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FIVE SONGS OF NORTHEASTERN BRAZILIAN FOLKLORE BY ERNANI BRAGA, HARMONIZED FOR VOICE AND PIANO: A PERFORMANCE GUIDE

by

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An Independent Study
Submitted to the Graduate Faculty
of the
University of North Dakota
In partial fulfillment of the requirements
for the degree of
Master of Music

Grand Forks, North Dakota
December
2010

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Braga's songs are now out of print. When I asked "Melos S.A." for permission to copy the music for this paper, they said that they do not hold Braga's copyrights. I attempted, without success, to find the composer's heirs, who may be living in Rio de Janeiro, Brazil, but are untraceable. The musicologist who gave me this information, Alvaro Carlini, also informed that, in any case, they had lost contact with Braga many years before his death.

It was necessary for me to provide a reference copy of these songs for this study, which I attach in Appendix E. I have also reproduced his two surviving choral works in Appendix F. Since I have been unable to obtain official permission to reproduce them, Braga's musical scores here should not be reproduced, even if permission is received to reproduce the text of this Independent Study.

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Gary Towne

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Dr. Grace St. Pierre

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ABSTRACT

This paper provides a performance analysis of one of Ernani Braga's most well-regarded compositions, *Cinco Canções Nordestinas do Folclore Brasileiro* (Five Songs of Northeastern Brazilian Folklore). I include a biography of the composer, a complete catalogue of his songs, and an analysis of the musical construction and technical performance challenges of his folk song cycle. By doing so, I also hope to draw attention to Braga's compositional output for voice and piano, and to raise awareness of his importance as great Brazilian musician and accomplished composer.

I would like to dedicate this work to Dr. Giovani Mocelin, my beloved partner and best friend. Thank you for believing in me, even when I couldn't.

SCHOLARLY METHOD

This study investigates the harmonic and rhythmic patterns, and the background of Ernani Costa Braga's *Five Songs of Northeastern Brazilian Folklore* (Cinco Canções Nordestinas do Folclore Brasileiro). Although all five songs originate from the same national folkloric tradition, each is unique. Understanding the unique facets of each song is essential for the performer's approach and interpretation. The background information further enables the performer to set the songs in the context of their historical and cultural traditions. By exploring each song's historical background and native influences, I elucidate how the text and its traditional associations affected the composer's musical choices. Discussion of each song further includes both word-by-word and poetic translations of its text. The word-by-word translation demonstrates the exact relationship between meaning and music, and calls attention to words that should be emphasized. In the same way, the poetic translation provides a general understanding of the overall spirit and mood of the work. Finally, to resolve pronunciation concerns for non-Portuguese speakers, a pronunciation guide according to the International Phonetic Alphabet (IPA) is included. Briefly, this Independent Study furnishes all the information needed for a fully informed interpretation of these extraordinary, but little known works.

INTRODUCTION

Study of Braga and his works is impeded by previous writings on the composer that conflated and confused three different people under four different names. Before exploring Ernani Costa Braga's life, it is necessary to correct this bibliographic confusion. The four composers with similar names, who receive conflicting attributions in different sources are: (1) Ernani Costa Braga, (2) Francisco Ernani Braga, (3) Antônio Francisco Braga, and (4) Henrique Braga.

Ernani Costa Braga (1) was a Brazilian composer and musician, who became known within his country for his excellent harmonization of its folk songs. His cycle of songs *Cinco Canções Nordestinas do Fólclore Brasileiro* ("Five Songs of Northeastern Brazilian Folklore"), Harmonized for Voice and Piano, is the subject of this study. This cycle has been sung in recitals and concerts, not only in Brazil, but also worldwide. According to WorldCat, this entire cycle by Braga seems to have been recorded only twice. The first recording was by the famous Brazilian soprano Bidú Sayão in her 1958 album *Folk Songs from Brazil*.[1] Then, Sony Classical remastered the original tapes in 1996, under the title *Bachiana Brasileira no. 5; Opera Arias & Brazilian Folksongs*.[2] After that, this same cycle was immortalized by the great Spanish mezzo-soprano Teresa

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[1] Ernani Braga, Bidú Sayão, and Milne Charnley. *Folk songs of Brazil*, CD, 1958 (out of print).

