple duple meter, use of major keys, no specific form, use of short melodic fragments, and the use of the lowered seventh degree.\(^{29}\)

Domingos Caldas Barbosa is the main name associated with *lundu*, just like he is with the *modinha*. In his collection *Viola de Lereno*, Caldas Barbosa “connects court arias to African-Brazilian elements, in texts that have idiomatic expressions used by both white people and


\(^{29}\) Kiefer, *A Modinha e o Lunduu*, 41.
slaves.”30 In Brazilian classical music, composers of the nationalist movement explored the lundu tradition as well, as I will discuss.

By the time Brazil became a republic in 1889, a loss of interest in the European culture had already begun. Several factors, which influenced each other, contributed to that process: the development of Brazilian popular music and dances; an increasing interest and subsequent research on and documentation of Brazilian folkloric manifestations (especially music and dance of African-Brazilian origin and popular music genres of the growing Brazilian urban areas) among intellectuals; the relationship some Brazilian composers had with European nationalist composers; tensions related to the use of the Portuguese language in art songs; and the use of the piano as its main accompaniment.31 This would be the intellectual foundation that led to a deliberate search for a national identity in music through the use of elements from folkloric and popular culture expressions, sought by José Siqueira and many Brazilian composers of the first half of the twentieth century, the most famous of them being Heitor Villa-Lobos (1887-1959):

There was an effort to distance the new republic from its origin which was marked by slavery. Although there was an initial inclination toward ignoring this past, a social doctrine of embracing all ethnic heritages that helped to make the Brazilian nation prevailed. This theory was championed by many prominent figures, [such as] Edgar Roquette-Pinto who was instrumental in the development of the “three people nation” theory of Brazil, a part of the Brazilian identity today.32

Therefore, following what had happened at the end of the nineteenth century and beginning of the twentieth century in countries such as Russia (with the Group of Five), Hungary (with Franz


Liszt), Bohemia (with Bedřich Smetana and Antonín Dvořák), Finland (with Jean Sibelius), Spain (with Isaac Albéniz and Enrique Granados), and Norway (with Edvard Grieg), the search for national identity generated a nationalist musical movement in Brazil.

However, the composer Brasílio Itiberê da Cunha (1846-1913) showed the path to be followed long before the emergence of the first works clearly affiliated with the Brazilian nationalist aesthetics. Itiberê felt the need for a national musical expression, and he did it through the use of elements from Brazilian popular music as a thematic basis for his music. In the piano rhapsody *A sertaneja*, the central musical theme is taken from the song *Balaio*, from the Southern state of Rio Grande do Sul, a song used later by several other Brazilian composers. This piece “can be considered the first work of art music to use musical elements that would be identified as unequivocally Brazilian.”

Nevertheless, Brazilian musical nationalism would develop its definite and specific form only in the next generation of composers, for Itiberê’s contemporaries, such as Leopoldo Miguez (1850-1902) and Henrique Oswald (1852-1931), were still attached to the European compositional norms, oscillating only slightly between them and a nationalist sentiment.

Some Brazilian composers of the second half of the nineteenth century and at the turn of the twentieth century who composed songs were Glauco Velasquez (1884-1913), Henrique Oswald (1852-1931), Francisco Braga (1868-1945), and Barroso Neto (1881-1941). All of them composed according to the European schools under which they studied; nothing exhibited a characteristically Brazilian style. Alexandre Levy (1864-1892), although one of the few

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33 Silva, “Villa-Lobos’ *Canções Típicas Brasileiras* and the Creation of the Brazilian Nationalist Style,” 19.

Brazilian composers of the nineteenth century to base his music on folk themes and consciously strive for Brazilian nationalism on his music, did not compose songs.

1.3. Alberto Nepomuceno and the creation of the Brazilian Art Song

It was up to Alberto Nepomuceno (1864-1920) to bring about the first significant transformation in the Brazilian art song tradition. Under the motto “the people who do not sing in their language do not have a nation,” Nepomuceno urged Brazilian composers to write vocal pieces in Brazilian Portuguese. Even though he still composed songs in French, German, and Italian, the art song in Brazilian Portuguese was his focus.

Born in Fortaleza, in the Northeastern state of Ceará, Nepomuceno wrote in several genres: symphonic music, operas, trios, piano pieces, choral music, and songs (sixty-eight in total: three in Italian, one in Latin, twelve in French, nine in German, and forty-three in Portuguese). He studied in Europe and it was during that time that Nepomuceno became acquainted with Nationalism in music, mainly due to his contact with European National schools. Nepomuceno was a great friend of Edvard Grieg (1843-1907), who influenced Nepomuceno a great deal in matters of nationalist music, and in whose house Nepomuceno lived after marrying one of Grieg’s students. According to Mariz, his most important contribution to Brazilian music was in the art song genre. Even though Nepomuceno’s music did not show

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36 “Não tem pátria o povo que não canta na sua língua.”


features that one would call characteristically Brazilian, his art songs in Portuguese were the
initial step necessary for the Nationalist period in Brazilian music to start.

Nepomuceno was an advocate of slavery abolition in Brazil and of republican ideals that
permeated the country in the second half of the nineteenth century, which culminated with slaves
being freed in 1888 and the proclamation of the Brazilian republic in 1889. The composer
included an African-Brazilian dance in the orchestral piece *Dança de Negros* (1887), the very
first instance of such use in Brazilian classical music.39

Nepomuceno became director of the *Instituto Nacional de Música* (National Music
Institute)40 in 1902, and from then on he would become a fierce advocate of Brazilian nationalist
music, composing art songs almost exclusively in Portuguese. As director of the National Music
Institute, Nepomuceno made singing in Portuguese a requirement of voice lessons. This was a
much-criticized decision, because until the end of the nineteenth century the Portuguese
language was considered inappropriate for classical singing. The norm for Brazilian composers
was to compose songs in Italian, French, German, or Spanish, since most of them had studied in
Europe. Nepomuceno’s requirement led other composers, with more or less frequency, to set
Brazilian Portuguese texts to music. Because of Nepomuceno, Brazilian music sung in
Portuguese started to be accepted in concert halls.41 In addition to his efforts to consolidate the
singing in Portuguese, Nepomuceno was a strong advocate of Brazilian music, both classical, by
including music by deceased (and many times forgotten) and living Brazilian composers in

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40 Founded as the Imperial Conservatory of Music in 1848, the National Institute of Music later became the School
of Music of the Federal University of Rio de Janeiro.

41 Mota, “The Songs for Voice and Piano by Ronaldo Miranda,” 7; Lenine Alves dos Santos, “O canto sem casaca:
Propriedades pedagógicas da canção brasileira e seleção de repertório para o ensino de canto no Brasil” (DMA diss.,
Modinha à Canção de Câmara*, 57.
concerts at the National Institute, and popular, through the support of popular musicians such as Catulo da Paixão Cearense.\textsuperscript{42}

In his songs, Nepomuceno embraces several styles and reveals a multifaceted character. The presence of Brazilian features is very scarce, more through the use of Brazilian folk themes as the basis for the text than through the use of Brazilian musical elements. In \textit{As Uyaras}, for example, a female choir and soprano soloist sing a text about a legend from the Amazon region. Some of the songs that present Brazilian musical elements, namely light syncopation and accompaniment that resembles the Brazilian guitar in the \textit{seresta}, are \textit{Madrigal}, \textit{Xácara}, \textit{Trova no. 2}, and \textit{Jangada}.\textsuperscript{43} Being a composer from the Northeastern region, Nepomuceno helped to bring a different perspective to the Brazilian classical music scene (until then dominated mostly by composers from the economically richer Southern and Southeastern regions), which gave him an important role during the nationalist phase of Brazilian music.

Some authors identify the beginning of the twentieth century to be effectively when the tradition of Brazilian art song started, naming Nepomuceno as the creator of Brazilian art song\textsuperscript{44} for he “combined his belief that people should sing in their own language with his nationalist ideals, … creating a respectable body of Portuguese-language art songs that exhibited those musical nationalist traits.”\textsuperscript{45} Nepomuceno died in 1920 and his work influenced all the major composers that came after him. Due to Nepomuceno’s radical advocacy of the art song in

\begin{itemize}
\item \textsuperscript{42} Silva, “Villa-Lobos’ \textit{Canções Típicas Brasileiras} and the Creation of the Brazilian Nationalist Style,” 34-5.
\item \textsuperscript{43} Mariz, \textit{A Canção Brasileira de Câmara}, 59-63.
\item \textsuperscript{44} Neves, \textit{Música Contemporânea Brasileira}, 34-5; Mariz, \textit{A Canção Brasileira de Câmara}, 57-64, Pinto, \textit{A Canção Brasileira, da Modinha à Canção de Câmara}, 57; Garcia, “O violão na canção de câmara brasileira,” 56; Santos, “O canto sem casaca,” 23-4; Andrade, \textit{Aspectos da Música Brasileira}, 17.
\item \textsuperscript{45} Silva, “Villa-Lobos’ \textit{Canções Típicas Brasileiras} and the Creation of the Brazilian Nationalist Style,” 36-7.
\end{itemize}
Portuguese language, composers began, more and more, to search for an art song that was Brazilian in essence, looking beyond the mere use of texts in Portuguese.

Nepomuceno’s revolution in the realm of Brazilian classical music is related to the profound social, economic and artistic transformations Western countries went through at the turn of the twentieth century. In the arts, those transformations are related to the emerging of avant-garde movements, which sought to break from traditional aesthetic standards, looking for a form of artistic expression in tune with its time. Composers such as Claude Debussy (1862-1918), Arnold Schoenberg (1874-1951), and Igor Stravinsky (1882-1971) provoked a transformation in the musical language through the use of unusual composition procedures, such as polytonality, unusual and irregular rhythmic patterns, the incorporation of noise to the musical work, and the development of new extended singing techniques.

1.4. The Week of Modern Art of 1922

Influenced by European Modernist movements, in the first quarter of the twentieth century Brazilian artists sought to modernize Brazilian aesthetic ideals, which were still very much rooted in the Classical and Romantic aesthetics of European art. This led to the Semana de Arte Moderna de 1922 (Week of Modern Art), which happened in São Paulo, planned to be a week of shocking events and disruption from traditional and conservative artistic and ideological concepts, while at the same time a moment for the search for a type of artistic expression that was essentially Brazilian. The year of 1922 was not chosen at random—Brazil was celebrating one century of independence from Portugal, and for the artists involved with the Week of

46 Neves, Música Contemporânea Brasileira, 46-7, 51.
Modern Art this break-up from old-time artistic and ideological concepts also meant the renovation of Brazil as a nation.\textsuperscript{47}

The Week of Modern Art consisted of conferences, concerts, lectures, and many Brazilian visual artists, intellectuals, writers, poets, art critics, dancers, and musicians attended the event. Among these was Mário de Andrade (1893-1945), a famous poet, writer, historian, musician, and art critic, considered to be one of the founders of Brazilian Modernism,\textsuperscript{48} who influenced the entire generation of Brazilian composers that came after him. Mário de Andrade urged his contemporaries to fight for a Brazilian musical expression that was based on Brazilian folklore and independent from European “isms.” The composers Heitor Villa-Lobos (who attended the Week of Modern Art), Francisco Mignone, Camargo Guarnieri, Lorenzo Fernandez, Luciano Gallet, Frutuoso Vianna, and José Siqueira, among many others, were strongly influenced by the event’s ideas and its repercussions.\textsuperscript{49}

In his Ensaio sobre a música brasileira (published in 1928), Mário de Andrade discusses how the development of a Brazilian nation and culture is connected to the development of Brazilian music. As was discussed earlier, there were attempts to create essentially Brazilian music in the second half of the nineteenth and turn of the twentieth centuries, namely with Carlos Gomes and his introduction of Brazilian themes to his operas, and Alberto Nepomuceno, through his advocacy of the Portuguese language in art song and sporadic use of Brazilian elements in his music. Mário de Andrade criticized them and other composers (such as Henrique Oswald,


\textsuperscript{49} Garcia, “O violão na canção de câmara brasileira,” 61.
Leopoldo Miguez, Glauco Velasquez, Gomes de Araújo, Francisco Braga, and Barroso Neto) for their romanticized nativism, the use of exoticism as a genuinely Brazilian element, and the strong European influence in their compositions. Andrade, therefore, did not think of them as nationalists.\textsuperscript{50} For Andrade, the Nationalist phase in Brazilian music started at the end of the 1910s, and the creation of an essentially Brazilian music would only be possible through the use of melodic themes from folk music as the basis for the composition of new pieces (in its original form or modified), varied rhythm cells, polyrhythm, use of popular instruments, exploration of timbres and adequation of the musical form to the musical forms of the Brazilian folklore and popular music tradition.\textsuperscript{51} In this nationalist phase, Brazilian music:

Should express the identity of our nation, but, for that, the composers … would need to free themselves from European models and get closer to the more “genuine” manifestations of our people. … Such task, however, would prove very complex, especially due to the fact that our music, being so hybrid, made it almost impossible the identification of its original elements; and due to the dilution of the boundaries between what was rural and what was urban, which implicated in the acceptance – and incorporation – of other artistic manifestations besides the folklore.\textsuperscript{52}

This climate of incipient nationalism, which the Modernist movement explored, strongly influenced the composers Heitor Villa-Lobos, Lorenzo Fernandez, and Francisco Mignone, who in the early 1920s started to incorporate characteristically Brazilian elements into their music.


\textsuperscript{51} Andrade, \textit{Ensaio sobre a Música Brasileira}, 20; Andrade, \textit{Aspectos da Música Brasileira}, 10, 18; Garcia, “O violão na canção de câmara brasileira,” 63.

\textsuperscript{52} Garcia, “O violão na canção de câmara brasileira,” 62-3.
1.5. The first Nationalist generation

Heitor Villa-Lobos (1887-1959), considered “the musical speaker of Modernism and the catalyst of the movement known as musical nationalism”\(^{53}\) and the first Brazilian composer to consistently incorporate essentially Brazilian elements into his music, created a musical language which would become the prototype of Brazilian Nationalism in music. Though before him there were composers who wrote music in what can be considered a Brazilian nationalist style, these were only occasional compositions, which varied very much in character, making it difficult for the definition of a clear style. In his music, Villa-Lobos articulates his strongly personal musical language with the musical elements of the Brazilian folklore and popular urban music, treating them in a freer and more complete way, not only citing them as exotic elements.\(^{54}\)

In the 1920s, Villa-Lobos published *Lenda do caboclo*, *Choros no. 1*, *Seréstas*, and *Canções Típicas Brasileiras*. The latter two works are sets of songs that would influence the subsequent generations of composers of Brazilian art song. Villa-Lobos approached nationalist music in a different way in each set. In *Canções Típicas Brasileiras*, he used folk material as the basis for the songs, whereas in the *Seréstas* he composed original material that incorporated different Brazilian popular music genres.\(^{55}\) In total, Villa-Lobos wrote more than one hundred songs, including some in French and Italian, and the accompaniment varies: piano (*Canções Típicas Brasileiras*; *Seréstas*; *Três Poemas Indígenas*), orchestra (*Louco, Poema de Itabira*), and string quartet (*Miniaturas*).\(^{56}\)


\(^{55}\) Silva, “Villa-Lobos’ *Canções Típicas Brasileiras* and the Creation of the Brazilian Nationalist Style,” 18.

\(^{56}\) Mariz, *A Canção Brasileira de Câmara*, 68, 80.
Lorenzo Fernandez (1897-1948), born in Rio de Janeiro to Spanish immigrants, was a stout advocate of Nationalism in Brazilian music. His songs mostly show the influence of the popular urban song tradition of Rio de Janeiro, and of the *modinha*.\(^{57}\) Brazilian musicologist Vasco Mariz divides Fernandez’ song output into three phases. The first phase goes from 1918 until 1922, and his music then shows Impressionist features, bitonality, complex harmonies, and lack of Brazilian features. The second phase goes from 1922 until 1938, and this is when Fernandez makes systematic use of Brazilian folklore and *modinha*. A common feature in his songs from that time is the use of the lowered seventh degree in the melodic line. After four years without composing, Fernandez began in 1942 a universalist, anti-nationalist phase, in which less Brazilian elements are noticeable, and polyrhythm and polytonality are extensively present.\(^{58}\) Some of his most famous songs are *Dentro da noite, Solidão, Saudade, Essa nêga fulô, Canção do mar, Tapera*, and *Toada para você*.

Francisco Mignone (1897-1986) was another composer who used nationalist features in his music, and most of his 207 songs show simple melodic lines, much in the style of Brazilian folk music and popular urban song traditions.\(^{59}\) In his youth, Francisco Mignone spent several years in Europe, and his music is as varied as the places to which he travelled. His song output reflects his diversified musical experiences: one-third of his songs have Brazilian Portuguese texts, but are not written in a nationalist style, one-third follow the nationalist movement, and the rest are written in foreign languages, following the art song styles of those countries, namely

\(^{57}\) Pinto, *A Canção Brasileira, da Modinha à Canção de Câmara*, 61.

\(^{58}\) Mariz, *A Canção Brasileira de Câmara*, 84-5.

\(^{59}\) Pinto, *A Canção Brasileira, da Modinha à Canção de Câmara*, 64.
Spain, France, and Italy. There is some variety in the accompaniment as well—although most of his songs are written for voice and piano, other accompaniments include the guitar, the bassoon, chamber ensemble, and full orchestra. Without stopping the composition of songs in other languages and styles, Mignone started to write songs in a nationalist phase in the 1930s. *Quando na roça anoitece*, with its piano accompaniment imitating the typical playing of the Brazilian country guitar in the *seresta*, is the first of his songs in the nationalist trend. *Maracatu do Chico Rei, Canto de negros, A coieita, Assombração, Noturno sertanejo Canção do Tropeiro, O Canto dos Negros, À Sombra* and *D. Janaina* are some of his most famous and characteristically Brazilian songs. In the 1940s, Mignone embarked on a non-nationalist phase, during which he explored twelve-tone technique and composed songs without characteristically Brazilian musical elements. Some songs from this non-nationalist phase are *A menina bob*, *A boneca de cristal, Imagem*, and *Outro Improviso*. In the 1950s the composer returned to songs with nationalist character, such as *Festa na Bahia, Nostalgia, and Dengues da mulata desinteressada*. Mignone composed dozens of other songs before his death in 1986, and Mariz claims that “maybe he was the composer who best handled the writing for voice in the Brazilian art song.”

Other composers from this first nationalist generation, strong advocates of the uniquely Brazilian identity in Brazilian music, are Luciano Gallet (1893-1931) and Ernani Braga (1888-1948). Luciano Gallet was an accomplished pianist who during the Week of Modern Art performed a concert in Rio de Janeiro with music only by Brazilian composers, a shocking attitude at the time. Gallet went on important folkloric expeditions, and eighteen of his thirty-one

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songs are harmonizations of folk themes.\textsuperscript{62} Ernani Braga was a piano virtuoso who studied with Gallet and attended the Week of Modern Art. He became famous as a harmonizer of folk songs, and among the harmonizations are five folk songs collected each in a different state of the Northeastern region of Brazil: Ô Kinimbá (from the state of Pernambuco), Capim de prantá (Alagoas), Nigue-nigue-nigue (Paraíba), São João da-ra-rão (Piauí), and Engenho Novo (Rio Grande do Norte). These songs have been extremely famous among Brazilian singers since their first performance in 1942.\textsuperscript{63}

An interesting case in the history of Brazilian art song is that of Jaime Ovalle (1894-1955), not so much because of the artistic quality of his works, but because his song Azulão, a lyrical musical setting of the poem by Manuel Bandeira, is probably the most-performed Brazilian art song by non-Brazilian singers. Even before its publication, Ovalle had already composed several pieces for piano solo, orchestra, and voice, but none of them achieved the same success as Azulão.\textsuperscript{64} Some of his other songs are Modinha and Três pontos de santo (Charió, Aruanda, and Estrela do mar).

\textbf{1.6. The Second Nationalist Generation}

The next generation of composers of Brazilian art songs continued to compose in a nationalist style but went beyond the mere harmonization of folk tunes (although this continued to be done). Camargo Guarnieri, Waldemar Henrique, José Siqueira, and Babi de Oliveira are some of the main names of this second generation of nationalist composers. Some of the

\textsuperscript{62} Mariz, \textit{A Canção Brasileira de Câmara}, 109-12.

\textsuperscript{63} José Ricardo Lopes Pereira, “The Solo Vocal Music of Ernani Braga” (DMA diss., University of California – Santa Barbara, 2007), 51; Mariz, \textit{A Canção Brasileira de Câmara}, 108.

\textsuperscript{64} Mariz, \textit{A Canção Brasileira de Câmara}, 119.
compositional features shared by these composers were: 1) the use of folkloric melodic material, either in its original form or as inspiration for the creation of original melodies; 2) the presence of rhythmic cells common in music of African-Brazilian or Native Brazilian music; 3) the use of modes; 4) the presence of counterpoint in the style of Villa-Lobos’ *Choros*.65

Camargo Guarnieri (1907-1993) is considered one of the most important Brazilian composers of the twentieth century, and the most important composer after Villa-Lobos. A student of Ernani Braga and strongly influenced by Mário de Andrade, Guarnieri’s work possesses both lyrical transparency and a high technical level. According to Mariz, a major aspect of Guarnieri’s work is that the composer did not make use of the typical exoticism employed by other nationalist composers, showing instead a more refined expression of Brazilianism. He wrote more than two hundred songs, in several styles, and all of them are written either in Brazilian Portuguese or in the languages of Native Brazilian (*Acuti-paru*), and African Brazilian cultures (*Taruê*, *Kinkajá*, and *Apanaiâ*). He was, therefore, the first Brazilian composer who did not compose in foreign languages. In addition, he also set to music texts with no meaning, onomatopoetic or not (*Den-Bau*), and texts by important Brazilian poets (*Não adianta dizer nada*, text by Cecília Meireles; *Penso em você* and *Beijaste o meu cabelo*, text by Suzanna de Campos; *Toada do pai do mato*, text by Mário de Andrade; *Impossível carinho*, *Dona Janaína*, and *Vai, azulão*, texts by Manuel Bandeira; *Canções de Amor*, texts by several Brazilian poets; *Canção*, text by Vinicius de Moraes; and *O caso do vestido*, text by Carlos

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Drummond de Andrade. Guarnieri also explored Brazilian folklore, as in _Vou-me embora, Cantiga da mutuca_, and _Tostão de chuva_.

For Mariz, Guarnieri’s greatest accomplishment in songwriting was the development of a musical language that fused the Native Brazilian, the African-Brazilian, and Brazilian folklores into one, and his _12 Poemas da Negra_ (1933-34, completed in 1975) can be considered the moment when Guarnieri went from simply using typical folk music elements and themes to an improvement of the artistic quality of Brazilian art song through the reworking of these folk music elements and themes. Harmonically, Guarnieri’s songs often employ the lowered seventh degree and augmented fourth degree. His music sometimes makes use of the accompaniment depicting a guitar, as in a _modinha_, or the rhythmic patterns presented in many folkloric manifestations of the Northeastern region of Brazil.

Waldemar Henrique (1905-1995) is one of the most well-known composers of art songs in Brazil. He composed more than 120 songs, and though for a long time largely mistaken as a mere harmonizer of folk tunes, Henrique actually set original tunes and themes to music, written in the style of folkloric traditions of the Northern region of Brazil where he was born. Henrique was an enthusiast of popular and folkloric music, and his songs carry those features. He wrote his songs for his sister Mara Henrique, and they performed extensively in Brazil and abroad to great success. The themes of his songs are mostly taken from Native Brazilian legends of the Northern region of Brazil (_Foi bôto, sinhá; Tamba-tajá; Cobra grande; Curupira; Uirapurú;_ and _Manha-

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67 Mariz, _A Canção Brasileira de Câmara_, 135.

68 Mariz, _A Canção Brasileira de Câmara_, 125-6.
Nungára), African Brazilian culture (Abaluaiê; Sem seu; Abá-Logum; No jardim de Oieira) and popular folklore from the Northeastern region (Boi-Bumbá; Trem de Alagoas; Violeiro da estrada). Musically, his songs mostly present limited range (due to both the melodic features of the songs of the cultures from which he collected themes and drew inspiration, as well as due to his sister’s limited vocal range), sometimes with onomatopoeic effects on the text.

As the next chapters will discuss with more depth, like other composers of his time, José Siqueira (1907-1985) was strongly influenced by the Modernist movement that occurred in the arts in Brazil in the first part of the twentieth century and its idea of a uniquely Brazilian cultural identity. Siqueira went on folkloric expeditions looking for musical elements of Brazilian folklore and popular song traditions from several regions of Brazil, and he incorporated those elements into his compositions. Fitting with the second generation of Brazilian nationalist composers, Siqueira composed music in two main aesthetic orientations: Folkloric Nationalism and Essential Nationalism. The difference between them lies in the way the folklore is used—in the Folkloric Nationalism, the composer uses literal melodic, harmonic, and rhythmic themes/fragments taken directly from folkloric traditions, whereas when writing in the Essential Nationalism style, the composer creates his own musical language through the use of general musical elements that are present in those folkloric traditions, such as scales, rhythmic cells, harmonic progressions, and textual themes.

A folklore scholar and student of Baptista Siqueira (José Siqueira’s brother), Babi de Oliveira (1908-1993) followed the nationalist trend in the style of Waldemar Henrique and José

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70 Márcia Villela, Sinfonia para os 70 anos do maestro José Siqueira, O Globo (Rio de Janeiro), June 25, 1977, 35.
Siqueira. As is typical that the “exoticism” of Brazilian folklore would be praised in other countries, Babi de Oliveira had concerts of her music in Europe, the United States, and South America. Stylistically, her songs are mostly based on Brazilian folkloric (especially the African-Brazilian folklore, typical of Bahia, the state where the composer was born), but with her own original themes, as in *Vamo Saravá*.

1.7. The *Música Viva* Group

Near the end of the 1930s, a group of composers influenced by the Second Viennese School of composition was formed as a reaction to the nationalist phase in Brazilian music. Founded in 1939 by the German-born Brazilian composer Hans Joachim Koellreutter (1915-2005) as a universalist, anti-nationalist movement in music, the *Música Viva* group had the goal to bring atonal and twelve-tone music to Brazilian audiences, through performance of works by composers affiliated with the aforementioned school and the composition of new material. Among its members were the composers César Guerra-Peixe and Cláudio Santoro, considered the main representatives of twelve-tone Brazilian music.

César Guerra Peixe (1914-1993) composed music under the Brazilian nationalist aesthetics until 1944, when he met Koellreutter and started to explore twelve-tone music. From that time and in that style are his *Provérbios no. 1-4*. His twelve-tone phase ended around the same time the *Música Viva* group dissolved in 1949. In that year he travelled to Recife (capital of the Northeastern state of Pernambuco) and, impressed by the folklore of the region, Guerra-Peixe started to study it. One of the fruits of his studies is his book *Maracatus do Recife*, considered

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one of the most important studies on the topic, published in 1955. Other in situ research followed, and the composer kept composing music of mostly nationalist character. He composed seventy-five songs for voice and piano, exploring the folklore of several states of Brazil, such as Espírito Santo (Trovas Capixabas), Alagoas (Trovas Alagoanas, which makes extensive use of syncopation and modality, typical of Northeastern music), as well as using poetry by famous Brazilian poets.

Cláudio Santoro (1919-1989) studied with H. J. Koellreutter in 1940-41, and from that time until 1946 he composed mainly using the twelve-tone technique. In 1946, the composer began his attempts to incorporate nationalist ideals into twelve-tone music. His music became less abstract and more lyrical, and the composer strove for more simplicity in his compositions and better formal construction in an attempt to make it more intelligible for the audience, something perhaps difficult to achieve when composing in the twelve-tone and atonal techniques. In 1947 he went to Europe to study with Nadia Boulanger, and after attending the Conference of Progressivist Composers in Prague in 1948, Santoro abnegated the Schoenbergian school. His most representative works are in a wide variety of styles that include Brazilian Nationalism, Serialism, polytonality, Socialism Realism, and French Impressionism.

Santoro wrote more than fifty songs, in several languages. His 1944 cycle A menina boba is an example of the time when he was under the influence of Koellreutter, atonality and Schoenbergian Sprechgesang. The Canções de amor (1958-59), with text by Vinícius de Moraes,

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73 César Guerra-Peixe, Maracatus do Recife (São Paulo: Ricordi, 1955).
74 Mariz, A Canção Brasileira de Câmara, 168-77; Neves, Música Contemporânea Brasileira, 153.
are probably Santoro’s most famous and frequently-performed songs. Composed while Santoro was living in Germany, the lyricism is the main feature of these songs, and for Mariz “the musical commentaries on the poems by Vinicius [de Moraes] were done with appropriate phonetic and acceptable intervals for the singer, managing to achieve the true romantic atmosphere of the Lied.”\textsuperscript{76} \textit{Meu amor me disse adeus, Tu vais ao mar}, and two songs titled \textit{Canção}, although not representative of his output, are written in a more nationalist style. After 1968 he composed several songs, including some in German in a more modern style, exploring electroacoustic techniques (\textit{Von den verführten Mädchen, Sonett der Emigration, Liturgie von Hauch}), as well as settings for voice and piano (\textit{Liebeslied} and \textit{Das Lied von der Wolke der Nacht}), and piano and recited voice (\textit{Três poemas}). After these came songs in a non-nationalist style, in Portuguese language, with texts by several Brazilian poets (\textit{Canções da Madrugada, Vigília, Fragmento para um Requiem,} and the song set series \textit{O Soldado}).\textsuperscript{77}

Though Koellreutter exerted a major influence on many Brazilian composers in the 1940s, the ideas of the \textit{Música Viva} group were rejected by many others, including José Siqueira, his brother Baptista Siqueira (also a renowned composer and music teacher) and Villa-Lobos, the most important Brazilian composer of the time. Villa-Lobos considered twelve-tone and concrete music to be “laboratory music, formalist, inexpressive and forcibly pleasant only to a small minority.”\textsuperscript{78} He and several other composers kept composing within a Brazilian nationalist aesthetics, incorporating features of the international neoclassic style of Igor Stravinsky, Aaron Copland and Manuel de Falla. The clash of ideas between the “nationalists” and “serialists” led

\textsuperscript{76} Mariz, \textit{A Canção Brasileira de Câmara}, 179.

\textsuperscript{77} Mariz, \textit{A Canção Brasileira de Câmara}, 176-81.

\textsuperscript{78} Neves, \textit{Música Contemporânea Brasileira}, 181.
to a crisis in the Música Viva group, in the end of the 1940s, and to the decline in the use of the twelve-tone technique in Brazilian music. One of the most interesting aspects about the dissolution of the group is that its two main representatives, Santoro and Guerra-Peixe, became its main staunch critics. In 1950, Camargo Guarnieri published the Carta aberta aos músicos e críticos do Brasil (Open letter to musicians and critics of Brazil), denouncing the influence of the use of the twelve-tone compositional technique and the lack of nationalist character in Brazilian music.\textsuperscript{79} For the musicologist Vasco Mariz, “Koellreutter’s school, though at its beginning was interesting for the renovation it brought to musical culture [in Brazil], was perhaps threatening the very structure of Brazilian art.”\textsuperscript{80} When Guarnieri published his open letter, the Música Viva group no longer had as much strength as in the beginning of the 1940s, and twelve-tone technique and atonality lost strength in Brazilian music, especially in Brazilian art song composition.

1.8. The Post-Música Viva Nationalist Generation

A resurgence of a nationalist spirit followed this Música Viva period. The newly-formed Comissão Nacional do Folclore (National Committee for Brazilian Folklore, founded in 1947) started to perform and publish studies on Brazilian folklore, and this recent data helped to boost what Neves calls Folkloric Nationalism.\textsuperscript{81} Besides Guerra-Peixe, some other composers who joined the post-Música Viva nationalist trend were Osvaldo Lacerda, Ricardo Tacuchian, Marlos Nobre, Ronaldo Miranda, Amaral Vieira, and Ernani Aguiar. Some of the features of the music


\textsuperscript{80} Mariz, A Canção Brasileira de Câmara, 162.

\textsuperscript{81} Neves, Música Contemporânea Brasileira, 205; Mariz, A Canção Brasileira de Câmara, 164.
by these composers are “nationalistic elements, modalism and tonalism, serialism, free atonalism, electroacoustic, minimalism, and/or aleatoric music.”

Osvaldo Lacerda (1927-2011) studied with Camargo Guarnieri between 1952 and 1962 and with Aaron Copland between 1963 and 1964. As Guarnieri, Lacerda wrote more than one hundred songs in a refined nationalist style, combining elements of Brazilian folk and popular music with the modern musical language of his time. Some of his songs with texts from Brazilian folklore are Menina, minha menina, Trovas de amiga, Desafio, Miniaturas, and Ausência. He also set to music poems of several important Brazilian poets, such as Manuel Bandeira (O menino doente, Cantiga, Mandaste a sombra de um beijo), Cecília Meireles (Murmúrio, Retrato), Carlos Drummond de Andrade (Uma nota só, Cantiga do Viúvo), and Vinicius de Moraes (A um passarinho). Lacerda wrote orchestral music as well, but dedicated most of his compositional output to the chamber music and art song genres.

Ricardo Tacuchian (1939) is a famous living Brazilian composer, frequently performed and recorded in Brazil and abroad. He studied with Francisco Mignone, Cláudio Santoro, and José Siqueira, and in his music Tacuchian strives for a fusion of nationalist elements and the composer’s subjective elements. He is also an accomplished music professor and administrator, having served as the president of the Brazilian Music Academy and as a director of Graduate Programs in Music at the Federal University of Rio de Janeiro. Tacuchian’s vocal music output is large: five song cycles, five cantatas, and several other songs, a genre he explored mainly in the 1960s and 1970s, and returned to in the 2000s. The cycle Canções ingênuas is based on texts of the Brazilian folklore and shows the influence of Brazilian popular urban music. Other song

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83 Mariz, A Canção Brasileira de Câmara, 184, 190.
cycles are *Canções do Além*, based on texts by Manuel Bandeira and Vinícius de Moraes; *Ciclo do índio* (based on themes of the Pareci and Tapuias native Brazilian tribes); and *Ou isto ou aquilo*, with texts by Cecília Meireles.

