ABSTRACT

Title of Dissertation:	SINGING IN BRAZILIAN PORTUGUESE: AN INTRODUCTORY GUIDE TO DICTION, IPA, AND REPERTOIRE
	Juliana Franco Nunes, Doctor of Musical Arts, 2019
Dissertation directed by:	Professor Delores Ziegler, School of Music Professor Martha Randall, School of Music

Brazil has a rich culture and a large body of art song repertoire, largely unknown to singers and audiences. One reason for this under-representation is the language. The diction of Portuguese in singing is often seen as a challenge by native and non-native speakers alike. In 2005, a group of Brazilian phoneticians and professional singers met and voted on standard pronunciations and published a document titled *PB Cantado − Normas para a Pronúncia do Português Brasileiro no Canto Erudito*. This document was first published in the Brazilian Association of Singing Bulletin. It was revised and published again in 2007 in both Portuguese and English versions.

In 2017, Marcia Porter published *Singing in Brazilian Portuguese*, the first and only book about lyric diction in Brazil. The author used symbols, without explanation, that seem to be a combination of those found in two articles published

prior to the official Brazilian IPA of 2005. These symbols are confusing even for those experienced with IPA.

As a native Portuguese speaker and professional singer, one of my objectives was to create an accessible manual to serve as a guide for those interested in exploring Brazilian repertoire, using the approved 2005 standards. I included a brief history of Brazilian Portuguese, provided basic rules for pronunciation, guidance in producing the sounds, a comparison of European Portuguese and Brazilian Portuguese, challenges for the non-native speaker, suggested repertoire, useful links, and some examples of songs with IPA.

I believe that my research will be useful to everyone, but especially to those with a basic knowledge of IPA. My hope is to produce a work accessible to both amateur and professional singers, as well as to choral conductors.

SINGING IN BRAZILIAN PORTUGUESE: AN INTRODUCTORY GUIDE TO DICTION, IPA, AND REPERTOIRE

by

Juliana Franco Nunes

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Advisory Committee:
Professor Delores Ziegler, Chair
Professor Martha Randall, Co-chair
Professor Kevin Short
Professor Timothy McReynolds
Professor Eyda M. Merediz

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Dedication

"Without music, life would be a mistake" **— Friedrich Nietzsche**

To my parents, especially to my brothers Manoel and Marcelo and nieces Manuella and Valentina who are my support and my whole life. Also, I would like to dedicate this work to those who foresaw my musical gifts as a child and led me to pursue music as a blessing to be shared.

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List of Abbreviations

ANPPOM *Associação Nacional de Pesquisa e Pós-Graduação em Música* (National Association of Research and Graduate Studies in Music)

BP Brazilian Portuguese

CPLP Comunidade dos Países de Língua Portuguesa (Community of Portuguese Speaking Countries)

EP European Portuguese

IPA International Phonetic Alphabet

.

CHAPTER 1: BRAZILIAN PORTUGUESE (BP)

1.1. A BRIEF HISTORY OF THE PORTUGUESE LANGUAGE

Portuguese is a Western Romance language originated in the Iberian Peninsula over 2,000 years ago and is the official language of ten countries including Brazil, Mozambique, Angola, Portugal, Guinea-Bissau, East Timor, Equatorial Guinea, Macau, Cape Verde, and São Tomé and Príncipe.[1] It is the sixth most spoken native language and the second most spoken Romance language in the world after Spanish (it is estimated to have between 215 and 220 million native speakers and 260 million total speakers).[2]

Portuguese has two standard forms of writing: the European Portuguese from Portugal, which is regulated by the Lisbon Academy of Sciences, and the Brazilian Portuguese from Brazil regulated by the Brazilian Academy of Letters.[3]

[1] "Estados-Membros", accessed August 5, 2019, https://www.cplp.org/id−2597.aspx. The CPLP website recognizes and lists 9 countries. I added Macau, an autonomous region on the south coast of China across the Pearl River Delta from Hong Kong and a Portuguese territory until 1999 to this list. The official languages are Cantonese (Chinese dialect) and Portuguese.
[2] E. Bradford Burns, Preston E. James, and Rollie E. Poppino, "Brazil", (July 1998, last updated April 2019), accessed May 1, 2019, https://www.britannica.com/place/Brazil/Language#ref312835.
[3] The Lisbon Academy of Sciences was founded in 1779 with the intent to address the growing need to develop knowledge of science, humanities, technology and economics. The Brazilian Academy of Letters (ABL) is a cultural institution inaugurated in 1897 with the purpose of cultivating the language and national literature.

1.2. A BRIEF HISTORY OF BRAZILIAN PORTUGUESE

1.2.1. Background

It has been estimated that more than 1,000 indigenous languages [4] were spoken in Brazil at the time of the Portuguese arrival in the early sixteenth century. Most of these languages were lost for various reasons, including the death of many indigenous people due to epidemics, extermination, enslavement, poor conditions for survival, and forced cultural adjustments.[5]

Portuguese and Brazilians still speak the same language, but since Brazil was colonized by Portugal in the 16th century, the language has undergone several modifications, most significantly in pronunciation, semantics, morphology, and especially in vocabulary. Brazilian Portuguese (BP) transformed under the influence of the *índios* (Indians), native Brazilians who spoke *Tupi* and a variety of languages and dialects brought by the African slaves and immigrants from different parts of the globe.[6]

Tupi was the principal language of Brazil's native people before Europeans arrived and it became the *lingua franca* between Indians and Portuguese colonizers, traders, missionaries, and explorers. It was the only language studied in the first three hundred years of colonization; the basic goal of the missionaries was to learn the language to be able to communicate with the natives and teach them the catechism.

[4] Languages spoken by the native Brazilians.
[5] Fernanda Ferreira, *The Everything Essential Brazilian Portuguese Book: All you need to learn Brazilian Portuguese in no time* (Avon, MA: Adams Media, 2013), 15.
[6] Ibid.

Father José de Anchieta published a *Tupi* grammar in 1595.[7] The language was widely used in the Amazon region and western Brazil until the nineteenth century.

According to estimates of the Socio-Environmental Institute (ISA) there are currently approximately 350,000 Indians living in communities in Brazil and over 192,000 of them live in urban areas. Although the official language of Brazil is Portuguese, there are about 180 indigenous languages spoken in the country, not counting the languages spoken by isolated Indians. Due to lack of contact with society these languages have yet to be studied.[8] There are still tribes that do not speak Portuguese and communicate solely through their own language.

Many words of *Tupi* origin became part of the BP vocabulary. Several places in Brazil are named after *Tupi* words.

1.2.2. *Normas* (the *Norms*)[9]

Until the end of the nineteenth century, the languages accepted for classical music in Brazil were Italian, French, German, and English. Portuguese was considered to be uncultured and improper for classical singing. The fashion was about "all things European" and to sing in Portuguese was considered by some to be of "poor taste."[10] The Portuguese language was basically banned from the musical circles of the higher society.

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[7] Lúcia Gaspar, "Indigenous Language in Brazil", accessed August 5, 2019, http://basilio.fundaj.gov.br/pesquisaescolar_en/index.php?option=com_content&id=1122:indigenous−language−in−brazil.
[8] Ibid.
[9] *Norms* is how I refer to the document in English, not simply the translation to the word *normas.*
[10] The general Romantic tradition established these languages as the languages of "art music" in areas influenced by western European music.

Mário de Andrade (1893 − 1945), known as the father of the modernist and nationalist movements in Brazil,[11] was one of the first music authorities to write about singing in BP. Andrade addressed his discomfort with the esthetics of the interpretation of the Brazilian songs in some of his writings. He criticized especially those performers who applied the esthetics of *bel canto* (or what was perceived as *bel canto* in Brazil at the time) to the repertoire and considered the choice to be remote from the fluid and melodic style of the Brazilian language. He believed that the Brazilian national unity could be reinforced by the use of a standard official language.

Andrade was not alone in his concerns about the discrepancies between the spoken and sung BP (especially by classical singers). These concerns were officially addressed for the first time in 1937. It was Mário de Andrade who led the *Primeiro Congresso da Língua Nacional Cantada* (First Congress of the National Language as Sung), where specialists from different Brazilian states gathered to discuss and establish standardized norms for the musical use of Portuguese pronunciation. This resulted in a document called *Normas para a boa pronúncia da língua nacional no canto erudito* (Norms for the Proper Pronunciation of the National Language for Classical Singing). The *Norms* were published in 1938. The document suggested the pronunciation of Rio de Janeiro, or carioca accent, be used as the standard diction as it was considered to be the most civilized and cultured manner of pronunciation. Rio de Janeiro was the capital of the country at the time. There is a disclaimer on the last paragraph of the document that says that these norms were not intended as the

[11] The Brazilian Modernism movement had 3 phases: the first started in 1922 with the *Semana de Arte Moderna*, the second in 1930, and the third in 1945.

definitive phonetic transcription of standard pronunciation, they were to be suggestions and not rules.[12]

There was a new attempt in 1956 to standardize the Brazilian Portuguese pronunciation at the *Primeiro Congresso Brasileiro de Língua Falada no Teatro* (First Brazilian Congress of Spoken Language for Theatre). In this meeting, actors determined their own version of the norms for Portuguese spoken in the theater. Although the intent of the meeting was not to revise the document from 1938, since the document was used as a reference, the meeting served for the most part, as a first revision of the *Norms* published in 1938.[13]

In 2003, almost seventy years after the first effort to establish ground rules for sung Portuguese, a group of voice teachers and singers gathered at the annual meeting of the Brazilian *Associação Nacional de Pesquisa e Pós-Graduação em Música,* ANPPOM (National Association of Research and Graduate Studies in Music) to discuss and research Brazilian Portuguese diction. This led to another important meeting, the Fourth Brazilian Vocal Encounter, in 2005, with the purpose of promoting a discussion among singers representing the majority of the Brazilian states (17 of 24), international singers, voice pedagogues, phoneticians, and other specialists in voice, about the principal aspects of pronunciation and the phonetic representation of Brazilian Portuguese as used for singing classical music. Different from what happened in the 1937 congress, these studies concerned themselves with a more practical than theoretical approach. They presented a phonetic table using the

[12] *Normas*, 1938, 35.
[13] Martha Herr. Mudança nas Normas para a Boa Pronúncia da Língua Portuguesa no Canto e no Teatro no Brasil: 1938, 1956 e 2005. *Per Musi,* Belo Horizonte, nº 15, 2007, 35−40.

IPA, proposed the use of a neutral Portuguese pronunciation, avoiding regionalisms and international accents, and aimed to make a standard diction of Brazilian Portuguese accessible to both native and non-native singers. Each IPA symbol was carefully discussed and chosen by vote. The results of the 2005 encounter were first published under the title "Manual for the Neutral Pronunciation of Brazilian Portuguese as Sung" in the bulletin of the *Associação Brasileira de Canto* (Brazilian Association of Singing), known as ABC. In 2007, these *Norms* were revised and published, first in Portuguese in the article *PB cantado: normas para a pronúncia do português brasileiro no canto erudito* in the periodical OPUS and later its English version "Brazilian Portuguese: Norms for Lyric Diction" was published in the Journal of Singing of the National Association of Teachers of Singing (NATS).

1.2.3. Comparison of the 1936, 1956, and 2005 Normas

For the most part there is great agreement among the documents generated on these three events. The documents created in 1938 and 1958 served as a reference for the 2005 revised version. The norms created in 1937 were never officially revised until the meeting in 2005.

1936 (published in 1938)	1956 (published in 1958)	2005 (published in 2007)
No IPA symbols.	Use of IPA: the phonetic alphabet was based in the phonetic conventions to be followed by the *Centro de Estudos Filológicos* and by the *Boletim de Filologia* and their publication in Lisboa.[14]	The IPA was voted on by professionals of the voice and speech.
The goal was to establish a standardized language or *lingua padrão* motivated by the desire of serving the Nationalism movement.	The table: the phonetic symbols are defined by a linguistic terminology, then followed by words in EP, and followed by its pronunciation in BP.	The main goal was to revise the *Norms* from 1938. Professionals tried to solve some problems with some of the phonemes found in the previous norms.
The document suggested the pronunciation of Rio de Janeiro to be used as the standard diction.	They did not adopt a specific region's pronunciation, but for the most part, followed the same ideas from the 1936 congress.	Dialects and regionalisms were avoided in order to create a standard pronunciation enabling people, especially non-native speakers, to not only appreciate, but be able to sing and study Brazilian repertoire.
Vowels: the nature of the vowels was defined by a word given as an example. making it difficult for non-native speakers and people from different region of the country to know how to approach the pronunciation. Example: A−*nasal fechado* (*rã*) A−closed nasal (frog) Consonants were also defined by their linguistic terminology followed by a word as an example: B−*bilabial oclusiva sonora* (*bom*) B−bilabial occlusive (good)	All the transcriptions were to be represented between brackets, but inside them were to be included any alternative pronunciation in parenthesis. It was left up to the person using the IPA to choose the best variation, but once a decision was made one should be consistent with his/her/their choice(s).	They kept in mind the goal of making the Norms "practical and easy to understand;" there was a more practical than theorical approach to the topic. There was a concern with the creation of a phonetic transcription more accessible for the non-native speakers and easier to be applied to the lyric diction.

Table 1 Comparison *Norms* 1936, 1956, and 2005

The most current official phonetic alphabet is the one approved by vote in 2005. Since then there were other meetings within the scope of the topic, but none

[14] Data from Martha Herr, "Mudança nas Normas para a Boa Pronúncia da Língua Portuguesa no Canto e no Teatro no Brasil: 1938, 1956 e 2005". *Per Musi,* Belo Horizonte, nº 15, 2007, 35−40.

addressed the diction of sung BP directly and no official changes or additions were made to the current table.

As a native speaker and professional singer, I invite you to explore the Brazilian Portuguese language and our rich repertoire. I will use the phonetic chart (IPA) proposed in the article “Brazilian Portuguese: Norms for Lyric Diction” from 2007 as the basis for phonetic transcriptions used in this dissertation.

The official most recent BP IPA table can be found in the Appendix A.

CHAPTER 2: GUIDE TO BRAZILIAN PORTUGUESE IN SINGING

2.1. THE IMPORTANCE OF IPA

The study of sung speech may be separated into three distinctive areas: pronunciation, enunciation, and expression.[15] In this document I will focus on pronunciation and will integrate some principles of enunciation in order to make it easier to approach the Brazilian Portuguese language.

2.1.1. What is the International Phonetic Alphabet (IPA)?

All spoken languages are made of sounds. The International Phonetic Alphabet, widely referred to as IPA, is a set of phonetic symbols developed on the principle of correspondence between sounds and symbols in all languages regardless of their spelling. It is a pronouncing alphabet based on the Roman alphabet, but also includes letters and additional symbols from a variety of other sources.[16] Each letter of the phonetic alphabet equals one sound and always the same sound and letters are enclosed in brackets to distinguish them from normal language spelling.[17]

The IPA was developed by the *International Phonetic Association,* a group of European scientists and linguists that was founded in 1886. From the beginning, there was a concern about developing a set of useful symbols, comprehensive enough to

[15] Kathryn LaBouff, *Singing and Communicating in English: A Singer's Guide to English Diction* (New York, NY: Oxford University Press, Inc, 2008), 3.
[16] *Handbook of the International Phonetic Association: a Guide to the Use of the International Phonetic Alphabet* (Cambridge, UK: Cambridge University Press, 1999), 3.
[17] LaBouff, 10.

work with the extensive range of sounds found in the different languages of the world. A phonetic transcription cannot perfectly represent every single sound of a language.

2.1.2. Uses of the IPA

The IPA can be used to show pronunciation in a dictionary, to record a language in linguistic fieldwork, to form the basis of a writing system for a language, or to annotate acoustics and other displays in the analysis of speech.[18] It is also used for phonetic transcriptions of texts settings in plays, songs, and operas.

The establishment and application of standards regarding the IPA and pronunciation is becoming a growing practice especially in voice studios and classrooms.

2.1.3. Working with the IPA and its Transcription for a Language

The main goal of diction is communicating. When using the IPA, the first step is to become familiar with the symbols and sounds they represent. The IPA is like any alphabet; however, unlike most alphabets (which form words), it represents the sounds of a language. One does not need to memorize and know every single symbol in the IPA to be able to start using it, but it is important to get acquainted with the most commonly used symbols.

The official IPA tables revised by the *International Phonetic Association*, as of 1996, can be found in the Appendix B of this document.

[18] *Handbook of The International Phonetic Association*, 3.

2.2. BRAZILIAN PORTUGUESE (BP) IPA

There are a variety of accents and dialects throughout the different geographical regions in Brazil. The IPA presented in this document is based on the official table created and voted on in 2005 in Brazil. A transcription will follow the official rules and footnotes will be added with suggestions of possible pronunciations (as traditionally heard). The carioca accent, or Rio de Janeiro accent, is frequently heard (especially on TV and movies) and one may hear native singers using different sounds for specific consonants in a "carioca manner."

Anyone who wishes to sing in Portuguese should hear the inflection of the spoken language and try to listen to the repertoire performed by native singers as much as possible. The same applies to any other language.

2.2.1. The Alphabet

The Brazilian Portuguese alphabet consists of 26 letters.[19] There are 5 vowels and 21 consonants.

[19] In 1990, an orthographic agreement was reached between the Portuguese−language countries with the intent of creating a single common orthography for Portuguese in 1990. Spellings were standardized, silent consonants, and few accents removed. The original 23 letters alphabet absorbed the letters /k/, /w/, and /y/ which were already in use. The new spelling reform went into effect in Brazil and in Portugal in 2009 with a seven years adaptation period in which both orthographies were in use.

LETTER	NAME	PRONUNCIATION (IPA)
a	a	[a]
b	*bê*	[be]
c	*cê*	[se]
d	*dê*	[de]
e	*e*	[ɛ]
f	*efe*	[ˈɛ.fɪ]
g	*gê*	[ʒe]
h	*agá*	[a.ˈga]
i	*i*	[i]
j	*jota*	[ˈʒɔ.tɐ]
k	*cá*	[ka]
l	*ele*	[ˈɛ.lɪ]
m	*eme*	[ˈe.mɪ]
n	*ene*	[ˈe.nɪ]
o	*o*	[ɔ]
p	*pê*	[pe]
q	*quê*	[ke]
r	*erre*	[ˈɛ.χɪ]
s	*esse*	[ˈɛ.sɪ]
t	*tê*	[te]
u	*u*	[u]
v	*vê*	[ve]
w	*dábliu*	[ˈda.bljʊ]
x	*xis*	[ʃis]
y	*ipsilon*	[ˈipsilõ]
z	*zê*	[ze]

Table 2 Brazilian Portuguese Alphabet

2.2.2. Symbols, Diacritical Marks and their Use

BP has diacritical marks, vowels, glides and consonants.

2.2.3. Diacritical Marks

In BP, when a syllable has a diacritical mark (accent) it usually becomes the stressed syllable of the word. The exception is the *grave* accent.

SYMBOL	NAME	FUNCTION	EXAMPLE
´	Acute *(agudo)*	Opens the vowel sound or indicates a hiatus. Used with vowels /a/, /e/, /i/, /o/, and /u/.	*lilás* [li.ˈlas] (lilac) *café* [ka.ˈfɛ] (coffee) *saúde* [sa.ˈu.dʒɪ] (health)
^	Circumflex *(circunflexo)*	Closes vowel sound. Used with vowels /a/, /e/, and /o/.	*vovô* [voˈvo](grandpa)
¨	Diaresis[20] *(trema)*	Used in words with /qu/ or /gu/ to indicate that the /u/ is pronounced as the semi-vowel [w] used with /u/.	*freqüencia* [fre.ˈkwẽ. sjɐ] (frequency) *bilíngüe* [bi.ˈlĩ.gwɪ] (bilingual)
`	Grave *(grave)*	Marks the contraction of consecutive vowels in adjacent words, normally the preposition /a/ and an article or /a/ and a demonstrative pronoun. It does not indicate stress Used with /a/.	*a + aquela = àquela* [a.ˈkɛ.lɐ] (to that) *a + as = à* [a] (to the)
~	Tilde *(til)*	Adds nasal quality to the vowel. Used with /a/ and /o/.	*irmã* [ir.ˈmɐ̃](sister) *coração* [ko.ra.ˈsɐ̃:ʊ] (heart)

Table 3 Diacritical marks

In addition, BP has the *cedilha* (cedilla) which transforms the consonant /c/ before vowels /a/, /o/, and /u/ to [s].

Examples: *cabeça* [ka.ˈbe.sɐ] (head)

laço [ˈla.sʊ] (ribbon)

açúcar [a.ˈsʊ.kar] (sugar)

2.2.3. Additional Symbols

There are few other symbols used in BP phonetic transcriptions:

[20] The diaresis fell out of use after the orthographic reform of the Portuguese language (for both BP and EP) that took place in1999 and has been officially in use since 2009.

SYMBOL	NAME	FUNCTION
.	period	Indicates the division of a word into syllables.
ˈ	vertical stroke (superior)	Indicates that the following syllable is stressed.
ː	length mark	Indicates the prolongation of the first vowel of a diphthong.

Table 4 Additional symbols BP IPA

2.3. VOWELS

BP has ten vowels with phonetic value. These vowels occur in oral (non-nasals) or nasal forms, open and closed, diphthongs, and triphthongs. Vowels are for the most part just like in Italian.

Brazilians tend to add vowels sounds to the words through the use of an epenthetic (the addition of one or more sounds to a word) [I] pronounced between consecutive consonants in different syllables or at the end of foreign words that end in consonants.[21] The purpose of the inserted vowel is to facilitate speech. The epenthesis is never written and is never in the tonic syllable (stressed syllable).