[2] Bidú Sayão, et al. *Bachiana brasileira no. 5; Opera Arias & Brazilian Folksongs*. Masterworks Heritage Vocal Series, Sony Classical, SNY 62355, CD, 1996.

Berganza, on *Teresa Berganza Sings Villa-Lobos, Braga, Gustavino.*[3] On that recording, however, the composer's name is erroneously listed as Francisco Ernani Braga (2). This error first brought to my attention the confusion that has existed about the composer's actual name and the authorship of his musical works. On further investigation, I found citation of not two, but four different Bragas, one of whom appears not even to exist.

"Song, A Guide to Art Song Style and Literature", by Carol Kimball, covers art songs of many nations. Its four pages on Brazilian composers present Francisco Ernani Braga (2), as well as the well-known Heitor Villa-Lobos.[4] According to Kimball, the cycle of songs "*Cinco Canções Nordestinas do Folclore Brasileiro* (Five Songs of Northeastern Brazilian Folklore) was written by this Francisco Ernani Braga (2).

Library databases contain information about Ernani Costa Braga (1). WorldCat presented sounds, scores, and one book by Gisete Pereira.[5] ProQuest cited a 2005 *Chicago Tribune* article that discusses Tereza Berganza's recording of Braga's *Capim di pranta,* the second song in the *Folk Song* cycle. JSTOR's one entry on Braga cites the mulatto conductor and composer [Antônio] Francisco Braga (3), as an example of those who "would contribute with various tonalities and degrees of the Black character to the beginnings of Brazilian music."[6]JSTOR distinguishes between Antônio Francisco Braga (3) and Ernani [Costa] Braga (1), and describes the latter–subject of this study–as a composer who infused African elements into Brazilian music, by producing works that show "the Black influence in their structure, theme or other formal element."[7] Music Index returned three entries about the composer and his songs: a doctoral dissertation by José Ricardo Lopes Pereira, and two entries in periodicals.

---

[3] Ernani Braga, Bidú Sayão, and Milne Charnley, *Folk songs of Brazil*, CD, 1958 (out of print).

[4] Carol Kimball, *Song, A Guide to Art Song Style and Literature*, Rev. ed. (Milwaukee: Hal Leonard Corporation, 2006), 527-528.

[5] Gisete Aguiar Coelho Pereira, *Ernani Braga vida e obra* (Recife: Secretaria de Educação do Estado de Pernambuco, 1986).

[6] Abdias Do Nascimento, "African Culture in Brazilian Art", *Journal of Black Studies*, Vol. 8, No. 4 (Jun., 1978), Thousand Oaks: Sage Publications, Inc., pp. 409 http://www.jstor.org/stable/2783882 (accessed November 04, 2009).

Further research clarified the confusion over the Bragas' names. There are, after all, not four, but three different composers named Braga (in chronological order): Henrique Braga (4), (1845 – 1917), Antônio Francisco Braga (3), (1868 – 1945), and Ernani Costa Braga (1), (1888 – 1948). This clarification appears in the database Music Sack, as well as on the website *Canções Brasileiras, Obras para Canto e Piano* (Brazilian Songs, Works for Voice and Piano). This is the Federal University of Minas Gerais' (UFMG) compilation of Brazilian Art Songs. UFMG's website correctly cites Ernani Costa Braga (1) as the composer who composed *Cinco Canções Nordestinas do Folclore Brasileiro.*[8] The site also mentions Antônio Francisco Braga (3) and Henrique Braga (4). This information is further corroborated in *História da Música no Brasil* (The History of Music in Brazil), by Vasco Mariz, a Brazilian musicologist.[9]

Library resources such as *The New Grove Dictionary of Music and Musicians*, *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*, and *The Harvard Biographical Dictionary of Music,* contain entries about Antônio Francisco Braga (3). According to them, he was born in 1868, died in 1945, and his list of works contains no citation of *Cinco Canções Nordestinas.* The entries on Antônio Francisco Braga (3) also corroborate the information about him posted on UFMG's web site

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[7] Ibid.