Marlos Nobre (1939) has not composed a large song output, but his music is often performed in Brazil. His set *Beira-mar* (1966) has become a part of the standard Brazilian art song repertoire for basses and baritones. In addition to *Beira-mar*, the sets *Três trovas*, *Poemas da negra* and *Três canções sobre textos de Ascensão Ferreira*, and the songs *Praianas* and *Dengues da mulata desinteressada*, among others, are based on folkloric themes and on texts by Brazilian poets. On the other hand, *O Canto multiplicado* (1972, for soprano and string orchestra) is on a text by the Brazilian poet Carlos Drummond de Andrade, but presents a modern musical language both in the orchestral part and in the vocal line, such as unusual leaps, and rhythmic and harmonic clash between the vocal and orchestral parts.

Ronaldo Miranda (1948), Amaral Vieira (1952) and Ernani Aguiar (1950) are considered important living Brazilian composers, but they have not devoted much of their compositional output to the art song repertoire. In terms of vocal music, their focus is on choral repertoire. Among these, Aguiar is the one who has composed the largest number of works for voice: *Seresta para uma rua deserta*, *Louvação da emboada tordilha*, *Cantos mínimos*, *Toada do pai do mato*, and *Cantos conhecidos* are among some of his songs. He has written several songs for voice and instruments other than the piano, such as *Três cantos natalinos* (baritone voice and violin), *Cantos corpos* (soprano voice and violin), *Cantilena* (voice and strings), and *Balada de amor através das idades* (baritone voice and strings).}

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1.9. The Avant-Garde Brazilian Art Song

In the last quarter of the twentieth century, Brazilian composers continued to write art songs using texts by Brazilian poets and musical elements of Brazilian folklore and popular culture, but all within a modern musical language and its usual features: complex notation and harmonies, demanding vocal writing that includes melodic lines with unexpected and difficult leaps, long phrases, and the use of the extremes of the vocal range. This conformed to musical practices of other Latin American composers, who “broke the purely nationalistic trend and became more eclectic in their use of form and language as a way to reach a higher level of quality in their music and gain international acceptance.”

Gilberto Mendes (1922-2016) is considered the most important avant-garde composer in Brazil. However, like many other avant-garde composers, Mendes devoted little of his efforts to composing art songs. He composed songs for voice and piano, and for voice and chamber ensemble, mostly using Brazilian poets and texts in Portuguese, but the musical language is clearly the experimental and avant-garde musical language of the last quarter of the twentieth century and the beginning of the twenty-first century.

Almeida Prado (1943-2010) was one of the most successful Brazilian composers of the last quarter of the twentieth century and the beginning of the twenty-first century. He studied with Camargo Guarnieri and Gilberto Mendes in Brazil, and with Nadia Boulanger and Olivier Messiaen in France, and his vocal music output is large. *A saudade é matadoura, Trem de ferro, Três Canções Populares Paulistas, Luandê luá, and Livro brasileiro no. 1 e 2* explore folkloric elements and the use of modality. In *Manhã molhada* and *Bem-vinda*, the author forgoes the use

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of bar lines, and the notation of the latter uses what Prado named “almost eighth notes” and “almost quarter notes” for rhythmic effects. In addition to stand-alone songs, from the 1980s on Prado composed several song cycles: *Jardim do amor e da paixão* (baritone and piano), *Suave presença* (baritone and piano), *Espiral I* (soprano or tenor and piano), *Poemúsicas* (soprano and piano), *Espiral II* (soprano and piano), *Trípitico Celeste* (soprano and piano), and *Jardim final* (tenor and piano). In that same decade Prado began to explore atonality more deeply and to devise his own “transtonality,” which is defined by the composer as “the observance of the harmonics resulting from fundamentals, and the incorporation of everything that can be obtained from contemporary techniques, such as serialism and minimalism, in the use of clusters and all the rhythmic wealth of Messiaen and Villa-Lobos.” Prado also composed several other works for voice and other instruments, cantatas, and oratorios, in a modern but accessible musical language.

Jorge Antunes (1942) wrote several of the texts for his vocal music, but the traditional voice/piano duo is not often found in his vocal works. Antunes wrote music for voice and chamber ensemble (including electronic instruments), such as *Source, Canção de paz, Mascarabescos,* and *Mascarê.* Several of his songs are politically engaged, and Mariz comments that Antunes has perhaps been the only Brazilian composer who is openly political about his works. Political themes are approached in the songs *Cabra da peste, Dependência ou morte?*, and *Tô, tô, Funar,* for example. His musical language is the typical modern avant-garde language, with no major portrayal of uniquely Brazilian features.

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During its colonial period, Brazilian classical music was essentially in the style of European composers. The development of Brazilian art song tradition started at the end of the eighteenth century with the modinha and the lundu canção, songs performed in aristocratic parlors in Brazil and Portugal. Around the time Brazil became a republic in 1889, a nationalist sentiment started to develop among Brazilian artists, and in music this led to a search for a national identity through the use of elements from folkloric and popular culture expressions. Alberto Nepomuceno, considered the father of Brazilian art song, was the first composer to advocate for the composition of songs in Brazilian Portuguese. In 1922, the Semana de Arte Moderna de 1922 (Week of Modern Art) further strengthened the nationalist movement in Brazilian art. This event was a major influence on Brazilian composers such as Heitor Villa-Lobos, Lorenzo Fernandez, and Francisco Mignone, who in the early 1920s started to incorporate characteristically Brazilian elements into their music. The next generation of composers of Brazilian art songs continued to compose in a nationalist style, exploring both the harmonization of folk tunes and the creation of original material that reflected the Brazilian culture. José Siqueira was a part of this generation, alongside Camargo Guarnieri, Waldemar Henrique, and Babi de Oliveira. The anti-nationalist group Música Viva was founded in 1939 as a reaction to the nationalist aesthetic in Brazilian music, but its existence was short, and a nationalist trend made its comeback in the 1950s through composers such as César Guerra-Peixe, Ricardo Tacuchian, Marlos Nobre, and Amaral Vieira. Since the last quarter of the twentieth century, Brazilian composers have combined a modern musical language, the use of texts by Brazilian poets, and some aspects of Brazilian folklore and popular culture in their art songs.
Chapter 2

José Siqueira (1907-1985)

2.1. Life

José de Lima Siqueira was born in the small town of Conceição, in the Northeastern state of Paraíba, on June 24, 1907. He grew up among the rich folkloric traditions of the region, such as lullabies, nursery rhymes, aboios, cantorias de cego, desafios, religious songs, cattle herding songs, and others.

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1 Cattle herding songs.
2 Literally “blind people chants.” It refers to the cantoria, the tradition of people singing the oral poetry of the Northeastern region, through which the cantador (singer) asks for money.
3 Or musical challenges. A type of cantoria, in which two singers challenge each other by improvising rhymed texts (about random themes) on a set musical structure.
chants, gipsy songs, and *serestas*. Born to João Batista de Siqueira Cavalcante, a lawyer, local politician, and band master, and Maria Siqueira Lima, José Siqueira was a member of a large family. Though small, Conceição had a strong concert band tradition, as did many cities in that region of Brazil. Siqueira’s mother came from a family of musicians, and the young Siqueira started his music studies at the age of eight, playing in the band his father directed, *Cordão Encarnado* (Incarnadine Cord). Siqueira played several instruments, such as saxophone, baritone, euphonium, and tuba, but it was as a trumpet player that the young musician excelled and became well known in the region. His godfather, Zeca Ramalho, was the director of the other concert band in town, *Cordão Azul* (Blue Cord).

Siqueira’s primary school teacher was his sister Armênia Siqueira, but due to the lack of institutions for further education in Conceição, José Siqueira and his brother Hermenegildo were sent to a Christian seminary when Siqueira was eleven years old. The two boys, however, only studied there for one year before returning to Conceição. At the age of fourteen, the same year his father passed away, Siqueira became the music director of the concert band of the nearby town of Bonito de Santa Fé, where he achieved fame in the local music scene. After playing in the concert bands of the neighboring towns of Cajazeiras, Patos (where his brother José Batista Siqueira was the local band music director, and his brother

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4 Brazilian serenade.

5 There is some discrepancy as to the real number of siblings Siqueira had. His official biography *José Siqueira: O Artista e o Líder*, written by Joaquim Ribeiro, and Luiz Kleber Lyra de Queiroz’ master’s thesis titled *A Ópera “A Compadecida” de José Siqueira: Elementos Musicais Característicos do Nordeste Brasileiro e Subsídios para Interpretação*, say José Siqueira had twelve siblings. In her master’s thesis about the composer, *José Siqueira e a “Suite Sertaneja para Violoncelo e Piano” sob a Ótica Tripartite*, Josélia Ramalho Vieira, Siqueira’s grandniece, claims he was the fourth child of a total of nine children. One of his brothers, Baptista Siqueira, also became a famous Brazilian composer and teacher.
Gilberto Siqueira played the clarinet), and Princesa Isabel, in 1925 José Siqueira moved to João Pessoa, the state capital, at the time already a small metropolis.

Due to his age, he enlisted in the army and was soon admitted, serving as first-chair trumpet player of the army band, where he continued his musical studies. Two months after he joined the army, his battalion was summoned to go to the state of Maranhão to fight the rebels led by Luis Carlos Prestes, the rebellion known as Coluna Miguel Costa-Prestes (Miguel Costa-Prestes Column). Although officially fighting the rebels, José Siqueira was a

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6 Daniel N. Silva, "O que foi a Coluna Prestes?," Brasil Escola, accessed November 13, 2019, https://brasilescola.uol.com.br/o-que-e/historia/o-que-foi-a-coluna-prestes.htm. The Coluna Miguel Costa-Prestes, was a rebellious movement organized by army officials (lieutenants and captains) that happened between 1922 and 1927. The members of the Coluna travelled through several Brazilian states to spread their revolution ideals, among which were the overthrow of the government of Artur Bernardes (President of Brazil between 1922 and 1926, accused of election fraud), and the fight for better social and economic quality of life in Brazil.
sympathizer of the revolution and its democratic ideals, and was jailed several times (in a total of thirty-four days) for having tried to help the revolutionaries. It was during this time that Siqueira’s radical left-wing political views started to develop, also because in his travelling with the army the young soldier witnessed the population’s concerns and social problems of all sorts. Siqueira would deepen this affinity for democratic and socialist ideals throughout his career as a musician. Due to a serious case of malaria, Siqueira was dismissed from the fight against the Coluna Miguel Costa-Prestes and was hospitalized.

After recovering and completing the remaining time he had to be enlisted with the army, Siqueira decided to take the path that many inhabitants of the Northeastern region took at the time—to move to Rio de Janeiro city, then the capital of Brazil. As the political, economic, and artistic center of the country, Rio de Janeiro city could provide Siqueira with better opportunities. Up until this point, José Siqueira had not had any formal music studies; he had learned to play the trumpet in the bands of which he was a part and studied theory and harmony by himself. Siqueira was admitted as double of the 1st trumpet at the Symphonic Band of the Military School of Realengo the day after he arrived in Rio de Janeiro. There, Siqueira would be in contact with folkloric and popular urban music traditions, such as samba, choros, serestas, and African-Brazilian religious rituals such as Candomblé and Umbanda. These and many other traditions would strongly influence his music.


8 African-Brazilian dance and popular music form.

9 Urban instrumental music performed by ensembles called chorões, with usually one member as a soloist, who is also a skilled improviser. The usual instrumental formation consists of flute, cavaquinho (a type of ukulele), guitar, clarinet, and a few percussion instruments such as the tambourine.
In the 1920s, the artistic life in Brazil was going through an intense period of division and change. On one side, there were the artists who followed tradition, and on the other, the artists who defended modernism in the arts, advocates of the search for a Brazilian national identity. The ideals of the Week of Modern Art of 1922 would become part of José Siqueira’s music ideals as well. For Joaquim Ribeiro, Siqueira would try to create a dialogue between the past and the present, a synthesis: “the past offered [Siqueira] an admirable artistic workmanship, whereas modernity pointed to a connection more direct with the people, the popular, and national sources.”

In 1927, Siqueira started to study harmony and counterpoint privately with Paulo Silva, a professor at the National Institute of Music in Rio de Janeiro. It was around that time that Siqueira met the soprano Alice Ribeiro, whom he would marry in 1939. With Alice Ribeiro, Siqueira founded the Orquestra Euterpe (Euterpe Orchestra) in 1930, the first orchestra to be aired on the Rádio Sociedade do Rio Janeiro (Rio de Janeiro Society Radio, later the Rádio Ministério da Educação - Radio of the Ministry of Education), which had just been founded by a group of intellectuals led by Edgard Roquette-Pinto. Siqueira studied composition, piano, and conducting at the National Institute of Music, graduating in 1933. In that same year, Siqueira made his debut as a composer, presenting a concerto of chamber works at Hotel Palace in Rio de Janeiro city.

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10 Ribeiro, Maestro José Siqueira, 86.

11 Now the School of Music of the Federal University of Rio de Janeiro.

12 In Siqueira’s official biography, Joaquim Ribeiro describes the moment when José Siqueira meets Alice Ribeiro in an extremely romantic and cinematographic way, but does not provide any precise dates.

13 Ribeiro, Maestro José Siqueira, 74; Antunes, “José Siqueira,” 36. The text and melody of Natiô, one of the songs in the set Oito Canções Populares Brasileiras, was collected by Roquette-Pinto.
Siqueira was strongly concerned with the fact that working class musicians, with their relevant role in society, were deprived of work protections under the law. Realizing that his tendency to be a leader could be useful for the musicians’ working class, Siqueira enrolled in Law School in 1933, graduating in 1943. This legal knowledge would prove useful when the composer decided to found orchestras in the 1940s and 1950s, and the Ordem dos Músicos do Brasil, a musicians’ union, in 1960.14

In 1934, Siqueira was hired by the National Institute of Music as a substitute teacher of Elementary Harmony, Counterpoint Analysis, and Notions in Instrumentation. In that same year he conducted the first concert of the recently founded Orchestra Sinfônica do Theatro Municipal do Rio de Janeiro (Symphony Orchestra of the Municipal Theater of Rio de Janeiro). In 1938, Siqueira was named Titular Professor of Harmony at the National Institute of Music, and soon afterwards began teaching classes in counterpoint, instrumentation, and composition there as well.

In 1940, he founded the Orquestra Sinfônica Brasileira (Brazilian Symphony Orchestra, or OSB). According to Ribeiro, symphonic concerts at the time when Siqueira moved to Rio de Janeiro were almost like private ceremonies, only accessible to those who were economically privileged. Siqueira himself, when young, could not always attend concerts at the Municipal Theater of Rio de Janeiro.15 For these reasons, Siqueira envisioned an orchestra that came to the population, to the masses, to the youth. In addition, the three local orchestras (Orquestra da Sociedade de Concertos Sinfônicos, Orquestra Filarmônica do

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15 Antunes, “José Siqueira,” 37.
Rio de Janeiro e a Orquestra Villa-Lobos) had discontinued their activities in the late 1930s due to lack of government subsidy. However, the symphony orchestra of the Municipal Theater of Rio de Janeiro mostly played operatic repertoire, so Siqueira felt there was the need for an orchestra devoted to symphonic repertoire.\(^{16}\)

The Orquestra Sinfônica Brasileira was founded as a civil society, initially comprised of 104 musicians, most of them who had come to Brazil as a way to escape from World War II, including its first principal conductor, the Hungarian Eugen Szenkar. The musicians owned 51% of the orchestra, while the remaining 49% was sold to investors. This was Siqueira’s way of giving the musicians the authority over the orchestra.

As a way of providing classical music to the masses and attesting to Siqueira’s everlasting desire of never separating music from its social function, the Orquestra Sinfônica Brasileira developed several types of outreach programs. These included affordable concerts at the local Cinema Rex, at social clubs, and at penitentiaries; concerts for the youth; tours throughout Brazil; composition competitions for Brazilian composers (as a way to stimulate the production of Brazilian composers, attesting for the nationalist character of the organization); music appreciation courses for laymen (taught by Siqueira); and conducting courses with Eugen Szenkar, which Siqueira himself attended. The OSB also helped with the continued education of its musicians, sponsoring many of them on study-abroad opportunities. Among them were its assistant conductor Eleazar de Carvalho and its principal cellist Aldo

\(^{16}\) Queiroz, “A Ópera ‘A Compadecida’ de José Siqueira,” 49.
Parizot, who studied in the United States in 1946 and 1947 respectively, and violinist Cláudio Santoro, who studied composition in France in 1945.\(^{17}\)

In addition to these initiatives, one of the main goals of the *Orquestra Sinfônica Brasileira* was to disseminate Brazilian symphonic music, which until then had been extremely scarce. During Siqueira’s tenure as its president, the *OSB* also brought many internationally acclaimed musicians to perform in Brazil for the first time, such as the violinists Ruggiero Ricci and Yehudi Menuhin, conductors Erich Kleiber, Eugene Ormandy, and Charles Munch, and tenors Beniamino Gigli and Ferrucio Tagliavini. This work with the *Orquestra Sinfônica Brasileira* gave Siqueira even more recognition within the Brazilian music scene, and the contact with international names of classical music opened doors for him with international theaters and orchestras.

In 1945 José Siqueira founded the Brazilian Academy of Music alongside Heitor Villa-Lobos and occupied chair no. 8. A year later, Siqueira performed in the United States and Canada for the first time, conducting the symphony orchestras of Philadelphia, Rochester, Detroit, the Juilliard School of Music, and Montreal, to great success. That same year, Siqueira founded the *Sociedade Artística Internacional* (International Artistic Society), a professional exchange organization that aimed to put the city of Rio de Janeiro in contact with the great international musicians of the time. According to Ribeiro, the *Sociedade’s* intention was also somehow “patriotic,” since it aimed to “elevate” the level of the Brazilian artistic

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\(^{17}\) Eleazar de Carvalho later became an internationally famous conductor and teacher of such conductors as Claudio Abbado, Charles Dutoit, Zubin Mehta, and Seiji Osawa. In addition to becoming a renowned soloist, Aldo Parisot later taught at the Peabody Conservatory, Mannes College of Music, the Julliard School and at Yale University, where he taught for 60 years. Cláudio Santoro became one of the most important Brazilian composers of the twentieth century.
life, connecting it to the main names in classical music, and sending Brazilian musicians abroad.\(^\text{18}\)

In 1948, while abroad, Siqueira was replaced as president of the *Orquestra Sinfônica Brasileira* due to internal disputes in the institution. Even though he was never its music director, Siqueira appears in 4\(^{\text{th}}\) place on a list of the conductors who most often conducted the *OSB*, as compiled by Sergio Nepomuceno Alvim Corrêa.\(^\text{19}\) Soon after Siqueira’s dismissal, the *Orquestra Sinfônica Brasileira* discontinued most of the outreach programs developed during his presidency. Siqueira did not conform with the manner in which the *OSB* had deviated from its original objectives of bringing classical music to the masses. He did not rest for long and in 1949 founded the *Orquestra Sinfônica do Rio de Janeiro* (*Rio de Janeiro Symphony Orchestra*). Its successful debut was in 1950, but this orchestra discontinued its activities in 1951 due to improper financial administration. Without an orchestra to bring classical music to the population, Siqueira founded the *Clube do Disco* (*Record Club*) in 1949, with the goal of disseminating classical music through LP recordings.

Between 1953 and 1957, Siqueira performed widely in Europe, conducting in France, Portugal, Italy, Great Britain, Holland, Belgium, Poland, and the Soviet Union, again to great acclaim. The repertoire of the concerts was a mix of the standard European repertoire and music by Siqueira and other Brazilian composers, and many of the concerts had soprano Alice Ribeiro as soloist.\(^\text{20}\) While in Europe, Siqueira audited musicology courses at the *Sorbonne*

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University, and composition, counterpoint, and conducting courses with Eugene Bigot at the Conservatory of Paris.

It was during this European tour that Siqueira became acquainted with the socialist society of the Soviet Union. A staunch socialist himself, Siqueira did not hide his interest in all matters Socialism, and the composer was especially interested in learning about the lives and working conditions of Soviet musicians, as well as about the professional organization of the Soviet artistic class. Siqueira visited musical centers and interviewed several Soviet musicians and composers. In his point of view (and in the point of view of Joaquim Ribeiro, the author of his biography), it was praiseworthy that the Soviet government seriously cared for the musical culture of its country, stimulating arts and music education, creating work laws that protected the artists, giving them prestige, and taking classical music to the masses. For Siqueira, what he saw were Soviet people enjoying what before had been a privilege for the aristocracy alone, and this would serve as inspiration to him. Siqueira admired what he saw in the Soviet Union because that was exactly what he wanted in Brazil: that the Brazilian government would seriously value Brazilian music and Brazilian musicians, and that Brazilian music would be taken to the masses. Siqueira returned to the Soviet Union several times to conduct concerts and record some of his works.

After successful performances abroad, Siqueira received even more acclaim in the artistic circles in Rio de Janeiro, gaining the respect of even the most staunch critics in the city. His fame and influence helped with receiving the appropriate support from then President Juscelino Kubitschek for the creation of the Ordem dos Músicos do Brasil (Brazilian Musicians Order, or OMB), a musicians’ union, in 1960. Siqueira’s goal was that musicians would be as respected as any other professional and that they would have the same rights and protections under the law as
any other worker in Brazil. The creation of the *Ordem dos Músicos do Brasil* made it possible that work of a musician would be part of statutory government regulations. Besides providing Brazilian musicians with protections under the law, the *OMB* also promoted further education initiatives, such as competitions and scholarships for study abroad. In 1961 Siqueira, again with the support of President Juscelino Kubitschek, founded the *Orquestra Sinfônica Nacional da Rádio Ministério da Educação* (National Symphony Orchestra of the Radio of the Ministry of Education), the main goal of which was to cultivate and disseminate Brazilian symphonic music, giving preference to Brazilian composers and performers.\(^{21}\)

In 1963, to celebrate his thirty-year career, a collection of ten albums with recordings of music by Siqueira was released. *José Siqueira: Edição Especial em Homenagem ao Compositor* (José Siqueira: Special Edition in Homage of the Composer) was a group effort and several musical institutions participated in the enterprise: *Orquestra Sinfônica Nacional, Orquestra Sinfônica Brasileira, Orquestra Sinfônica do Teatro Municipal, Orquestra Sinfônica da União dos Músicos do Brasil, Quarteto da Universidade Federal do Rio de Janeiro, Quarteto da Rádio Ministério da Educação, Quinteto do Rio de Janeiro*, and several singers and instrumentalists.\(^{22}\)

In 1964 the Brazilian government suffered a coup, and a military dictatorship was installed. Due to Siqueira’s several visits to communist countries, especially the Soviet Union, where he conducted several orchestras, recorded several of his works, and had much of his music published, the dictatorship became suspicious of his activities and ideas. He was asked to testify several times, and although he never admitted to being a communist, he never


\(^{22}\) Queiroz, “A Ópera ‘A Compadecida’ de José Siqueira,” 35.
denied being a socialist, as claimed by friends, family members, and contemporaries of José Siqueira consulted by Josélia Vieira. In 1969, the military dictatorship’s *Ato Institucional no. 5* (Institutional Act no. 5) forced Siqueira to retire from his position as Titular Professor at the National Music School of the *Universidade do Brasil* (University of Brazil), and the *Ato Complementar 72* (Complementary Act 72) forced him to retire from his position of Composition Professor at the *Instituto Villa-Lobos* (Villa-Lobos Institute), a state-run music school, where Siqueira had been teaching since 1966. The military government even forbade him from conducting the orchestra of the *Universidade do Brasil*, claiming he would perform the Socialist International Anthem, which he had orchestrated in 1945. In his twenty-five years teaching at the institution, Siqueira had several students who would become important Brazilian musicians, such as composer Jorge Antunes, one of the main names in experimental avant-garde music in Brazil, composer Ricardo Tacuchian, internationally-acclaimed conductor Roberto Duarte, pianist Murillo Santos (who recorded several of Siqueira’s songs with Alice Ribeiro), and the composer Nelson Macêdo.

Although forced to retire from teaching and conducting in the School of Music of the *Universidade do Brasil*, Siqueira continued to compose, conduct, and teach sporadic courses.
as a guest clinician throughout Brazil. In 1970, as a part of the “Beethoven Year” sponsored by the German Embassy in Brazil, Siqueira taught analysis courses on Beethoven’s piano sonatas, concertos, and symphonies. In 1971, again sponsored by the German Embassy in Brazil, he taught a special course on Wagnerian operas (_Tannhäuser, Tristan und Isolde, Parsifal, and Der Ring des Nibelungen_). In 1973 Siqueira conducted the _Orquestra Sinfônica da Emissora Nacional_ and the _Coro da Universidade de Lisboa_ (Portugal) in the premiere of his _Cantata Portugal_, and the _Orquestra de Câmara do Brasil_ on a tour throughout several Brazilian states. In 1974 Siqueira went back to the Soviet Union to conduct concerts with the symphony orchestras of Moscow, Odessa (Ukraine), Kharkov (Ukraine), Vilnius (Lithuania), Irkutsk (Russia), Novosibirsk (Russia), Ulyanov (Russian), and Yalta (Crimea). That same year, Siqueira was inducted as a member of the Brazilian Academy of Arts. In 1975 he recorded his oratorio _Candomblé_ with the Radio and Television Orchestra of the URSS, having Alice Ribeiro as one of the soloists. In 1976 he taught special courses for public school music teachers in Natal (capital of the Northeastern state of Rio Grande do Norte) and João Pessoa (capital of the Northeastern state of Paraíba). In 1977, Siqueira conducted the _Orquestra Sinfônica Brasileira_ in a concert celebrating his seventy years of age. In 1978 he went on another tour, conducting the _Orquestra de Câmara do Brasil_ throughout several Brazilian states. In 1981 Siqueira taught a two-month long course of “musical culture” for laymen with interest in learning more about classical music. This course described the

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28 Brazilian Chamber Orchestra, which he had founded in 1967 and served as its principal conductor until 1968.

instruments of a symphony orchestra in an “instrument petting zoo” format, and discussed basic concepts of musical form, music theory, harmony, counterpoint, fugue, instrumentation, and orchestration.

In addition to founding orchestras, promoting Brazilian music in Brazil and abroad, fighting for access of the population to classical music and music education, and fighting for better work conditions for Brazilian musicians, Siqueira’s accomplishments included:

- Composition jury member of the “World Festival of Youth and Students for Peace and Friendship,” which took place in Warsaw (1955), Moscow (1957, with Dmitri Shostakovich as its jury president), and Vienna (1959).
- Represented Brazil in several international events such as the Congresso de la Musica nel XX Secolo (Conference of Music in the Twentieth Century) in Rome (1954), and the International Festival of Contemporary Music, in the USSR (1980s), with Camargo Guarnieri and Ricardo Tacuchian.
- Promoted the 1st National Music Conference in Rio de Janeiro in 1967, and was elected a member of the Brazilian Academy of Art that same year.
- Received several decorations, such as Cidadão Carioca (Honorary Citizen) from the city government of Rio de Janeiro in 1960; Medalha de Bronze (Bronze Medal) from the Rádio MEC in 1961; Prêmio Almirante Tamandaré (Almirante Tamandaré Prize) from the Brazilian Navy in 1962; Diploma de Grande Benemérito da Federação das Escolas de Samba (Diploma of Great Benefactor of the Federation of Samba Schools) in 1963;

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30 An “instrument petting zoo” is an event, usually used as an educational tool by orchestras, in which children have the opportunity to see, touch, and sometimes play orchestral instruments.

and Sócio Honorário do Sindicato Nacional dos Músicos de Portugal (Honorary Member of the National Union of Musicians of Portugal) in 1973.

Siqueira also published several books, some in connection with the courses he taught while president of the Orquestra Sinfônica Brasileira, such as Curso de Cultura Musical (Music Culture Course, 1944), Curso de estética musical (Music Aesthetics Course, 1945), Música para a juventude (Music for the Youth, 1953, in four volumes), and Música para a infância (Music for Children, 1957, in two volumes). He also wrote books for the music student who needed more in-depth publications, such as Modulação Passageira (Passing Modulations, 1938), Harmonia dos Grandes Mestres (Harmony of the Great Masters, 1938), Canto dado em XIV lições (Singing in fourteen lessons, 1938, which is actually a book about correct voice-leading in harmony), Curso de Instrumentação (Instrumentation Course, 1945), Regras de Harmonia (Harmony Rules, 1946), O Sistema Modal na Música Folclórica do Brasil (The Modal System in Brazilian Folk Music, 1946),32 and Sistema Pentatônico Brasileiro (Brazilian Pentatonic System, 1959).33 The latter two works are considered essential for the understanding of Siqueira’s music, aesthetically and technically. The theoretical concepts of O Sistema Modal na Música Folclórica do Brasil will be discussed in Chapter 4, since Siqueira applied those concepts to the composition of the Oito Canções Populares Brasileiras.

32 Also referred to as Sistema Trimodal Brasileiro (Brazilian Trimodal System).

Highly regarded as one of the most important Brazilian composers, having composed music of extraordinary technical quality, Siqueira passed away on April 22, 1985, after suffering a stroke. The sixth and thirteenth editions of the Brazilian Biennial of Contemporary Music (November 1985 and October 1999, respectively) had posthumous homages to José Siqueira. The fact is, though Siqueira had enjoyed an internationally successful career as a composer, conductor, teacher, and music leader, being labelled a communist by the military dictatorship affected Siqueira’s life from 1969 until his death in 1985, since the mere contact with the composer made anyone suspect of communist behavior, and some Brazilian orchestras (including the Orquestra Sinfônica Brasileira) preferred not to invite him to conduct them or to play his music. In addition to that, after Siqueira’s death his music scores (several in manuscript form and in need of proper edition) were bequeathed to family members, who were not sure what to do with them. These family members passed away one in quick succession after the other, which made the collection of his works even harder to be accessed by artists and researchers. His works languished in near-oblivion until the mid-2000s, when more research started to appear, informed by the desire musicians and researchers have had to know more about his music and his life. Finally, another reason for Siqueira’s oblivion, according to the composer Ricardo Tacuchian in an interview given to Queiroz, is due to the physical quality of the scores—several of them need to be edited, and maestros naturally do not want to perform pieces using scores that are not in good condition.36

34 The same year the military dictatorship in Brazil came to an end.
35 Neves, Música Contemporânea Brasileira, 359, 364.
In 2011, Mirella San Martini, the composer’s granddaughter, decided to donate his entire collection to the library of the School of Music of the Federal University of Rio de Janeiro. I visited this collection in the Spring 2019, and it was still being cataloged and restored there and at the Brazilian National Library (also located in Rio de Janeiro), before being made available to the public. Because a large number of scores by Siqueira were for such a long time stored without the proper care and virtually inaccessible to musicians and researchers, there are very few editions in good condition. In that sense, the digitalization work that the Universidade Federal do Rio de Janeiro and the Brazilian National Library are doing is of utmost importance.

2.2. Works and Style

Although an important conductor, music entrepreneur, and teacher, José Siqueira is best known, in the history of Brazilian classical music, as a composer. Siqueira wrote more than 300 works for virtually all types of instrumental formations and forms, most of which were premiered while he was still alive, and several of which have been recorded. According to the catalog published by the Ministry of International Relations in 1980, Siqueira’s compositional output is as follows:\(^{37}\)

- Seventy-one songs for voice and piano
- Twenty-five songs for voice and other instruments
- Eleven works for voice and orchestra (cantatas and songs)

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\(^{37}\) Ministério das Relações Exteriores, Departamento de Cooperação Cultural, Científica e Tecnológica, José Siqueira: Catálogo de Obras, Ariede Maria Migliavacca, Luís Augusto Milanesi, Paulo Affonso de Moura Ferreira (Brasília, DF, 1980).
• Nine *a cappella* choral pieces

• Ten pieces for choir with orchestral accompaniment

• Twenty-eight works for piano (one- or multi-movement works)

• Five works for solo instrument (guitar, flute, oboe, clarinet, and bassoon), with no accompaniment

• Thirty-four duos, in formations such as violin and piano, bassoon and piano, two flutes, two bassoons

• Four trios, with special emphasis on wind instruments

• Seventeen quartets, fourteen of which are string quartets, and the unusual *Zabumba*, a quartet for two flutes, accordion, and *zabumba* (a type of bass drum used in Northeastern music genres such as *forró*)

• Three wind quintets

• One wind sextet

• One work for eleven instruments (*Pregão para Onze Instrumentos*)

• One work for double string quartet (*Divertimento para Duplo Quarteto de Cordas*)

• Fifteen works for strings orchestra

• Fifty-two works for symphony orchestra (symphonies, symphonic poems, bailados,38 dances, suites, divertissements)

• Twenty works for symphony orchestra and solo instrument (*concerti* and concertinos)

• Eighteen works for orchestra, solos, choir (cantatas, oratorios, 4\textsuperscript{th} symphony)

• One work for band

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38 A ballet.
Two operas

In his hundreds of pieces, Siqueira displays incredible technique and refined métier.39 His music, however, was not free from criticism. According to Neves, it “left traditionalists unsatisfied, for they found it inconsistent and superficial; nationalists criticized his music for its extreme folk regionalism; and modernists couldn’t bear its academicism.”40 Be that as it may, Siqueira is considered to be one of the main composers of Brazilian classical music, and the interest in and the amount of research about his music has significantly grown in the past fifteen years.

