Re-imagining Brazilian Portuguese IPA: A practical guide utilizing Paulo Maron’s new opera Lampião

Jorge Luiz Alves Trabanco Filho, The University of Western Ontario

Supervisor: Wieczorek, Todd, The University of Western Ontario
Joint Supervisor: Schmidt, Patrick, The University of Western Ontario

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Abstract

How often have North American singers considered singing art songs or opera arias in Brazilian Portuguese? How many Brazilian Opera composers do voice students and faculty outside of Brazil know? The lack of language familiarity of Brazilian Portuguese is a barrier to Brazilian vocal music’s accessibility and performance. And the challenging learning curve may contribute to the lack of interest non-native speakers may have toward Brazilian classical music. To help address this problem, the author decided to promote the accessibility of the Brazilian Portuguese repertoire of vocal music by re-imagining/simplifying sections of the Brazilian Portuguese IPA table. This simplified table coalesces phonemes from the Italian, French, and North American English IPA tables and diction concomitantly to a significant reduction of symbols compared to the Brazilian Portuguese IPA established in 2005.

This reflective guide will apply practically the concepts and rules from this simplified Brazilian Portuguese IPA table through the transcription of the one act opera Lampião written by Brazilian composer Paulo Maron. In order to contextualize Brazilian Portuguese vocal music and Maron’s opera, a brief overview of Brazilian music, language and culture will contextualize elements that introduce North American anglophone singers to elements that are important to the performance of Brazilian vocal music and the Brazilian Portuguese texts they employ.

This guide is universally applicable and directed to anyone working with music students or to the students themselves for private study. It is the author’s hope that this re-imagined/simplified Brazilian Portuguese IPA table will facilitate the engagement and performance of Brazilian Art Song and hopefully the production of Brazilian operas outside of Brazil.
Keywords

Opera, Brazil, Lyric Diction, International Phonetic Alphabet, Antônio Carlos Gomes, Alberto Nepomuceno, Heitor Villa-Lobos, Paulo Maron, Lampião
Summary for Lay Audience

*Imensidões, Lampião, onde, muito, bem-vindo* and *homenagem.*

If you had problems reading and pronouncing these words, it is because you are not familiar with the Brazilian Portuguese language, the language spoken in Brazil. It is the largest country in South America, and the fifth largest country in the world. Even so, it is challenging for people outside Brazil to find material explaining how to pronounce these words correctly, let alone to sing them.

In 2020, Brazilian opera singer Jorge Trabanco created a guide to be used by people who do not speak Brazilian Portuguese yet wish to sing Brazilian songs. These people can learn how to pronounce every sound of the Brazilian Portuguese language correctly by reading this study and using this guide.

Initially, a brief overview of Brazilian music history and eminent Brazilian music composers will be presented to help the reader know more about Brazil and its rich musical culture. The main portion of this study is a discussion of how to pronounce Brazilian Portuguese correctly utilizing a revised chart of Brazilian Portuguese International Phonetic Alphabet (IPA). This alphabet offers a modified approach to already existing IPA guides to Brazilian Portuguese, by utilizing typical Roman letters to represent consistent sounds. Once a singer understands how these sound-symbols correspond to written Brazilian Portuguese, one could pronounce the language almost like a native Brazilian. To finish the study, an entire opera in Brazilian Portuguese called *Lampião,* written by Paulo Maron, is transcribed and translated using this new approach.

The author hopes this study will allow people to approach Brazilian Portuguese with greater confidence and ease thereby making Brazilian Art Song and opera more accessible.
To all people who fight for change and evolution.

Jorge Trabanco
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Preface

I came to Western University (Ontario) from Brazil with one focus: to enhance my academic and performance skills in order to help others better understand my own country’s music and culture. Outside of Brazil, I became aware that few people had exposure to my country’s rich operatic heritage. One of the main barriers was the Brazilian Portuguese language.

The 2005 Brazilian Portuguese (BP) chart developed by Adriana Kayama and Marta Herr is still the current standard for Brazilian Portuguese pronunciation.¹ Its use of unique symbols not present in Italian, French, English, or even Spanish presents challenges for those who are unfamiliar with Brazilian Portuguese. The uniqueness of symbols utilized in the 2005 chart creates a significant obstacle for vocalists unfamiliar with BP, and this is the central reason I decided to focus on reformulating the table of symbols for the BP language: so that any singer with the minimum training in Italian, English and French IPA could understand it. I argue that this simplified IPA table would be easier to read and more efficient to use, both for teachers and students.

How could I apply these concepts of a simplified Brazilian Portuguese IPA table in the real world? To address this, I contacted a great composer and maestro –Paulo Maron– with whom I sang many operas in Brazil– to inquire of him which Brazilian opera would be the best vehicle for this project. The answer was quick, decisive and, knowing him very well, I would say not unexpected at all: “I will write an opera for your project.”

After many debates, we came up with the idea of writing about Lampião, one of the most well-known Brazilian figures of all time –the “Brazilian Robin Hood”–. This would be the

¹ Herr, Martha; Kayama, Adriana and Mattos, Wladimir, Brazilian Portuguese: Norms for Lyric Diction (São Paulo, Brazil, 2005).
perfect subject for a new work of art. Since then, every step taken during my DMA was selected intentionally with the aim of visualizing and refining my strategies for this monograph.

I believe that, with the unwavering help of my devoted supervisors, I have created a reflective practice guide that can truly help singers from all around the world, but in particular, North Americans, to sing idiomatically in Brazilian Portuguese. I hope you feel the same joy while reading this monograph as I feel each time I speak about my country and its music.
1. Introduction

Brazilian operas have been largely neglected internationally, with almost no operas in Brazilian Portuguese (BP) staged outside Brazil. Luciana Medeiros states in her 2017 article for the Brazilian newspaper *O Globo* that, in the past decade, the only exception to this norm was in Argentina.² Teatro Colón performed the opera *Piedade* (Piety) by the Brazilian composer João Guilherme Ripper. At that time, the composer himself stated in an interview for the same Brazilian newspaper, “When I knew my opera was going to be the very first Brazilian opera to be performed in this theatre, the first thing that came to my mind was a sentiment of honour mixed with shame.”³

Historically speaking, Wagner Woelke explains that only a few staged productions of what are considered the four most well-known Brazilian operas: *Il Guarany, Lo Schiavo, Maria Tudor* and *Joana de Flandres* – all written by Antônio Carlos Gomes – took place during the early 1920’s in Europe.⁴ Moreover, even international recordings of Brazilian operas containing international singers can scarcely be found on the internet or any other type of media. Only CDs by Sony Records featuring Placido Domingo singing operas by Antônio Carlos Gomes are still accessible, however, that is all.⁵

While many other nations might face a similar lack of representation in North America, the author believes the lack of familiarity with BP remains a significant barrier to

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Brazilian vocal music’s accessibility and performance. BP is considerably different from English, making it especially challenging for the North American (NA) English speaker to learn. As Cláudia Cardoso-Martins explains: “[…] the major difference between the Portuguese and the English writing systems is in the vowel system […] Brazilian Portuguese has 12 vowel sounds (7 oral, 5 nasal) and only 5 vowel letters: A, E, I, O and U.” From the author’s point of view, the vowels are predominantly the sound that every singer should sustain while performing. The difficult learning curve of BP that comes as a consequence of different vowel sounds from other languages, especially NA English, paired with a scarcity of qualified coaches outside Brazil, contribute to the lack of interest non-native speakers have in Brazilian music.

The available resources for BP International Phonetic Alphabet (BPIPA) can be confusing for the NA anglophone, and currently available BPIPA charts are extremely challenging and outdated. The challenges are associated to the fact that BPIPA charts have symbols that are not used in any of the other broadly known languages in Opera, such as Italian, French, German or English. In these terms they provide a representation of sounds that, judging by the author’s expertise as a native Brazilian, do not represent the language commonly spoken in Brazil. These charts are also outdated, for they were written prior to the Portuguese Orthographical reform in 2009. According to Javier Galvan, “Brazil and Portugal have tried for over a hundred years to adopt a single standard of spelling […] Both countries finally approved the Portuguese Language Orthographic Agreement in 1990 […]” but Brazil

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7 Herr, Martha; Kayama, Adriana and Mattos, Wladimir, *Brazilian Portuguese: Norms for Lyric Diction* (São Paulo, Brazil, 2005).

only implemented it in 2009. Galvan explains that this agreement brought significant changes to BP such as new rules for capitalization and hyphenation, the elimination of silent consonants and the diaresis, as well as the addition of new letters (k, y and w) to the BP alphabet, affecting over 230 million Portuguese speakers. Although these changes did not negate the spelling and pronunciation of BP texts composed before they were made official, they would significantly affect the subsequent works such as Paulo Maron’s Lampião.

To help overcome these challenges, this work aims to promote the accessibility of the BP vocal repertoire through a simplified BPIPA table. Utilizing experience acquired through milestone activities completed as part of a doctoral degree at Western University (Ontario), the author seeks to create a practical guide that would allow NA anglophones to pronounce BP more fluently in hopes of creating greater ease and accessibility to this repertoire.

Each milestone provided a unique perspective and opportunity to refine the phonemes and the rules for transcription and pronunciation for the revised BPIPA chart. For the first doctoral milestone, the author sang a recital comprised of Brazilian Art Songs for a NA public. The repertoire was comprised of songs about mystical tales of the Amazon Forest by the Brazilian composer Waldemar Henrique, creating a unique arrangement for piano, voice and percussion. These songs contained characteristics of modern and contemporary Brazilian art songs such as the poetic lyricism of mythological subjects of Brazilian folklore, the intense focus on rhythmic variations and the particularly happy and optimistic colour of the nationalism. Through the performance of these songs, the author also created reference materials, such as a full recording of the concert, to be used for non-BP speakers in the future for consultation for idiomatic BP pronunciation.

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For the second milestone, the author conducted a masterclass for non-BP speakers on BP art songs. Choosing a variety of singers from different nationalities and musical backgrounds, the author illustrated the main characteristics of BP diction to the singers and the audience. Each singer learned the songs independently, using any source of their choice; the author only had a brief musical coaching session to just help them with rhythms and harmony. During the masterclass, the author introduced new approaches to BP diphthongs and nasalized diphthongs. By working with these singers and being constantly challenged to teach BP diction to different levels of performers, the author refined and polished his theories about teaching BP diction.

Finally, working in partnership with the Brazilian composer Paulo Maron, the author coached seven non-BP-speaking singers for eight months utilizing a newly composed opera entirely in BP: Lampião [lɐ̃ɲ pi ‘aż:ũ]. In August 2019, the author had the first meeting with the cast, and from September to December 2019, the author had sporadic meetings with each one of the performers, discussing the libretto of the opera while utilizing his BPIPA approach. No music was utilized; only dialogues were used to give participants the understanding of phrasing in BP daily conversations, as they tried to achieve a sound as close as possible to a native BP speaker. From December 2019 to February 2020, the author had individual and group musical coachings with the singers to help them placing the text within the contemporary music of Paulo Maron. From January 23 to March 12, prior to the national lockdown due to COVID, weekly rehearsals were held by the author with the singers to stage and rehearse the opera. Although not performed, the milestone of the opera rehearsal process further refined the author’s approach to his re-imagining of the BPIPA chart.

10 The title of the opera, Lampião, refers to the man considered one of Brazil’s most well-known national heroes, or, as Paulo Maron states in his opera libretto, the Brazilian Robin Hood; a man who gathered a group of vigilantes and fought the colonels and their dominance over the Northeast region of Brazil by invading their farms at night and fighting them for their money which lately would be distributed to the poor.
1.1 Contextualizing Literature

The main purpose of this monograph is to present a simplified Brazilian Portuguese International Phonetic Alphabet (BPIPA) table in order to make BP vocal music more accessible to non-BP speakers. It is the author’s hope that this simplified BPIPA table will facilitate the production of Brazilian Operas and the engagement and performance of Brazilian Art Songs outside Brazil.

The process of learning and reflective practice informs the author’s table. Donald Schön explains that the concept of reflective practice exists when “a practitioner’s reflection can serve as corrective to overlearning. Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to practice.”11 Schön also states: “When the practitioner tries to solve the problem he has set, he seeks both to understand the situation and to change it.”12

Patricia Leavy explains the significance of a practice-based project, more specifically an art-based project highlighting that these projects emerged out of natural affinity between research practice and artistic practice. Art-based projects are a set of methodological tools used by researchers that adapt the tenets of the creative arts in order to address social research questions in holistic and engaged ways in which theory and practice are intertwined.”13 This practice-based/art-based project contains concepts and rules that can demonstrate the usefulness and

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12 Ibid., 134.
accessibility of the author’s re-imagined BPIPA chart. Utilizing the newly composed opera
Lampião as a vehicle, this project articulates an adaptation to BPIPA.

This simplified BPIPA chart was created by focusing on the author’s practice during these coachings and the masterclass, developing an analytical outlook out of these sessions and the challenges articulated by participants while relying on his expertise as a native BP speaker. This reflective practical guide is intended for anyone working with music students or to students themselves as they engage in private study. The ease of access of this simplified table is achieved by coalescing aspects of Italian, French, and North American English IPA phonemes and diction; open Italian vowels, French nasality, elision and English soft consonants are merged together to create the new approach to BP in form of a new BPIPA table.

Many studies on BPIPA present different angles on how the BPIPA chart can be applied in different contexts and themes. However, these studies still utilize the same approach as the 2005 BPIPA chart does when it comes to vowels, nasality and some consonants. Duany Bruna Lima Parpinelli, in her 2018 PhD thesis (in French), designed a tool to assist with the spelling diction of Brazilian Portuguese. Parpinelli also agrees that Brazilian Portuguese repertory is unknown to the international scene. Moreover, she attributes it to the lack of resources for singers to acquire knowledge on BP diction. For Parpinelli, diction is a key-element of vocal music, responsible for transmitting ideas and sentiments from the text to music. Adriano de Brito Pinheiro, in his 2010 Master’s thesis, wrote (in Portuguese) more specifically to Spanish speakers, explaining how audio-visual resources can help these singers to sing idiomatically in BP. Pinheiro organized a study in which participants were given the BPIPA table with some

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15 Ibid., 1.
16 Pinheiro, Adriano de Brito, “Análise comparativa do uso da tabela fonética do português Brasileiro cantada por
receiving audio-visual resources while others did not. One of his conclusions was that only 15% of participants found the table self-sufficient to sing in BP. Pinheiro then states that an audio-visual reference is crucial for singers to be able to sing idiomatically in BP. He did not consider changing the BPIPA table to make it clearer and more understandable. Gillian de Boer, in a 2019 article published in the *Journal of Speech, Language and Hearing Research*, created an analysis on oral-nasal balance in BP speakers. De Boer concluded, based on his tests, that decreased nasality in BP was not perceived as critically as increased nasality by the speakers. In other words, if overdone, nasality can be a critical point for non-BP speakers to achieve optimum idiomatic diction in BP. The idea of nasality being present at every moment in BP is not encouraged in this practical guide, and a different approach is given by the author in order to make it simple for non-BP speakers to sing in BP idiomatically. In 2017, Guilherme Coelho Godoi published a treatise at Florida State University on BP Lyric Diction for American Singers. Godoi presented audio resources demonstrating how to pronounce nasal sounds based on North American English words.

Despite having some convincing arguments and conclusions, these studies have a common element that, for the author, contributes considerably to a difficult understanding of BP for a non-BP speaker, more specifically to a North American audience: the over-reliance on unfamiliar and unique symbols representing the vowels and the nasal sounds in BP.

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17 Pinheiro, Adriano de Brito, “Análise comparativa do uso da tabela fonética do português Brasileiro cantada por cantores Argentinos com e sem o uso de um recurso audio-visual,” MMus diss. (São Paulo, 2010).
19 Godoi, Guilherme, “Brazilian Portuguese Lyric Diction for American Singers and Antonio Carlos Gomes: His Life and Musical Style within the Transitional Period from Bel Canto to Verismo,” Florida State University, DMA treatise (2017).
20 These aspects will be explored further in Chapter 4.
What is offered in this document differs from other works for two main reasons: it eliminates many unfamiliar symbols, and it presents a more familiar approach to BP sounds for North American English singers. Regarding the first item, the author’s simplified BPIPA chart eliminates symbols that are not part of other common languages’ IPA charts by modifying the approach on nasal vowel sounds in BP. Instead of using symbols that are unfamiliar and, utterly do not represent the language spoken in Brazil, the author delivers an intuitive approach in which he separates the nasal sounds in two parts, and both parts have familiar symbols for those with knowledge of IPA.

Marcia Porter approaches the nasal BP sounds in a similar way from what is offered in this monograph. In her manner of updating the BPIPA chart, she utilizes the same concept of breaking up the nasal sounds in two parts as the author does. However, she utilizes even more symbols than the current BPIPA does to transcribe these sounds.

Regarding the second item, the author suggests a new approach to Brazilian R utilizing North American R, which proved extremely efficient for young North American singers to understand and reproduce. This approach is a result of a reflective practice by the author, adopting regionalisms of the BP language coached in the process of staging Lampião.

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22 The contrast between Porter’s book and the author’s simplified BPIPA will be explored further in Chapter 4.

23 A proper explanation of these changes can be found on chapter 4. If the reader wants to know more specifically about the regionalism of the Northeastern Brazil and its characteristics on the letter R, the explanations can be found on subchapter 4.7.
1.2 Organization

In order to promote Brazilian vocal music abroad, this practical guide is divided in two distinct parts. The first half is a brief historical overview of Brazilian Classical music. One can be immersed in Brazilian history to understand better the steps leading to Paulo Maron’s opera Lampião and the importance of diction in this context. Chapter 2 presents a brief history of key Brazilian composers and their significant operatic works. The overview focuses on Antônio Carlos Gomes, popularly considered the father of Brazilian Opera, through Alberto Nepomuceno and finishing with Heitor Villa-Lobos.

It is impossible to talk about Gomes and not explain his importance to Brazilian Classical music. Inspired by him, many other Brazilian composers excelled in their arts. Alzira Alves de Abreu explains that Gomes was a composer taught by Paolo Rossi in the conservatory of the famous La Scala theatre in Milan, Italy, and he was the first to show an opera entirely in BP to the world.24 To highlight the importance of this Brazilian composer, Abreu states that Giuseppe Verdi, after watching the premiere of Gomes’s opera Il Guarany said: Questo giovane comincia dove finisco io (This young boy starts where I end).25 Following his steps, many other Brazilian opera composers fought for more visibility of Brazilian music abroad. The nationalists Alberto Nepomuceno and Heitor Villa-Lobos were the two pillars of connection with European classical music of their times. Chapter 2 also presents how each encompassed European harmonies and functionality with popular traditions of Brazil, creating a new identity for BP classical music.

Gomes, Nepomuceno and Villa-Lobos directly influenced a new generation of composers, such as Paulo Maron, to write their modern and contemporary operas. To conclude

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25 Ibid., 1-2.
the first half of the monograph, Chapter 3 presents a background of the Brazilian socio-political situation during the 1920’s and 1930’s, Lampião’s time. The chapter explores the meaning and the potential value of the contemporary opera Lampião, highlighting his significance to Brazil and the characteristics of Paulo Maron’s opera that relate it to a worldwide contextualization. It presents the musical innovations accomplished by the composer that are relevant in the context of modern operas. The chapter also establishes a comparison between Maron’s opera and European compositional styles and NA folk music and culture. The author believes that this approach will help non-native Brazilians to understand better the importance of the opera and relate it to musical and cultural concepts more familiar to them.

In Chapter 4, the author presents an explanation about BP language in terms of syllabification and phonetic transcription. It introduces a historical background and contextualization of BPIPA and its complexities. The author addresses the need for a simpler and more practical IPA table for BP by contrasting the main changes proposed in the author’s simplified table with the pre-orthographical reform’s BPIPA chart from 2005. Concomitantly, an explanation on how the author’s simplified BPIPA chart makes BP more accessible to non-BP speaking singers is given. The author’s re-imagined BPIPA chart is introduced in Chapter 5, and the author lays out the rules for each letter of the BP alphabet. In Chapter 6, BPIPA transcriptions and analyses of excerpts from Lampião are presented, coalescing all the author’s changes together. These analyses reinforce rules and concepts of the simplified BPIPA chart, creating a practical utilization of this guide in the context of a contemporary opera.

Since BP is a significant hurdle for non-BP speaker singers, this simplified BPIPA table may help Brazilian vocal music appear less daunting to singers considering this repertoire. By

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26 Refer to Appendix A for the full re-imagined IPA chart.
utilizing this approach in the context of a new Brazilian opera, the author will introduce non-Brazilian audiences to the language, contemporary musical style, and culture of Brazil.
2. A Brief Contextualization of Brazilian Opera History

This monograph utilizes Paulo Maron’s most recent work, Lampião, as the learning platform to exemplify a re-imagining of BPIPA by the author. While corresponding with the author, Maron explains that Lampião is a “Trans-opera” – a term that the composer invented – meaning that it has many genres of art within it, such as documentary, opera and poetry. This kind of work aims to unite multiple elements to create something that people can call opera, but without a specific genre. The driving force in Lampião is its use of elements of documentary theatre, reproducing all the dramaturgy based on real events, while making use of elements stylized and composed in the passionate and rhythmic style of Brazilian folk poetry. Those elements, united with the unique compositional style of Maron, emerged through the influence of old Brazilian composers, as well as Maron’s inclination to write a piece of music accessible worldwide for students to perform.

To gain perspective on the importance of Maron’s opera, a brief history of the Brazilian music scene, opera, and influential composers will enable readers to understand better Brazilian opera, culture and influences that lead to Paulo Maron and Lampião. The author believes that this perspective is needed for placing Brazil in a worldwide operatic context. It is important for the reader to understand the roots of Brazilian Opera and the concepts present in Maron’s Lampião that are part of Brazilian tradition contrasting to what was borrowed from European and North American cultures. This contextualization also is important when approaching new works, especially those where language and text become central to interpretation.

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27 Paulo Maron, personal communication, October 2019.
During the author’s reflective practice at Western University (Ontario), it became clear that students did not have knowledge of Brazilian classical music. That often led them to approach BP as they would do in Spanish or in European Portuguese. Students presented some insights on familiar works from Brazilian composer Villa-Lobos, such as the *Bachianas Brasileiras No5*—mainly because of recordings on YouTube by famous Europeans and North American singers such as Maria Callas, Nadine Sierra, Kathleen Battle, Dame Kiri Te Kanawa, Elina Garanka and Barbara Hannigan— but tended to not know anything about any opera written by Villa-Lobos or any other Brazilian composer when asked. The subject of the opera, *Lampião*, was also unknown for the majority of North American students interviewed.

This chapter focusses on the three most famous Brazilian opera composers —Antônio Carlos Gomes, Alberto Nepomuceno and Heitor Villa-Lobos— and how they influenced Paulo Maron in his writing of an opera that combines elements of distinct genres into one single work. A timeline of Brazilian Opera will guide the reader through the main characteristics of each composer and his era, culminating with the contemporary Brazilian classical music scene, the political backdrop, and where Paulo Maron and his opera *Lampião* fit in modern society. Through this contextualization, one might observe similarities between the composers in their constant search for a national but globally-enriched identity while enhancing the importance of contemporary Brazilian classical music worldwide.
European immigrants influenced heavily the trajectory of Brazilian classical music. Fred Plotkin explains that South America, in general, has a tradition that is born primarily from its colonizers and immigrants.\textsuperscript{28} David P. Appleby states, “by a fascinating chain of circumstances, the European military successes of Napoleon were to play a decisive role in the history of Brazilian music.”\textsuperscript{29} Appleby explains that the Portuguese royal family and court fled from Portugal to Brazil – who belonged to the Portuguese empire until 1815 – when invaded by Napoleon’s army, arguing that “the presence of the ruling family of the Portuguese empire in Brazil during the nineteenth century was to greatly influence the course of Brazilian history and development of the arts.”\textsuperscript{30} Because of the eminent arrival of the Portuguese emperor, construction of public buildings that had been interrupted in the past now were brought back to life and were rushed to completion. The court arrived in Brazil on March 7, 1808. Dom João, the emperor, appeared pleased with the music offered to him by Brazilian priest José Maurício Nunes Garcia during the first mass he celebrated in the Rio de Janeiro’s cathedral one day after his arrival. “His royal patronage was to begin soon and would produce a period of flourishing musical activity.”\textsuperscript{31}

The years of greatest compositional activity in the life of José Mauricio followed his appointment in 1808 as chapel master of the Royal Chapel in Rio de Janeiro. Appleby states, “Several of his students assumed important leadership roles in the musical life of Brazil in the

\textsuperscript{28} Plotkin, Fred, “From Sayão to Saudade: Brazil’s Contribution to Opera,” Operavore (2016).
\textsuperscript{29} Appleby David P, The Music of Brazil, University of Texas Press (May 2, 2014), 28.
\textsuperscript{30} Ibid., 28.
\textsuperscript{31} Ibid., 30.
nineteenth century, the best-known being Francisco Manuel Silva (1795-1865), composer of the Brazilian national anthem.”³²

With the defeat of Napoleon in Waterloo in 1815, old enmities between France and Portugal had been forgotten. In 1816, members of the French Artistic Mission, as the group was called, arrived in Brazil and, according to Appleby, “the influx of French ideas into the artistic life of Brazil was immediate.”³³ Within the arrival of the Artistic Mission, Haydn’s pupil Sigsmund Neukomm also testified to the Europeanization of Brazilian music brought by the Portuguese and French that culminated with the performance of Mozart’s Requiem, directed by José Maurício. It was the first time Mozart was heard by the public in Rio de Janeiro.³⁴

The French and the Portuguese brought many developments and unique characteristics to the classical music of the South American continent. Diverse instrumental combinations led to new perspectives in orchestration. These more elaborate compositional methods already explored by Europeans in their music, were brought and implemented in South America.³⁵ These methods helped Brazilian classical music develop and be more visible to the world.