Example: *zigzag* [ˈzi.gI] [ˈza.gI]

ritmo [ˈχi.tʃĩ.mʊ] or [ˈri.tʃĩ.mʊ] (rhythm)

2.3.1. Nasal

Nasal vowels are formed by:

1) Vowel + [˜] tilde
2) Vowel + /m/ or /n/

[21] Martha Herr, and Wladimir Mattos, "Singing Brazilian Portuguese", in *The Use of the International Phonetic Alphabet in the Choral Rehearsal*, ed. Duane Richard Karna (Lanham, MD: The Scarecrow Press, Inc, 2010), 153.

VOWEL	IPA	RULES	EXAMPLES
/ã/	[ɐ̃]	Always.	*irmã* [ir.ˈmɐ̃] (sister)
/am/ /an/ /âm/ /ân/		When vowel is followed by /m/ and /n/ in the same syllable.	*samba* [ˈsɐ̃.bɐ] *animo* [ˈɐ̃.ni.mʊ] (mood) *câmara* [ˈkɐ̃.ma.ɾɐ] (chamber) *pânico* [ˈpɐ̃.ni.kʊ] (panic)
/em/ /en/ /ên/	[ẽ]	When vowel is followed by /m/ and /n/ in the same syllable.	*sempre* [ˈsẽ.pɾɪ] (always) *apêndice* [a.ˈpẽ.di.sɪ](appendix)
	[ĩ]	The pronunciation [ĩ] may occur as a variation of [ẽ], especially in pre-tonic positions.	*engenho* [ĩ.ˈʒe.ɲʊ] (mill)
/em/ /êm/ /ém/ /éns/	[ẽːɪ] [ẽːɪs]	At the end of words /em/, /ém/, /êm/, and /éns/ should be always pronounced as the nasal falling diphthongs.	*bem* [bẽːɪ] (well, good) *têm* [tẽːɪ] (has) *também* [tɐ̃. bẽːɪ] (also, too) *parabéns* [pa.ɾa.bẽːɪs] (congratulations)
/im/ /in/ /ím/ /ín/	[ĩ]	When vowel is followed by /m/ and /n/ in the same syllable.	*limpo* [ˈlĩ.pʊ] (clean) *cinco* [ˈsĩ.kʊ] (five) *ímpeto* [ˈĩ.pe.tʊ] (impetus) *índole* [ˈĩ.do.lɪ] (person's character)
/om/ /on/ /ôn/	[õ]	When vowel is followed by /m/ and /n/ in the same syllable.	*comprar* [kõ.ˈpɾar] (to buy) *onda* [ˈõ.dɐ] (wave) *côncavo* [ˈkõ.ka.vʊ] (concave)
/om/	[õːʊ]	BUT at the end of a word /om/ should be always pronounced as nasal falling diphthong.	*bom* [bõːʊ] (good)
/um/ /un/ /úm/	[ũ]	When vowel is followed by /m/ and /n/ in the same syllable.	*mundo* [ˈmũ.dʊ] (world) *junto* [ˈʒũ.tʊ] (together) *cúmplice* [ˈkũ.pli.sɪ] (accomplice)

Table 5 Nasal vowels (Herr and Mattos, Singing Brazilian Portuguese 2012)

There are exceptions for vowels followed by /m/ or /n/:

VOWEL	RULE	EXAMPLE
/a/	Occurs in pre-tonic syllable followed by a syllable that begins with /m/ or /n/.	*amor* [a.ˈmor] (love)
/e/ /ê/ /é/	Followed by /m/ or /n/ in a different syllable the pronunciation is NOT nasalized.	*tema* [ˈte.mɐ] (theme)
/i/ /í/		*inato* [i.ˈna.tʊ] (inate)
/o/ /ô/		*ônibus* [ˈo.ni.bus] (bus)
/u/ /ú/		*uma* [ˈu.mɐ] (one as in the feminine indefinite article)

Table 6 Nasal vowels – exceptions

3) Vowels followed by the digraph /nh/[22] are always nasal as in:

Examples: *amanhecer* [a.mɐ̃.ɲe.ˈser] or [a.mɐ̃.ɲe.ˈseχ] (dawn)

companheiro [kõ.pɐ̃.ˈɲeːɪ.ɾʊ] (companion)

The Articulation of BP Nasal Vowels

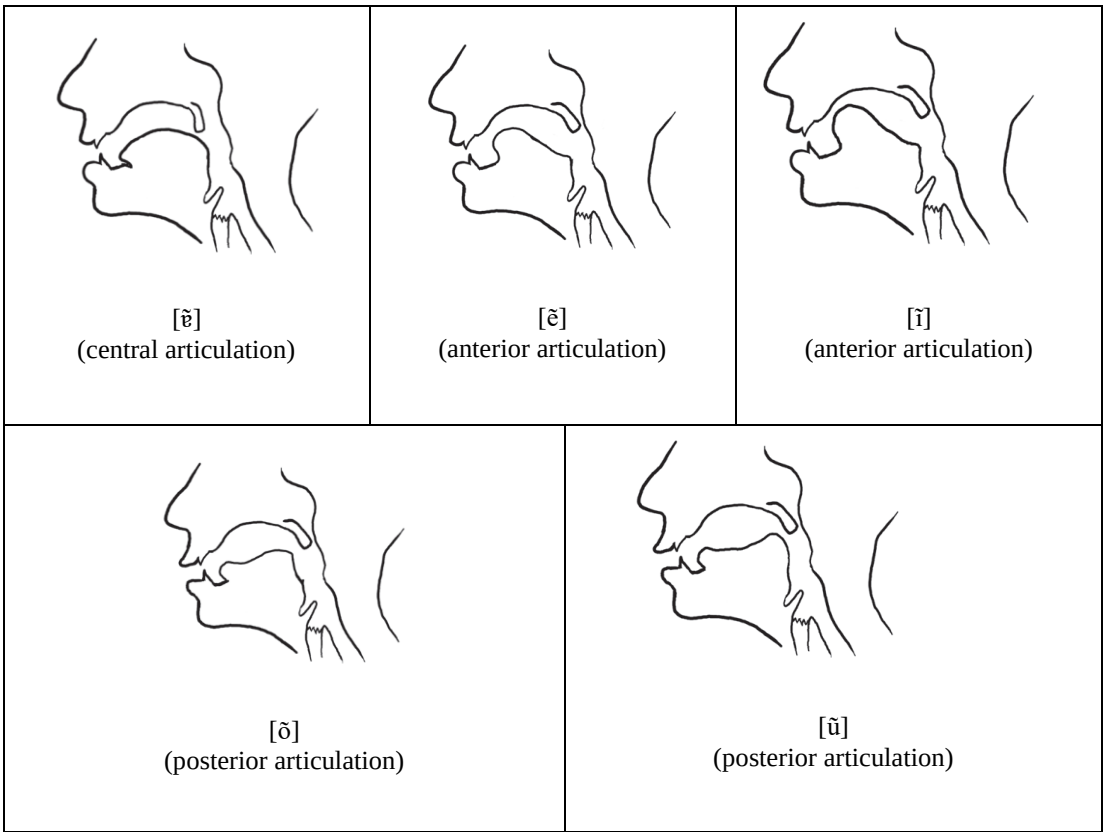


Figure 1. Mid-sagittal of the vocal tract: articulation of BP nasal vowels (Seara, Fonética e Fonologia do Português Brasileiro, 2011).

2.3.2. Oral (non-nasal)

Single oral vowels are not accompanied by other vowels or followed by /m/ or /n/. There are 10 oral vowels in BP.

[22] A diagraph is a combination of two letters representing one sound. See page 36 for more information.

VOWEL	IPA	EXAMPLE
/a/ /á/ /à/	[a]	*macaco* [ma.ˈka.kʊ] (monkey) *sábado* [sa.ba.ˈdu] (Saturday) *à* [a] (preposition to + article a)
/a/ unstressed /a/ at the end of a word.	[ɐ]	*caneta* (pen)
/e/ /ê/	[e]	*elefante* [e.le.ˈfɐ̃.tʃɪ] (elephant) *você* [vo.sˈe] (you)
/é/ /e/	[ɛ]	*pé* [pɛ] (foot) *colega* [ko.ˈlɛ.gɐ] (colleague)
/i/	[i]	*igreja* [i.ˈgre.ʒɐ] (church)
/e/ unstressed at the end of a word or monosyllabic word.	[ɪ]	*fome* [ˈfɔ.mɪ] (hunger)
/o/ /ô/	[o]	*ovo* [ˈo.vʊ] (egg) *metro* [me.ˈtro] (metro)
/ó/ /o/	[ɔ]	*ótimo* [ˈɔ.tʃi.mʊ] (great) *sol* [ˈsɔːʊ] (sun)
/u/	[u]	*uva* [ˈu.vɐ] (grape)
/o/ unstressed at the end of a word or monosyllabic word.	[ʊ]	*diálogo* [di.ˈa.lo.gʊ] (dialogue)

Table 7 Oral vowels

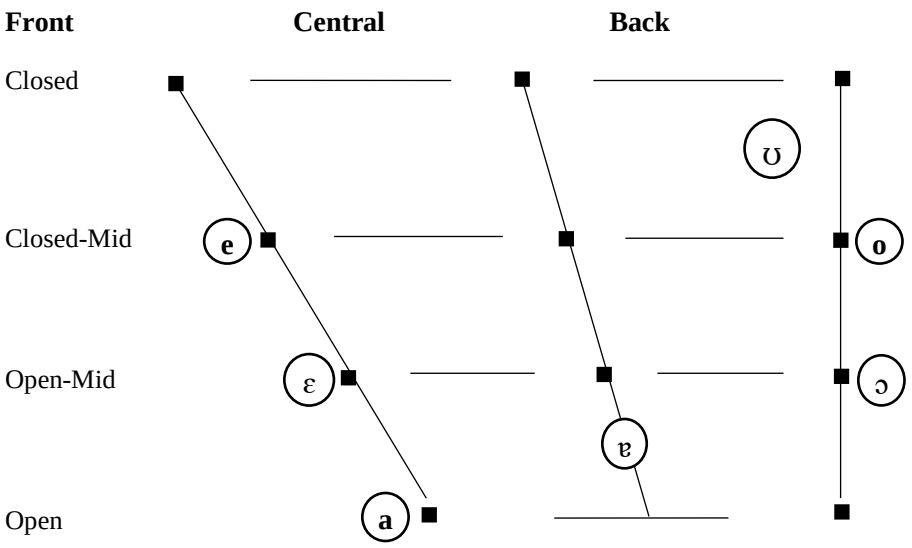


Figure 2. BP Single oral vowels (Herr and Mattos, Singing Brazilian Portuguese 2012).

2.3.3. Diphthongs

There are three types of diphthongs: falling (off-glide), rising (on-glide), and hiatus.

Falling (off-glide) diphthongs: the first vowel of the diphthong is longer and stressed. They can be:

1) Oral (non-nasal)

VOWEL COMBINATION	IPA	EXAMPLES
/ai/	[aːɪ]	*pai* [paːɪ] (father)
/au/[23]	[aːʊ]	*mau* [maːʊ] (bad)
/ei/	[eːɪ]	*rei* [reːɪ] [χeːɪ] (king)
/eu/	[eːu]	ateu [a.ˈteːʊ] (atheist)
/oi/	[oːɪ]	*boi* [boːɪ] (ox)
/ou/	[oːʊ]	*tesouro*[te.ˈzoːʊ.rʊ] (treasure)
/ua/	[uːa] [uːɐ]	*enluarado* [ẽ.luːa.ˈra.dʊ] (moonlit) *rua* [ruːɐ] (street)

Table 8 Falling (off-glide) diphthongs – BP oral diphthongs

2) Nasal

VOWEL COMBINATION	IPA	EXAMPLE
/ãe/	[ɐ̃ːɪ]	*mãe* [mɐ̃ːɪ] (mother)
/ão/ you may encounter [w]	[ɐ̃ːʊ]	*mão* [mɐ̃ːʊ] (hand)
/õe/	[õːɪ]	*eleições* [e.ˈleːi.sõːɪs] (elections)

Table 9 Falling (off-glide) diphthongs – BP nasal diphthongs

It is important to note that in all the nasal falling diphthongs, the second vowel of the diphthong moves towards [ɲ] without a full articulation of this sound.[24] There is no closing of the lips and the sound cadences down as if falling off.

Rising (on-glide) diphthongs: the first of the two consecutive vowels function as a semi-vowel. In other words, the rising diphthong occurs when the weak (unstressed) vowel comes before the strong (stressed) vowel, or when two weak vowels appear together in the same syllable.

[23] This may be encountered as the glide [w]
[24] The nasal palatal [ɲ] is articulated with the body of the tongue against the roof of the mouth.

COMBINATION	IPA	EXAMPLE
/ia/ when the vowel /i/ is preceeded by /d/ or /t/	[j]	*imediato*[i.me.ˈdʒja.tʊ] (imediate)
unstressed /i/ + vowel	[i] or [j][25]	*férias* [ˈfɛ.ri.ɐs] (vacation) *férias* [ˈfɛ.rjɐs] (vacation)
gu or qu + /a/ /ɐ/ /ɐ̃/	[wa]	*quase* [ˈkwa.zɪ] (almost) *água* [ˈa.gwa] (water)
qü + /e/	[wɛ]	*seqüestro* [se.ˈkwɛs.trʊ] (kidnap)
qü + /i/	[wi]	*equino* [e.ˈkwi.nʊ] (horse)
qu +/o/	[wo] [wʊ]	*oblíquo* [o.ˈbli.kwʊ] (oblique)

Table 10 Rising (on-glide) Diphthongs

2.3.4. Hiatus (diaresis)

A hiatus is formed by two consecutive vowels that are pronounced in separate syllables. While in diphthongs one vowel is pronounced longer and slower than the other, the hiatus expresses two strong vowels pronounced clearly.

There are grammatical rules that explain when a diaresis occurs, but in sung diction these will be most likely decided by the composer who sets the text to music.

Examples: *tia* [ˈtʃi.ɐ] (aunt)

rua [ˈru.ɐ] or [ˈχu.ɐ] (street)

caos [ˈka.ʊs] (chaos)

compreender [kõ.ˈpɾe.ẽ.der] (comprehend)

rio [ˈri.ʊ] or [ˈχi.ʊ] (river)

2.3.5. Triphthongs and more

Triphthong is a combination of three vowels pronounced in the same syllable. Usually a semi vowel, a vowel and another semivowel.[26]

[25] This word is divided in 3 syllables; however, the choice of which pronunciation should be used will be based upon the way the word is set in the music.

[26] A semivowel or glide is a sound that is phonetically similar to a vowel sound but functions as the syllable boundary, rather than as the center of a syllable.

Examples: *iguais* [i.ˈgwaːɪ s] (the same - plural form)

quais [ˈkwaːɪs] (which - plural form)

Paraguai [pa.ɾa.ˈgwaːɪ] (name of the country)

saguão [sa.ˈgwɐ̃ːʊ] (lobby)

Although not as common, one may encounter words with four or more vowels.

Examples: *Piauí* [pi.aːʊ.ˈi][27]

2.4. CONSONANTS

Consonants are classified according to their place of articulation.

POINTS OF ARTICULATION	
Bilabial	Refers to the lips
Labiodental	Involves the lower lip and the upper teeth
Dental	Involves the tip of the tongue and the back of the upper front teeth
Alveolar	Involves the tip of the tongue and the ridge behind the upper teeth
Pre-palatal	Involves the tip of the tongue and the area between the alveolar ridge and hard palate
Palatal	Involves a front arch of the tongue and the hard palate
Velar	Involves the back of the tongue and the soft palate
Glottal	Involves the air flow and the opening between the vocal folds

Table 11 Consonants: points of articulation

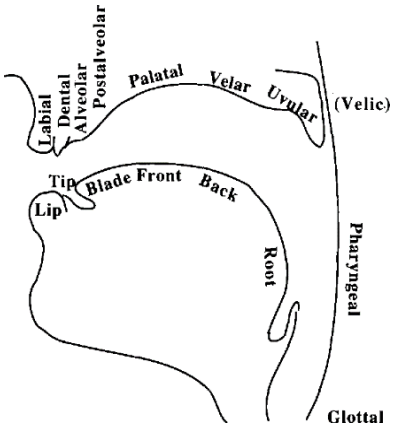


Figure 3 Mid-sagittal section of the vocal tract with labels for place of articulation (Handbook of the International Phonetic Association: a Guide to the Use of the International Phonetic Alphabet 2005)

[27] Piauí is a state in the northeastern region of Brazil.

MANNER OF ARTICULATION	
Stop	A momentary closure of the air flow passage
Fricative	Produced by directing the air flow past a set of articulators
Affricative	A stop that is followed by a fricative
Nasal	Produced by directing vocalized tone through the nasal passages
Lateral	Produced by directing vocalized tone over the sides of the tongue
Glide	Produced by directing vocalized tone past a set of articulators without friction
Trill	Formed by taps with the tip of the tongue against the alveolar ridge
Retroflex	Produced with tongue tip curled up

Table 12 Consonants Manner of Articulation

2.4.1. A Closer Look at the BP Consonants

There are 21 consonants in the BP alphabet:

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d				k g			
Nasal	m			n			ɲ				
Trill				r							
Tap				ɾ							
Fricative		f v		s z	ʃ ʒ			χ			
Lateral fricative											
Approximant							j	w			
Lateral approximant				l			ʎ				

Table 13 Brazilian Consonants and their articulation (Herr and Mattos, Singing Brazilian Portuguese 2012)

There are no aspirated consonants in BP. These are a few consonants to pay special attention to:[28]

The Letter /ç/

IPA	RULES	EXAMPLES
[s]	Always.	*abraço* [a.ˈbɾa.sʊ] (hug)

[28] A full table of the BP consonants and the IPA can be found in Appendix A.

The Letter /c/

IPA	RULES	EXAMPLES
[k]	Before /a/, /o/, and /u/ before most consonants.	*casa* [ˈka.zɐ] (house) *comer* [ko.ˈmer] (to eat) *cunhado* [kuˈɲa.dʊ] (brother-in-law
[s]	Before /e/ and /i/.	*centro* [ˈsẽ.trʊ] (center) *cidade* [si.ˈda.dʒɪ] (city)

The Letter /d/

IPA	RULES	EXAMPLES
[d]	Before /a/, /e/, /o/, and /u/.	*dado* [ˈda.dʊ] (dice) *dedo* [ˈde.dʊ] (finger) *doce* [ˈdo.sɪ] (sweet) *dúvida* [ˈdu.vi.dɐ] (doubt)
[dʒ]	Before /i/.	*dia* [ˈdʒi.ɐ] (day)
	Before unstressed final /e/.	*metade* [me.ˈta.dɪ] (half)
	Monosyllabic word /d/ + /e/.	*de* [dʒɪ] *(of)*
	Unstressed syllable /d/ + /e/.	*tarde* [ˈtar.dʒɪ] *(afternoon)*

The Letter /g/

IPA	RULES	EXAMPLES
[g]	Before /a/, /o/, and /u/.	*gato* [ˈga.tʊ] (cat) *gola* [ˈgɔ.lɐ] (collar) *gula* [ˈgu.lɐ] (gluttony)
	Followed by /ue/ and /ui/.	*guerra* [ˈgɛ.χɐ] or [ˈgɛ.rɐ] (war)
	Followed by another consonant.	*gramática* [gɾaˈma.ti.kɐ] (grammar)
[ʒ]	Before /e/ and /i/.	*gente* [ˈʒẽ.tʃɪ] (people)

The Letter /h/

IPA	RULES	EXAMPLE
silent	Always at the beginning of words.	*hoje* [ˈo.ʒi] (today)

The Letter /l/

IPA	RULES	EXAMPLES
[l]	Always when in the beginning of a word or syllable.	*lugar* [lu.ˈgar] (place) *bola* [ˈbɔ.lɐ] (ball)
[ʊ]	At the end of a word or syllable.	*altar* [aːʊ.ˈtar] (altar) *Brasil* [bɾa.ˈziʊ]

The Letters /m/ and /n/

The original pronunciation should be maintained in the case of words borrowed from other languages in which the /h/ is pronounced.

These letters are pronounced as in English when in the beginning of vowels and words. When appearing at the end of a word or syllable they are an indication that the previous vowel is nasalized. The combination of vowels and these consonants should not be identified as two different sounds, but one nasal sounding vowel.

Examples: *marido* [maˈɾi.dʊ] (husband)

sim [sĩ] (yes)

The Letter /r/

This is the consonant most open to discussion in Brazilian Portuguese.

IPA	RULES	EXAMPLES
[ɾ]	Between vowels.	*arara* [a.ˈɾa.ɾɐ] (parrot)
	In consonant clusters.	*Brasil* [bɾa.ˈziʊ]
[r]	At the end of a syllable or word.	*morte* [ˈmɔr.tʃi] (death) *amor* [a.ˈmor] (love)
[χ] or [r]	At the beginning of words, these two pronunciations are possible.	*rua* [ˈχu.ɐ] or [ˈru.ɐ] (street)

The rolled /r/ must never be overstressed as it is in Italian. The lightly rolled /r/ is considered appropriate to be used in all occasions and it may be easier for non-native speaker to do.