Stylistically, Siqueira is clearly a nationalist composer (“extreme nationalist,” according to Ribeiro41) who relied heavily on African-Brazilian music traditions, Native Brazilian music traditions, popular urban music traditions, and above all, the folklore of the Northeastern region to create his own personal musical language. According to Jorge Antunes, an important Brazilian composer and a former student of José Siqueira, his musical language was “impregnated with Brazilian rhythms, Northeastern scales and bold harmonies with chords that superpose intervals of a fourth. … His music was definitely the hybridization of the Northeastern region that is his origins, the knowledge of the urban people and the erudition of academe.”42 Luiz Kleber Lyra de Queiroz further comments on this hybridization:

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40 Neves, Música Contemporânea Brasileira, 112-3.

41 Ribeiro, Maestro José Siqueira, 164.

In reality, Siqueira profoundly identified himself with Brazilian popular culture … and sought to reflect it in his works. Wherever he went he collected musical material … so that he could transmute it and manipulate it with the tools that the study of composition gave him. Siqueira collected musical material in the hinterlands from [the Northeastern states of] Paraíba, Pernambuco, Alagoas, and Bahia. … In [the Southeastern state of] Rio de Janeiro he visited the neighborhoods of Salgueiro and Mangueira to get to know and study samba; went to the state’s Southern coast beaches, where he collected musical material from fishermen festivities; participated in serenades in the suburbs; and attended Umbanda and Candomblé rituals to get to know African rhythms; and he used all those influences in his works.\textsuperscript{43}

In an interview with the newspaper \textit{O Globo} in 1977, Siqueira described himself as a composer who follows two aesthetic orientations: \textit{Folkloric Nationalism} and \textit{Essential Nationalism}. The difference between them lies in the way folklore is used—in the “Folkloric Nationalism,” the composer uses the pure elements of folklore, whereas when writing in the “Essential Nationalism” style, the composer only draws inspiration from folklore, creating his own musical language. As Siqueira puts it, in the “Essential Nationalism” the composer uses “the essence of the things that are the reflection of a country, a sense of bri\textit{z}i\textit{li}anness.”\textsuperscript{44} In other words, instead of using literal melodic, harmonic, and rhythmic themes/fragments taken directly from folkloric traditions, the composer uses general musical elements that are present in those folkloric traditions, such as scales, rhythmic cells, harmonic progressions, and textual themes.

Siqueira composed music in the aforementioned styles throughout his entire life, but chronologically, his music can be divided in two periods—before and after 1943. The first period, although not intentionally nationalist, is already characterized by “a strong tendency toward the use of folkloric themes, as one can see in the symphonic poem \textit{Alvorada Brasileira} or

\textsuperscript{43} Queiroz, “A Ópera ‘A Compadecida’ de José Siqueira,” 32-3.

\textsuperscript{44} Márcia Villela, Sinfonia para os 70 anos do maestro José Siqueira, \textit{O Globo} (Rio de Janeiro), June 25, 1977, 35.
in the suite *Arte-Harmonia-Ritmo.* The Brazilian musicologist Vasco Mariz considers this to be Siqueira’s “universalist” phase, in which the composer mostly hones his compositional skills. Other works from this phase are his *Sinfonia em Si Menor, Primeira Sonata para Violino,* and several symphonic poems (such as *Príncipe de Gales, Os Pescadores,* and *O Despertar de Ariel*). After 1943, Siqueira started to work more toward a nationalist style of composition, and perhaps due to his position as president of the *Orquestra Sinfônica Brasileira,* which he often conducted, Siqueira composed a lot of orchestral music during his tenure, such as:

- The orchestral suite *Primeira Suite Nordestina,* an example of Siqueira’s folkloric nationalism, in which the composer uses modal melodic themes from the Northeastern region and the regional dances *Congo, Toada, Embolada, Pregão,* and *Coco.*
- The symphonic poems *Cenas do Nordeste Brasileiro,* based on themes from the Northeastern region, and *O Canto do Tabajara,* based on Native Brazilian themes.
- The bailado *Uma Festa na Roça – Suite Coreográfica,* a ballet that describes a party at a farm in rural Northeast of Brazil, divided in three sections and several sub-sections that explore different Brazilian dances.
- The bailado *O Carnaval do Recife,* another example of Siqueira’s folkloric nationalism, in which Siqueira used dances from the Northeastern state of Pernambuco, such as *Caboclinho, Maracatu,* and *Frevo.*
- The *Suite sertaneja para violoncelo e piano,* in which the composer uses two dances, *Baião* and *Coco de engenho,* and one work song, the *Aboio* (cattle-herding song).

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46 Mariz, *Figuras da Música Brasileira Contemporânea,* 43.
● The six sets of Brazilian Dances, each titled *Dança Brasileira*, published between 1944 and 1948.

● The *Quatro Poemas Indígenas* (*Ueremen, Acauã, Jaci-Varuá* and *Curupira*), for soprano and orchestra.

● The songs *Macumba do pai Zuzé*, from the African-Brazilian tradition, and *Três canções populares brasileiras* (*Meu engenho è d’Humaitá; Meu limão, meu limoeiro;* and *Mulher rendeira*), from the Northeastern folklore.

● The *Duas canções nordestinas* and the *As três cantorias de cego*, pieces for piano solo that take music material from folkloric traditions of the Northeastern region.

● The unusual *Zabumba* quartet, for two flutes, accordion, and *zabumba*.47

According to Mariz, the time between 1943 and 1950 represents Siqueira’s transition phase, and Siqueira’s third compositional phase started in 1951, when the composer applied his trimodal system to his music, hence its name: “Essential Northeastern Trimodal Phase.”48 Franco-American ethnomusicologist Gerard Béhague also divides Siqueira’s output into three phases:

Siqueira began to compose about 1933, following a neo-classical style, but in 1943 he turned to musical nationalism and established himself as one of the foremost Brazilian proponents of that trend. … During the 1950s, however, Siqueira developed a more sophisticated style based on traits in the folk and popular music of his native state.49

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However, in *O Sistema Modal na Música Folclórica Brasileira*, the publication in which Siqueira lays out the fundamentals of the Trimodal System, the composer himself lists several pieces that use the system which were composed as early as 1943: *Toada* (1943, for strings orchestra), *Uma festa na roça* (1943, for orchestra), *Quarta Dança Brasileira* (1944, for orchestra), *Cenas do Nordeste Brasileiro*, symphonic poem (1944), *Primeira Suíte Infantil* (1944, for orchestra), *Pregão para onze instrumentos* (1945), *I Suíte Nordestina* (1946, for orchestra), *Jardim de Infância* (1947, for narrator and orchestra), *Três Cantorias de Cego* (1949, for piano), *I Sonata for Violin and Piano* (1949), and *I Suíte Sertaneja para Violoncelo e Piano* (1949). Therefore, the more accurate description is the two-phase division of Siqueira’s compositional output proposed by José Maria Neves. It is indeed after 1943 that Siqueira establishes himself as one of the main Brazilian composers, and when he starts to incorporate musical elements from several Brazilian folkloric traditions and theoretical concepts from the Trimodal System into his music.

Other representative works of Siqueira’s *Folkloric Nationalism* are the cantatas *Xangô* (1954, for soprano soloist, choir, and orchestra) and *Encantamento da Magia Negra* (1957, for bass soloist, choir, and orchestra), and the oratorios *Candomblé I* (1957) and *Candomblé II* (1970). The two cantatas are based on African-Brazilian religious rituals, and the textual, melodic, and rhythmic themes used in *Xangô* were collected by the composer himself and Teo Brandão in the Northeastern state of Alagoas. The oratorios are based on textual, melodic, and rhythmic themes from the African-Brazilian religious ritual called *Candomblé* that Siqueira  

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collected in the Northeastern state of Bahia. Both oratorios require enormous orchestral forces, including percussion instruments typical of African and African-Brazilian music, such as agogô, atabaques, and tantã, as well as six soloists, two SATB choirs, and a children’s chorus (in Candomblé I) and four soloists and three SATB choirs (in Candomblé II).

Examples of works in the “Essential Nationalism” style are his 2nd Symphony (1952), the 2nd Violoncello Concerto (1972) titled Paisagem Sonora (Sound Landscape), and the symphonic poem Lento de folhas verdes (1976). As Chapters 6 through 9 will discuss, the Oito Canções Populares Brasileiras, published in 1955 for voice and piano, follow both aesthetic orientations.

Siqueira’s vocal music is extremely varied, including songs for voice and piano, songs for voice and chamber ensemble, cantatas, oratorios, and works for orchestra, choir(s), and soloists. He also composed two operas: A Compadecida, a musical setting of the play by Ariano Suassuna (1927-1914), and Gimba, on text by the Italian-Brazilian actor and playwright Gianfrancesco Guarnieri (no relationship to the composer Camargo Guarnieri). Siqueira largely applied the Northeastern Trimodal System to A Compadecida (1959, which premiered in 1961), a Comédia Musicada (comedy set to music). The program notes of the premiere, of unknown authorship, list the aesthetic orientations on which Siqueira based the composition of the piece:

1. German Singspiel and French opéra comique, both of which have sung passages and spoken dialogue. In A Compadecida, the roles of Palhaço and Severino are spoken roles.
2. The Wagnerian concept of leitmotif. As in Wagnerian operas, each character of A Compadecida is represented by a musical motive, which varies from melodies taken directly from the Northeastern folklore (example of “Folkloric Nationalism”), as is the case with the principal roles of João Grilo and Chicó, to melodies based on musical elements from the Northeastern region (example of “Essential Nationalism”), such as the
roles of Padre João, Antônio Morais, Sacristão, Padeiro, Mulher do Padeiro, Bispo, Frade, Demônio, Encourado, Manuel, and Compadecida. As in a Wagnerian drama, even if the character is not on stage, the orchestra will play his/her leitmotif if the character is mentioned.

3. The absence of a libretto, as in Claude Debussy’s Pelléas et Mélisande. In A Compadecida, Siqueira set almost the entire play by Ariano Suassuna (1927-1914) as it was, rather than reworking it into a traditional libretto.\(^5\)

His songs for voice and piano range from modinhas and harmonizations of popular themes such as Casinha pequenina, Foi numa noite calmosa, Balança eu, the Três Melodias Populares do Brasil (Capim da lagoa, Rosa amarela, and Sabiá), and Adormecida, to complex songs (both for the singer and more often for the pianist), such as Trem de Ferro, Kessy, Poema, Ranchinho desfeito, and Maracatu. In either case, Siqueira managed to impress his personal music language on these songs, with dazzling harmonies and complex rhythmic cells that follow the correct stress of the Brazilian Portuguese language, which Mariz suggests could have been the contribution of Siqueira’s wife, the excellent soprano Alice Ribeiro.\(^5\)

Siqueira used texts from Brazilian folklore (Teus Óio; Três Canções Populares Brasileiras), Native Brazilian traditions (Natiô; Ueremen; Acauã; Jaci-Varuá; and Curupira), African-Brazilian traditions (Três cantigas para Omolu; Três cantigas para Oxumarê; Três cantigas para Obá; Três Cantigas para Oxosse), as well as texts by important Brazilian poets, such as Ronald de Carvalho (Desejo), Vinicius de Moraes (Paisagem; O riso; A música nas


almas; Mensagem à Poesia), Cecília Meireles (Epigramas I and II), Gonçalves Dias (Paisagem, Canção do exílio, and Manhã), and the Northeastern poets José Américo (A rede; Meu rastro; Estrela do mar; Infância; A única voz), Manuel Bandeira (Andorinha; Acalanto; Trem de Ferro; Irene no céu; O impossível carinho), Augusto Linhares (Você; Nós), Olegário Mariano (Benedito pretinho; Vadeia caboclinho), and Ascenso Ferreira (Loanda; Maracatu).

An interesting fact is that out of the 107 pieces for voice/piano or voice/chamber ensemble that he composed, only five were not specifically written for the soprano voice: the song Rei é Oxalá, Rainha é Iemanjá, written for baritone and piano in 1948, and four pieces for narrator and orchestra. This confirms the fact that José Siqueira indeed composed most of his solo vocal works for his wife, soprano Alice Ribeiro, who also premiered and recorded many of them. The first page of the score of Três Vocalises (1979, for soprano, clarinet in C and piano) reads “Dedicated to Alice Ribeiro, exceptional interpreter of Brazilian music.”

Mariz considers Siqueira’s songs to be of equal importance with his orchestral music and considers the two albums of songs with texts by Manuel Bandeira to be Siqueira’s best achievements in the genre. Although Mariz gives 1946 as the date of publication of the two collections, in the official catalog of José Siqueira the songs appear with different publication years and in a different order from the one provided by Mariz: Trem de ferro (1946), Irene no céu (1948), Impossível carinho (1948), Madrigal (1949), Debussy (1949), and Boca de forno (1949). In addition, Andorinha and Acalanto do not present a publication date, and the song Na

55 Mariz, A Canção Brasileira de Câmara, 141-3.
56 Ministério das Relações Exteriores, Departamento de Cooperação Cultural, Científica e Tecnológica, José Siqueira: Catálogo de Obras, no page, 1980.
**rua do sabão** is not listed in the official catalog, but it is included in the list of vocal works by José Siqueira compiled by José Ramalho Vieira.⁵⁷

For a better understanding of the stylistic features of Siqueira’s music, especially his *Oito Canções Populares Brasileiras*, Chapter 4 will present a discussion of the Trimodal System, which Siqueira employed in the composition of the *Oito Canções*. Chapter 3 will present a discussion of aspects of lyric diction of sung Brazilian Portuguese, which are indispensable when studying the interpretation of Brazilian art song.

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Chapter 3

Lyric Diction of Brazilian Portuguese

As discussed in Chapter 1, the Brazilian nationalist movement of the early twentieth century brought concerns about the development of Brazilian art song and pronunciation of Brazilian Portuguese in classical singing. Alberto Nepomuceno was the first Brazilian composer to express his desire to develop a Brazilian art song tradition. He and other composers used the German Kunstlied (art song) and its high level of expressivity and symbiosis between word and music as the parameter through which they would measure the excellency and effectiveness of sung Brazilian Portuguese. In order for that excellency to be achieved, a thorough study of the sung national language with the goals of understanding its musical possibilities had to be performed.

Spearheaded by Mário de Andrade (the same intellectual who lead the Modernist movement and the Week of Modern Art of 1922), the Primeiro Congresso da Língua Nacional Cantada (First Conference for the Sung National Language) happened in São Paulo City in 1937. The main goal of the Primeiro Congresso was to “unify the way in which the language was spoken and sung by the elimination or minimization of the use of regional dialects. As with music and other arts, the shift was toward the creation of a national language.”1 The intent of establishing a standard pronunciation of Brazilian Portuguese for singing was “animated by the desire to serve the cause of Brazilian nationality in the arts of language and singing.”2


2 Mário de Andrade, “Normas para a Boa Pronúncia da Língua Nacional no Canto Erudito,” Revista Brasileira de Música 5, no. 1 (Rio de Janeiro: Escola Nacional de Música da Universidade do Brasil, 1938), 2, quoted in Martha
resulting norms published in 1938. The organizers of this conference had a second conference in mind, which was supposed to happen in 1942. Due to political reasons this second conference never happened. In 1956, the Primeiro Congresso Brasileiro da Língua Falada no Teatro (First Brazilian Conference for the Language Spoken in Theater) took place in Salvador, but the goal of this congress was not the establishing of a pronunciation standard. According to the organizers of the event, this task would happen naturally through the work of radio, television, and cinema, among other media (with no mention of singing).³

Almost seventy years after the Primeiro Congresso, the pronunciation of sung Brazilian Portuguese once again gained a prominent place as a subject for discussion and research among Brazilian and American scholars. In 2007, new norms were published after discussions that took place between 2003 and 2007 in several different music conferences in Brazil, including the IV Encontro Brasileiro de Canto (IV Brazilian Convention of Singing), which happened in São Paulo in 2005. The main goal of the Normas para a Pronúncia do Português Brasileiro no Canto Erudito (Norms for the Pronunciation of Brazilian Portuguese in Classical Singing) was “to establish a standard for a recognizable Brazilian pronunciation for classical singing, without foreign or regional features, laying aside the consideration of international influences and of the important regional and historic varieties of our language for future studies.”⁴ An English version of these norms was published in the Journal of Singing in 2008.⁵ In 2017, Marcía D. Porter

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⁵ Herr, Kayama, and Mattos, “Brazilian Portuguese,” 196.
published *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire*, as part of Rowman & Littlefield’s series of publications on lyric diction. The purpose of her book was “to provide professional and amateur singers and pianists, voice teachers, coaches, students of singing and others interested in lyric Brazilian Portuguese (BP) a tool or guide to help with the pronunciation of the language.”

This chapter will discuss aspects related to lyric diction of Brazilian Portuguese as applied to José Siqueira’s *Oito Canções Populares Brasileiras*. Given the regional character of Siqueira’s overall *opus* and of these songs in particular, it is my understanding that several adaptations of the published norms are necessary because, as stated by Thaís Cristófaro Silva, “linguistic systems are dynamic and, in that sense, any document of a normative character will present limitations.” The limitations in this case are related to meeting the needs of this specific repertoire and the cultural identities it aims to portray. In that sense, this chapter is aligned with the future studies on regional influences and historical variants of Brazilian Portuguese that the 2007 norms mentioned. The goal here is not to change the norms altogether or propose a completely new chart for lyric diction of Brazilian Portuguese, but to explore some aspects of the pronunciation of Brazilian Portuguese in the Northeastern region of Brazil, which I believe are fit for this repertoire.

This discussion is necessary due to two reasons. First, even though the 2007 norms strove for an accent-free pronunciation of Brazilian Portuguese, they also stated that “in the case of

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7 The other publications are guides to lyric diction in Czech, Greek and Polish.

8 Porter, *Singing in Brazilian Portuguese*, xxvii.

music with unquestionably regional features, it is expected that singers from the composition or the composer’s region sing with their ‘accent’,”\(^\text{10}\) a line of thinking that was already present in the 1937 and 1956 conferences.\(^\text{11}\) Just like José Siqueira, I was born and raised in the state of Paraíba, so the adaptations I will provide here reflect the way I have spoken and heard others speak Brazilian Portuguese throughout my life as a citizen of that state. In that sense, I believe I can provide valuable input. Since the songs are clearly in a regional style,\(^\text{12}\) it is my understanding that they would sound out of character if the pronunciation suggested by the 2007 norms was chosen because this pronunciation strongly reflects the upper-class urban accent spoken in São Paulo city. Therefore, the reduction of regionalism by means of reduction of the accent from Paraíba is not conducive to an expressive performance of this repertoire. As Melanie Anne Ohm states, “language develops as a means to express values, ideas, beliefs, and our cultural identity. Language also anchors that identity.”\(^\text{13}\) In this respect, the adaptations that I propose here aim to keep the cultural identities the songs in the *Oito Canções Populares Brasileira* set reflect.

In *Singing and Communicating in English: A Singer’s Guide to English Diction*, Kathryn LaBouff dedicates a portion of her book to the discussion of regional dialects found in classical singing repertoire in the English language (operas, oratorios, and art songs). The author states, “Increasingly, singers are required to sing in regional dialects. With the number of internationally televised performances, it is very important that any dialect work not be treated

\(^{10}\) Kayama et al., “PB Cantado,” 18.


\(^{13}\) Melanie Anne Ohm, “Brazilian-Portuguese Lyric Diction for the American Singer” (DMA diss., Arizona State University, 2009), 46.
generically but with authenticity. … The folksongs of Wales, Scotland, and Ireland would come to life with at least a flavoring of the regional dialect.”¹⁴ It is exactly this extra level of expressiveness and authenticity that I believe a singer would achieve when singing Siqueira’s Oito Canções if they used the pronunciation variants that I suggest in this chapter. LaBouff suggests pronunciation variants for U.S. dialects (General Southern, Appalachian, New Orleans, Gullah) and The British Isles (Scottish, Welsh, Irish, East Anglian, and The West Country Dialects), and list the repertoire that could become more expressive if sung in those dialects.

By choosing the pronunciation of Brazilian Portuguese that is most similar to the way it is spoken in the most economically and politically powerful region of the country, linguistic prejudice is perpetuated. This is inherently connected to the idea that there is a “correct” way of pronouncing Brazilian Portuguese. Within the “linguistic prejudice” practice lays the idea that other ways of pronouncing it are incorrect or are of inferior quality. Not by coincidence, these “incorrect” forms of pronunciation are the ways that people in lower economic classes speak.¹⁵ As the Brazilian sociolinguist Marcos Bagno puts it in Preconceito Linguístico: o que é, como se faz (Linguistic Prejudice: what it is, how it is done), a reference work in the field of sociolinguistics now in its 52nd edition, “there is no national, regional, or local variant that is intrinsically ‘better’, ‘more pure’, ‘more beautiful’, ‘more correct’ than the others. Every linguistic variant meets the needs of the community of human beings that use it.”¹⁶ Silva argues the same idea when she says “the ‘standard language’ is as good and efficient for the purposes of


¹⁶ Marcos Bagno, Preconceito Linguístico: o que é, como se faz, 49th ed. (São Paulo: Edições Loyola, 2007), 47.
communication as the ‘non-standard language’, or ‘stigmatized language’."

The word “stigmatization” is key here. As the American sociolinguist Rosa Lippi-Green discusses, the choice of a “correct” way of speaking and the consequent stigmatization of all other ways of speaking happens at a level below the consciousness. This chapter is, therefore, a conscious effort to fight the stigmatization of linguistic variants that are usually not seen as proper.

Taking into consideration that every language can be considered a “living organism” that changes with time and through the happenings of society, I chose not to use the 1938 norms. As Bagno puts it, “to demand, nowadays, the same linguistic standards of the past means to try to preserve, at the same time, ideas, mentalities and social structures of the past,” and a consultation of the norms shows how the Brazilian Portuguese language has changed since 1938, even though the 2007 norms used them as their basis. In addition to that, the 1938 publication is contradictory in itself, for even though it chose the carioca accent (spoken in the city of Rio de Janeiro) as the most elegant, essentially urban and most suitable for the endeavor of standardization, many of its sounds were not accepted and used in the norms—the preference was for the paulista accent (spoken in the city of São Paulo). Therefore, because they were published more recently, are more in tune with current trends of the pronunciation of Brazilian

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22 Marília Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone” (DMA diss., University of Nebraska, 2008), 37-8.
Portuguese, and because they are based on the International Phonetic Alphabet, the discussions on the necessary adaptations for an expressive and authentic performance of Siqueira’s *Oito Canções Populares Brasileiras* will be based on the norms published in 2007, the doctoral dissertation written by Marília Álvares (published in 2008, which also provides a detailed description of the history and development of the Brazilian Portuguese language) and Marcia Porter’s publication from 2017. The full chart of the 2007 norms is presented as Appendix 1, so this chapter will present only the pronunciation variants. The Portuguese version of the norms can be found online at no cost and the English version of the article is available through the National Association of Teachers of Singing’s Journal of Singing. In addition to those, full charts are presented in the doctoral dissertations by Marília Álvares and Melanie Ohm as well as in Porter’s book.

### 3.1. Lyric Diction of Brazilian Portuguese and Linguistic Variants

The *IV Encontro Brasileiro de Canto* (IV Brazilian Convention of Singing, São Paulo city, 2005), while recognizing the importance and wealth of the different regional pronunciations of Brazilian Portuguese,

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23 The 1938 norms did not use International Phonetic Alphabet symbols.


27 Herr, Kayama, and Mattos, “Brazilian Portuguese,” 195-211.

28 Ohm, “Brazilian-Portuguese Lyric Diction for the American Singer.”
sought to find that ‘manner of speaking which would dilute the basic different regional patterns’. In an effort to avoid regionalisms and admitting the necessity of providing at least a basic pronunciation of Brazilian Portuguese for use by foreign singers who wish to perform the Brazilian classical repertoire, the participants voted on a phonetic table which proposes the adoption of a “neutral” Portuguese—without regionalisms.29

Setting norms for pronunciation that could be used by foreign singers is a praiseworthy task, but the task of singing or even speaking without an accent is an impossible one.30 The pronunciation suggested in the 2007 norms, far from being equidistant from all basic regional pronunciation standards and diluting basic different regional patterns, shows the clear influence of singers and researchers from São Paulo City, and the bias toward the paulista31 urban upper-class accent. The pronunciation guide presented in the norms is more related to pronunciation found there than in any other of the twenty-five Brazilian states or the Federal District,32

When one considers the personnel in charge of writing the norms, one understands why: out of the eighteen members, fourteen were from the Southeastern region (eight from São Paulo, one from Rio de Janeiro and five from Minas Gerais), two were from the Northeastern region, one was from the Midwest, and there were no members from the South or the North part of Brazil (one member did not have her birthplace or place of work specified).33


31 Anything related to or from the state of São Paulo.


33 Kayama et al., “PB Cantado,” 22-3.
In her book, Porter goes even further and claims that “the basic thing to remember is that when singing in Brazilian Portuguese, one should aim for a more neutral sound, as found in São Paulo city and avoid (or limit) the use of regional accents or dialects such as the carioca accent as found in Rio de Janeiro, for example.”34 This statement must be strongly contested. First, the author never explains, with scientific arguments, the methodology through which she concluded that the Brazilian Portuguese as spoken in São Paulo city is the neutral accent. Second, why is the pronunciation found in Rio de Janeiro an accent, and the one found in São Paulo is not? And finally, a neutral pronunciation as found in São Paulo city seems like an impossible task to accomplish, simply because the city is the economic center of and the most populous city in Brazil, with an estimated population in 2019 of more than 12 million people.35 São Paulo is also considered the most multicultural city in Brazil, with immigrants from dozens of countries and migrants from all Brazilian regions.36 The multicultural aspect of São Paulo city and the many accents spoken throughout the city were discussed in an article published recently on BBC News Brasil as part of the celebration of the city’s 466th anniversary.37

With such a diverse city, how is it possible that one speaks of one specific accent found in São Paulo city? In an article published in the Journal of Singing in 2016, Porter provides a

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34 Porter, Singing in Brazilian Portuguese, 3.


justification for her choice: “the carioca accent uses many colorful sounds that can prohibit clarity of text while the paulista accent tends to neutralize or soften these sounds.”38 Again, this argument can be contested. Especially when it comes to art song, would not a “colorful sound” be desirable? In addition to that, it is important to note that both the carioca and paulista accents make extensive use of the affricate consonant sounds [dʒ] and [tʃ] in syllables where the plosive consonant sounds [d] and [t] could be used, without changing of the meaning of the word. It is my understanding that [dʒ] and [tʃ] can be considered more “noisy” than [d] and [t], because “affricative or affricate consonant sounds are a combination of both plosive and fricative sounds. Airflow is obstructed (plosive) and as this air is released friction (fricative) is created.”39 In other words, the affricatives have more consonantal sounds than their plosive counterparts. At this point, it is difficult to know to which softened sounds Porter was referring because the author does not specify them. This justification for a less noisy choice of pronunciation can be found in Ohm as well,40 but any singer trained in the classical tradition understands that the longer one sings on the vowels and less on the consonants, the better. As we can see, this choice for the paulista accent is influenced more by social and political reasons, rather than by musical and technical ones, something discussed extensively by sociolinguists.41

There is also the argument that the “standardization of language patterns is an accepted and valued practice not only in classical singing, but also in network journalism.”42 In Brazil, this

39 Porter, Singing in Brazilian Portuguese, 76.
41 Agudo, “Everyone has an accent”; Lippi-Green, English with an Accent; Bagno, Preconceito Linguístico; Silva, “Algumas questões representacionais acerca da Tabela Normativa para o português brasileiro cantado.”
42 Ohm, “Brazilian-Portuguese Lyric Diction for the American Singer,” 63.
standardization process started in the 1970s, and favored the accent used by upper-class citizens in the two most economically powerful cities in the country (São Paulo and Rio de Janeiro), even though their alleged goal was to neutralize the accents of their TV hosts.\textsuperscript{43} However, recent research by the Brazilian journalist Ana Lúcia Medeiros revealed a tendency of TV networks to do away with standardization and strive for more diversity in their broadcasts.\textsuperscript{44} At least in Brazilian TV networks, the current trend is to respect and depict the numerous variants of Brazilian Portuguese, not just the accents favored by the standardization process. An example of this tendency could be seen in 2019, when the nation-wide TV newscast \textit{Jornal Nacional} (\textit{TV Globo}) celebrated 50 years and brought journalists from all Brazilian states to present the news, each with their own accent and way of pronouncing Brazilian Portuguese.\textsuperscript{45}

### 3.2. The pronunciation variants

The discussion in this chapter assumes knowledge of phonetic transcription and the International Phonetic Alphabet. Discussion of Brazilian Portuguese concepts such as syllabification, the use of diacritical marks, diphthong, and hiatus will not be addressed here. They can be found in the works by Porter, Ohm, and in publications on the grammar of Brazilian Portuguese. Isolated orthographic letters are presented in between single quotation marks (‘a’, ‘c’, ‘m’), and spellings of words are presented in italics (\textit{terra}). Phonetic transcriptions are

\begin{itemize}
\item Medeiros, \textit{Sotaques na TV}, 71-2, 110-3.
\end{itemize}
enclosed in brackets ([ˈtɛ.xɐ]), syllables are separated by periods ([,]), and a vertical stroke (\[\]) notates that the following syllable is stressed, as in [preˈtĩ.ɲʊ]. When the vertical stroke occurs between two syllables, it is implied that this happens between two syllables, so the period will not be used in those cases. Diphthongs are separated by colon ([:]) as in eu [ɛːw], which shows that the first vowel is the primary sound and should be slightly longer than the second.

### 3.2.1. Vowels

In Brazilian Portuguese, vowels can be classified as either open or closed and oral or nasal. When it comes to vowels, the main difference between the 2007 norms and the pronunciation found in Paraíba is that, in Paraíba, open and nasal vowels will be more frequent. In other words, in several words that the 2007 would classify as closed or non-nasal, when using the pronunciation from Paraíba one will sing them as open or nasal vowels. This pronunciation variation naturally contests the claim by Porter that “if an open vowel sound is replaced with its closed counterpart the meaning of the word is often changed.”\(^{46}\) The same applies to the pre-unstressed position of e and o, which Porter claims should be pronounced as [i] and [u].\(^{47}\) It depends on the region from which the accent comes, as discussed by Álvares: “the realization of the pre-unstressed vowels is open in the Northern and Northeastern regions of Brazil: [ɛ] and [o].\(^{48}\) This will be particularly present in the *Oito Canções Populares Brasileiras*. Table 3.1 provides examples of the different pronunciations. From here on, several of the words presented come from Siqueira’s *Oito Canções*.

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\(^{46}\) Porter, *Singing in Brazilian Portuguese*, 35.

\(^{47}\) Porter, *Singing in Brazilian Portuguese*, 35.

\(^{48}\) Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone,” 28, footnote 38.
When it comes to nasal vowels, what actually happens is that in many cases the \( m \) and \( n \) will change the vowel that comes before it, turning it into a nasal vowel, be it in the same syllable or not. As Álvares says,

> The 2007 Norms assert that the stressed /e/ or /ê/ followed by /m/ or /n/ in the same syllable should be realized as [ẽ]. … The 2007 Norms do not address /e/ and /ê/ when the nasal consonants /m/ and /n/ are in the next syllable. Indeed, when transcribing such cases, the words are incorrectly realized, such as in *tema* and *gênero*, where the [ẽ] is transcribed without nasalization. The nasal consonant does interfere in the sound of the previous stressed vowel turning it into a nasalized sound, in this case, [ẽ]; these words should be transcribed as [ˈtẽ.ma] and [ˈʒẽ.ne.ro].

Furthermore, as examples in Table 3.2 show, the influence of the nasal consonant happens in a previous unstressed vowel as well. Álvares also contests the 2007 norms’ choice for [ã] to represent the unrounded open nasalized vowel ‘a’, which can appear in a word as ‘ã’, ‘â’,

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Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone,” 50, footnote 59.
‘am’, ‘an’, ‘âm’, or ‘ân’. In her dissertation, the author uses the symbol [ã] to represent this sound, arguing that

The phoneme [e] is classified as unrounded central, between open-middle [e] and open [a] vowels, which does not correspond to the Brazilian realization of nasalized /a/ but in the specific accent of São Paulo (paulista). In the complementary information section of the 2007 Norms the organizers stated that the sound [ã] approximates the sound [Â] as a representation of the schwa, which does not exist in Brazilian Portuguese.50

Álvares’ suggestion will also be used here, for it represents the forward and open character of the nasalized vowel ‘a’ in Brazilian Portuguese as spoken in Paraíba. As Porter states, “an important feature of nasal vowels in Brazilian Portuguese is that BP nasal vowels are brighter and more forward in the articulatory track than French nasal vowels.”51

Table 3.2. Pronunciation of nasal vowels

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 Norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>cima</td>
<td>[ˈsi.mɐ]</td>
<td>[ˈsĩ.mɐ]</td>
<td>up</td>
</tr>
<tr>
<td>amar</td>
<td>[aˈmar]</td>
<td>[ãˈmar]</td>
<td>to love</td>
</tr>
<tr>
<td>como</td>
<td>[ˈko.mɐ]</td>
<td>[ˈkõ.mɐ]</td>
<td>like, as</td>
</tr>
<tr>
<td>veneno</td>
<td>[veˈne.nɐ]</td>
<td>[veˈnẽ.nɐ]</td>
<td>poison</td>
</tr>
<tr>
<td>anel</td>
<td>[aˈne:w]</td>
<td>[ãˈnẽ:w]</td>
<td>ring</td>
</tr>
<tr>
<td>tema</td>
<td>[ˈte.mɐ]</td>
<td>[ˈtẽ.mɐ]</td>
<td>theme</td>
</tr>
<tr>
<td>emoção</td>
<td>[e.mo.ʁɐ]</td>
<td>[ẽ.mɐ.ʁɐ]</td>
<td>emotion</td>
</tr>
<tr>
<td>energia</td>
<td>[e.nerˈʒi.ɐ]</td>
<td>[ẽ.nerˈʒi.ɐ]</td>
<td>energy</td>
</tr>
<tr>
<td>ícone</td>
<td>[ˈi.ko.ni]</td>
<td>[ˈi.kõ.ni]</td>
<td>icon</td>
</tr>
<tr>
<td>tênue</td>
<td>[ˈte.nu.i]</td>
<td>[ˈtẽ.nu.i]</td>
<td>tenuous</td>
</tr>
<tr>
<td>comum</td>
<td>[koˈmũ]</td>
<td>[kõˈmũ]</td>
<td>common</td>
</tr>
<tr>
<td>sonho</td>
<td>[ˈso.nɐ]</td>
<td>[ˈsõ.nɐ]</td>
<td>dream</td>
</tr>
</tbody>
</table>

50 Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone,” 45, footnote 53.