Carolina de Miranda Borges explains that Brazilian music inherited the concept of art song forms from the Portuguese modinhas.³⁶ Adriano Augusto da Costa Filho complements this idea by saying that Portuguese influences can be found in Brazilian contemporary rhythms and dances such as the Bumba-meu-boi in the North of Brazil and the Chula in the South.³⁷

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³² Appleby, The Music of Brazil, 32.
³³ Ibid., 35.
³⁴ Ibid., 35.
³⁵ Plotkin, “From Sayão to Saudade: Brazil’s Contribution to Opera.”
adds to the idea of Europeanization of Brazilian music, explaining that Spaniards brought countless different rhythms to Brazil, such as the fandango, bolero and tango.\textsuperscript{38} Both nations influenced not only Brazilian classical music but also Brazilian culture and traditions.

In the year following the return to Portugal of King Dom João VI, 1822, Dom Pedro I, a resident of Brazil that came from Portugal at an early age, proclaimed independence from Portugal. In 1830, José Maurício died and his student Francisco Manuel assumed the post of principal Brazilian composer of the time. Francisco Manuel not only wrote the national anthem of Brazil, but, according to Appleby, made the center of musical activity in Brazil gradually shift from church to theatre.\textsuperscript{39}

\textbf{2.2 Italians and the Opera}

Portuguese and Spaniards influenced the music, but it was the Italians who brought opera to the recently born nation of Brazil. “Italian operas, especially the operas of Rossini, enjoyed great popularity in Brazil. […] By the latter part of the nineteenth century, almost daily theatrical and musical performances were taking place in five theatres in Rio de Janeiro.”\textsuperscript{40} According to Plotkin, with the arrival of the Italians in the final decade of the nineteenth century, Opera began to flourish in Brazil. “During the period prior to 1860, opera repertoire in Brazil consisted almost completely of operas by European composers. The operas of Rossini, Bellini, Donizetti, Meyerbeer, Pacini and Ricci were performed frequently in theatres in Rio de Janeiro. The

\textsuperscript{38} Borges, “Influências do mundo na música brasileira”.  
\textsuperscript{39} Appleby, \textit{The Music of Brazil}, 38.  
\textsuperscript{40} Ibid., 39.
Théâtre Lyrique Français performed works by Herold, Boieldieu, Auber, Adolphe, and other French composers, but Italian operas were the rage in *casas de opera* all over Brazil.\(^{41}\)

João MacDowell describes the trajectory of the Brazilian operatic tradition and its importance to the world, highlighting essential moments in the country’s history. In 1886, the great Italian maestro Arturo Toscanini made his conducting debut in Rio de Janeiro, a place — at that time — considered to be one of the most important newly established stages of the international opera circuit.\(^{42}\) Josmar Lopes explains that Toscanini debuted in June 1886 with his Compagnia Lirica Italiana at the Imperial Theatre of Rio in a performance of Verdi’s *Aïda*. The young maestro at the age of nineteen played an important role in that night, saving the company from what could have been a major disaster. Lopes claims that Toscanini did indeed “find himself” in Rio with his unequivocal triumph there.\(^{43}\)

Opera in Brazil, during colonial times could be described, according to Rogério Budasz in his study on early opera in Brazil as “part of that spectacle of power, of political and social representation, borrowing and adapting European forms, views and uses.”\(^{44}\) Budasz also explains that one of the factors that contributed to Brazil — more specifically Rio de Janeiro — to be an important stage for European operas was the carnivalesque aspects that Brazilian scenographers used to display a peculiar, utterly creative view of unknown cultures. Mixed castings with blacks on stage also frequently occurred in Brazil differentiating it from Europe and creating more opportunities for international singers to come.\(^{45}\)

\(^{41}\) Appleby, *The Music of Brazil*, 45.


\(^{44}\) Budasz, Rogério, “New sources for the study of early opera and Musical theatre in Brazil,” Universidade Federal do Paraná, (Curitiba, Brazil, 2005), 12.

\(^{45}\) Ibid., 2.
As evidenced by MacDowell, the Brazilian Emperor Dom Pedro II himself played an important role in the development of Brazilian Opera in the late-nineteenth century.\textsuperscript{46} Inspired by the concerts and the repertoire of European music presented in Rio de Janeiro and wanting to make Brazil more visible to the world, the emperor began to encourage and finance young Brazilian composers to travel to Europe. This helped the composers of that time to gather more knowledge and start writing their own operas. MacDowell states that, in particular, the emperor supported the one who would become the most successful Brazilian Opera composer of all time: Antônio Carlos Gomes.\textsuperscript{47} In 1861, \textit{A Noite do Castelo} (The Castle’s Night), the first major work of Gomes, had its first performance at the Theatro São Pedro de Alcântara in Rio de Janeiro. In Appleby’s words: “With the first opera by Gomes, the most important and successful opera composer of the nineteenth century, opera in Brazil entered a new period during which ideas of nationalism were to play a decisive role.”\textsuperscript{48}

\section*{2.3 Antônio Carlos Gomes}

Born in 1836 to a large family, Antônio Carlos Gomes lost his mother when he was only a child. His father, Maneco Gomes, a composer, had to support 26 children; only 8 were his own.\textsuperscript{49} Carlos Gomes, also known as Nhô Tonico\textsuperscript{50} in his home city of Campinas, grew up amongst watchmakers, farmers, carpenters, bookbinders, pharmacists, fiddlers, trombonists, flautists and two priests. Gomes received his musical training exclusively from his father. It was

\textsuperscript{46} MacDowell, “A tradição da Ópera Brasileira.”
\textsuperscript{47} Ibid.
\textsuperscript{48} Appleby, \textit{The Music of Brazil}, 46.
\textsuperscript{50} Nhô is an old title equivalent to Sir in Brazil. It was during the slavery time. (XIX century). Tonico is shorten for Antônio. Nhô Tonico – Sir Antonio.
at the age of 18 that he composed and presented his first mass; he sang various solo parts in the performance as well. At 23, he began teaching piano and voice, but his passion was always the study of Italian Opera. Following his passion, Carlos Gomes travelled to Rio de Janeiro to refine his musical skills. Of his trip to Rio, Gomes said: “I will only return crowned with glory, or my bones will be the only ones to return.”

In Rio, Gomes immediately caught the attention of the emperor, and the composer eventually became good friends with the Brazilian royal. With a recommendation letter signed by the emperor in 1863, the young Gomes departed to Europe, arriving in Milan. Gomes was the very first composer from the New World to be accepted in Europe. He was adored in Italy, and, among the likes of Verdi and Puccini, had his operas premiered with huge success. His masterpiece, *Il Guarany*, premiered in March 1870 at the Scala theatre in Milan, yielded the composer important recognition from the Conservatorio di Milano. Dilva Frazão explains that *Il Guarany* followed a popular trend in Europe at that time: the exploration/understanding of a foreign culture. Gomes presented to the European audience the history of Brazil’s indigenous nations in the musical language of Grand Opera. In the libretto, written by Gomes himself—a recurring practice for all of his librettos—the opera narrates the romance between the Portuguese Captain’s daughter, Ceci, and the native Brazilian Indian hero, Peri. That very eccentricity put him in a unique and elevated place among all other composers during the same period.

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51 Acosta, “A vida de Carlos Gomes”.
52 MacDowell, João, “A tradição da Ópera Brasileira.”
54 Ibid.
Gomes had three more operas premiered at La Scala: *Fosca, Salvatore Rosa*, and *Maria Tudor*, but it was his other Brazilian-based opera, *Lo Schiavo* (The Slave), that led him to even greater fame.\(^{55}\) Despite being written while the composer lived in Italy and respecting Italian elements of Grand Opera, Gomes wanted *Lo Schiavo* to be premiered on Brazilian soil. This was motivated by the Brazilian princess Isabel’s signing of the agreement abolishing slavery in Brazil on 13 May 1888. Maristela Rocha de Almeida Guimarães states that *Lo Schiavo* premiered on 27 September 1889 at the Imperial Theatre Dom Pedro II in Rio de Janeiro and was conducted by the first woman to conduct an opera in Brazilian history: Chiquinha Gonzaga.\(^{56}\)

Led by the slaves’ liberation and the loss of prestige of the monarchy, the Brazilian general Manuel Deodoro da Fonseca staged a coup d’état, deposing Emperor Dom Pedro II. He became the first President of Brazil, establishing the First Brazilian Republic. With the proclamation of the Republic on November 15, 1889, Gomes lost his financial support from the government and returned to Italy. There he premiered another opera, *O Condor* (*The Condor*), but this time, according to Frazão, he decided to write it in a more modern fashion. As a result, the opera did not receive the same warm reception as his previous operas from the Italian public.\(^{57}\) Affected by financial difficulties and poor health, Gomes returned to Brazil where he wrote his final work entitled *Colombo* in a homage to the 4\(^{th}\) centenary of the discovery of America. He labeled it as a Symphonic Vocal Poem, being the first to utilize such label for an opera.

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\(^{55}\) Frazão, “Carlos Gomes – Compositor Brasileiro”.

\(^{56}\) Magalhães, Maristela Rocha de Almeida, “Chiquinha Gonzaga: De outsider ao reconhecimento perante o domínio masculino,” Universidade Federal de Juiz de Fora, PhD diss. (Brazil, 2019), 49.

\(^{57}\) Frazão, “Carlos Gomes – Compositor Brasileiro”.
On September 16, 1896, Gomes died in the Brazilian city of Belém in the state of Para. His body was brought to his native city, Campinas, São Paulo, where he was entombed under a memorial statue.

### 2.4 Late Romanticism and Nationalism in Brazilian Operas - Alberto Nepomuceno

Born in 1864 in Fortaleza, Ceará, Brazil, the composer, pianist, organist and professor Alberto Nepomuceno, similar to Carlos Gomes, had in his father his first music teacher. Although not prolific in terms of compositional output, Nepomuceno is Brazil’s greatest example of national artistic expression. The composer’s legacy continues to have an important role in Brazilian Music. The incorporation of techniques derived from the European vanguard are still used by modern Brazilian composers, like Paulo Maron in *Lampião*. However, Nepomuceno’s famous reformulation of a project for Brazilian Nationalist music, refocusing composition towards Brazilian Nationalist expression, is still one of the leading aspects for new composers to write their operas in Brazil.

Nepomuceno lived from 1864 to 1920, the same generation as Gustav Mahler (1860-1911), Claude Debussy (1862-1918), Richard Strauss (1864-1949) and Edvard Grieg (1843-1907). He often utilized elements of the musical language common to these composers, all of whom he knew personally, in his own compositions. He studied, composed and conducted concerts in Italy, Norway, Germany and France, and his various concert tours to Europe placed

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60 Ibid., preface.
him in consistent contact with the European musical elite throughout his life. Nepomuceno attacked the common habit of that time of singing everything in Italian; he defended Brazilian Portuguese as the only language for new Brazilian art songs. This approach was inspired by the poetry of both the German Lied and the French chanson, which was equal to the importance to the music at that time.\(^{61}\) He also was influenced by the nationalist ideals of his personal friend Edvard Grieg during the years he lived with the Norwegian composer.

Although broadly known for his instrumental and chamber music, opera was the genre in which Nepomuceno undertook his most ambitious and creative projects. De Souza explains that Nepomuceno always had in Gomes a model to be followed.\(^ {62}\) Gomes’ fame, obtained in Italy, certainly established a new standard of success for which his successors, including Nepomuceno, longed. Nepomuceno’s indigenous-based Brazilian operas A Porangaba and O Garatuja followed the steps of Gomes’ Il Guarany and were written to be premiered in Rome, Italy. However, due to varied circumstances, including the composer’s shift in focus toward chamber music composition, these operas were left unfinished. Despite their unfinished state, A Porangaba and O Garatuja elevated Nepomuceno’s status in European musical society. Thus, in abandoning these works the composer established himself not as the “new Carlos Gomes”, but as a modern and unique Alberto Nepomuceno.

Coelho de Souza explains that Nepomuceno finished writing two other operas, Artemis (1898) and Abul (1905), in the mold of O Garatuja’s musical composition and plot. He utilized musical elements used by Gomes and, just as Gomes or Richard Wagner, wrote his own librettos. However, differently from his unfinished works, Nepomuceno gave them a realistic aspect

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\(^{62}\) Ibid., 223-232.
resembling the verismo of Leoncavallo’s *I Pagliacci* that could not be found in Gomes’ compositions.

The Brazilian Portuguese language was always present in Nepomuceno’s librettos, and the composer was considered the most arduous defender of vernacular language in Brazilian classical music. According to the composer, music should be always intelligible to the public regardless of race or geography. Following his own concept, Nepomuceno also wrote a French and possibly a German version of the libretto of *Artemis* so the opera could be premiered in France and in Switzerland. The composer did the same with the libretto of the opera *Abul*, creating an Italian version to be premiered in Italy.

Until his death on 16 October 1920, Nepomuceno certainly influenced many Brazilian composers and can be considered, for Brazilian Classical Music, the bridge between Antônio Carlos Gomes (1836-1896) and Heitor Villa-Lobos (1887-1959). Villa-Lobos himself considered Nepomuceno one of his greatest inspirations and one of the best professors he ever had.

### 2.5 The Modern Art Week & Cultural Cannibalism - Heitor Villa-Lobos

As Brazil flourished into the 20th century, more European influences infiltrated Brazilian culture. Many Brazilian intellectuals from the worlds of poetry, dance, and music decided to organize a manifest in favor of a more nationalistic exploration of Brazilian Art and Music. Led by poet Oswald de Andrade, these inspirational leaders influenced the future of Brazilian Nationalist Art during the Modern Art Week in 1922 held in São Paulo. This manifest was

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63 De Souza, Pignatari, Nepomuceno, *Canções para voz e piano*, preface.
64 Ibid., preface.
65 Ibid., preface.
66 Ibid., preface.
named the *Anthropophagous Manifest* and presented to the world the idea of Cultural Cannibalism. John Harvey explains this concept by saying that one should consume, digest and regurgitate anew everything they could to make the entire universe their aesthetic patrimony, dedicating himself to remain open to all foreign influences all the time, without losing the uniqueness of his own culture.\(^67\)

Megan Doud states:

The Week also marked the centennial of Brazil’s independence from Portugal. As Brazil experienced a wave of nationalism related to the centennial, the Brazilian people sought to define Brazilian culture in relation to its native traditions, its African culture and also its European influences. The (sometimes incomplete) incorporation of African culture, European influence and eventually of Anthropophagy from the “primitive” Brazilian Indian into the contemporaneous heritage of the developing Brazilian national identity directly led to the formation of the ideals of the Brazilian Modern Art movement.\(^68\)

To follow the idea of Cultural Cannibalism, composers of that time began to add unique Brazilian themes, imagery and cultural heritage to their European-based compositions in order to honour their country’s traditions. At the same time, they absorbed aspects and compositional techniques from all of the great European and North American musical scenes. These influences created a nationalistic ideal impregnated with the best characteristics from these cultures’ musics.

Nadra Kareem Nittle defines cultural appropriation as the adoption of elements from another culture without the consent of people who belong to that culture.\(^69\) Cultural Cannibalism in Brazilian Modern music, such as Villa-Lobos’ compositions, differs from the concept of cultural appropriation due to the active role of European composers. Brazilian composers studied

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\(^{68}\) Doud, Megan, “Tupi or not Tupi: Cultural Cannibalism in Brazilian Modern Art,” California State University (May 10, 2010), 2.

European compositional forms and techniques directly under the instruction of European composers. Later, Brazilian composers brought and applied the knowledge acquired in Europe to a subject exclusive to elements of Brazilian culture. According to Doud, the three elements of Nationalism represented by the Brazilian artists during this week were: The *Mulato*, a form of self-identification in Brazil described popularly as a person with tinted-brown skin. This new conception broke free from the true Eastern European white and had its relevance emphasized by Brazilian painters during that time; the *Carnaval* and its African contribution such as the *feijoada* (traditional Afro-Brazilian slave food), and the *cachaça* (sugarcane based alcoholic drink associated also with Afro-Brazilian slave culture) that became a significant part of national identity by the late 1920; and what they called the “primitive” Brazilian Indian. Stories of the Brazilian Indians refusing to be colonized and enslaved were brought up by the artists. “The romanticized valorization of the fiercely independent Indian became the archetype of the modern Brazilian desire for independence from Portugal.”

Paulo Renato Guérios explains Villa-Lobos’ role in the Modern Art Week, and how Villa-Lobos showed the world that he was ahead of his peers in composition. Having his work rejected in France, the composer decided to change his conceptions of Brazilian music within his own works by adding more unique elements of his culture in his compositions.

Brazilian culture is the main element of Villa-Lobos’ compositions. According to Guérios, the composer, after returning to Brazil from his unsuccessful French expedition, decided to truly learn about his own country. For that to be possible, he journeyed a vast

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70 Doud, “Tupi or not Tupi: Cultural Cannibalism in Brazilian Modern Art,” 13.
72 Ibid.
extension of the interior of Brazil, including the Amazon River, on a canoe. In these expeditions, Villa-Lobos studied the folklore, musical traditions, styles, and forms of the popular and indigenous musical traditions and celebrations. Guéríos states that because of the vast knowledge acquired during his expeditions, the composer became the greatest nationalist musician Brazil ever had. “Villa-Lobos claimed he knew absolutely everything about his country’s music.”

Further, with this vast knowledge and his facility of combining European concepts with the core of the Brazilian traditions, Villa-Lobos could write operas such as *Izaht*, combining the sensual lyricism of Puccini and the Wagnerian concepts of *leitmotif* at the same time as he was writing African-like dance music using aesthetic elements from Debussy such as the whole-tone scale.

Besides writing *Izaht*, Villa-Lobos also wrote nine other operas. According to João Luiz Sampaio, only a few of these operas have survived and remain available to today: *Izaht*, *Yerma*, *A Menina das Nuvens* (The Girl from the Clouds), and *Magdalena*. *A Menina das Nuvens* was the most successful of these operas, however, it has been staged exclusively in Brazil. Sampaio states, “*A Menina das Nuvens* followed the Wagnerian concept of a through-composed opera.” Simultaneously, it incorporates the composer’s strong personality as an attempt to cultivate the image of a musical rebel, ready to break all traditions. Harmonies inspired by Debussy’s music, mixed with the unique Brazilian sensibility, solidified the work as one of the most brilliant moments of 20th-century Brazilian classical music.

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74 Ibid.


76 Ibid.

77 Ibid.
Villa-Lobos and his compatriot Brazilian artists hoped to reveal to the world the wonders of the recently established Brazilian nationalistic art scene. Frazão states that that one of Villa-Lobos’ greatest contributions to Brazilian music was the founding of the Brazilian Academy of Music on July 14, 1945; he was the organization’s first president. He died on 17 November 1959, having written more than 700 compositions. Amongst them, the internationally acclaimed *Bacchianas Brasileiras* no. 5 for soprano and 8 cellos.

### 2.6 The Next Step

Portuguese, French, Italian, Spanish and many other European immigrants contributed extensively to the development of Brazilian culture. Utilizing their ideas within the context of Brazilian folklore and culture allowed Brazil to create its own identity in terms of classical music. Gomes, Nepomuceno and Villa-Lobos are not the only Brazilian composers to thrive in history, but they are the basis of what Brazilian classical music is nowadays. Since Villa-Lobos’ death, Brazilian composers still strive for opera and classical music in general to regain its value and status within Brazilian society; Paulo Maron is an example of that.

Chapter 3 will introduce Maron and the composer’s innovations in the process of writing *Lampião*. It will further explore *Lampião*‘s characteristics that corroborate with the work of other Brazilian significant composers such as Gomes, Nepomuceno and Villa-Lobos. For the author, *Lampião* can be a unique and didactic opera for singers to learn BP diction while getting familiarized with Brazilian culture and history.

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3. Paulo Maron, Lampião and the Opera

Paulo Maron was born in 1961 in São Paulo, Brazil. He holds a PhD in conducting from the São Paulo State University (USP) and has been devoted to composing music exclusively for young musicians for most of his career. In the tradition of his predecessors, Maron follows Nepomuceno and Villa-Lobos’ compositional styles and methodologies, especially the utilization of vernacular language. Wagner Woelke explains that Maron decided to build on his vast experience in observing and criticizing opera and cultural exhibitions and established his own opera company in 2005, devoted to young talent. The company is called NUO, the Núcleo Universitário de Ópera (the University Level Centre of Opera). With student singers and orchestra members, the company has staged more than 20 operas and, in Woelke’s words, is a place for academic studies, co-op opportunities, and artistic investigation by many musicians and art critics.

The author worked from 2007 to 2016 as a principal soloist in the composer’s company in São Paulo, establishing a strong connection with the composer. This partnership is represented here in the form of the brand-new one act opera, Lampião, which seeks to enhance the visibility and accessibility of contemporary Brazilian classical music outside Brazil. Maron composed this opera specifically for this monograph and to be premiered in Canada in 2019. Lampião, is the vehicle for the ideas presented in this guide. This chapter discusses the historical, musical,

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80 Ibid.
stylistic and grammatical elements of the opera Lamputao, its libretto, and their significance to this study.

3.1 Paulo Maron’s compositional style and influences

Maron personifies the essential elements of Cultural Cannibalism proposed by Oswald de Andrade’s Anthropophagous Manifest in 1922. For Leslie Bary, “The use of the cannibal metaphor permits the subject (in this case the Brazilian classical music composer), to forge his peculiar colonial identity into an autonomous and original national culture.”\(^8\) By “eating” (incorporating) other cultures’ musical characteristics, one can create a unique and complex Brazilian musical language embracing many styles and elements from other countries and regions of the world. This new language would then be considered significant abroad for all of its embracing representativity.

Maron’s works include many characteristics of European compositional styles. Mainly influenced by Frank Martin, Olivier Messiaen, Aaron Copland and Leonard Bernstein, Maron mixes European and North American elements with elements from Brazilian popular music and folkloric traditions. In Lampião, he combines European musical concepts such as harmonic counterpoints, whole-tone scales, open fourth harmonies and progressions, and dodecaphonic and polytonal ideas with the poetry in an unending search for uniqueness that is found in national and folkloric Brazilian music. Maron writes with freedom, almost disregarding traditional

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compositional methods. This irreverent and original mix of international elements and national traditions creates a unique and grandiose compositional style.

Marcos Barbosa Albuquerque writes:

[…] Brazil does not have a tradition of seeing its own history depicted on stage. Historical plays are in no shape or form a major trend in the country. We simply do not have a settled canon of historical plays which writers can use to find a model to adopt or to revolt against. One can meticulously examine the work of our most significant past writers without coming across anything that could be regarded as having the same significance in Brazil that the works of Shakespeare, Corneille, Lope de Vega, Schiller or Strindberg have had in their own homelands.82

_Lampião_ is an opera containing historic information that can lead people to understand better the significance of one of Brazil’s most popular figures. The narrative utilizes real footage, recorded by one of Lampião’s group member –Benjamin Abraão, a Lebanese photographer living in Brazil in the 30’s– as the base for Lampião’s story. This material was seized by the dictatorial government of Getúlio Vargas until 1955. Upon its release, Brazilian cinematographer Alexandre Wulfes acquired and compiled it into a short documentary movie.83

For presenting something concrete, the opera can also assume an important role changing people’s views about Brazilian history. The opera also highlights Brazil’s Northeast region, helping spread the wonderful folklore and culture of the region worldwide.

### 3.2 Lampião, the man

Born in June 4, 1987 and named Virgolino, Lampião is broadly known as the Brazilian Robin Hood, or, as Billy James Chandler observes, “What Jesse James was to the United States,

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83 One can watch the full documentary at: https://www.youtube.com/watch?v=fBR9wPp5gt8
Lampião was to Brazil, and the some.**84 Valquiria Velasco explains that, as a child victim of the Colonelism**85 prevalent in the 1930s in Brazil, Lampião watched the police kill his father for lacking the money to pay his property taxes.86 Jorge Luiz Mattar Villela explains that during that time in history, the police would create false accusations towards a personal enemy in order to freely punish, arrest or even kill the person. Villela also presents real letters from Benjamin Abraão (the cameraman of the Lampião’s posse) explicitly speaking of how the police would unjustly kill country people while labeling them as Cangaceiros**87 just to get a promotion.88 Mattar Villela also states that he does not get tired of finding more explanations on how the Cangaço is justified because of the lack of justice of the Northeast society in Brazil.89 Taking on the responsibility for his seven siblings and his family, Virgolino swore vengeance on the system. He gathered a group of friends and formed a posse that attacked the Colonels’ lands at night, killing them and dividing the profits earned among the poor.

After much success, Lampião’s posse was considered by the Brazilian police the most dangerous posse in the country. At the same time, the poor population in the dryland of Northeast Brazil exalted Lampião as their greatest hero. This political/cultural division between the pro- and anti-Lampião movements remained until 1938; Lampião’s posse was ambushed in the middle of the night, killing Lampião and decimating his posse. The Brazilian newspaper O Povo explains that one of Lampião’s most trusted allies, Pedro de Cândido, was interrogated by

85 Colonelism is a Brazilian sociopolitical practice from the 20th century, when the Colonels – rich landlords -- had control over the population of the Northeast of Brazil exchanging simple favours - bread and water - for votes.
87 Cangaceiro is the term utilized to refer to a person that is a member of the Cangaço; a social phenomenon related to rural banditry against the oppressive government in the Sertão (badlands) of Northeast Brazil in the beginning of the twentieth century.
89 Ibid., 163.
the police and threatened with death. The tenant João Bezerra led the attack that surprised Lampião’s posse; the attack lasted less than 20 minutes.⁹⁰ The offensive was sponsored by the chief of the police, José Lucena, the man who led the attack that killed Lampião’s father seventeen years earlier. Chandler explains that the tenant Bezerra was not considered a symbol of courage or honesty, and he was accused of collaborating with the Cangaço movement. For that reason, Lucena gave Bezerra an ultimatum to either kill Lampião or face the consequences of betrayal against the police.⁹¹ Lampião died shot by a rifle. Maria Bonita, Lampião’s partner, was decapitated while still breathing and left behind with her body being humiliated. Bezerra was hurt in the attack but survived. Lampião and other leaders of his posse were also decapitated, and their heads were taken as trophies by the police.⁹² ⁹³

During Lampião’s time, the criminal pseudo-science based on craniology called phrenology purported that people bearing certain physical characteristics had more propensity to commit crimes.⁹⁴ For that reason, Lampião’s and the heads of many of the posse members were examined to explain their behaviour. Their severed heads were showcased to the general public for years by the dictatorial government of Getúlio Vargas, then president of Brazil, with the overt purpose to “preserve peace” and restrain any attempt of revolution by the people.⁹⁵

Such a rich history led Paulo Maron to compose his opera on layers-upon-layers of history and oppression in a way that is accessible for young student-singers making the project

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⁹¹ Ibid.