The Letter /s/

IPA	RULES	EXAMPLES
[s]	Always at the beginning of a word.	*sapo* [ˈsa.pʊ] (frog)
	At the end of a syllable if followed by a voiceless consonant.	*festa* [ˈfɛs.tɐ] (party)
	At the end of a word if the next word begins with a voiceless consonant.	*ônibus* [ˈo.ni.bʊs] (bus)
[z]	Always between vowels	*asa* [ˈa.zɐ] (wing)
	At the end of syllables, if followed by a voiced consonant.	*desde* [ˈdez.dɪ] (since)
	Should be [z] if the next word begins with a vowel or voiced consonants.	*dias‿alegres* [ˈdi.as a.ˈlɛ.grɪs] or [ˈdi.aza.ˈlɛ.grɪs] (happy days) *coisas‿boas* [ˈkoj.zaz ˈboːas] (good things)
[s] or [z]	After the letter /n/ pronunciation varies arbitrarily. Dictionary must be consulted.	*cansado* [kɐ̃.ˈsa.dʊ] (tired) *trânsito* [ˈtɾɐ̃.zi.tʊ] (traffic)

The Letter /t/

IPA	RULES	EXAMPLES
[t]	Before /a/, /e/, /o/, and /u/.	*tamanho* [ta.ˈmɐ̃.ɲʊ] (size)
[tʃ]	Before /i/.	*tia* [ˈtʃi.ɐ] (aunt)
	Monosyllabic word /t/ + /e/.	*te* [tʃ ɪ] (thee, you)
	Unstressed syllable /t/ + /e/.	*importante* [ĩ.por.ˈtɐ̃.tʃɪ] (importante)

The Letter /x/

IPA	RULES	EXAMPLES
[ʃ]	Always in the beginning of a word.	*xarope* [ʃa.ˈrɔ.pɪ] (syrup)
[ks]	Always at the end of a word.	*tórax* [ˈtɔ.raks] (thorax)
[s]	Always when followed by a consonant.	*explicar* [es.pli.ˈkar] (explain)
[s], [ʃ], [ks], or [z]	Between vowels the pronunciation varies arbitrarily. Must consult a dictionary.	*máximo* [ˈma.ksi.mʊ] (maximun) *táxi* [ˈta.ksi] (taxi) *mexer* [me.ˈʃer] (move, stir) *exato* [e.ˈza.tʊ] (exact)

The Letter /z/

IPA	RULES	EXAMPLES
[z]	In the beginning of words and syllables.	*zebra* [ˈze.bɾɐ] (zebra) *prazer* [pɾa.ˈzer] [pɾa.ˈzeχ] (pleasure)
[s]	At the end of words.	*cartaz* [kar.ˈtas] (poster)

The /d/, /k/, /p/ and /t/ must not be aspirated as they are in English. The pronunciation should be closer to the Italian pronunciation of these consonants.

On the prosodic level,[29] the pronunciation of the final letter of a word changes according to the first letter of the next word.

As in any other language, once the choice of pronunciation has been made, it must be followed consistently throughout the entire composition.

2.4.2. Digraphs

A diagraph is a combination of two letters representing one sound. Common combinations found in BP are:

CONSONANTS	IPA	EXAMPLES
/lh/	[ʎ]	*olho* [ˈo.ʎʊ] (eye)
/nh/	[ɲ]	*casinha* [ka.ˈzi.ɲɐ] (little house)
/ph/[30]	[f]	*pharmacia* [far.ˈma.siɐ] (pharmacy)
/rr/	[χ] or [r]	*carro* [ˈka.χʊ] or [ˈka.rʊ] (car)
/ss/	[s]	*pássaro* [ˈpa.sa.rʊ] (bird)
/sc/	[s]	*nascer* [na.ˈser] (to be born)
/gu/	[g]	*guitarra* [gi.ˈta.χɐ] or [gi.ˈta.rɐ]
/qu/	[k]	*queijo* [ˈkeːɪ.ʒʊ] (cheese)

Table 14 Diagraphs

[29] Prosody is the study of the rhythms and sounds of language and the rhythm and sounds used in poetry.
[30] The digraph /ph/ was excluded from the orthography but can still be found in old texts.

2.5. SYLLABIC DIVISION AND WORD STRESS

In BP syllabic division is based on spelling. The majority of syllables end with vowels. Consonants can be found at the end of syllables, however only /l/, /m/, /n/, /r/, /s/ and rarely /t/ are found at the end of words. Exceptions are words of foreign origin and some proper names.

In BP most of the words receive their tonic stress on the penultimate syllable (paroxytone), though there are a large number of words that receive their stress on the last syllable (oxytone) or third-to-last syllable (proparoxytone).[31]

Next-to-Last (paroxytone)	**Last (oxytone)**	**Third-to-Last (proparoxytone)**
macaco *[ma.ˈka.kʊ]* (monkey)	*café* [ka.ˈfɛ] (coffee)	*capítulo* [ka.ˈpi.tu.lʊ] (chapter)
caneta [ka.ˈne.tɐ] (pen)	*maçã* [ma.ˈsɐ̃] (apple)	*árvore* [ˈar.vo.rɪ] (tree)
fácil [ˈfa.si:ʊ] (easy)	*calor* [ka.ˈlor] (heat)	*fósforo* [ˈfɔs.fo.ɾʊ] (match)

Table 15 BP word stress

It is important to always consult the dictionary, especially when it comes to word stress.

2.6. GENERAL RULES FOR WORD LINKING

Word linking makes pronunciation smoother when moving from one word into the next in a sentence. Words can be blended, new sounds created, and sometimes sounds are omitted. These are few rules for word linking in BP:

1) When a word ends in /s/ and the following word starts with a vowel, the /s/ becomes [z]

[31] Fernanda Ferreira *The Everything Essential Brazilian Portuguese Book: All You Need to Learn Brazilian Portuguese in No Time*. Edited by Lisa Laing (Avon, MA: Adams Media, 2013), 31.

Examples: *todos‿os anjos* ['to.dʊ zʊ 'zɐ̃.ʒʊs] (all the angels)

casas‿amarelas [ˈka.zɐza.ma.ˈɾɛ.lɐs] (yellow houses)

2) When a word ends with /r/ and the following word starts with a vowel, the /r/ becomes [ɾ].

Examples: *amor‿assim* [aˈmo.ɾaˈsĩ] (a love like this)

por‿isso [pu.ˈri.sʊ] (that's why)

3) When a word ends on the vowel or sound of /o/ or /u/ (as in final l) and the following word starts on a vowel, the /o/ or /u/ becomes the glide [w]

Examples: *silencioso‿e branco* [si.lẽ.siˈo.zwi ˈbɾɐ̃.kʊ]

mais‿ou menos [ˈmaj.zow.ˈmẽ.nʊs] (more or less)

4) When a word ends with /e/ or /i/ and the following word also starts on a vowel, the /e/ or /i/ becomes the glide [j] (as in the Italian word aria)

Examples: me‿arrancar [mja.ɾɐ̃.ˈkar]

maldade‿aos [ma:ʊˈda.ʤja:ʊs][32]

A phonetic transcription cannot perfectly represent the sounds of a language. Anyone who wishes to sing in BP should hear the inflection of the spoken language and listen to Brazilian songs performed by native singers as much as possible. The same idea applies for any other language.

[32] Marília Álvares. *Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone*. DMA dissertation. (Lincoln: University of Nebraska, December 2008).

CHAPTER 3: BRAZILIAN SOUNDS: HOW TO PRONOUNCE THEM?

The objective of this chapter is to enable the understanding and pronunciation of some challenging sounds found the in BP. Tips on articulation and audio files are added to make it easier to listen and practice. The audio files can be found by clicking on the link below:

https://drive.google.com/open?id=10un9eUwg7mg3s6cJ1ZkuAv8eKDnXKSSA

3.1. THE INSERTION VOWEL OR EPENTHETIC [ɪ]

The insertion vowel adds another syllable to the word. Practice speaking each syllable separately to get comfortable with them.

Track 1: *ritmo* [ˈri.tʃĩ.mʊ] or [ˈχi.tʃĩ.mʊ] (rhythm)

3.2. VOWELS

3.2.1. Nasal Sounds

There are five nasal vowels: [ɐ̃] [ẽ] [ĩ] [õ] and [ũ]. They are shallower and brighter than the French nasals. There are no open nasal vowels in BP. The rules for nasal vowels can be found on the previous chapter. For the combinations of vowel + /m/ or /n/ there is a slight articulation of the consonant upon the release of the nasal vowel sound. No full closure of the lips to articulate the sounds. To create the nasal

sound try starting with the oral (non-nasal) vowel sound then add the nasality by allowing your soft palate to lower as if you saying /m/ or /n/.[33]

Figure 4. Mid-sagittal section of the vocal tract: articulation of a nasal vowel (Seara, Fonética e Fonologia do Português Brasileiro, 2011)**.**[34]

Figure 5. Mid-sagittal section of the vocal tract: articulation of an oral vowels (Seara, Fonética e Fonologia do Português Brasileiro, 2011)**.**[35]

[33] There is a sensation of lifting; physiologically speaking, the soft palate lowers during the articulation of nasal sounds.
[34] The soft palate lowers for the articulation of the nasal sound enabling the air to go through the nose (nostrils).
[35] The soft palate lowers for the articulation of the nasal sound enabling the air to go through the nose (nostrils).

IPA	TIP	AUDIO
[ɐ̃]	The closest sound to [ɐ̃] is the [œ̃] as in *un* (one) in French. Practice speaking the sound [ɐ̃] always keeping in mind that it is brighter and more pronounced than in its French equivalent.	Track 2: *irmã* [ir.ˈmɐ̃] or [iχ.ˈmɐ̃] (sister)[36] Track 3: *elegância* [e.le.ˈgɐ̃.si:ɐ] (elegant)[37] Track 4: *samba* [ˈsɐ̃.bɐ] (samba) Track 5: *ânimo* [ˈɐ̃.ni.mʊ] (mood)
[ẽ]	The closest sound to the stressed /e/+/m/ or /n/ is [ɛ̃] as in *vingt* (twenty) in French.	Track 6: *sempre* [ˈsẽ.pɾɪ] (always) Track 7: *apêndice* [a.ˈpẽ.di.sɪ] (appendix)
[ĩ]	The equivalent sound for [ĩ] would be the word "sing" in English, however, the /ng/ articulation should be very light and almost no existent. To "feel the placement" of the [ĩ] sound try to start speaking the vowel [i] then allow the soft palate to lift as if saying the consonants [m] and [n].	Track 8: *entregar* [ĩ.ˈtɾe.gɐr] or [ĩ.ˈtɾe.gɐχ] (to deliver/surrender) Track 9: *limpo* [ˈlĩ.pʊ] (clean) Track 10:*cinco* [ˈsĩ.kʊ] (five) Track 11: *índole* [ˈĩ.do.lɪ] (person's character)
[õ]	The equivalent sound for [õ] would be the word *mon* (mine) in French. There is a slight articulation of the nasal consonants without closure of the lips.	Track 12: *comprar* [kõ.ˈpɾar] or [kõ.ˈpɾaχ] (to buy) Track 13: *onda* [ˈõ.dɐ] (wave) Track 14: *côncavo* [ˈkõ.ka.vʊ] (concave)
[ũ]	The equivalent sound for [ũ] would be the word *uma* (one) in Italian, but with a stronger nasal quality added to it.	Track 15: *mundo* [ˈmũ.dʊ] (world) Track 16: *junto* [ˈʒũ.tʊ] (together) Track 17: *cúmplice* [ˈkũ.pli.sɪ] (accomplice)
[ẽ:ɪ] and [ẽ:ɪs]	The equivalent sound for [ẽ:ɪ] would be the word "pain" in English.	Track 18: *bem* [bẽ:ɪ] (well, good) Track 19: *têm* [tẽ:ɪ] (has) Track 20: *também* [tɐ̃. bẽ:ɪ] (also, too)
[õ:ʊ]	The combination /o/+/m/ should be always pronounced as the falling diphthong. Start with the [õ] sound (should be longer) and finish it with the [ʊ] without full closure of the lips.	Track 21: *bom* [bõ:ʊ] (good)

[36] Always appears in the end of a word on the stressed syllable.
[37] Like the word "un" in French with There is a hint or slight articulation of the nasal consonant without full closure of the lips for the articulation of that sound. Works for the vowel + /m/ or /n/.

3.3. DIPHTHONGS

The rules for nasal vowels can be found on the previous chapter (page 16).

The diphthong happens when two vowels are pronounced in the same syllable.

Oral (non-nasal): falling (off-glide) diphthong

IPA	TIP	AUDIO
[aːɪ]	The first vowel is longer, and the second vowel should not be stressed	Track 22: *pai* [paːɪ] (father)
[aːʊ]		Track 23: *mau* [maːʊ] (bad)
[eːɪ]		Track 24: *rei* [reːɪ] or [χeːɪ] (king)
[eːu]		Track 25: *ateu* [a.ˈteːu] (atheist)
[oːɪ]		Track 26: *boi* [boːɪ] (ox)
[oːʊ]		Track 27: *tesouro* [te.ˈzoːʊ.rʊ] (treasure)
[uːa]		Track 28: *enluarado* [eːɪ.luːa.ˈra.dʊ] or [ĩ.luːa.ˈra.dʊ] (moonlit)
[uːɐ]		Track 29: *rua* [ruːɐ] or [χuːɐ] (street)

Nasal diphthongs

IPA	TIP	AUDIO
[ɐ̃ːɪ]	Both vowels are nasalized in nasal diphthongs. The first vowel is longer; the second vowel is unstressed and there is no full closure of the lips at the end of the articulation of the sound.	Track 30: *mãe* [mɐ̃ːɪ] (mother)
[ɐ̃ːʊ][38]		Track 31: *mão* [mɐ̃ːʊ] (hand) Track 32: *não* [nɐ̃ːʊ] (no) Track 33: *irmão* [ir. mɐ̃ːʊ] or [iχ. mɐ̃ːʊ] (brother) Track 34: *pão* [pɐ̃ːʊ] (bread)
[õːɪ]		Track 35: *eleições* [e.ˈleːi.sõːɪs] or [e.ˈleːi.sõːɪs] (elections)

Rising (on-glide) diphthongs

IPA	TIP	AUDIO
[j]	The first of the two consecutive vowels function as a semi-vowel. The rules can be found on the previous chapter (page 21).	Track 36: *imediato* [i.me.ˈdʒja.tʊ] (imediate)
[i] or [j]		Track 37: *férias* [ˈfɛ.riːɐs] (vacation) Track 38: *férias* [ˈfɛ.rjɐs] (vacation)
[wa]		Track 39: *quase* [ˈkwa.zɪ] (almost) Track 40: *água* [ˈa.gwa] (water)

[38] /ão/ may be encountered as [w]. The sound is close to the word “brown” in English, but the [ɐ̃] is nasalized and darker.

IPA	TIP	AUDIO
[wɛ]		Track 41: *seqüestro* [se.ˈkwɛs.trʊ] or [se.ˈkwɛʃ.trʊ] (kidnap)
[wi]		Track 42: *equino* [e.ˈkwi.nʊ] (horse)
[wo] and [wʊ]		Track 43: *oblíquo* [o.ˈbli.kwʊ] (oblique)

3.4. HIATUS (DIARESIS)

A hiatus happens when two consecutive vowels are pronounced in two different syllables. In some words, there is a diphthong added to sounds ending in a hiatus.

Track 44: *boa* [ˈboːʊ.ɐ] (*fem.* good)

Track 45: *ecoa* [e.ˈkoːʊ.ɐ] (echoes)

CHAPTER 4: BRAZILIAN PORTUGUESE (BP) VERSUS EUROPEAN PORTUGUESE (EP)

The Portuguese language has one of the richest vowel systems of all Romance languages. One of the main characteristics that differentiates European Portuguese (EP) from BP is the fact that in EP there is a tendency to subtract or drop the unstressed vowels (also seen in French) with a pronunciation marked by stronger consonants, while BP relies on longer vowels giving the language a more melodic shape. EP is more accentuated with strong tonic syllables and many neutral syllables characterized by the schwa sound [ə].[39] BP is primarily a syllabic language, like Italian and Spanish, in which all the syllables are clearly pronounced and there are no neutral syllables. The schwa is not found in BP.[40]

The unstressed /a/ represented by the IPA symbol [ɐ] in BP may be perceived as a schwa sound [ə] by those not familiar with the language. The [ɐ] is brighter than the [ə]. [41]

4.1. MAIN DIFFERENCES

Some words have a completely different meaning in both languages. Examples include:

[39] The schwa is the unstressed central vowel represented by the symbol [ə] in the International Phonetic Alphabet.
[40] Martha Herr and Wladimir Mattos. "Singing Brazilian Portuguese". In *The Use of the International Phonetic Alphabet in the Choral Rehearsal*, by Duane Richard Karna (Lanham: Scarecrow Press, Inc, 2012), 153−155.
[41] Refer to the vowel chart found in Appendix B (page 56).

ENGLISH	BP	EP
train	*trem*	*comboio* (refers to a group of trucks in BP)
bus	*ônibus*	*autocarro* (is an automatic car in BP)
suit	*terno*	*fato* (means fact in BP)
ice cream	*sorvete*	*gelado* (means cold in BP)
refrigerator	*geladeira*	*frigorífico* (is a meat storage place where meat is chilled or frozen in BP)
bathroom	*banheiro*	*casa de banho, quarto de banho* (bath house or bathroom in BP)
t-shirt	*camiseta*	*camisola* (means nightgown in BP)
pretty	*bonito*	*giro* (means turn in BP)
cartoons	*história em quadrinhos*	*banda desenhada* (means drawn band in BP)
candy	*bala*	*rebuçado* (no meaning in BP)
pedestrian	*pedestre*	*peão* (means commoner or cowhand in BP)
bus stop	*ponto de ônibus*	*paragem* (no real meaning in BP)
butcher shop	*açougue*	*talho* (means cut in BP)

Table 16 Vocabulary differences between EP and BP

The most striking difference between BP and EP is vowel reduction:

WORD	BP	EP
pagar (to pay)	[pa.ˈgar]	[pɐ.ˈgar]
pegar (to grip)	[pe.ˈgar]	[pə.ˈgar]

In EP, the unstressed vowels /o/ and /e/ are either completely suppressed (deleted) or are pronounced as [ʊ] and [ɪ]:

WORD	BP	EP
professor (professor, teacher)	[pɾo.fe.ˈsor]	[pɾʊ.fˈsor]

In BP, /o/ and /e/ in final unstressed positions are pronounced as [ʊ] and [ɪ]:

WORD	BP
macaco (monkey)	[ma.ˈka.kʊ]
gente (people)	[ˈʒɛ̃.tʃɪ] [42]

[42] These vowels may be pronounced as written as [o] and [e] in southern Brazil.

In EP, there is a tendency to drop the final unstressed vowel neutral /e/ or to pronounce it as a simple schwa [ə]:

WORD	**EP**
acorde (wake up)	[ɐˈkɔr.d]
acorde (chord)	[ɐˈkɔr.də][43]

There are also differences in grammar, spelling, and in formal and informal speech, but these differences affect the spoken or conversational Portuguese more than stage diction.

Singers interested in singing in Portuguese must always take into consideration the national origin of the text of the song they are performing to be able to apply the appropriate diction to the text.

[43] In BP de final syllable /de/ would be pronounced [dʒɪ].

CHAPTER 5: PITFALLS FOR THE NON-NATIVE SPEAKERS

5.1. THE SOUNDS OF BRAZILIAN PORTUGUESE

Brazilian Portuguese is considered to be a melodic language. Some of the sounds of BP can be difficult for the non-native to produce. The following list comprises some of the most common challenges encountered by non-native speakers:

1) The insertion vowel: the epenthetic [I]

The purpose of the insertion of vowels is to facilitate the pronunciation of certain syllable structures.

Brazilians tend to add extra vowels sounds to the words. This tendency started, in part, with the difficulties the Indigenous population (which spoke mainly *Tupi*) encountered in pronouncing consecutive consonants, even within the same syllable. They adjusted the sounds by adding a vowel.

Example: the word *flor* [flor] (flower) became *fulô* [fu.ˈlo]

The epenthetic [I] is often found preceding the fricative consonant at the end of a word.

Example: *dez* [dɛːɪs] (ten)

arroz [a.ˈroːɪs] (rice)

três [treːɪs] (three)

2) Brazilian Nasal Vowels

Brazilian nasal sounds are more frontal and “shallower” than in the French language.

3) Falling (off-glide) diphthongs: especially combination /ão/ [ɐ̃:ʊ] or [ɐ̃:w]

In nasal diphthongs, both vowels are nasalized even though the tilde is only on the first vowel of the two. There is no closing of the lips at the end of the articulation of the sound.

Examples: *coração* [ko.ɾa.ˈsɐ̃:ʊ] (heart)

mão [mɐ̃:ʊ] (hand)

4) Combination vowel /e/ + /m/ or /n/ at the end of words [ẽ:ɪ] or [ẽ:ɪs]

There is no closing of the mouth. In all the nasal falling-diphthongs, the second vowel moves towards [ɲ] without, nonetheless, a full articulation of this sound. A diphthong developed with the combination of vowel plus nasal consonant, nonetheless, there is only one vowel in the word.

Example: *também* [tɐ̃.ˈbẽ:ɪ] (also)

homem [ˈo.mẽ:ɪ] (man)

bem [bẽ:ɪ] (good/well)

5) Combination vowel /o/ + /m/ or /n/ at the end of words [õːʊ] or [õːʊs]

A diphthong developed with the combination of vowel plus nasal consonant, nonetheless, there is only one vowel in the word.