[8] Guida Borghoff, Luciana Monteiro de Castro, "Canções Brasileiras, Obras para Canto e Piano", *Escola de Música da UFMG* http://www.grude.ufmg.br/musica/cancaoBrasileira.nsf/oguia?openform (accessed October 18, 2009).

[9] Vasco Mariz, *História da Música no Brasil*, 5th ed., (Rio de Janeiro: Nova Fronteira, 2000), 216-217, trans. Sérgio Miranda.

Canções Brasileiras. Only Kimball's book and WorldCat's citation about Teresa Berganza's CD even mention Francisco Ernani Braga (2), who otherwise appears not to have existed.

Comparison of the birth and death dates of the three remaining composers named Braga establishes that Ernani Costa Braga (1) was responsible for this cycle of songs. The spurious Francisco Ernani Braga (2) has the same birth and death dates as Antônio Francisco Braga (3), and many details about Francisco Ernani Braga (2), listed by Kimball, seem to have been lifted from the biography of Antônio Francisco Braga (3). These details appear also in articles on Antônio Francisco Braga in *The New Grove Dictionary of Music and Musicians*, *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*, and *The Harvard Biographical Dictionary of Music.* According to "The Solo Vocal Music of Ernani Braga," José Ricardo Lopes Pereira's DMA dissertation, Antônio Francisco Braga (3) was Ernani Costa Braga's (1) teacher and personal friend. Antônio Francisco Braga (3) was also Ernani Costa Braga's (1) daughter's godfather. This may explain why "we frequently find both names combined together into one: Francisco Ernani Braga (2)."[10] The entry on Francisco Ernani Braga (2) in Kimball's book appears to be a result of mixed information about Antônio Francisco Braga (3) and Ernani Costa Braga (1). It is thus very clear that Ernani Costa Braga (1) was the composer of *Cinco Canções Nordestinas do Folclore Brasileiro.*

Conclusions about this cycle of songs for the complete understanding necessary for performance will be drawn from its historical background and context, as well as from the musical scores, and my personal comprehension and interpretation of them.

---

[10] José Ricardo Lopes Pereira, *The Solo Vocal Music of Ernani Braga*, D.M.A. diss., Univ. of California, Santa Barbara, 2007, 6-7.

Having solved the identity puzzle of the composer, we now begin by studying his biography and environs.

CHAPTER I

ERNANI BRAGA

Biography

[11]

Figure 1. Ernani Braga (10 January1888-16 September1948)

Ernani Costa Braga (or just Ernani Braga) was a Brazilian composer, virtuosic pianist, conductor, musicologist, cultural agent, music educator, and music critic. He was an important figure in the Brazilian music scene during the first half of the 20th Century.[12] Born on 10 January 1888 in Rio de Janeiro, Brazil, little is known about his general education. Braga began his musical studies with Alfredo Bevilacqua at the National Institute of Music in Rio de Janeiro, embracing Brazilian musical Nationalism. Stylistically, he belongs to the second generation of Brazilian composers. In 1930, he founded the Conservatório Pernambucano de Música (Pernambucano Conservatory of Music). Braga also became well-known for his frequent musical tours throughout Brazil from 1937 till his death in 1948. He taught voice and choral conducting in Pernambuco, as well as master classes on tour in the many Brazilian states.[13] Perhaps because of his active performing and teaching careers, his musical output was relatively small compared to Heitor Villa-Lobos'. Braga's largest known work is a ballet entitled *Na Floresta Encantada* (In the Enchanted Forest).[14] He also composed *Homenagem a Carlos Gomes* (Homage to Carlos Gomes), a symphonic poem for orchestra and chorus; *Jacaré* (Alligator), for string quartet; *Cantigas Praianas* (Beach Songs); and *Cancioneiro Gaúcho* (Gaúcho Songbook).[15] Braga is especially noted for his outstanding cycle of songs, *Cinco Canções Nordestinas do Folclore Brasileiro* (Five Songs of Northeastern Brazilian Folklore), based on Brazilian folk music, which combines Portuguese, indigenous, and African-Brazilian themes.[16] Other well-known compositions of Braga include his famous harmonization of the folksong *A Casinha Pequenina* (The Little House).[17] Braga died on 16 September 1948, of liver disease, possibly cirrhosis, resulting from his bohemian lifestyle.[18]

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[11] Álvaro Carlini, *Um outro Ernâni Braga: aspectos pessoais revelados em correspondências com Fernando Corrêa de Azevedo entre 1945-1948,* 3, trans. Sérgio Miranda.