⁹² Ibid.

⁹³ If the reader wants to know more about his life and also about the origins of the term Cangaceiro, it can be found at: Jasmin, Elise. “La Geste De Lampião.” Caravelle, no. 88 (2007), 177-200.


⁹⁵ Ibid.
even more intriguing. The younger generation can present an interpretation of these historical events to the generation that experienced the events as they occurred.

The composer himself states:

People all around the world must know what kind of hero Lampião was. It is so unfair to call him a murderer, but that is the idea that the media and the government have worked to instill in people’s minds. Having no social media, Brazilians couldn’t access and know the truth. Let alone those who were abroad. [sic] We need to change that.96

3.3 Linguistics and Musical Aspects of Lampião, the Opera

Paulo Maron compositional style can be considered easy to understand by any level of music students due to the simplicity with which the composer creates his melodies based on folk music. However, the composer does it in a way that still brings innovations to the concept of opera.

Maron starts by presenting historical facts and details of Lampião’s life in an unexpected way utilizing what the composer calls a “sung overture”. Maron describes this innovation as “an example of breaking the classic opera structure by adding voice to a more commonly instrument-exclusive section.”97 In Maron’s “sung overture”, a woman appears and delivers a brief summary of Lampião’s life using the Literatura de Cordel (Cordel Literature) style. Gonçalo Ferreira da Silva explains that the Cordel Literature is a Northeastern Brazilian tradition and consists of a pamphlet illustrated with woodcuts containing folk novels, poems, or songs. These pamphlets were meant to be produced and sold by vendors in the markets and

96 Paulo Maron, personal communication, October 2019. Translated by the author.
97 Ibid.
streets of Northeast Brazil. They are so named because they are hung from cords to display them to the public that wishes to purchase them.

The woman sings:

Tomem todos um assento (Take your seats everybody)
Pois aqui vou começar (Because I am about to begin)
vou cantar um lamento (I will now sing a lament)
Se preparem pra chorar (Get ready for crying)

Vou contar uma história (I will tell you the story)
De um jovem cangaceiro (of a young cangaceiro)
Que teve a vida ingloria (which lived an inglorious life)
O Robin Hood brasileiro (The Brazilian Robin Hood)

Isso já faz um tempão (It happened a long time ago)
quando nasceu um menino (When this boy was born)
de oito, mais um irmão (It was him among eight siblings)
Foi batizado Virgolino (Was baptized as Virgolino)

Um dia, virgulino já crescido (One day, Virgolino already a grown-up boy)
(Foi o começo de uma guerra) (Was the beginning of a war)
Viú o pai ser envolvido (Saw his dad being surrounded)
Porque pediam água e terra (For asking water and land)

O pai de oito irmãos (The father of eight brothers)
Brigou com o delegado (Fought with the police sheriff)
que com revolver em mãos (which, with a revolver in his hands)
Matou o pobre coitado (killed the poor man)

Virgolino, transtornado (Virgolino, anointed)
Jurou por Deus uma vingança (Swore vengeance on God’s name)
Foi matar o delegado (He ran to kill the sheriff)
Foi o início da matança (Was just the beginning of the butchery)

Todos viram na cidade (Everybody in the city noticed)
Que a vingança sem cansaço (his tireless vengeance)
Com vinte anos de idade (with only 20 years old)
Reinaria o cangaço. (He was the king of the cangaço)

Atacava sempre à noite (Used to attack always at night)
No meio da escuridão (In the middle of darkness)
Via-se os tiros de açoite (We could only see the bullets flying around)
Seu nome agora, Lampião! (Your name now is Lampião!)

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Maron utilizes the Brazilian Cordel Literature tradition as a cultural element and combines it with the opera overture, a European form. The composer does this with a non-traditional and irreverent use of voice during a normally instrumental beginning to the opera.

Another regional aspect used by Maron in his libretto is, in the composer’s words, the “Repente Politonal” (Polytonal Repente).99 This is clearly an homage for one of the most popular musical traditions in Northeast Brazil which appeared during Lampião’s time: the Repente, or the Duelo de Violas (The Guitar’s Duel). João Miguel Manzolililo Sautchuk explains that in this style of music, singers would improvise playfully, almost always accompanied by the accordion and/or the Brazilian folk guitar called Viola.100 What transpires is a musical duel in which the vocalists take turns jostling with one another, making use of the political situation in which they lived (and sometimes even their family affairs) while targeting the other’s musical skill. Lampião himself wrote and sang songs in this style. These songs are considered part of Brazilian folklore and are passed down via oral tradition. Alan Borges de Oliveira explains that one of the members of Lampião’s posse who was also a singer, Volta Seca, recorded an album in 1950 entitled Cantigas de Lampião (Songs of Lampião). This album contains the songs that Lampião used to sing to his posse to lift their spirits or to entertain them during the night parties before (and after) their attacks.101

The author believes the Repente can be understood as a musical genre similar to the Dozen (Dirty Dozen), found in North American Rap culture. The Dozen appeared during the 1920s and, according to Elijah Wald, “…from a linguistic perspective this is one of the most

99 Paulo Maron, personal communication, October 2019. Translated by the author.
100 Sautchuk, João Miguel Manzolililo, “A Poética do Improviso: prática e habilidade no repente nordestino,” Universidade de Brasília, PhD diss. (Brazil, 2009), 1.
typical and indicative interchanges in the literature."  

Humorous or serious, amusing or insulting, the rhythm and rhyme are always the main components. While rap was the vocal form of the Dozen, simple and repetitive unaccompanied melodies were the centre of the Repente. Wald explains further that the reason they would insult each other during these Dozens was to teach young people, particularly young African American men, to keep their emotions under control and avoid responding physically to insults, thus equipping them for a world in which such a response could be severe, even fatal.  

It was a game that slaves used to play, only they were not just playing for fun but to teach themselves how to stay alive. The whole idea was to learn to take whatever the master said to you without answering back or hitting him. One might argue the merits of the game, but the conditioning and training was necessary, as necessary as the Repente was for the members of Lampião’s band to survive the horrors in which they lived within the culture of their time.

This style is exemplified in the following scene of the opera where Corisco, a member of Lampião’s posse, challenges Lampião to a Repente duel, and Lampião uses the ultimate insult to mock him by saying he looks like a policeman:

Corisco:
Agradeço a intenção (I thank you for your intentions)
Não sei se fraco lhe pareço (I don’t know if you think I look weak)
Repentina intervenção (But a sudden intervention)
e de ajuda não careço (or any other help, it is really not necessary!)

Lampião:
Não tava te ajudando, (I wasn’t helping you)
Tava fumando meu Tabaco (I was just smoking my tobacco)
Mas logo vou matando (But I always start to kill)
Quando vejo um macaco (When I see a monkey  in front of me)

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103 Ibid., 172.

104 During Lampião’s time, people would refer to the police as monkeys because after each excursion of the posse, the policemen used to run away trying to save their lives, jumping like monkeys.
Corisco:
Macaco? Que diabo tá falando? (Monkey? What the hell are you talking about?)

Lampião:
É como me parece (Because you look just like)
A policia de aparência (those policemen)
É como se tivesse (It is like you were)
Uma certa ascendência (somehow their descendant)\(^{105}\)

As Simon Frith states in his book about the value of popular music, “the “voice” in the printed lyrics is thus articulated by the text itself and implied by the narrative.”\(^{106}\) Frith affirms that the reader does not approach lyrics randomly or as an idiosyncratic choice: “The lyricist sets up the situation in a way that, in part, determines the response we make, the nature of our engagement.”\(^{107}\) The lyrics in the libretto of Lampião set up the situation through use of language and construction of character in a way that, in part, determines the response the readers have and the nature of their engagement. In this specific case, the composer is inserting the popular theme of the Repente into the classical circle of the opera without losing its roots; after all, the main idea is to present a realistic history of Lampião and his band for a wider audience.

The cultural and musical relevance for the staging of Lampião would be incomplete without an accurate representation of the BP language in the context of Lampião’s story. This should be achieved regardless of the nationality of the performers. Lampião is an opera composed specifically to be the vehicle for the author’s simplified BPIPA chart and to facilitate the accuracy of BP pronunciation and regionalisms by any performer.

Maron’s opera presents cultural and linguistical characteristics from Northeast Brazil. The author utilized this aspect to establish a stronger connection between BP and NA English.

\(^{105}\) The full transcription and vocal score can be found in the appendix section of this monograph.
\(^{107}\) Ibid., 184.
Some regionalisms of Northeast BP are common to the English language and have not been further explored in studies involving BP diction before, such as the final R sounds. The author’s approach on his simplified BPIPA allowed the students to sing in BP more idiomatically by giving them something that they already knew before as the base to start singing in BP.

In the following chapter, the author will discuss the origin of the Brazilian International Phonetic Alphabet, as well as the necessity of the use of highly accurate diction by singers. The development of BPIPA and the intention to have it re-imagined/simplified to facilitate the learning experience by non-Brazilian Portuguese speakers will be presented.
4. Re-Imagination of the Brazilian Portuguese IPA

4.1 Historical Background of BPIPA

BPIPA can be challenging for singers unfamiliar with the nuances of the language. In 2005, Adriana Kayama and Marta Herr developed a chart for BPIPA, but that chart, in the author’s opinion, presents many elements that are either confusing or could be interpreted incorrectly by non-BP speakers. In this chapter, the important changes between the 2005 BPIPA and the author’s simplified table will be explained in detail. This information is aimed to help the reader understand the main concepts of BPIPA, as well as the differences between the current BPIPA table and the proposed changes. The goal of this project is that such streamlining would be of assistance to singers by taking into consideration their existing familiarity with the IPA symbols of the aforementioned languages. To fully appreciate these changes, one should understand what IPA is and why it is used by Western classical singers.

The International Phonetic Alphabet was developed in the nineteenth century, and it utilizes mainly Roman characters to represent accurately the pronunciation of all languages around the world. Joshua Rudder explains that this concept was first broached by Otto Jespersen in a letter to Paul Passy of the International Phonetic Association. The International Phonetic Alphabet, IPA, was developed by A.J. Ellis, Henry Sweet, Daniel Jones, and Passy in the late-nineteenth century. The idea behind it was to standardize the representation of spoken

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languages by creating a neutral and uniform system of pronunciation. The rationale was to avoid confusion caused by the inconsistent conventional spellings used in all languages by native speakers. Their work was first published in 1888 and has been revised several times in the twentieth and twenty-first centuries.

IPA is extremely valuable for opera singers, helping them to read and make use of these symbols so that they may pronounce languages as accurately as possible, replicating the sounds of a native speaker. Singers currently have a gamut of materials available for study and consultation of IPA of the more traditional languages such as Italian, German and French. Since the 1990’s Nico Castel has translated and transcribed opera libretti in these languages, setting a standard for vocal literature.  

As indicated above, BPIPA does not have the same representation in terms of literature.

After listening to many recordings on YouTube of non-native singers singing in BP, and also taking into consideration many of the first impressions singers had working with the author in the Masterclass and on Lampião, the author believes that one of the common mistakes made by non-native BP speakers is to apply the European Portuguese (EP) as the basis to sing songs in BP.

Focusing on the key parameters of BPIPA, the reader will notice that, according to Plinio Barbosa, one of the main characteristics of the Brazilian Portuguese language is its distinction from EP in its open vowel pronunciation. One of the most striking differences concerns vowel reduction; in EP, vowel reduction could lead to the extreme case of deletion that can lead

111 Slavik, Korbinian, Jochim, Markus, Klasen, Verena, “Strategies and Suggestions for Singing in Foreign Languages based on Phonetic Musical Notation” (October 2020), 63.
listeners to confuse words of completely different meanings. Such a phenomenon is far less extreme in Brazilian Portuguese, thereby making it closer to the pure Italian vowel sounds. For example, consider words like pagar (to pay) and pegar (to pick up):

Brazilian Portuguese: [pa ’ga:r] and [pe ’ga:r]

European Portuguese: [pɐ ‘gar] and [pɐ ‘gar]

The Brazilian soprano Marcia Porter, who has been working with Brazilian Portuguese diction over the past decade and is considered a leading expert in Brazilian Portuguese lyric diction, clarifies the history of attempts to make Brazilian Portuguese IPA accessible to non-BP speakers. According to Porter, since the 1930s, there have been many attempts to create a default IPA for the Brazilian Portuguese alphabet.113 Mario de Andrade, one of the most famous Brazilian poets, led the First Congress of Brazilian Portuguese as a Singing Language held in São Paulo during the 1930s. Working with other influential artists of the time, the Congress tried to unify the way in which the language was sung by eliminating the use of regional dialects and shifting toward the nationalist ideal of creating a national and unique language. Porter cites two other conventions, in 1958 and 2005, to clarify the standards for diction implied in the 1937 congress. The main objective of the 2005 convention was, again, to address the need for a neutral pronunciation, without any regionalisms or dialects. The São Paulo (Paulistano) accent was chosen as the closest accent to this designated neutral language that shares characteristics of languages like Italian, German, and French in terms of pure vowels and consonant sounds.

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4.2 Available BPIPA Sources

In 2009, led by the Lisbon Science Academy and the Brazilian Academy of Letters, a new orthographical reform was recommended to all Portuguese-speaking countries, attempting to unify their grammar. Javier Galván’s book, *Modern Brazil, Understanding Modern Nations*, presents detailed information about this agreement, and the reader will notice a few important changes to the language: some accents were removed, some nasal sounds were changed, and some consonants were abolished.114

Organized by the North American soprano Marta Herr and the Brazilian soprano Adriana Kayama, the current Brazilian Portuguese IPA table has been used since 2005.115 Based on the necessity of revising this dated 2005 table, concomitantly to the author’s wish to make BPIPA more idiomatic to what a native BP speaker would sound, some changes have been made in the BPIPA by the author, a native Brazilian Portuguese speaker and a professionally trained singer who has studied and performed operas abroad. These changes modify the symbols, making them more understandable and accessible to singers who are not native BP speakers. The proposed changes provide the singers with a learning environment that is more familiar, mixing aspects of Italian, French and North American English languages and IPA such as:

- The concept of pure Italian vowels and how it applies to the majority of BP vowels.
- French nasality and elision, and the characteristics that make them distinct from Portuguese, however, an excellent starting point for learning BP.

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115 Herr, Martha; Kayama, Adriana and Mattos, Wladimir, *Brazilian Portuguese: Norms for Lyric Diction* (São Paulo, Brazil, 2005).
- English soft consonants – more specifically the sibilant versions of the C [s] and G [dʒ] sounds in English such as “cent” and “gentleman”.

4.3 Brazilian Portuguese Syllabification – Singing on the Vowels

Vowels are important in BP for they are the basis for syllabification in spoken BP. According to Luciana Araújo, syllables are a combination of phonemes. They are pronounced in a single vocal emission. She explains that in BP, the pure vowel sounds [a e ɛ i o ɔ u] will determine the correct syllabification; every phoneme resulted from a single vocal emission will contain at least one of these sounds.\textsuperscript{116}

Ex.

\textit{Pipoca} (popcorn) is syllabified as \textit{pi} – \textit{po} – \textit{ca}.

\textit{Aparelho} (apparel) is \textit{a} – \textit{pa} – \textit{re} – \textit{lho}.

Araujo also lists some other rules associated with syllabification in BP such as:

- Digraphs \textbf{CH}, \textbf{LH}, \textbf{NH}, \textbf{GU} and \textbf{QU} will always remain in the same syllable:

\textit{Achado} (found) is \textit{a} - \textit{cha} – \textit{do}.

\textit{Alho} (garlic) is \textit{a} – \textit{lho}.

\textit{Aranha} (spider) is \textit{a} – \textit{ra} – \textit{nha}.

\textit{Guaraná} (traditional Brazilian drink) is \textit{gua} – \textit{ra} - \textit{ná}.

\textit{Quero} (I want) is \textit{que} - \textit{ro}.

- Digraphs **RR, SS, SC, SÇ, XS** and **XC** will always be separated in two different syllables:

*Assassino* (assassin) is *as – sas – si – no.*

- Diphthongs and Trithongs will always remain in the same syllable:

*Água* (water) is *á – gua.*

*Uruguai* (Uruguay) is *u – ru – guai.*

- Hiatuses will always be separated in different syllables:117

*Cadeado* (locker) is *ca – de – a – do.*

This work will not focus on syllabification for spoken BP. However, syllables will be separated using spaces for easier identification when transcribed to IPA; BP writing rules are detailed in Earl W. Thomas’ book *A Grammar of Spoken Brazilian Portuguese.*118 Although there have been revisions to BP since the publishing of this book in 1974, the rules for syllabification and stress are still correct.

In the previous syllabification examples, one notices at least one vowel-per-syllable, as is consistent with the rules of syllabification for BP. These vowels will be the most important sounds to be sustained during the performance of any piece in BP. The performer should treat them as the core of each syllable’s sound. For the author, any language must be sung primarily on their vowels. The vowel formants, the placement of the vowels, and the perception of them by the singer, acting together, make an individual’s vocal sound unique. Allied with a coordinated

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117 **BP**, in most cases, differentiating diphthongs from hiatus is simple when the main stress is there. Example *pais* (parents) and *país* (country). The accented *I* tells the reader it is a hiatus (*pa – ís*), whereas *pais* is a diphthong (*pais*). However, unstressed syllables present a real problem for a non-BP speaker. If you are uncertain, the only way is to consult a dictionary containing syllabic division.

vocal onset and offset, a supported singing voice, agility and legato, these factors contribute to an optimized sound production, one which relies primarily on the vowels.

If one attempts to vocalise using solely the sound of a single consonant, one will notice there is almost no consonant sound independent of a vowel sound. By doing this practical experiment, one can either achieve a voiceless or a voiced labiodental fricative sound [f] or [v], either a voiceless or voice alveolar sibilant sound [s] or [z], either a bilabial nasal [m] or an alveolar nasal [n] or, to articulate the consonant’s sound, will certainly use a vowel sound. William Vennard states that “the quality that differentiates a consonant from a vowel is the noise element.” All the alternates mentioned above that do not include a vowel sound are not considered proper sounds to be stressed or sustained in BP due to their excessive noise (unless there is some specific sound effect desired by the composer).

The author believes that vowels are the basic building material of vocal tone and responsible for carrying the tone through the process of singing. That fact places a crucial importance for the vowel sounds in any language, and BP is no different. To those unfamiliar with BP, the vowels are a mixture of French and Italian vowel colours and qualities. BP contains nasal quality of the words from French, openness and purity of vowels from Italian, and the legato from both.

For clarity and simplicity, the author chose to use an Italianate approach to explain the sounds of BP vowels, as one must keep the vowel sounds pure to maintain optimal resonance at all times while singing. Additionally, the concept of elision present in French singing will also be used to achieve a long, interconnected phrase. The elision aspect of BP will be approached further below.

4.4 Brazilian Portuguese Vowels

The first steps when approaching the BP language is to understand the vowels and their sounds. The vowels will always be pure, similar to Italian. The most important aspect of pronouncing the vowels correctly will rely on the stressed syllable of each word. The tonic stress will determine how much emphasis the singer will place on each vowel, consequently altering their sounds according to their place in the word. Regardless of where the stress falls, the vowels must remain pure.

The 2005 BPIPA table developed by Adriana Kayama and Martha Herr uses many different symbols for the vowels, phonemes which represent the pure sounds, or the neutral sounds for atonic and final vowels. This required an extensive list of symbols to be learned. For example, the vowel A would be represented like [a] if in tonic position and [ɐ] in atonic position. The other vowels also had a similar tonic and atonic transcription. When working with NA anglophones unfamiliar with BP and BPIPA, the author noticed that the neutral BP sounds led singers to a dark and non-resonant vocal tone. From the very beginning of the author’s project at Western University (Ontario), the students, while still not having any previous contact with BP, encountered some difficulties when trying to sing vowels in BP that were very clear to the author; their vowels were often dark or pronounced as a diphthong, especially O. Words like começar (to begin) sounded like [ˈkow me saɾ] instead of [ko me ‘saːr]. The words sounded unidiomatic with improper vowel qualities and improper inflection/stressing. The tonic syllable was displaced from the last syllable to another place.

When asked to approach BP vowels similarly to Italian, significantly better results appeared instantly. Vowels like A, O and U started to sound much brighter, giving more clarity
to the text and making it closer to what a native BP speaker would sound like. The author then experimented utilizing the neutral BP vowel sounds from the current BPIPA and the bright open characteristic achieved before was immediately gone. This would often negatively affect their legato, making their sounds very inconsistent, especially in the higher range. In the author’s experience, vowels were always brighter when pure vowel phonemes replaced the neutral phonemes; this always improved clarity and ease of understanding.

To facilitate the understanding, execution, and memorization of BP vowel sounds by a non-BP speaker, the author decided to address the neutral phonemes. Rather than utilizing the neutral symbols from the 2005 BPIPA chart, the author eliminated them and replaced them with pure Italian phonemes. The performers relied only on the stressed syllable of each word to produce the desired sound effect. In other words, they did not have to worry about differentiating a pure vowel sound from a neutral one. All vowel sounds were pure; the singer only needs to emphasize the stressed vowel and syllable. For this study, the pure vowels of the simplified/re-imagined BPIPA are:

\[
\text{a e é i o ó u} \\
\text{[a e ɛ i o ɔ u]}
\]

Before discussing vowels further, it is important to understand a simple, consistent rule that occurs frequently in BP created by the author called final \(E = [i] \ O = [u]\):\(^{120}\)

Every single word that \textbf{ends} with the vowel \(E\) will have an \([i]\) sound. And similarly, every single word that \textbf{ends} with the vowel \(O\) will sound \([u]\).\(^{121}\)

\(^{120}\) Every rule created by the author will be highlighted from now on inside a text box in accordance with this first one. Key words to the rule will be presented in bold.

\(^{121}\) Final É and Ó are not affected by this rule. Their transcriptions remain [ɛ] and [ɔ] respectively.
For example, the words *noite* (night) and *voto* (vote):

['no:i tʃi] and ['vɔ tu]

Notice the ending of each word. Final E sounds [i] and final O sounds [u]. This will always be the case in BP.

4.5 Diphthongs

Dr. Catherine Anderson, Professor of Linguistics at McMaster University, explains that diphthongs are characterized by two different vowels in the same syllable. Accordingly, “they are complex vowel sounds in which the tongue moves from one vowel position directly to another to make a vowel sound that changes from one sound to another.”122 There are two sounds present in a diphthong: the onset and the offset. The BP word *pois* (because) perfectly demonstrates a diphthong:

[po:is]
The word consists of a pure [o] (onset) followed by [is] (offset). In BP, the performer will always sustain the sound that comes as the onset, before [:]. The offset will be sung very briefly, connecting this syllable to the next or as a closure sound in the end of the word.

Diphthongs have two types of spellings in BP: vowel followed by a vowel; and vowel followed by a consonant that is pronounced as a vowel (such as L – [u] in *alto* (tall) – ['a:u tu]) in the same syllable. For the re-imagined BPIPA chart, the vowels will always be pure in diphthongs.

Other examples are the words *vou* (will go) and *cai* (fall)

[vo:u] and [ka:i]

- Pure [o] sound (onset) followed by a brief pure [u] sound (offset).
- Pure [a] sound (onset) followed by a brief pure [i] sound (offset).

If the singer understands some of these basic concepts of IPA, it should be simple enough to perform basic diphthongs in BP. However, BP has nasalized diphthongs which are more complex than typical diphthongs and are distinctive sounds in BP.

4.6 Nasalized Diphthongs – The BP “nasality”

One can acknowledge that BP has a great deal of nasality in its vowels, and this creates challenges for those approaching the language for the first time. The complexity of the 2005 BPIPA chart demonstrates the challenges one would face approaching BP nasal vowels. The primary sound of BP nasality does not occur often directly on the vowel, which will be discussed later. The current BPIPA table presents the nasality with these vowel symbols:

\[\tilde{e} \ \tilde{e} \ \tilde{i} \ \tilde{I} \ \tilde{o} \ \tilde{u} \ \tilde{U}\]

Nasality can be the most challenging technique to teach singers who are unfamiliar with BP. What the 2005 BPIPA chart fails to capture is that BP nasality often functions as a diphthong, often with a pure vowel at onset and a nasalized offset.

During the process of coaching non-BP speakers, mostly North American English speakers, the author experimented with many different symbols and interpretations to approximate the sounds of BP spoken by a native speaker. However, only when the author
simplified and broke the nasal diphthongs into two parts did the proper results appear. The author
developed a rule to facilitate the pronunciation of nasal diphthongs in BP:

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Every “nasal” sound in BP can be considered a nasal diphthong divided in two parts:

The onset: the primary vowel sound which is sustained.