Example: *bom* [bõːʊ] (good)

marrom [ma.ˈrõːʊ] (brown)

sons [sõːʊs] (sounds)

6) Vowel /e/ sounds like [ɪ]

The vowel /e/ will be pronounced [ɪ] when it is:

a. in monosyllabic words

Example: *de* [dɪ] (of) and *que* [kɪ]

b. when unstressed at the end of a word

Example: *gente* [ˈʒẽ.tɪ] may also be found as [ˈʒẽːɪ.tɪ]

c. sometimes in pre-tonic syllable

Example: *menino* [mɪ.ˈni.nʊ] (boy)

7) Vowel /o/ sounds like [ʊ]

The vowel /o/ will be pronounced [ʊ] when it is:

a. at the end of a word, unstressed

Example: *menino* [mɪ.ˈni.nʊ] (boy)

b. sometimes, in pre-tonic syllable

Example: *boneca* [bʊ.ˈnɛ.kɐ]

8) Consonants /d/ and /t/

The consonants /d/ and /t/ will vary in pronunciation according to the following:

a. /d/ before /a/,/e/, /o/ and /u/, and when followed by /r/ will be pronounced as [d] as in *dice*

Example: *domingo* [do.ˈmĩ.gʊ] (Sunday)

b. /d/ before /i/ and before unstressed /e/ in final position will be pronounced [dʒ]

Example: *dia* [dʒiɐ] (day)

c. /t/ before /a/,/e/, /o/ and /u/, and when followed by /r/ will be pronounced as [t] as in Italian

Example: *televisão* [te.le.vi.ˈzɐ̃ːʊ] (television)

d. /t/ before /i/, before unstressed /e/ in final position, and, in unstressed initial position is pronounced [tʃ]

Example: *tia* [tʃiɐ] (aunt)

gente ['ʒẽ.tʃɪ] (people)

9) Consonant /r/

When in doubt just “roll it”(not like in Italian but leaning toward a “flipped” /r/). However, “the Norms” suggestions are:

a. a simple flap for consonants clusters and intervocalic position

Example: *arara* [a.ˈɾa.ɾɐ] (arara)

prato [ˈpɾa.tʊ] (plate)

b. lightly rolled for the end of a syllable or word as in (in Rio de Janeiro, the [χ] is often used at the end of syllables)

Example: *morte* [ˈmɔr.tʃɪ] (death)

amor [a.ˈmor] (love)

c. in initial position and with the digraph /rr/, the singer may choose between the velar fricative [χ] or lightly rolled [r]

Example: *rua* [ˈχu.ɐ] or [ˈru.ɐ] (street)

carro [ˈka.χʊ] or [ˈka.rʊ] (car)

10) When a word or syllable ends in /m/ or /n/

The consonant is nasalized and pronounced as a vowel sound or diphthong with no closing of the lips in the articulation of the sound.

CHAPTER 6: CONCLUSIONS

The Brazilian art song repertoire is still a mystery to most people including native and non-native speakers. There are a few factors that may contribute to this. The main factor is that the diction of the Portuguese in singing is often approached as a challenge by both native and non-native speakers. One of my main objectives with this research was to demystify this idea and make the language more accessible to those wishing to sing in it. The teaching of IPA and diction are areas not explored in Brazilian schools. The subject of phonetic transcriptions has been recently included in the curriculum of some universities, nonetheless, there is no BP diction class. Singers who learn the basic IPA apply it to most often to foreign languages. Very few universities in Brazil incorporate diction (general overview) in their programs and these studies are generally offered to those pursuing a degree in vocal performance (not pianists, coaches or conductors). Unlike Americans, and many other nationalities, Brazilians are not taught the diction of their own language. The pedagogical principal of introducing the IPA through one's native language (considered ideal) and then moving towards the most challenging languages is not something taken into consideration.

The only book available and dedicated to Brazilian Portuguese diction is *Singing in Brazilian Portuguese: a Guide to Lyric Diction and Vocal Repertoire* by Marcía Porter. The book is in English and was published in 2017. Porter reverted to old symbols[44] different from the official Brazilian IPA (approved and voted by

[44] Similar symbols can be found in two articles written in 2004 (before the official IPA was voted): Marcos Krieger "Portuguese Diction in Brazilian Vocal Music." Journal of Singing, Vol. 60, no. 5,

professionals in Brazil in 2005). These symbols are more complicated than necessary and can be intimidating and discouraging even for those experienced with IPA.

As a native Portuguese speaker and professional singer, one of my objectives is to demystify the idea of an unapproachable language and make BP more accessible to those wishing to sing in it. Here I provide the basis for understanding the sounds of the language along with ways to pronounce it using the existing approved IPA. The goal is to create another resource in English to correct or update the information on Porter's book. Whenever someone types "How to sing in Portuguese (not only BP)" in any online search engine, the first thing that comes up, and multiple times, is the book published in 2017 with the challenging IPA symbols. Future plans include to write a book in Portuguese and English about BP diction.

The access to scores is difficult and limited; manuscripts have not even been catalogued yet, and scores that were published are for the most part out of print. There are photocopies passed from teachers to apprentices, but this is a less than ideal tradition especially considering legal implications and copyrights. Nonetheless, with the advent of technology, some of these materials can currently be found on composers' websites, small music libraries and museums,[45] and can be ordered from the *Academia Brasileira de Música,* and/or printed from a few websites. A list can be found in Appendix H.

(2004): 479−485, and Plínio A. Barbosa and Eleonora C. Albano "Brazilian Portuguese: Illustrations of the IPA." Journal of Phonetic Association 34, no. 2 (2004): 227−232.

[45] The Museu Villa−Lobos in Rio de Janeiro will send pdf of the composer's scores upon request (when possible).

Another challenge is to find good recordings of the repertoire: there are many old recordings on vinyl but unfortunately not available on the market. Recordings (largely amateur) can be found online and recordings of the old vinyls have begun to be uploaded to media sources such as YouTube, Spotify, etc. A short list with Brazilian performers can be found on Appendix G.

The portuguese language is not considered a traditional language for singing. Brazilian Portuguese is often regarded as a very melodic language and is most famous by genres such as *bossa nova* and *samba.* There is a vast variety of repertoire to be discovered including operas, art songs (including many song cycles), chamber music, symphonic poems, masses, and symphonies.

In my last lecture recital "Singing in Brazilian Portuguese: an Invitation to Brazilian Art Songs beyond Villa-Lobos and the Girl from Ipanema" I chose not to include works by the Heitor Villa-Lobos, the most famous Brazilian composer. I made sure to include a variety of compositions from late eighteenth to the twenty-first century with the purpose of introducing some of the wonderful lesser known Brazilian composers and their works to the audience. The program, translations, and program notes can be found in Appendix J.

I believe that this dissertation will be useful to anyone who wishes to sing in Brazilian Portuguese, especially those with a basic knowledge of IPA. I have gathered the information and created a work accessible to amateur and professional singers, and to choral conductors. Rather than being a grammatical resource, this dissertation's focus is on lyric diction (sung Brazilian Portuguese), creating a manual to serve as a tool or guide for those interested in exploring Brazilian repertoire.

Appendix A

OFFICIAL BP IPA PUBLISHED IN THE JOS 2007

This table organizes the phonetic and orthographic symbols in two separate columns according to the category of vowels and consonants. The symbols are displayed in alphabetical order. There are a few special cases in both categories in which letter combined correspond to a specific form of pronunciation (diphthongs, nasal diphthongs, and digraphs). There are four main column headings and subdivisions under each category with further explanations.

The phonetic symbol adopted for these phonetic transcriptions were selected according to the International Phonetic Association.

VOWELS				
Orthographic Symbols		**Phonetic Symbols**	**Transcription and Pronunciation: Essential Information**	**Complementary Information**
a	a	[a]	In stressed syllable (*ga-to* [ˈga.tʊ]). In pre-tonic syllable (*a-bri-go* [a.ˈbri.gʊ]). In post-tonic medial position (*sá-ba-do* [ˈsa.ba.dʊ]).	Exception: in cases where the vowel 'a' and its graphically accented variables occur before the consonants 'm' or 'n' (see below the cases of 'am' and 'an').
		[ɐ]	At the end of a word, when unstressed (*gota* [ˈgo.tɐ]).	
	á	[a]	Always (*li-lás* [li.ˈlas]).	
	à	[a]	Always (à [a], à-que-le [a.ˈke.lɪ]).	
	ã	[ɐ̃]	Always (*ir-mã)* [ir.ˈmɐ̃]	The [ɐ̃] represents the sound of a nasal vowel between a semi-open and open vowel in central position. For the English-speaking singer, this sound approximates the sound represented by [ɐ̃]. The reason this second symbol was not chosen to represent the Brazilian nasal 'a' is htat the schwa sound does not exist in Brazilian Portuguese.
	ai	[aːɪ]	Represents the falling diphthong [aːɪ], with the pronunciation of both vowels in the same syllable (*bai-xo* [ˈbaːɪ.ʃʊ]).	Exception: if the vowel cluster 'ai' is followed by the letter 'r', the vowels 'a' and 'I', generally, tend to characterize a hiatus, and should be pronounced in different syllables (*sa-ir* [saˈir]). however, there are a few cases where this exception does not apply (*pai-ra* [ˈpaːɪ.rɐ]). In both these cases the composer, most likely, has set the text according to the proper division on the syllables.
	aí	[aˈi]	If the vowel 'I' is accented, the vowel cluster 'ai' forms a hiatus [aˈi], and the two vowels should be pronounced in different syllables (*sa-í-da* [saˈi.dɐ]).	In this case, the accented vowel is always in the tonic syllable of the word.
	au	[aːʊ]	Represents the falling diphthong [aːʊ], with the pronunciation of both vowels in the same syllable (*frau-de* [ˈfraːʊ.dʒɪ]).	
	aú	[aˈu]	If the vowel 'u' is accented, the vowel cluster 'aú' forms a hiatus [aˈu], and the two vowels should be pronounced in different syllables (*sa-ú-de* [saˈu.dʒɪ]).	In this case, the accented vowel is always in the tonic syllable of the word.
	ãi	[ɐ̃ːɪ]	Represents the nasal falling diphthong [ɐ̃ːɪ], with the pronunciation of both vowels in the same syllable (*cãi-bra* [ˈkɐ̃ːɪ.brɐ]).	For the English-speaking singer, in the nasal falling diphthongs, the second vowel of the diphthong goes in the direction of [ŋ] without, nonetheless, a full articulation of this sound.

	ão	[ɐ̃:ʊ]	Represents the nasal falling diphthong [ɐ̃:ʊ], with the pronunciation of both vowels in the same syllable (*pão* [ˈpɐ̃:ʊ]).	For the English-speaking singer, in the nasal falling diphthongs, the second vowel of the diphthong goes in the direction of [ŋ] without, nonetheless, a full articulation of this sound.
	am, an, âm, ân	[ɐ̃]	If the letters ‘a’ or ‘ã’ are followed by the letters ‘m’ or ‘n’ and form the sequences ‘am’, ‘an’ or ‘ân’ in the same syllable, they should be pronounced as [ɐ̃] (*sam-ba* [ˈsɐ̃.bɐ], *can-to* [ˈkɐ̃.tʊ], *cân-ti-co* [ˈkɐ̃.tʃi.kʊ]). When ‘a’ or ‘â’ are in the tonic syllable followed by another syllable which begins with ‘m’ or ‘n’, they should be pronounced as [ɐ̃] (*a-mo* [ˈɐ̃.mʊ], *a-no* [ˈɐ̃.nʊ], *câ-ma-ra* [ˈkɐ̃.ma.ɾɐ], *â-ni-mo* [ˈɐ̃.ni.mʊ]).	Contrary to the pronunciation of the French language, in cases when ‘am’, ‘an’ and ‘ân’ are in the same syllable, the ‘m’ or ‘n’ should be lightly pronounced, without an energetic release as in English. If the vowel ‘a’ occurs in pre-tonic syllables followed by ‘m’ or ‘n’ at the beginning of the next syllable, the ‘a’ should be pronounced as [a] (*a-mor* [a.ˈmor], *a-nô-ni-mo* [a.ˈno.ni.mʊ]). The vowel ‘â’ always occurs in tonic syllables.
		[ɐ̃:ʊ]	At the end of verbs, in final unstressed position, ‘am’ should be pronounced as a nasal falling diphthong [ɐ̃:ʊ] (*fo-ram* [ˈfo. ɾɐ̃:ʊ]).	Like other nasal falling diphthongs, the second vowel of the diphthong goes in the direction of [ŋ] without, nonetheless, a full articulation of this sound.
e	e	[e] or [ɛ]	In stressed syllables, the pronunciation of the vowel ‘e’ varies arbitrarily according to the word: [e] (*te-ma* [ˈte.mɐ] or [ɛ] (*e-lo* [ˈɛ.lʊ]).	Exception: in cases where the vowel ‘e’ occurs before the consonants ‘m’ or ‘n’ (see below the cases of ‘em’ and ‘en’). Due to the lack of a more specific rule for the use of [e] or [ɛ], it is recommended that the non-Brazilian singer consult a bilingual dictionary.
		[e]	In pre-tonic and post-tonic medial position, the vowel ‘e’ should be pronounced as [e] (*de-lí-rio* [de.ˈli.ɾjʊ], *có-le-ra* [ˈkɔ.le.ɾɐ]).	Exception: in cases where the vowel ‘e’ occurs before the consonants ‘m’ or ‘n’ (see below the cases of ‘em’ and ‘en’).
		[ɪ]	Always, at the end of a word, when unstressed (*fo-me* [ˈfo.mɪ]).	
	é	[ɛ]	Always (*ca-fé* [ka.ˈfɛ]).	Exception: in cases where the vowel ‘e’ occurs before consonants ‘m’ or ‘n’ (see below the cases of ‘em’ and ‘en’).
	ê	[e]	Always (*gê-ne-ro* [ˈʒe.ne.ɾʊ]).	Exception: in cases where the vowel ‘ê’ occurs before the consonants ‘m’ and ‘n’ in the same syllable (see below the cases of ‘ên’). The vowel ‘ê’ always occurs in tonic syllables.

	ei	[eːɪ]	Represents the falling diphthong [eːɪ], with the pronunciation of both vowels in the same syllable (*bei-jo* [ˈbeːɪ.ʒʊ], *a-rei-a* [a.ˈreːɪ.ɐ]).	
	eí	[eˈi]	If the vowel 'I' is accented, the vowel cluster 'eí' forms a hiatus [eˈi], and the two vowels should be pronounced in different syllables (*ve-í-cu-lo* [ve'i.ku.lʊ]).	In this case, the accented vowel is always in the tonic syllable of the word.
	éi	[ɛːɪ]	Represents the falling diphthong [ɛːɪ], with the pronunciation of both vowels in the same syllable (*a-néis* [a.ˈnɛːɪs]).	
	éo	[ɛːʊ]	Represents the falling diphthong [ɛːʊ], with the pronunciation of both vowels in the same syllable (*au-réo-la* [aːʊ.ˈrɛːʊ.lɐ]).	In older musical editions one may find words written in the orthographic forms 'éo' or 'eo', which are written 'éu' or 'eu' today (*céo* [sɛːʊ], *seo* [sɛːʊ]).
	eu	[eːʊ]	Represents the falling diphthong [eːʊ], with the pronunciation of both vowels in the same syllable (*deu-sa* [ˈdeːʊ.zɐ], *eu* [eːʊ]).	
	eú	[eˈu]	If the vowel 'u' is accented, the vowel cluster 'eú' forms a hiatus [eˈu], and therefore, the two vowels should be pronounced in different syllables (*con-te-ú-do* [kõ.teˈu.dʊ]).	
	éu	[ɛːʊ]	Represents the falling diphthong [ɛːʊ], with the pronunciation of both vowels in the same syllable (*cha-péu* [ʃa.ˈpɛːʊ]).	
	em, en, ên	[ẽ]	If the letters 'e' or'ê' are followed by the letters 'm' or 'n' and form the sequences 'em', 'en' or ên' in the same syllables, they should be pronounced as [ẽ] (*sem-pre* [ˈsẽ.prɪ], *a-ten-ção* [a.tẽ.ˈsɐ̃ːʊ], *a-pên-di-ce* [a.ˈpẽ.dʒi.sɪ]).	Contrary to the pronunciation of the French language, in cases when 'em', 'en' and 'ên' are in the same syllable, the 'm' and 'n' should be lightly pronounced, without an energetic release as in English. However, when 'em', 'en', and 'ên' occur in different syllables, the vowel is not nasalized and the 'm' or 'n' should be fully pronounced (*e-mo-ção* [e.mo.ˈsɐ̃ːʊ], *e-ner-gia* [e.ner.ˈʒi.ɐ], *tê-nu-e* [ˈte.nu.ɪ]).
	em, êm, ém, éns	[ẽːɪ] or [ẽːɪs]	Always, at the end of words, the sequences 'em', 'êm', 'ém' or 'éns´ should be pronounced as the nasal falling diphthongs [ẽːɪ] or [ẽːɪs] (*bem* [bẽːɪ], *têm* [tẽːɪ], *tam-bém* [tɐ̃.ˈbẽːɪ], *pa-ra-béns*, [pa.ra.ˈbẽːɪs]).	For the English-speaking singer, in the nasal falling diphthongs, the second vowel of the diphthong goes in the direction of [ŋ] without, nonetheless, a full articulation of the sound.
i	i or i	[i]	Always (*is-to* [ˈis.tʊ] , *a-ni-mal* [a.ni.ˈmaːʊ], *a-qui* [a.ˈki], *ti-a* [tʃi.ɐ], *pi-a-da* [piˈa.dɐ]).	Exceptions: 1. when the vowel 'I' is pronounced as a semivowel [j] in rising diphthongs (*sé-rio* [ˈsɛ.rjʊ]); and

				2. in cases where the vowel ‘I’ occurs before the consonants ‘m’ or ‘n’ (see below the cases of ‘im’, ‘ím’, ‘in’ and ‘ín’).
	ia	[ja]	When the vowel cluster ‘ia’ is preceded by the consonants ‘d’ or ‘t’ (*i-me-dia-to* [i.me.ˈdʒja.tʊ], *hós-tia* [ˈɔs.tʃjɐ]).	
	i + vowel	[i] or [j]	If the ‘I’ is not stressed and s followed by an ‘a’ or ‘o’ that is also not stressed, it can be pronounced in two ways: 1. as a rising diphthong, with the pronunciation of the two vowels in the same syllable, where the ‘I’ is a semivowel (*fé-rias* [ˈfɛ.rjɐs] , *gê-nio* [ˈʒe.njʊ]); or 2. as a hiatus, with the separation of the two vowels in two distinct syllables, where ‘i’ is maintained as a vowel (*fé-ri-as* [ˈfɛ.ri.ɐs] , *gê-ni-o* [ˈʒe.ni.ʊ]).	the choice of which pronunciation should be used will be based upon the manner in which the word is set in the music.
	im, ím, in, ín	[ĩ]	If the letters ‘I’ or ‘í’ are followed by the letters ‘m’ or ‘n’ and form the sequences ‘im’, ‘ím’, ‘in’ or ‘ín’ in the same syllable, they should be pronounced as [ĩ] *lim-po* [ˈlĩ.pʊ], *ím-pe-to* [ˈĩ.pe.tʊ], *cin-to* [ˈsĩ.tʊ], *ín-do-le* [ˈĩ.do.lɪ]).	Contrary to the pronunciation of the French language, in cases when ‘im’, ‘ím’, ‘in, and ‘ín’ are in the same syllable, the ‘m’ and ‘n’ should be lightly pronounced, without an energetic release as in English. However, when ‘im’ and ‘in’ occur in different syllables, the vowel is not nasalized and the ‘m’ or ‘n’ should be fully pronounced (*i-me-dia-to* [i.me.ˈdʒja.tʊ], *i-ni-ci-ar* [i.ni.siˈar]).
o	o	[o] or [ɔ]	In the stressed syllable, the pronunciation of the vowel ‘o’ varies arbitrarily according to the word: [o] (*bo-lo* [ˈbo.lʊ]) or [ɔ] (*cor-da* [ˈkɔr.dɐ]).	Exception: in cases where the vowel ‘o’ occurs before the consonants ‘m’ or ‘n’ (see below the cases of ‘om’ and ‘on’). Due to the lack of a more specific rule for the use of [o] or [ɔ], it is recommended that the non-Brazilian singer consult a bilingual dictionary.
		[o]	In pre-tonic and post-tonic medial position, the vowel ‘o’ should be pronounced as [o] (*co-ra-gem* [ko.ˈra.ʒẽːɪ], *í-co-ne* [ˈi.ko.nɪ]).	Exception: in cases where the vowel ‘o’ occurs before the consonants ‘m’ or ‘n’ (see the cases of ‘om’ and ‘on’).
		[ʊ]	Always, at the end a word, when unstressed (*co-mo* [ˈko.mʊ]).	
	ó	[ɔ]	Always (*pó* [pɔ]).	