[12] Ibid, 1.

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[13] Carlini, *Um outro Ernâni Braga,* 11, trans. Sérgio Miranda.

[14] Ronald Hilton, *Who's Who in Latin America: Part VI, Brazil*, California: Stanford University, 1948, 41 http://books.google.com/books?id=04maAAAAIAAJ&pg=PA41&lpg=PA41&dq=%22na+floresta+encantada,+de+ernani+braga%22&source=bl&ots=elbpzYcWMd&sig=xAOobBUcBaB1pQOXjjnK1M473oI&hl=en&ei=os31SuPIAs7N8QaslZXzCQ&sa=X&oi=book_result&ct=result&resnum=4&ved=0CBUQ6AEwAw#v=onepage&q=&f=false (Accessed on November 7, 2009).

[15] Regrettably, although these works are often cited, the location of the scores of *Na Floresta Encantada* and *Jacaré* remains unknown. Scores of *Homenagem a Carlos Gomes, Cantigas Praianas, Cancioneiro Gaúcho* can be found at the Service of Cultural Documentation and Dissemination of Scores of the Pernambuco State's Secretary of Culture – noted by Gisete Aguiar Coelho Pereira, *Ernani Braga vida e obra* (Recife: Secretaria de Educação do Estado de Pernambuco, 1986), p. 169-177.

[16] Pereira, *Solo Vocal Music,* 19.

[17] Mariz, *História da Música*, 216-217, trans. Sérgio Miranda.

[18] Carlini, *Um outro Ernâni Braga,* 15-16, trans. Sérgio Miranda.

Songs

Many of Braga's songs, including manuscripts, can be found at the National Library (BN) in Rio de Janeiro, as well as at the Service of Cultural Documentation and Dissemination of the Pernambuco State's Secretary of Culture. Unfortunately, though, some of his songs "were just mentioned in programs and articles . . . there is not a known score."[19] The table below contains all known songs by Braga. The abbreviation DNF (Data Not Found) will be used to indicate those whose locations and publishers remain unknown.

Title of Songs	**Poet**	**Location**	**Publisher**	**Cited on**
Abaluaiê (Abaluaie)	Folklore	DNF	DNF	Pereira, UFMG
Aboio (Herding Song)	Ernani Braga	BN, UFMG	São Paulo: Ricordi Brasileira, s,d.	Pereira, UFMG
L'Ascencion (Ascension)	Unknown	BN	Manuscript	Pereira
Boi Barroso (Barroso)	Folklore	DNF	DNF, recorded by Bidú Sayão, and mentioned on a recital program	Pereira
Boi Sururi (Sururi)	Unknown	DNF	DNF	Pereira
Cantigas Praianas (Beach Songs)	Vicente de Carvalho	BN	Rio de Janeiro: Casa Arthur Napoleão São Paulo: Fermata do Brasil	Pereira, UFMG
Capim di Pranta (Weeds)	Folklore	DNF	Buenos Aires: Ricordi	Pereira, UFMG
Casinha Pequenina (The Little House)	Popular text	BN, UFMG	São Paulo: Ricordi Brasileira, 1961; Buenos Aires: Ricordi Americana	Pereira, UFMG
La Cloche Fêlée (The Broken Bell)	Charles Baudelaire	BN	Rio de Janeiro: Casa Arthur Napoleão	Pereira, UFMG
Den-Báo (Den-Bao)	Unknown	DNF	DNF, mentioned on a program recital	Pereira
Desafio (Challenge)	Folklore	BN	Manuscript	Pereira, UFMG
Desiludida (Disappointed)	Vicente de Carvalho	BN	Rio de Janeiro: Casa Arthur Napoleão	Pereira, UFMG
Dona do meu coração (Lady of my heart)	Unknown	BN	Manuscript	Pereira

---

[19] Pereira, *Solo Vocal Music,* 62.