The offset: the conclusion, the closure of the sound.
```

To facilitate greater accuracy, singers were instructed that most nasality occurs at the offset after
sustaining a pure vowel. Consider for example the word *em* (in / on / at), previously transcribed
as [eː]. The simplified BPIPA uses the following symbols to represent the nasal diphthong:

[eːɲ]

After breaking the nasal diphthong in two parts, one can observe that the onset sound is
[eː] and the offset is [ɲ]. The pure [eː] sound should be sustained by the singer, with the offset of
a palatalized nasal [ɲ] (Italian GN sound). As with any other offset, the closure sound must
come at the very last moment just to finish the sound. It should be noted that the offset should
not be stressed, similar to the final T, the final M, and the final N in any English word.

Another example is the word *onda* (wave), previously transcribed as [oː da]:

[ˈoːɲ da]

The reader will notice two parts to the pronunciation of this word: the stressed syllable marked
with the [ˈ] before it, and the “nasal” initial sound followed by [:]. The [:] represents the
extended length of the preceding sound compared to its following sound. In this case, the onset

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123 Commonly found in the Italian word *gnocchi.*
[o:] sound is the one which must be held longer by the performer. This will create the effect of BP nasality:

Onset: [o:]

Offset: [ɲ]

It is a pure Italian O vowel [o] followed by the palatalized nasal [ɲ] or Italian GN closing sound. Further, since the stressed syllable is the first syllable in this example, the singer should not stress the second syllable. In the previous BPIPA table, the unstressed syllable would require the neutral phoneme [ɐ]. However, with the re-imagined table proposed by the author, the [‘] indicates the stressed syllable, so the second syllable can still utilize the [a] and maintain a bright unstressed/pure vowel.

To verify and validate this approach, the author suggests the reader pronounces this word in two different ways, paying attention where the tonic syllable is (always marked with the symbol [‘] before it):

1 - [‘oːɲ da] (First syllable stressed, second syllable unstressed)

2 – [oːɲ ’da] (First syllable unstressed and second syllable stressed)

Notice the difference in the [a] sound differs in the two cases despite having the same IPA symbol. There is a difference in stress. The change of phoneme would require an overall change in mouth and tongue posture to a more neutral position. Therefore, respecting the stressed syllable [‘] is an important rule that contributes to speaking and singing BP idiomatically.

This nasal effect is also present with the vowels I and U of BP, in words like linda and tundra (pretty and tundra):
The [:] indicates which sound to sustain in nasal and non-nasal diphthongs in BP. One should sustain the onset (the phoneme before [:]) and use the offset (the phoneme after [:]) only to finish the syllable.

Another important rule created by the author is:

<table>
<thead>
<tr>
<th>The É and Ó vowel sounds – usually transcribed as [ɛ] and [ɔ] - will be replaced with their closed vowel [e] and [o] respectively when nasalized.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex. <em>Também</em> (also): [tã:ɲ ‘be:ɲ]</td>
</tr>
<tr>
<td><em>Assunção</em> (capital of Paraguay): [a su:ɲ ‘sjo:ɲ]</td>
</tr>
</tbody>
</table>

The vowel A is the only vowel nasalized at the onset. In this case, it will be followed by one of three different offsets:

1. The Italian GN sound [ŋ]:

   Using the word *anda* (walk) as an example:

   [‘ã:ɲ da]

This is different from the other vowels because the onset vowel itself is nasalized. The [ã:] symbol differs from the French [ã] as the BP vowel is brighter and more frontal. It is basically the pure Italian [a] sound with a nasal quality added; the mouth remains open and the back of the tongue raises a little bit. That ensures the brightness of the vowel A [a] will remain as the performer adds the nasal quality to it. John Withlam explains the [ã:] sound, saying, “To get the
feel of nasal vowels, [here he points specifically to the nasal A vowel in BP], try saying ‘aah!’ as you would for the doctor, and then, without stopping, push some of the air up through your nose. It should sound something like ‘aang’, but not quite the same.\textsuperscript{124} It is challenging for North American anglophones to find an equivalent sound for [\textipa{aː}] as it does not exist in English.

Withlam’s approach is to maintain the posture for a bright Italian [a] and incorporate nasality into the sound. This description, and caution, may be valid, but it is wordy. In the author’s perspective, it can lead North American English speakers to a brighter nasal A sound than the one used for native BP speakers. Therefore, do not try to make the nasal A sound just by feeling it through your nose as you push some air forward; that will cause a sensation of a plugged nose that is not typical of this sound. Try instead to focus achieving a similar sound maintaining the inside of your nose opened and feeling the nasality coming from the root of your tongue as you lower your larynx.

The offset in this case is the same as studied before – the humming [ɲ] sound.

2. The nasal offset [ũ]:

Using the word mão (hand):

\[mâːũ\]

In this case, the reader can notice the same onset as previously, [ãː], but followed by a nasal U, [ũ], for the offset. This is probably the hardest sound for a non-BP speaker to pronounce due to its peculiarities found only in the Portuguese language. The E=[i] O=[u] rule states that final O changes to [u], while the nasal symbol /˘/ colours both vowel sounds.

The [ũ] sound can be achieved by adding a nasal quality to the pure [u] sound. The singer will maintain the lowered velar position found previously for the [ã] sound and move the tongue and lips to shape the [ũ], keeping the same sensation of the previous nasality. As [ãːũ] is a characteristic nasal diphthong in BP, it is necessary for singers to master the execution of the sound. Guilherme Godoi, a Brazilian native, explains in his treatise on Brazilian Portuguese diction that to achieve the [ũ] sound, a North American English speaker could use the sound ‘oom’, found in words like “doom” or “boom” but without closing the lips to articulate the letter M. 

Many common words in BP contain this nasalized diphthong:

chão (floor), não (no), tão (so), vão (go), cão (dog), são (they are), pão (bread), dão (they give)  

\([jãːũ], [nãːũ], [tãːũ], [vãːũ], [kãːũ], [sãːũ], [pãːũ], [dãːũ]\)

One of the best words to exemplify the two different nasal sounds is the title of the opera which is the study platform for this project: Lampião.

\([lâːɲ pi ˈãːũ]\)

It utilizes both offsets, and it is the perfect example for one to practice their differences.

3. The nasal offset [ĩ]:

It is present in words like mãe (mother):

\([mãːɨ]\)

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125 Godoi, Guilherme Coelho, “Brazilian Portuguese Lyric Diction for American Singers and Antônio Carlos Gomes: His Life and Musical Style within the Transitional Period from the Bel Canto to Verismo,” Florida State University, DMA treatise (2017), 7.
In this case, the nasal [ã] onset will be followed by a brief nasal [ĩ] sound as the offset. The singer must maintain the nasality from the onset of [ã:] through the offset of [ĩ]. The back of the tongue raises to achieve the [ĩ] sound, and the nasality is maintained forming the [ĩ] sound.

Godoi utilizes the same approach of [ũ] for English speakers to understand the nasal I in this case: one should think of the ‘een’ sound in English words like “keen” or “teen”, but without closing the lips to form the final [n] sound.

To summarize this important concept, in the author’s perspective, BP nasality can be defined as a nasal diphthong containing two sounds: the onset, consisted either of a pure Italian vowel [e: i: o: u:] or the bright nasal [ã:]; and the offset, consisted either of the Italian GN sound [ɲ] or the BP nasal [ĩ] and [ũ]. All pure vowels onsets will be followed by [ɲ] as the offset. And all nasal [ã:] onsets will either be followed by [ɲ], nasal [ĩ] or [ũ] as the offset according to the word.

Porter utilizes a similar approach on BP nasality. In her attempt of changing the BPIPA to something more idiomatic, Porter also transcribes the BP nasality breaking it in two distinct sounds: the onset and the offset. She calls the offset as the “shadow nasal sound.” Similarly to this author, she affirms that BP, differently from French, has a small hint of the shadow nasal consonant after the vowels. However, she does not rely on pure vowel sounds for the onset, utilizing the symbols [ẽ ě ĭ ô ũ] to transcribe them. She also adds more symbols to the offsets, such as [j], [w̃] or [ɱ]. For the author, Porter’s approach adds more difficulties for a non-native BP speaker to understand and to reproduce, especially NA anglophone speakers: an unfamiliar nasal onset sound still exists before the shadow nasal offset; and, in some cases, this unfamiliar

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126 The author’s E=[i] O=[u] rule is also applied on this case since the original word mãe ends with the vowel E. Therefore, the transcription will utilize the nasal [ĩ] sound instead of a supposed nasal [ẽ] sound.
128 Porter, Marcia, Singing in Brazilian Portuguese: A guide to Lyric Diction and Vocal Repertoire, xxix.
onset sound will be followed by another unfamiliar sound as the offset. This, in the author’s opinion, can lead the singer to produce a darker and non-resonant tone that also does not sound idiomatic.

4.7 Elision and Legato

Performers should approach phrases in BP similarly to French and Italian. One should try, as much as possible, to connect the words of a phrase in a legato fashion as to create the illusion of a long, single word comprised of many syllables. Glottal attacks are to be avoided, as these sounds are not idiomatic in BP; this will contribute to the continuous legato between words in the same line of singing. This approach resulted from the author’s practical experience, as outlined in chapter 1.

According to Greschner, “When linkage occurs, syllabification is affected. Because all final vowels are usually pronounced in Brazilian Portuguese, words are elided when the first ends with an unstressed vowel and the subsequent word begins with an unstressed vowel.”129 Due to the elision and legato occurring between final and initial letters of different words, some letters will be pronounced and transcribed differently. This happens more frequently in cases where two words are sung on a single musical note, forcing the performer to sing more than one syllable on the same note. The combining of two vowels and syllables on the same note can be referred to as a phrasal diphthong. These changes will be addressed below when discussing consonants in the simplified BPIPA table.

Elision and a change in vowel sound will occur when a word ends in [i] or [u] and the following word begins with a vowel.

1. Final [i]:

A very common example of a phrasal diphthong in BP would be the term “I love you” in Portuguese: Eu te amo.

Pronunciation will vary depending on the musical setting:

- 4 different notes:

  Eu Te A mo

  [eːu tʃi ˈã mu]

- 3 different notes:

  Eu TeAmo

  [eːu ˈtʃã mu]

In the first case, even with different notes for each syllable, the performer should connect every ending sound of a word to the initial sound of the following word, leaving no space for hard consonants and glottal attacks. This, as previously noted above, is a general rule to perform BP idiomatically.

In the second example, however, two syllables must be performed on one note. In this case, the performer would not have time to articulate the [i] sound of the word te before articulating the initial [ã] sound of the word amo. This creates a situation in which the performer would have to sing both syllables te and a (from amo) as a single syllable; one would change the
sound of the vowel E from the pure [i] sound to the glide/semivowel sound [j]. The other vowel sounds in this syllable, as a BP speaker would commonly refer to, would be called passenger sounds.\(^{130}\)

The term *de onde* (from where) is another example of phrasal diphthong elision where the [i] can be pronounced [j]:

- With three different notes it would be sung as:
  
  De On de
  
  [dʒi ˈoːn dʒi]

- With two notes it would be:
  
  DeOn de
  
  [ˈdʒoːn dʒi]

2. Final [u]:

The duet between Corisco and Dadá in the opera *Lampião* features another example of elision and legato. Dadá sings the following text in Scene V (Corisco and Dadá duet), page 83, measures 25-27:

\(^{130}\) A passenger sound is an unstressed semivowel that sound phonetically similarly to a vowel. Thus, the utilization of the glide [j] to IPA this term in this specific case.
As written, the score implies that there are 6 different notes, one for each syllable:

Co ris co e Da dá

[ko ‘ri:s ku i da ‘da]

An idiomatic way to interpret this phrase would be with an elision between the final [u] sound in Corisco and the [i] sound of the following E, slightly changing the sound of the U vowel:

Co ris coe Da dá

[ko ‘ri:s kwi da ‘da]

In this case, the [u] sound changes to the glide sound [w], and these syllables combine to be sung on the same note.

Yet another example is found in the same duet from Scene V, page 84, measures 43-46, which illustrates how elision and legato can happen over a phrase when singing in BP:
Corisco e Dadá até te encontrar Corisco era nada

[ko ‘riːs kwi da ‘te tɛːɲ koɲ ‘traːɾ ko ‘riːs kwe ra ‘na da]

Corisco and Dadá, until finding you, Corisco was nothing

Notice the elision between the two [a] sounds - final A in Dadá and initial A in até (until). This elision creates an atmosphere of continuity through the phrase.

Unless occurring over two notes, the same legato effect will happen every time the performer has the same vowel sound ending a word and initiating the following word. These sounds can be elided in BP even though the written letters are different, so long as their sound is the same. It should be noted, however, that the final E = [i] O = [u] rule functions according to vowel sound and not written vowel. Therefore, words ending with written E or O will sound [i] and [u] respectively, and cannot amalgamate with words beginning with E and O. The final E and O will become passenger/semivowels [j] and [w].

131 Author's note: There is a typo in the vocal score. The word should be *encontrar* (to find) and not *encontar* which is a non-existant word in BP.
In cases where a polysyllabic word ends with a final [a] sound and the following word begins with a different vowel sound, the elision in BP will cause the [a] to be assimilated into the subsequent vowel sound.

Take the phrase, *A arara ouviu a onda* (The macaw heard the wave) for example:

\[a: 'ra \circ um 'vi:wa 'o:ɲ da]\]

Notice how the final A in *arara* was omitted in the BPIPA transcription, whereas the monosyllabic word *a* did not suffer any modification.

### 4.8 Consonants

Consonants in BP tend to be understated. A native speaker would commonly say they are “lazy consonants” due to their effect on the spoken language. Vowels are always the important element of each syllable. Consonant articulation in BP is similar to other Romance languages. However, there are some peculiarities that make BP unique:

- **D** and **T**:

  Different from other languages, when followed by an [i] sound (derived either from an I or an E vowel) **D** and **T** will always have a peculiar articulation, becoming affricated: \[dʒ\] and \[tʃ\] respectively.

  Ex. *tia* (Aunt), *dia* (Day), *tira* (take off or cop), *dente* (tooth), *onde* (Where)

  \[tʃi:a\] \[dʒi:a\] \[‘tʃi ra\] \[‘de:ɲ tʃi\] \[‘o:ɲ dʒi\]
In the previous BPIPA table, every E or I vowel after any T or D consonant would sound like an open I vowel in North American English: [I], as in the word “English”. The author contends this sound does not represent the sound a native BP speaker would use in cases like this. To simplify and clarify, the author’s re-imagined table utilizes [i] as opposed to [I].

- **Final L:**

Another characteristic that makes BP distinct from other Romance languages and consequently, from North American English, is the sound of final L. Differing from Romance languages that utilize the postalveolar lateral approximant [l] sound to end a syllable or a word finished in L, the author approaches BP utilizing the close back rounded U vowel sound [u] in these cases.

The previous BPIPA table utilized the open vowel sound [U] in this situation. However, due to the simplification proposed by the author and the consequent removal of all open unstressed or neutral vowel sounds, the final L had this symbol altered from [U] to [:u]. The slower one attempts to speak a word with final L, the clearer this final L sounds like a pure [u].

Ex. *Animal* (animal) – previously transcribed as [a ni maU] – and now transcribed as [a ni ‘ma:u].

- **R:**

The R sound in BP aggregates a variety of distinct sounds due to the large number of dialects and accents in Brazil. Each dialect has specific rules for each case of R. The author chose to use the neutral R from the São Paulo accent, as Kayama and Herr suggested in 2005. The characteristics of the neutral accent R are also peculiar to BP, making it unique. The letter R at the beginning of any word, or when presented as a RR, will always have the voiceless glottal
fricative [h] sound identical to the H sound in “hair,” “hop”, and “hot.” When R is medial or finishes a word, the BP R can either be flipped ([ɾ]) or rolled ([r]) similar to Spanish or Italian.

Exclusively for the opera Lampião, the author adopted a characteristic from the Northeast region of Brazil to approach the final R so as to connect the BP with NA English: the [ɾ] sound. This created a familiar environment for the NA English-speaking singers. At the same time, it forced them to mix their own [ɾ] sounds with Italianate [r] sounds. In doing so, the author helped many young singers differentiate the R sounds in their own language from the Romance languages in a very didactic way.

Here are a few examples:

Arte (art), areia (sand), rato (rat), mar (sea)

[‘a:r tʃi], [a ‘re:i a], [‘ha tu], [ma:r] or [ma:ɾ].

The presence of the symbol [:] after a BP vowel indicates the preceding vowel is lengthened. In so doing, it helps the singer understand that the [a] sound is the one to be prolonged whereas the [r] or [ɾ] will result in a shorter production of sound. It is the same concept applied for diphthongs and will also be applied to vowels preceding S in the same syllable.

- X:

X in BP can be transcribed in several different ways according to its placement in words. When X occurs as the initial letter in a word, its pronunciation differs most from any other Romance language. X will sound [ʃ] when it begins a word.

Ex. Xadrez (chess), or the name Xavier.

[ʃa ‘dre:is] [ʃa vi ‘ɛ:ɾ] / [ʃa vi ‘ɛ:ɾ]
This chapter has outlined some of the primary differences between the author’s simplified BPIPA table and the table from 2005. The complete re-imagined BPIPA table will list all the vowels and their respective re-imagined symbols. It will present the rules associated with each one of the variations of every vowel, and how they are applied to words in BP. The chapter below will lay out the rules of transcription for BP into this simplified approach of BPIPA.
5. BPIPA Re-Imagined Table

5.1 BP Vowels

This section will list the author’s rules for all BP vowels. The Italianate approach adopted by the author to treat BP vowels will be explored below. The reader can find the rule, examples, English translation and BPIPA transcription for each one of the following vowels and their sounds:

| A, Ā, E, Ė, É, I, O, Ô, Ō, Ū | [a ā e ē e ɛ i o o:ɲ o u]132 |

A

[a] or [ā]

- A at any position, followed by any letter other than M or N in the same syllable: [a]

Assento (seat) – [a ‘seːɲ tu]

Começar (to begin) – [ko me ‘sa:r]

Chorar (to cry) – [ʃɔ ‘raːr]

Asa (wing) – [’a za]

132 [i] and [u] are also vowel sounds in BP. However, they are the resulting sound of a nasal diphthong, and no direct vowel represents them in BP.
- **A followed by M or N in the same syllable:** [ã:ɲ]

  *Antes* (before) – ['ã:ɲ tʃiːʃ]

  *Andar* (to walk) – [ã:ɲ 'daːr]

  *Ambiente* (environment) – [ã:ɲ bi 'eːɲ tʃi]

- **A followed by M or N in a different syllable:** [ã] or [a]133

  *Cana* (sugar cane) – ['kã na]

  *Anos* (years) – ['ã nuːs]

  *Amo* (love) – ['ã mu]

  *Lamento* (lament) – [la 'meːɲ tu]

- **Stressed Ā followed by O:** [ã:ʊ]

  *Coração* (heart) – [ko ra 'sãːʊ]

  *Lampião* – [lã:ɲ pi 'ãːʊ]

  *Irmão* (brother) – [iːr 'mɐːʊ]

- **Stressed Ā followed by E or I:** [ãːi]

  *Mães* (mothers) – [mɐːɨs]

  *Cãimbra* (cramp) – ['kãːɨ bra]

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133 In this case, usually A will be transcribed [ã] if in tonic position and [a] in atonic position.
E

[e] , [ɛ] , [i] , [j]

- **E at any position followed by any letter in the same syllable:** [e]

  *Expliquei (explained) – [es pli ‘ke:i]*
  *
  *Creme (cream) – ['kre mi]*

- **Final E or E followed by S in the last syllable of a word:** [i] / [iːs]

  *Te (for/to you) – [tʃi]*
  *
  *Gente (people) – ['ʒe:n tʃi]*
  *
  *Andares (to walk) – [ãːn ‘da ri:s]*

  - **Stressed É: [e]**

  *Veêm (they see) – [‘ve eːn]*
  *
  *Dê (give) – [de]*

  - **Stressed É: [ɛ]**

  *Épico (epic) – [‘e pi ku]*
  *
  *Céu (sky) – [sɛ:u]*
  *
  *Até (until) – [a ‘te]*

  - **E followed by M or N in the same syllable regardless of accent mark:** [eːɲ]

  *Enquanto (meanwhile) – [eːɲ ‘kwǎːɲ tu]*
  *
  *Tambêm (also / too) – [tǎːɲ ‘beːɲ]*

**In a musical context, when final E is on the same note as the next word and that word begins with a vowel, E will be transcribed and pronounced as [j]**

  *Leite azedo (Sour Milk) – [‘leːi tʃja ‘ze du]*
I

[i] or [j]

- **I at most positions: [i]**

  *Igreja* (church) – [i ‘gre ʒa]

  *Evitar* (to avoid) – [e ‘vi ʈɐ]

- **I preceding another vowel in the same syllable: [j]**

  *Ódio* (hate) – [‘ɔ dʒju]

O

[o], [ɔ], [u], [w]

- **Unstressed O: [o]**\(^{134}\)

  *Ouvir* (to listen): [ɔ:u ‘viːɾ]

  *Orquestra* (orchestra): [ɔr ‘kɛːs tra]

  *Rococó*: [ho ko ‘kɔ]

  - **Stressed Initial O: [ɔ]**\(^{135}\)

  *Ordem* (order): [ɔr de:n]

  *Bola* (ball): [‘bɔ la]

  - **Stressed Ó: [ɔ]**

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\(^{134}\) In BP, the pronunciation of the letter O without any accent and not at the end of a word can vary, regardless of rules, between [o] or [ɔ]. It is always recommended to consult a dictionary.

\(^{135}\) Initial letter or presented in the initial stressed syllable.
Ótimo (great) [ˈɔ tʃi mu]

- O followed by M or N in the same syllable: [oːɲ]

Onde (where) – [ˈoːɲ dʒi]

- Stressed Ő followed by E or I: [oːi]¹³⁶

Corações (hearts) – [ko ra ˈsoːiʃ]

- Final O or Ō followed by S in the last syllable of a word: [u] / [u:s]

Modo (mode) / Modos (modes): [ˈmo du] / [ˈmo duːs]

Nosso (ours): [ˈno su]

Esforço (effort): [eʃ foːɾ su]