	ô	[o]	Always (*fô-le-go* [ˈfo.le.gʊ]).	Exception: in cases where the vowel ‘ô’ occurs before the consonants ‘m’ or ‘n’ (see below the cases of ‘om’ and ‘ôn’). The vowel ‘ô’ always occurs in tonic syllables.
	oi	[oːɪ]	Represents the falling diphthong [oːɪ], with the pronunciation of both vowels in the same syllable (*coi-ta-do* [koːɪ.ˈta.dʊ]).	
	oi	[oˈi]	If vowel ‘I’ is accented, the vowel cluster ‘oi’ forms a hiatus [oˈi], and the two vowels should be pronounced in different syllables (*e-go-is-mo* [e.goˈiz.mʊ]).	In this case, the accented vowel is always the tonic syllable of the word.
	ói	[ɔːɪ]	Represents the falling diphthong [ɔːɪ], with the pronunciation of vowels in the same syllable (*fa-róis* [fa.ˈrɔːɪs]).	
	ou	[oːʊ]	Represents the falling diphthong [oːʊ], with the pronunciation of both vowels in the same syllable (*lou-co* [ˈloːʊ.kʊ]).	
	om, on, ôn	[õ]	If the letters ‘o’ or ‘ô’ are followed by the letters ‘m’ or ‘n’ and form the sequences ‘om’, ‘on’ or ‘ôn’ in the same syllable, they should be pronounced as [õ] (*com-pra* [ˈkõ.prɐ] , *son-da* [ˈsõ.dɐ], *côn-ca-vo* [ˈkõ.ka.vʊ]).	Contrary to the pronunciation of the French language, in cases when ‘om’, ‘on’ and ‘ôn’ are in the same syllable, the ‘m’ and ‘n’ should be lightly pronounced, without an energetic release as in English. However, when ‘om’, ‘on’ and ‘ôn’ occur in difference syllables, the vowel is not nasalized and ‘m’ or ‘n’ should be fully pronounced (*o-mi-tir* [o.miˈ.tʃir], *o-ni-po-ten-te* [o.ni.poˈtẽ.tʃi], *ô-ni-bus* [ˈo.ni.bʊs]).
	om	[õːʊ]	Always, at the end of a word, the sequence ‘om’ should be pronounced as a nasal falling diphthong (*bom* [bõːʊ]).	Like other nasal falling diphthongs, the second vowel of the diphthong goes in the direction of the [ŋ] without, nonetheless, a full articulation of this sound.
u	u or ú	[u]	Always, *u-va* [ˈu.vɐ], *ca-jú* [ka.ˈʒu], *su-a* [ˈsu.ˈɐ]).	Exceptions: 1. when the vowel ‘I’ is pronounced as a semivowel [w] in rising diphthongs (*qua-dra* [ˈkwa.drɐ]); and 2. in cases where the vowel ‘u’ occurs before the consonants ‘m’ or ‘n’ (see below the cases of ‘um’, ‘úm’ and ‘un’).

u	ua	[u] or [w]	If the vowel cluster ‘ua’ is not stressed it can be pronounced in two ways: 1. as a rising diphthong, with the pronunciation of the two vowels in the same syllable, where the ‘u’ is a semivowel (*in-gê-nua* [ĩ.ˈʒe.nwɐ]); or 2. as a hiatus, with the separation of the two vowels in two distinct syllables, where ‘u’ is maintained as a vowel (*in-gê-nu-a* [ĩ.ˈʒe.nu.ɐ]).	the choice of which pronunciation should be used will be based upon the manner in which the word is set in the music.
	ü + vowel	[w]	When ‘ü’ is followed by ‘e’ or ‘I’ (*fre-qüen-te* [fre.ˈkwẽ.tʃɪ], *lin-gui-ça* [lĩ.ˈgwi.sɐ]).	For more specific details, see ‘g’ and ‘q’.
	um, un, úm	[ũ]	If the letter ‘u’ or ‘ú’ are follwed by the letters ‘m’ or ‘n’ and from the sequences ‘um’, ‘úm’ or ‘un’ in the same syllable, they should be pronounced as [ũ] (*co-mum* [ko.ˈmũ], *as-sunto* [a.ˈsũ.tʊ] *cúm-pli-ce* [ˈkũ.pli.sɪ]).	Contrary to the pronunciation of the French language, in cases when ‘um’, ‘un’ and ‘úm’ are in the same syllable, the ‘m’ and ‘n’ should be lightly pronounced, without an energetic release as in English. However, when ‘um’, ‘un’ and ‘úm’ occur in difference syllables, the vowel is not nasalized and ‘m’ or ‘n’ should be fully pronounced (*u-mi-da-de* [u.mi.ˈda.dʒɪ], *u-nâ-ni-me* [u.ˈnɐ̃.ni.mɪ] , *ú-mi-do* [ˈu.mi.dʊ]).

CONSONANTS				
Orthographic Symbols		**Phonetic Symbols**	**Transcription and Pronunciation: Essential Information**	**Complementary Information**
b	b	[b]	Always (*bo-ca* [ˈbo.kɐ], *tu-ba* [ˈtu.bɐ]).	
c	c	[s]	Before the vowel ‘e’ and its graphically accented variables (*ce-do* [ˈse.dʊ], *cé-ti-co* [ˈsɛ.ti.kʊ], *vo-cê* [vo.ˈse]). Before the vowel ‘i’ (*ci-da-de* [si.ˈda.dʒɪ]).	
		[k]	Before the vowels ‘a’, ‘o’ and ‘u’ and their graphically accented variables (*ca-lo* [ˈka.lʊ], *cân-ti-co* [ˈkɐ̃.tʃi.kʊ], *cor-da* [ˈkɔr.dɐ], *có-di-go* [ˈkɔ.di.gʊ], *cô-mo-da* [ˈko.mo.dɐ] , *cu-ra* [ˈku.rɐ] , *cúm-pli-ce* [ˈkũ.pli.sɪ]). If the letter ‘c’ is followed by one or more consonants, independent of syllable boundaries (*cla-ro* [ˈkla.rʊ], *pac-to* [ˈpak.tʊ]).	In words where the consonant clusters are separated by syllables, an epenthesis tends to occur in the pronunciation of these clusters, i.e. the inclusion of the sound of a vowel between the consonants, creating a new syllable (*pac-to* [ˈpa.ki.tʊ]). This fact is important musically in compositions where an independent note is attributed to this new epenthetic syllable.
	ç	[s]	Always (*la-ço* [ˈla.sʊ]).	
	cç	[ks] or [s]	In most cases the consonant cluster ‘cç’ should be pronounced as [ks] (*dic-ção* [dʒik.ˈsɐ̃:ʊ]).	In a few cases, pronunciation may vary between [ks] or [s] (*sec-ção* [sek.ˈsɐ̃:ʊ] or [se.ˈsɐ̃:ʊ]).
	ch	[ʃ]	Always (*chu-va* [ˈʃu.vɐ] , *ca-cho* [ˈka.ʃʊ]).	
d	d	[d]	Before the vowels ‘a’, ‘e’, ‘o’ and ‘u’ and their graphically accented variables (*da-ta* [ˈda.tɐ] , *dá-lia* [ˈda.ljɐ] , *de-lí-cia* [de.ˈli.sjɐ] , *dé-ci-mo* [ˈdɛ.si.mʊ], *i-dên-ti-co* [i.ˈdẽ.tʃi.kʊ], *do-len-te* [do.ˈlẽ.tʃɪ] , *dó-ri-co* [ˈdɔ.ri.kʊ] , *i-dô-ne-o* [i.ˈdo.ne.ʊ] , *du-ro* [ˈdu.rʊ] , *dú-vi-da* [ˈdu.vi.dɐ]). If ‘d’ is followed by ‘r’ in the same syllable (*vi-dro* [ˈvi.drʊ]).	Exception: (*de* [dʒɪ]). The voiced dental ‘d’ should be articulated as in Latin languages, and not aspirated as in English.
		[dʒ]	When ‘d’ occurs before the vowel ‘I’ and its graphically accented variables (*pe-di-do* [pe.ˈdʒi.dʊ] , *dí-vi-da* [ˈdʒi.vi.dɐ]). In final unstressed syllable, when ‘d’ is followed by the vowel ‘e’ (*bo-de* [ˈbɔ.dʒɪ]).	In words where the consonant clusters are separated by syllables, an epenthesis tends to occur in the pronunciation of these clusters (*ad-mi-rar* [adʒɪ.mi.ˈrar]). This fact is important musically, in compositions where an independent note is attributed to this new epenthetic syllable.

			If ‘d’ is followed by another consonant in consecutive syllables (*ad-mi-rar* [adʒ.mi.ˈrar]).	
f	f	[f]	Always (*fa-da* [ˈfa.dɐ]).	
g	g	[g]	When ‘g’ is followed by the vowels ‘a’ or ‘o’ and their graphically accented variables (*ga-to* [ˈga.tʊ] , *go-la* [ˈgɔ.lɐ], *or-gâ-ni-co* [or.ˈgɐ̃.ni.kʊ]). When ‘g’ is followed by ‘u’ and another consonant (*gu-la* [ˈgu.lɐ]). When ‘g’ is followed by the vowel clusters ‘ui’ or ue’ (*gui-a* [ˈgi.ɐ], *gue-to* [ˈge.tʊ]). When ‘g’ is followed by another consonant (*gri-to*[ˈgri.tʊ], *in-glês* [ĩ.ˈgles]).	
		[ʒ]	If ‘g’ is followed by the vowels ‘e’ or ‘I’ and their graphically accented variables then always pronounce as [ʒ] (*ge-lo* [ˈʒe.lʊ], *gi-gan-te* [ʒi.gɐ̃.tʃi], *gê-nio* [ˈʒe.njʊ]).	
	gu, gü	[gw]	Represents the rising diphthongs [wa], [we], [wi] and [wo], when ‘gu’ or ‘gü’ are followed by the vowels ‘a’, ‘e’, ‘i’ or ‘o’ (*á-gua* [ˈa.gwɐ], *a-güen-tar*[a.gwẽ.ˈtar], *lin-güi-ça* [lĩ.ˈgwi.sɐ], *e-xi- güo* [e.ˈzi.gwʊ]).	The vowel clusters ‘oa’ and ‘or’, generally form the hiatuses [o’a] and [o’e] and may sometimes be pronounced as rising diphthongs (*má-goa* [ˈma.gwɐ] , *goe-la* ['gwɛ.lɐ]).
h	h	silent	Always at the beginning of a word (*ho-ra* [ˈɔ.rɐ]).	
j	j	[ʒ]	Always (*jar-dim* [ʒar.ˈdʒĩ]).	
k	k	[k]	Only in words borrowed from other languages and some proper names (*ki-wi* [ki.ˈwi] , *ki-mo-no* [ki.ˈmo.nʊ] , *Ká-tia* [ˈka.tʃjɐ]).	
l	l	[l]	Always (*la-do* [ˈla.dʊ], *fa-la* [ˈfa.lɐ]).	Exception when ‘l’ occurs at the end of a syllable or word (see below).
	lh	[ʎ]	Always (*bo-lha* [ˈbo.ʎɐ]).	

m	m	[m]	Always when at the beginning of a word or syllable (*ma-to*['ma.tʊ], *a-mar* [a.'mar]).	At the end of a syllable or word, the letter 'm' is related to the nasalization of the vowel that precedes it, as has been discussed and exemplified in the section on vowels of this table.
n	n	[n]	Always when at the beginning of a word or syllable (*no-ta* ['nɔ.tɐ], *do-na* ['do.nɐ]).	At the end of a syllable, the letter 'n' is related to the nasalization of the vowel that precedes it, as has been discussed and exemplified in the section on vowels of this table.
	nh	[ɲ]	Always (*so-nho* ['so.ɲʊ]).	The pronunciation of the 'nh' in Brazilian Portuguese, represented by [ɲ], corresponds the articulation of a palatal nasal consonant, in accordance to the symbol proposed by the IPA.
p	p	[p]	Always (*pa-to* ['pa.tʊ] , *sa-po* ['sa.pʊ]).	In older editions the singer may encounter the digraph 'ph', which should be pronounced as [f]. Modern spelling has eliminated this digraph.
q	qu	[k]	If the sequence of letters 'qu' is followed by the vowels 'e' or 'i' and their graphically accented variables, then always pronounce as [k] (*que-rer* [ke.ˈrer], *Quê-nia* [ˈke.njɐ], *qui-lo*['ki.lʊ], *quí-mi-ca* ['ki.mi.kɐ]).	
	qu or qü	[kw]	Represent the rising diphthongs [wa], [wɐ̃], [wẽ], [wɛ], [wi], [wɔ] and [wɔ], when 'qu' or 'qü' are followed by the vowels 'a', 'e', 'i' or 'o' (*qua-dro* ['kwa.drʊ], *quan-do* ['kwɐ̃.dʊ], *se-qüen*-cia [se.'kwẽ.sjɐ], se-*qües-tro* [se.'kwɛs.trʊ], *e-qüi-no* [e.'kwi.nʊ], *quo-ci-en-te* [kwo.si.'ẽ.tʃi], *quo-ta* ['kwɔ.tɐ]).	
r	r	[ɾ]	When 'r' occurs between two vowels (*a-rei-a* [a.'re:ɪ.ɐ]). When 'r' occurs in consonant clusters (*pri-são* [pri.'zɐ̃:ʊ], *a-bra-ço* [a.'bra.sʊ]).	
		[χ] or [r]	At the beginning of words, two pronunciations are possible: [χ] or [r] (rou-pa ['χo:ʊ.pɐ] or ['ro:ʊ.pɐ]). The choice of the pronunciation of the 'r', in this case, should be determined by musical implications of the technical and/or aesthetics aspects of the song.	Criteria for choosing the pronunciation of: [χ] 4. today, this is the most frequently used pronunciation of Brazilian Portuguese.

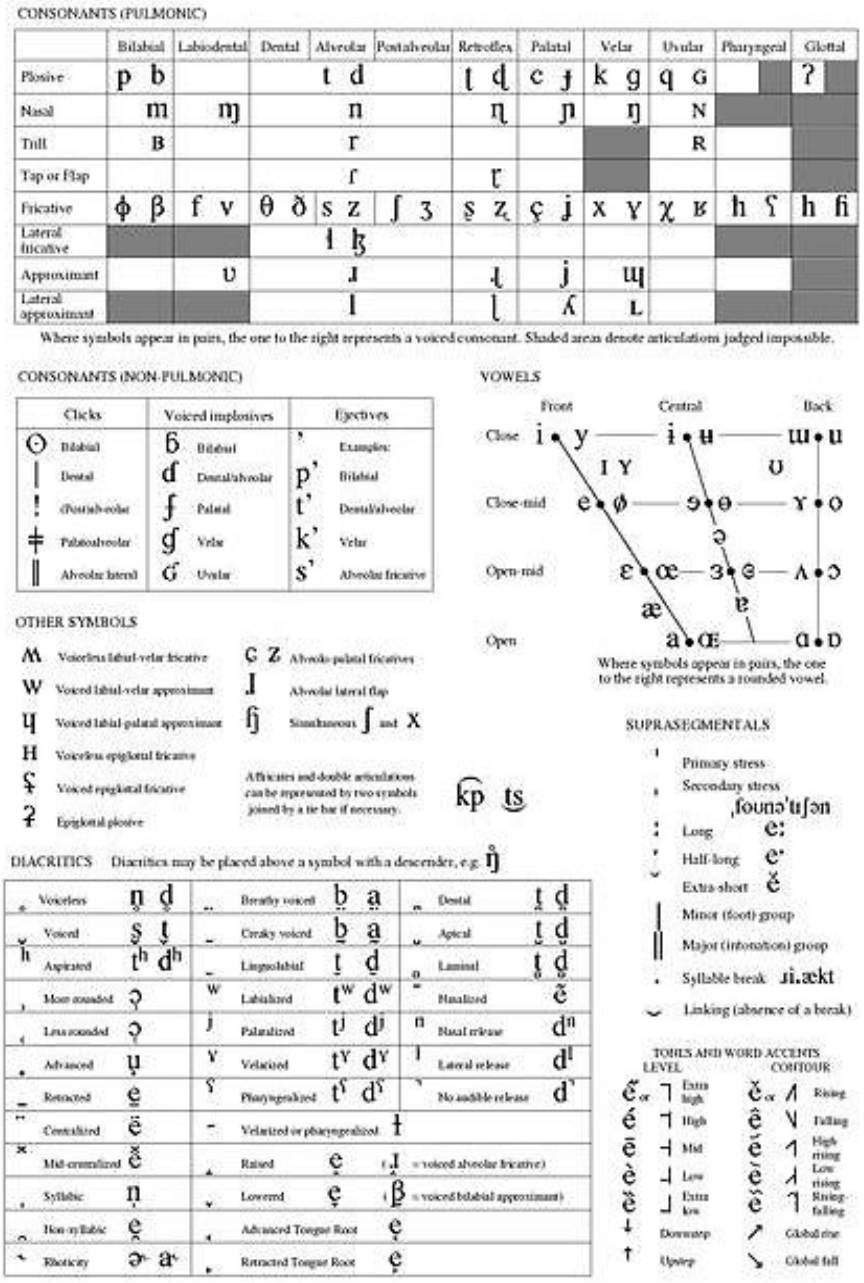
			Once the choice of the ‘r’ has been made, then that pronunciation should be maintained throughout the song or work.	[r] 1. for musicological and/or aesthetic reasons, especially those songs composed prior to 1937 (the year that the first norms of pronunciation were established, at the I Congress of the National Sung Language); 2. for technical reasons, when performing symphonic music, opera, and in some cases, choral music. In choosing the [r], the articulation must be light, so as to avoid conferring Italian characteristics to Brazilian Portuguese.
	r	[r]	Always, when at the end of a syllable or word (*car-ta* ['kar.tɐ], *a-mor* [a.'mor]).	
	rr	[χ] or [r]	When the digraph ‘rr’ occurs, one should apply the same essential and complementary information mentioned above, in reference to ‘r’ at the beginning of words.	
s	s	[s]	Always, at the beginning of a word (*sa-po* ['sa.pʊ]).	
		[z]	Always, between vowels (*me-sa* ['me.zɐ]).	
		[s] or [z]	After the letter ‘n’, the pronunciation of ‘s’ varies arbitrarily between [s] (*con-so-lo* [kõ.'so.lʊ]) and [z] (*trân-si-to* ['trɐ̃.zi.tʊ]).	Due to the lack of a more specific rule for the use of [s] or [z], it is recommended that the non-Brazilian singer consult a bilingual dictionary.
	ss	[s] or [z]	At the end of syllables, the letter ‘s’ should be pronounced [s] if it is followed by a voiceless consonant (*fes-ta* ['fɛs.tɐ]). At the end of syllables, the letter ‘s’ should be pronouced [z] if it is followed by a voiced consonant (*mus-go* ['muz.gʊ]). At the end of words, the ‘s’ should be pronounced [s] if the next word begins with a voiceless consonant (*u-vas frescas* ['u.vɐs 'fres.kɐs]), and should be [z] if the next word begins with a vowel or voiced consonant (*di-as a-legres* ['dʒi.ɐz a'lɛ.gɾis], *flo-res bran-cas* ['flo.riz 'brɐ̃.kɐs]).	Note that if the second word begins with a vowel, both words can be phonetically transcribed as a single unit (*di-as a-le-gres* [dʒia.sa.'lɛ.gɾɪs]). In the case of ‘s’ at the end of a word, followed by a punctuation mark or a rest, the final [s] should be maintained even when the next word begins with a vowel.
	sç	[s]	Always (*pás-sa-ro* ['pa.sa.ɾʊ]).	
	sc	[s]	Always (*des-ça* ['de.sɐ]).	

	sc	[sc]	If ‘sc’ is followed by the vowels ‘e’ or ‘i’ and their graphically accented variables, the consonant cluster should be pronounced as [s] (*nas-cer* [na'ser]).	
		[sk]	When followed by the vowel ‘a’, ‘o’ or ‘u’, the consonant cluster ‘sc’ should be pronounced in two separate syllables (pis-car [pis.'kar]).	
t	t	[t]	When ‘t’ occurs before ‘e’, only in stressed syllables (*car-tei-ra* [kar.'te:ɪ.rɐ]). Always, when ‘t’ occurs before ‘a’, ‘o’ or ‘u’ (*a-ta-lho* [a.'ta.ʎʊ], *tol-do* ['to:ʊ.dʊ], *tu-ba* ['tu.bɐ]). In cases where the ‘t’ is followed in the same syllable by ‘r’ or ‘l’ (*tri-bo* ['tri.bʊ], *a-tlas* ['a.tlɐs]).	The dental ‘t’ should be articulated as in Latin languages, and not aspirated as in English.
		[tʃ]	Always, when ‘t’ occurs before the ‘i’ (*tin-ta* ['tʃĩ.tɐ]). When ‘t’ occurs before the letter ‘e’ in an unstressed last syllable (*po-te* ['pɔ.tʃɪ]). If ‘t’ is followed by another consonant in consecutive syllables (*at-mos-fe-ra* [atʃ.mos.'fɛ.rɐ]).	In words where the consonant clusters are separated by syllables, an epenthesis tends to occur in the pronunciation of these clusters (*at-mos-fe-ra* [a.tʃɪ.mos.'fɛ.rɐ]). This fact is important musically, in compositions where an independent note is attributed to this new epenthetic syllable.
v	v	[v]	Always (*vi-ver* [vi.'ver]).	
w	w	[w] or [v]	Only in words borrowed from other languages and some proper names ‘w’ can be pronounced as a semivowel [w (for example, in the transliterated Chinese word *ki-wi*), or as the consonant [v] (for example, in the German word *Volks-wa-gen*).	The pronunciation of the ‘w’ should be based on the language of origin.
x	x	[ʃ]	Always, at the beginning of a word (*xa-ro-pe* [ʃa.'rɔ.pɪ]).	
		[ks]	Always, at the end of a word (*tó-rax* ['tɔ.ɾaks]).	
		[s]	Always, when followed by a consonant (except for ‘c’) (*ex-tin-ção* [es.tĩ.'sɐ̃:ʊ]).	

		[ks], [s], [ʃ] or [z]	Between vowels, the pronunciation of ‘x’ varies arbitrarily between [ks], [s], [ʃ] and [z] (*tá-xi* ['ta.ksi], *pró-xi-mo* ['prɔ.si.mʊ], *cai-xa* ['ka:ɪ.ʃɐ], *e-xem-plo* [e.'zẽ.plʊ]).	Due to the lack of a more specific rule for the use of ‘x’ between vowels, it is recommended that the non-Brazilian singer consult a bilingual dictionary.
	xc	[s]	If the cross-boundary cluster ‘xc’ is followed by the vowels ‘e’ or ‘i’ and their graphically accented variables, it should be pronounced as [s] (*ex-ce-den-te* [e.'se.dẽ.tʃɪ]).	
y	y	[i] or [j]	Only in words borrowed from other languages and some proper names, ‘y’ can be pronounced as the vowel [ɪ] (for example, in the Brazilian indigenous word *y-pi-ó-ca*) or as a semivowel [j] (for example, in the transliterated Japanese word *sho-yu*, or the indigenous name *Ya-ra*).	The pronunciation of the ‘y’ should be based on the language of origin.
z	z	[s]	Always, at the end of a word (*paz* [pas]).	Exception: in cases where the letter ‘z’ at the end of a word is followed by another word beginning with a vowel (see below in [z]).
		[z]	At the beginning of a word or syllable (*ze-ro* ['zɛ.ɾʊ]). In cases where the letter ‘z’ at the end of a word is followed by another word beginning with a vowel or voiced consonant (*luz e-ter-na* [luz e.'tɛɾ.nɐ], *luz bri-lhan-te* [luz bɾi.'ʎẽ.tʃɪ]).	Note that if the second word begins with a vowel, both words can be phonetically transcribed as a single unit (*luz e-ter-na* [lu.ze.'tɛr.nɐ]).