51 Porter, Singing in Brazilian Portuguese, 31.
3.2.2. Consonants

3.2.2.1. ‘d’ and ‘t’

A major difference between the pronunciation of Brazilian Portuguese in Paraíba (and in other Northeastern states) and the one suggested by the 2007 norms is the pronunciation of ‘d’ and ‘t’. In Paraíba, these consonants are always pronounced as dento-alveolar plosive consonants: [d] or [t], no matter what vowel comes after them. According to the 2007 norms, the consonant ‘d’ will sound as [d] in the following cases: 52


- If the consonant ‘d’ is followed by ‘r’ in the same syllable.

However, if ‘d’ precedes ‘i’, ‘i’, ‘e’ in an unstressed position (which is pronounced [i] in a syllable at the end of a word), or a consonant starting the next syllable, it should be pronounced as the voiced palatal-alveolar affricate [dʒ] (Table 3.3).

Table 3.3. Pronunciation of ‘d’ when followed by ‘i’, ‘i’, ‘e’ in an unstressed position, or by a consonant starting the next syllable

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 Norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benedito</td>
<td>[be.nɛdʒi.ta]</td>
<td>[bɛ.ne.dʒi.ta]</td>
<td>Benedito (proper name)</td>
</tr>
<tr>
<td>onde</td>
<td>[ˈð.ʒi]</td>
<td>[ˈdʒi]</td>
<td>where</td>
</tr>
<tr>
<td>dizer</td>
<td>[dʒi.zer]</td>
<td>[dʒi.zer]</td>
<td>to say</td>
</tr>
<tr>
<td>realidade</td>
<td>[re.aj̃da.ʒi]</td>
<td>[re.aj̃da.ʒi]</td>
<td>reality</td>
</tr>
<tr>
<td>saudade</td>
<td>[sa.wda.ʒi]</td>
<td>[sa.wda.ʒi]</td>
<td>longing</td>
</tr>
<tr>
<td>pedido</td>
<td>[pe.ʒi.du]</td>
<td>[pe.ʒi.du]</td>
<td>request</td>
</tr>
<tr>
<td>dividia</td>
<td>[ˈʒi.vi.du]</td>
<td>[ˈʒi.vi.du]</td>
<td>debt</td>
</tr>
<tr>
<td>bode</td>
<td>[ˈbo.dʒi]</td>
<td>[ˈbo.dʒi]</td>
<td>goat</td>
</tr>
<tr>
<td>admirar</td>
<td>[adʒ.mi.rar]</td>
<td>[adʒ.mi.rar]</td>
<td>admire</td>
</tr>
</tbody>
</table>

Almost the same applies to ‘t’. According to the 2007 norms, this consonant will be pronounced [t] in the following cases:\(^{53}\)

- Before ‘e’ in a stressed position;
- Before the vowels ‘a’, ‘o’, and ‘u’;
- If followed in the same syllable by ‘r’ or ‘l’.

On the other hand, if followed by ‘i’, ‘e’ in an unstressed position in the last syllable of a word, or if it is followed by a consonant starting the next syllable, ‘t’ should be pronounced as the voiceless palatal-alveolar affricate [tʃ]:

Table 3.4. Pronunciation of ‘t’ when followed by ‘i’, ‘e’ in an unstressed position in the last syllable of a word, or by a consonant starting the next syllable

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 Norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>dolente</td>
<td>[doˈlɛ.tʃi]</td>
<td>[doˈlɛ.ti]</td>
<td>dolente</td>
</tr>
<tr>
<td>pretinho</td>
<td>[preˈtʃi.ɲu]</td>
<td>[preˈtʃi.ɲu]</td>
<td>little black [person or thing]</td>
</tr>
<tr>
<td>gente</td>
<td>[ˈgɛ.tʃi]</td>
<td>[ˈgɛ.ti]</td>
<td>people</td>
</tr>
<tr>
<td>noite</td>
<td>[ˈnoːtʃi]</td>
<td>[ˈnoːj.ti]</td>
<td>night</td>
</tr>
<tr>
<td>ti</td>
<td>[tʃi]</td>
<td>[tʃi]</td>
<td>you</td>
</tr>
<tr>
<td>idêntico</td>
<td>[iˈdɛ.tʃi.ku]</td>
<td>[iˈdɛ.ti.ku]</td>
<td>identical</td>
</tr>
<tr>
<td>roubaste</td>
<td>[xoːtʃi]</td>
<td>[xoːtʃi]</td>
<td>[you] stole</td>
</tr>
<tr>
<td>mete</td>
<td>[ˈmɛ.tʃi]</td>
<td>[ˈmɛ.ti]</td>
<td>[you] put</td>
</tr>
<tr>
<td>este</td>
<td>[ˈeʃ.tʃi]</td>
<td>[ˈeʃ.ti]</td>
<td>this</td>
</tr>
<tr>
<td>crescente</td>
<td>[kreˈsɛ.tʃi]</td>
<td>[kreˈsɛ.ti]</td>
<td>crescent</td>
</tr>
<tr>
<td>pente</td>
<td>[ˈpɛ.tʃi]</td>
<td>[ˈpɛ.ti]</td>
<td>comb</td>
</tr>
<tr>
<td>dente</td>
<td>[ˈdɛ.tʃi]</td>
<td>[ˈdɛ.ti]</td>
<td>tooth</td>
</tr>
</tbody>
</table>

Ohm explains the choice of [dʒ] and [tʃ]:

A softening of consonants /t/ and /d/ prior to vowels /e/ and /i/ in most situations contributes to maintaining the flow of breath. The phrase noite e dia [‘noi.tʃi.dʒi.ʒi.] and the word advogado [‘a.dʒi.vo’ga.dʒi] exemplify both an open syllabic structure and the softening of consonants. This softening effect is written phonetically for /t/ and /d/. In the word advogado, the softening effect is emphasized as mentioned above through a form of epenthesis, the addition of the vowel [i], between /d/ and /v/.

Since the production of a fricative sound ([ʒ] or [ʃ]) means partially obstructing the airflow, it is my understanding that adding such a sound to a plosive sound ([d] or [t]) will not contribute to maintaining the flow of air. In any case, it is important to emphasize that this will never happen in the Brazilian Portuguese spoken in Paraíba. The consonants ‘d’ and ‘t’ will always sound [d] and [t]. To sing Siqueira’s Oito Canções Populares Brasileiras (or any Brazilian art song with a Northeastern regional character) using the pronunciation of the specific cases of /d/ and /t/ as suggested by the 2007 norms would sound incredibly out of character.

3.2.2.2. ‘s’

The main difference between the pronunciation of ‘s’ as suggested by the 2007 norms and the variation found in Paraíba (and in many states of the Northeastern region) is in the case when this consonant is followed by an unvoiced or a voiced consonant. According to the 2007 norms, if followed by an unvoiced consonant in the same word or by a word that starts with an unvoiced consonant, ‘s’ should be pronounced [s]. If followed by a voiced consonant, it should be pronounced [z]. It should also be pronounced [z] if a word ends with ‘s’ and is followed by a

54 Ohm, “Brazilian-Portuguese Lyric Diction for the American Singer,” 78-9; Medeiros, Sotaques na TV, 78.
word that starts with a vowel, as long as the two words are pronounced without a pause or break in between them (Table 3.5).

Table 3.5. Pronunciation of ‘s’ before voiced or unvoiced consonants

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 Norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>festa</td>
<td>[fɛʃ'tɐ]</td>
<td>[fɛʃ'tɐ]</td>
<td>party</td>
</tr>
<tr>
<td>este</td>
<td>[ˈes.tʃi]</td>
<td>[ˈɛʃ.tri]</td>
<td>this</td>
</tr>
<tr>
<td>mestre</td>
<td>[ˈmes.tri]</td>
<td>[ˈmeʃ.tri]</td>
<td>master</td>
</tr>
<tr>
<td>destaque</td>
<td>[dʒiz.ta.ki]</td>
<td>[dʒi.ta.ki]</td>
<td>highlight</td>
</tr>
<tr>
<td>uvas frescas</td>
<td>[ˈu.ʋes ˈfres.kes]</td>
<td>[ˈu.ʋes ˈfres.kes]</td>
<td>fresh grapes</td>
</tr>
<tr>
<td>luas crescentes</td>
<td>[ˈlu.ʋas kɾeˈsɛ.tʃis]</td>
<td>[ˈlu.ʋas kɾeˈsɛ.tiʃ]</td>
<td>crescent moons</td>
</tr>
<tr>
<td>as tintas</td>
<td>[aʃˈtʃi.tes]</td>
<td>[aʃˈtʃi.tes]</td>
<td>the paints</td>
</tr>
<tr>
<td>musgo</td>
<td>[ˈmuz.go]</td>
<td>[ˈmuz.go]</td>
<td>moss</td>
</tr>
<tr>
<td>flores brancas</td>
<td>[fɾo.ɾiz ˈbrə.kes]</td>
<td>[fɾo.ɾiz ˈbrə.kes]</td>
<td>white flowers</td>
</tr>
<tr>
<td>passos lentos</td>
<td>[ˈpa.suʃ ˈlɛ.tes]</td>
<td>[ˈpa.suʃ ˈlɛ.tiʃ]</td>
<td>slow steps</td>
</tr>
<tr>
<td>as ondas</td>
<td>[az ˈɔ.des]</td>
<td>[az ˈɔ.des]</td>
<td>the waves</td>
</tr>
<tr>
<td>cantigas de banzo</td>
<td>[kəˈtʃi.ɡeʃ dʒi ˈbezʊ]</td>
<td>[kəˈtʃi.ɡeʃ dʒi ˈbezʊ]</td>
<td>banzo chants</td>
</tr>
<tr>
<td>dentes de maracajá</td>
<td>[ˈdə.ʃis dʒi ma.rɐ.kaˈʒas]</td>
<td>[ˈdə.ʃis dʒi ma.rɐ.kaˈʒas]</td>
<td>maracajá teeth</td>
</tr>
<tr>
<td>os nossos nomes</td>
<td>[uʃ ˈno.suʃ ˈno.mis]</td>
<td>[uʃ ˈno.suʃ ˈno.miʃ]</td>
<td>our names</td>
</tr>
</tbody>
</table>

In Paraíba, the ‘s’ can be pronounced [ʃ] if followed by ‘t’ in the same word or the word that follows, a process known as palatalization (Table 3.5). Although Álvares states that “the palatalization of such consonants is much stronger in European Portuguese than in these dialectal accents of Brazilian Portuguese,” the reality is that this is the way Brazilian Portuguese is pronounced in several states, among which are Ceará, Paraíba, Pernambuco and Rio de Janeiro.

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55 Kayama et al., “PB Cantado,” 36.
These four states together have a population of almost 40 million people.\(^57\) For matters of comparison, the population of Portugal is of little more than 10 million people.\(^58\) If a word ends with ‘s’ and the next word starts with ‘d’ or ‘n’, the 2007 norms suggest the ‘s’ to be pronounced [z]. In the linguistic variant of Paraíba, it will sound as [ʒ] (Table 3.5).

In addition to these differences, there is still the possibility of the ‘s’ at the end of a word being pronounced [ʒ], and the vowel that proceeds it being pronounced as a falling diphthong, a process known as diphthongization.\(^59\) As discussed by Álvares: “Many Brazilian Portuguese speakers diphthongize the stressed vowels /a/, /e/, and /e/ when followed by a sibilant consonant: Jesus [ʒeˈzuːʃ] instead of [ʒeˈzuːʃ]; faz [faˈʒʃ] instead of [fas] (to do, 3\(^{rd}\) person singular in the present); dez [dɛˈʒʃ] instead of [dɛs] (ten).”\(^60\) As Table 6 shows, ‘o’ can be one of those vowels as well.

### Table 3.6. Diphthongization of vowels before final ‘s’

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>mas</td>
<td>[mas]</td>
<td>[maːʃʃ]</td>
<td>but</td>
</tr>
<tr>
<td>pês</td>
<td>[pɛʃ]</td>
<td>[pɛːʃʃ]</td>
<td>feet</td>
</tr>
<tr>
<td>nós</td>
<td>[nɔʃ]</td>
<td>[nɔːʃʃ]</td>
<td>we</td>
</tr>
</tbody>
</table>

---


\(^{59}\) Bagno, Preconceito Lingüístico, 138, footnote 5.

\(^{60}\) Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone,” 29.
3.2.2.3. ‘x’

The only difference in the pronunciation of ‘x’ between what the 2007 norms suggest and the pronunciation found in Paraíba is when the ‘x’ is followed by a consonant. The 2007 norms suggest that it should be pronounced as [s]. In Paraíba (and in several other Northeastern states) it is pronounced as [ʃ]:

Table 3.7. Pronunciation of ‘x’

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>extinção</td>
<td>[es.tʃiˈsɐ̃w]</td>
<td>[es.tʃiˈsɐ̃w]</td>
<td>extinction</td>
</tr>
<tr>
<td>extra</td>
<td>[ˈes.tra]</td>
<td>[ˈes.tra]</td>
<td>extra</td>
</tr>
<tr>
<td>extrato</td>
<td>[esˈtra.tʊ]</td>
<td>[esˈtra.tʊ]</td>
<td>extract</td>
</tr>
</tbody>
</table>

3.2.2.4. ‘z’

According to the 2007 norms, the pronunciation of ‘z’ has two possibilities:

- [s]: always at the end of words;
- [z] at the beginning of syllables, or when a word ends with ‘z’ and the next word starts with a vowel or a voice consonant.

In Paraíba, the vowel that comes before ‘z’ at the end of a word will turn into a falling diphthong (Table 3.8).

Table 3.8. Diphthongization before final ‘z’

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>faz</td>
<td>[fas]</td>
<td>[fa.ʃ]</td>
<td>[he/she/it] does</td>
</tr>
<tr>
<td>luz</td>
<td>[lus]</td>
<td>[lu.ʃ]</td>
<td>light</td>
</tr>
<tr>
<td>paz</td>
<td>[pas]</td>
<td>[pa.ʃ]</td>
<td>peace</td>
</tr>
</tbody>
</table>
In addition to that, if ‘z’ is followed by ‘n’ or ‘d’, it will be pronounced as [ʒ] (Table 3.9).

<table>
<thead>
<tr>
<th>Word</th>
<th>2007 norms</th>
<th>Pronunciation in Paraíba</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>faz nada</td>
<td>[fas ˈna.du]</td>
<td>[fa:ʒəˈna.du]</td>
<td>does nothing</td>
</tr>
<tr>
<td>luz da lua</td>
<td>[lus ˈlu.ɐ]</td>
<td>[lu:ʒəˈlu.ɐ]</td>
<td>moonlight</td>
</tr>
<tr>
<td>paz do Senhor</td>
<td>[pas du seˈɲoɾ]</td>
<td>[pa:ʒəˈɲoɾ]</td>
<td>Lord’s peace</td>
</tr>
</tbody>
</table>

Written with the goal that the singer who has basic IPA knowledge can understand the information here with ease, this chapter provided information on the linguistic variant of Brazilian Portuguese spoken in the Northeastern state of Paraíba. It is my understanding that an expressive performance of José Siqueira’s *Oito Canções Populares Brasileiras* requires the adaptations suggested here and singing with this specific linguistic variant will bring more credibility and authenticity to the performance.

By focusing on a linguistic variant that is not considered the standard, this chapter is also a conscious fight against linguistic prejudice. As Bagno put it:

> We need to abandon this eagerness to try to attribute to one place or one community of speakers the “best” or “worst” Portuguese, and start to equally respect all language variants, which constitute a precious treasure of our culture. All variants have their value, are complete and perfect vehicles for communication and relationship among the people who speak them. … We need to take into consideration the presence of variable rules in all language variants, the standard there included.\(^6\)

In addition to the study of lyric diction of Brazilian Portuguese, this chapter recommends singers who are interested in the Brazilian art song repertoire to coach it with a native speaker, a

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\(^6\) Bagno, *Preconceito Linguístico*, 51.
common practice with the languages of the standard classical repertoire in opera houses and music schools all over the world.

It is important to emphasize that what was presented in this chapter was not a whole new set of lyric diction norms for Brazilian Portuguese. However, it is my understanding that the variants presented here can serve as basis for other studies on pronunciation variants, since the pronunciation of Brazilian Portuguese in Paraíba shares aspects with the pronunciation in several other Northeastern states.
Chapter 4

José Siqueira’s Trimodal System

The Oito Canções Populares Brasileiras are songs adapted from Brazilian folk and popular music traditions, and in their composition José Siqueira largely employed the Sistema Trimodal (Trimodal System) that he organized, as claimed by the composer himself.¹ In that sense, for a better understanding of the musical aspects of these songs, it is important that one understands the theoretical concepts of Siqueira’s system, presented in O Sistema Modal na Música Folclórica do Brasil (The Modal System in Brazilian Folkloric Music).

As in several aspects about Siqueira’s life and works, the publication date of this book is hard to determine precisely. The first edition is believed to be from 1946, but Siqueira’s biography is the only document that mentions this date.² The only other mention of this work in a publication prior to 1981 that this research could find was in Siqueira’s book Música para a Juventude (Music for the Youth, 1961).³ This reference, however, does not come with a publication date. A search in the catalog of the Biblioteca Nacional (Brazilian National Library) only gives the 1981 edition of this book. This edition does not mention the 1946 edition, even though the book presents biographical data about Siqueira, including the books he had published until 1981. Furthermore, in O Sistema Modal na Música Folclórica do Brasil Siqueira lists several of his compositions in which he applied the Trimodal System, but the great majority of the works in the list were composed several years after 1946, according to the catalog published

¹ José Siqueira, O Sistema Modal na Música Folclórica do Brasil (João Pessoa: No publisher, 1981), 32.
in 1980 by the Brazilian Ministry of International Relations (Ministério das Relações Exteriores). Therefore, if *O Sistema Modal na Música Folclórica do Brasil* was indeed first published in 1946, the list of works to which he applied his system was added only in the 1981 edition of the book.

This chapter presents the foundational concepts of Siqueira’s *Trimodal System*, while Chapters 6 through 9 will describe how Siqueira applied said system to the *Oito Canções*, as well as the specific folk, popular, African Brazilian, and Native Brazilian musical traditions on which the songs are based.

Riding on the waves of the nationalist artistic movement prevalent in Brazil in the first half of the twentieth century, Siqueira begins *O Sistema Modal na Música Folclórica do Brasil* by discussing the search for what can be considered Brazilian music, and what specific elements characterize it. In his opinion, composers have tried to characterize Brazilian music through several compositional procedures, such as:

1. The use of rhythmic cells that can be considered Brazilian, usually of African, Portuguese, Spanish or Indigenous origin

2. The use of themes from Brazilian folklore

3. The use of accompaniment or specific contrapuntal techniques found in Brazilian popular music, especially in the guitar or *cavaquinho*.

4. The use of percussion instruments that can be considered Brazilian

5. The use of texts of Indigenous or African origin in vocal music.

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4 Ministério das Relações Exteriores, Departamento de Cooperação Cultural, Científica e Tecnológica, *José Siqueira: Catálogo de Obras*, Ariede Maria Migliavacca, Luís Augusto Milanesi, Paulo Affonso de Moura Ferreira (Brasília, DF, 1980).

5 A type of ukulele used typically in the *Samba* music genre.

The composer recognizes the existence of Brazilian music “in substance,” but questions the validity of rhythmic, melodic, polyphonic, and harmonic aspects of the music from the southern part of Brazil, so often used by Brazilian composers. For Siqueira, these elements are not enough to give Brazilian music its own unquestionable character. Clearly reflecting ideals of localism, Siqueira claims that the folk traditions from the Northeastern region “present features that make them the purest and most beautiful of the country.”

After performing field research in several states of the Northeastern region, Siqueira noticed the frequent use of three different musical modes in the folk music of the region. According to Siqueira, when used systematically, these modes could “give the melody its own color, completely altering the harmonic system that is the base of modern tonality on which classical music has been based, since the seventeenth century.” Siqueira also claimed that the use of modes as the basis for a new harmonic practice will lead to atonality, but without the “violent, sometimes unacceptable processes” that were in vogue at the time the book was published. Siqueira recognizes that he did not create a new system; he only systematized in theory the musical practices that he observed in folkloric music of the Northeastern region: “I do not have the intention to create anything new, neither do I want to undo what already is known about the subject. What I did was organize the use of these three Brazilian modes, so usual in the Northeastern region, to which I pay this humble homage, at the same time that I hope to have contributed to the fixation of norms that will be imperative for the formation of Brazilian Music.”

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In a publication from 1961, Siqueira claims these three different musical modes have already been in use by Brazilian composers trying to incorporate elements of Brazilian folklore into their compositions. When talking about the diverse Brazilian folkloric traditions, Siqueira states:

Among them, the folklore from the Northeastern region stands out, with the constant use of original scales that were the reason for the creation of our Brazilian Trimodal System, already being applied in symphonic and chamber works written in the past five years. These scales, if used by our composers, will contribute to the expansion of the melodic possibilities of our music, and will transport us to a modal system that can be considered characteristically Brazilian, in a way that has never been thought of before.\(^1\)

The basis for Siqueira’s *Trimodal System* are the three modes most often used in the folk music of the Northeastern region: the *I Modo Real* (I Real Mode, Fig. 4.1), *II Modo Real* (II Real Mode, Fig. 4.3), and *III Modo Real* (III Real Mode, , Fig. 4.5). Analogous to the relationship between major and minor modes in the tonal system, in Siqueira’s System each of these modes has its own *Modo Derivado* (Derived Mode), which starts a minor third below its Real Mode counterpart. These are shown in figures 4.2, 4.4, and 4.6. From this point on, this document will use the following abbreviations, as suggested by Siqueira:

- I M.R. - I Real Mode
- I M.D. - I Derived Mode
- II M.R. - II Real Mode
- II M.D. - II Derived Mode
- III M.R. - III Real Mode
- III M.D. - III Derived Mode

\(^1\) Siqueira, *Música para a Juventude*, 104.
The I M. R. and II M. R. are actually the Mixolydian and Lydian Medieval Church modes, which in their diatonic versions start on G and F, respectively:

Figure 4.7. Mixolydian Mode
**I M.D.** and **II M.D.** are actually the Phrygian and Dorian Medieval Church modes, which in their diatonic versions start on E and D, respectively:

![Figure 4.8. Lydian mode](image)

![Figure 4.9. Phrygian Mode](image)

![Figure 4.10. Dorian Mode](image)

Siqueira claims that the **III M. R.** has no historical counterpart, and for that, it should be considered the “National Mode par excellence.” However, the composer and theorist Herman Rechberger describes its frequent use by Hungarian composer Béla Bartók (1881-1945), such as in the sixth movement of his Romanian Folk Dances (1915) and his Concerto for Orchestra (1943). French composer Maurice Ravel (1875-1937) also used this mixed scale in some of his works, as the Piano Concerto for the Left Hand (1930) and *Shéhérazade, ouverture de féerie* (1898). It is also known as Lydian Dominant, Mixolydian #4, and Overtone scale. According to Rechberger, the name Overtone scale “refers to the natural harmonic, that is contracted to heptatonic scalar system.”

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13 Herman Rechberger, *Scales and Modes around the World* (Finland: Fennica Gehrman, 2008), 73.
contraction of the natural harmonics is the acoustic reason given by Siqueira for the development of this scale.\textsuperscript{14}

In Siqueira’s idea, the systematic use of the three Real Modes and their Derived counterparts would completely destroy the principals of tonality in Western classical music, for it would replace the traditional use of diatonic or chromatic major and minor scales. This goal to break away from tonality was not particular to Siqueira. In the early twentieth century, composers gradually discontinued the use of the tonal system, giving way to new compositional procedures and practices such as Atonality (through Arnold Schoenberg), Twelve-tone Music (a more rigorous systematization of atonality, again through Arnold Schoenberg), Polytonality (through Darius Milhaud), Impressionism (through Claude Debussy and Maurice Ravel), and Neoclassicism (through Igor Stravinsky).\textsuperscript{15}

Siqueira then sets new guiding rules for the use of his Trimodal System, as well the nomenclature that should be used:

1. The major and minor scales, diatonic or chromatic, shall be replaced by the Real and Derived modes.

2. The traditional identification of the scale degrees (tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone) shall be replaced by 1\textsuperscript{st}, 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, 5\textsuperscript{th}, 6\textsuperscript{th}, and 7\textsuperscript{th} degrees, respectively.

3. Intervals shall not suffer any nomenclature changes.

4. A chord will be defined as an assembly of two or more pitches heard simultaneously, and it shall be classified according to the number of notes it contains—two, three, four, five,

\textsuperscript{14} Siqueira, \textit{O Sistema Modal na Música Folclórica do Brasil}, 8.

six, seven, eight notes, and so on. There shall no longer be dominant 7th chords, major 7th chords, minor 7th chords, dominant 9th chords, major 9th chords, or minor 9th chords, since these titles and functions shall disappear. Hierarchy disappears, and a piece of music can start and end with any chord.

5. Chord progressions can be free or follow the rules in the traditional way, as long as they are done through the modes.

6. Harmonic cadences shall disappear; any chord will serve to finish a phrase or period.

7. Modulations shall no longer exist, since modulating means to go from one key to another, and in this system there is no such thing as tonality. There are modes. The passage from one mode to another is called “transport” or “change.”

Siqueira then presents examples of new chords (Acordes Novos) that can be formed through the stacking of eight types of intervals: major and minor 2nd (M2 and m2); perfect, augmented, and diminished 4th (P4, A4, d4); perfect, augmented, and diminished 5th (P5, A5, d5):

![Figure 4.11](image)

Figure 4.11. Chords made of M2 and m2.

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Figure 4.12. Chords made of one P4 and one P5; one A4 and one d5; one d4 and one A5.

Figure 4.13. Chords made of one P5 and one p4; one d5 and one A4.

Figure 4.14. Chords made of two P4 and one A4; one P5, one A4, and one P4; three P4, one A4, and two P4.
Figure 4.15. Chords made of one M2 and two P4; one m2, one P4, and one A4; one M2, one A4, and one P4; one M2, one A4, and one d4.

Figure 4.16. Chords made of one M2, one P4, and one P5; one m2, one P4, and one P5; one m2, one A4, and one d5.

Figure 4.17. Chords made of one M2, one P5, and one P4; one M2, one d5, and one A4; one m2, one P5, and one P4; one M2, one A5, and one d4.
In total, Siqueira gives twenty-nine different examples of chords, and each chord is limited to four notes, which corresponds to three intervals in each chord. The composer states that other combinations can be created, as long as it is through the increase in the number of notes used, and as long as the only intervals used are major and/or minor 2nd; perfect, augmented, and/or diminished 4th; and perfect, augmented, and/or diminished 5th. Following this suggestion, in her master’s thesis Aynara Silva expands that number of chords to forty-five,
generated by stacking intervals of 2nd, 4th, and 5th to each note of each Modo Real of Siqueira’s system. Silva limits the number of notes in each chord to five, which corresponds to four stacked intervals, and she does not consider notes of the Derived Modes because these correspond to the same notes of their Real Mode counterparts.18

It is important to note, as Vincent Persichetti discusses, that the formation of chords through the stacking of intervals of 2nd, 4th, and 5th has been used by several other composers before Siqueira, such as Arnold Schoenberg, Alban Berg, Aaron Copland, Igor Stravinsky, Claude Debussy, Béla Bartók, Paul Hindemith, and Charles Ives.19 Furthermore, as discussed in the master’s theses by Josélia Vieira, Vânia Camacho, and Aynara Silva, even though Siqueira emphasizes the intervals of 2nd, 4th, and 5th, the composer still makes explicit use of triads in both major and minor. The authors point out that although Siqueira’s goal was to break away from tonality, the pieces analyzed in their research still show the existence of a center, be it a specific pitch, an interval, a group of notes, or another element such as rhythm. These pieces, although disconnected from processes within the tonal system, are not atonal.20 The same is true of the songs in the Oito Canções Populares Brasileiras set, as Chapters 6 through 9 will show.

In addition to explaining this new system, Siqueira lists the works in which he applied the system, providing score excerpts for some of them—including the song Benedito Pretinho, from the Oito Canções Populares Brasileiras.

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18 Silva, “Coerência Sintática do Sistema Trimodal em Duas Obras de José Siqueira,” 32.
19 Vincent Persichetti, Twentieth-Century Harmony: Creative Aspects and Practice, 93-106, 121-33, 201-5.
Though Siqueira did not create a system with completely new material, his Trimodal System can still be considered innovative due to his efforts in systematizing the musical practices of folkloric traditions of the Northeastern region of Brazil, by way of devising harmonic procedures in the modes described earlier.

As a means to help the performer in the preparation of the *Oito Canções Populares Brasileiras*, Chapters 6 through 9 present a discussion on how Siqueira applied this system to the composition of these songs. In addition, these chapters will provide historical context of the pieces, IPA transcription and Brazilian Portuguese-English translation of the texts, and interpretative suggestions. However, before the musical analyses of the songs in Chapters 6 through 9, Chapter 5 will present some clarification on the publication dates and sources of the *Oito Canções*. 
Chapter 5

Oito Canções Populares Brasileiras: Publication Dates

According to the catalog of works by José Siqueira published in 1980 by the Ministério das Relações Exteriores (Brazilian Ministry of International Relations), the Oito Canções Populares Brasileiras were published in 1955 in a version for voice and piano by the Publishing Company of the USSR, while the version for voice and orchestra was published in 1964.¹ The edition used for the analyses in Chapters 6 through 9 was published by what seems to be José Siqueira’s own publishing company: J. L. Siqueira – Livros Didáticos e Músicas. This publishing company existed in Rio de Janeiro, but its address is the only information printed on the score. It does not provide a publication date, and a search on World Cat gives only “1960s.”² On the website of the Biblioteca Nacional (Brazilian National Library), the record on the Oito Canções Populares Brasileiras gives no publication date either.³ However, the document that grants me the copyright to use an image of José Siqueira (published on the website of the Brazilian Academy of Music) and the scores of both versions of the Oito Canções Populares Brasileiras give 1955 and 1964 as publication dates for the voice/piano and voice/orchestra

¹ Ministério das Relações Exteriores, Departamento de Cooperação Cultural, Científica e Tecnológica, José Siqueira: Catálogo de Obras, Ariede Maria Migliavacca, Luís Augusto Milanesi, Paulo Affonso de Moura Ferreira (Brasília, DF, 1980), no page number.
versions, respectively. Therefore, we now know that the year of 1939, given as publication date of the *Oito Canções* in previous research about the songs, is not accurate.

After José Siqueira’s death, his archives were bequeathed to his son Ivo Siqueira. After Ivo’s passing in 1996, his daughter Mirela San Martini became in charge of the material. In 2011, she donated it to the *Biblioteca Alberto Nepomuceno* (the library of the School of Music of the Federal University of Rio de Janeiro), which in turn passed it on to the *Biblioteca Nacional* (Brazilian National Library), where the voice/orchestra version of this song set is being restored and digitized. I was given this information during my research trip to Rio de Janeiro (May 2019), but I was not allowed access to the score. An interesting fact about the restoration and digitization process of the works of José Siqueira by the *Biblioteca Nacional* is that in June 2019, just a few weeks after my research trip to Rio de Janeiro, librarians at the *Biblioteca Nacional* found among the manuscripts of José Siqueira the manuscript of the *Cantilena*, from Heitor Villa-Lobos’ *Bachianas Brasileiras no 5*.

Siqueira’s *Oito Canções Populares Brasileiras* reflect just a small part of the highly diverse Brazilian folkloric traditions and musical genres. In addition to the ethnomusicological research that the composer performed in the Northeastern region, Siqueira based these songs on music materials taken from research performed by Brazilian scholars, from his own background as a trumpet player in the Northeast and in Rio de Janeiro, and from his interactions with popular musicians throughout the country. For matters of organization, Chapter 6 through Chapter 9

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4 The document is attached as an appendix to this document.


present the songs in an order different from that of the published score.\textsuperscript{7} Rather the songs are
categorized in four groups, based on the musical tradition by which they are inspired or reflect:

1. Native Brazilian music tradition: \textit{Natiô}
2. The Northeastern folkloric tradition known as \textit{Maracatu}, with text by Ascenso Ferreira:
   \textit{Loanda} and \textit{Maracatu}
3. The Northeastern folkloric tradition known as \textit{Coco de Embolada}: \textit{Vadeia Cabocolinho}
   and \textit{Benedito Pretinho} (texts by Olegário Mariano), and \textit{A Dança do Sapo} (anonymous text)
4. The \textit{Modinha}: \textit{Nesta rua} and \textit{Foi numa noite calmosa}.

The edition used for the analysis in Chapters 6 through 9 is the one published sometime
in the 1960s by Siqueira’s own publishing company, \textit{J. L. Siqueira - Livros Didáticos e Músicas},
as discussed before. This edition does not provide measure numbers, so the numbering used here
results from my own counting of the measures. Specific pitches will be indicated using scientific
pitch notation, where middle C, on the first ledger line below the first line of the treble clef, is
classified as C4. Melodic intervals will be indicated using the abbreviations that are common in
musical analysis: P for perfect interval (P4 = perfect 4\textsuperscript{th}, for example), M for a major interval
(M3 = major 3\textsuperscript{rd}, for example), m for a minor interval (m7 = minor 7\textsuperscript{th}, for example), A for an
augmented interval (A6 = augmented 6\textsuperscript{th}, for example), and d for a diminished interval (d5 =
diminished fifth, for example).