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In a musical context, when final O is on the same note as the next word and that word begins with a vowel, O will be transcribed and pronounced as [w]

Auto alarmado (Self alarmed) – [ˈaːu twa laːɾ ˈma du]

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U

[u] or [w]

- U at most positions: [u]

Urubus (vultures) – [u ru ˈbuːʃ]

- U preceding another vowel in the same syllable: [w]

Quando (when) – [kwãːɲ du]

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¹³⁶ Usually the plural ending for words ending in ĀO.

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*U is silent when following Q or G in combination with E or I: [ ]

Quero (I want) – ['kɛ ru]
Quiabo (okra) – [ki ‘a bu]
Guerra (war) – ['ge ha]
Guizo (rattle) – ['gi zu]
5.2 BP Consonants

Despite the fact that consonants of BP look like Italian or Spanish consonants, there are some peculiarities in the idiomatic pronunciation of the BP language that can be confusing for non-BP speakers. The author will approach all the consonants of the BP alphabet, illuminating the main characteristics of each one.

**B**

[b]

- **B is always:** [b]

*Barco* (boat) – ['ba:r ku]

*Abecedario* (alphabet) – [a be se ‘da rju]

**C**

[s], [k], [ʃ]

- **C followed by E or I:** [s]

*Cedo* (early) – ['se du]

- **C followed by A, O or U, or any consonant other than H:** [k]

*Caso* (case) – ['ka zu]

*Credo* (creed) – ['kɾɛ du]

- **C followed by H:** [ʃ]

*Chave* (key) – ['ʃa vi]

*Chamado* (the call) – [ʃa ‘ma du]
- Ç is always: [s]

Cachaça (Brazilian Sugar cane alcoholic drink) – [ka ‘ʃa sa]

D

[d] or [dʒ]

- D followed by A, O or U: [d]

Dado (given / dice) – [‘da du]

- D followed by E, except in the final syllable: [d]

Deitado (laid down) – [de:i ‘ta du]

Adentro (inside) – [a ‘de:ɲ tru]

- D followed by I or followed by E ending a word: [dʒ]

Dia (day) – [‘dʒi a]

Ditado (dictate) – [dʒi ‘ta du]

Onde (where) - [‘oːɲ dʒi]\(^{137}\)

Arde (stings) – [‘aːr dʒi]

Regional accents in BP can create multiple options for the pronunciation of certain words. In the context of the opera Lampião, the word desespero (despair) can be pronounced either as [dʒi zi:s ‘pe ru] or [de ze:s ‘pe ru] – both are correct however, the author is opting for the first pronunciation due to the regionalism of the Northeast region’s accent in Brazil.

\(^{137}\) The final E is transcribed as [i] according to the final E=[i] rule stated by the author.
F

- **F is always:** [f]

*Faca* (knife) – ['fa ka]

*Afoito* (anxious) – [a ‘fo:i tu]

G

- **G followed by A, O or U, or any consonant:** [g]

*Gato* (cat) – ['ga tu]

*Gordura* (fat) – [go:ɾ ‘du ra]

*Figura* (figure) – [fi ‘gu ra]

*Agregado* (aggregate) – [a gre ‘ga du]

*Alguém* (someone) – [a:u ‘geːn]

- **G followed by E or I:** [ʒ]

*Gelo* (ice) – ['ʒe lu]

*Agitar* (agitare) – [a ʒi ‘ta:r]

H

- **Initial H is silent:** [ ]

*Hipopotamo* (hippopotamus) – [i po ‘pɔ ta mu]

*Heitor Villa-Lobos* – [e:i ‘to:r ‘vi la ‘lo bu:s]
- **H modifies the pronunciation of the following consonants: C, N or L:**

The only sound in this case will come from the consonant: [ʃ] for C / [ʎ] for L / [ɲ] for N

*Choro* (cry) – [ʃo ru]

*Galho* (branch) – [ga ʎu]

*Manhã* (morning) – [mã ɲã]

**J**

[ʒ]

- **J is always [ʒ]**

*Jaca* (jack fruit) – ['ʒa ka]

*Ajustar* (adjust) – [a ʒu:s ˈta:r]

Jorge (the author’s name) – ['ʒɔ ʒi]

**L**

[l] , [ʎ] , [u]

- **L at most positions: [l]**

*Atolado* (mired) – [a to ˈla du]

*Glandula* (gland) – [ˈglã:ɲ du la]

*Paralelo* (parallel) – [pa ra ˈle lu]

*Luta* (fight) – [ˈlu ta]

*Linda* (pretty) – [ˈli:ɲ da]
- **L preceded by a vowel followed by a consonant: [:u]**

  *Alto* (tall) – [ˈaː tu]
  *Volta* (return / lap) – [ˈvɔː tu]

- **L followed by H: [ʎ]**

  *Alho* (garlic) – [ˈa˘ ʎ]
  *Olhar* (to look) – [o ˈʎa:r]

\[
\begin{align*}
\text{M} \\
&[m], [n], [ũ]
\end{align*}
\]

- **M followed by a vowel: [m]**

  *Amor* (love) – [a ˈmoːr]
  *Mato* (grass) – [ˈma tu]

- **M followed by a consonant or in the final syllable of a word preceded by any vowel other than A: [ɲ]**

  *Umbigo* (navel) – [uː ɲ ‘bi gu]
  *Ombro* (shoulder) – [ˈoː ɲ bru]
  *Sim* (yes) – [siːŋ]
  *Tem* (have) – [teːŋ]
  *Um* (one) – [uːŋ]

- **M in the final syllable of a word and preceded by A: [:ũ]**

  *Corram* (run) – [ˈko hãːũ]
  *Berram* (scream) – [ˈbe hãːũ]
N

[n] or [ɲ]

- N followed by a vowel: [n]

Carne (meat) – [ˈkaːɾ ni]
Noite (night) – [ˈnoi tʃi]

- N followed by a consonant: [ɲ]

Antes (before) – [ˈãːɲ tʃiːʃ]
Lindo (beautiful) – [ˈliɲ du]
Ombro (shoulder) – [ˈoɲ bru]
Com (with) – [koɲ]

P

[p]

- P is always: [p]

Parto (birth / to leave) – [ˈpaɾ tu]
Ópera (opera) – [ˈo pe ɾa]

Q

[k]

- Q is always: [k]

Quero (I want) – [ˈkɛ ru]
Quitanda (Greengrocer) – [ki ˈtãɲ da]
R

[r], [h], [ɾ], [ɹ]

- **Initial R or double R: [h] or [ɾ]**

  - *Rei* (king) – [he:i] / [re:i]
  - *Rua* (street) – [ˈhu a] / [ˈru a]

- **R preceded by a consonant: [r]**

  - *Trato* (Pact) – [ˈtra tu]
  - *Grito* (scream) – [ˈgri tu]
  - *Prato* (plate) – [ˈpra tu]

- **R preceded by a vowel at the end of a syllable or a word: [r] or [ɹ]**

  - *Crer* (have faith) – [kre:r] / [kre:ɹ]
  - *Entortar* (to twist) – [eɾn to:r ˈta:r] / [eɾn to:ɹ ˈta:ɹ]

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138 According to the *São Paulo* accent, the correct pronunciation would be [h]. However, if the singer is not used with this sound, the utilization of [ɾ] is considered correct as well. This is an alternative proposed by Kayama and Herr (2005) for non-BP speakers that are unable to pronounce the sound [h]. The author adopted the [h] sound for his study.

139 During rehearsals of *Lampião* at Western University, the author adopted the North American R sound [ɹ]. It was easier for mostly Canadian singers in the original cast to sing it. This is a common point between American/Canadian English and BP. The [ɹ] R sound is part of the Northeast accent of Brazilian Portuguese – the place in which Lampião, the person, was from. The rehearsals and performance were interrupted due to the COVID-19 outbreak in March 2020.
- **Intervocalic R in words and phrases: [ɾ]*

*Cratera* (crater) – [kra ‘tɾa]

*Intervocalic R can also occur when a word finishes with R and the next word starts with a vowel in the same phrase: [ɾ]*

*Pra filmar o cara* (To film the guy) – [pra ‘fi:ɾu ‘kaɾa]

**S**

[s], [z], [:is]

- **S at most positions: [s]**

*Sábado* (Saturday) - [‘sa ba du]

- **Intervocalic S in word and phrases: [z]*

*Casa* (house) – [‘ka za]

*Intervocalic S can also occur when a word finishes with S and the next word starts with a vowel in the same phrase: [z]*

*Carros incríveis à venda* (incredible cars on sale) – [‘ka hu zi:ɲ ‘kɾi ve:i za ‘veɲ da]

- **S at the end of syllable preceded by a vowel: [:s]**

*Óculos* (glasses) – [‘ɔ ku lu:s]

*Vírus* (virus) – [‘vi ru:s]

*Mas* (but) – [ma:s] / [ma:is]¹⁴⁰

*Lápis* (pen) – [‘la pi:s]

*Escutar* (to listen) – [e:s ku ‘ta:r]

¹⁴⁰ *Mas* is a word that popularly can be pronounced as [ma:is]. Both ways are considered correct. The transcription [ma:s] is more formal whereas [ma:is] is more popular.
**T**

[t], [tʃ]

- **T followed by A, O or U, or a consonant: [t]**

  *Tamanho* (size) – [tɐ ‘mɐ̃ ju]
  
  *Torta* (pie) – [‘tɔ:ɾ ta]
  
  *Tua* (yours) – [tu:a]
  
  *Trator* (tractor) – [tra ‘to:r]

- **T followed by E, except in the final syllable: [t]**

  *Atear* (set on) – [a te ‘a:r]
  
  *Ontem* (yesterday) – [‘o:ɲ te:ɲ]
  
  *Tenho* (I have) – [‘te ju]
  
  *Entendo* (understand) – [e:ɲ ‘te:ɲ du]

- **T followed by I or by E ending a word: [tʃ]**

  *Atirar* (to shot) – [a tʃi ‘ra:r]
  
  *Arte* (art) – [‘a:r tʃi]
  
  *Tigre* (tiger) – [‘tʃi gri]

---

141 Most of the time, T= [t]. However, if it is T followed by E in the last syllable of the word, it will be transcribed as [tʃ] due to the final E= [i] rule. That is what happens with the word *arte* in the examples = [‘a:r tʃi]
V

[v]

- **V is always:** [v]

Vários (many) – ['va rju:s]
Aviação (aviation) – [a vi a ‘sâ:ũ]

X

[f], [ks], [s], [z]

- **Initial X:** [f]

Xarope (syrup) – [fa ‘ɾo pi]

- **Final X:** [ks]

Xerox – [fe ‘ɾɔ:ks]

- **X followed by a consonant:** [s]

Excelente (Excellent) – [e se ‘le:ɲ tʃi]

- **Intervocalic X:** [f], [z] or [s]^{142}

Exato (exact) – [e ‘za tu]

Próximo (near) – [‘prɔ si mu]

Caixa (box) – [‘ka:i ʃa]

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^{142} The singer must consult a dictionary or a specialized coach in order to verify which one would be the correct way to pronounce the word in question. In general, if X is followed by any vowel other than A it will be transcribed and pronounced as [s].
Z

[z] or [:is]

- Z at most positions: [z]

Zero – ['泽 ru]

Azia (heartburn) – [a ‘zi:a]

- Final Z: [:is]

Faz (do) – [fa:is]

Arroz (rice) – [a ho:is]

K, W, Y

There are no Brazilian Portuguese words - excluding names - that contain the letters K, W or Y. When words are present in BP texts containing these letters, it is because the word has been borrowed from other languages, and they should be pronounced as they would be in their original language.143

143 There is an exception to this rule: Commonly, the initial W in BP names followed by A,O or U is transcribed as [v]. For instance, Walter would be transcribed as ['va:u te:r].
6. Diction Analysis of the opera Lampião

Considering all the rules of the simplified BPIPA guide, the author will present a BP diction analysis of excerpts from the opera Lampião. These transcriptions will be contrasted with the existing 2005 BPIPA table, using the existing BPIPA table to illuminate some differences between both. In the second part of this chapter the reader will find a full BPIPA diction analysis of the love duet between Lampião and Maria Bonita.

6.1 Analysing excerpts from Lampião

The Prologue of the opera starts with Old Dadá singing on page 7, measures 26-28:

Tomem todos um assento

[ˈtɔ meɲ to du zuɲ a ˈseɲ tu]

Take a seat everybody

One can notice:

- The three stressed syllables in the phrase: Tomem todos um assento, [tɔ] – in tomem, [to] – in todos and [seɲ] in assento. The stressed syllables are indicated by the symbol [ˈ] in the IPA.

- The BP nasal effect after the E vowel created by the [ɲ] sound in which the performer will hold a pure [eː] and will only add the [ɲ] as an offset to, either finalize a word
and start a new one – as in *tomem todos* - or connect two words in a large legato – as in *um assento*.

Utilizing the 2005 BPIPA table, the same excerpt would be transcribed as:

\[
\text{Tomem todos um assento} \\
\text{[tɔ mɛ to do zũ a sẽ to] - 2005 BPIPA} \\
\text{vs} \\
\text{[ˈtɔ mɛɲ ˈto du zuɲ a ˈseɲ tu] – Revised BPIPA}
\]

By transcribing and pronouncing this phrase, one can notice how BP could be difficult to pronounce for a non-native speaker. The constant search for a nasal sound for the vowels makes the phrase challenging to sing idiomatically. Also, the different symbol used for the atonic \( \text{U} \) vowels, \( [o] \), contributes to the elevated difficulty when compared to the new IPA transcription. It is more accurate and idiomatic to always sing the \( \text{E} \) and \( \text{U} \) vowels with their pure sounds, and simply adding the offset \( [n] \) to both in the cases where nasality occurs. The simplified BPIPA delivers greater accuracy with fewer unfamiliar symbols and enables the non-native speakers singing in BP to pronounce texts more idiomatically.

Continuing the analysis of this phrase, there are some other aspects to be noticed:

- The elision created between the words *todos um assento* changes the consonant \( \text{S} \) sound to a \( [z] \) sound because of the rule of intervocalic \( \text{S} \) within a phrase.
- The final [u] sound for the vowel O according to the rule final E = [i] O = [u].

This rule happens twice in *Tomem todos um assento*: the first time in todos and secondly in assento. The word todos is the plural form of the word todo, therefore, the consonant S does not change the [u] sound of the vowel O achieved in the original word. The second time is at the very end of the phrase in the word assento (seat).

Intervocalic S occurs in another excerpt from the Prologue on page 7, measures 29-30:

![Musical notation](image)

*Pois aqui vou começar*

[po:i za’ki vo:u ko me ‘sa:1]

because I am about to start

One can notice:

- The elision between the words pois and aqui. This changes the sound of the final S to [z] according to the rule of intervocalic S within a phrase.

- The final North American [ɹ] sound represents the Northeast region of Brazil, the region where Lampião is set. It is totally acceptable for the performer to utilize the Spanish/Italian [r] sound at the end of the phrase instead the North American as long as the performer is consistent.\(^{144}\)

- One difference between the current and re-imagined BPIPA charts in this phrase would be in the words pois and aqui in the final I sound: previously transcribed as [I]

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\(^{144}\) When a syllable ends with an R and it is not followed by a vowel in the next syllable or word as [r] or [ɹ].
and now changed to [i]. The phoneme [i] sounds more idiomatic for the native BP speaker and helps the singer to maintain resonance while singing. Comparing both:

\[ [\text{pO}l \text{z}a \text{kI voU} \text{ ko me sar}] – 2005 \text{ BPIPA} \]

\[ \text{vs} \]

\[ [\text{po:i} \text{ za’ki vo:u} \text{ ko me ‘sa:]} – \text{Re-imagined BPIPA} \]

Later in the Prologue, on page 8, measures 49-52, Dadá sings:

\[ O \text{ Robin Hood brasileiro} \]

\[ [\text{u ‘h} \text{b} \text{i:n ‘u d} \text{z} \text{i}^{145} \text{ bra zi ‘le:i ru}] \]

the Brazilian Robin Hood

---

\textsuperscript{145} English speakers are familiar with the name of the legendary outlaw Robin Hood, but not with the way it is pronounced in BP – [‘h\text{b} \text{i:n ‘ud} \text{z} \text{i}] instead the North American way [‘\text{a} \text{b} \text{i:n hod}].

The letter \textbf{R}, when initiating a word in BP will always sound like [h]. However, the performer has the option to use the Spanish/Italian flip [r] sound instead, if preferred. One just needs to make sure to keep the consistency through the piece, either using only [h] or [r] sounds.
In this phrase, one can notice:

- The masculine article “O” (the) is also considered a word that ends with the letter O, therefore it sounds [u] according to the $E = [i] \ O = [u]$ rule. The same will happen to the final O of the word brasileiro (Brazilian).

- There are no BP words that end with the consonant N. However, Robin is an imported name, therefore, the rule does not apply to it. When this happens in BP, final N creates the nasal diphthong [i:ɲ], being treated like a final M.

- The double O from the word Hood also is not characteristic of BP. There are no words in BP language containing double O. As part of tradition, in BP, every time that happens, OO should be treated as [u].

This next excerpt comes from Scene II of the opera, on page 34, measures 105-106.

Mergulhão sings:

Tinha um saco amarrado

[‘tʃi ɲa  uːɲ ‘sa kwa ma ‘ha du]

had a bag tied to it
One can notice:

- The peculiar BP affricative sound of the consonant T before the vowel I: [tʃi]. This functions differently from Spanish and Italian, where ti would sound [ti].

- The NH in BP sounds exactly like Italian GN – [ɲ] according to the rule in which an N followed by a consonant will always sound [n]. The H will always be silent in BP. In this case it affects the pronunciation of N. It is the very sound also utilized to create the BP nasal effect. The word *tingha* (had) is an example of that: [tʃiɲa].

- The elision between the words saco (bag) and amarrado (tied). The final O of saco follows the final O=[u] rule and then is changed to the glide sound [w] because it occurs on one note. It changes the final [u] sound of the word *saco* [ˈsa ku] to a [w] semi-vowel (passenger vowel or glide) sound which connects this word to amarrado [a ma ‘ha du]. That happens because both syllables share the same musical note.

- The double R in BP will always sound [h]. However, if the context of a sound is difficult for the interpreter, he/she can substitute it for the Spanish/Italian flip [ɾ] sound. The flipped [ɾ] sound is characteristic of certain regions of Brazil, more specifically the South thus, it is acceptable and understandable for any BP speaker. The performer must be consistent throughout the piece, either utilizing all initial R and double R as [h] or [ɾ].

Another elision effect can be found in the Chorus *Beber, Dançar, Comer* from Scene III, page 36, measures 5-6. It requires the singer to utilize the glide [j] due to the phrasal diphthong created by two different words on the same note:
O que eu quero é dançar

[u  kje:u  ‘kɛ ru  ɛ  dâ:ɲ ‘sa:ɻ]

What I want is to dance

- The words *que* (that) and *eu* (I) share the same musical note. QU makes the sound [k], so there is no other vowel to sound other than E. In this instance, the final E=[i] rule and the shared note dictate that the sound [i] of *que* must be replaced by the semi-vowel [j] sound to create the elision between the words and a legato phrase.

A similar glide happens on page 37, measures 15-16 of the same chorus:

Que é pra ele acostumar

[kje  pra  ‘e lja ko:s tu ‘ma:ɻ]

for him to get used
- “Que é” and “ele acostumar” would be transcribed as: [ki ɛ] and [‘e li a ko:s tu ‘ma:ɹ]. However, as two syllables share the same note, the final [i] sound changes to the glide [j] in order to create the legato needed to sing both on a single note.

Another example of a phrasal glide/diphthong can be found on the Scene III-b, page 55, measures 73-74, as Lampião sings:

![Musical notation]

É só não atrapalhar
[ɛ sɔ nã:wa tra pa ‘Aa:ɹ]
just don’t be on the way

This is an interesting case since the elision happens with a BP nasal [â:ũ] sound:
- As both syllables não and a from atrapalhar share the same musical note, the final [ũ] sound is replaced by the non-nasal semi-vowel [w] in order to create the legato between words.

In the Ritual Chorus of Scene VI, page 89, measures 18-21:
Senhor Jesus, me dai coragem

[se ‘noːɾ ʒe ‘zuːis mi da:i ko ‘ra geɲ]

Lord Jesus, give me courage

One can notice:

- The North American [ə] sound ending the word Senhor.

- Despite the same spelling, the word Jesus sounds differently from English. Instead ['dʒiː zəs], in BP it would be [ʒe ‘zuːis], with final S being transcribed as [is].

- The final E in the word me (to me) sounds like [i] according to the E=[i], O=[u] rule.

- The diphthong in the word dai (give) will have the diphthong sounds like [aːi], which means the performer should hold the [a] sound longer than the [i] sound.

- The intervocalic R in the word coragem (courage) sounds like a flipped Spanish/Italian [ɾ] sound. Intervocalic R will always sound [ɾ] in BP.

- The BP nasal effect in the same word coragem - [eːɲ]. The performer should sustain the pure [eː] sound and finish the nasal diphthong just before the cut off.
6.2 Analysis of the Love Duet

In the love duet from Scene VII, pages 100-107, Maria Bonita reveals to Lampião she had a dream; one of his gang will betray him, and he will be decapitated. They swear love to each other during that night not knowing that the this would be their very last night together alive as her nightmare comes true the next day.

The analysis will be divided in verses according to the *Musica de Cordel* poetry presented in the libretto. Below the reader can see the BPIPA transcription and English translation for the first verse:

\[
\text{Maria Bonita, tu és minha flor} \\
[\text{tu \ 'i a \ \ 'ni ta \ tu \ 's \ 'mi na \ flo:ra]}
\]

Maria Bonita, you are my flower

\[
\text{Tu és tão perfeita, tu és meu amor} \\
[\text{tu \ 's \ t\'a:u pe:ta \ 'fei ta \ tu \ 's \ me:wa \ 'mo:ra]}
\]

You are so perfect; you are my love

In this first verse, one can notice:

- The [u] sound in the second syllable of the second name of Maria Bonita – [bu \ ‘ni ta]. This is a popular Northeast regional attribution to the name and also to the word *bonita* (beautiful). The author adopted the regionalism of the Northeast Brazil implicit in the piece. A performer could also sing this as [bo \ ‘ni ta].

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146 One can find more information on *Música de Cordel* on chapter 3 (3.4 - Linguistics and Musical Aspects of *Lampião*, the Opera), page 26 of this monograph.
- The BP **NH** sound [ɲ] in the word *minha* (mine) – [ˈmiɲa]. The author noticed North American singers commit the mistake of singing it like [ˈmiːn ha]. One must understand that the **NH** is a digraph, thus belonging to the second syllable of the word *minha* according to the rules of syllabification in BP presented before: *mi* – *nha*. The **NH** is connected to the vowel sound [a] and not to the vowel sound [i] the first syllable.

- The words *flor* (flower) and *amor* (love). They could also be sung as [floːɾ] and [aˈmoːɾ] if the performer decides to avoid the regional [i] sound. One should be consistent with the **R** articulation throughout the piece.

- The same [ɾ] sound in the word *perfeita* (perfect). This word could also be sung either as [peːɾ ‘feːi ta] or [peːɾ ‘feːi ta]. Although it is not present at the end of the word, the letter **R** is positioned at the end of a syllable, therefore, the same rule is applied.

2nd verse:

*Se acaso morreres, será minha dor*

[sjaˈka zuˈmo ˈhe ri:s se ˈra miɲa doɾ]

If you die by any chance it would be my pain

*Também morrerei, eu morro de amor*

[tã:ɲ ˈbeɲ́ mo he ˈre:i e:ʊ ˈmo hu djə moɾ]

I would also die, die of love.
In the second verse the following can be noted:

- Lampião starts this verse singing the words *Se acaso* (if by any chance). According to final $E=\{i\}$ $O=\{u\}$ rule these words should be transcribed as [si a ’ka zu]. However, the performer is unable to articulate both vowels as they both occur on a single note.

\[
\begin{array}{c}
\text{sea} \\
\text{ca \ - \ so}
\end{array}
\]

The elision between *se acaso* changes the [i] sound to the glide [j] forming the diphthong [sja] – [sja ‘ka zu]. This change occurs so the A vowel will be sustained longer.

- According to the same final $E=\{i\}$ $O=\{u\}$ rule, one can notice the final [u] sounds in the words *acaso* and *morro* (I die).

- Utilizing the same rule, the final ES of *morreres* will change to [i:s]. This case is not as explicit as the previous instance since *morreres* ends with the letter S.\(^{147}\) It fits in the rule that states that every final E followed by S in the last syllable of a word will be transcribed as [i:s].

- The BP nasal effect will occur on both syllables of the word *também* (also). The offset of each syllable has the same Italian GN [ɲ] sound, however, their onsets are different. Note how the A vowel is nasalized but the E remains pure. One must remember that only the vowel A has a nasal onset in nasal diphthongs while singing

\(^{147}\) Every regular verb conjugated in the second person singular tense in BP (tu – you) will have the final ES, thus, will be transcribed as [i:s].