Appendix B

THE INTERNATIONAL PHONETIC ALPHABET (UPDATED IN 1996)[46]



Appendix C

COMMON MISTAKES MADE BY NON-NATIVE SPEAKERS: A COMPARISON

This is by no means a case study nor is intended to be one. The idea is to illustrate some of the common mistakes discussed on chapter 3 of this document.

I chose the song *Azulão,* by Jayme Ovalle (1894-1955) with text by Manuel Bandeira (1886−1968), as an example. The song is a *modinha,*[47] a love song, sung by a broken-hearted boy who lives in *sertão* (arid part of Brazil).

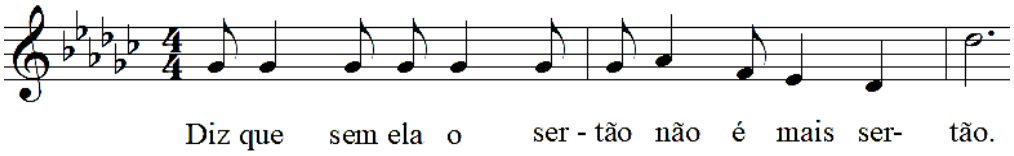
Although musically simple, the text presents the following major challenges:

1) **the nasal diphthong /ão/**
2) **the monosyllabic /de/ and /que/**

I will compare two recordings found on YouTube (links will be provided) of two non-native and one native speaker (a recording from my last lecture recital).First, I will provide the original text, the excerpt to be discussed, and the IPA transcriptions of the text. This will be followed by a brief list highlighting the pitfalls or challenges for those not familiarized with the Portuguese language. The complete score can be found at the end of this section.

I chose the following phrase (measures 9−11):

[46] Handbook of the International Phonetic Association: a Guide to the Use of the International Phonetic Alphabet. Cambridge: Cambridge University Press, 2005

[47] The first *modinhas* date from the late 17th century and was the main musical style in all classes in the 19th century in Brazil. It has nice melodic lines, melodramatic text usually about love and longing, and simple accompaniments. The genre became popular as serenading music.

The line is should be sung *legato* with the elision of sounds (word linking) as indicated above.

The original text is:

Diz que sem ela o sertão não é mais sertão

The standard IPA transcription:

[dis kɪ sẽːɪ ˈɛ.laːʊ serˈtẽːʊ nẽːʊ ɛ maːis serˈtẽːʊ] (without the elision)

[dis kɪ sẽːɪ ˈɲɛ.laːʊ serˈtẽːʊ nẽːʊ ɛ maːiserˈtẽːʊ] (with elision)[48]

The IPA with a Rio de Janeiro accent may be heard in recordings by native speakers and is transcribed as follows:

[di**ʃ** kɪ sẽːɪ ˈɲɛ.laːʊ se**χ**.ˈtẽːʊ nẽːʊ ɛ maːise**χ**.ˈtẽːʊ] (difference in bold)

This excerpt presents the following possible problems for the non-native speaker (in bold):

[dis **kɪ** sẽːɪ ˈ**ɲɛ**.laːʊ serˈt**ẽːʊ nẽːʊ** ɛ maːiserˈt**ẽːʊ**]

1) monosyllabic *que* [kɪ] - final /e/ becomes [ɪ]
2) *ela o* ‿ − elision of the two vowels forming a diphthong and the monosyllabic /o/ becoming [ʊ]

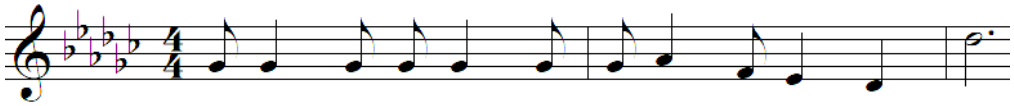
[48] The most native sounding would be the option using the elisions, but both are correct.

3) *sem ela* – there is no closing of the lips on the final /m/; the combination of the final /m/ with the following word starting with a vowel will make the sound like the diagraph /nh/ [ɲ]

4) the falling (off-glide) diphthong */ão/* [ɐ̃:ʊ] − there is no full closure of the lips at the end of the diphthong.

To hear this, listen to American soprano Arleen Auger performing the piece while keeping in mind the challenges pointed out previously.[49] Her Portuguese is quite good, but there is one thing that shows that she is not Brazilian or fluent. In the beginning of the song she did well with the falling (off-glide) diphthong [ɐ̃:ʊ], nonetheless for the words *não* and *sertão* the sound is not nasalized enough. Other things to be noticed are the monosyllabic word *que* sung as [ke] when it should be [kɪ] and the elision of *sem ela* when the soprano sings a /n/ instead of a [ɲ]. Please click on the link below and pay close attention from 0:27 to 0:37.

https://youtu.be/VhP4cGlDWWk

Ms. Auger sings:

dis **ke** se ˈ**nɛ**. la:o ser.ˈ t**a:ʊ na:ʊ** ɛ ma:i ser. t**a:ʊ**

Another example chosen is the Spanish soprano Victoria de los Ángeles. This is an orchestrated version of the same song.[50] Ms. de los Ángeles' diction is not as

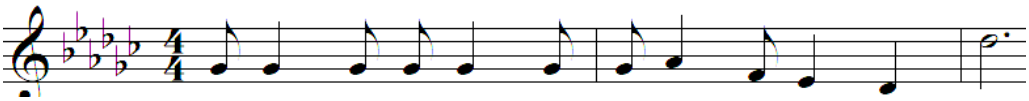
[49] Arleen Auger, "Azulão", Vocal Recital: Auger, Arleen − Copland, A. / Obradors, F. / Ovale, J. / Strauss, R. / Marx, J. / Poulenc, F. / Cimara, P. (Love Songs), Naxos of America (Delos), 1992.
[50] Victoria de los Ángeles, "Azulão", Songs To Remember − Canciones Para Recordar, Columna Música, 2010.

precise as Ms. Auger's. The same mistake is made with the monosyllabic *que*, she fully articulates the final /m/ in *sem ela* closing the lips to articulate the sound, and the falling (off-glide) diphthong in *não* becomes a [no].[51] The odd thing is the choice of singing the initial /s/ in *sem* and *sertão* as a [z]. The BP IPA table says (page 24):

IPA	RULE	EXAMPLE
[z]	always between vowels	*asa* [ˈa.zɐ] (wing)
	at the end of syllables, if followed by a voiced consonant	*desde* [ˈdes.dɪ] (since)
	should be [z] if the next word begins with a vowel or voiced consonants	*dias alegres* [ˈdi.as a.ˈlɛ.grɪs] or [ˈdi.aza.ˈlɛ.grɪs] (happy days) *coisas boas* [ˈkoj.zaz ˈboːas] *(good things)*

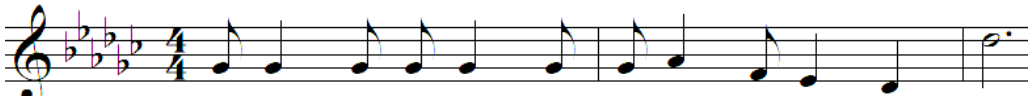
Please click the link below and pay close attention from 0:32 to 0:42.

https://youtu.be/QY_yLrLC_PA

Ms. de los Ángeles sings:

dis **ke** **z**e ˈ**mɛ**. laːo **z**er.ˈ tɐ̃ːʊ **no** **nɛ** maːi ser. **tɐ̃ːʊ**

The final example is from my last lecture recital. I am originally from Rio de Janeiro and use the [ʃ] and [χ] sounds. Different from the other two singers, I took a breath between the words *mais* and *sertão* which separates the two /s/. When this is the case, the /s/ sound must be articulated twice. Please click on the link below and listen carefully from 0:23 to 0:32.

[51] *não* means no and is pronounced [no] in Spanish. Perhaps the artist was thinking about the translation while singing.

https://drive.google.com/file/d/1fb9XrDiBfeAo_BIg67TJCWsXeAeyhupR/view?usp=sharing

diʃ kɪ sẽːɪ ˈɲɛ laːʊ seχ ˈtẽːʊ nẽːʊ ɛ maːis seχ.ˈtẽːʊ

The recordings used here are beautiful performances by wonderful artists. I do not intend, by any means, to criticize nor diminish the value this outstanding contribution to the Brazilian Art Song universe.

There are a number of recordings of this beautiful Brazilian *modinha* available. Famous names such as Gérard Souzay, Isabel Bayrakdarian, Renée Fleming, Sumi Jo, and Kathleen Battle recorded it.

For those interested on knowing more about this lovely *modinha* I included bellow a brief explanation of the full text, the IPA, composer's information, and the score.[52]

Azulão

(Bluebird)

Composer: Jayme Ovalle (1894 − 1955)

Lyrics: by Manuel Bandeira (1886 − 1968)

THE SONG:

Jayme Ovalle was a self-taught composer and gained fame for one single composition, *Azulão*. He belongs to the Second Nationalist Generation of Brazilian

[52] This information is from my last recital's program notes.

composers. *Azulão* (published in 1945) is a short song with poem by Manuel Bandeira (1886−1968), the main literary figure of the Brazilian Modernism Movement. The song is a *modinha,* a love song, sung by a broken-hearted boy who lives in *sertão* (arid part of Brazil). His beloved has moved away, and he sends his friend bluebird to tell her how much he misses her. Ovalle sets the poem masterfully by creating a simple and beautiful melody combined with Brazilian folklore rhythms.

TRANSLATION AND IPA:

Azulão

[a.zu.ˈlɐ̃ːʊ]

Bluebird

Vai, azulão,

[vaːɪ a.zu.ˈlɐ̃ːʊ]

Go, bluebird,

Azulão, companheiro,

[a.zu.ˈlɐ̃ːʊ kõ.pɐ̃.ˈɲeːɪ.ɾʊ]

bluebird, my friend,

Vai!

[vaːɪ]

fly!

Vai ver minha ingrata.

[vaːɪ ver ˈmi.ɲɐːɾ̃.ˈgra.tɐ]

Go to my ungrateful lover.

Diz que sem ela o sertão

[dis kɪ sẽːɪ ˈɲɛ.laːʊ ser.ˈtɐ̃ːʊ]

Tell her that without her the countryside

não é mais sertão!

[nɐ̃ːʊ ɛ maːiser.ˈtɐ̃ːʊ]

Is no longer the same!

Ah, voa azulão,

[a vowˈa.zu.ˈlɐ̃ːʊ]

Ah, fly, bluebird

vai contar, companheiro,

[vaːɪ kõ.ˈtar kõ.pɐ̃.ˈɲeːɪ.ɾʊ]

go tell her, my friend

Vai!

[vaːɪ]

Go!

SCORE: the score was omitted from this document for copyright reasons.

Appendix D

SELECTED WORDS OFTEN FOUND IN THE BRAZILIAN ART SONG LITERATURE

amargo	[a.ˈmar.gʊ]	*cruel*	[kru.ˈɛw] cruel/unkind
	[a.ˈmaχ.ˈgʊ] bitter	*desespero*	[de.zes.ˈpe.rʊ]
amargura	[a.mar.ˈgʊ.rɐ]		[dʒɪ.zɪs.ˈpe.rʊ]
	[a.maχ.ˈgʊ.rɐ] bitterness		[dʒɪ.zɪ ʃ.ˈpe.rʊ] despair
amor	[a.ˈmor]	*dia*	[dʒiːɐ] day
	[a.ˈmoχ] love	*doce*	[ˈdo.sɪ] sweet
amores	[a.ˈmo.res]	*dor*	[dor]
	[a.ˈmo.rɪs]loves (plural)		[doχ] pain
assim	[a.ˈsĩ] like this	*espaço*	[es.ˈpa.sʊ]
beijo(s)	[ˈbeːɪ.ʒʊ] kiss(es)		[ɪs.pa.sʊ]
bem	[bẽːɪ] good/well		[ɪ ʃ.pa.sʊ] space
bem querer	[bẽːɪ keˈrer] beloved	*esquecer*	[es.ke.ˈser]
bom	[bõːʊ] good		[ɪs.ke.ser] to forget
branca	[brɐ̃.kɐ] *white*	*eu*	[eːʊ] I/ me
cantiga	[kɐ̃.ˈʧĩ.gɐ] song	*fim*	[fĩ] end
carinho	[ka.ˈri.ɲʊ] fondness	*lábios*	[ˈla.biːʊs] lips
céu	[sɛːʊ] heaven/ sky	*linda*	[ˈlĩ.dɐ] beautiful (fem.)
coração	[ko.ra.ˈsɐ̃ːʊ] heart	*lindo*	[ˈlĩ.dʊ] handsome

longe	[ˈlõ.ʒɪ] far	*saudade*	[saːʊ.ˈda.dʒɪ][53]
lua	[luːɐ]moon	*sol*	[sɔːʊ] sun
luar	[lu.ˈar]	*solidão*	[so.liˈdɐ̃ːʊ] loneliness
	[lu.ˈaχ] moonlight	*sorriso*	[so.ˈri.zʊ]
mal	[maːʊ] bad		[so'χi.zu] smile
mãos	[mɐ̃ːʊs] hands	*sozinho*	[sɔ.ˈzi.ɲʊ] alone
mar	[mar] or [maχ] sea/ocean	*vida*	[ˈvi.dɐ] life
mau	[maːʊ] bad		
melhor	[me.ˈʎɔr]		
	[me.ˈʎɔχ] better		
o melhor	[o me.ˈʎɔr]		
ninguém	[nĩ.ˈgẽːɪ] nobody		
noite	[ˈnoːɪ.tʃɪ] night		
olhos	[ˈɔ.ʎʊs] eyes		
ondas	[ˈõ.das] *waves*		
você	[vo.ˈse] you		
	[ʊ me.ˈʎɔχ] the best		
paixão	[paj.ˈʃɐ̃ːʊ]		
	[paːɪ.ˈʃɐ̃ːʊ] passion		
pobre	[ˈpɔ.brɪ] poor		
querer	[keˈrer] to want		

[53] a feeling of longing, melancholy, or nostalgia that is supposedly characteristic of the Portuguese or Brazilian temperament. There is no translation for this word.

Appendix E

MUSICAL TERMS IN BP

TERM	MEANING
alegre	happy/joyful
animando	moving (forward)
apaixonadamente	with passion
apressando	speeding up
avivando	making it lively
brincando	jokingly/ cheerful
calmo	calm
cantando	singing
cedendo	yielding
dançante	dance like
devagar	slow
em tom popular	with a popular tone (folk like)
espressivo (espres:)[54]	expressive, with expression of feeling
exaltado	agitated
lento	slow
leve	light
lento e doloroso	slow and painful (heartfelt)
mais	more
menos	less
movido	moving
não depressa	not fast/not too fast
rápido	fast
religioso	religious
ritmado	rhythmic/ with rhythm
sem ralentar	without slowing down
seguindo	following
suave	soft
um pouco mais	a little bit more (faster)

[54] The word in Portuguese is spelled with /x/ *expressivo.*

Appendix F

SUGGESTED REPERTOIRE

This appendix provides those interested in singing Brazilian art song a beginning resource. A sampling of Brazilian art songs are listed here, organized according to level of difficulty of the language (diction) and not necessarily musical challenge.

TITLE	COMPOSER	TEXT	LEVEL
Azulão	Jayme Ovalle (1894 − 1955)	Manuel Bandeira (1886 − 1968)	Beginner/Intermediate
Tamba-Tajá	Waldemar Henrique (1905 – 1995)	Legends of the Amazon No.3 (Brazilian Folklore)	Beginner/Intermediate Challenge: lots of words)
Canção da Felicidade	Joaquim Barroso Neto (1881 − 1941)	Nosor Sanches (1902 − 1978)	Beginner Challenge: prosody is irregular with accents in the wrong syllables
Vai, Azulão	Camargo Guarnieri (1907 − 1993)	Manuel Bandeira (1886 − 1968)	Beginner/Intermediate
Acalanto da Rosa	Cláudio Santoro (1919 – 1989)	Vinícius de Moraes (1913 – 1980)	Beginner Challenge: nasal sounds
Luar do Meu Bem	Cláudio Santoro	Vinícius de Moraes	Beginner/Intermediate Challenge: nasal sounds
Em Algum Lugar	Cláudio Santoro	Vinícius de Moraes	Beginner/Intermediate
Saudades da Minha Vida	Heitor Villa-Lobos (1887−1959)	Dante Milano (1899−1991)	Beginner/Intermediate Challenge: tempo changes and interesting harmonies
A Morena	Chiquinha Gonzaga (1847−1935)	Ernesto Souza (1864−1928)	Beginner/Intermediate
Cantigas	Alberto Nepomuceno (1864−1920)	(n/a)	Beginner/Intermediate Challenge: nasal sounds
Coração Triste Op.18 No.1	Alberto Nepomuceno (1864−1920)	Machado de Assis (1897−1908)	Beginner/Intermediate

TITLE	COMPOSER	TEXT	LEVEL
Quem Sabe?	Antônio Carlos Gomes (1836 – 1896)	Francisco L. Bittencourt Sampaio (1834 – 1895)	Beginner/Intermediate
Conselhos	Antônio Carlos Gomes	Velho Experiente (n/a)	Beginner/Intermediate
Coração Indeciso Op.30 No.1	Alberto Nepomuceno (1864−1920)	José Getúlio de Frota Pessoa (1875 − 1951)	Beginner/Intermediate
Xangô	H. Villa-Lobos (1887−1959)	*Canção de macumba*	Intermediate/Advanced Challenge: music - harmony
Canção do Poeta do Século XVIII	H. Villa-Lobos (1887−1959)	Alfredo Ferreira	Beginner/Intermediate
Nesta Rua (1943)	H. Villa-Lobos (1887−1959)	Traditional folk texts collected by E. Villalba-Filho (Villa-lobos' nickname)	Beginner/Intermediate
Serenata (1943)	H. Villa-Lobos (1887−1959)	David Nasser (1917 – 1980)	Intermediate/Advanced Challenge: music - harmony
Nocturno (1934)	Lorenzo Fernandez (1897 – 1948)	Eduardo Tourinho (n/a)	Beginner/Intermediate
Canção Ingênua (1959)	Camargo Guarnieri (1907−1993)	Waldisa Russio (1935-1990)	Beginner/Intermediate
Trovas de Amor (1928)	Camargo Guarnieri	Folklore	Intermediate
Essa Nêga Fulô	Lorenzo Fernandez	Jorge de Lima (1895 – 1953)	Intermediate/Advanced Challenge: music
Dona Janaína	Francisco Mignone (1897 − 1986)	Manuel Bandeira	Intermediate/Advanced Challenge: lots of words, fast paced
A Sombra	Francisco Mignone	Agnelo Rodrigues de Melo (1901-1979)	Intermediate
Improviso	Francisco Mignone	Francisco Mignone	Intermediate/Advanced
Uirapurú (1934)	Waldemar Henrique (1905 – 1995)	Legends of the Amazon No.5 (Brazilian Folklore)	Intermediate
Vou-me Embora pra Passárgada	Guerra-Peixe (1914 – 1993)	Manuel Bandeira	Intermediate/Advanced

TITLE	COMPOSER	TEXT	LEVEL
Dengues da Mulata Desinteressada	Marlos Nobre (b. 1939)	Ribeiro Couto (1898-1963)	Intermediate/Advanced Challenge: lots of words, fast paced
Abaluaiê (1948)	Waldemar Henrique	*Ponto Ritual* from the region of Ilheus	Intermediate/Advanced Challenge: lots of words, fast paced
Ô Vaquêro	Guerra-Peixe	*Côco-de-aboiô* − theme from the region of Recife	Intermediate/Advanced
Boi-Bumbá (1934)	Waldemar Henrique (1905 – 1995)	*Batuque Amazônico*	Intermediate/Advanced
Noite e Dia	Ronaldo Miranda (b. 1948)	Cecília Meirelles (1901 – 1964)	Beginner/Intermediate
Retrato	Ronaldo Miranda	Cecília Meirelles	Intermediate
Cinco Canções do Folclore Nordestino	Ernani Braga (1888− 1948)	Folklore themes and stories	Advanced Challenge: lots of words – Afro-Brazilian dialect
Bachiana no.5	Heitor Villa-Lobos	Ruth Valladares Corrêa (n/a)	Advanced

Appendix G

SAMPLE OF SONG IPA

This section gives performers, especially the non-native speakers, tools for better understanding how to approach and perform the Brazilian art song repertoire. I included a brief biography for the composer, translation of texts, and phonetic transcription.[55] Original texts are in bold letters. Scores were omitted for copyright reasons.

Instructions for the audio files: there are two tracks for each song (unless noted differently). The first track is slower with extra time between phrases for the listener to have time to repeat the words. The second track is at normal (indicates fast) speed. Time is added after each word, phrase or section to give the listener the opportunity to repeat the words.

I added audio files to enable and facilitate the pronunciation of the words. These audio files can be found by clicking on the link below:

https://drive.google.com/open?id=1R2YfToRz0KVJI4STAxNI2HgjNFbewYq0

[55] Translations will be provided when possible. Some words used in these songs are dialects with no literal meaning.

Ernani Braga (Ernani da Costa Braga)

(Rio de Janeiro,1888−1948)

Composer, musicologist, conductor and concert pianist Ernani da Costa Braga is recognized as one of the main representatives of Brazilian nationalism. His compositions usually incorporate elements of Brazilian folk music. Braga's song output is relatively small, about thirty songs, but significant for the Brazilian art song repertoire.

One of his most famous works is the cycle *Cinco Canções Nordestinas do Folclore Brasileiro* (Five Northeastern Songs from Brazilian Folklore). The Brazilian Northeast region has nine states. Each song of this group exemplifies a different region by using dialects and beliefs brought by the diverse African tribes. The texts are based on the Brazilian folklore tales and traditions. The songs were probably collected by Braga from some of the states during his many concert tours in the region.

These songs are gems of the Brazilian Art Song repertoire.