\textsuperscript{7} The order of the songs in the published score is \textit{Benedito Pretinho}, \textit{Loanda}, \textit{Foi numa noite calmosa}, \textit{Nesta rua}, \textit{A Dança do Sapo}, \textit{Natiô}, \textit{Vadeia cabocolinho}, and \textit{Maracatu}. 
Chapter 6

Natiô

Natiô is a chant by the Pareci native Brazilian tribe, collected in 1912 by Edgar Roquette-Pinto (1884-1954) during a five-month expedition trip to the state of Mato Grosso. One of Brazil’s most famous intellectuals, Roquette-Pinto was a medical doctor, a biologist, physiologist, anthropologist, educator, journalist, writer, member of the Academia Brasileira de Letras (Brazilian Academy of Letters), director of the Museu Nacional (Brazilian National Museum), and a pioneer of educational radio and cinema in Brazil. Roquette-Pinto was a member of the Rondon Commission, which went on several expeditions through territories which are now the states of Mato Grosso, Goiás, Amazonas, Acre, and Rondônia between 1907 and 1915. The goal of these expeditions was to install telegraphic lines and stations in those states, consolidating communication through fluvial lines and opening highroads. The opening of roads and construction of telegraphic stations were thought of as a stimulus for the progressive occupation of those territories. Secondary goals of these expeditions were the acknowledgement of borders, the “pacification” of indigenous groups (which in reality not always happened in a peaceful way), and the collection of data on the geography, biology, and anthropology of Brazilian hinterlands.¹

In addition to collecting music by the Pareci and the Nambiquara indigenous tribes, inhabitants of two contiguous regions called Chapada dos Parecis and Serra do Norte (both now a part of the state of Mato Grosso), Roquette-Pinto collected more than 3,000 items used by the

tribes in their daily lives, including musical instruments, clothing, and weapons. Housed in the Museu Nacional, these materials were lost in 2018 when the museum burned, almost completely to the ground. At the time of the expedition, although the Parecis had had contact with outsiders since the seventeenth century, going so far as to work as guides and aids to the Rondon Commission expedition, the Nambiquaras lived completely isolated, without having ever seen a non-indigenous person. Both tribes, especially the Nambiquaras, were considered “primitives” by scientists and intellectuals of the time.

Roquette-Pinto compiled the results of his trip in the book titled Rondônia, published for the first time in 1917. This work describes in great detail the Pareci and Nambiquara tribes, including data about their customs, physical characteristics, objects used in daily life, musical instruments, clothing, accessories, and their language. Rondônia also provides transcriptions of twelve melodies collected in the region, seven of which are by the Pareci tribe, including the chant Natiô.

Natiô is also one of nine recordings made in wax cylinders using a portable Edison phonograph during the Rondon Commission expedition. The research by Roquette-Pinto matched the desire of the Brazilian modernist and nationalist movement to return to the cultural roots of the country. In that sense, several composers associated with the movement used the recordings and transcriptions he made as the basis for musical compositions; among them were José Siqueira, Heitor Villa-Lobos, Luciano Gallet, and Oscar Lorenzo Fernandez.

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Until 2008, the only known copies of these recordings had been the ones made by Roquette-Pinto himself in 1937 on 12-inch records and housed at the Ethnology Department of the Brazilian National Museum. These recordings were made available to the public through an album released in 2008 by the Laboratório de Pesquisas em Etnicidade, Cultura e Desenvolvimento of the Brazilian National Museum (Laboratory for Research on Ethnicity, Culture and Development, LACED), as part of the series titled Documentos Sonoros (Sound Documents). The audio files and the CD booklet are available on the LACED website.4

According to the booklet of this album, the recordings of the Pareci chants were made in the villages of Aldeia Queimada and Utiariti. There is no information on exactly where Natiô was collected, but as FIG. 6.1 shows, it was clearly in the Chapada dos Parecis region. On the album, Natiô is listed as recording number 14,605.

Figure 6.1. Map of the region where the Pareci and Nambiquara tribes lived at the time of the Rondon Commission expedition: Chapada dos Parecis and Serra do Norte, respectively.5

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4 Rondônia 1912: Gravações Históricas de Roquette-Pinto, booklet, 9.

5 Rondônia 1912: Gravações Históricas de Roquette-Pinto, booklet, 9. The black line describes the path followed by Roquette-Pinto during the expedition.
It is not possible to know exactly when Siqueira came in contact with the chants collected by Roquette-Pinto. However, since the *Orquestra Euterpe* (Euterpe Orchestra), founded in 1930 by Siqueira, was the first orchestra to be aired on the *Rádio Sociedade do Rio Janeiro* (Rio de Janeiro Society Radio, founded in 1923 by Roquette-Pinto), it is plausible to assume that Roquette-Pinto himself introduced Siqueira to the recordings and/or transcriptions.

**6.1. Text, phonetic transcription and translation**

Natiô atiô Kamáizokolá

[na'tjo a'tjo ka'ma:j.zo'la]

My name is Kamáizokolá

Natiô atiô ualokoná atiô

[na'tjo a'tjo u.a.lo'na a'tjo]

I am ualokoná

Atiô natiô Kamáizokolá

[a'tjo na'tjo ka'ma:j.zo'la]

My name is Kamáizokolá

Nêê-êná ema makoé etá

[ne'e e'na e'ma ma.ko'e e'ta]

No man can bathe here
Nê-êná Komáizokolá
[ne’e e’na ko’maj.zo’la]
I am Kamáizokolá

Onê nanê kotá zanezá
[o’ne na’ne ko’ta za.ne’za]
This nice river is the biggest of rivers

Nêê atiô Kamáizokolá
[ne’e a’tjo ka’maj.zo’la]
My name is Kamáizokolá

**6.2. Musical features**

Although Siqueira names his arrangement *Natiô*, it is actually just the first word of the chant called *Iatokê*. This chant celebrates the waterfall on the Juruena river, which the Pareci tribe, in an ancient battle, won over the Uáikoákore tribe. Kamáizokolá, a word heard several times in the song, is the name of the waterfall. The recording collected by Roquette-Pinto is in a rather fast tempo, but Siqueira’s arrangement has the character of a meditation or prayer through the use of *lentamente* (slowly) as the tempo marking and *piano* (soft) as the predominant dynamic marking.

Roquette-Pinto’s transcription of *Natiô* presents only a vocal melody with text, and no accompaniment. It is in the key of E minor, with the range of a minor third: E4 - G4. Siqueira’s arrangement lies a perfect fifth above the transcription found in Roquette-Pinto’s book. The
composer probably transposed the melody so it could better suit the vocal tessitura of his wife, soprano Alice Ribeiro. Consequently, Siqueira’s arrangement has the key signature of b minor. Roquette-Pinto’s transcription has twenty-nine measures, while Siqueira’s arrangement has thirty-two measures due to a three-measure introduction in the accompaniment.

The vocal line is minimalistic in character and has two main melodic materials: A1 and A2, as shown in Example 6.2. The beginning of the melodic line on the anacrusis and frequent meter changes, already present in Roquette-Pinto’s transcription, follow the natural stress of words and syllables.

Example 6.2. Natiô, melodic materials in the vocal line: A1 (red) and A2 (blue)
Siqueira’s treatment of the chant is through four different voices. The right hand of the accompaniment plays an ostinato comprised of what can be interpreted as “bells,” always starting on the weak part of the first beat of each measure (Example 6.3). The left hand provides two contrapuntal ostinati:

1. A bass pedal tone, which always lasts 7 beats (Example 6.4). Due to changes in meter, this pedal tone starts in different places of the measure: sometimes on the first beat, sometimes on the second beat, and sometimes on the third beat. The pedal tone starts on B3 and is repeated six times. It then is joined by A3, forming an M2 chord, one of the suggestions in Siqueira’s Trimodal System. This M2 chord lasts seven beats and is repeated once. It then changes to G3 and B3, again for seven beats, repeated once.

2. A melodic line in the inner voice that outlines G, F♯, E♯, F♯, G, F♯ (Example 6.5). The duration of each pitch is always the same, but due to the changes in meter, this melody starts on different beats of the measure.

Example 6.3. Natiô, ostinato in right hand of accompaniment

Example 6.4. Natiô, bass pedal tone
Example 6.5. Natiô, melodic line in inner voice of piano accompaniment

An important concept in post-tonal music is that of centricity. According to Joseph Strauss,

Post-tonal music also has ways of establishing notes as central, but in the absence of traditional harmonic functions and voice leading, it is more accurate to speak of centric tones and centricity than tonics and tonality. There is no absolute boundary between traditional tonality and post-tonal centricity. Rather, we find a range of centric effects, from music in which centricity plays no significant role, through music in which the sense of centricity is vague or contested, to music that is vividly organized with respect to one or more centric tones.6

Although it lacks traditional harmonic motions and, to some extent, voice leading, in Siqueira’s Natiô the centricity is clearly the pitch B, due to three main features: 1) the bass in the accompaniment, which repeats this pitch until the end of the song; 2) the octave in the right hand of the piano, which repeat this pitch continuously; and 3) the vocal line which goes from and comes back to B4. The piano accompaniment ends with the left hand going back to a single B3, the inner voice stops its line on F#, and the right hand of the accompaniment adds C#5 to B4. This ending happens in an independent way (i.e. each line ends at a different moment) with no hint of a traditional V - I cadence. Instead, the piano accompaniments ends with a chord made of one P5, one P4, and one M2 (Example 6.6). This stacking of pitches conforms to Siqueira’s

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6 Joseph Strauss, *Introduction to Post-Tonal Theory*, 4th ed. (New York: W. W. Norton & Company, 2016), 228-9. The concept of centricity will be used throughout the remainder of this document.
trimodal system. In a song with few triads and no functional harmony, the B is established as the centric tone through its constant repetition.

Example 6.6. Natiô, chord made of P5, P4, M2

In this song, Siqueira uses only 8 pitches: B, C, C♯, D, E♯, F♯, G, A. Based on where the C and C♯ occur, we can find two scales that are present in the song: B - C♯ - D - E♯ - F♯ - G - A - B (Scale 1, Example 6.7) and B - C - D - E♯ - F♯ - G - A - B (Scale 2, Example 6.8).

Example 6.7. Natiô, scale 1

Example 6.8. Natiô, scale 2

These scales have almost the same disposition of whole and half steps. Scale 1 is [1 – ½ - 1 ½ – ½ - ½ - 1 - 1], while Scale 2 is [½ - 1 – ½ – ½ ÷ ½ - 1 - 1], where 1 = 1 whole step and ½ = half step. Interestingly enough, Scales 1 and 2 are actually built through the mixture of two different modal scales each. Scale 1 is a mixture of Aeolian and Lydian (shown in Example 6.9
starting on C), while Scale 2 is a mixture of Phrygian and Lydian (shown in Example 6.10 starting on C).

Example 6.9. Mixed Aeolian + Lydian scale

Example 6.10. Mixed Phrygian + Lydian scale

Therefore, even though in *Natiô* Siqueira did not specifically use the scales described in his Trimodal System, the composer used two different synthetic scales, each created by the combination of two mixed scales. Synthetic scale formations, which result from the free placement of scale steps, have been used by several twentieth-century composers, such as Béla Bartók, Igor Stravinsky, Olivier Messiaen, Jean Sibelius, Arthur Honegger, Maurice Ravel, and Benjamin Britten. Furthermore, the whole and half steps distribution of Scale 1 resembles the Hungarian Gypsy Minor Scale: 1 - ½ - 1 ½ - ½ - ½ - 1 ½ - ½. In any case, it is clear that Siqueira wanted to give an exotic character to the piano accompaniment.

Another possible way of analyzing the harmony of *Natiô* is to consider that it hovers between I M. D. of B (B Phrygian, whenever C occurs) and B Aeolian (whenever C♯ occurs), and consider the essential notes to be B, C, C♯, F♯, G, A. In that case, E♯ would be considered an

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8 Herman Rechberger, *Scales and Modes around the World* (Finland: Fennica Gehrman, 2008), 68.
unaccented neighboring tone, happening always on beat 2 of 2/2 measures or beat 3 of 3/2 measures. However, the occurrence of E♯ is too frequent to consider it just a neighboring tone.

Using the vocal melody and mixed scales employed in this piece as main parameters, the form of the *Natiô* can be classified as strophic:

<table>
<thead>
<tr>
<th>Section</th>
<th>Subsection</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>---</td>
<td>1 - 3</td>
<td>Scale 1: Aeolian + Lydian</td>
</tr>
<tr>
<td>A</td>
<td>A1</td>
<td>3 - 7</td>
<td>Scale 1: Aeolian + Lydian</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>xxw7 - 11</td>
<td>Scale 2: Phrygian + Lydian</td>
</tr>
<tr>
<td>A</td>
<td>A1</td>
<td>11 - 15</td>
<td>Scale 1: Aeolian + Lydian</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>15 - 19</td>
<td>Scale 2: Phrygian + Lydian</td>
</tr>
<tr>
<td>A2</td>
<td>19 - 23</td>
<td>Scale 2: Phrygian + Lydian</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>A1</td>
<td>23 - 27</td>
<td>Scale 1: Aeolian + Lydian</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>27 - 32</td>
<td>Scale 2: Phrygian + Lydian</td>
</tr>
</tbody>
</table>

### 6.3. Interpretative suggestions

Due to its tempo (*Lentamente*, or slowly), dynamic (for the most part *piano*, or soft), and long notes, the singer must be strongly aware of vocal technique when performing this song. In my experience performing it as a baritone, I made the decision to transpose it a whole step lower. It still kept the song in the *passaggio* area of the baritone voice (between B♭3 and E4), a troublesome area.⁹ Even if the singer sings the song in the original key, the long, sustained, soft notes, and the gradual *crescendo* and *decrescendo* might be hard to negotiate, requiring solid vocal technique.

The singer should take advantage of the fact that this song does not have any nasal

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vowels, something extremely unlikely to happen, even in the Pareci language. In Natiô, all vowels are pure vowels, which makes it easier for an effective vocal production.

In order to convey the idea of victory in a battle, in spite of the tempo and dynamic markings, it is my suggestion that the singer sing this song depicting confidence and gratitude for the victory, with a sense of nobility. The vocal production, albeit soft, should be full, as reflecting the confidence of a warrior who just won a battle. The meter changes and proper stress of words and syllables should also be respected, in an effort to convey the natural flow of the Pareci language.

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Chapter 7

Loanda and Maracatu

Loanda and Maracatu have texts written by Brazilian poet Ascenso Ferreira (1895-1965), who became known for integrating the ideals of the Brazilian Modernist movement into poetry, focusing on regional themes from his home state of Pernambuco (a neighboring state of Paraíba, where José Siqueira was born). During the nineteenth and beginning of the twentieth centuries, it was common for Brazilian intellectuals and artists to highly value European culture and look down upon the Brazilian popular cultural traditions, considering them to have no cultural importance. As discussed in Chapter 1, the Modernist movement sought to change that, and Ascenso Ferreira was a major Brazilian poet who brought the Northeastern regional culture to Brazilian literature. Ferreira’s aim was to reflect the culture of the Northeastern region in his poetry, and his aesthetics combined the Modernist rhythmic freedom in poetry writing with regional themes.¹

Ferreira’s first book of poems, Catimbó, was published in 1927, followed by Cana Caiana (1939), and Xenhenhém (1951). In them, Ferreira unveils aspects of Northeastern popular culture through the combination of poetic language charged with regionalist ideas to the precepts of the Brazilian Modernist movement.² Even though it is a poetry book, Catimbó also presents some melodies to poems by Ferreira. In 1946, composer Hekel Tavares published three songs to texts by Ferreira, two of them being Loanda and Maracatu, with the titles Invocação and Oração.

Dansa, respectively. These songs have the same melodies and texts as José Siqueira’s settings, which leads me to believe that Catimbó presents melodies of Loanda and Maracatu, and that both Tavares and Siqueira simply harmonized those melodies. However, due to a virus pandemic in the spring semester 2020, universities and libraries in the United States have been closed, so I did not have access to any publication by Ascenso Ferreira and was unable to confirm that hypothesis.

Siqueira’s arrangements are written in the musical style of Maracatu, a cultural manifestation that originated in the state of Pernambuco, associated with Carnival festivities. It encompasses dance, music and a parade representing characters such as king, queen, prince, princess, ambassadors, ministers, vassals, court people, and slaves, who dance to mainly percussive music with no specific choreography. There are two types of Maracatu: the Maracatu-Nação (also called Maracatu de Baque Virado) and the Maracatu Rural (also known as Maracatu de Baque Solto). The Maracatu-Nação shows African influence, having its origins in processions for African kings. The Maracatu Rural shows more influence of Native Brazilian culture, and it differs from Maracatu-Nação through the absence of the characters of king and queen, the use of colorful costumes, the use of brass instruments, and the use of a faster tempo that alternates instrumental and sung sections. A maracatu ensemble is formed by approximately forty people who sing chants and play percussion instruments such as caixa-de-guerra, gonguê, alfaia marcante, and repique. The character of the caboclo de lança is certainly the most

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3 Hekel Tavares, Maracatus (São Paulo: Irmãos Vitale, 1946).

4 Caixa-de-guerra: snare drum smaller in size when compared to the European snare drum. It has an aluminum shell with tension rods going from one hoop to the other, which give the instrument a clearer, drier, higher pitched, and more precise tone. Gongoê: type of cowbell that measures between eight and twelve inches, played with a metal drumstick. Alfaia marcante: wooden bass drum made of animal skin, measuring between sixteen and twenty-two inches in diameter, played with thick wooden drum sticks. Repique: two-headed drum, equivalent to the tenor drum in marching bands.
recognizable figure and the highlight of a maracatu ensemble. It wears a colorful costume and their goal is to open space through the crowd for the parade by dancing and making frenzied movements with its almost seven-foot-long wooden spear (lança) adorned with colored ribbons.5

7.1. Loanda

7.1.1. Text, phonetic transcription and translation

The text of Loanda doesn’t provide a plot, a story line, or a poetic idea/moral to be told. It seems to serve simply as a mere accompaniment to the main feature of the song—the rhythm.

Oh! Zaloanda, que tenda, que tem tororó!
[o za.luˈã.dɐ ki ˈtɛ.ɾɐ ki ˈtɛˈʃ tɔ.ɾɔˈɾɔ]
Oh! Zaloanda, what a tent, there’s a tororó⁶ [nearby]!

Oh! Zaloanda lêlê! Oh Zaloanda lálá!
[o za.luˈã.daćeˈle o za.luˈã.da laˈla]
Oh! Zaloanda lêlê! Oh Zaloanda lálá!

7.1.2. Musical features

Loanda, subtitled Maracatu, is comprised of forty-nine measures, and the form of this song is a simple repeated binary form with a coda. The vocal melody and modes employed in this song are the main elements that determine its form.

6 Water fountain/spout.
Table 7.1. Form of *Loanda*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 - 14</td>
<td>II M.R. of A (A Lydian)</td>
</tr>
<tr>
<td>B</td>
<td>14 - 22</td>
<td>III M.R. of A (Mixed Mode)</td>
</tr>
<tr>
<td>A’</td>
<td>23 - 36</td>
<td>II M.R. of A (A Lydian)</td>
</tr>
<tr>
<td>B’</td>
<td>36 - 44</td>
<td>III M.R. of A (Mixed Mode)</td>
</tr>
<tr>
<td>Coda</td>
<td>44 - 49</td>
<td>III M.R. of A (Mixed Mode)</td>
</tr>
</tbody>
</table>

In *Loanda*, the main (and unifying) feature is certainly the rhythm, highly syncopated, with clear markings on the score for stress on weak beats of each measure. The song starts with an accented upbeat, and this syncopated pattern is present throughout the entire piece, in both vocal and piano parts. It is in the rhythmic aspect of the piece that Siqueira pays homage to the *Maracatu* tradition. In *Loanda*, the following basic rhythmic cell is presented several times in its original form and with variations, in both vocal and piano parts. In a *Maracatu* ensemble, this rhythmic cell is usually played by the *gonguê* (cowbell). It is important to emphasize that this is just one of dozens of rhythmic cells that are played in a *Maracatu* ensemble, resulting in the characteristic polyrhythm of this musical tradition.

Example 7.1. *Maracatu* rhythmic cell

![Rhythmic Cell](image)

In *Loanda*, the main variation is related to where the rhythmic cell begins—the upbeat. Siqueira adds a quarter note to the beginning of this rhythmic cell, which together with the accents of the weak beats displaces the accompaniment in relationship to the vocal line (Example 7.2, piano part).

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Example 7.2. *Maracatu* rhythmic cell in *Loanda*

In Section A, the right hand of the piano plays as ostinato a chord formed by one P4, one M2, one m2, and one m3, which conforms with the chord building process suggested by Siqueira’s Trimodal System (Example 7.3, blue box). The bass line on the left hand outlines A - D♯ - E, always on the weak beat of each measure (Example 7.3, red box). The key signature and the vocal line outlining the key of A major (Example 7.3, green box) clearly show that the centric tone of this song is A. However, the raised fourth of A major (D♯, played in the left hand of the accompaniment), suggests that this section of the song is actually in the II M. R. of Siqueira’s Trimodal System (or A Lydian).
Example 7.3. *Loanda*, A Section, elements of II M.R. of A

The vocal melody of Section A consists of a quick ascending arpeggio outlining A major, followed by a descending line comprised of stepwise motion and a few narrow leaps. This descending line is then followed by an octave leap that goes back down to conclude the melody. This melody starts on the upbeat of m. 4, and in m. 7 presents the syncopation that appeared first in mm. 2 and 4 of the piano prelude (Example 7.3). After a piano interlude which presents the same material as the prelude (this time twice as short), this vocal melody is repeated. The range of the vocal line of Section A is a major ninth (E⁴ - F♯⁵), while the tessitura is of a perfect fifth (A⁴ - E⁵).

In the B section, the lowered 7th degree in A major appears in the right hand of the piano (Example 7.4, mm. 15 and 19, blue box), which together with the raised 4th degree of A (D#,
Example 7.4, mm. 18 and 22, red box) suggest a brief excursion in the III M.R. of A (Mixed Mode).

Example 7.4. *Loanda*, B Section, III M.R. of A

An interesting aspect of the B Section is the motion of the piano accompaniment. Both the chord progression in the right hand and the bass line outlined in the left hand alternate motion by 4\(^{th}\) and 5\(^{th}\), as shown in Example 7.5. This follows Siqueira’s predilection for this interval both in harmony as well as in melodic motion. The vocal melody of Section B also starts on the upbeat, but this time the ascending motion is stepwise. This melody alternates ascending and descending motions, and is repeated as well. The range of the vocal line of Section B is a major sixth (A\(_4\) - F\#5), while the tessitura is of a perfect fourth (B\(_4\) - E\(_5\)).
Example 7.5. *Loanda*, B Section, mm. 15-18, motion by 4th and 5th

In addition to these quartal and quintal motions, the piano part often brings out tritones, 7th and 9th chords, many times with no specific harmonic function. Again, this is in tune with what Siqueira states in his book—that any chord can start or end a piece.\(^8\)

The return to the A section (mm. 23-36) maintains the same vocal line and harmonic character as in the A section (II M.R. of A), but some minor changes happen in the piano part. In the right hand, the raised 4th degree of A (D\#) is added, always against E (showing Siqueira’s predilection for chords made of intervals of the 2nd) and on the weak beats of the measure. In the left hand, upper octaves are added. The return of the B section (mm. 37-44) is exactly like the B section (mm. 15-22).

In the Coda (mm. 45-49), the presence of the raised 4th degree and lowered 7th degree of A confirms the III M.R. (Mixed Mode). The vocal line sings a descending arpeggio that clearly outlines the key of A major, while the piano concludes the song striking a chord made entirely of intervals of the 2nd, again reflecting what Siqueira suggests in his trimodal system (Example 7.6).

Example 7.6. *Loanda*, ending in III M.R of A

The centricity of *Loanda* is clearly on A, but Siqueira uses two modes here: II MR, mainly, with brief excursions through III M.R., and ends the piece in III M.R. An interesting aspect of this song is the tonal ambiguity generated by the contrast between the clearly tonal aspect of the vocal melody and the addition of intervals of 2\(^{nd}\), 4\(^{th}\), and 5\(^{th}\) to both the chordal structures and bass leaps of the piano accompaniment. The same compositional procedure was observed by Aynara Silva in her master’s thesis about Siqueira’s *Quarta Sonatina para Piano* (4\(^{th}\) Piano Sonatina, 1963) and *Três Estudos para Flauta* (Three Studies for Flute, 1964). According to Silva, Siqueira’s harmonic ambiguity seems to be on purpose, since it serves one of the principles of his Trimodal System—the use of modal melodies to break with traditional tonality by giving these melodies unusual harmonies (chords formed by the stacking of intervals of 2\(^{nd}\), 4\(^{th}\), and 5\(^{th}\)) or by the addition of intervals of 2\(^{nd}\), 4\(^{th}\), and 5\(^{th}\) to typically tonal triads.\(^9\)

### 7.1.3. *Loanda*: Interpretative Suggestions

The *Allegretto* (moderately fast) tempo suggested in the score, combined with the accents on the weak beats of the measure, give this song the thrilling and exciting character of a

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Maracatu dance. In my experience performing this piece, 90 bpm for the half note felt like the appropriate tempo. The syncopation blurs the sense of pulse and downbeats, so the entrance of the singer might be complicated. It is certainly an aspect that requires close attention.

The vocal melody in Section A is first presented as mf (mezzo-forte, moderately loud), and as p (piano, soft) when repeated; the singer needs to make that distinction quite clear, since not much happens in the melodic contour of the vocal line itself. Because the piano accompaniment plays a one-measure crescendo (m. 14) at the end of Section A and beginning of Section B, one can consider the first instance of the vocal melody in Section B as a return to mf, while its repetition should be sung softly, as in Section A.

Because these two vocal melodies are repeated the same way (mm. 26-44), it is my suggestion that the singer strives for something different when singing the repetition. Improvisation, an important aspect in Brazilian popular and folk music, ¹⁰ can be used as a powerful expressive tool in this song. Since the main aspect of this song is the rhythm, some improvisation on rhythmic cells that displace even more the sense of the downbeat in each measure might bring a lot of excitement to the repetitions of the melodies. These can be done through the repetition of words in shorter rhythmic values, elongation of notes, addition of triplets, or addition of syncopation, for example. In my experience performing this piece, it certainly brought even more rhythmic complexity, so the singer needs to be extremely aware and

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comfortable with rhythmic improvisation. If the singer is not comfortable with it, they can plan something in advance with the pianist. One possibility could be the use of other rhythmic cells that are typical of *Maracatu* music. In this case, César Guerra Peixe’s *Maracatus do Recife* is an extremely useful source for typical rhythmic cells of *Maracatu* music.\(^{11}\)

This piece reflects a folkloric tradition that originated and still is performed on the streets, so here there is no need to behave seriously or stand still on stage, as in a traditional voice recital. It is a *Maracatu*, so body movements can bring more energy to the performance, as long as it does not interfere with vocal production. In that respect, the vocal production should be free, relaxed and projected, but it should not sound as operatic singing in any way.

### 7.2. Maracatu

#### 7.2.2. Text, phonetic transcription and translation

The text of *Maracatu* describes two main things: the carnival procession typical of the *Maracatu* tradition and the hardships experienced by African people who were brought to the Americas as slaves. Sections A, A1, and Coda mention instruments played by a *Maracatu* ensemble (*zabumba de bombos, ingonos, ganzás*),\(^ {12}\) songs and sounds one hears (*banzo* chants,\(^ {13}\) bombs exploding), and describes the highly adorned costumes the dancers, singers, and instrumentalists wear (with necklaces, mirrors). In the text, sounds such as [b], [t], and [g] in the

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\(^{11}\) Guerra-Peixe, *Maracatus do Recife*.

\(^{12}\) *Zabumba*: bass drum used in *Maracatu* and other Brazilian folk dances, played with wooden drum sticks. *Ingonos*: tall, wooden hand drum used in *Maracatu* and other Brazilian folk dances. The head is usually made of calfskin. Ropes are intertwined around the body of the instrument, connecting a metal ring near the base to the head. It is played with the hands. *Ganzás*: Brazilian rattle used as a percussion instrument. It is cylindrically shaped, and can be either a hand-woven basket or a metal canister which is filled with beads, metal balls, pebbles, or other similar items. The *ganzá* is classified as an indirectly struck idiophone.

\(^{13}\) *Banzo*: Brazilian slaves' feeling of homesickness.
first verse suggest the sound of zabumbas, bombs, ingonos, chants, and ganzás. The constant repetition of [s] and [ʃ] sounds throughout the poem suggest the sound (“rangir”) of ganzás. The text in Section B (which, for its repetition, can be considered the refrain) talks about Loanda, now Luanda, the capital of Angola. The persona of the poem in the refrain is a slave who mourns the fact they were taken away from their homeland by force. In that sense, “Loanda” means to the slave the homeland, a better place to live. In Section A2, the text talks about the transportation of slaves, and how the ferry (here referencing a slave ship) would take “detours” that it has never taken before—detours that the slave has never thought of.

Zabumbas de bombos, estouros de bombas
[zaˈbũ.ɓe di ˈbõ.ɓoz ʃo to:w.ɾo̞z di ˈbõ.ɓez]
Zabumbas de bombos, fireworks,

Batuques de ingonos, cantigas de banzo, ranger de ganzás...
[baˈtu.krʒ di ˈɡõ.nʊs kâˈti.grʒ di ˈbã.zʊ râˈge di gãˈzas]
Ingonos sounding, banzo chants, ganzás shaking

Loanda, Loanda, aonde estás?
[luˈã.da luˈã.da aˈðjeʃˈtas]
Loanda, Loanda, where are you?

---

14 Luanda was founded by the Portuguese Empire in the sixteenth century and was then named São Paulo da Assunção de Loanda.

As luas crescentes de espelhos luzentes,

[az 'lu.ɐs kɾɐ'sẽ.ɾʒ dis'pe.ɐvz lu'zẽ.ʦ]

The growing lights of lucent mirrors,

Colares e pentes, queixares e dentes de maracajás...

[kɔ'la.ɾiz i 'pẽ.ʦ keˈfa.ɾiz i 'dẽ.ɾʒ di ma.ɾa.ka'ʒas]

Necklaces and combs, maracajá¹⁶ jaw and teeth

A balsa no rio cai no corrupio, faz passo macio,

[a 'ba.ɾɐ nu 'rĩ.ʊ ca:j nu ko.ru.pi.w fa:ʃs 'pa.su ma'si.ʊ]

The ferry whirls on the river, it has a gentle pace

Mas toma desvio que nunca tomou...

[ma:jʃ 'tõ.mɐ dz'vi.ʊ ki 'nũ.ke tõ.mo:ʊ]

But it takes a detour it never took before

7.2.2. Musical Features

Maracatu is comprised of seventy-four measures and is in an altered binary form, with an interlude and a coda.

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¹⁶ Brazilian jaguar cub. Many native Brazilian tribes make necklaces with Maracajá jaw and teeth.
Table 7.2. Form of *Maracatu*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-16</td>
<td>III M.R. of F</td>
</tr>
<tr>
<td>B</td>
<td>16-22</td>
<td>Refrain; Ascending and descending whole tone scales; No tonal or modal center in piano accompaniment; Vocal line leans toward F as centric tone.</td>
</tr>
<tr>
<td>Interlude</td>
<td>22-26</td>
<td>Use of chords made of pitch from a whole tone scale.</td>
</tr>
<tr>
<td>A1</td>
<td>27-39</td>
<td>Section A transposed one whole step higher; III M.R. of G</td>
</tr>
<tr>
<td>B1</td>
<td>39-45</td>
<td>Section B transposed one whole step higher</td>
</tr>
<tr>
<td>A2</td>
<td>45-61</td>
<td>Section A1 transposed one whole step higher; III M.R. of A</td>
</tr>
<tr>
<td>B2</td>
<td>61-67</td>
<td>Section B1 transposed one whole step higher</td>
</tr>
<tr>
<td>Coda</td>
<td>67-74</td>
<td>Text of Section A, melodic and harmonic material of Section A2; III M.R. of A</td>
</tr>
</tbody>
</table>

In *Maracatu*, Siqueira emphasizes rhythm as the main element through frequent syncopation, and reflects the *Maracatu* musical style through the use of three typical *Maracatu* rhythmic cells. The first one is the same rhythmic cell that appears in Loanda (Example 7.7), which consists of the rhythmic ostinato in the left hand of the piano accompaniment, shown in Example 7.8 (mm. 1-4), Example 7.9 (mm. 28-29), Example 7.10 (mm. 46-49), and Example 7.11 (mm. 68-69).

Example 7.7. *Maracatu* rhythmic cell #1

\[ \frac{4}{4} \quad \begin{array}{cccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccc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The rhythmic motive is also presented at the beginning of the vocal line in the A Section, its repetitions (A1, A2), Interlude, and in the B Section and its repetitions (B1, B2).