in BP. Also, regardless of the accent Œ, the nasal diphthong will be transcribed as [e:ɲ] and not [ɛ:ɲ] according to the rule that states that the open vowels Œ and Ó will be replaced by their closed vowel sounds, [e] and [o] respectively, when nasalized.

3rd verse:

_Pois és minha Maria por toda eternidade_

[po:i ɛs ˈmi ɲa  ma ˈri ə po:ɾi to de teɾi ni ‘da dʒi]

Because you are my Maria for all eternity

_Longe de ti ficaria morto de saudade_

[‘loŋi ɬi dʒi ʧi fi ka ˈri a ˈmoɾu ɗi saːu ‘da dʒi]

Far from you I would be dead of missing you

In this last verse it is important to note:

- The elision between the words _Pois_ (because) and _és_ (you are). In BP, every time a word ends with the letter S and it is followed by a word starting with a vowel, the S is treated as an intervocalic S, thus, changing its sound to [z].

- The elision between the words _toda_ (all) and _eternidade_ (eternity). In this case, the composer wrote only one note for both syllables (da in _toda_ and e in _eternidade_) to be sung:
This causes the final [a] sound in the word *toda* to be dropped for the initial [e] sound of the word *eternidade*. This happens due to the rule stating that every polysyllabic word ending with the vowel A and followed by a word starting with any other vowel sound will have the [a] sound omitted.

- The way the words *de* (of) and *ti* (you) are transcribed. They are very commonly used in BP and will always sound like: [dʒi] and [tʃi] when sung by the performer. One can also notice the same [dʒi] sound being present in the final syllables of the words *eternidade* (eternity) and *saudade* (missing).

- The choice of the author to utilize the North American [ɹ] sound in the transcription of the words *eternidade* and *morto* instead of [r].

Maria Bonita then sings her solo part (Scene VII, page 103, measures 35 on) and her first verse can be transcribed as:

\[
\text{Lampião meu amor. Se eu morrer depois, morrerei de amor} \\
\text{[lã:\ɲ pi ˈã:ũ me: wa ˈmoːi sje:ũ mo ˈheːi dʒi ˈpoːis mo he ˈreːi dʒi a ˈmoːi]} \\
\text{Lampião, my love. If I die after you, I will die of love}
\]

She sings the name of her love: Lampião. As previously stated in this monograph, Lampião’s name is the perfect word to illustrate the BP nasal effect on the vowel A. It presents two out of three situations in which this effect will happen:

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148 *Both D and T when followed by the [i] sound will be articulated with their affricative pronunciation, [dʒi] and [tʃi] respectively.*

149 *Saudade* is the nostalgic act of feeling the absence of something important to you – as a curiosity, this word has no direct translation in any other language.
The A before the consonants N or M that sounds [ãːɲ] – The M nasalizes the A for the onset [ã], and the final nasal sound is achieved by adding the traditional BP nasal offset [n].

- The Â before the vowel O that sounds like [ãːũ]. According to the final E=[i] O=[u] rule, the final O vowel in the word Lampião is transcribed as [u] sound. However, due to the nasality occurring on the letter A, [ãː], this creates a situation in which both vowel sounds, [a] and [u], will have nasality added to them.

There are many other aspects to be noticed in this excerpt:

- An elision created between the words meu amor (my love), changing the vowel sound [u] to the semi-vowel sound [w]: [me: wa ‘mo:ɹ].

- Another elision between the words se eu (if I) changing the [i], acquired with the final E=[i] O=[u] rule, to the glide sound [j]: [sje:u].

- Different pronunciations of R: All final Rs are treated by the author as [ɾ] – based on the Northeastern accent in Brazil. Double Rs are [h], while intervocalic R is [ɾ]. However, both final R and double R can be performed as [r] if the performer so chooses.

2nd verse:

Do cangaço és rei sul ao norte. Sempre o seguirei até a morte

You are the king of *cangaço* and I will always follow you until death

*Sempre te amarei Lampião, pois tu és o rei do eu coração*

[ˈseɲ prɪ tʃja ma ˈɾɛ:i lɐɲ pi ˈã:ũ poːis tu ɛ zu ˈhe:i du me:u ko ra ˈsã:ũ]  
I will always love you Lampião because you are the king of my heart.

*Meu amor*

[meːwa ˈmoi]  
My love

One can observe in this verse:

- The presence of almost all the elision situations discussed previously:

  *Cangaço és* (of Cangaço) - [kɐɲ ˈɡa sweːs]

  *Sul ao* (South to) - [suː waːu] – in this special case, the consonant L functions as a vowel [u] and since the sound [u] is repeated, only one [u] sound is pronounced.

  *Sempre o* (Always …. You) - [ˈseɲ prju]

  *Te amarei* (will love you) - [tʃja ma ˈɾe:i]

  *És o* (you are) - [ɛ zu]

- One special case presenting an elision between 3 words: *seguei até a* (follow until the). The first elision, between the words *seguei até* is the traditional case in which [i] becomes [j]. The second instance, between the words *até* and *a*, is peculiar since it involves an accented vowel Œ. In this case, the symbol [:] is added after the vowel Œ
since até is an oxitone\textsuperscript{150} creating the diphthong \([ɛ:a]\)\textsuperscript{151}. That means the \([ɛ]\) sound is the one to be sustained longer rather than \([a]\).

The cosmopolitan BP pronunciation dictates that the following words should be transcribed differently\textsuperscript{152}, but in order to maintain integrity to the Northeastern regional accent, the author chose to transcribe them utilizing the symbols \([h]\) and \([ɹ]\):

\begin{itemize}
  
  
  \item \textit{Rei} (king) – \([he:i]\)
  
  \item \textit{Norte} (North) – \(\text{[‘nɔɾ tʃi]}\)
  
  \item \textit{Morte} (Death) – \(\text{[‘mɔɾ tʃi]}\)
  
\end{itemize}

After Maria Bonita finishes her solo, Maron utilizes the same verses previously sung by both characters, but this time, interpolates Lampião and Maria Bonita’s lines together. The diction remains the same.

In this chapter, the author transcribed excerpts from Maron’s opera, \textit{Lampião}, to demonstrate the general rules from transcribing BP into BPIPA with the revised BPIPA table. Appendix A contains a concise breakdown of the simplified BPIPA table, while Appendix B contains the entire transcription of the opera. These appendixes will allow the reader to consult the rules for every letter of BP alphabet and see them utilized within the context of Maron’s \textit{Lampião}. Through experimentation and refining this re-imagined table, the author hopes the BP language will be more accessible to North American anglophones, and in turn, will inspire more performances of BP Opera and Art Song outside of Brazil.

\begin{itemize}
  \item \textsuperscript{150} Oxitone is when the stressed syllable is the last syllable.
  \item \textsuperscript{151} Note that the accent \(Ê\) denies the final \(E=[i]\) rule. \(Ê\) is different than \(E\).
  \item \textsuperscript{152} \([re:i]\), \(\text{[‘nɔɾ tʃi]}, \text{[‘mɔɾ tʃi]}\).
7. Conclusion

Since 2017, the author has worked to develop a revised table for Brazilian Portuguese IPA to facilitate accessibility of Brazilian vocal repertoire for North American anglophone singers. Utilizing Italian, French and North American English IPA symbols and developing rules to transcribe and pronounce them correctly, the author proposed a simplified approach to make BP more accessible to non-native speakers.

Many other existent studies have been made in the attempt of explaining BP pronunciation to non-native BP speakers. Studies from Parpinelli\textsuperscript{153}, Pinheiro\textsuperscript{154}, Godoi\textsuperscript{155} and de Boer\textsuperscript{156} focused on explaining the 2005 BPIPA chart without questioning if there were alternate ways to present the BPIPA chart to non-BP speakers. Differently from them, Porter attempted to modernize BPIPA by including more symbols and rules to transcribe BP sounds.\textsuperscript{157} The author believes that clarity of understanding and ease of learning are essential tools for a singer unfamiliar with the BP language to learn a new language outside the scope of traditional opera languages. Familiarity of the symbols utilized by the author with languages such as Italian, French and NA English can overcome what was considered the most challenging steps for a non-native BP speaker to sing idiomatically: BP nasality and diphthongs.

\textsuperscript{153} Parpinelli, Duany Bruna Lima, “Conception d’un outil pour favoriser la diction lyrique du Portugais Brésilien des chanteurs non Brésiliens,” Université du Québec à Montréal, DMA diss. (January 2018).
\textsuperscript{154} Pinheiro, Adriano de Brito, “Análise comparativa do uso da tabela fonética do português Brasileiro cantada por cantores Argentinos com e sem o uso de um recurso audio-visual,” MMus diss. (São Paulo, 2010).
\textsuperscript{155} Godoi, Guilherme, “Brazilian Portuguese Lyric Diction for American Singers and Antonio Carlos Gomes: His Life and Musical Style within the Transitional Period from Bel Canto to Verismo,” Florida State University, DMA treatise (2017).
In this practical guide, the author presents BP nasality utilizing a non-nasal approach, except in the case of A. The author’s approach breaks BP nasality in two parts: the onset and offset. This approach achieved an idiomatic pronunciation with significant success. The concept of open Italianate vowels at the onset always followed by the Italian GN sound [ɲ], in the author’s point of view, is more familiar to NA English speakers and considerably easier to understand than the nasal symbols from the 2005 BPIPA chart [ɐ̃ ẽ ɛ̃ ĩ Ĩ õ ɔ̃ ũ Ũ]. In practice, BP nasality utilizing onset and offset achieved idiomatic pronunciation and assisted in maintaining resonance when singing.

BP diphthongs were also treated similarly as nasality by the author. Accessibility and understanding come with the removal of atonic vowel symbols like [I, U, ũ]. In the author’s experience, these atonic vowel sounds often led singers to overly dark and non-resonant sounds foreign to idiomatic BP. The utilization of Italianate vowels demonstrated greater success with NA English speakers as there were fewer phonemes to negotiate.

Just as the approaches to nasality and diphthongs were re-imagined, the author incorporated some consonant sounds in BP especially focusing on NA English singers. That is the case of the retroflex BP R. By presenting retroflex R [ɻ] as an alternative for the rolled BP R [r], the author believes that NA singers will find retroflex R easier and more familiar when singing in BP. The utilization of retroflex R created the perfect Northeastern Brazilian accent utilized in Maron’s Lampião.

Another consonant sound re-imagined by the author was the final L (previously transcribed as [U] or [w]). Maintaining the idea that singing on pure vowels was paramount, the author utilized the pure [u] to create ease of sound production for non-BP singers.
These changes proposed by the author are presented and applied within the context of Lampião, Paulo Maron’s brand new opera composed specifically for this monograph. The author intended that this project would help further the awareness and performance of BP classical vocal music at music institutions unfamiliar with this canon of music and enable non-native singers to perform idiomatically in BP. The motivation for this monograph came from the author’s love and desire to share BP Opera to audiences outside of Brazil. Recognizing that BP presents a significant hurdle to non-BP speakers, he devised methods through reflective practice to assist students, primarily NA anglophones, to transcribe and pronounce BP in spoken and musical contexts. The author refined his approach via three smaller projects:


The performance of these songs generated discussion on regionalism and varying pronunciations of the BP. The author highlighted the differences, making it easier for the reader to understand the different ways they could approach the sounds according to the context and the style of the song they are performing. This is significant in that the readers will not only learn how to pronounce the sounds correctly but will be immersed in the Brazilian culture and social-historical events that influenced the choices of the author.
2- A Lecture Recital Masterclass in which a group of 6 singers prepared BP art songs independently, utilizing resources available to them, and were publicly coached by the author in the form of a Masterclass. Completed in March 2019.

The author utilized vocal music of Carlos Gomes, Alberto Nepomuceno and Villa-Lobos to establish parameters for his practical study. The author highlighted discrepancies in the singer’s pronunciation and utilized concepts from his re-imagined BPIPA chart to assist them in achieving idiomatic pronunciation. This was a crucial step for the author to discern what the main difficulties were for non-native speakers singing in BP.

The familiarity with Italian and French music, the differentiation of Brazilian and Portuguese languages, the Brazilian folkloric concepts behind the music and the acceptation of the melodies by the audience boosted the author’s confidence in his project and helped him finish refining his re-imagined BPIPA chart.

Further, the lecture recital/masterclass instigated the author to present an introduction to Brazilian classical music/opera in this monograph. Composers and their works utilized in this lecture recital –Gomes, Nepomuceno and Villa-Lobos– gained visibility in the monograph, introducing the reader to these composers in the context of Brazilian Classical Music History.

3- A performance of Lampião, written by Paulo Maron. A project involving a group of 8 singers from different musical backgrounds and nationalities; from undergraduate to Doctoral Students, from South and North America and Europe.

This phase of the project was interrupted due to the pandemic occasioned by COVID-19 in March 2020. The performance of the opera Lampião by Paulo Maron scheduled
for April 4th and 5th, 2020, was cancelled to respect the mandatory isolation and social distancing required during that period. However, the author completed the North American singers’ coaching sessions, which provided further information leading to the re-imagining of the BPIPA table.

Prior to the pandemic, the author rehearsed and directed rehearsals of Lampião using both non-BP and native speakers as the third and final part of his study. For approximately 10 months of private coachings and music and staging rehearsals, the author utilized his simplified BPIPA table to assist the singers unfamiliar with the language. Based on those experiences, the final product presented in this monograph is an accessible practical technical and pedagogical guide for this new approach to BPIPA along with the transcriptions of the opera Lampião.

The aim behind this practical guide is to model for the readers how to be immersed in the same process that the author utilized when he conceived this project. The first part of the study contextualized opera in Brazil and how it influenced Maron’s compositional style in Lampião. The second part focused directly on the re-imagined BPIPA chart, how it differs from the chart of 2005, and how it is implemented within the context of Maron’s Lampião. The peculiarities of the sounds of BP are listed, explaining how these sounds interact with the text of Maron’s opera and the best ways to instruct a singer to achieve the optimal idiomatic result in terms of pronunciation.

The author summarizes his main findings by listing his modifications on the simplified BPIPA table while also supporting the conclusions he has drawn from each step of his Doctoral milestones. In an effort to fully engage the reader, the author combined the history behind
Lampião with technical concepts of Lyric Diction in a diction analyses of excerpts from the opera. The utilization of a famous Brazilian figure such as Lampião infuses Brazilian history and culture inside the collective consciousness of the readers.

The true focus of this monograph was to make Brazilian vocal music, particularly opera and art song, more accessible to audiences outside of Brazil, especially audiences in North America. To that end, the author simplified the BPIPA table to facilitate idiomatic pronunciation utilizing phonemes from Italian, French, and NA English IPA and pronunciation. It is the author’s hope that this monograph will be a gateway for the reader to experience, study, and hopefully perform BP repertoire and further its presence on the international concert stage.
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## Appendices

### A. Re-Imagined BPIPA table for Lampião – Compact Format

<table>
<thead>
<tr>
<th>A</th>
<th></th>
</tr>
</thead>
</table>
| [a] | At any position, followed by any letter other than M or N in the same syllable | assento (seat) – [a ‘se:n tu] 
asa (wing) – [‘a za] |
| [ã:ɲ] | Followed by M or N in the same syllable | antes (before) – [‘ã:ɲ tʃi:s] 
ambiente (environment) – [ã:ɲ bi ‘eɲ tʃi] |
| [ã] | Followed by M or N in a different syllable | cana (sugar cane) – [‘kã na] 
amo (love) – [‘ã mu] |
Lampião – [lã:ɲ pi ‘ã:ũ] |
| [ã:ĩ] | Stressed Â followed by E or I | Mães (mothers) - [mã:ĩs] 
Cãimbra (crumps) – [‘kã:ĩ bra] |

<table>
<thead>
<tr>
<th>E</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>[e]</td>
<td>At any position followed by any letter in the same syllable</td>
</tr>
</tbody>
</table>
| [i] / [iːs] | Final E or E followed by S in the last syllable of a word | antes (before) – [‘ã:ɲ tʃi:s] 
ambiente (environment) – [ã:ɲ bi ‘eɲ tʃi] |
| [e] | Stressed Ê | Dê (give) – [de] 
Veêm (they see) – [‘ve eɲ] |
| [ɛ] | Stressed Ê | Épico (epic) – [‘e pi ku] 
Céu (sky) – [sɛu] |
| [eːɲ] | Followed by M or N in the same syllable | Enquanto (meanwhile) – [eɲ ‘kwãːɲ tu] 
Também (also / too) – [tãːɲ ‘beːɲ] |
### I

| [i] | At most positions | Vinte (twenty) – ['viːn tʃi]  
Igreja (church) – [i ˈɡɾe ʒa] |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>[j]</td>
<td>Preceding another vowel in the same syllable</td>
<td>Ódio (hate) – ['ɔ ˈdʒi:u]</td>
</tr>
</tbody>
</table>

### O

| [o] | Unstressed O | Orquestra (orchestra): [ɔrˈkɛstra]  
Rococó: [ho ko ˈko] |
|-----|--------------|------------------|
| [ɔ] | Stressed initial O | Ordem (order): ['ɔɾ deɲ]  
Bola (ball): ['bo la] |
| [ɔ] | Stressed Ô | Ótimo (great) ['ɔ tʃi mu] |
| [oːɾ] | Followed by M or N in the same syllable | Onde (where) – ['oɲ dʒi] |
| [oːi] | Stressed Ô followed by E or I | Corações (hearts) – [ko ra ˈsoːis] |
| [u] / [uː] | Final O or O followed by S in the last syllable of a word | Modo (mode): ['mo du]  
Modos (modes): ['mo do:s] |

### U

<table>
<thead>
<tr>
<th>[u]</th>
<th>At most positions</th>
<th>Urubus (vultures) – [u ru ˈbu:s]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[w]</td>
<td>Preceding another vowel in the same syllable</td>
<td>Quando (when) – ['kwɔɲ du]</td>
</tr>
</tbody>
</table>
| [ʃ] | Following Q or G in combination with E or I | Quero (I want) – ['ɾeɾo]  
Quiabo (okra) – [ki ˈa bu] |
<table>
<thead>
<tr>
<th>Sound</th>
<th>Pattern</th>
<th>Example</th>
</tr>
</thead>
</table>
| [b]   | Always  | barco (boat) – [ˈbaɾ ku]  
|       |         | abecedario (alphabet) – [a be se ˈda rju] |
| [s]   | Followed by E or I | Cedo (early) – [ˈse du] |
| [k]   | Followed by A, O or U, or any consonant other than H | Caso (case) – [ˈka zu]  
|       |         | Credo (creed) – [ˈkre du] |
| [ʃ]   | Followed by H | Chave (key) – [ˈʃa va]  
|       |         | Chamado (the call) – [ʃa ˈma du] |
| [s]   | Ç | Cachaça (Brazilian Sugar cane alcoholic drink) – [ka ˈʃa sa] |
| [d]   | Followed by A, O or U | Dado (given / dice) – [ˈda du] |
| [d]   | Followed by E and not in the last syllable of a word | Deitado (laid down) – [de:i ˈta du]  
|       |         | Adentro (inside) – [a ˈdeɲ tru] |
| [dʒ]  | Followed by I or followed by E ending a word | Dia (day) – [ˈdiʒi a]  
|       |         | Ditado (dictate) – [dʒi ˈta du]  
<p>|       |         | Onde (where): [ˈoɲ dʒi] |</p>
<table>
<thead>
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<th></th>
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<tbody>
<tr>
<td><strong>F</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| [f] | Always | *Faca* (knife) – [ˈfa ka]  
*Afoito* (anxious) – [a ˈfo:i tu] |
| **G** |   |   |
| [g] | Followed by A, O or U, or any consonant | *Gato* (cat) – [ˈga tu]  
*Gordura* (fat) – [ˈgor ˈdu ru] |
|   | Followed by E or I | *Gelo* (ice) – [ˈʒe lu]  
*Agitar* (agitate) – [a ˈʒi ta:r] |
| **H** |   |   |
| [h] | Always | *Hipopotamo* (hippopotamus) – [i po ˈpo ta mu]  
*Heitor Villa-Lobos* – [e:i ˈto:r ˈvi la ˈlo bu:s]  
*Choro* (cry) – [ˈʃo ru]  
*Galho* (branch) – [ˈʃa ʎu]  
*Manhã* (morning) – [mɐ ˈnaɲ] |
| **J** |   |   |
| [ʒ] | Always | *Jaca* (jack fruit) – [ˈʒa ka]  
*Ajustar* (adjust) – [a ʒu:s ˈta:r] |
<table>
<thead>
<tr>
<th><strong>L</strong></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| [l] | At most positions | Lado (side) – [ˈla du]  
|  |  | Luta (fight) – [ˈlu ta]  |
| [:u] | Preceded by a vowel followed by a consonant | Alto (tall) – [ˈaː u tu]  |
| [A] | Followed by H | Alho (garlic) – [ˈa ʎu]  |

<table>
<thead>
<tr>
<th><strong>M</strong></th>
<th></th>
<th></th>
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</thead>
</table>
| [m] | Followed by a vowel | Amor (love) – [a ˈmoːɾ]  
|  |  | Mato (grass) – [ˈma tu]  |
| [p] | Followed by a consonant or in the final syllable of a word preceded by any vowel but A | Umbigo (navel) – [uɲ ˈbi gu]  
|  |  | Ombro (shoulder) – [ˈoːɲ bru]  
|  |  | Sim (yes) – [siɲ]  
|  |  | Sempre (always) – [ˈseɲ pri]  |
| [:ũ] | In the final syllable of a word and preceded by A | Corram (run) – [ˈko hãːũ]  |

<table>
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<tr>
<th><strong>N</strong></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| [n] | Followed by a vowel | Carne (meat) – [ˈkaɾ ni]  
|  |  | Noite (night) – [ˈnoi ʃi]  |
| [p] | Followed by a consonant | Antes (before) – [ˈaɲ ʃi:s]  |

<table>
<thead>
<tr>
<th><strong>P</strong></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| [p] | Always | Parto (birth / to leave) – [ˈpaɾ tu]  
|  |  | Ôpera (opera) – [ˈo pe ɾa]  |
### Q

| [k]   | Always                      | Quero (I want) − [ˈkɾe ru]
|       |                             | Quitanda (Greengrocer) − [ki ˈtɐ̃dɐ]

### R

| [h]   | Initial R or double R      | Rato (rat) − [ˈha tu]
|       |                             | Rei (king) − [he:i]
|       |                             | Rua (street) − [ˈhu a]
|       |                             | Guerra (war) − [ˈɡɐ̃ ha]
| [r]   | Preceded by a consonant    | Trato (Pact) − [ˈtra tu]
|       |                             | Grito (scream) − [ˈɡɾi tu]
| [z]   | Preceded by a vowel at the end of a syllable or a word$^{158}$ | Arte (art) − [ˈaɾi ˈtʃi]
|       |                             | Carne (meat) − [ˈkaɾi ni]
|       |                             | Mirtilo (Blueberry) − [miɾi ˈtʃi lu]
| [r]   | Intervocalic R$^{159}$     | Cratera (crater) − [kra ˈte rɐ]

### S

| [s]   | At most positions          | Sábado (Saturday) − [ˈsa ba du]
|       |                             | Ascende (lift) − [aɾ ˈse:n dʒi]
| [z]   | Intervocalic S$^{160}$     | casa (house) − [ˈka za]
|       |                             | casas azuis (blue houses) − [ˈka za za ˈzu:iɾ]