Cinco Canções Nordestinas do Folclore Brasileiro

(Five Northeastern Songs of the Brazilian Folklore)

1. O' Kinimbá

This is a *canção brasileira de macumba,* an African religious ritual song. It originates from the state of Pernambuco. *Xangô,* the African god of dance and fire, is nostalgic about the country of *Kinimbá* (an earth divinity) and *nuaiè* (heaven). The text is in an African dialect. There is no translation for the text which is almost like a prayer or mantra.

TEXT AND IPA

Kinimbá

[ki.nĩ.ˈba]

O' Kinimbá!

[o ki.nĩ.ˈba]

Da da ôkê Kinimbá!

[da da o.ˈke ki.nĩ.ˈba]

Salô ajô nuaiê...

[sa.ˈlo a'dʒo nu.a'je]

AUDIO:

Track 1: slow

Track 2: faster

CHALLENGES:

The text may be exotic, but it isn't as challenging as the other songs from the same set.

TIP:

The nasal sound [ĩ] before the [ba]: use the consonant [b] to close the sound in last second. In other words, elongate the nasal sound.

INTERPRETATION:

The song is straight forward. The initial tempo is set to *devagar.* One must sing it as a prayer with much *legato.*

2. Capim di Pranta

This is a laborers' song from the region of Alagoas. The workers have been trying to chop the weeds that will not stop growing and invading the field. The queen demands that they stop the weeding and that makes them very happy. The text is very colloquial and can be considered a dialect.

TEXT, IPA AND TRANSLATION:

Capim di pranta

[ka.ˈpĩ di ˈprɐ̃.tɐ]

Weed plants,

Tá capinando, tá nascendo;

[ta ka.pi.ñɐ.dʊ ta na.ˈsɐ̃.dʊ]

One is weeding, and it is growing back,

Rainha[56] ***mandou dizê***

[ra.ˈi.ɲɐ mɐ̃.do:ʊ di.'ze]

The queen demanded

pru módi pará co'essa lavoura;

[pɾu 'mɔ. dʒɪ pa.'ra kwɛ.sɐ la.'vo:ʊ rɐ]

To put an end on the farming;

Mandou dizê! Mandou pará!

[mɐ̃.do:ʊ di.'ze mɐ̃.do:ʊ pa.'ɾa]

She demanded, demanded it to stop!

CHALLENGES:

The nasal sounds [ĩ] and [ɐ̃]:

TIP:

[ĩ] important not to close the lips at the end the articulation of the sound; The sound "moves" towards a [ɲ] without a full articulation of this sound.

BP nasal sounds are shallower than the French. The word *un* (one) in French could be a good starting point to find this sound.

INTERPRETATION:

Very lighthearted song, almost like a little joke (especially the gibberish *la−ra−li−la* at the end of the verses). Expression and tempo marks are clearly marked and should be followed.

[56] For non-native speakers, it may be easier to hold the /r/, but one may find in recording the [χ] sound instead

La-ra-li-la...

[la ɾa li la]

AUDIO:

Track 3: slow

Track 4: faster

Track 5: word *rainha* [ra.ˈi.ɲɐ]

Track 6: word *rainha* [χa.ˈi.ɲɐ]

3. Nigue-Nigue-Ninhas

This is an Afro-Brazilian lullaby from Paraíba do Norte. The text of the song is a combination of African and Brazilian dialects. The song expresses profound tenderness and was dedicated to the composer's daughter, Vera. There is no translation for the text. The basic meaning is: Sleep, you beautiful little one.

TEXT AND IPA:

Nigue-nigue-ninhas

[ˈni.ge ˈni.ge ˈni.ɲɐs]

Nigue-nigue-ninhas, tão bonitinhas,

[ˈni.ge ˈni.ge ˈni.ɲɐs tɐ̃:ʊ bʊ.ni.ˈʧi.ɲɐs]

Macamba viola di pari e ganguinhas

[ma.kɐ̃.bɐ vi'ɔ.lɐ dʒi 'pa.ɾje gɐ̃.gi.ɲɐs]

Ê, imbê, tumbelá!

[e ĩ.'be tũ.be.'la]

Musangolá quina quinê...

[mu.sɐ̃.go.'la 'ki.nɐ ki.'ne]

AUDIO:

Track 7: slower

Track 8: faster

CHALLENGES:

The text may be exotic, but it isn't as challenging as the other songs from the same set.

TIP:

The nasal sound [ĩ] before the [ba] − use the consonant [b] to close the sound in last second. In other words, elongate the nasal sound.

INTERPRETATION:

Sing it as a cradle song with much tenderness and *legato.* In the repetition section the tempo should be slower as indicated by the composer (*menos* means less, in this case, means slower).

4. São João-da-ra-rão

This is a *cantiga de roda* (a children's song in the same style as "Row, Row, Row your Boat") from Piauí. The song is based on a game in which the final syllable of a word is repeated. During religious holidays in Brazil it is common to have miniature "carnival like" festivities and the children's round is a way of keeping the children entertained while the adults are playing games to win prizes. *São João-da-ra-rão* is divided into two alternating sections. The first one is the song that children sing as they go around playing. The second session represents the drama of lost love and resentment.

TEXT, IPA AND TRANSLATION:

São João-da-ra-rão

[sɐ̃:ʊ ʒuˈɐ̃:ʊ da ra rɐ̃:ʊ]

Saint John

São João-da-ra-rão tem uma gaita-ra-rai-ta

[sɐ̃:ʊ ʒuˈɐ̃:ʊ da ra rɐ̃:ʊ tɐ̃:ɪ 'u.mɐ ga:ɪ.taɾaɾa:ɪ.tɐ]

Saint John has a harmonica

Quando to-co-ro-ro-ca bate nela;

['kwɐ̃.dʊ 'tɔ.kɔɾɔ'ɾɔ.kɐ 'ba.tʃɪ 'nɛ.lɐ]

He beats on it as he plays it

Todos os anja-ra-ranjos tocam gaita-ra-rai-ta,

['to.dʊ zʊ 'zɐ̃.ʒa.ɾa.'ɾɐ̃.ʒʊs 'tɔ.kɐ̃:ʊ ga:ɪ taɾa'ɾa:ɪ.tɐ]

All the angels play harmonica

Tocam tan-ta-ra-ran-to aqui na terra. [57]

['tɔ.kɐ̃:ʊ 'tɐ̃tɐɾɐɾɐ̃. tu:a.'ki na 'tɛ.ɾɐ]

Play a lot down here on earth

Lá no cente-re-ren-to da aveni-di-ri-ri-da

[la nʊ 'sẽ.tere'rẽ.tʊ da.ve'ni.dʒi.ɾi.'ɾi.dɐ]

At the center of the avenue

Tem xaró-po-ro-rópe escorregou; [58]

[tẽ:ɪ ʃa.ɾɔ.pɔ.ɾɔ.'ɾɔ.pɪs.kʊ.re.'go:ʊ]

There was syrup on the road, he slipped,

Agarrou -sô-rô-rou-se em meu vesti-di-ri-ri-do [59]

[a.ga.ˈro:ʊ.soɾo'ɾo:ʊ sjẽ:ɪ me:ʊ ves.ˈtʃidʒiɾiˈɾi.dʊ]

Held himself to my dress

Deu uma pré-gé-ré-ré-ga e me deixou:

[de:ʊ.mɐ prɛ.'gɛɾɛɾɛ.gɐj mɪ de:ɪʃo:ʊ]

Gave it a wrinkle and left me saying:

Maria, tu vai ao baile,

[Ma.ˈɾi:ɐ tʊ va:ɪ a:ʊ 'ba:ɪ.lɪ]

Maria, if you are going to the ball

Tu leva o xale, que vai chovê,

[tu 'lɛ.vɐ:ʊ 'ʃa.lɪ kɪ va:ɪ ʃo.'ve]

---

[57] The rolled [r] may be easier for the non−native speaker, however, one may encounter the pronunciation [tɛ. χɐ] in recording

[58] often heard as [ɪʃ.kʊ.χe.'go:ʊ]

[59] [a.ga.ˈχo:ʊ]

Take your scarf because it is going to rain,

E depois de madrugada, ai! ai!

[ɪ de.'poːɪs dʒɪ ma.dru'ga.dɐ aːɪ aːɪ]

And later at night, ai, ai!

Toda molhada, ai! ai!

['to.dɐ mo.'ʎa.dɐ aːɪ aːɪ]

All wet,

Tu vai morrê.[60]

[tu vaːɪ mo.'re]

You are going to die.

São João-da-ra-rão…[61]

[sɐ̃ːʊ ʒuˈɐ̃ːʊ da ra rɐ̃ːʊ]

Saint John…

Maria, tu vai casares

[ma.'riːɐ tʊ vaːɪ ka.'za.rɪs]

Maria, you are going to get married,

Eu vou te dares, os parabens

[eːʊ voːʊ tʃɪ 'daːrɪs ʊs pa.ra.'bẽːɪs]

I will congratulate you

Vou te dares uma prenda: ai! ai!

CHALLENGES:

The nasal falling off−glide diphthong [ɐ̃ːʊ].

TIP:

Do not to close the lips at the end the articulation of the sound. The sound "moves" towards a [ɲ] without a full articulation of this sound.

INTERPRETATION:

Important to make a contrast within the two sections of the song: the first one is very percussive, and the second part is more melodic and dramatic.

[60] [mo.'χe]
[61] Repeats the first verse: same IPA and translation.

[vo:ʊ tʃɪ 'da.rɪs 'u.mɐ 'prẽ.dɐ a:ɪ a:ɪ]

I will give you a gift

Saia de renda, ai! ai!

[sa:jɐ dʒɪ 'χẽ.dɐ a:ɪ a:ɪ]

A laced skirt

E dois vinténs, ai! ai! ai!

[ɪ 'do:ɪs vĩ. 'tẽ:ɪs a:ɪ a:ɪ a:ɪ]

And some money, ai!

AUDIO:

Track 9: sound /ão/

Track 10: Part 1 − slow

Track 11: Part 2 − slow

Track 12: Part 3 − slow

Track 13: Part 4 − slow

Track 14: Part 1 − fast

Track 15: Part 2 − fast

Track 16: Part 3 − fast

Track 17: word *morrê* [mo.'re]

Track 18: word *morrê* [mo.'χe]

Track 19: word *agarrou* [a.ga.'ro:ʊ]

Track 20: word *agarrou* [a.ga.'χo:ʊ]

Track 21: word *escorregou* [es.ko.re.'go:ʊ]

Track 22: word *escorregou* [es.ko. χe.'go:ʊ]

5. Engenho Novo!

This is another laborer's song from a different region, Rio Grande do Norte. This song is about workers who are excited about the fact that the old machine used to grind sugar cane and extract its juice to make sugar will soon be replaced with a newer one. The workers are happy because they will be able to make more and better *pinga*.[62] with the sugarcane after it has been processed. The lyrics illustrate the fact that the works are happy and drunk from all the *pinga* they drank as they talk about jumping and seeing two priests (seeing double) in the altar. The repetition of the words *pulo, pulo* and *xique, xique* are used to add color and excitement to the rhythm of the piece.[63]

TEXT, IPA AND TEXT:

Engenho novo

[ĩ.ˈʒe.ɲʊ ˈno.vʊ]

New Mill

Engenho novo, bota a roda pra rodá![64]

[ĩ.ˈʒe.ɲʊ ˈno.vʊ ˈbo. ta ˈ χɔ.dɐ pɾa χo.ˈda]

New mill make the wheel spin!

Eu dei um pulo, dei dois pulo, dei três pulo,

[eːʊ deːɪ ũ ˈpu.lʊ deːɪ ˈdoːɪs ˈpu.lʊ deːɪ tɾes[65] ˈpu.lʊ]

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[62] *Pinga* is a sugarcane–based liquor typical of Brazil.
[63] Marcía Porter. *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire*. Lanhan: Rowman & Littlefield Publishers. pp. 256–257, 2017.
[64] The rolled [r] may be easier for the non–native speaker [rɔ.ˈdɐ]
[65] This pronunciation is expected based on the norms, however, it is commonly heard and pronounced [tɾeːɪs] with the insertion of the vowel [ɪ] (epenthetic [ɪ]).

I jumped once, twice, three times,

Desta vés pulei o muro

[ˈdɛs.tɐ vɛs ˈpu.lejʊ ˈmu.ɾʊ]

this time jumped over the wall,

quaji morro di pulá!

[ˈkwa.ʒɪ ˈmo.χʊ dʒi puˈla]

Almost died from jumping so much!

Engenho novo, bota a roda pra rodá!

[ĩˈʒe.ɲʊ ˈno.vʊ ˈbo.ta ˈχɔ.dɐ pɾa χoˈda]

New mill make the wheel spin!

Capim di pranta, xique, xique, mela, mela,

[ka.ˈpĩ di ˈprɐ̃.tɐ ˈʃɪ.kɪ ˈʃɪ. kɪ ˈmɛ.lɐ ˈmɛ.lɐ]

Wild weed, xique, xique, mela, mela,

Eu passei pela capela

[eːʊ paˈseːɪ ˈpe.lɐ kaˈpɛ.lɐ]

While walking through the chapel

vi dois padri nu altá!

[vi ˈdoːɪs ˈpa.dɾɪ nu aːʊˈta]

I saw two priests on the altar!

Engenho novo, bota a roda pra rodá!

[ĩˈʒe.ɲʊ ˈno.vʊ ˈbo. ta ˈχɔ.dɐ pɾa χoˈda]

CHALLENGES:

The main challenge is to keep the text flowing (like the movement of the mill − not too choppy) while keeping clear diction.

TIP:

Choose the /r/ that suits you better to keep the flow of the text. Practice it very slowly to get until you get comfortable with the text.

INTERPRETATION:

The composer is very clear about his ideas, he indicates *alegremente* (happily) and *bem ritmado* (with good rhythm). Keep it simple and light.

New mill make the wheel spin!

AUDIO:

Track 23: slow

Track 24: faster

Appendix H

LIST OF PERFORMERS

These are a few of the singers who made an incredible contribution to spread the Brazilian art song literature. I added this as a reference for those looking to listening to native speakers (and non-natives who are fluent) singing in BP.

Brazilian Singers:

Bidú Sayão (1902 − 1999), soprano

Aldo Baldin (1945 − 1994), tenor

Alma Cunha de Miranda (1928 − 1981)

Olga Praguer Coelho (1909 − 2008)

Ruth Staerke (n.d.), soprano

Niza de Castro Tank (b. 1931), soprano

Inácio de Nonno (n.d.), baritone

Fernando Portari (n.d.)

Lício Bruno (n.d.), baritone

Marcelo Coutinho (b. 1967), baritone

Mirna Rubim (n.d.), soprano

Rosana Lamosa (n.d.), soprano

Luisa Francesconi (n.d.), mezzo-soprano

Gabriela Pace (n.d.), soprano

Non-native Singers:

Eládio Pérez Gonzales (n.d.), Paraguayan baritone

Martha Herr (1952 − 2017), American soprano

Carol McDavit (n.d.), American soprano

Appendix I

USEFUL LINKS

I have included a short list of useful links for those who wish to explore the Brazilian musical universe. Some of the websites have versions in English and scores available for download or purchasing.

***Academia Brasileira de Letras* (ABL −Brazilian Academy of Letters)**

The purpose of the academy is the cultivations of the language and national literature. Versions in Spanish, English, German, Italian, Russian, and French are available.

http://www.academia.org.br/

***Academia Brasileira de Música* (Brazilian Academy of Music)**

The ABM was founded by Heitor Villa-Lobos. The website has information about the academy and people who are affiliated. It has a *banco de partituras*, divided into two categories (vocal and instrumental music) and a list of their collection. Scores can be requested and bought on this website. The website is in Portuguese.

https://www.abmusica.org.br/#

***Associação Nacional de Pesquisa e Pós-Graduação em Música* (National Association of Research and Graduate Studies in Music)**

Articles, papers, and journals on various subjects related to Brazilian music can be found on this site.

https://anppom.com.br/

Barcelona Art Song Festival

Focused on the Latin American Art Song repertoire

www.barcelonafestivalofsong.com

Brazilian Radio Stations (solely dedicated to classical music –especially Brazilian classical music). The website is in Portuguese.

http://radios.ebc.com.br/mecfmrio

Cláudio Santoro **(1919-1989) − composer**

Bio, discography, link to purchase scores, and catalogue. Version in English available.

http://www.claudiosantoro.art.br/

Edmundo Villani-Côrtes **(b. 1930)** – composer

Bio and contact page. Information in Portuguese.

http://www.villanicortes.com.br/

Ernani Aguiar **(b. 1950)** – composer

The composer does not have his own website, but his work has been recorded by many artists, especially his choral works. His scores can be found at the ABM's collection by request.

https://musicabrasilis.com/composers/ernani-aguiar

FUNARTE, Fundação Nacional das Artes **(Nacional Foundation of the Arts)**

The agency was created in 1975 with the mission to promote and encourage the production, practice, development and diffusion of arts in Brazil. It is responsible for federal public policies to stimulate Brazilian artistic productive activity. It covers the areas of circus, dance and theater; music, concert, popular and band music; and

visual arts. It aims for the preservation of the memory of the arts and research in all the artistic fields. Information in Portuguese.

http://www.funarte.gov.br/

***João Guilherme Ripper* (b. 1959)** – composer and current president of *ABM*

Composer's bio, list of works and contact are listed. Some of the works have audio links, information about first performances, and discography. His scores can be found on the ABM website (he is the current president) or upon request on his website.

http://www.joaoripper.com.br/site/

***Latin America Music Center* at Indiana University, Bloomington**

https://www.music.indiana.edu/lamc/

Música Brasilis

Information about more than 255 composers, scores in pdf, and news about Brazilian music. Important composers such as Jayme Ovalle, Edino Krieger, Carlos Gomes, Chiquinha Gozaga are included. Works by anonymous composers from the mid eighteenth century, songs from *Tupinambás* from the sixteenth century and other rare works can be found on the website. Version in English is available.

https://musicabrasilis.org.br/

Museu Villa-Lobos

Villa-Lobos' bio, general information, and information about the collection can be found here. Scores maybe available upon request. Versions in English, Portuguese, and Spanish are available.

http://museuvillalobos.org.br/ingles/index.htm

***Ronaldo Miranda* (b. 1948)** – composer

Bio, catalogue, and other information. Version in English is available

http://www.ronaldomiranda.com/biography/index.html

Sesc Partituras

This website is an online database. Scores can be found by title and/or composer, by instrumentation and categories such as public domain, various arrangements for beginners, and the *Sesc Partituras* editions (downloadable, some audio samples). Information about the project, composers, news, and partnerships can be found on this webpage. Versions in English and Spanish also are available.

http://www.sesc.com.br/portal/site/SescPartituras/home/inicio

***Tim Rescala* (b. 1961)** – composer

Bio, list of works and contact are listed. Rescala is a classical composer who also writes soundtracks for plays, TV (one of the main musical directors in Brazil) and movies.

www.timrescala.com.br

Appendix J

Following are the program, notes, and translations from my lecture recital that took place on March 27th, 2019.

ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, rehearsal spaces and classrooms under one roof.

Please note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location). Please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performance spaces. Please refrain from unnecessary talking, noise, or disruptive behavior. Note that we make every effort to start on time and that we recommend you arrive at least 15 minutes before the performance time. Latecomers are delayed entry and ushered in at an appropriate seating break, determined in consultation with the artist. For your own safety, in case of an emergency, look for the nearest exit. Walk; do not run, to that area.

THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
Presents

Singing in Brazilian Portuguese:

an Invitation to Brazilian Art Song

Beyond Villa-Lôbos and

the Girl from Ipanema

Juliana Franco, Soprano

Ieseul Yoen, Piano

MARCH 27, 2019. 8pm

GILDENHORN CONCERT HALL

CLARICE SMITH PERFORMING ARTS CENTER

This recital is being presented in partial fulfillment of the requirements of the DMA in Vocal Pedagogy.

Juliana Franco is a student of Prof. Martha Randall.

PROGRAM

Lecture: *Singing in Brazilian Portuguese: an Invitation to Brazilian Art Song*

Intermission

Jayme Ovalle (1894 – 1955)	*Azulão*
Alberto Nepomuceno (1864-1920)	*Trovas*
Waldemar Henrique (1905-1995)	*Tamba-tajá*
Cláudio Santoro (1919-89)	*Acalanto da Rosa*
Ronaldo Miranda (b.1948)	*Retrato*
Ernani Braga (1888-1948)	*Cinco Canções Folclóricas Nordestinas* *O' Kinimba* *Capim de Pranta* *Nigue-Ningue-Ninha* *São João-da-ra-rão* *Engenho Novo*

Translations & Program Notes

Jayme Ovalle (1894 – 1955) is a self-taught composer who gained fame with one single composition, *Azulão* (published in 1945). He belongs to the second nationalist generation of Brazilian composers. *Azulão* is a short song with poem by Manuel Bandeira (1886-1968), the main literary figure of the Brazilian Modernism movement. The song is a *modinha,* a love song, sung by a broken-hearted boy who lives in *sertão* (arid part of Brazil). His love interest moved away and he boy asks his friend bluebird to fly and tell her how much she is missed. Ovalle sets the poem masterfully by creating a simple and beautiful melody combined with some Brazilian folklore rhythms. This song has been recorded by international singers such as Montserrat Caballè, Victoria de Los Angeles, Kathleen Battle and Arlee Auger.

Azulão [a.zu.ˈlɐ̃:ʊ]
Vai, azulão,
azulão, companheiro,
Vai!
Vai ver minha ingrata.
Diz que sem ela
o sertão não é mais sertão!
Ah, voa, azulão,
voa e vai contar, companheiro,
Vai!

Bluebird
Go, bluebird,
bluebird, my friend,
fly!
Go to my ungrateful lover.
Tell her that without her
The countryside is no longer the same!
Ah, fly, bluebird
Fly and tell her…
Go!