Engenho Novo (New Sugar Mill)	Folklore	DNF	Buenos Aires: Ricordi Americana	Pereira, UFMG
Makoetá (Makoeta)	Folklore	BN	Manuscript	Pereira
Manhã (Morning)	Vigilio Vitorio	BN	Manuscript	Pereira, UFMG
Maracatú (Maracatu)	Ascenço Ferreira	BN, UFMG	São Paulo: Ricordi Brasileira	Pereira, UFMG
Meia Canha (Half Shy)	Folklore	BN, UFMG	São Paulo: Ricordi Brasileira	Pereira, UFMG
Moreninha (Little Brunette)	Willy Lewin	BN	Rio de Janeiro: Carlos Wehrs, 1934	Pereira, UFMG
Nigue-nigue-ninhas (Nigue-nigue-ninhas)	Folklore	BN	Buenos Aires: Ricordi Americana	Pereira, UFMG
O kinimbá (Oh Kinimbá)	Folklore	BN	Buenos Aires: Ricordi Americana	Pereira, UFMG
Ôgundê-Xangodê	Folklore	BN	Manuscript	Pereira
Ôgundé-uareré (Ogunde-uarere)	Folklore	BN	Manuscript	Pereira, UFMG
Oxum! Aiaco! (Oxum! Aiaco)	Folklore	BN	Manuscript	Pereira
Prenda Minha (Gift of Mine)	Folklore	DNF	DNF, mentioned on a recital program	Pereira
São João-da-ra-rão (Saint John's day)	Folklore	BN	Buenos Aires: Ricordi Americana	Pereira, UFMG
Suspiros que vão e vem (Sighs that come and go)	Folklore	BN	Manuscript	Pereira
Taiêras, Cerimônia Dramática Folclórica (Taiêras, Folk Dramatic Ceremony)	Folklore	BN	Manuscript	Pereira
Tristesse de La Lune (Sorrows of the Moon)	Charles Baudelaire	BN	Rio de Janeiro: Casa Arthur Napoleão	Pereira, UFMG
Velha Canção (Old Song)	Moacyr Chagas	BN	DNF	Pereira, UFMG

Table 1 Comprehensive List of Songs for Voice and Piano by Ernani Costa Braga[20]

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[20] The songs presented in this list were found on *The Solo Vocal Music of Ernani Braga*, by José Ricardo Lopes Pereira, and on the UFMG website "Canções Brasileiras, Obras para Canto e Piano."

CHAPTER II

FIVE SONGS OF NORTHEASTERN BRAZILIAN FOLKLORE

Braga's *Five Songs of Northeastern Brazilian Folklore* appear to have been collected by the composer in 1928, when he traveled in a tour to all the state capitals of northern and northeastern Brazil.[21]The complete cycle, however, was first presented in Buenos Aires, Argentina, on July 1, 1942. At that performance, Braga himself accompanied the soprano Clara Souviron to promote Ricordi's publication of the set of songs.[22]

In this paper, I will briefly analyze the music of each song, its original text, its phonetics, and I will present word-by-word and poetic translations.

Song 1. *O' KINIMBÁ*

Portuguese Text	**IPA Transcription**
O' Kinimbá!	o kinĩba
Dada ôkê Kinimbá!	dada okue kinĩba
Salô ajô nuaiê	salo adʒo nuaje

Table 2 Translation and International Phonetic Alphabet (IPA) Transcription

Ernani Braga dedicated *O' Kinimbá* to a lady named Mercedes de Weinstein (*A' Senhora Mercedes de Weinstein*).

---

[21] Pereira, *Solo Vocal Music,* 10.

[22] Ibid, 51.