| [:s]  | At the end of a vowel preceded by a vowel | Óculos (glasses) − [ˈo ku lu:s]
|       |                             | Vírus (virus) − [ˈvi ru:s]

---

$^{158}$ The performer may choose to utilize the trilled R, [r], in this situation.

$^{159}$ Intervocalic R can occur in between different words in a single phrase as well.

$^{160}$ Intervocalic S can occur in between different words in a single phrase as well.
### T

| [t] | Followed by A, O, U, or a consonant, or followed by E, except in the finally syllable | *Tamanho* (size) – [ta ‘mã ɲu]  
*Torta* (pie) – [’tɔ:r ta]  
*Tua* (yours) – [tu:a] |
| [ʧ] | Followed by I or followed by E ending a word | *Atirar* (to shot) – [a ʧi ‘ra:r]  
*Antes* (before) – [’ã:ɲ ʧi:s] |

### V

| [v] | Always | **Vários** (many) – [’va rju:s]  
**Aviação** (aviation) – [a vi a ‘sã:ũ] |

### X

| [ʃ] | Initial X | *Xarope* (syrup) – [ʃa ‘ɾo pi] |
| [ks] | Final X | *Xerox* – [ʃe ‘ɾɔ:ks] |
| [s] | Followed by a consonant | *Excelente* (Excellent) – [e se ‘leiɲ tʃi] |
| [ʃ], [z] or [s] | Intervocalic X\(^\text{161}\) | *Exato* (exact) – [e ‘za tu]  
*Próximo* (near) – [’pro si mu]  
*Caixa* (box) – [’ka:i ʃa] |

### Z

| [z] | at most positions | *Zero* – [’ze ru] |
| [:is] | Final Z | *Faz* (do) – [fa:is]  
*Arroz* (rice) – [a ho:is] |

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\(^{161}\) The performer should check a dictionary for the precise transcription of intervocalic X
B. Full Transcription of the libretto of the opera Lampião

Lampião
[lâɲ pi 'ã:ũ]

Prologue

Old Dadá:

Tomem todos un assento pois aqui vou começar
['tɔmeɲ 'to du zuɲ a'seɲ tu poiz a'ki vo:u ko me 'sa:ɾ]

Everybody take a seat because I am about to start

Vou cantar um lamento, si preparem pra chorar
[vɔ:o kãɲ 'ta:ɾ uɲ la meɲ tu si pr e pə ɾəɲ pra ʃo ɾaɨ]

I am going to sing a lament, get ready to cry

Vou contar uma historia di um jovem cangaceiro
[vɔ:o kɔɲ 'ta:ɾ uɲ ʒɔ veɲ kãɲ ga 'se:i ru]

I am going to tell you the story of this young vigilante

Qui teve a vida ingloria, o Robin Hood brasileiro
[ki 'te vja 'vi da iɲ 'glo ɾja u 'hɔ bra zi 'le:i ru]

That had an inglorious life, the Brazilian Robin Hood

Isso ja faz um tempão quando nasceu um menino
['i su ʒa fa:i zuɲ teɲ 'pə:ɾ 'kwɔɲ du na 'se uɲ me 'ni nu]

That happened quite some time ago when this boy was born

De oito mais um irmão foi batizado Virgolino
[dʒi 'o:i tu ma:i zuɲ i:ɾ'maũ fo i ba ɾi 'za du viɾi gu li nu]

Within eight siblings was baptized Virgolino

Um dia Virgolino ja crescido (foi o começo de uma guerra)
[uɲ dʒiːa viɾi gu li nu ʒa cre'si du fo ju ko 'me su ɾuʃma 'ge ha]

One day, teenager Virgolino (was the beginning of a war)

Viu o pai ser envolvido por que pediam agua e terra

--- Footnotes ---

162 The transcription matches the rhythm of the words in the score of Lampião. The transcription would be slightly different if transcribed word by word with no context.
163 All the final R (syllable or word wise) are transcribed as [ɾ] due to the author’s choice of utilizing the BP Northeastern accent.
164 All the initial R are transcribed as [h] due to the author’s choice of utilizing the BP Northeastern accent.
165 All the double R are transcribed as [h] due to the author’s choice of utilizing the BP Northeastern accent.
Saw his dad get involved in a fight for asking water and land

O pai de oito irmãos brigou com o delegado
His dad fought with the chef of police

Que com o revolver em mãos matou o pobre coitado
And got killed with a shot

Virgolino transtornado jurou por Deus uma vingança
Virgolino swore to God vengeance

Foi matar o delegado, foi o início da matança
And went to kill the chef of the police, It was the beginning of the slaughter

Todos viram na cidade que a vingança sem cansaço
Everybody witnessed his tireless vengeance

Com vinte anos de idade reinaria no cangaço
And how he became a king with only 20 years old

Atacava sempre a noite no meio da escuridão
He attacked always in the middle of the night

Via-se os tiros de açoite, seu nome agora: Lampião
You could see the silhouettes of the shots. His name now Lampião (Fire Lantern)

Act 1 - Scene 1

Corisco:
Não posso aguentar mais
I can’t stand anymore
Dadá:
*Corisco, temos de correr pois aqui vamos morrer*
[koˈriːs kuˈte muːsdʒi koˈheːpo:iˈzaˈkiˈvɐmuːsmoˈheː]  
Corisco, we have to run because we are going to die here

Corisco:
*Minha perna dói, e também meu braço*
[ˈmiɲaˈpeːnadoːiˈtɐʃˈbeɲmeuˈbra su]  
My leg hurts and so does my arm

Serei vencido pelo cansaço
[seˈre:iˈveɲsiˈdupeˈluˈkãɲˈsa su]  
I am going to be beaten by tiredness

Dadá:
*Eles se aproximam*
[ˈe li:sjaˈproˈsiˈmɐʔu]  
They are getting closer

Coronel:
*Finalmente capturo os dois que faltavam*
[fiˈnaʊmeɲʧiˈkapituˈrusdoisˈkiauˈtavaʔu]  
Finally I capture the missing two

Então tu és Dadá de quem tanto me falavam?
[iɲˈtɐːuˌtu esˈdaˈdaŋiˈkeɲˈtɐːntumimafalɐˈvɐʔu]  
So, you are the Dadá that I heard so much of

Corisco
*Dadá meu amor...*
[daˈdaˈmeːwaˈmoː]  
Dadá, my love

Dadá:
*Corisco não me deixe...*
[koˈriːs kuˈnaʔumiˈdeːiʃi]  
Corisco, don’t leave me

Coronel:
*Agora é tarde em minha opinião*
[ɐˈɡɔɾeˈtɐːudʒeɲmiɲopɨniˈɐːʔu]  
Now its too late in my opinion

Esse já se juntou ao finado Lampião
[ˈe siˈjaʃiˈzuːntouˈaɾɐˈpɨniˈɐːʔu]  
This one has already joined the dead Lampião
Sargento, dos dois a cabeça vou querer
[Sa:r'ẽ:t n̩ ã tu ɗu:s do:i za ka 'be sa vo:u ke 're:ɬ]
Sergeant, I want both heads

E deixe os corpos que a terra há de colher
[i de:iʃu:s kɔ:ɬ pu:s ki a 't̩̪e ha dʒi ko ñe:ɬ]
Leave the bodies to feed the soil

Sargento:
Mas a moça ainda vive meu Coronel
[ma:i za 'mo sa: i:n da 'vi vi me:u ko ro 'ne:u]
But the lady is still alive my Coronel

Não é uma attitude por demais cruel?
[nã:u e 'u ma: tʃi 'tu dʒi po:i dʒi 'ma:i:s kru 'ɛ:u]
Isn’t it a too cruel action?

Coronel:
Então degole só a de Corisco e leve essa infeliz para a cidade
[ɛ:n tã:u de 'ɡɔ li so a dʒi ko ri:s ku i 'le vi 'e sa i:n fe 'li:s 'pa ra si da dʒi]
Then chop off only Corisco’s head and take this unhappy to the city

Mas para que não haja risco amarrar as mãos há necessidade
[ma:i:s 'pa ra ki nã:u 'a ʒa hi:s ku a ma 'ha: ra:s mā:u za ne se si da dʒi]
And just to avoid risks, tie her hands

Dadá:
Seu maldito, se pudesse um fuzil pegava
[se:u ma:u dʒi tu si pu 'de si u:n fu 'zi:u pe 'ɡa va]
You bastard, if I could, Id take a gun

Mirava bem e na cabeça acertava
[mi 'ra va be:n i na ka 'be sa: se:ɬ ta va]
Id aim right on your head and hit you

Coronel:
Mesmo ai no chão ferida continua corajosa e atrevida
[ˈme:s mwa i nu ʃa:ʊ fe 'ri da ko:n tʃi nu:a ko ra 'ʒɔ zi a tre 'vi da]
Even on the ground, all wounded, she’s still brave and insolent
**Dadá:**
Não toquem nele
[nã:ũ 'tɔ ke:ɲ 'ne li]
Don’t touch him

**Coronel:**
Pronto, o diabo foi decapitado
[ˈproɲ tu u ˈdʒi a bu fo:i de ka pi 'ta du]
Done, the devil was decapitated

Agora sim, tudo está consumado
[a 'ɡɔɾa siɲ 'tu dwiːs 'ta koɲ su 'ma du]
Now, everything is consumed…

Scene 2

**Corisco:**
Agradeço a intenção. Acho que fraco lhe pareço
[a graˈde swa iɲ teɲ 'sãːũ 'aʃi ku 'fra ku 'ʃi pa 're su]
I thank your intension. I might seem weak to you

Repentina intervenção e de ajuda não careço.
[he peɲ ˈtʃi na iɲ teːi veɲ 'sãːũ i ˈdʒa ʒu da naːũ ka 're su]
Sudden intervention, I don’t need any help

**Lampião:**
Não tava te ajudando, tava fumando meu tabaco
[nãːũ ˈta va ˈʃja ʒu daŋu ˈta va fu maŋu meu ˈta ba ku]
I was not helping you, I was just smoking my tobacco

Mas logo vou matando quando vejo um macaco
[maːis ˈlo gu voːu ma təŋu ˈkwãːŋu du ˈve ʒu uɲ ma 'ka ku]
But, I cant avoid killing when I spot a monkey

**Corisco:**
Macaco? Do que tá falando?
[ma 'ka ku du ki ta fa ˈlɐːŋ du]
A monkey? What are you talking about?

**Lampião:**
É como me parece a polícia de aparenca
[ɛ ko ˈmu me pa ˈre si a poˈli sja ˈdʒa paˈreŋ sja]
That’s how I describe the cops
É como se tivesse uma certa ascendência
[ɛ 'ko mu si ʧi 've si 'u ma 'se:ɾ ta: seɲ 'deɲ sja]
As if they had a certain similarity

E tu homem valente qual é a vossa graça?
[i tu 'ɔ meɲ va 'leɲ ʧi kwa:u ɛ a 'vɔ sa 'gra sa]
And you brave man, what's your grace?

Corisco:
Cristino é presente, mas Corisco é aqui na praça
[kri:s ʧi nwe prɛ:s kɾe 'veɲ ʧi ma:i:s ko 'ri:s kwe emoji 'ki na 'pra sa]
Cristino is my present name, but they call me Corisco here

Lampião:
Corisco é nome correto mas brigas como um touro
[ko 'ri:s kwe 'nɔ mi ko 'he tu ma:i:s 'bri ga:s 'ko muɲ 'to:u ru]
Corisco is the right name, and you fight like a bull

O apelido certo é diabo loiro
[u a pe 'li du 'se:ɾ tu ɛ ʤi 'a bu 'lo:i ru]
The right nickname would be The Blond Devil

Corisco:
E tu nem carece de dizer és o grande Lampião
[i tu neɲ ka're si ʤi ʤi ze:i ɛ zu grǎɲ ʤi 'ləɲ pi 'ːɯː]\nAnd you don’t even have to tell me: You're the great Lampião

Quero muito agradecer sua ajuda e opinião
['ke ru 'mu:i twa gra de 'se:ɾ su: a 'ʒu da i o pi ni 'ːːɯ]
I would like very much to thank you for your help and opinion

Lampião:
Mas porque se atravanca com macaco dessa terra?
[ma:i:s po:ɾ ke si a tra vӑɲ 'ka va koɲ ma 'ka kũ 'de sa 'te ha]
But, why were you fighting a monkey of this land?

Do jeito que lutava parecia uma guerra
[du 'ʒe:i tu ki lu 'ta va pa're sɾa 'u ma 'ʒe ha]
The way you were fighting… it looked like a war

Corisco:
Porquê um cabra eu matei, mandei direto la pro céu
[po:ɾ 'ke uɲ 'ka bra e:ɾ ma 'te:i mӑɲ 'de:i ʤi 're tu la pru se:ɾ]
Because I killed someone, and sent him straight to heaven

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Só depois de conta dei que o tio dele é coronel
But later I realized his uncle was the Coronel

Lampião:
Jesús Nossa Senhora mas o que está falando?
Jesus Virgen Mary, what are you talking about?

Só te resta agora se unir ao nosso bando
The only thing left for you is to join our band

Corisco:
Eu aceito essa bondade e muito lhe agradeço
I accept your kindness and thank you very much

Tenho agora a amizade que de certo eu careço
Now I have a real friend that was lacking in my life

Lampião:
Não tem necessidade não há o que agradecer
You don’t have to thank me

Vamos sair dessa cidade tá chegando o anoitecer
Let’s leave the town because it’s almost nightfall

Scene 3a

Tutti:
O que eu quero é dançar, o que eu quero é cantar
What I want is to dance, what I want is to sing

Porque a vida é muito curta temos de aproveitar
Because life is too short and we have to enjoy it

Quinta-Feira:
To aqui nessa terrinha cujo sol é de queimar
I am here in this little land with this burning sun
Mesmo assim eu bebo pinga que é pra me acostumar
['mes mwa 'si:ɲ e:u 'be bu 'pi:ɲ ga kje pra mi a ko:s tu 'ma:l]
Even so I am drinking alcohol just to get used with the place

Tutti:
Que é pra ele acostumar
[kje pra 'e lja ko:s tu 'ma:l]
So she can get used

Porque a vida é muito curta temos de aproveitar
[pu:i kja 'vi de mu:i tu 'ku:i ta 'te mu:s dʒi a pro ve:i 'ta:]
Because life is too short and we have to enjoy it

Alecrim:
Isso é só tua desculpa pois só sabe é beber
['i swe so 'tu a dʒi:s 'ku:w pa poi so 'sa bi ɛ be 'be:] This is only an excuse because all you know is how to drink

Quando aparece a culpa, bebe até o amanhecer
[kwâ:ɲ du a pa 'te sj a 'ku:w pa 'be bja 'te wa mâ pe 'se:] When the guilty appears, you drink until the sunrise

Tutti:
Bebe até o amanhecer
['be bja 'te wa mâ pe 'se:] Drink until the sunrise

Lampião:
Vocês dois são aperreados, quando um bebe o outro come
[vo 'se:is do:i sã:u a pe he 'a du:s 'kwâ:ɲ du:ɲ 'be bju 'o:u tru 'kɔ mi] You too are crazy, when one drink the other eats

Quando matam uns macaco sente sede o outro fome
[kwâ:ɲ du 'ma tâ:u u:ns ma 'ka ku 'se:ɲ tʃi 'se dʒi 'wo:u tru 'fɔ mi] When you kill some monkeys, one feels thirsty and the other hungry

Tutti:
Sente sede o outro fome
[se:ɲ tʃi 'se dʒi 'wo:u tru 'fɔ mi] One feels thirsty and the other hungry

Corisco:
Você fala em matar como se isso fosse mal
[vo 'se 'fa la e:ɲ ma 'ta:ɲ 'ko mu 'si su 'fo si ma:u] You speak of killing as if it was bad
Beber, comer, dançar, isso sim é que é normal
[be 'beːɾ ko 'meɾ dãɲ 'saɾ i 'su 'siɲ e kje noɾ 'maːu]
Drinking, Eating and dancing, those are normal things to do

Se não gosta de beber isso não pode ser mal
[si nãũ 'gɔ's ta dʒi be 'beɾ i 'su nãũ 'po dʒi seɾ maːu]
If you don’t like to drink, that can’t be so bad

Pois o bom de se viver, é matar policial
[po i zu boːɲ dʒi si vi 'veɾ ɛ ma 'taɾ pu li si 'aːu]
Because the good thing in life, is to kill the cops

**Tutti:**
É matar policial
[ɛ ma 'taɾ pu li si 'aːu]
Is to kill the cops

Porque a vida é muito curta temos de apoveitar
[puɾ 'kja 'vi de muɾ tu 'kuɾ ta 'te mu:s dʒi a pro ve:i 'taɾ]
Because life is too short, and we have to enjoy it

**Lampião:**
Você fala em matar como se fosse vantagem
[vo 'se 'fa la ɛɾ ma 'taɾ 'ko mu si 'fo si vãɲ 'ta ʒeɲ]
You speak of killing as if it was an advantage

Quero ver é se casar, isso sim é ter coragem
[ʼkɛɾu veɾ re si ka 'zaɾ 'i su siɲ ɛ teɾ ko 'ra ʒeɲ]
I wanna see you get married! That’s how you show some courage!

**Tutti:**
Isso sim é ter coragem
[ʼi su siɲ ɛ teɾ ko 'ra ʒeɲ]
That’s how you show some courage

**Maria Bonita:**
Se casar é assim tão mal, vai dormir com o seu cão
[si ka 'zaɾ re a 'siɲ tãũ mau vaɾi doɾi miɾ koɲ u 'seũ kãũ]
If marriage is that bad, go sleep with your dog

Se tu gosta de animal pois em mim não põe a mão
[si tu 'gɔ's ta dʒaɾi 'mau poɾi ziɲ 'miɲ nãũ po ɲa mãːu]
I hope you like animals, because you’re not touching me again
Tutti:

Pois nela não pôe a mão
[po:is 'ne la nã:ũ po ɲa mã:ũ]
Youre not gonna touch her

Corisco:

Beber, dançar, comer, se faz até o cansaço
[be 'be:ɾ daɲ 'sa:ɾ ko 'me:ɾ si fa:ɾ za 'te:ɾ kã:ɲ 'sa su]
Drinking, dancing and eating, you can do until exhaustion

Pois aqui eu quero ver quem me vence no cangaço
[po: i za 'ki e:u 'ke ru ve:ɾ ke:ɲ mi 've:ɲ si nu kã:ɲ 'ga su]
I wanna see here, ho beats me in the art of killing

Tutti:

Quem lhe vence no cangaço
[ke:ɲ Ai 've:ɲ si nu kã:ɲ 'ga su]
Who beats him in the art of killing

Dadá:

Se a palavra é enfrentar eu enfrento com prazer
[sja pa 'la ve:ɾ iɲ fre:n 'taɾ e:u iɲ 'fre:n tu ko:ɲ ko 'ra ʒeɲ]
If the word is confrontation, Its my pleasure to challenge you

Eu começo a dançar pra você se derreter
[e:u ko 'me su a daɲ 'sa:ɾ pra vo 'se si de he 'te:ɾ]
I just start to dance, and you melt yourself away

Tutti:

Pra você se derreter
[pra vo 'se si de he 'te:ɾ]
And you melt yourself away

Corisco:

Sendo assim eu cá desisto, isso não posso aguentar
[seɲ dwa 'siɲ e:u ka di:ʒi:'si tu i'su nã:ũ 'pɔ swa gweɲ 'ta:ɾ]
Then I give up, because I cant take that much

Mais ainda eu insist em comer, beber, dançar
[ma:i za 'iɲ da e:u iɲ 'si:s tu eɲ ko 'me:ɾ be 'be:ɾ daɲ 'sa:ɾ]
But still I insist to eat, drink and dance

Tutti:

Em comer beber dançar
[eɲ ko 'me:ɾ be 'be:ɾ daɲ 'sa:ɾ]
To eat, drink and dance
O que eu quero é dançar, o que eu quero é cantar
What I want is to dance, what I want is to sing

Porque a vida é muito curta temos de aproveitar
Because life is too short and we have to enjoy it

Scene 3b

Benjamim:
Não meu caro Lampião
No my dear Lampião

Não faça essa bobagem, sou Benjamim Abraão
Don’t make this mistake, I am Benjamim Abraão

Não sou da malandragem
I am not a bad person

Lampião:
Abraão? Conheço de algum lugar
Abraão? It sounds familiar

Mas agora não me lembro, to tentando aqui lembrar
But I can’t remember, I am trying to

Foi Agosto ou Setembro?
Was it in August or September?

Benjamim:
Em Agosto capitão la em Juazeiro do Norte
In August my captain, in Juazeiro do Norte (city in Brazil)

Padre Cícero naquela ocasião me concede essa sorte
Father Cícero granted me this luck in that occasion
Lampião:
É verdade, me lembro agora. O que faz o senhor aqui
[Its true, I remember now. What are you doing here]

Exatamente nessa hora?
[Exactly this time of the day?]

Benjamim:
Vim pedir a permissão pra filmar seu bando capitão
[I came to ask for permission to film your band, captain]

Quinta-Feira & Alecrim:
Filmar pra quê?
[Film for what?]

Benjamim:
Para um documentário, vai ser como um diário
[For a documentary, like a diary]

Para o mundo conhecer
[So the world can know you]

Lampião:
E alguém vai querer ver?
[And will anyone want to see it?]

Benjamim:
De certo que sim capitão
[Of course my captain]

Todos querem conhecer a vida do grande Lampião
[Everyone wants to know about the life of the great Lampião]
Lampião:
Pois então pode fazer. Está livre pra filmar o que bem entender
Then you can do it. Youre free to filme whichever you want

É só não atrapalhar
Just don’t get in my way

Benjamim:
Capitão fico agradecido, vamos então filmar
I am very thankful to you my Captain, lets start filming

Primeiro o bando reunido
First all the band gathered

Scene 4a

Tutti:
Corta a cana, corta mão
Cut the sugarcane, cut the hand

Corta a sede que é insana
Cut the insane thirstiness

Corta a morte, corta a vida
Cut the death, cut the life

Corta a pele, corta a sorte
Cut the skin, cut the lucky

Isso é o canavial
This is life in the field where we work

Corta o braço, corta a língua
Cut the arm, cut the tongue
Corta o ar que nos acolhe

"kɔ̃ta ˈwan ki nu ˈza kɔ̃ li"
Cut the air that welcomes us

Corta Deus, corta o sorriso

"kɔ̃ta ˈdeːus ˈkɔ̃ta ˈso hi zu"
Cut God and cut the smile

Corta o choro que se engole

"kɔ̃ta ˈʃo ru ki siŋ ˈgo li"
Cut the cry and swallow it

Isso é o canavial

"i su ɛ:u ˈka na vi ˈau"
This is life in the field where we work

Corta os pés, corta a criança

"kɔ̃ta ˈpes ˈkɔ̃ta ˈkri ˈʒi sa"
Cut the feet, cut the child

Tira dela a sua infância

"tʃi ra ˈde la suːa ɪɲ ˈfæŋ sja"
Take her childhood away from her

Corta a mãe, corta o pai

"kɔ̃ta ˈmæːi ˈkɔ̃ta ˈpaːi"
Cut her mother, cut her father

A família se esvai

[a fa ˈmi ˈaa siːs vaːi]
Her family is gone

Isso é o canavial

"i su ɛ:u ˈka na vi ˈau"
This is life in the field where we work

Trabalho que nos mata, trabalho infernal

[tra ˈba lu ki nuːs ˈma ta tra ˈba lu ɪɲ ˈfaːn ˈnaːu]
Work that kills us, infernal work

Trabalho que nos trata como um animal

[tra ˈba lu ki nuːs ˈtra ta ˈko muːɲ a ni ˈmaːu]
Work that treats us like animals
Trabalho que é trabalho, não é pra se morrer
[traˈba ʎu kje ˈtraˈba ʎu nɐ:ˈu ɐ pra si mo ˈhe:ʃ]  
Work that is work its not supposed to kill you

Isso é o canavial
[ˈi su ɐ ɐ ka ɐ vi ˈa:u]  
This is life in the field where we work

Corta cana
[ˈkɔ:ta ˈˈkɐ na]  
Cut the sugarcane

Scene 4b

Alecrim:  
Caro Lampião, me chamo Severino  
[ˈka ru ˈaʃ pi ˈa:u mi ˈʃa mu se ve ˈri nu]  
My dear Lampião, I am Severino

Agradeço imensamente por sua aparição  
[a ˈgra ˈde swi ˈmeʃ n di ˈʃi ˈpɐ ˈsɐ:u]  
I thank you immensely for your arrival

Minha esposa alegramente fará uma refeição  
[mi ˈna is ˈpɐ ˈza le ˈgra ˈmeʃ ˈʃi ˈfa ˈra:u ma he fe:i ˈsɐ:u]  
My partner will make a meal

Para te oferecer nessa feliz ocasião  
[ˈpa ˈʃi ɐ ˈfe ˈre ˈse:i ˈnɐ sa fe ˈli ɐ zo ka zi ˈa:u]  
And offer you in this happy occasion

Lampião:  
Pois aceito a comida, mas também para o meu bando  
Then I accept the meal but make it also for my band

Fico feliz com a acolhida se não for muito incômodo  
[ˈfi ku fe ˈli ˈkɐ ɐ ko ˈli da si nɐ:u fo:i ˈmu:i tu ˈiŋ ˈko mo du]  
I am happy with your welcome if that’s not bothering you too much
Quinta-feira:
*Mas o que foi meu capitão? Não gostou da comida?*
[ma:i zu ki 'fo:i me:u ka:pi tă:ũ nă:ũ go:s 'to:u da ko 'mi da]
Whats going on my captain? Didn’t you like the food?

Lampião:
*Ta por demais ardida, minha lingua até queimou*
[ta pu:ũ dʒi ma:i za:ũ dʒi da 'mi na 'li:ũ gwa te ke:i mo:u]
Its over spiced, my tongue is burning

Quinta-feira:
*Sua mulher desaforada*
[su:a mu 'kɛ:ũ dʒi za fo 'ra da]
Look what you’ve done woman

Lampião:
*Quem te deu ordem pra nessa mulher bater?*
[ke:ũ tʃi de:u 'ɔ: de:ŋ pra 'nɛ sa mu 'kɛ:ũ ba te:ũ]
Who gave you permission to hit this woman?

Não repitas essa ação se ainda pretendes viver
[nâ:ũ he 'pi ta: ze sa 'sâ:ũ 'ʃi:ŋ da pre teŋ dʒis vi ve:ũ]
Don’t repeat this action if you want to live

Corisco:
*Bato em quem quiser, essa covarde mereceu*
[ˈba twi:ŋ ke:ŋ ki 'zɛ:ũ 'e sa ko 'va:ũ dʒi me re 'ce:u]
I hit whomever I want, this coward deserved it

Lampião:
*Não se bate em mulher, quem manda aqui sou eu*
[nâ:ũ si ˈba tʃi e:ŋ mu 'kɛ:ũ que:ŋ 'mâ:ŋ da ki so:u e:u]
You don’t ever hit a woman, I am in charge here

Nenhum capanga que é meu em ninguém pode bater
[ne ˈnu:ŋ ka ˈpän ga kʃe me:u e:ŋ niŋ ˈgɛ:ŋ ˈpɔ dʒi ba te:ũ]
None of my men can do that

É assim que tem que ser
[ɛ ˈa si:ŋ ki te:ŋ ki se:ũ]
That’s how it must be done

Corisco:
*Pois então eu me retire antes mesmoque de ódio*
[pɔi ziŋ tă:ũ e:u mi he tʃi ru ˈaŋ tʃis ˈme:s mu ki dʒi ˈɔ dju]
Then I am going to walk away before my rage consumes me
Nesse cabra eu dê um tiro
['ne si 'ka bre:u de u:n 'tʃi ru]
And I shoot this woman

Lampião:
Pois então siga a sua sorte, e leva quem você quiser
[po:i zi:n 'tə:ũ 'si ga swa 'sɔ:ʃi i 'le va ke:n vo'se ki 'ze:ũ]
Then go with your own luck and take whomever you want with you

Vais na direção do norte, e te encontro quando der
[vacis na di re 'sã:ũ du 'nɔ:ũ tʃi i tʃe:n 'ko:n tru kwã:n du de:ũ]
Go towards the North and I find you whenever it is possible

Pois então que assim seja, leve tudo que quiser
[po:i zi:n 'tə:ũ ki 'a si:n 'se ɔa 'le vi 'tu du ki ki 'ze:ũ]
Let it be like that, take everything you want

Conquiste tudo que almeja
[ko:n 'ki:s tʃi 'tu du ki a:u 'me:i ʒa]
Conquer everything your heart desires.

Corisco:
Pois assim farei então
[po:i za 'si:n fa're:i e:n 'tə:ũ]
Let it be like that

Formo aqui um novo bando onde serei o capitão
['fɔ:m wə ki u:n 'no vu 'bã:ũ du o:n dʒi se'rei u ka pi 'tə:ũ]
I will start a new band in which I will be the captain

Mas continuo apoiando o grande Lampião
But I will keep supporting the great Lampião

Lampião:
Te encontro mais a frente pra cantarmos um repente
[tʃi e:n 'ko:n tru ma:i za 'fre:n tʃi pra kã:n la:ɹ mu: zu:n he 'pe:n tʃi]
I will find you in the future so we can sing again together

Corisco:
Pois então eu sigo em frente, e tu podes confiar
[po:i zi:n 'tə:ũ e:u 'si gwe:n 'fre:n tʃi i tu 'po dʒi:s ko:n fi a:ɹ]
Then I move away, and you can trust me
Lampião & Corsico:
Leve / Levo também àgua ardente pra quando te re-encontrar
['lɛ vi / 'lɛ vu tɐɲ ʙeɲ 'a gwɐ: ɗeɲ tʃi pra ɗwɐɲ du tʃi heɲ koɲ ˈtraːl]
Take also some alcohol for when we get together again

Dadá:
Assim eu me despeço de ti Maria Bonita
[a 'siɲ eʊ mi dʒi:s ˈpɛ su dʒi tʃi ma ˈriːa buˈni ta]
That’s how I say goodbye to you Maria Bonita

A quem aqui confesso és a melhor amiga
[a keɲ a ˈki koɲ ˈfɛ su ɛ za me ˈʃɔ ra ˈmi ga]
And I must confess, youre my best friend

Maria Bonita:
Assim eu me despeço de ti minha querida
[a 'siɲ eʊ mi dʒi:s ˈpɛ su dʒi tʃi ˈmi ɲa keˈri da]
That’s how I say goodbye to you my darling

Espero teu regresso, é triste a despedida
[is ˈpɛ u ˈteː u heɡrɛ su ɛ ˈtriːs tʃa dʒi:s piˈdʒi da]
I will wait for your return, its so sad to say goodbye

Corisco:
Tu queres mesmo ir comigo?
[tu ˈkɛriːs ˈmeːs mu iː koˈmi gu]
Do you really want to go with me?

Tens liberdade pra ficar
[teɲs li beː.ˈda dʒi pra ˈfɪ ˈkaːl]
Youre free to stay

Mas não sei se eu consigo
[maːis naːˈʊ seːi si eː u koɲ ˈsi gu]
But I don’t know if I can

Ir sem você pra outro lugar
[iː ˈseː u vo ˈse prɔu tru luˈgaːl]
Go without you anywhere else

Dadá:
Também desejo ficar ao seu lado para sempre
[tɐɲ ˈbeːɲ de ˈze ʒu ˈfi ˈkaː raː u seː u ˈla du ˈpa ra ˈseːɲ prɪ]
I also want to stay beside you forever
Não posso nem imaginar sem você na minha frente