The second rhythmic cell that is typical in Maracatu music (Example 7.12) is presented in the vocal line in the A Section and its repetitions, as shown in Example 7.13 (mm. 5-8), Example 7.14 (mm. 28-31), Example 7.15 (mm. 50-53), and Example 7.16 (68-72). In a maracatu ensemble, this rhythmic cell is played by the caixa-de-guerra (snare drum).
Example 7.12. *Maracatu* rhythmic cell #2\textsuperscript{18}

\begin{music}
\begin{musicStaff}
\baseclef {4}
\begin{musicNote}2\end{musicNote}/4 \events{\onset {\musicNote \tie {\musicRest}} \tie {\musicNote \tie {\musicRest}} \tie {\musicNote \tie {\musicRest}} \tie {\musicNote \tie {\musicRest}}}
\end{musicStaff}
\end{music}

Example 7.13. *Maracatu* rhythmic cell #2, mm. 5-8

\begin{music}
\begin{musicStaff}
\baseclef {4}
\begin{musicNote}4\end{musicNote} \events{\onset {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicRest}}}}}}}
\end{musicStaff}
\end{music}

Example 7.14. *Maracatu* rhythmic cell #2, mm. 28-31

\begin{music}
\begin{musicStaff}
\baseclef {4}
\begin{musicNote}28\end{musicNote} \events{\onset {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicRest}}}}}}}}
\end{musicStaff}
\end{music}

Example 7.15. *Maracatu* rhythmic cell #2, mm. 50-53

\begin{music}
\begin{musicStaff}
\baseclef {4}
\begin{musicNote}50\end{musicNote} \events{\onset {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicRest}}}}}}}}
\end{musicStaff}
\end{music}

Example 7.16. *Maracatu* rhythmic cell #2, mm. 68-70

\begin{music}
\begin{musicStaff}
\baseclef {4}
\begin{musicNote}68\end{musicNote} \events{\onset {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicNote \tie {\musicRest}}}}}}}
\end{musicStaff}
\end{music}

The third *Maracatu* rhythmic cell used by Siqueira in this song is one of the rhythmic variations usually played in an ensemble by the *repiques* (two-headed drum, equivalent to the tenor drum in marching bands). This rhythmic cell is shown in Example 7.17, and here it appears in the piano Interlude, between sections B and A1 (Example 7.18, mm. 22-26).

\textsuperscript{18} Pereira, *Ritmos Brasileiros para Violão*, 76; Guerra-Peixe, *Maracatus do Recife*, 74-5.
Maracatu starts with a piano prelude comprised of two melodic and harmonic materials. The left hand plays a bass line that alternates F1, F2, and B1. The low register of this line, coupled with the rhythmic ostinato mentioned before (Example 7.8) and the strong sense of syncopation, reflect the sound of a zabumba (bass drum). The second material is presented in the right hand: a chord made of d4 and M2 intervals alternating with a chord made of d3, M2, and M2 intervals. These chords are also played on the weak part of each beat, and the accent placed above each of them helps to strengthen the syncopation and percussive character of the piece. This piano accompaniment is repeated throughout the entire A section (mm. 1-16), ending with

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19 Guerra-Peixe, *Maracatus do Recife*, 76-82.
the bass on F² and a d⁴, M₂, M₂ chord in the right hand. However, the composer maintains the centricity on F (Example 7.19, red box), which is further strengthened by the vocal melody that starts with a descending melody that lands on F⁴ (Example 7.19, blue box), and keeps coming back to it throughout the section. This vocal melody is comprised mostly of stepwise motion, with the exception of the first descending m₃ interval. Due to the presence of the raised 4th degree (B natural) and lowered 7th degree (E♭), the A Section is in Siqueira’s III M.R. (Mixed Mode, Example 7.20), even though the presence of D♭ might blur that notion.

Example 7.19. *Maracatu*, A Section, centricity of F
Example 7.20. *Maracatu*, A Section, ending chord in III M.R