Performance Analysis of O’ Kinimbá

Introduction: mm. 1-12
A : mm. 13-22
Interlude: mm. 23-25
A’ : mm. 26-35
Interlude: mm. 36-41
A” : mm. 42-52

Table 3 Musical Form of *O’ Kinimbá*

The first song, *O’ kinimbá* (Oh Kinimbá), is an African-Brazilian religious song that was collected in Pernambuco State, and it is sung to worship *Xangô,* the king of the gods in the Yoruban religion and its African-Brazilian descendant, Candomblé. Braga sets the music for the same text in three different ways. The music begins in a slow tempo, which seems to be more like a prayer than a battle. Pereira advocates for this slower tempo, stating that ♩ = 54 seems adequate and it should not be much faster but could possibly be slower.”[23] The music starts out with a twelve-measure introduction, with steady triplets in the left hand of the piano part, which seems to resemble 12/8 *alujá* rhythm dedicated to *Xangô.*[24] The dynamic marking is *piano.* Those triplets sound the tonic B in octaves and should be played at a slow pace, in a kind of slow perpetual motion. Also, the pianist should carefully rearticulate each repetition of those octaves, while maintaining the sense of legato. As a result, the pedal point functions like a repeated musical mantra. In contrast, the right hand introduces the melodic line that will appear later. This motive is in a duple meter, which contrasts with the compound triplets in the base. Braga presents this melody in first inversion chords; these build a sequence of inverted triads to support the main melodic line. This "two against three" rhythm also creates a lively dance-like, almost tango-like feel.

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[23] Pereira, *The Solo Vocal Music of Ernani Braga*, 52, is the source of this metronome marking, although the statement in his dissertation lacks the note. I have found that only a quarter note works at this tempo.

[24] See Appendix B

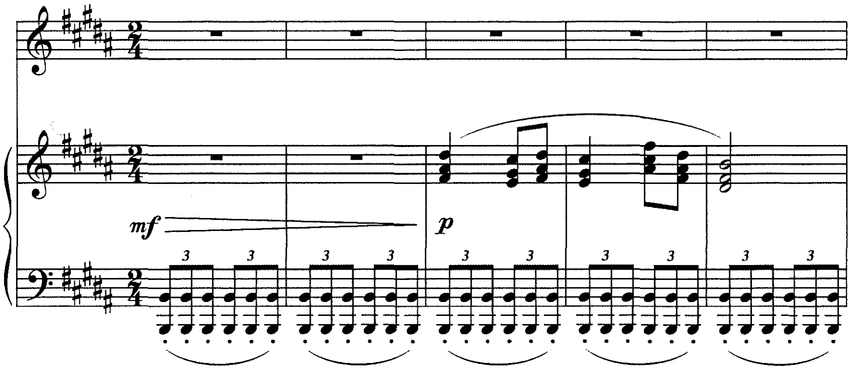

Figure 2. *O' Kinimbá,* mm. 1-5

For this song, Braga chooses the key of B major, which is often supposed to be "strongly colored, announcing wild passions, composed from the most glaring colors. Anger, rage, jealousy, fury, despair and every burden of the heart lie in its sphere."[25] About musical keys and moods, Barzun says "certain keys and the minor scale generally show affinity with dark or more pensive mood; other keys and the major scale suit the opposite."[26]

Barzun also states, "slow pace and deep tones seem to go with what is sad, serious, solemn, majestic, menacing."[27] From mm. 13 to 25, Braga builds the accompaniment in the bass clef, perhaps to create this solemn mood. The use of quarter notes and ties in a slow tempo brings a sense of calm, which creates an ambience of worship. Then, the vocal line begins with the melody used in the piano's right hand part in the introduction.

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[25] Kevin Lessman. *Emotions of the Musical Keys*. 2004 http://www.gradfree.com/kevin/some_theory_on_musical_keys.htm (accessed on July 21st, 2010).

[26] Jacques Barzun. "The Meaning of Meaning in Music*: Berlioz once more*." The Musical Quarterly, 66 (1980), 7.

[27] Ibid.