Alberto Nepomuceno (1864-1920) is considered to the be a precursor in the Brazilian musical Nationalism. Under the influence of the European Nationalistic movements he started a steady movement toward an authentic musical identity. He led the campaign to compose using Portuguese texts. He is considered by musicologist to be the "father of the Brazilian art song". Nepomuceno produced a significant number of songs, over 100 for voice and piano, 70 of which were published. He composed songs in German, French, Italian, but the majority of his songs are in Portuguese. Some of his songs demonstrate the influence of German lieder, particularly of Brahms, Schubert and Schumann. Among his representative works is *Trovas*, opus 29, nº1 (1901) with poem by Osório Duque Estrada (1870 - 1927). *Trovas* is one of Nepomuceno's most famous compositions. Duque Estrada is famous for writing a poem that would later become the lyrics of the Brazilian national anthem in 1922. Several of Nepomuceno's songs were orchestrated. Villa-Lobos was one of his students.

Trovas [ˈtrɔ.vɐs]	**Verses**
Quem se condói do meu fado	He who sympathizes with my song
Vê bem como agora eu ando	Clearly sees well how I am these days
De noite sempre acordado	Always awake at night
De dia sempre sonhando	Always sleeping
during the day	
O amor perturbou-me tanto	Love has distressed me so much
Que este contraste deploro	That I deplore this contrast:
Querendo chorar eu canto	Wanting to weep, I sing;
Querendo cantar eu choro	Wanting to sing, I weep!
Curvado à lei dos pesares	Enslaved by regrets
Não sei se morro ou se vivo	I do not know if I should die or live
Senhor dos outros olhares	Master of all other eyes,
Só do teu fiquei cativo.	Only yours held me
captive.	
Por isso a verdade nua	For this reason, the naked truth
Este tormento contém	This torment holds:
Minh'alma não sendo tua	My soul not being
yours	
Não será de mais ninguém!	It will not belong to anyone
else.	

Waldemar Henrique (1905-1995) belongs to the third generation of nationalists composers. His works have as main themes the Amazon river, indigenous legends, and the northeastern and afro-Brazilian folklore. He was introduced to the Amazon culture and folklore while still young when he travelled through the Amazon rainforest. This experience would later be significant in his musical works. *Tamba-Tajá* (1934), is a mythological song and is inspired in one of the famous legends of the Amazon river. It is one of the composer's most expressive works and is part of his "Cycle of Legends of the Amazon", a group of 11 songs. The song is almost like a prayer to the Amazonian plant, *tamba-tajá*, considered sacred by the Indians of the region. The myth says that once upon a time there was a *macuxi* warrior who fell in love with a beautiful young Indian from a different tribe. They were united in matrimony. The girl got sick and became paralyzed. The warrior then knit a basket and carried her on his back everywhere. One day, after feeling that she was heavier than normal, he realized that she had died. Seeing no more sense in continuing to live, he dug a tomb and buried himself along with his love. Days later, on a full moon, a plant, *tamba-tajá* bloomed out of their grave (in the same place). The lovers were reborn together and united forever. The lyrics were written especially for the song and talk about the legend while wishing for an

unconditional love such as the *macuxy* warrior. Locals and healers believe that this plant has healing and magical powers. They sing to the plant as if making a wish, just like a pagan prayer. The melody has a special characteristic - the first part has only two notes in the melody portraying the simplicity, humble, and heartfelt wishful prayer.

Tamba-tajá [ˈtɐ̃. bɐ] [ta.ˈʒa]	**Tamba-tajá**
Tamba-tajá	Tamba-tajá
Me faz feliz,	Make me happy
Que meu amor me queira bem…	Make the one I love, love me…
Que seu amor seja só meu,	Make his love be only mine,
De mais ninguém,	And no one else's
Que seja meu,	Make it mine
Todinho meu,	And completely mine,
De mais ninguém…	And no one else's…
Tamba-tajá	Tamba-tajá
Me faz feliz,	Make me happy
Assim o índio carregou sua macuxy	Just like the Indian who carried his Macuxy girl
Para o roçado, para a guerra, para a morte…	To the fields, to war, and even unto death…
Assim carregue o nosso amor a boa sorte	And just like this carry our love the good fortune
Tamba-tajá	Tamba-tajá
Me faz feliz,	Make me happy
Que meu amor me queira bem…	Make the one I love, love me…
Que seu amor seja só meu,	Make his love be only mine,
Que mais ninguém possa beijar o que beijei	Allow no one else to kiss what I have kissed
Que mais ninguém escute aquilo que escutei	Allow no one else to hear what I have heard
Nem possa olhar dentro dos olhos	And neither look into the eyes
que olhei	that I have looked into
Tamba-tajá	Tamba-tajá

Cláudio Santoro (1919-89) is one of the main Brazilian composers of the 20th century, along with Villa-Lobos and Camargo Guarnieri. In 1941, he co-founded the *Orquestra Sinfônica Brasileira* (Brazilian National Symphony), in which he remained as a violinist until 1947. The orchestra is still one of the main orchestras in the country.

Santoro, Vinícius de Moraes and the *Canções de Amor* (Love Songs)

Their partnership started with a noteworthy source of inspiration. At the end of the 1950s, the composer Cláudio Santoro enjoyed great success in Eastern Europe and toured the Soviet Union. During the tour he fell in love with Lia, his Russian translator. It is "said" that Lia was married to a KGB employee.[66] After being "invited to leave" the region, thus interrupting the tour, Santoro went to Paris where Vinícius de Moraes was the Brazilian's diplomat in residence. This story explains the main theme of the songs, unrequited love, as if the poet was comforting Santoro of his disappointments. Their collaboration resulted in the collection *Canções de Amor* (Love Songs). These songs are dedicated to Lia. The collection includes two sets of 5 songs each, and the *Três Canções Populares* (Three Popular Songs) which are considered as part of the collection. Therefore, the complete the group of songs consists of 13 love songs. *Acalanto da Rosa* (1958) is a love lullaby and belongs to the first set of the *Canções de Amor*. The full collection is one of the most successful set of songs in the Portuguese language. The general melancholic tone of the melody, the poetry of Vinícius de Moraes, and the harmonic language of Santoro have made these works associated with the aesthetic universe of *bossa nova* (especially for the harmonic choices). Vinícius de Moraes co-wrote the famous *Garota de Ipanema* (Girl from Ipanema) with Tom Jobim.

Acalanto da Rosa [a.ka.lɐ̃.tʊ da ˈrɔ.zɐ]	**Lullaby of the Rose**
Dorme a estrela do céu	The star sleeps in the sky,
Dorme a rosa em seu jardim	The rose sleeps in its garden
Dorme a lua no mar	The moon sleeps in the sea,
Dorme o amor dentro de mim	Love sleeps inside of me.
É preciso pisar leve	One must walk softly
Ai, é preciso não falar	Ah, one must not speak.
Meu amor se adormece	My beloved sleeps
Que suave é o seu perfume	How gentle is her/his perfume,
Dorme em paz rosa pura	Sleep peacefully, innocent rose,
O teu sono não tem fim	In an endless sleep

Ronaldo Miranda (b.1948) is considered to be among the leading living composers of Brazilian music. His compositions seem to capture the essence of Brazilian music without making direct use of folk tunes. He fluctuates between atonalism and nationalism, often employing tonal centers with expanded harmonies and church modes. In his vocal works for voice and piano, he combines all of the above with elements from Brazilian popular music, borrowing harmony from *bossa nova*, melodies and rhythms from *modinhas*, and contrapuntal

[66] http://www.claudiosantoro.art.br/San_Eng/vitae_chronological.html

lines from *choro* and *seresta.*[67] *Retrato* (1969) was composed as an exercise for Miranda's advanced harmony and analysis class. He set a poem by Cecília Meireles (1901-1964), one the most important female poet in the Brazilian Portuguese literature. *Retrato* is one of her most known works. This an existentialist poem that uses symbols such as the mirror and the portrait to express her inner feelings. The words expose the difference between the image one has of oneself and the actual image reflected in the mirror.

Retrato [re.ˈtra.tʊ]	**Portrait**
Eu não tinha este rosto hoje,	I did not use to have this face I have
today,	
Assim calmo, assim triste, assim magro,	So calm, so sad, so thin,
Nem estes olhos tão vazios,	Nor these eyes, so empty
Nem lábio amargo.	Or this bitter lip.
Eu não tinha estas mãos sem forças,	I did not use to have these weak hands,
Tão paradas e frias e mortas;	So inert and cold, and dead;
Eu não tinha este coração	I did not have this heart
Que nem se mostra.	That does not show itself, that no one
sees.	
Eu não dei por esta mudança	I was not aware of this change
Tão simples, tão certa, tão fácil:	So simple, so inevitable, so easy:
— Em que espelho ficou perdida	—In which mirror did my face get lost,
A minha face?	My face?

Ernani Braga (1888-1948) was a musicologist, pianist, conductor, and composer. Unfortunately, little is known about his life or of his music. He is often confused with his teacher and friend Francisco Braga (1868-1945). His association with Villa-Lobos and other modernists along with folklore researches made him a follower of Mário de Andrade's nationalistic ideas. His compositions usually include elements of Brazilian folk music, and his most important works are thought to be harmonization of folk songs. One of his most famous works is the cycle *Cinco Canções Nordestinas do Folclore Brasileiro* (Five Northeastern Songs from Brazilian Folklore). Each song exemplifies a different region of Brazil by using dialects and believes from diverse African tribes. *Kinimbá* is a *macumba* song (African religion) in which *Xangô,* the African god of dance and fire, longs to leave the country of *Kinimbá* and return to heaven (called *nuaiè*). The text in this song uses *Yoruba,* an African language. *Nigue-Nigue-Ninhas* is an Afro-Brazilian lullaby that originates from

[67] Gisele P De Mota. *The Songs for Voice and Piano by Ronaldo Miranda: Music, Poetry, Performance, and Phonetic Transcription*. DMA dissertation. Florida State University, 2010.

Paraíba do Norte. The text of the song is a combination of African and Brazilian dialects and do not have clear meaning, but express profound tenderness. The basic meaning is: Sleep, you beautiful little one. Braga dedicated this song to his daughter Vera. *Capim di Pranta* originates from Alagoas. This is a workers' song in which they cheer when the queen tells them that they can stop working. They have been trying to chop weeds that will not stop growing. *São João-da-ra-rão* is a *cantiga de roda* (children's song) from Piauí. The song is based on a game in which the final syllable of a word is repeated. The piece alternates between the children's section, which describes St. John playing the *gaita* (harmonica), and a slower section talking about Maria, a young girl who is soon to be married, and breaking the narrator's heart. *Engenho Novo* is from Rio Grande do Norte. This song is about laborers who are excited about the fact that they will soon replace an old machine (engine) with a newer one. The repetition of the words *pulo, pulo* and *xique, xique* are used to add color and excitement to the rhythm of the piece[68].

Kinimbá [ki.nĩ.ˈba]
O' Kinimbá!
Da da ôkê Kinimbá!
Salô ajô nuaiê...

Capim di pranta [ka.ˈpĩ di ˈprɐ̃.tɐ]
Tá capinando, tá!
Capim di pranta
Tá capinando, tá nascendo;
Rainha mandou dizê
pru módi pará co'essa lavoura;
Mandou dizê! Mandou pará!
La-ra-li-la...

Weed (Plant)
Are you weeding, yes!
Weeds,
One is weeding, it is growing back,
The Queen demanded
To put an end on this plantation;
She demanded, demanded it to stop!

Nigue-nigue-ninhas [ˈni.ge ˈni.ge ˈni.ɲɐs]
Nigue-nigue-ninhas, tão bonitinhas,
Macamba viola di pari e ganguinhas
Ê, imbê, tumbelá!
Musangolá quina quinê...

São João-da-ra-rão [sɐ̃:ʊ ʒuˈɐ̃:ʊ da ra rɐ̃:ʊ]
São João-da-ra-rão tem uma gaita-ra-rai-ta
Quando to-co-ro-ca bate nela;
Todos os anja-ra-ranjos tocam gaita-ra-rai-ta,
Tocam tan-ta-ra-ran-to aqui na terra.

Saint John has a harmonica
He beats on it as he plays it
All the angels play harmonica
Play a lot down here on earth.

[68] Marcía Porter. *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire*. Lanhan: Rowman & Littlefield Publishers. pp. 249–250, 2017.

Lá no cente-re-ren-to da aveni-di-ri-ri-da Tem xaró-po-ro-rópe escorregou; Agarou-sô-rô-rou-se em meu vesti-di-ri-ri-do Deu uma pré-gé-ré-ré-ga e me deixou:	At the center of the road There was syrup on the road, he slipped, Held himself to my dress Gave it a wrinkle and left me saying:
Maria, tu vai ao baile, Tu leva o xale, que vai chovê, rain, E depois de madrugada, ai! ai! Toda molhada, ai! ai! Tu vai morrê.	Maria, if you are going to the ball Take your scarf because it is going to And later at night, oh wow! All wet, You are going to die.
São João-da-ra-rão Maria, tu vai casares Eu vou te dares, os parabens Vou te dares uma prenda: ai! ai! Saia de renda, ai! ai! E dois vinténs, ai! ai! ai!	São João-da-ra-rão Maria, you are going to get married, I will give you congratulations I will give you a gift A laced skirt And some money.
Engenho novo [ẽ.ˈʒe.ɲʊ ˈno.vʊ] Engenho novo, bota a roda pra rodá! Eu dei um pulo, dei dois pulo, dei três pulo,	**New Mill** New mill make the wheel spin! I jumped once, twice, three times,
Desta vez pulei o muro quaji morro di pulá!	I even jumped over the wall, Almost died from jumping so much!
Engenho novo, bota a roda pra rodá! Capim di pranta, xique,xique, mela,mela, Eu passei pela capela vi dois padri nu altá!	New mill make the wheel spin! Wild weed, xique, xique, mela, mela, While walking through the chapel I saw two priests on the altar!
Engenho novo, bota a roda pra rodá!	New mill make the wheel spin!

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Vowels

IPA	NON-NASAL VOWEL
[a]	/a/, /á/, /à/
[ɐ]	Unstressed /a/ at the end of a word
[e]	/e/, /ê/
[ɛ]	/é/, /e]
[i]	/i/
[ɪ]	Unstressed /e/ at the end of a word or monosyllabic word
[o] /o/, /ô/	/o/, /ô/
[ɔ] /ó/, /o/	/ó/, /o/
[u] /u/	/u/
[ʊ]	Unstressed /o/ at the end of a word or monosyllabic word

IPA	NASAL VOWEL
[ɐ̃]	/ã/, /â/
[ẽ]	/em/, /en/, /ên/
[ĩ]	/im/, /in/, /ín/
[õ]	/õ/
[ũ]	/um/, /un/, /úm/

IPA	VOWEL + /M/ or /N/
[ɐ̃]	/am/, /an/
[ẽ]	/em/ /en/ /ên/ - in the same syllable
[ẽ:ɪ] or [ẽ:ɪs] (plural)	BUT ALWAYS - should be pronounced as the nasal falling diphthongs at the end of words
[ĩ]	/im/, /ím/, /in/, /ín/
[õ]	/om/, /on/, /ôn/
[õ:ʊ] or [õ:ʊs](plural)	BUT ALWAYS at the end of a word should be pronounced as nasal falling diphthong *bom, bons*
[ũ]	/um/, /un/, /úm/

Diphthongs

RISING (on-glide)	FALLING (off-glide)
[wa] /ua/	[ɐ̃:ɪ] /ãe/ *mãe* (mother)
	[a:ɪ] /ai/ *pai (father)*
	[a:ʊ] /au/ you may encounter [w]
	[ɐ̃:ʊ] /ão/ you may encounter [w]
	[e:ɪ] /ei/
	[e:u] /eu/
	[o:ɪ] /oi/
	[o:ʊ] /ou/
	[õ:ɪ] /õe/
	[u:a] /ua/ [u: ɐ]

Rising (on-glide) diphthongs

- The first two consecutive vowels functions as a semi-vowel
- The most common case is formed with the semi-vowel sound [w]
- Used when the letters /gu/ or /qu/ are followed by the vowel sounds [a, ɐ, ɐ̃, o, ɔ]

Examples: *água* [ˈa.gwa] (water)
quase [ˈkwa.zɪ] (almost)

Falling (off-glide) diphthongs

- Can be nasal and non-nasal
- The first vowel of the diphthong is "longer" and stressed

Important tip: in all the nasal falling-diphthongs, the second vowel of the diphthong moves towards [ɲ] without, nonetheless, a full articulation of this sound.

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Consonants

CONSONANT	IPA SYMBOL
/c/	[k] or [s]
/ç/	[s]
/d/	[d] not aspirated or [dʒ] before vowel /i/; or in final unstressed syllable when followed by the vowel /e/
/t/	[t] not aspirated or [tʃ] before vowel /i/; or in final unstressed syllable when followed by the vowel /e/
/g/	[g] followed by /a/ or /o/ or [ʒ] followed by /e/ or /i/

CONSONANT	IPA SYMBOL
/h/	silent in the beginning of a word *hoje* [o.ʒɪ] (today)
/m/ and /n/	when a word of syllable ends in /m/ or /n/ the consonant is nasalized and pronounced as a vowel sound or diphthong **no closing of the lips; tongue moves towards [ŋ] without, nonetheless, a full articulation of this sound**

Diagraphs with /h/

For digraphs **/lh/** and **/nh/** (or ph – no longer in use in the language, but may be found in some old texts)

[ʎ]	/lh/
[ɲ]	/nh/
[f]	/ph/

Pitfalls for non-native speakers

1. **Brazilian Nasal vowels:**
   - Brazilian nasal sounds are more frontal and "shallower" than French
2. **Falling (off-glide) diphthongs:**
   - **/ÃO/ [ɐ̃:ʊ] or [ɐ̃:w]**
   - In nasal diphthongs, both vowels are nasalized even though the tilde is only on the first vowel of the two
   - No closing of the lips
3. **/e/ + /m/ and /n/ at the end of words [ẽ:ɪ] or [ẽ:ɪs]**

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Example: *bem* [bẽːɪ] (good/well)

- For the English-speaking singer, in all the nasal falling-diphthongs, the second vowel of the diphthong moves towards [n] without, nonetheless, a full articulation of this sound

4. **/e/ sounds like [ɪ]:**
   - in monosyllabic words
     Example: *de* [dɪ] (of) and *que* [kɪ]
   - when unstressed at the end of a word
     Example: *gente* [ˈʒẽ.tɪ] may also be found as [ˈʒẽːɪ.tɪ]
   - sometimes in pre-tonic syllable
     Example: *menino* [mɪ.ˈni.nʊ] (boy)
5. **/o/ sounds like a [ʊ]:**
   - At the end of a word, unstressed
     Example: *menino* [mɪ.ˈni.nʊ] (boy)
   - Sometimes, in pre-tonic syllable
     Example: *boneca* [bʊ.ˈnɛ.kɐ]
6. **Consonants /d/ and /t/**
   - /d/ before /a/,/e/, /o/ and /u/, and when followed by /ɾ/ will be pronounced as [d] as in *dice*
   - /d/ before /i/ and before unstressed /e/ in final position will be pronounced [dʒ]
     Example: *dia* [dʒiɐ] (day)
   - /t/ before /a/,/e/, /o/ and /u/, and when followed by /ɾ/ will be pronounced as [t] as in Italian
   - /t/ before /i/, before unstressed /e/ in final position, and, in unstressed initial position is pronounced [tʃ]
     Example: *tia* [tʃiɐ]
7. **Consonant /r/:**
   - When in doubt "roll it"(not like in Italian, but leaning toward a "flipped" /ɾ/)
   - However, "the norms" are:
     - A simple flap for consonants clusters and intervocalic position
       Example: *arara* [aˈraɾɐ] (arara)
       Brasil [bɾaˈziʊ]
     - Lightly rolled for the end of a syllable or word as in (in Rio de Janeiro, the [χ] is often used at the end of syllables)
       Example: *morte* [ˈmɔɾˌtʃɪ] (death)
       amor [aˈmoɾ] (love)
     - In initial position and with the digraph /ɾɾ/, the singer may choose between the velar fricative [χ] or lightly rolled [ɾ]
       Example: *rua* [ˈχuˌɐ] or [ˈɾuˌɐ]
       carro [ˈkaχʊ] or [ˈkaɾʊ]
8. **When a word of syllable ends in /m/ or /n/:**
   - the consonant is nasalized and pronounced as a vowel sound or diphthong
   - no closing of the lips

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Glossary

aspirate: a consonant sounded with an audible release of breath

bilabial (point of articulation) refers to the lips

dental (point of articulation) involves the tip of the tongue and the back of the upper teeth

digraph pair of letters which represent a single sound different from the sum of their components

diphthongs two vowel sounds in a syllable

enunciation and articulation: the act of speaking or singing phonetic sounds

final the last letter or sound of a word

hiatus (diaresis) adjacent vowel sound that occupy consecutive syllables

initial the first letter or sound of a word

intervocalic refers to a consonant which stands between vowel sounds

IPA stands for the International Phonetic Alphabet. Each symbol stands for one phonetic sound and is enclosed in brackets

labiodental (point of articulation) involves the lower lip and the upper row of teeth

medial a letter or sound in the middle of a word

monophthong a vowel sound which maintains one articulatory position throughout the course of a syllable

monosyllabic a word with one syllable

orthographic symbols are related to orthography (the conventional spellings of a language)

oxytone if the word stress is on its last syllable

paroxytone if the word stress falls on the syllable before the last (the penult)

polysyllabic words contain two or more syllables

postvocalic refers to a consonant which follows a vowel sound

prevocalic refers to a consonant, which precedes a vowel sound

pronunciation: conversion of letters into the proper choice of speech sounds as represented by IPA

proparoxytone if the word stress falls on the third syllable from the end

triphthongs three vowel sounds in a syllable

unvoiced consonants do not employ the vocal folds

voiced consonant engages vocal folds

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