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Zabumba de 16
```

The accompaniment of Section B (mm. 16-21) juxtaposes ascending whole tone scales in the left hand with descending whole tone scales in the right hand. Measures 17 and 20 outline a 6-note whole-tone scale (D - E - F♯ - G♯ - B♭ - C), while measures 18 and 21 outline a 5-note whole-tone scale (C♯ - D♯ - F - G - A). Altogether, the piano accompaniment plays almost the entire chromatic scale—the only pitch that is not played is B natural. In that sense, the piano accompaniment in B section does not have a modal or tonal center, even though the vocal part leans toward F as a centric tone. In the Interlude (mm. 22-26), the left hand of the piano plays a succession of chords made of M2, M3, and M2 which use the tones of a whole-tone scale (D - E - F♯ - G♯ (A♭) - A♯ (B♭) - C - D), as shown in Example 7.21.

In European music, composers such as Mikhail Glinka (1804-1847), Nikolaj Rimsky-Korsakov (1844-1908), Aleksander Borodin (1833-1887), Claude Debussy (1862-1918), Alban Berg (1885-1935), and Olivier Messiaen (1908-1992) have used the whole tone scale. Outside of the European classical music realm, this scale has also been used in modern jazz and in non-European music, such as in the rāga Sahera in Hindustani music.²⁰ Due to the use of a whole

²⁰ Herman Rechberger, *Scales and Modes around the World*, 33-34, 78.
tone scale, once again Siqueira blurs the sensation of a tonic or modal realm. The idea of rhythm as the main feature in Maracatu and the percussive character of the song are further promoted through the use of a typical Maracatu rhythmic cell (as shown in Example 7.18) and accented chords in the left hand of the piano, specially the low octaves played on the weak beats in mm. 23-26 (as shown in Example 7.18). In that sense, the rhythmic motive is the connecting element between Section B and the repetition of Section A.

Example 7.21. Maracatu, tones of a whole-tone scale in the Interlude

From m. 27 until m. 67, Siqueira repeats sections A and B with some minor alterations. In Section A1 (mm. 27-39), both the left hand of the piano accompaniment and the vocal line are transposed a major second higher. G becomes the centric tone, and the raised 4th degree (C#) and lowered 7th degree (F natural) suggest that this section is written on the III M. R. of G (Mixed Mode). Upper octaves are added to the left hand of the piano accompaniment, while the
right hand doubles the vocal line and plays two alternating chords made of d4 and M2. These alternating chords lie exactly one whole step apart from one another and are placed on the weak parts of beats 1 and 2, always accented. This attests to the emphasis Siqueira places on rhythm in the whole song. Section B1 (mm. 39-45) is exactly as section B, only one whole step higher. The vocal line sings a different text from section A.

Section A2 (mm. 45-61) presents the vocal line and piano accompaniment of Section A1 transposed one whole step higher. A becomes the centric tone, and the raised 4th degree (D#) and lowered 7th degree (G natural) suggest that this section is written on the III M. R. of A (Mixed Mode). Section B2 (mm. 61-67) is section B1 transported one step higher.

The Coda (mm. 67-74) brings back the text of Section A but sung as in A2 (two whole steps higher than Section A). The vocal line sings a tritone in mm. 71-72, ending with a scream (grito) with no definite pitch on the interjection “ui” [ˈu.i] that should be shouted somewhere high in the register, on the upbeat of mm. 73 (Example 7.22). In the piano accompaniment, the material of the left hand in mm. 67-72 is the same as in mm. 45-49, this time one whole step higher. The right hand presents almost the same material as mm. 45-49 as well, but in mm. 71-72 a chord made of M2, P4 and M2 alternates with a chord made of M2, m3, M2, and M2. The song ends with a glissando going from a G♭7 down to a D♯2. This conforms to Siqueira’s ideas of starting and/or ending a piece with any chord or pitch. Overall, the range of the vocal line in Maracatu is of a minor ninth (F4 - F♯5, or G♭5). Because Section A, A1, A2, and the Coda lie in the bottom half of that range, and Section B and B1 lie in the upper half, the tessitura of the vocal line is the same as the range: a minor ninth.
Example 7.22. *Maracatu*, scream (*grito*) in vocal line, m. 73

7.2.3. Interpretative suggestions

As discussed before, the percussive character of this song is one of its defining features. The singing should reflect that aspect as well. In that sense, even though we do not want a vocal production that sounds rough or harmful, a long legato line in this song is not a desirable trait. Consonants should be pronounced in an exaggerated manner, so as to really depict the sounds of a *Maracatu* ensemble.

The song starts *mezzo-forte*, so the singer should discuss balance with the pianist beforehand to prevent the piano from overpowering the vocal line. In Section A, it is my suggestion that the accents be placed on the second beat of each measure to create a polyrhythmic effect with the accents of the piano part, while at the same time leading to the downbeat of m. 9 (Example 7.23). The crescendo in mm. 7-8 should be emphasized.
Example 7.23. *Maracatu*, suggested accents on vocal line in Section A

In sections A, A1, and Coda the facial and body expressions of the singer should reflect the elements of a *Maracatu* parade that the text describes. Some research on the colors, dances, and sounds that are typical of a *Maracatu* parade should help the singer with that aspect. In sections B and A1, the singer should turn to a sorrowful mood, even though the score has *poco calmo* (a bit calm) as the dynamic. This is more related to tempo than to the overall mood of these two sections. Section A2 is *forte*, which might suggest that the singer sings in a more desperate manner as well.

The *affrettando* in the Coda suggests that the tempo should get faster and more excited. This excitement is also reflected in the tremolos of the piano, the *sforzandi* on the weak part of
the second beat in mm. 71-72, and the scream of the voice in m. 73 (Example 7.24). It is a clear reference to the loudness aspect of a large Maracatu ensemble. Both the singer and pianist should reflect this growing excitement in sound volume and, in the case of the singer, body and facial expressions as well.

Example 7.24. Maracatu, growing excitement in the Coda

To summarize, an interpretation of Maracatu should not strive to reflect traditional ideals of legato and beauty of tone. Consonants should be exaggerated to reflect the percussive character of the song, and the singer’s body should not stand still, even when singing the slave’s laments. A Maracatu parade is a very theatrical tradition, and the performance of this song should reflect that.
Chapter 8

Vadeia Cabocolinho, Benedito Pretinho and A Dança do Sapo

Vadeia Cabocolinho, Benedito Pretinho and A Dança do Sapo are in the style of the Coco de Embolada, one of the many branches of a traditional Coco, a typical folkloric dance and music style in duple meter that originated in the Northeastern region of Brazil (the exact place/state is unknown). In a Coco, a Coco de roda, a syncopated refrain sung by a group of people in a circle, alternates with the Embolada, a much faster chant sung by a soloist, called quebrador de coco or cantador. Because it is slower and the melodic contour is simple, the refrain assumes the character of a dance, while in the Embolada the focus is on the text. This is when the soloist displays improvisation skills, making use of tongue twisters, alliterations, and fast declamation of text. The themes for that text vary greatly.

In the Coco de Embolada, two singers alternate verses, usually deprecating each other in a playful manner. The performance venue of the duo is usually parks, streets, street markets or even at specific conferences of cantadores. The accompaniment is usually a percussion instrument such as pandeiro or ganzá,¹ but sometimes just clapping will suffice, and there is no harmonic support.² The meter is free and the rhyme schemes are loose, “allowing for the pairing

¹ Pandeiro: Percussion instrument with a tunable drumhead. Mostly associated with the samba music genre, it is similar to a tambourine. Ganzá: Brazilian rattle used as a percussion instrument. It is cylindrically shaped, and can be either a hand-woven basket or a metal canister filled with beads, metal balls, pebbles, or other similar items.

of words that sound alike without necessarily having the same phonetic ending.” José Siqueira’s settings of Vadeia Cabocolinho, Benedito Pretinho and A Dança do Sapo are not a traditionally improvised coco de embolada from Northeastern folklore, but they present most musical elements of the style, as will be discussed.

While the author of the text of A Dança do Sapo is unknown, Vadeia Cabocolinho and Benedito Pretinho have texts by Olegário Mariano, a Brazilian poet born in the state of Pernambuco in 1889. In addition to being a poet, Mariano was a playwright, politician, and diplomat who was quite famous during his lifetime: in 1926 he was inducted as a member of the Brazilian Academy of Letters; in 1928 Cândido Portinari, one of the most important Brazilian painters, painted a portrait of him; and in 1938 he was named by a Brazilian magazine as the “Prince of Brazilian Poets.” However, much like José Siqueira, he was forgotten after his death in 1958, and only recently have people started to show interest in his works again. Angelus, his first book of poems, was published in 1911, and in total Mariano published twenty-four books of poems between 1911 and 1957.

In his poetry, it is possible to find aspects of Nationalist, Parnassian, Symbolist, and Romantic literature movements, but the poet was never officially affiliated with any one school. Mariano “played the Modernist tune in his Parnassian instrument according to Romantic temperament, without changing the lyre,” and the main features in his poetry are simplicity in melodious verses, naturalness, lightness and clear regionalism (in which the poet evokes his childhood in Pernambuco).³


⁵ Pedro Marques, “Olegário Mariano: o clichê nacionalista e as invenção das cigarras” (PhD diss., Universidade Estadual de Campinas, 2007), 15-7; Academia Brasileira de Letras, Olegário Mariano, accessed March 2, 2020,
The poet also worked closely with musicians throughout his career, writing the text for numerous songs that were recorded by many important Brazilian singers between the late 1920s and 1950s. In the 1920s, Hekel Tavares set Mariano’s texts of *Vadeia Cabocinho* and *Benedito Pretinho* to music (voice and piano) under the opus *Três Côcos - Sobre Temas Pernambucanos* (Three Côcos - On Themes from Pernambuco). Tavares’s and Siqueira’s settings have the same melody for the refrain, but a different melody for the verses and a different piano accompaniment. As it will be described, Mariano’s texts for *Vadeia Cabocinho* and *Benedito Pretinho* share the same verses but have different refrains. In Tavares’s settings, *Benedito Pretinho* has more verses than *Vadeia Cabocinho*, whereas in Siqueira’s settings it is *Vadeia Cabocinho* that has more verses.

However, an important fact regarding these texts by Olegário Mariano is that the theme (refrain) for *Vadeia Cabocinho* has been known since at least 1922, when it was mentioned in the proceedings of the *Congresso Internacional de Historia da América* (International Conference of American History), which took place that year in Rio de Janeiro. In the section titled *Folk-lore parahibano* (Folklore from Paraíba) of volume IX of the proceedings, Coriolano de Medeiros mentions *Vadeia Cabocinho* as a representative chant of the area called *sertão* (the hinterlands, far from the coast and big cities), adding that “civilized” people appropriated it,

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without any mention of its origin, adapting it and renaming it *Caboca de Caxangá*. The author also provides the text of *Vadeia Cabocolinho*. The main theme (refrain) is the same as in Olegário Mariano’s text, and only the verses are different.

In addition, a chant titled *Vadeia Cabocolinho* was collected in Paraíba in 1938 by the *Missão de Pesquisas Folclóricas* (Mission for Folkloric Research), a project organized by the father of Brazilian Modernism, Mário de Andrade. This project had the goal to investigate and collect data about Brazilian folkloric manifestations, also part of the Modernism endeavor to identify the aspects that formed the Brazilian national identity. This mission travelled through several Northern and Northeastern Brazilian states in the 1930s, collecting data about folkloric traditions that included audio and video recordings, photographs, objects (such as musical instruments, objects related to religious rituals, and housewares), and hundreds of pages of notes. The analysis of the recorded material shows that the main theme (refrain) is the same as in Olegário Mariano’s text, and only the verses are different.

In that sense, it is very probable that Mariano knew the theme from his childhood in Pernambuco and wrote other verses to it. It seems unlikely that the poet created a text in his early 20s that in only a few years would become part of the Northeastern folkloric tradition, known to people with little formal education, who lived far from big cities with limited to no access to the

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8 One of the songs in Heitor Villa-Lobos’ *Canções Típicas Brasileiras* is called *Cabóca de Caxangá*, and it presents the typical musical and textual features of an *embolada*.


literature of the time, as claimed in previous research about these songs.\footnote{Vaccari, “José Siqueira e o Coco de Embolada Erudito,” 41-65.}

Due to a virus pandemic in the spring semester 2020, universities and libraries in the United States have been closed, so I did not have access to books by Olegário Mariano. Therefore, I was unable to discover if \textit{Vadeia Cabocolinho} and \textit{Benedito Pretinho} were included in any of his poetry books published between 1911 and 1929. It is also hard to pinpoint exactly when Siqueira had access to the texts by Olegário Mariano.

\section*{8.1. \textit{Vadeia Cabocolinho}}

\subsection*{8.1.1 Text, phonetic transcription and translation}

The text of \textit{Vadeia Cabocolinho} describes the conflict lived by a person from the Northeastern region who migrates to the southern part of the country with the hopes of a better life but finds a much different situation from their homeland. The persona complains that in the South they cannot find things that are abundant in the Northeast (beans, \textit{rapadura}, the \textit{viol\textit{a caipira}}, \textit{cuscus de mesa}, \textit{angú de milho}, \textit{fubá}, the \textit{sabiá} bird) and the people they know (Chico Cambitêro, Mariquinha, Thereza).

The theme of exile (be it within a country or internationally) has appeared with frequency in texts by Brazilian poets such as Antônio Carlos Jobim, Chico Buarque, Casimiro de Abreu, Carlos Drummond de Andrade, Dalton Trevisan, Eduardo A. da Costa, Gonçalves Dias, José Paulo Paes, Mário Quintana, Murilo Mendes, and Oswald de Andrade.\footnote{Sylvia Helena Cyntrão, “A Ideologia nas Canções de Exílio: Ufanismo e Crítica” (Master’s thesis, Universidade de Brasília, 1988), 18.} Many works mention the \textit{sabiá},\footnote{The rufous-bellied thrush.} a songbird that can be found anywhere in Brazil, as a symbol that reflects the feeling...
of longing for the homeland. Probably the most famous of them is Gonçalves Dias’ *Canção do exílio* (Exile Song), in which the very first line says *Minha terra tem palmeiras, Onde canta o Sabiá* (My homeland has palm trees, where the sabiá sings). In this poem, Dias emphasizes the longing the persona feels for their homeland, in the same way *Vadeia Cabocolinho* does.¹⁵

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**Vadeia cabocolinho**

[vaˈdeʃi kaˈbo.kuˈliɲu]

Loaf around, little caboclo

**Refrain**

Tò feito no vadiá

[to ˈfeːjtu nu vaˈiə]

I’m loafing around too

---

Eu vou mimbora dessa terra desgraçada

[ɛʃ vo mĩˈbo.ɾɐ ˈde.ʃɐ ˈte.xɐ ɗʁaˈsa.dɐ]

I’m going to leave this horrible land

---

Onde a gente não faz nada pra cumê nem pra gozá

[õ.dejɐ ʒẽ.ti nã:w ˈfa:iʒ ˈna.dɐ pra kuˈme nẽ:j pra goˈza]

Where we don’t have anything to eat, we have no fun

---

Na minha terra tudo muda de figura

[na ˈmĩɲu ˈte.xɐ ˈtu.ɾɐ ˈmu.dɐ di fịˈgu.ɾɐ]

Back in my land the situation is pretty different

---

There’s beans, there’s rapadura, we have guitars to play

There are sabiás singing freely in the yard

I have Chico Cambitêro to take care of my horse

There’s Mariquinha, there’s Chiquinha, there’s Tereza

There’s also homemade couscous, corn angú and corn flower

---

16 A type of unrefined whole cane sugar, typical of Central and South America, of brown color, typically sold in a solid block.

17 Typical Brazilian dish made with corn flour and water, much like the Italian polenta.
8.1.2. Musical Features

*Vadeia Cabocolinho* is comprised of forty-two measures and is written in a ternary form. As is typical in a *Coco de Embolada*, it alternates refrain and verses.

Table 8.1. Form of *Vadeia Cabocolinho*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>5-12</td>
<td>Theme appears twice: mm. 5-8 and 9-12; Centricity on G; I M.R. (G Mixolydian)</td>
</tr>
<tr>
<td>B</td>
<td>13-21</td>
<td>Non-hierarchical harmonic motion; Centricity on D and A</td>
</tr>
<tr>
<td>A’</td>
<td>22-34</td>
<td>No piano introduction; Centricity on G; I M.R. (G Mixolydian)</td>
</tr>
</tbody>
</table>

*Vadeia Cabocolinho* has the key signature of G major (one sharp), but the presence of the lowered seventh degree of G major (F) throughout the entire song confirms that it is actually in Siqueira’s I M.R., or G Mixolydian. Following the Trimodal System’s rule of starting and ending a piece on any pitch or chord, the chord progressions in *Vadeia Cabocolinho* are extremely varied and with no hierarchy. The vocal and bass lines define the overall harmony, but the right hand of the piano accompaniment alternates traditional chords (often built with 7th and 9th) with chords made of 2nd, 4th, and 5th with no harmonic function, chords made of pitches from pentatonic and whole-tone scales, and tonal clusters, often in syncopated rhythms. The same compositional procedures can be found in Heitor Villa-Lobos’s *Canções Típicas Brasileiras*, as shown in Marcelo Ferreira Silva’s dissertation research on these songs.\(^\text{18}\) In them, though the basic harmony might be a simple I - V - I, Villa-Lobos makes use of Impressionist compositional procedures, such as 11th chords, chords based on the whole tone scale, 4th, and 5th harmonic intervals, chromatic movement in the inner voices, and chords with as many as six different pitches. This all leads to a sense of tonal ambiguity. In *Vadeia Cabocolinho*, this tonal ambiguity

\(^{18}\) Silva, “Villa-Lobos’ *Canções Típicas Brasileiras* and the Creation of the Brazilian Nationalist Style,” 133-47.
sense is not as clear when listening to the piece as it is when one analyzes the harmonies. This is particularly present in Section B, where the chords blur any idea of tonal or modal center.

Section A starts with a 4-measure piano introduction in I M.R. of G (or G Mixolydian), with the characteristic lowered 7th degree. The progression G\(^7\) - D\(^9\) - G - a\(^o7\) - Bb\(^M7\) (Example 8.1, in red) presents 4th harmonic intervals (Example 8.1, blue circles), and in m. 2 tonal ambiguity results through the use of a D\(^9\) chord in the right hand against the characteristic F natural of G Mixolydian.

Example 8.1. *Vadeia Cabocolinho*, Introduction, harmonic progression

In sections A and A’, the centricity of G is confirmed by 1) the leap from D4 - G4 at the beginning of the vocal melody, 2) G as the goal of the vocal melody, and 3) G as the last note of the piece. The chord progression underneath this vocal melody (mm. 5-8, repeated in mm. 9-12) is G\(^4\) - F\(^9\) - G\(^4\) - C\(^M2\) - a\(^7\) - e\(^6\) - C\(^2\) - a\(^7\) - e\(^0\), moving in the typical parallel motion of the Impressionist style. However, the bass line, vocal line, and the syncopation (present in both the piano and vocal lines) lessen this sense of parallelism.

In Section B, the centricity is on D, and then A, due to the repetition of these pitches in the vocal line (Example 8.2). The B section keeps the usual fast melodic motion, large number of
repeated notes, and descending melodic motion characteristic of a chant of *coco de embolada*.19

The piano accompaniment alternates triadic and 7th chords (Example 8.2, red) with chords made of intervals of a 2nd, 4th, and 5th with no harmonic function (Example 8.2, blue), and chords made of pentatonic (Example 8.2, green) and whole-tone scales (Example 8.2, purple), often in syncopated rhythms.

Example 8.2. *Vadeia Caboclinho*, B Section, harmonic progression

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In the return of the A section, G is once again the centric tone. The vocal line sings the folk theme, while the left hand of the piano has an ostinato that plays F - C with doubled octaves, characteristic of I M.R., or G Mixolydian. The right hand of the piano plays the same 7th chords as before, again with harmonic intervals of 4th and chromaticism added to the inner voices. After singing the theme twice, the vocal line repeats the last line of the theme twice (" tô feito no vadiá"), ending with a sustained G5, unusual for folk songs. Perhaps Siqueira’s idea here was to give his wife, soprano Alice Ribeiro, an opportunity to show her vocal skills. Overall, the range of Vadeia Caboclinho is a perfect 11th (D4 - G5), while the tessitura is that of a minor 7th (G4 - F5).

8.1.3. Interpretative Suggestions

As Loanda and Maracatu, Vadeia Caboclinho is a song that should not be sung with the rigidity that might be associated with performances of classical singing. The first appearance of the theme (m. 5-8) should be sung mf (mezzo-forte, moderately loud), as the score suggests. Following the general performance “rule” that if a melody appears the same way twice that the second time should be sung differently, the score suggests the second appearance of the theme (m. 9-12) to be sung p (piano, soft). The song is written in a duple meter, so the singer should attempt to emphasize the first beat of each measure to give the sensation that the song is written in 1/2, not in 2/4 meter. Due to the fast pace of text declamation in Section B, singing Section A in a legato way could result in a nice contrast.

In the B section, the fast declamation of text will result in monophthongization to happen on several words. Monophthongization is a process through which a diphthong is reduced to its primary vowel: [o:u] to [o] as in vou [vo], [e:i] to [e] as in feijão [feˈʒãːw], [a:j] to [a] as in
debaixo [dɪˈbaʃʊ], for example. While this will naturally occur due to the fast declamation of the text, monophthongization is very common in spoken Brazilian Portuguese, even more in the Northeastern region. Due to its fast pace and patter song character, the singer needs to be aware of technical aspects when singing this section, so that the clear pronunciation of the words does not get in the way of a projected vocal line. The tessitura of the first part of this section lies between D5 and F5, which can be a difficult area for most voice types because that is where the second register transition area (secolo passaggio) lies.

In the A’ section, the contrast when singing the theme must be even greater, and the singer should be aware of the dynamics progression suggested in the score: mezzo-forte in m. 29 down to piano in m. 33, then a crescendo in m. 37 which culminates with the high note at the end being sung forte (loud). In this section, rhythmic improvisation is also welcome, given the rhythmic character of the piece.

Brazilian music is strongly rhythmic, and the singer could add more expressivity to the interpretation of this song by incorporating the use of body movements and hand gestures in several ways: a simple discrete dance to follow the rhythm of the song, waving your body slightly from side to side, counting on your fingers all the things the persona misses from their homeland (in Section B), or even clapping to the rhythm of the song (or creating some sort of rhythmic counterpoint), as would be usual in a traditional coco de embolada.

20 Marília Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone” (DMA diss., University of Nebraska, 2008), 23-4, 30.


8.2. *Benedito Pretinho*

8.2.1. Text, phonetic transcription and translation

The text of *Benedito pretinho* is comprised of four lines of the verses of *Vadeia Cabocinho*, so both songs talk about the same topic. In the refrain, the persona of the poem talks to Benedito. This is perhaps a reference to São Benedito, the patron saint of black people in Brazil. São Benedito was black himself and is considered the saint who is the closest to the people and who best understands their issues.\(^{23}\)

Based on the text written by Olegário Mariano, one can think of the coming and going movement of the sea waves, mentioned in the refrain, as a metaphor to describe the migrant’s situation, who very often ends up returning to their homeland in search of the things they could not find and greatly missed in the big cities of the South. The migrant then goes back again to the South in search of the things they cannot find in the place they were born and raised—a job, a steady income, a better life.

---

Benedito pretinho, óia as onda do mar, lê lê ô!
[bẽ.neˈdi.tu pɾeˈtũ.ɲwɔˈjaˈzõ.dɐ du ma le le o]
Little black Benedict, look at the sea waves lê lê ô!

Ele vai, ele vem, ele torna a voltá, lê lê ô!
[ˈe.lɐ vaːj ˈe.lɐ vɐˈʃaˈtɔx.nɐ vɔˈuˈtɐ le le o]
It comes, it goes, it comes back again lê lê ô!

---

\(^{23}\) Vaccari, “José Siqueira e o Coco de Embolada Erudito,” 43.
Eu vou mimbora dessa terra desgraçada

[ɛ:ʊ vo mɪˈbɔ.ɾɐ še ˈte.xɐ dɪz.grɐˈsa.ɾɐ]

I’m going to leave this horrible land

Onde a gente não faz nada pra cumê nem pra gozá

[ˈõ.dʒa ʒẽ.tɐ ɐ:ʃ na:ˈiʒ na.de pra kuˈme nɐj pra gɔˈza]

Where we don’t have anything to eat, we have no fun

Na minha terra tudo muda de figura

[na ˈmĩ.ɲɐ ˈte.xɐ ˈtu.dɐ ˈmu.de di fɨˈgu.ɾɐ]

Back in my land the situation is pretty different

Tem feijão, tem rapadura, tem viola pra tocá

[tɛːʃ feˈʒaːw tɛːʃ xa.pɐˈdu.ɾɐ tɛːʃ viˈɔ.ɾɐ pra tɔˈka]

There’s beans, there’s rapadura, we have guitars to play

8.2.2. Musical features

_Benedito Pretinho_ is comprised of thirty-four measures and is written in a ternary form.

As is typical in a _Coco de Embolada_, it alternates refrain and verses.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-13</td>
<td>Tonal, key of E major</td>
</tr>
<tr>
<td>B</td>
<td>13-21</td>
<td>I M.R. of E (E Mixolydian)</td>
</tr>
<tr>
<td>A’</td>
<td>22-34</td>
<td>Tonal, key of E major</td>
</tr>
</tbody>
</table>
The song is written in the key of E major (four sharps), and it is one of the most tonal of the songs in the *Oito Canções Populares Brasileiras*. Because of that, it is possible to trace the harmonic motion within the sections in a more exact way than in most of the other songs in the set. The harmonic motion in the A Section is a basic E - F♯7 - A - B - E, which in a traditional harmonic analysis corresponds to I - ii7 - IV - V - I (Example 8.3).

As in *Vadeia Cabocinho*, the B section is where the most characteristic feature of the coco de embolada is present, namely the fast, sometimes tongue-twisting, declamation of the text, repeated notes, and descending melodic motion. In the B Section, the modal excursion into the I M.R. of E (E Mixolydian) is confirmed by emphasis on the lowered 7th degree as the starting point and goal of the vocal melody. In mm. 13-17, the right hand of the piano accompaniment doubles the vocal line, outlining the following melodic motion: D - E - D - C♯ - B - A - G# - A - B - C♯ - D - E - D. This phrase is repeated in mm. 17-21, but this time the four last notes prepare the return to E in m. 21 (A - G# - F♯ - E). This melodic line lands on an E♭7 chord in m. 17, confirming the I M.R. of E (Example 8.4).
Example 8.3. *Benedito Pretinho*, A Section, harmonic progression
The A Section comes back in m. 21, but now the left hand of the piano accompaniment plays full chords instead of just a bass line. In addition to that, the right hand is now in an octave higher until m. 33. In that measure, the score notation is *loco*, an Italian word signifying that the notes over which it is placed are to be played as they are written—i.e., not an octave higher, as before. In mm. 33-34, the melodies in the right and left hands of the piano go in opposite direction to outline E - b - ff♯7 - E. This last E chord resolves on the weak part of the weak beat of the measure. In addition to that, Siqueira writes > over the *pp* (*pianissimo*, very soft) dynamic
level. The vocal line ends with a leap to E5. The overall range of the vocal line in *Benedito Pretinho* is of an octave (E4 - E5), while the tessitura is of a major 6th (F♯4 - D♯5).

Rhythmically, the piano accompaniment in Section A is one of the few complicated things in this song. The right hand starts immediately after a sixteenth-note rest, and this starting pitch has an accent on it. It is followed by an eighth note, and in the entire A Section the right hand of the accompaniment does not play on the down beat at all. To make things even more complicated, Siqueira adds a bass line that leans towards accenting beats one and two of each measure, acting as a rhythmic counterpoint to what is going on in the right hand. The resulting rhythmic displacement sharply contrasts with the simplicity of the vocal line, which in Section A is mostly stepwise and with a range of a perfect fifth (Example 8.5).

Example 8.5. *Benedito Pretinho*, A Section, rhythmic structure in piano accompaniment

The \(\text{\textst{\textbullet\textbullet\textbullet}}\) rhythmic motif that is present in both *Loanda* and *Maracatu* is also pervasive here, both in the piano accompaniment and vocal line, as shown in Example 8.6.
8.2.3 Interpretative Suggestions

As mentioned before, the rhythmic displacement in the piano introduction is one of the few complicated things in this rather simple song. The piano dynamic level at the beginning of the vocal line should be easy to accomplish due to it being in the middle register, and the crescendo in mm. 7-8 is made easier through the ascending melodic motion. The syncopation in the A Section should be accented (m. 6, 10), and as in Vadeia Cabocolinho, the singer should think of this song in 1/2 rather than in 2/4 meter.

The same things said in Vadeia Cabocolinho should be taken into consideration in Section B; the singer needs to be aware that the fast text declamation might interfere in the legato line and projection. Fortunately, the tessitura of Section B of Benedito Pretinho lies a bit lower than Vadeia Cabocolinhos’s, so that is easier to accomplish.
Section A’ should be sung somewhat differently than Section A, and here the possibilities are numerous. The singer could: 1) start forte, make a decrescendo, then go back to forte; 2) improvise rhythmically; 3) sing less legato and more staccato; or 4) accent both beats of the measure instead of just one, for example. At the end, the singer needs to be careful not to sing the [a] vowel sound in the last “má” (mm. 33-34) too open. Depending on the voice type, vowel modification might be necessary.

The same body and hand gestures suggested in Vadeia Cabocolinho are welcome here. In the beginning of the song, the singer can act as if talking to another person (Benedito), showing him the coming and going of the sea waves. Benedito can also be the interlocutor in Section B, when the singer talks about the things they miss. In this conversation, it is important that the singer can convey to the audience the idea of being on stage talking to another person.

8.3. A Dança do Sapo

Siqueira’s setting of A Dança do Sapo is a harmonization of a coco de embolada with an anonymous text. Hekel Tavares also harmonized this song and published it in 1940 under the title Dança do Caboclo (Caboclo Dance).24 Tavares’s setting is the main reference for this folksong, mainly because it has been recorded by numerous Brazilian artists.

8.3.1. Text, phonetic transcription and translation

The text of this song does not provide a plot or story line—the lines are in fact independent sentences with no or minimal relationship to one another. This is usual in a coco de embolada. Because one of the goals of the improvisation duel in this style is the creation of tongue twisters that rhyme, the text can be random sentences that describe various things, people

24 Hekel Tavares, Três Danças Sertanejas (Côcos) (Rio de Janeiro: Irmãos Vitale, 1940).
in the audience, or the opponent *cantador*, for example.\(^{25}\) In that sense, the claim by previous research on this song that this poem is “surrealist, typical of the time, even though it is folk poetry”\(^{26}\) seems unfounded, given the fact that the authorship of this poem and the date it was written are unknown. Exactly because it is folk poetry, an affiliation to a specific literature school seems unlikely.

The folk/popular aspect of this song is shown through the use of several words and expressions that are used in the Northeastern region: *loca*, *matuto*, *giranda*, *marimbú*, *peste*, *caboré*. In addition, the text alludes to the Brazilian Portuguese variant spoken in the countryside in words such as *brigá* (instead of *brigar*, to fight) and *á* (instead of *ar*, air). As it happened with *Vadeia Cabocinho* and *Benedito Pretinho*, monophthongization will occur in this song, due to the fast declamation of text, both in the refrain and in the verses.

The frog is a popular character in Brazilian culture, present in popular superstitions, stories of Native Brazilian tribes, children’s songs, and in Brazilian popular music (or MPB). In his master’s thesis about specific Siqueira songs, Pedro Vaccari discusses that the character of the frog has an important place in popular poetic rhetoric. It often appears as a metaphor when it comes to articulation dexterity and the use of phonetic rhythm as an expressive musical tool.\(^{27}\) In *A Dança do Sapo*, that is exactly what happens—there are constant alliterations, which are the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. These happen in lines such as “tá na loca, tá na toca, tá na toca, tá na loca” and “Apara para pega pega manda em menda.” The tongue twister is present in this song as a result of the frequent alliterations and the fast tempo at which it should be sung.

\(^{25}\) Travassos, “Palavras que consomem,” 21.

\(^{26}\) Vaccari, “José Siqueira e o Coco de Embolada Erudito,” 56.

\(^{27}\) Vaccari, “José Siqueira e o Coco de Embolada Erudito,” 56-7.
A Dança do Sapo

The frog dance

Olha o sapo, tá na loca, tá na toca

Look at the frog, it’s in the hole, it’s in the den

Tá na toca, tá na loca, Tá danado p'ra brigá

It’s in the den, it’s in the hole, It’s dying to get into a fight

Apara, apara, pega pega e manda em menda

Trim it, trim it, get it, get it, And mend it

Caixeiro venha p'ra venda que o matuto quer comprar

Cashier, come to work Because the matuto\textsuperscript{28} wants to spend money

Mestre do fogo, bota o fogo na giranda.

Fire master, set the girandole on fire

\textsuperscript{28} An inhabitant of outback/rural regions.
Mete os pés, salta p'ra banda nos ares tará tatá

[ˈme.tjus ˈpe:ːdʒs ˈsaː.w.tɛ pra ˈbã.dɛ nu'za.ɾiɾ ta'ɾa ta'ɾa]

Run away, flee to far away On the air tará tatá

Tará ta tá sapateiro marimbú.

[ta'ɾa ta'ta sa.ˈpa.te.ɾu ma.ɾiˈbu]

Tará tatá marimbú shoemaker

Você tem o gênio crú, mas em mim você não dá.

[vo'ʃe tej u ˈʒe.nju kru ma:ʒi ɛ:j mi vo'ʃe nã:w da]

You have a crude temper, But you won’t beat me.

Gavião branco este peste é caboré.

[ɡa.ˈvi:ʃw ˈbrã.ku ˈef.ti ˈpeftʃe ka.boˈɾe]

White hawk, this damned thing is a caboré

É movido pelo pé, deixe a peneira no á.

[ɛ mɔvi.ˈdiɾ pe.ɾu pe ˈde.ʃa pe'nɛɾu nu a]

It moves with its feet, leave the sieve [drying off by hanging] outside.

8.3.2. Musical features

A Dança do Sapo is comprised of forty-four measures and is written as a typical Coco de Embolada, alternating refrain and verses.

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29 Swamp on a river bank.

30 Person of a mixed race (black + native Brazilian). An expression from the Brazilian Northern state of Pará.
Table 8.3. Form of *A Dança do Sapo*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-3</td>
<td>I M.R of F♯ (Mixolydian), some tonal ambiguity</td>
</tr>
<tr>
<td>A</td>
<td>3-11</td>
<td>Traditional 7th chords alternated with M2 chords</td>
</tr>
<tr>
<td>B</td>
<td>11-19</td>
<td>I M.R. F♯, chromaticism in inner voice of piano accompaniment, tonal ambiguity, Impressionist-like chords</td>
</tr>
<tr>
<td>A1</td>
<td>19-27</td>
<td>Traditional 7th chords alternated with M2 chords made of a pentatonic scale, “Subdominant - Tonic” progression</td>
</tr>
<tr>
<td>B</td>
<td>27-35</td>
<td>I M.R. F♯, chromaticism in inner voice of piano accompaniment, tonal ambiguity</td>
</tr>
<tr>
<td>A2</td>
<td>35-44</td>
<td>P5 chords, M2 chords one P4 apart, “Dominant-Tonic” progression</td>
</tr>
</tbody>
</table>

The key signature is of B major (five sharps), but the piece is in Siqueira’s I M.R. of F♯ (F♯ Mixolydian) due to the characteristic lowered 7th degree (E). The centricity of this piece is clearly F♯: the vocal line in the refrain starts and ends in F♯4, F♯7 is the chord outlined in the first two measures, the left hand of the piano accompaniment plays either the pitch F♯ or an arpeggiated F♯7 chord throughout the entire piece, and the piece ends on an arpeggio of F♯7.

The song starts with a brief 3-measure piano introduction, in which the centricity of F♯ is presented through the repetition of an F♯7 chord in mm. 1-2. Siqueira introduces tonal ambiguity already in these first three measures by presenting the F♯7 chord in inversions, adding the raised 4th degree of F♯ to the inner voice of the accompaniment (perhaps a brief excursion into III M.R., or F♯ Lydian-Mixolydian) and ending the piano introduction with an M2, m3 chord. This conforms to the rules Siqueira outlined in *O Sistema Modal na Música Folclórica Brasileira*.

In the first statement of the refrain, the right hand of the piano alternates traditional inverted 7th chords (d♯4, E♯3, C♯4 - Example 8.7, in red) with chords made with two M2 chords one P4 apart: F♯ - G♯, B - C♯ (Example 8.7, in blue), all over a bass line alternating F♯2 and F♯3.
Example 8.7. *A Dança do Sapo*, A Section, harmonic motion

In the first appearance of the verse (mm. 12-19), the harmony still outlines F♯7, but the chromaticism in the inner voices of the right hand of the piano accompaniment blur the sense of tonality/modality even more (Example 8.8, red). In the first page of the song, we also hear some Impressionist-like chords, such as F♯9, d♯9, and A+ (Example 8.8, blue). These are repeated in mm. 16-19 and in mm. 28-34 of Section B1.
Example 8.8. *A Dança do Sapo*, B Section, harmonic motion (mm. 12-15)

Example 8.9. *A Dança do Sapo*, A1 Section, harmonic motion (mm. 20-26)
In the return of the A section (A1, mm. 20-27), Siqueira alternates traditional 7th chords with M2 chords made of a pentatonic scale (Example 8.9., mm. 20-26, in red) one P4 apart. In measure 23, Siqueira writes a “subdominant-tonic” progression, but within the context of twentieth-century harmony. Because the chord progression is spelled out as $c^7 - F^7$, the first chord can be interpreted as $b^7$, producing then a $b^7 - F^7$ progression (Example 8.9., in blue).

When the verse is sung for the second time (mm. 28-35, with different text than before), the piano accompaniment alternates $F^9$ with $F^7$, $E^7$, $d^7$, $C^7$ and again includes chromaticism in the inner voices of the right hand as a means to blur the sense of tonality or modality. When the refrain comes back (mm. 35-end), the piano accompaniment alternates harmonies of P5 (Example 8.10, red), M2 (Example 8.10, blue), and M2 one P4 apart (Example 8.10, green), and a “dominant-tonic” progression within a twentieth-century music harmonic context: $C^12 - F^6$ (Example 8.10, purple). The song ends with a M2, M2 chord played in the high register of the piano, on the last eighth note of m. 43, followed by a low $F^#1$, also played on the weak part of the beat.
The main rhythmic aspect in *A Dança do Sapo* is the abundance of syncopation. For example, the right hand of the piano accompaniment only plays on the downbeat in 15 out of the 44 measures of the song, and those happen only during the verses, never during the refrain. In the refrain, Siqueira adds accent marks whenever the piano plays on the weak part of a measure or beat.

One important aspect of *A Dança do Sapo* is that the refrain (mm. 4-11) already presents some key features of the *embolada*, namely fast declamation of the text, narrow range,
descending melodic motions, and alliterations (see vocal line in Example 8.7). As discussed before, in a traditional *Coco de Embolada* the refrain (*coco*) is usually where the singing is the focus: the melodic contour is simple and slow, and the character is more proper for a dance. However, the A Section of this song already presents the rhythmic and speech-like aspect of the *embolada*. The fast declamation is kept throughout the entire song, with the exception of the moments when the singer starts the refrain. At these moments, Siqueira slows down the tempo by simply writing the beginning of the refrain in eight notes and either adding a fermata or a *ritardando* to it (see vocal line in Example 8.7). During the verses (mm. 11-19 and mm. 27-35), the characteristic features of the *embolada* are abundantly present.

It is in the re-expositions of the A section that Siqueira adds a bit more of flavor to his song: the quick ascending leap of a major 6th, diminished 5th, and a perfect 4th (to be sung as a glissando) on the second sixteenth note of each measure, somehow trying to imitate the sound a frog makes (see vocal line in Example 8.9 and 8.10). With that small alteration, Siqueira manages to be extremely successful in putting to music the character of the frog as seen in the Brazilian popular culture: a defiant and humorous animal. The song ends with an ascending leap of a major 10th (F♯4 - A♯5) on the last eighth note of m. 43. Because it is sung as a glissando over a chord playing very softly, this A♯5 is more an extension of Siqueira’s portrayal of a frog sound than a proper pitch to be sung at the center of the note (see vocal line in Example 8.10).

### 8.3.3. Interpretative suggestions

As in *Vadeia Cabocolinho* and *Benedito Pretinho*, an interpretation of *A Dança do sapo* should not be treated as a stiff or static performance. Body and hand gestures are highly recommended. Because each of the verses talks about different things, the singer could play with
different voice colors, body movements, hand gestures, facial expressions, and even tempi.

The tempo indication at the beginning is Allegretto assai (very fast), but the piano introduction has ad libitum, meaning the accompanist can play the introduction at a freer tempo. The singer’s first entrance is after an eighth-note rest. It is important that the singer note that the fermatas in m. 3 are in the piano accompaniment and on the very first pitch in the vocal line, not on the eighth-note rest that precedes the vocal line. The singer should start “olha” immediately after that rest, as if to catch the audience by surprise.

The first statement of the refrain (mm. 3-7) should be sung piano (softly) and the singer should be free to choose the articulation. More importantly, the repetition of that line in mm. 5-9 should be sung the opposite way. If the first statement is sung legato, soft, and stresses beats 1 and 2 of the measure, the repetition could be sung staccato, louder than the first time, with some syncopation stressing the second sixteenth note of each beat, for example.

Given the melodic contour of the verses, my suggestion is that in all of them (mm. 11-19 and mm. 27-35) the singer stresses the first beat of each measure. For that to be accomplished, it will help if the singer imagines the melody as if leading to those down beats. Because of the patter character of this piece and of the coco de embolada as a genre, the singer needs to strive for a clear and crisp articulation of the text—giving a direction to the vocal line will help the singer with not staying stuck or building up tension on the articulators.

The ritardando in m. 19 must be well coordinated between the singer and pianist. In this statement of the refrain, the comic character is further enhanced by the leaps in the vocal melody that emulate the sound of a frog. Even though it is a leap that happens between two sixteenth notes at a fast tempo, the singer should still strive for the portamento that is written in the score. In m. 35, the “á” on the C♯5 must be connected to the beginning of the repetition of the refrain.
My suggestion is that the singer takes a good breath after the word “pé” in m. 34. The refrain in m. 35 should be sung softly (piano) to contrast with the previous embolada section, and the repetition of the refrain should be sung even softer (pp, più piano). In these last two statements of the refrain I suggest the singer explore syncopation to the best of their abilities—sometimes matching the syncopation that is present in the piano part, and other times going against it. Another way of making the tongue twisters in this song even more impressive is to sing the refrain faster each time it is repeated.

In m. 43, as discussed earlier, the leap of a major 10th in the vocal line can be considered an extension of the frog sound that Siqueira tries to emulate in the refrain. This last “impression” of the frog sound does not need to be exactly on the pitch—it is more important that the portamento is well-executed, and that the “ui” sound is in the weak part of that beat, together with the M2, M2 chord in the piano accompaniment.
Chapter 9

_Nesta rua and Foi numa noite calmosa_

José Siqueira’s settings of _Nesta rua_ and _Foi numa noite calmosa_ are two great examples of the Nationalist trend in his music. In these songs, besides using melodies and texts that are known throughout the entire country, the composer makes several musical references to the _seresta_, an important popular Brazilian musical tradition, and the _modinha_, an important Brazilian musical genre. _Seresta_ is the term that began to be used in Brazil in the beginning of the twentieth century to describe the centuries-old serenade tradition of singers performing love songs in the streets or under the balcony of their beloved ones. In Brazil, the songs sung in _serestas_ were often _modinhas_.

At the end of the nineteenth century, after receiving strong influence from Italian _bel canto_, the Brazilian _modinha_ initiated its way back to being an authentic Brazilian musical genre. The accompanying instrument for the _modinha_ became the guitar once again, slowly the _bel canto_ features started to lose strength, and the _modinha_ gained popularity among _seresteiros_, the singers of _serestas_. With time, the flute would become a usual accompaniment to the _modinhas_ sung in _serestas_ as well.¹ In _Nesta rua_ and _Foi numa noite calmosa_, Siqueira tries to evoke the atmosphere of the _seresta_, both from the point of view of the texts he chose, as well as from the accompaniment—these two songs are written for voice and piano, but as it will be discussed, the piano tries to emulate writing for guitar and flute. According to the Brazilian musicologist Bruno Kiefer, the main features of the _modinha_ are:

---

• A lyrical, sentimental, and mellow character
• Descending melodic motion, depicting the character of sadness or lament, but often phrases start with an upward leap or ascending arpeggio
• Melodic tendency to end with accented appoggiaturas leading to rhythmically weak cadences at the ends of phrases or small melodic fragments
• Short melodic fragments separated by rests
• Frequent use of minor keys
• Modulation to the subdominant, when in a minor key, and to the dominant, when in a major key
• AABB form, or AABB followed by a refrain
• 4/4 or 2/4 meter.

As a result, the modinha reflects the feeling of simplicity, intimacy, sweetness and longing. The author then describes the modinha as a “sequence of amorous sighs.” The usual scoring is for voice/piano or voice/guitar, and when written for the piano as accompaniment, composers of the Brazilian Nationalist movement tried to emulate the guitar-like sound and melodic features. As Cláudia Garcia discusses:

The nationalist composers, by using elements of Brazilian culture, noted in the guitar its symbology and connection to the popular song and, without using it directly, at least at first, tried to translate it into the “artistic” song, quoting it through the piano. Perhaps this has been one of the paths that allowed the guitar to gain space in the classical music scenario, since it then was not considered an instrument for the concert halls and maintained its stigma of vagabondism and bohemia, whereas the piano, in addition to the tradition as accompaniment to the singing voice, was a synonym of high culture and social position.3


9.1. Nesta rua

9.1.1. Text, phonetic transcription and translation

Siqueira’s setting of Nesta rua is a harmonization of a famous Brazilian nursery rhyme, or cantiga de roda, with some alterations in the main melodic line. Children usually sing these types of songs while holding hands, forming a circle and dancing to simple choreography. One of the main aspects of a nursery rhyme is the simple melody and rhythm, which makes it easier for children to learn and memorize it. The text that Siqueira set to music is verses 2 and 3 of the original nursery rhyme, and verse 1 is certainly the most famous one, besides being happier in mood than verses 2 and 3. Verse 1 states, “Se essa rua fosse minha/ Eu mandava ladrilhar/ Com pedrinhas de brilhante/ Para o meu amor passer” (If this street were mine/ I would cover it/ With brilliant tiles/ So that my love could walk on it”).

Nesta rua tem um bosque que se chama solidão
['nɛʃ.ˈtu ˈxu.ɐ tɛʃ j ū ãb.ʃi ki si ʃã.mø so.liˈdɐ:w]
On this street there are groves called solitude

Dentro dele mora um anjo que roubou meu coração
[ˈdɛ.tru ˈde.ɐ ˈmɔ.ɾɐ ū ˈaʒi xi xoːw boːw meːw kɔ.ɾaˈsɐ:w]
In them lives an angel who stole my heart

---

Se eu roubei teu coração, tu também roubaste o meu

If I stole your heart, you stole mine as well

Se eu roubei teu coração é porque te quero bem

If I stole your heart it’s because I care for you

9.1.2. Musical features

_Nesta Rua_ is comprised of fifty-eight measures and is written in a modified strophic form. The material in the piano prelude is repeated in the interlude and postlude. This song is one of the few clearly tonal songs of the _Oito Canções Populares Brasileiras_. It is written in the key of D minor, but the chords in this song rarely appear without a 7th and/or a 9th, or in root position.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude</td>
<td>1-4</td>
<td>In D minor; Sequence of several fully-diminished seventh chords</td>
</tr>
<tr>
<td>A</td>
<td>5-27</td>
<td>In D minor; Brief tonicization of G minor; Deviation from original melodic line</td>
</tr>
<tr>
<td>Interlude</td>
<td>27-31</td>
<td>As prelude</td>
</tr>
<tr>
<td>A1</td>
<td>31-53</td>
<td>As A, with melodic figuration in right hand of the piano accompaniment that resembles the flute</td>