I cant even imagine a life without you in front of me

Scene 5

Dadá:

Corisco e Dadá amor que nasceu, nasceu pra ficar

Corisco and Dadá, a love born, born to endure

A paz que me deu pra eu não chorar

The peace you gave me so I wouldn’t cry

Você me levou pra longe do lar

You took me away from home

Você me obrigou não pude lutar

You did that and I couldn’t resist

Você me amou, tentei te matar

You’ve loved me, and I tried to kill you

Você me ensinou a ti te amar

You taught me how to love you

Scene 6

Tutti:

Benção Padre Cícero

Your blessing Father Cícero

Senhor Jesus, me dai coragem pra eu morrer

Lord Jesus give me courage to die
Pra eu viver, sobreviver

Courage to live, survive

Me dai coragem pra eu matar, pra perdoar

Courage to kill, to forgive

Me dai coragem pra não matar

Give me courage to not kill

Scene 7

Lampião:

Maria, não faça alarde, chega a hora de dormir

Maria, take easy, its time to sleep

Já está ficando tarde, amanhã o sol já arde vendo a lua desistir

Its late, tomorrow the sun comes to watch the moon give up

Maria Boita:

Não sei se consigo minha cabeça deitar

I don’t know if I can lay my head

Pois tenho aqui comigo, uma imagem a martelar

Because there’s something bothering me

Ontém eu estive a sonhar com tua morte, foi horrível

Yesterday I had this nightmare and I saw your death, it was horrible

Lampião:

Tremo só de pensar nesse sonho tão terrível

I shake only thinking about this nightmare

Me conta tudo como foi

Tell me everything
Maria Bonita:
Sonhei que fosse traído
[so 'ne:i ki 'fo si tra 'i du]
I saw you being betrayed

Era uma emboscada
['ɛ ra 'u me:ɲ bos 'ka da]
It was an ambush

Traído por um amigo
[tra 'i du po: ru:ɲ a 'mi gu]
Betrayed by a friend

Teve a cabeça decepada
['te vja ka 'be sa dʒi se 'pa da]
And you were beheaded

Lampião:
Oh minha Nossa Senhora que sonho mais macabro
[ɔ 'mi ja 'no sa si 'ɲo ra ki 'so no ma:is ma 'ka bru]
Oh Virgen Mary, what an evil nightmare

Que me contas agora pois é um descabro
[ki mi 'ko:ɲ ta za 'gɔ ra po:i 'ze u:ɲ dʒi:s ka 'la bru]
What you tell me is not something to believe

Maria Bonita:
Não consigo tirar a ideia da cabeça
[nɑ:ʊ ko:ɲ si gu ti 'ra: ra i 'de ja da ka 'be sa]
I cant take it off of my head

Nem posso imaginar que um dia tu pereça
[ne:ɲ 'po swi ma ʒi 'naː ki u:ɲ dʒi:a tu pe 're sa]
I cant even imagine the idea of you dying someday

Lampião:
Mas era só um pesadelo minha prenda tão amada
[ma:i 'ze ra so u:ɲ pe za 'de lu mi ja pre:ɲ da tã:ʊ a 'ma da]
It was just a nightmare my beloved

Atenda meu apelo, esqueça a imagem sonhada
[a 'teːɲ da me:wa 'pe lu is 'ke sa i 'ma ʒe:n so 'ɲa da]
Please, listen to me and forget this image
Maria Bonita:

*Sem tu como eu ficaria se um dia te perder*

Without you, how would I stay If I lose you one day?

Com certeza morreria iria muito sofrer

I am sure I would die, and suffer so much

Lampião:

*Eu também se te perdesse não poderia mais viver*

Me too, if I lose you I wouldn’t be able to live

Se assim eu sofrece aos poucos iria morrer

I would slowly die of suffering

Scene 8

Lampião:

*Maria Bonita, tu és minha flor*

Maria Bonita you are my flower

*Tu és tão perfeita, tu és meu amor*

You are so perfect, you are my true love

*Se acaso morreres, será minha dor*

If you ever die, it would be my pain

*Também morrerei, eu morro de amor*

I would die together, die for love

*Pois és minha Maria por toda a eternidade*

Because you’re my Maria for all eternity

*Longe de ti ficaria morto de saudade*

Far away from you I’d be dead of emptiness
Maria Bonita:

Lampião meu amor
[lâⁿ pî 'ā:ū më:wà 'mo:r]  
Lampião my love

Se eu morrer depois, morrerei de amor  
[sje:o mò:he:i dʒi pō:is mò:he i're:i dʒi a 'mo:r]  
If I die after you, it would be for love

Do cangaço és rei, sul ao norte  
[du kâ:n 'ɡa swe:s he:i su:wà:u 'nɔ:tʃi]  
Youre the king of this land, south to north

Sempre o seguirei até a morte  
[se:j prju sè gi're:ja te:ja 'mo:r tʃi]  
I will always follow you, even in your death

Sempre te amarei Lampião  
[se:j pî ñja ma're:i lá:n pî 'ā:ū]  
I will always love you Lampião

Pois tu és o rei do meu coração, meu amor  
[pō:is tu 'ɛ:zu he:i du më:u ko ra'så:ū më:wà 'mo:r]  
Because you're the king of my heart, my true love

Scene 9

Coronel:

Matei o desgraçado. Seu bando está caindo morto e destroçado  
[ma'te:i u dʒi:s gra' sa du su bân dwi:s ta ka 'i:n du 'mo:r twi dʒi:s tro 'sa du]  
I killed that bastard. His band is now falling dead and in pieces.

Alegria estou sentindo  
[a le 'ɡri e:s to:u se:j tʃi:n du]  
I am feeling so happy

Sargento:  

Coronel, morreu o bando todo  
[ko ro 'nɛ:u mò:he:u bân du 'to du]  
Coronel, all the band has died

Coronel:  

Ouça pois então com muita atenção  
Listen very attentively
Junte os corpos pra eu ver
['ʒu:ɲ tʃuːs 'kɔːp pus pra eːu veːɾ]
Put all the bodies together

E suas cabeças vai cortar
[i 'su aːs ka'be sas vaːi kɔːɾ 'taːɾ]
And cut all their heads

Essa visão eu quero ter pra todos eu mostrar meu triunfo e poder
['ɛ sa vi 'zãːũ eːu 'kɛɾ teːɾ ˈpaɾa ˈto du zɛːũ mos 'traːɾ meːu trɪ ˈuːɲ fu i po ˈdeːɾ]
I wanna have this vision and show everybody else my triumph and power

Sargento:
E o que eu faço com os corpos coronel?
[i u ki eːu 'fa su kɔːŋ uːs 'kɔːɾ pus kɔɾ o 'neːɾu] And what should I do with the rest of the bodies Coronel?

Coronel:
Dê aos urubus a degustação
[de aːu zu ru 'buː zə de 'ɡuuːs ta søːũ] Give it to the vultures

E que não tenham indigestão
[i ki nãːũ te jãːũ iːn dʒi ʒeːs tãːũ] And may they don’t have an indigestion

Sargento:
Coronel, essa é a mulher de Lampião
[ko ro 'neːɾu 'e sa ɛ a mu ˈleːɾi dʒi ˈlãːɲ pi 'ãːũ] Coronel, this is Lampião’s wife

Coronel:
É Maria Bonita a desgraçada
[ɛ ma'ɾiːa bu ˈni ta a dʒiːs gra 'sa da] Its Maria Bonita, the bastard

Pois que tenha a cabeça decepada
[pɔːis ki ˈte na a kaˈbe sa dʒi se ˈpa da] Cut her head off

Sargento:
Mas ela ainda vive coronel
[maːi ˈze la iːɲ da ˈvi vi ko ro ˈneːɾu] But shes still alive Coronel
Coronel:
*Corre mesmo assim*

E dê a cabeça para mim

Scene 10

Tutti:
*Lampião morreu, não há mais dança Bumba-meu-Boi*

Toda a esperança ela se foi

Vamos orar por nosso irmão, vamos orar por Lampião

Scene 11

Old Dadá:
*Essa foi toda história e foi tudo verdade*

No começo foi a glória e depois calamidade

As cabeças foram expostas por todas as cidades

O governo deu as costas para essa atrocidade

O bando de Lampião assim ficou extinto
Morreu também o capitão, quanta tristeza aqui eu sinto
[mo 'he:u tã:ɲ 'beɲ u ka pi 'tã:ũ 'kwã:ɲ ta tri:s 'te za a 'ki e:u 'si:ɲ tu]
The capitain also died, I am here full of sadness

Se não acreditam em mim, conto tudo mesmo assim
[si nã:ũ a kre 'di tã:ũ e:ɲ mi:ɲ 'ko:ɲ tu 'tu du 'me:s mwa 'si:ɲ]
If you don’t trust me, I tell you even so

Eu vi tudo, estava la. Eu juro, sou Dadá.
[e:u vi 'tu du i:s 'ta va la e:u 'ʒu ru so:u da 'da]
I saw everything, I was there. I swear, I am Dadá.
C. Vocal Score of Lampião

LAMPIÃO
ópera documentário em 1 ato
Abertura

\( \text{\textit{sempre legato}} \)

\( \text{\textit{cres}} \)

\( \text{\textit{ff}} \)

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Lampião
Prólogo

Paulo Maron

Uma mulher pobre do sertão entra com muletas. Ela não tem a perna direita. O palco escuro apenas com o foco de luz nele, no canto do palco.
(agressiva)

Tomem todos um assento

Pois aqui vou começar
vou cantar um lamento

se preparem pra chorar
vou contar uma história

tônia de um jovem canjiqueiro que teve
vi-dain-gló-ria O Ro-bin Hoord bra-si-lei-ro

is-so já faz um tem-pão quan-do nas-ceu o me-

ni-no de oí-to mais um ir-mão foi ba-ti-

za-do Vir-go-li-no Um di-a Vir-go-li-no já cres-ci -
155

 Do (foi o começo de uma guerra) Viu o pai ser

 Envolvido porque pediam à gua e terra

 O pai de olhar mãos Briguou com o delegado

 que com revolover em mãos  ma tou
o pobre coitado

Virgulino transforma

do jurou por Deus uma vingança foi matar

delegado foi cínico da mortança

todos viram na cidade que a vingança
sem cansaço
com vinte anos de idade

Reinaria
no cangaço
atacava

sem-prea noite
no meio da escuridão

viase os tiros de acolite
Seu no mea-gora,
Lam-pi-ão!

atacca cena 1

Lam-pi-ão!
Lampião
Cena I - A morte do diabo

$\textit{d} = 120$

Paulo Maron

Entram Corisco e Dudá correndo, como fugindo de uma perseguição. Corisco tem um braço enfaixado, e suas mítos também.

Corisco cai cansado.

Corisco

Não pos-soa guen-tar mais
não pos-soa guen-tar mais.
Corrisco temos de correr pois aqui vamos morrer

Minha perna dói e também meu braço serei vencido pelo cansaço

Eles se aproximam
Entram os policiais seguidos pelo Coronel Bezerra

Coronel

fi-nal-men-te cap-tu-ro os dois que fal-ta-

vam

En-tão tu és Da-da de quem tan-to me fa-la -
Sargento

Mas a moça ainda vive meu coronel
Não é uma atitude por de mais cruel?

Então de gole

só a de Córice e leve essa infeliz para cida-

Mas para que não há risco amarrar as mãos há neces-
ele a amarram as mãos de Dadá.

Seu mal-dia

tol-se pudes-se um fuzil pegava

Mi-ra-va bem e na-ca-be-ça

tea-er-ta-va

coro policiais

ha, ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

165
Bezzerra

ha ha ha ha ha ha ha mesmo a i no chão ferida continuas

coro

corajo sae a trevida ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Não tem quem nele!

ha ha ha ha ha ha ha ha ha ha ha
eles levam o corpo de Corisco

Ouve-se o som da cabeça cortada.

pron - to o di - a - bo foi li de - cap -
Intermezzo II
A tragédia de Dada e Corisco
Lampião
Cena II - O diabo Loiro
14 anos antes

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entra Lampião que mata os dois com sua faca
lhe pareço
Re-pen-ti main ter-ver-nção
de a ju-da
não ca-reço

Não tava te-a-ju-dan-do
tava fu-man-do
meu ta-ba-co

Mas ló-go vou ma-tan-dio
quando vejo um ma-ca-co
piu mosso
tempo

E como parece

ma-ca-co? Do que tá falando?

E como se tivesse uma certa ascenden-

ca

a polícia deaparen-cia

dia E tu homem-valente qual é a vos-sa graça

Cris -
ti-noé praes cre ven-te
Mas Cor-is-coêa-quí na praça

'Cor-is-coê no-me cor-re-to
Mas bri-gas co-noum tou-

ro O a-pe-li-do cer-to
É Di-a-bo loi-ro
Mas porque se tra-van-ca va
Com maca-coes- sa ter-ra?
So jei-to

que lu-ta va
pa-re-ci-a u ma guer-ra.

Por que um
cab-ra eu ma-tei
mandei di-re-to lá pro céu
Só de pois de con ta dei
Jesus nossa de-nho-ra
Mas o
que o tió de-leé cor-nel

que es-tá fa-lan-do?

Só te res-taa es-sa ho-ra se-u-nir a-uí ao ban-do
Entra Mergulhão segurando um homem pelo braço

Ca pintão encontrei esse safado
escondido no chiqueiro tinha um saco marado che-

inho de dinheiro

Pois traz ele pra cá.

Lampião crava o facão no estomago do homem, ele cai morto.
Cena III a
Beber, comer, dançar
repente

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Coro
f

Coro
f

Coro
f

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Solo Quinta Feira

Tô aquiesça terrinha cu jo sol é de queimar

Coro que é leia-cos-tu-

mesmo assim eu bebo pin-ga que é me a-cos-tu-mar que é leia-cos-tu-

Mar que é leia-cos-tu-mar por quei vida-muito curta temos de a-provei-

Mar que é leia-cos-tu-mar por quei vida muito curta temos de a-provei-
19
-soló Alecrim

22
pois só sa-bé é be-ber quan-do a-pa-re-cea cul-pa be-bea-té o-a-ma-nhe-er

25
coro
be-bea-té o-a-ma-nhe-er be-bea-té o-a-ma-nhe-er be-bea-té o-a-ma-nhe-er
be-bea-té o-a-ma-nhe-er be-bea-até o-a-ma-nhe-er be-bea-té o-a-ma-nhe-

Coro

quadro mate um macaco

sente se deu tro

fo-me sente se deu tro

fo-me sente se deu tro

fo-me sente se deu tro

fo-me sente se deu tro

solo Corisco

vo-ce fa-la em matar

como se is so fos se mal
187
cur-ta temos de a pro-vei-tar

Vo-cê fa-la em ma-tar co-mo se fos-se van-ta-gem

iso sim é ter-co-

iso sim é ter co-
ragem is-so sim é ter co-ragem - is-so sim é ter co-ragem

ragem is-so sim é ter co-ragem is-so sim é ter co-ragem

solo Maria Bonita

se ca-saré as-sim tal mal vai dor-mir com o seu cão

se tu gos-ta dea-ni-mal pois em mim não põe a mão pois ne-la não põe a
mão pois ne-la não pôs a mão
-pois-ne-la não pôs a mão
mão pois ne-la não pôs a mão
pois ne-la não pôs a mão
solo Corisco

Beber dançar, comer se faz até o canção pois aqui eu quero ver

quem lhe vence no canção quem lhe vence no canção quem me vence no canção quem lhe vence no canção

quem lhe vence no canção quem lhe vence no canção

quem lhe vence no canção quem lhe vence no canção

quem lhe vence no canção quem lhe vence no canção

quem lhe vence no canção quem lhe vence no canção
94 solo Dada

se apaixono en-frem-tar eu teem-fren-to-com Prazer eu co-meço a dançar

97 Coro

pra você se der-re-ter pra você se der-re-ter pra você se der-re-ter pra você se der-re-ter

100

ter pra você se der-re-ter Solo Corisco

ter pra você se der-re-ter Sender assim eu cai desistir
193
cur-ta te-mos de a-pro-vei-tar por-que a vi-da é mui-to cur-ta te-mos de a-pro-vei-

cur-ta te-mos de a-pro-vei-tar por-que a vi-da é mui-to cur-ta te-mos de a-pro-vei-

tar por-que a vi-da é mui-to cur-ta te-mos de a-pro-vei-tar

tar por-que a vi-da é mui-to cur-ta te-mos de a-pro-vei-tar
Lampião

Cena III b

O Cinegrafista

Luis Pedro entra segurando Benjamim abraão pelo braço.

Captain encontrai es-

Ti. Smos pra dar um fim

nesse sá-fado.

Lampião

Permissão con-ce-

dia da Mas an-

antes

Paulo Maron

195
lhaess-sa ba-ga-gem
Po-de ter ar-maes-con-di-da

Não! Meu-ca-ro Lum-pi-ão
Não fa-yaes-sa ba-gem

Sou Ben-jam-in Ahra-dão
Não sou da ma-lan-dra gem
coro
ha ha ha e alguém vai querer ver
ha ha ha de certo que sim
lampião
que quer ver?
ha ha ha e alguém vai querer ver?

Capu
todos querem conhecer
a vida do grande!
Lampi

Benjamin tira uma filmadora de uma grande caixa. E confere se tem filme.
Ele começa a girar a manivela da filmadora enquanto o banda posa para ele. Blackout... começa projeção do filme original.
Cena IV a
Coro dos cortadores de cana

Paulo Maron

SOPRANO
ALTO

TENOR
BASS

p p

Cor-taa ca-nas cor-taa mão cor-taa se-de queé in-sa-na

Cor-taa ca-nas cor-taa mão cor-taa se-de queé in-sa-na

Cor-taa mor-te cresc cor-taa vi-da cor-taa pe-le cor-taa sor-te

Cor-taa mor-te cresc cor-taa vi-da cor-taa pe-le cor-taa sor-te

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13
ff
 isso éo ca-na-vi
al
 isso éo ca-na-vi

17

- al
cor-taobraço
cor-taa lin-gua

21
cor-tao ar que
nos- a-co-lhe
cresc
cor-ta Deus
cor-tao sor-ri-so

cor-tao ar que
nos-a-co-lhe
cor-ta Dus
cor-tao so-rri-ro

cresc
cor - tao pai a fa - mi - lia se - es - vai is - so é o ca na - vi

- al is - so é ca-na-vi - al

tra-ba - lho que nos ma - ta tra-ba-lho in - fer - nal tra-ba - lho que nos
Lampião
cena IV b
A Separação

Os empregados da fazenda são atacados pelo bando de Lampião e mortos

Paulo Maron
214
216

35

liz o ca si ão

Pois a cen to a co

38

da mas tam bém pa ra meu ban do fi co fe li

co lha

41

Vem uma mulher que oferece um prato de comida à Lampião.

da se nio for mi to in co mo do
Corisco também pega um prato.

Lamoião cospe a comida e joga o prato no chão.

Tão não gostou da comida?

Tá por de-mais ardida mi-nhu-lin-gua-
O trabalhador dá um tapa em sua mulher jogando-a ao chão.

Imediatamente Corisco dá uma coronhada no trabalhador que cai.

Não repita essa ação se ainda pretende viver.
Lampião

Corisco

Quem mano- da-a qui sou eu  
Nem- quem ca-pan- ga que é  
bate em mui- 

Quem mano- da-a qui sou eu  
Nem- quem ca-pan- ga que é  
bate em mui- 

Ter é assim que tem de ser  
Bate em mana- 

Próximo versículo de Lampião.

Antes mesmo.
Dadá e Maria Bonita se aproximam da cena.

Porém siga sua que, de ódio Nesse abraçau dá um tiço Pois então

sorte La va quem você quiser Vais na direção do norte Mes ro ro antes mesmo que de

é teem en tro quan do der Pois então que assim se ó dio Pois assim fa rei então
ja
le-ve tu-do que qui-ser
con-quis-te tu-do que al-
for-mo-qui um no-vo ban-do
on-de se-rei o ca-pi-tão

mez-ja
Mas con-tin-úo a pei-
an-do o gran-de lan-
pi-ão

Te en-con-tro mais a fre-
te pra can-tar-mos um re-
90  

Pois então eu sigo fente e tu podes confiar

93  

Leve também a aguardente pra quando te reencontrar

96  

Maria Bonita

Dadá e Maria se abraçam  

Dadá

As -
Sim eu me despeço de ti Maria Bonita
A quem a qui confesso é a melhor amiga

E tristeza despedida
Sim eu me despeço
ti Maria Bonita
A quem a qui confesso é a melhor a-

A quem a qui confesso é a melhor a-

As -
224
Corisco e Dadá ficam sozinhos.

Corisco

Tu queres mesmo ir comigo

Dadá

Tens liberdade pra ficar

Mas não sei se eu consigo

Também desejô ficar

Ir sem você praque tro lugar
134

car  Ao seu la-de pa-ra sem-pre  Não pos-so nem i-ma-gi-

138

mar  sem vo-ce na mi-nha fien-te  atacca dueto cena V
pra ficar
A paz que me deu
Pra eu

não chorar
Você me levou
Pra

longe do lar
Você meus briguou
Não pude lutar
so pra manca voltar  
Tu ensinou-me a

sempre te Amar  
Corisce e Da-da

sempre mais mar  
Corisce e Da-da

O palco escurra, começa projeção

atacada em VII
Lampião
cena VI
O ritual

\( J = 70 \)

Projeção do finge mostrando
os cangaceiros diante do altar

Paulo Maron

Soprano
Mezzo

tenor
baixo

6

Fim da projeção e cena

11
medeai
corragem
pra
não
matar

Atacca cane VII b
Todos se levantam e saem, alguns para suas tendas. Lampião e Maria estão de frente a sua tenda. Maria se mostra preocupada.

Maria não fala, lá de chega hom de dor.

Mirja est ta fi can do tar de A manhã o sol já
não sei se consigo minha cabeça des
arde vedou lua de sistir

12
tar pois te-nha-qui comigo uma imagem a martelar

14
on-temeu estava sonhar com tua
morte, foi horri vel tremo só de pensar nesse sonho terrível

vel nesse sonho terrível

Me conta tudo, como foi?

rall

\[ \text{\textit{So}} \]
25

nhci que fos-te trai-do

Trai-do

27

Era uma emboscada

Em-bos-ca-da

29

1-do por um amigo

ami-go
te-veia-cabeça

Grita.

Ooh, minha nossa senhora! Que sonho mais mau-

bro que me conta agora pois isso é um des-ca-

---

241
Cena VIII
Duet de Lampião e Maria Bonita

Paulo Maron

soprano

baritono

sempre molto legato

piano

Lampião

Maria Bonita Ta
30

Mor-te des-sa-dade

33

Maria Bonita

p lam-pi-ão

sempre legato

36

lam-pi-ão meu amor
57

lam-pio meu amor
seu morrer depois

Tu és tão perfeita
Tu

60

mor-rei de amor
do can-ga-vois rei

és meu amor
se caso mor-rei

63

sul ao nor-te
sempre seguirei até a morte

res-se râ mi nha dor
Tam-

252
66
sem-pre | tea-ma- | rei | lum-pí- | ão | Pois-tu
bém-mo- | se-sei | en- | mor-ro | dea-mor

69
és o rei | do meu | cor-ação | meu | a-mor
meu | cor-ação

72
Eles entram na tenda
meu a-mor
rall.............
Meu a-mor
Lampião

Cena IX Morte

Paulo Maron

O bando todo se junta e deitam (outras tendas armadas). Luís Pedro e Elétrico ficam de guarda. Silenciosamente os policiais aparecem.

Os policiais começam a atirar, Luís e Elétrico caem mortos.
Os outros do bando também são atingidos

Os outros saem das tendas, o primeiro a sair é lampião que é imediatamente atingido e cai morto. O mesmo acontece com os outros, Maria Bonita também é atingida, mas ainda permanece viva durante o ataque, entra o Coronel Bezerra
ele pega o chapéu de Lampaio e põe na cabeça

ha-ha-ha-ha-ha-ha-ha

ha-ha-ha-ha-ha-ha

todos dançam em volta do corpo

ha, ha, ha, ha
nel morreu o ban.do to.do
ou.porta pois entao com muita atencao
69

j = 100

73

so que faço com os corpos coronel

De aos urubus a dogmatização

77

j = 120
todos

E que não tenham in digestão
nita a desgraça da
Pois que ferinha a cabeça
de cor pa da

Mas elainda vive
Coronel

ralentando.... muito lento

Cor-te mes-moas sim e dê a cabeça para mim
Os guardas juntam os corpos, um deles aparece com um facão. A cena escura e imagens são projetadas com fotos do bando.

ouve-se os sons das dactações.

atacado cena VII - coro final
Lampião
Cena X coro final

\( \text{\textit{com projeções o coro canta}} \)

Paulo Maron

Soprano
Mezzo

Tenor
Baixo

\( p \)

Lampião morreu não há mais dança Bumba meu

6

bebe todas as rança ela se foi

11

vamos chorar por nos sofrer mão vamos o

264
Lampião
Cena XI
Eu juro

Paulo Maron

Es-sa foi to-da his-tó-ria

E foi tu-da ver-da-de
No co-me ço foi a gló-

ria
E de-po is ca-la-mi-da-de
As ca-be ças

fo-ram ex pos-tas por to-das as ci-da-des
O go-ver-no
deu as costas para essa cidade

O bando de Lampião
Assim ficou extinto

Morreu também o capitão
Quanta tristeza qui eu

sinto

Se não acreditem mim
Lampião
Epílogo

Paulo Maron

\( J = 60 \)

Projeção

percussão
D. Performance Milestones Events

1- Opera: Gianni Schicchi
Composer: Giacomo Puccini (1858 – 1924)

November 18, 19 and 20, 2016
Paul Davenport Theatre

Opera role: Gianni Schicchi
Stage director: Tom Diamond
Music director: Simone Luti
2- Solo Recital

DMA Recital – Jorge Trabanco
Program

Tales from the Amazon Rain Forest

- Boi Bumba (2’30”)
- Boto (3’)
- Cobra Grande (2’30”)
- Curupira (3’)
- Farinhada (3’)
- Foi Boto, Sinha (3’)
- Juriti (3’)
- Manha-Nungara (3’)
- Remadores Seringueiros (3’)
- Sonho de Curumim (3’)
- Tambá-Taja (2’)
- Uirapuru (2’)

(33 minutes)

** INTERMISSION **

The Road Goes Ever On

- The Road Goes Ever On (1’30”)
- Upon the Hearth the Fire Is Red (4’)
- In the Willow-meads of Tarsarin (6’)
- In Western Lands (4’)
- Namáriè (3’30”)
- I Sit beside the Fire (4’)
- Errantry (8’)

(30 minutes)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.

167 Full performance at https://www.youtube.com/watch?v=xXEo1iFgEgA
Lecture Recital
Masterclass on Brazilian Portuguese IPA

Vou-me embora pra Pasárgada  César Guerra-Peixe (1914 – 1993)

Bachianas Brasileiras No. 08  Heitor Villa-Lobos (1887 – 1959)

**Abigail Veenstra, soprano**

*Conselhos*  Antônio Carlos Gomes (1836 – 1896)

**Camilo Rodríguez, baritone**

*Quem sabe?*  Antônio Carlos Gomes (1836 – 1896)

**James Smith, tenor**

*Trovas*  Alberto Nepomuceno (1864 – 1920)

**Ellita Gagner, mezzo-soprano**

*Duo de Amor from Lamplião*  Paulo Maron (1961)

**Brianna DeSantis, soprano**

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.

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168 Full Performance at https://www.facebook.com/1210151828/videos/10219055579519643/
4· Opera: La finta giardiniera
Composer: Wolfgang Amadeus Mozart (1756 – 1791)

November 21, 22, 23 and 24, 2019
Paul Davenport Theatre

Opera role: Nardo

Stage director: Theodore Baerg
Music director: Simone Luti
Curriculum Vitae

Name: Jorge Luiz Alves Trabanco Filho

Post-secondary Education and Degrees:

Universidade Estadual de Campinas UNICAMP
Campinas, São Paulo, Brazil
2007-2012 B.A. - Voice

Georgia State University
Atlanta, Georgia, United States
2010-2012 M.A. – Vocal Performance

Centro Universitário Internacional UNINTER
Curitiba, Paraná, Brazil
2014-2015 Specialization in Arts Teaching Methodology

The University of Western Ontario
London, Ontario, Canada
2016-2020 D.M.A. – Vocal Performance

Honours and Awards:

Winner 14th Maria Callas International Voice Competition, 2014

Winner Carlos Gomes Voice Competition, 2015

Don Wright Graduate Entrance Award, 2016

Western Graduate Research Scholarship, 2016 - 2020

London Opera Guild Scholarship, 2016

Related Work Experience:

Teaching Assistant
Georgia State University, 2010-2012

Teaching Assistant
The University of Western Ontario, 2016-2020

Full-time Professor – Instructor of Voice, Music History, Music Theory, Conducting, Instruments and University Singers’ Choir Conductor
Universidade Nazarena do Brasil, 2012-2016

Instructor of Voice and Piano
Pró-Música Conservatory, 2014-2016