</tr>
<tr>
<td>Postlude</td>
<td>53-58</td>
<td>As prelude, with minor melodic additions and octave displacements in the piano accompaniment</td>
</tr>
</tbody>
</table>

The piece starts with a four-measure piano prelude that resolves on the downbeat of m. 5. This prelude is in the tonal key of D minor, but between m. 1, when Siqueira establishes the key
of the piece, and m. 4, when the dominant-seventh chord appears for the first time (resolving on the tonic in the next measure), the composer writes a succession of no less than eight fully-diminished seventh chords over a pedal tone on D3 (Example 9.1). These descending fully-diminished seventh chords can be seen as portraying the melancholic and lamentable character associated with the *modinha* genre.

Example 9.1. *Nesta rua*, Prelude, sequence of fully-diminished seventh chords

Section A begins when the first verse appears. In mm. 5-18, the vocal line sings the known melody of the nursery rhyme over the general tonal harmony that outlines D minor. The figuration of the piano is a clear reference to guitar writing: the left hand of the piano plays a bass tone that is the tonic of the harmony (as if played on a loose string on the guitar) and repeated notes in syncopation, while the right hand plays a rhythmic ostinato with harmony in parallel motion. The descending melodic motion in the right hand reflects the changing of position on the guitar neck (Example 9.2). Villa-Lobos evokes the guitar in a similar way in *O anjo da guarda, Saudades da minha vida, Modinha, and Serenata* (from the song collection *Seréstas*).5

5 Picchi, “As Serestas de Heitor Villa-Lobos.”
Example 9.2. *Nesta rua*, Section A, reference to the guitar in piano accompaniment

In m. 14, the accompaniment starts a tonicization of G minor in the very last eighth note of the measure, and this tonicization lasts for two measures before returning to the dominant of D minor in m. 17. This return comes as an $A^m_7$ chord, which gives place to an $A^7$ chord in m. 18. In mm. 19-22, Siqueira adds a repetition for lines 3 and 4 of the text, and in this text repetition both the melodic line and the piano accompaniment add more drama to the meaning of the text. Because the tonic chord in m. 19 (expected after an $V^7$ chord) is in the first inversion and the vocal line does not keep its descending motion to D4 (which is what happens in the original melody of the nursery rhyme), the sense of resolution is not complete. The vocal line jumps instead to A4, and the following melody maintains some pitches of the original melody but culminates on a high A5 in m. 21, held on a fermata. One important fact is that this alteration in the melody that culminates on a high note is also present in Heitor Villa-Lobos’ arrangement of
this nursery rhyme, published for the first time in 1943 in Paris.⁶ According to the score published by Villa-Lobos, Epaminondas Villalba-Filho collected the text and poetry,⁷ but it is unclear whether Siqueira had simply decided to use the melody in Villa-Lobos’ arrangement, or if both Villa-Lobos and Siqueira used another source for their arrangements.

In Siqueira’s setting, the chord held underneath the high A5 is a B♭⁷ chord, which goes to D⁷, in a tonicization of G minor (VI⁷ - V⁷/iv - iv). In m. 22, however, the expected G minor chord is delayed by a repetition of D⁷, which then leads to g in m. 23 (Example 9.3). The descending line after the high A5 provides more drama, with an augmented second interval being followed by a half step.

Example 9.3. Nesta rua, Section A, harmonic progression


⁷ Epaminondas Villalba-Filho was a pseudonym used by Villa-Lobos, under which he published his opera Izaht and his Symphony n. 1.
Kiefer discusses that even considering the best *modinhas* composed in the nineteenth century, their simple essence is not always realized in a simple way. According to the author, one can frequently find in the *modinhas* the “shadow of bel canto, with its empty ornaments and taste for vocal acrobatics, which damage the simple and intimate character of the genre.” The alteration of the original melody of *Nesta rua* could be seen as a reflection of the vocal acrobatics so common in the *bel canto* style.

Throughout the entire A section, the rhythmic ostinato in the piano part, which always starts after a rest, can be interpreted as the “amorous sighs” that Kiefer talks about. For Gerard Béhague, the syncopation, both in the melodic line and accompaniment of a *modinha*, confirms the Brazilian character of the *modinha*, reflecting the “vital impulse that characterizes the majority of urban Brazilian popular music.” Since Siqueira’s *Nesta rua* is a harmonization of a pre-existing melody, the composer strove to reflect in the piano accompaniment the “musical sighs” associated with the style. In addition to that, the stepwise melodic motion in the piano accompaniment also attests to Siqueira’s intent to reflect the *modinha* genre.

After a piano interlude that is exactly like the piano prelude, Section A1 starts in m. 27 with minor differences. The vocal line and harmonic motion are the same as in Section A, and to the left hand of the piano accompaniment Siqueira adds occasional octave displacements. The main difference is the melodic line in the right hand of the piano, outlining the harmony. This figuration exploring the high registers in the right hand of the piano resembles the flute in a *seresta*, usually improvisatory over the underlying harmony. At the same time, it conforms to one of the melodic features of a *modinha*—descending phrases, which usually start with an

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ascending arpeggio or leap (Example 9.4).

Example 9.4. *Nesta rua*, mm. 31-39, reference to the flute in piano accompaniment

The song ends with a piano postlude that is very much like the piano prelude. The differences are the few chordal tones that are added to the inner voice in m. 53 and the resolution on D minor in the last two measures of the piece that explores opposite registers of the piano.
9.1.3. Interpretative suggestions

_Nesta rua_ has a much different character from the other songs discussed so far. Though this song is originally a nursery rhyme, Siqueira’s arrangement has a more serious and melancholic character, which should be expressed through the singer's body language, facial expression, and vocal colors.

The top of the score indicates *calmo e expressivo* (calm and expressive) as the tempo indication and the way this song should be performed. The pianist should already take this into consideration during the piano prelude. At the singer’s entrance in m. 4, the *ritardando* should be executed without dragging the tempo. In addition to that, the singer needs to be very much aware not to give the stress to the wrong syllable in that measure. The *calmo e expressivo* is resumed in m. 5, the singer should continue to strive for stress on the downbeat of each measure, and the phonetic transcription provided here will help the singer to know which syllables are the most important ones. In the A Section, the important words of the text are the ones that describe the groves and what they have: _rua, bosque, solidão, dentro, dele, anjo, roubou, coração._

This first verse starts softly, but the *crescendo* in m. 15 culminates with a *mezzo-forte* (moderately loud) on the word _anjo_—angel, the beloved one. The singer should keep the moderately loud dynamic all the way until m. 21, the melodic apex of the song. As a way to prepare for the high note, the singer can add a *ritardando* on _dentro dele_ (mm. 20-21), and take a deep, low breath during that *ritardando_. The high note can be troublesome because it will definitely need vowel modification, and because it is on the nasal vowel [ẽ]. According to André Campelo, the necessary alterations for the production of a nasal vowel in Brazilian Portuguese include
The elimination of the nasal tail, and the rearrangement of the proportional duration of the oral and nasal phases during the nasalization gesture. The longer duration of the vowels in singing allows for better control of refined articulatory gestures, so that the vowel can have a longer oral phase. The nasal phase is shortened in such a way that the velic gesture is activated at the very end of the vowel being sung, close to the incoming consonant. This strategy allows for more stability in the location of formants, since the varying degrees of velum lowering affect the frequency of the vocal tract resonances. In addition, the general amplitude loss caused by nasalization is left to the very end of the vowel emission, in compliance with the principle that puts vowels as the main carrier of the vocal instrument, with "crisp and quick" consonants helping with text intelligibility. By the same token, the quick nasalized portion is often enough to convey the desired timbre of the vowel.

In other words, the singer must sing the modified oral vowel for as long as possible, and only move to the nasal vowel right before moving to the next pitch. It is important to note that the vowel modification will change according to the voice type. It is also important that the singer avoid hypernasalization by keeping the sensation of an open throat. This applies not only for this one high note, but also for any song in Brazilian Portuguese and other languages that have nasal vowels, such as French. After the high note, the decrescendo starts in m. 25, leading to the end of the A section in m. 27. Since the interlude is exactly like the prelude, the pianist should pay attention to the poco rubato indication in m. 27 and explore a different phrasing.

In the A1 section, the singer should strive for the same legato and vocal consistency as in the A section, but there is the expectation that something should be done differently this time. The dynamics are the same, so the singer could explore some improvisation or alteration on the rhythm of the vocal line. The addition of syncopation, for example, could symbolize the anxiety.

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10 The nasal tail is the pronunciation of [m] or [n] after a nasal vowel is pronounced, as in canto [ˈkãtu] or campo [ˈkãpu], for example. This practice is not accepted in French, but it is usual in Brazilian Portuguese.

the persona feels when thinking about the beloved one. This could be a very expressive device, in tune with the improvisatory style of the *seresta*.

Throughout the entire song, the body and facial expression of the singer should express melancholy. In the A section, the singer can visualize the street where the beloved one lives, and interpret the “groves that are called solitude” as the beloved one’s house. In the B section, the person tries to justify the reason why they have stolen their beloved one’s heart, but the descending melodic line at the end, coupled with the minor mode of the song, reflect the fact that it is, in fact, an unrequited love. The persona is unhappy, after all.

9.2. *Foi numa noite calmosa*

*Foi numa noite calmosa* is a *modinha* of anonymous authorship. Luciano Gallet (1893-1931) published a harmonization of this tune in 1925 as part of his set *Canções Populares Brasileiras* (Popular Brazilian Songs).\(^{12}\) The information provided in the score reads “*Modinha carioca*—*Letra e música de fundo pretencioso, peculiar ao Rio*” (*Modinha carioca*\(^ {13} \)—Words and music of a pretentious make, peculiar to Rio [de Janeiro]), but in a publication about Brazilian folklore, Gallet gives “folklore” as the source for the melody he harmonized.\(^ {14} \) Gallet’s setting of *Foi numa noite calmosa* is the only source discovered so far that mentions a possible origin of the tune. Siqueira uses the same melody used by Gallet, with some minor differences, and there is no authorship information listed in the score of Siqueira’s arrangement that identifies the original source.


\(^{13}\) The word “carioca” refers to anything from Rio de Janeiro city, be it a person or an accent, for example.

9.2.1. Text, phonetic transcription and translation

Foi numa noite calmosa que te vi, mulher formosa, e te amei

[fo:j ˈnũ.mɐ ˈno:j.ti ka:w ˈmɔ.zɐ ki ti vi muʾˈxɐʃ ʃɔx ˈmɔ.zɐ e ti ˈa me:j]

It was on a calm night that I saw you, beautiful woman, and I loved you

E fiquei embriagado com o sorriso perfumado que alcancei

[i fiˈke:j ˈbɾi.aˈga.du kõ:w soˈxi.zu ˈpɛʃ.fuˈma.ðu kʃa:w.kãˈse:j]

And I became drunk by the perfumed smile that I received

Cambaleando por momentos dirigi-me a passos lentos junto à ti

[kã.ba.liˈã.ðu pux mɔˈmẽ.tus di.ɾiˈʒi.mja ˈpa.stɾʒ ˈlẽ.tɾʒ ˈʒũ.twɔ ti]

Staggering for a moment I took slow steps towards you

Foi então que ouvi dizer, ninguém ama sem sofrer e eu sofri

[fo:j ˈɛjˈtã:w kʃo:w ˈvi diˈze niˈgẽ:j ˈã.ma sẽ:j soˈfɾeriˈe:w soˈfɾi]

That’s when I heard that no one loves without suffering, and I suffered

Mas voltando a realidade, que tortura, que saudade experimentei,

[maːʒ ˈvɔ:wˈtã.ða.ɾiˈda.ði ki toxˈtuɾɾ ki sa:wˈdã.ɾi esˌɾi.mẽˈte:j]

But when back to reality, what torture I suffered, what longing I felt,

Pois a mulher que me amou nunca mais em mim pensou e eu chorei

[po:jz a muˈˈxɐʃ ki mi ˈaˈmo:w ˈnũ.kɐ maːʒ ɛ:j mi pẽ:jˈso:w i e:w foˈɾe:j]

For the woman who loved me never again thought of me, and I cried
9.2.2. Musical features

Siqueira’s musical setting makes extensive use of the lyrical and melancholic possibilities of the piano, especially when considering the frequent use of fully-diminished seventh chords, chords with added 6th, chromaticism, and descending melodic gestures. Though the vocal line is in strophic form (i.e. the same melody for the three verses), the piano accompaniment is melodically and harmonically different for each verse, as well as for the prelude and interludes. Therefore, the overall structure is as follows:

Table 9.2. Form of *Foi numa noite calmosa*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude</td>
<td>1-12</td>
<td>In E minor; Use of parallel major; Sequence in left hand of piano accompaniment</td>
</tr>
<tr>
<td>A</td>
<td>13-25</td>
<td>In E minor; First verse; Abundance of chords with 7th; Rests before short phrases (“musical sighs”)</td>
</tr>
<tr>
<td>Interlude 1</td>
<td>26-34</td>
<td>In E minor; Sequence in right hand of piano accompaniment</td>
</tr>
<tr>
<td>B</td>
<td>35-46</td>
<td>In E minor; Second verse; Chromatic descending bass line</td>
</tr>
<tr>
<td>Interlude 2</td>
<td>47-55</td>
<td>In E minor; Use of parallel major; Sequence in both right and left hands of piano accompaniment</td>
</tr>
<tr>
<td>C</td>
<td>56-68</td>
<td>Third verse; Combination of chromatic and diatonic descending bass line</td>
</tr>
</tbody>
</table>

*Foi numa noite calmosa* is written in the key of E minor, and it is another of the few strictly tonal songs in this set. This tonality is presented in a twentieth-century harmonic language, however. As in *Nesta rua*, only occasionally a chord appears without a 7th or a 9th, and harmonic progressions that delay the return to the tonic are common. The 4th scale degree appears raised at several times, but it functions in ways other than as an excursion through the Lydian mode. It appears as a chromatic passing tone (Example 9.5, m. 38, 45, red box), as a part of chromatic descending lines that Siqueira extensively uses in this song (Example 9.5, 38-40, blue box), or as a secondary dominant (Example 9.5, m. 41: vii07/V - V/V - V7; Example 9.6, m.
Example 9.6. *Foi numa noite calmosa*, mm. 35-46, appearances of raised 4th degree
Example 9.6. *Foi numa noite calmosa*, mm. 61-68, appearances of raised 4\textsuperscript{th} degree

Sequence and the chromatic descending bass line are two important compositional procedures that are present throughout the entire song. Sequence, a compositional practice that goes back to Claudio Monteverdi (1567-1643) and Heinrich Schütz (1585-1672), is “a melodic or polyphonic idea consisting of a short figure or motif stated successively at different pitch levels.”\textsuperscript{15} However, it is usual that the successive statements are not exact repetitions of the motif and still keep the character of a sequence. In the prelude, the left hand of the piano outlines 3\textsuperscript{rd}s in an ascending motion (exact sequence), and then goes down in stepwise motion (inexact sequence) (Example 9.7, mm. 1-12). An inexact sequence is also present in the right hand of the

piano in Interlude 1, before the second verse (Example 9.8, mm. 26-32). In Interlude 2, sequencing occurs in both the left and right hands of the piano accompaniment (mm. Example 9.9, mm. 47-53).

Example 9.7. *Foi numa noite calmosa*, mm. 1-12, Sequence

Example 9.8. *Foi numa noite calmosa*, mm. 26-32, Sequence
Example 9.9. *Foi numa noite calmosa*, mm. 47-53, Sequence

The chromatic descending bass line appears in the accompaniment of the 2\textsuperscript{nd} verse (Example 9.10, mm. 36-45) and 3\textsuperscript{rd} verse (Example 9.11, mm. 57-66) in a combination with descending diatonic motion. As discussed before, in the *modinha* this descending motion is associated with sadness and lament, but the practice of “illustrating textual ideas and individual words with musical figures is extensively shown in both sacred and secular music from at least the early sixteenth century and can even be seen as far back as Gregorian chant.”\textsuperscript{16} The chromatic descending line in mm. 36-46 is harmonized in a way that delays the tonic: i\textsuperscript{6} - V\textsuperscript{4} - V\textsuperscript{4}\textsuperscript{add6th} - i\textsuperscript{7} - III\textsuperscript{6}\textsuperscript{add6th} - vii\textsuperscript{6}\textsuperscript{add6th}/V - iv\textsuperscript{6}\textsuperscript{add6th} - vii\textsuperscript{6}\textsuperscript{add6th}/V - V/V - V\textsuperscript{7} - V\textsuperscript{7}\textsuperscript{add6th} - ii\textsuperscript{4} - V\textsuperscript{7} - i (Example 9.10).

Example 9.10. *Foi numa noite calmosa*, mm. 36-45, Chromatic descending line
Example 9.11. *Foi numa noite calmosa*, mm. 57-66, Chromatic descending line

The piano accompaniment makes reference to the guitar throughout the entire piece, in a similar way that Siqueira does in *Nesta rua*: the left hand of the piano plays a bass tone while the right plays repeated notes in syncopation, creating a rhythmic ostinato typical of the guitar accompaniment in the genre (Example 9.7, mm. 1-4; Example 9.10, mm. 35-37). The melodic motion in the right hand, sometimes ascending, sometimes descending, reflects the changing of position on the guitar neck. Other *modinha* features employed in the piano accompaniment of
Foi numa noite calmosa are a melody with small intervals and descending phrases, harmony that features parallel motion inspired by the guitar accompaniment used in the genre, the use of rests to separate short phrases (creating the effect of “musical sighs” so often associated with the genre), and the use of the parallel major (E major).

9.2.3. Interpretative suggestions

Foi numa noite calmosa is another melancholic song in the set Oito Canções Populares Brasileiras. The tempo and dynamic suggestion at the beginning is Andante calmo e molto rubato (Calm andante with a lot of rubato), and this rubato should be present in both the piano and vocal parts.

The song starts with a piano prelude that already reflects the melancholic character of the piece, but the vocal part starts with the description of a happy scenario—the first time the persona saw their beautiful beloved one on a calm night. The facial expression in the first verse should portray the feeling of love at first sight, the feeling of happiness that has just been found. The singer should keep a legatissimo line, singing crisp and quick consonants that do not interfere with the vocal production. The vocal part starts piano (soft) and the loudest it goes is mezzo forte (moderately loud) before returning to piano to finish the first verse. In this first verse, the singer can focus on singing the melody and rhythm the way it is written, and both the singer and pianist should pay attention to the ritardandi in mm. 12 and 23. The singer must also be aware not to stress the sequence of eighth notes in mm. 14, 17, 18, 21, and 22. The song is written in a quadruple meter (4/4), but the singer should think of it as written in 2/2, and stress either beats one and three of each measure or just beat one, depending on the important words and syllables of each verse.
The second verse describes the moment the persona tries to approach the beloved one, taking slow staggered steps (as if trying to be careful due to feeling an overwhelming wonder), only to be told that where there is love, there is pain. The confidence and happiness that the singer portrayed in the first verse are no longer present here. The lack of confidence and increased sadness can be reflected through rubato in the vocal line, with the singer spending more time on some of the important words or parts of phrases, such as ninguém ama sem sofrer, in mm. 40-41 and 44-45, with a little more emphasis and a little longer time sustaining the first syllable of ama (loves).

The third verse depicts the fully developed stage of sadness. The persona describes the torture that it is to love and not be loved in return. The singer should add even more rubato to the vocal line, elongating some words such as tortura (torture) and saudade (longing). This is the most dramatic verse of the song, and even though there is piano (soft) written in the piano part in m. 56 (which could be applied for the vocal line as well), the singer should be free to sing louder, as if no longer able to control the feelings inside. It is also important to notice the crescendo that starts in m. 64 and culminates in m. 65, and the consequent decrescendo in m. 66. In m. 65, a ritardando on the word nunca and a fermata on mais (never again) in full voice will bring even more drama to the piece. The song ends with a decrescendo in the vocal line and smorzando on the piano part—dying away. This contrasts with the added drama in the previous measures, as if to show that, after crying out for the beloved one, the persona has lost their strength, or even their will to live.
Conclusion

This research discussed how José Siqueira used musical materials from Brazilian Northeastern folklore, Native Brazilian culture, and Brazilian popular urban music traditions in the composition of the song set titled *Oito Canções Populares Brasileiras*, published for voice and piano in 1955. The analyses focused on musical, textual, and sociocultural aspects of the songs and showed Siqueira’s refined and versatile métier as a composer.

*Natiô* reflects Native Brazilian culture through the use of a chant by the *Pareci* tribe. In order to better portray the exotic character attributed to this culture at the time the song was published, Siqueira used two synthetic scales, each created through the combination of two modal scales. In *Loanda* and *Maracatu*, the focus is on the rhythmic aspect to reflect the Northeastern folkloric tradition known as *Maracatu*, associated with Carnival festivities. The composer used several rhythmic cells that are characteristic of *Maracatu* music, using the piano accompaniment in a way that depicts the loudness and percussive aspects of the style. *Vadeia Cabocolinho*, *Benedito Pretinho*, and *A Dança do Sapo* reflect the *Coco de Embolada*, a folkloric tradition from the Northeastern region characterized by textual improvisation, fast text declamation, tongue twisters, repeated notes, and descending melodic motion. In these songs, Siqueira uses music modes commonly found in Northeastern folkloric music with traditional triadic chords (often built with 7th and 9th), chords made of 2nd, 4th, and 5th with no harmonic function, chords made of pitches from pentatonic and whole-tone scales, and tonal clusters, often in syncopated rhythms. *Nesta rua* and *Foi numa noite calmosa* reflect the Brazilian *modinha* and *seresta* through extensive use of musical elements that characterize that musical genre and tradition, such as descending melodic motion, use of minor keys, and short melodic fragments
separated by rests. Siqueira’s musical settings reflect the sentimental and mellow character of the modinha through pervasive use of the lyrical and melancholic possibilities of the piano, especially when considering the frequent use of fully-diminished seventh chords, chords with added 6th, and chromaticism. In addition to that, the piano writing often emulates the guitar and flute, instruments commonly used in modinhas and serestas.

In these songs, Siqueira used his Trimodal System to various extents, all within a varied harmonic language comprised of traditional triadic chords, chords made of intervals of 2nd, 4th, and 5th, independent sound blocks with no specific harmonic function, systematic use of dissonant chords, chords made of pitches from a whole-tone scale, tonal clusters, and pentatonic scales. Because only the melody for the verses in Vadeia Cabocinho and Benedito Pretinho are original creations by Siqueira,1 the composer seems to have focused all his attention on the piano accompaniment. In addition to the aforementioned rich harmonic language, Siqueira brings out both lyrical and percussive possibilities of the piano, the latter as highly syncopated rhythmic ostinatos.

My personal expectation when I first decided to research the Oito Canções Populares Brasileiras was that Siqueira had exclusively used his Trimodal System, and more specifically, the III Modo Real (Lydian-Mixolydian scale) in these songs. What I discovered instead was Siqueira’s versatility as a composer—encompassing the creation of two other synthetic scales, the extensive use of the Trimodal System (either solely or in combination with traditional tonality), the use of twentieth-century harmonic procedures, and strictly tonal songs. However, although the composer claimed that in the Trimodal System there was no such thing as key or tonal center, and that the use of this system would completely destroy tonality, the analyses of

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1 The vocal lines of all the other songs, as well as the refrain in Vadeia Cabocinho and Benedito Pretinho, are pre-existing melodies.
the songs did not confirm that. Overwhelmingly, these songs sound clearly tonal or show the existence of a center, be it a specific pitch, an interval, a group of notes, or another element such as rhythm.

Another interesting fact is that in the *Oito Canções Populares Brasileiras* Siqueira utilized all the compositional procedures that he claimed Brazilian composers employed in an effort to characterize Brazilian music, namely:

- The use of rhythmic cells that can be considered Brazilian, usually of African, Portuguese, Spanish or Indigenous origin (in *Loanda* and *Maracatu*)
- The use of themes from Brazilian folklore (in *Loanda*, *Maracatu*, *Vadeia Caboclinho*, *Benedito Pretinho*, and *A Dança do Sapo*)
- The use of accompaniment or specific contrapuntal techniques found in Brazilian popular music (in *Nesta Rua* and *Foi numa noite calmosa*)
- The use of percussion instruments that can be considered Brazilian. Due to the nature of the art song genre *per se*, Siqueira did not use percussion instruments, but he did use the piano in an extremely percussive character in *Maracatu* and *Loanda*.
- The use of texts of Indigenous or African origin in vocal music (in *Natiô*).

The use of these features in combination with a clear twentieth-century musical language confirm Siqueira’s two aesthetic orientations: *Folkloric Nationalism* (when the composer uses the pure elements of the folklore) and *Essential Nationalism* (when the composer draws inspiration from folklore and creates his own musical language). The versatility of Siqueira as a composer is supported by the fact that these two aesthetic orientations are present in each of the eight songs. The diversity reflected in the *Oito Canções Populares Brasileiras* makes this song
set a strong representative of the rich Brazilian art song tradition and of the fascinating Brazilian culture.

The analyses provided in this document aim to serve as a theoretical basis that will help singers with the interpretation of these songs. This document also suggests interpretation approaches based on the musical, textual, and sociocultural aspects of the songs, but singers are strongly encouraged to find their own connection with this music. As theorist Jan LaRue says, “Music, by its infinitely varied nature, forces us to make schematic, summary conclusions rather than absolute determinations.”

The research presented here adds to the list of valuable sources about Brazilian art song, especially for non-Portuguese speakers. It is pioneering research because: 1) it is the first research in the English language about José Siqueira and his vocal works, 2) it presents Siqueira’s Trimodal System in the English language for the first time, and 3) it is the first work to discuss lyric diction of Brazilian Portuguese when applied to repertoire of a regional character. This work can contribute as the basis for research on José Siqueira and his vocal works, for research on music by other composers from the Northeastern region of Brazil, for research that focuses on the interpretation of Brazilian art song with a regional character, and for research on Brazilian art song in general.

This research embodies the first steps I have taken to get to know the music of José Siqueira and the music of my own country. This dissertation is not an arriving point—it is a door that leads to yet another room, another moment of my life as a musician, teacher, and scholar. In that sense, further research suggestions abound, and possibilities include:

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• Musical analysis of the version for voice and orchestra of the *Oito Canções Populares Brasileiras*, published in 1964

• Analytical and interpretative studies of other vocal works by José Siqueira

• Analyses of works by other Brazilian composers who might have applied Siqueira’s Trimodal System to their compositions

• Research on other pronunciation variants of the Brazilian Portuguese, and to which works they can be applied

• Analytical and interpretative studies of vocal works by other composers from the Northeastern region of Brazil.

   It is my hope that this research will help singers to become more interested in other works by Siqueira and other less-performed Brazilian composers. My goal here was to accentuate the necessity to learn about and perform the valuable repertoire of less well-known composers and the music from less-performed regions. José Siqueira was one of the main figures in Brazilian classical music in the twentieth century, active in Brazil and abroad as a composer, a conductor, a teacher, and a music entrepreneur for no less than fifty years. There is still a lot to be done for his musical legacy, both in Brazil and abroad—starting with the proper edition of several of his works. This dissertation research is a contribution to that endeavor. It aims to bring his name and music to the same degree of recognition as the music of other important Brazilian composers, such as Heitor Villa-Lobos and Camargo Guarnieri.
References


https://www.youtube.com/watch?v=iBlW7oL1Yn4.


https://www.infoescola.com/folclore/cantigas-de-roda/.


## Appendix 1. Brazilian Portuguese: Norms for Lyric Diction

<table>
<thead>
<tr>
<th>Orthographic Symbols</th>
<th>Phonetic Symbols</th>
<th>Transcription and Pronunciation: Essential Information</th>
<th>Complementary Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>[a]</td>
<td>In stressed syllable (go-a [gọ.au]).</td>
<td>Exception: in cases where the vowel ‘a’ and its graphically accented variables occur before the consonants ‘m’ or ‘n’ (see below the cases of ‘am’ and ‘an’).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In pré-tonic syllable (a-briga [a’bri.go]).</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>In post-tonic medial position (a-ba-de [a’ba.do]).</td>
<td></td>
</tr>
<tr>
<td>[ə]</td>
<td>At the end of a word, when unstressed (geo [gọ.tr]).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>á</td>
<td>[a]</td>
<td>Always (le-de [le.de]).</td>
<td></td>
</tr>
<tr>
<td>å</td>
<td>[a]</td>
<td>Always (ã-a [ã-a]).</td>
<td></td>
</tr>
<tr>
<td>â</td>
<td>[θ]</td>
<td>Always (θ-aθ [θ-aθ]).</td>
<td>The [θ] represents the sound of a nasal vowel between a semi-open and open vowel in central position. For the English-speaking singer, this sound approximates the sound represented by [3]. The reason this second symbol was not chosen to represent the Brazilian nasal ‘a’ is that the schwa sound does not exist in Brazilian Portuguese.</td>
</tr>
<tr>
<td>ai</td>
<td>[əθ]</td>
<td>Represents the falling diphthong [əθ], with the pronunciation of both vowels in the same syllable (θai-go [θαι.go]).</td>
<td>Exception: if the vowel cluster ‘ai’ is followed by the letter ‘r’, the vowels ‘a’ and ‘θ’, generally, tend to characterize a hiatus, and should be pronounced in different syllables (θai-ra [θαι.θʔ]). However, there are a few cases where this exception does not apply (θai-tha [θαι.θʔa]). In both these cases the composer, most likely, has set the text according to the proper division of the syllables.</td>
</tr>
<tr>
<td>ae</td>
<td>[əθ]</td>
<td>If the vowel ‘i’ is accented, the vowel cluster ‘ai’ forms a hiatus [ai], and the two vowels should be pronounced in different syllables (θai-da [θαι.de]).</td>
<td>In this case, the accented vowel is always in the tonic syllable of the word.</td>
</tr>
<tr>
<td>au</td>
<td>[əθ]</td>
<td>Represents the falling diphthong [əθ], with the pronunciation of both vowels in the same syllable (θau-de [θαι.de]).</td>
<td></td>
</tr>
<tr>
<td>aiu</td>
<td>[əθ]</td>
<td>If the vowel ‘u’ is accented, the vowel cluster ‘aiu’ forms a hiatus [aθu], and the two vowels should be pronounced in different syllables (θai-de [θαι.θʔa]).</td>
<td>In this case, the accented vowel is always in the tonic syllable of the word.</td>
</tr>
<tr>
<td>âi</td>
<td>[θi]</td>
<td>Represents the nasal falling diphthong [θi], with the pronunciation of both vowels in the same syllable (θi-aθ [θi.θʔa]).</td>
<td>For the English-speaking singer, in the nasal falling diphthong, the second vowel of the diphthong goes in the direction of [ŋ] without, nonetheless, a full articulation of this sound.</td>
</tr>
</tbody>
</table>

---

So
[[Ro]] Represents the nasal falling diphthong [[Ro]], with the pronunciation of both vowels in the same syllable ([Ro] [prɔ]).

Am, an, äm, än
[[a]] If the letters 'a' or 'ä' are followed by the letters 'm' or 'n' and form the sequences 'am', 'an' or 'än' in the same syllable, they should be pronounced as [[a]] (sum-ma [ˈʃum.bə], cam-mo [ˈʃam.o], kam-mo [ˈʃam.o]).

Contrary to the pronunciation of the foreign language, in cases when 'am', 'an' and 'än' are in the same syllable, the 'm' or 'n' should be lightly pronounced, without an energetic release as in English.

When 'a' or 'ä' are in the tonic syllable followed by another syllable which begins with 'm' or 'n', they should be pronounced as [[a]] (m-o [ˈmo], m-o-mo [ˈmo-mo]).

The vowel 'ä' always occurs in tonic syllables.

Ru
At the end of verbs, in final unstressed position, 'am' should be pronounced as a nasal falling diphthong [[Ru]] (fe-sum [ˈfe-sum]).

Like other nasal falling diphthongs, the second vowel of the diphthong goes in the direction of [ŋ] without, nonetheless, a full articulation of this sound.

e e [[e] or [ɛ]] In stressed syllables, the pronunciation of the vowel 'e' varies arbitrarily according to the word: [[e]] (te-mo [ˈte-mo]) or [[ɛ]] (Lo-s-lu [ˈlo-slə]).

Exception: in cases where the word 'e' occurs before the consonants 'm' or 'n' (see below the cases of 'em' and 'ên').

Due to the lack of a more specific rule for the use of [[e]] or [[ɛ]], it is recommended that the non-Brazilian singer consult a bilingual dictionary.

e [[e]] In pre-tonic and post-tonic medial position, the vowel 'e' should be pronounced as [[e]] (e-de-r-[i]o [ˈe-de-r-[i]o], ci-de-ra [ˈci-de-ra]).

Exception: in cases where the vowel 'e' occurs before the consonants 'm' or 'n' (see below the cases of 'em' and 'ên').

ei
Represents the falling diphthong [[eI]], with the pronunciation of both vowels in the same syllable (ei-va [ˈei-va]), o-oi-va [ɔ-oi-va]).

ei [ei] If the vowel 'i' is accented, the vowel cluster 'ui' forms a hiatus [eu] and the two vowels should be pronounced in different syllables (ve-eu-qua [ˈve-epu-qua]).

In this case, the accented vowel is always in the tonic syllable of the word.

ei [eI] Represents the falling diphthong [[eI]], with the pronunciation of both vowels in the same syllable (am-eu [a-mu]).

In older musical editions one may find words written in the orthographic forms 'do' or 'deo', which are written 'du' or 'eu' today (e-dó [ˈe-do], se [ˈse]).
<table>
<thead>
<tr>
<th>im, im, in, in</th>
<th>[i]</th>
<th>1. as a rising diphthong, with the pronunciation of the two vowels in the same syllable, where the 'i' is a semi-vowel (ʃi-rinas [tʃi-rinas], gö-mo [tʃi-gi-mo]); or 2. as a hiatus, with the separation of the two vowels in two distinct syllables, where 'i' is maintained as a vowel (ʃi-rina [tʃi-rina], gö-mi-o [tʃi-gi-mi-o]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>a o</th>
<th>[o] or [ɔ]</th>
<th>In the stressed syllable, the pronunciation of the vowel 'o' varies arbitrarily according to the word: [o] (ho-lo ['ho:lo]) or [ɔ] (cor-do ['ko:rd]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>o</th>
<th>[o]</th>
<th>In pre-tonic and post-tonic medial position, the vowel 'o' should be pronounced as [o] (ko-ra-me ['ko:ra:me]) or [ɔ] (ko-ra-me ['ko:ra:me]).</th>
</tr>
</thead>
</table>

| [ɔ] | Always, at the end of a word, when unstressed (co-po ['ko:po]). |
| --- | --- | --- |

<table>
<thead>
<tr>
<th>ò</th>
<th>[ɔ]</th>
<th>Always (ho-lo ['ho:lo]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ù</th>
<th>[u]</th>
<th>Represents the falling diphthong [ou], with the pronunciation of both vowels in the same syllable (fo-so ['fo:so]).</th>
</tr>
</thead>
</table>

| ou [ou] | Represents the falling diphthong [ou], with the pronunciation of both vowels in the same syllable (fo-so ['fo:so]). |
| --- | --- | --- |

<table>
<thead>
<tr>
<th>om, on, òn</th>
<th>[o]</th>
<th>If the letters 'o' or 'ø' are followed by the letters 'm' or 'n' and form the sequences 'om', 'on' or 'Øn', they are pronounced as [o] (kom-pra ['ko:præ], som-do ['so:dr].), cim-co-no ['ko:ko:no]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>om</th>
<th>[o]</th>
<th>Always, at the end of a word, the sequence 'om' should be pronounced as a nasal falling diphthong (bow ['bou]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ù or ū</th>
<th>[u]</th>
<th>Always (su-sa ['su:sa], ca-si ['ka:si], su-sa ['su:sa]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>um, um, ūm</th>
<th>[u] or [w]</th>
<th>If the vowel cluster 'u-m' is not stressed it can be pronounced in two ways. 1. as a rising diphthong, with the pronunciation of the two vowels in the same syllable, where the 'u' is a semi-vowel (søng-lu-mo [ɻoŋɡo:n-lu-mo]); or 2. as a hiatus, with the separation of the two vowels in two distinct syllables, where 'u' is maintained as a vowel (u-øng-mo ['u:ŋɡo:n-mo]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ù + vowel</th>
<th>[w]</th>
<th>When 'u' is followed by 'e' or 'i' (fræl-dim-te ['fræl-di:m-te]) lam-gi-cə ['lɑmɡi:kə]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>um, un, ūm</th>
<th>[u]</th>
<th>If the letters 'u' or 'ø' are followed by the letters 'm' or 'n' and form the sequences 'um', 'un' or 'œm', they should be pronounced as [u] (ko-mu ['ko:mu], as-un-o ['asunu:]).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>um, um, ūm</th>
<th>[u]</th>
<th>Contrary to the pronunciation of the French language, in cases where 'um', 'un' and 'œm' are in the same syllable, the 'm' or 'n' should be lightly pronounced, without an energetic release as in English. However, when 'um' and 'œm' occur in different syllables, the vowel is not nasalized and the 'm' or 'n' should be fully pronounced (søm-dæ ['søm-da], søm-dæ-øm ['søm-da:em]).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orthographic Symbols</td>
<td>Phonetic Symbols</td>
<td>Transcription and Pronunciation: Essential Information</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------</td>
<td>------------------------------------------------------</td>
</tr>
<tr>
<td>b</td>
<td>b</td>
<td>[b] Always (bo-co [bou.ko], tu-ha [tau.ha]).</td>
</tr>
<tr>
<td>c</td>
<td>c</td>
<td>[s] Before the vowel ‘e’ and its graphically accented variables (ce-do ['ce.do], ce-jo ['ce.jo], vo-ve ['ve:ve]).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Before the vowel ‘u’ (ci-do ['ci.do], ci-ju ['ci.ju]).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[k] Before the vowels ‘a’, ‘o’ and ‘u’ and their graphically accented variables (ca-do ['ka.do], ca-jo ['ka.jo], co-do ['ko.do], co-jo ['ko.jo], ca-ku ['ka.ku], ca-kjo ['ka.jo]).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>If the letter ‘e’ is followed by one or more consonants, independent of syllable boundaries (ca-ro ['ka.ro], ca-te ['ka.te]).</td>
</tr>
<tr>
<td>e</td>
<td>e</td>
<td>[s] Always (ta-co [tau.co]).</td>
</tr>
<tr>
<td>c</td>
<td>ks or s</td>
<td>In most cases, the consonant cluster ‘c’ should be pronounced as [ks] (tak-co ['ta:ko'], yu-co ['yu.co']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In a few cases, pronunciation may vary between [ks] or [s] (ko-ko ['ko.co'], ko-ko ['ko.co']).</td>
</tr>
<tr>
<td>ch</td>
<td>f</td>
<td>[t] Always (chu-ro ['chu.ro'], ka-cho ['ka.co']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The voiced dental ‘d’ should be articulated as in Latin languages, and not aspirated as in English.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>i-dan-do ['i.dan.do'], i-dan-kjo ['i.dan.jo'], i-dan-ko ['i.dan.co'], i-dan-kjo ['i.dan.jo'].</td>
</tr>
<tr>
<td></td>
<td></td>
<td>If ‘t’ is followed by ‘r’ in the same syllable (vi-do ['vi.do'], vi-ko ['vi.ko']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When ‘d’ occurs before the vowel ‘e’ and its graphically accented variables (ge-di ['ge.de'], ge-di ['ge.de']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In final unstressed syllable, when ‘d’ is followed by the vowel ‘e’ (bo-do ['bo.de']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In words where the consonant clusters are separated by syllables, an epenthesis tends to occur in the pronunciation of these clusters (ad-mir-ar ['atmir.ar']). This fact is important musically, in compositions where an independent note is attributed to this new epenthetic syllable.</td>
</tr>
<tr>
<td>f</td>
<td>f</td>
<td>[t] Always (fo-ro ['fo.ro'], to-i ['to.i']).</td>
</tr>
<tr>
<td>g</td>
<td>g</td>
<td>[g] When ‘g’ is followed by the vowels ‘a’, ‘e’, ‘o’ and its graphically accented variables (ga-ro ['ga.ro'], ga-jo ['ga.jo'], ga-ko ['ga.co'], ga-kjo ['ga.jo'], ga-ko ['ga.co']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When ‘g’ is followed by ‘a’ and another consonant (ga-go ['ga.go']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When ‘g’ is followed by the vowel clusters ‘ui’ or ‘oe’ (ga-to ['ga.to'], ge-to ['ge.to']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When ‘g’ is followed by another consonant (ge-to ['ge.to'], in-gi ['in.gi']).</td>
</tr>
<tr>
<td>s</td>
<td>s</td>
<td>[s] Always pronounce as [s] (ge-do ['ge.do'], ge-go ['ge.go'], ge-co ['ge.co'], ge-kjo ['ge.jo']).</td>
</tr>
<tr>
<td>gu, gih</td>
<td>gw</td>
<td>Represents the rising diphthongs [wa], [we], [wa] and [wo], when ‘ga’ or ‘gi’ are followed by the vowels ‘a’, ‘e’, ‘i’ or ‘o’ (ga-ga ['ga.gi'], a-gihar ['a.gihar'], in-gih ['in.gih'], etc.).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The vowel clusters ‘oa’ and ‘oe’, generally form the hiatuses (oa) and (o:e), and may sometimes be pronounced as rising diphthongs (in-ga ['in.gi'], ge-ga ['ge.gi']).</td>
</tr>
<tr>
<td>h</td>
<td>h</td>
<td>silent Always at the beginning of a word (bo-co ['bo.co']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exception: In cases of words borrowed from other languages in which the ‘h’ is pronounced, the original pronunciation should be maintained.</td>
</tr>
<tr>
<td>j</td>
<td>j</td>
<td>[s] Always (jar-do ['ja:do']).</td>
</tr>
<tr>
<td>k</td>
<td>k</td>
<td>[k] Only in words borrowed from other languages and some proper names (ki-mi ['ki.mii'], ki-mon-ko ['ki.mon.co'], Koi-siu ['koi.siu']).</td>
</tr>
<tr>
<td>l</td>
<td>l</td>
<td>[l] Always (lu-co ['lu.co'], lu-le ['lu.le']).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(lu) If ‘l’ occurs at the end of a syllable or word (sa-lu ['sa.lu'], so-l [so:l]).</td>
</tr>
<tr>
<td>lh</td>
<td>lh</td>
<td>Always (bo-lo ['bo.lo']).</td>
</tr>
<tr>
<td>m</td>
<td>m</td>
<td>[m]</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>n</td>
<td>n</td>
<td>[n]</td>
</tr>
<tr>
<td>nh</td>
<td>[p]</td>
<td>Always (so-nho [so:pu]).</td>
</tr>
<tr>
<td>p</td>
<td>p</td>
<td>[p]</td>
</tr>
<tr>
<td>q</td>
<td>ku</td>
<td>[k]</td>
</tr>
<tr>
<td>qa, qii</td>
<td>[k]</td>
<td>Represent the rising diphthongs [wa], [wa], [wi], [we], [wi], [wi] and [wa], when ‘qu’ or ‘qi’ are followed by the vowels ‘a’, ‘e’, ‘i’ or ‘o’ (qua-dro [kwadro], qua-do [kwado], qe-viol [kwel], qe-viol [kwel]).</td>
</tr>
<tr>
<td>r</td>
<td>r</td>
<td>[r]</td>
</tr>
<tr>
<td>[s] or [r]</td>
<td>At the beginning of words, two pronunciations are possible: [s] or [r] (na-po [napo]) or [ra-po] [rapo]. The choice of the pronunciation of the ‘r’, in this case, should be determined by musical implications of the technical and/or aesthetic aspects of the song. Once the choice of the ‘r’ has been made, that pronunciation should be maintained throughout the song or work.</td>
<td></td>
</tr>
<tr>
<td>Criteria for choosing the pronunciation of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[s]</td>
<td>1. Today, this is the most frequently used pronunciation of Brazilian Portuguese.</td>
<td></td>
</tr>
<tr>
<td>[r]</td>
<td>1. for musical and/or aesthetic reasons, especially those songs composed prior to 1937 (the year that the first norms of pronunciation were established, at the I Congress of the National Sung Language); 2. for technical reasons, when performing symphonic music, opera, and in some cases, choral music.</td>
<td></td>
</tr>
<tr>
<td>[r]</td>
<td>In choosing the [r], the articulation must be light, so as to avoid conferring Italian characteristics to Brazilian Portuguese.</td>
<td></td>
</tr>
<tr>
<td>rr</td>
<td>[s] or [r]</td>
<td>When the digraph ‘rr’ occurs, one should apply the same Essential and Complementary Information mentioned above, in reference to ‘r’ at the beginning of words.</td>
</tr>
<tr>
<td>s</td>
<td>s</td>
<td>[s]</td>
</tr>
<tr>
<td>[z]</td>
<td>Always, between vowels (me-so [me:zu]).</td>
<td></td>
</tr>
<tr>
<td>[s] or [z]</td>
<td>After the letter ‘n’, the pronunciation of ‘s’ varies arbitrarily between [s] (con-so-le [konso:le]) and [z] (trin-si-to [trinsi:to]).</td>
<td></td>
</tr>
<tr>
<td>Due to the lack of a more specific rule for the use of [s] or [z], it is recommended that the non-Brazilian singer consult a bilingual dictionary.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[s] or [z]</td>
<td>At the end of syllables, the letter ‘s’ should be pronounced [s] if it is followed by a voiceless consonant (fe-sa [fe:sa]).</td>
<td></td>
</tr>
<tr>
<td>At the end of syllables, the letter ‘s’ should be pronounced [z] if it is followed by a voiced consonant (mu-sa [mu:za]).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note that if the second word begins with a vowel, both words can be phonetically transcribed as a single unit (di-co-are-gers [di:ko:are:gers], fi-rex-bra-co [fi:rex:bra:co]).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[s]</td>
<td>In the case of ‘s’ at the end of a word, followed by a punctuation mark or a rest, the final [s] should maintained even when the next word begins with a vowel.</td>
<td></td>
</tr>
<tr>
<td>ss</td>
<td>[s]</td>
<td>Always (pi-sa-so-ro [pisasoro]).</td>
</tr>
<tr>
<td>sç</td>
<td>[s]</td>
<td>Always (de-so-lo [desolo]).</td>
</tr>
<tr>
<td>sc</td>
<td>[s]</td>
<td>If 'sc' is followed by the vowels 'e' or 'i' and their graphically accented variables, the consonant cluster should be pronounced as [s] (nar-cer [na' sr'er]).</td>
</tr>
<tr>
<td>tc</td>
<td>[t]</td>
<td>When 't' occurs before 'e', only in stressed syllables (cer-tei-ra [ka'te:i- ra]). Always, when 't' occurs before 'a', 'o' or 'u' (a-ta-lo [a'ta:lo], so-lo [so'lo], mo-bo [mo'bo]). In cases where the 't' is followed in the same syllable by 'i' or 'l' (ki-lo [ki'lo], o-lan [o'lan]).</td>
</tr>
<tr>
<td>[l]</td>
<td></td>
<td>The dental 't' should be articulated as in Latin languages, and not aspirated as in English.</td>
</tr>
<tr>
<td>v</td>
<td>[v]</td>
<td>Always (vi-ver [vi'vər]).</td>
</tr>
<tr>
<td>w</td>
<td>[w] or [v]</td>
<td>Only in words borrowed from other languages and some proper names, &quot;w&quot; can be pronounced as a semivowel (w) (for example, in the transliterated Chinese word &quot;ki-w&quot;), or as the consonant [v] (for example, in the German word &quot;Pfeife-wig-von&quot;). The pronunciation of the &quot;w&quot; should be based on the language of origin.</td>
</tr>
<tr>
<td>x</td>
<td>[f]</td>
<td>Always, at the beginning of a word ( xo-mo [xo'mo]).</td>
</tr>
<tr>
<td></td>
<td>[ks]</td>
<td>Always, at the end of a word (lo-xs [lo'ks]).</td>
</tr>
<tr>
<td></td>
<td>[s]</td>
<td>Always, when followed by a consonant (except for 'c') (ex-so-n-do [ex'so'n do]).</td>
</tr>
<tr>
<td>[ks], [s], [f] or [z]</td>
<td>Between vowels, the pronunciation of &quot;s&quot; varies arbitrarily between [ks], [s], [f] and [z] (lo-xf [lo'ks], pro-xa-mo [pro'sa'mo], car-xa [kar'sa], ex-zam-pla [ek'sam plə]). Due to the lack of a more specific rule for the use of &quot;s&quot; between vowels, it is recommended that the non-Brazilian singer consult a bilingual dictionary.</td>
<td></td>
</tr>
<tr>
<td>xc</td>
<td>[s]</td>
<td>If the cross-boundary cluster 'xc' is followed by the vowels 'e' or 'i' and their graphically accented variables, it should be pronounced as [s] (ex-xo-den-te [ek'so'den te]).</td>
</tr>
<tr>
<td>y</td>
<td>[i] or [j]</td>
<td>Only in words borrowed from other languages and some proper names, 'y' can be pronounced as the vowel [i] (for example, in the Brazilian indigenous word y-pi-o-aou) or as a semivowel [j] (for example, in the transliterated Japanese word sho-ya, or the indigenous name yo-ro). The pronunciation of the 'y' should be based on the language of origin.</td>
</tr>
<tr>
<td>z</td>
<td>[s]</td>
<td>Always, at the end of a word (pz-ro [pz'ro]). Exceptions: in cases where the letter 'z' at the end of a word is followed by another word beginning with a vowel (see below in [z]).</td>
</tr>
<tr>
<td></td>
<td>[z]</td>
<td>At the beginning of a word or syllable (ze-ro [ze'ro]). In cases where the letter 'z' at the end of a word is followed by another word beginning with a vowel or voiced consonant (laz-e-ro-ma [laz e'ro ma], laz bri-bun-te [laz brì'bu nə te]). Note that if the second word begins with a vowel, both words can be phonetically transcribed as a single unit (laz-e-ro-ma [laz e'ro ma]).</td>
</tr>
</tbody>
</table>
Appendix 2. License term for the use of image and graphic reproduction of musical scores

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Rio de Janeiro, 18 de fevereiro de 2020.

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Adriana Vandremini Terra (OAB/RJ n.º 89.153)

________________________  
Marco Ramalho de Mello  
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