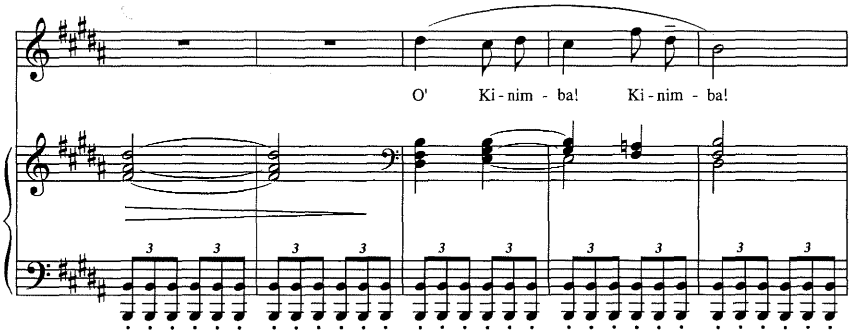

Figure 3. *O' Kinimbá,* mm. 11-15

The composer uses many inverted intervals in the accompaniment, but he alters some of them, using both perfect and augmented fourths in the piano's right hand. Braga may or may not have known that, during the Baroque period, augmented fourths were used to express grief and anguish.[28] But he seems to use those chords and the sustained, diminishing tonic B in the voice to reinforce *Xangô's* mood of pensive, even melancholy devotion.

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[28] Raymond Monelle. *Linguistics and Semiotics in Music.* Contemporary Music Studies, v. 5. (London: Harwood Academic Publishers, 1992), 293.

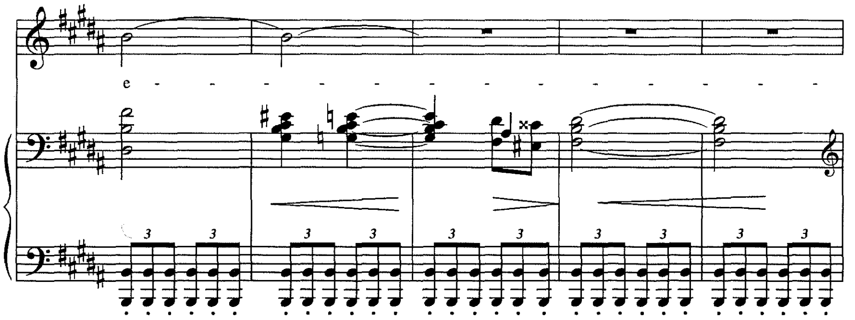
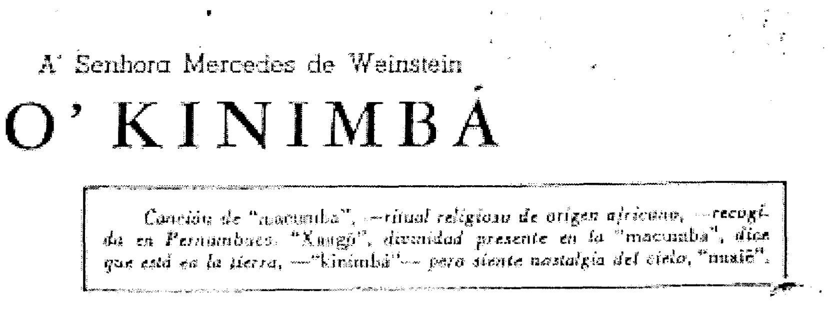


Figure 4. *O' Kinimbá,* mm. 21-25

Notwithstanding its beauty, the composer's interpretation of the text is incorrect. As published by Argentine Ricordi, this song bears the note, "Macumba's song, - religious African ritual, - collected in Pernambuco state. *Xangô*, a deity in the Macumba says that he is on earth – *kinimbá* – but he feels nostalgia from heaven, *nuaiê*."[29] This information appears on the first page of the score.


A' Senhora Mercedes de Weinstein

O' KINIMBÁ

Canción de "macumba", —ritual religioso de origen africano, —recogida en Pernambuco. "Xangô", divinidad presente en la "macumba", dice que está en la tierra, —"kinimbá"— pero siente nostalgia del cielo, "nuaiê".

Figure 5. *O'Kinimbá* – Title and Dedication, reproduction from printed score

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[29] *'Canción de "macumba", - ritual religioso de origem africano, - recogida en Pernambuco. 'Xangô', divinidad presente en la 'macumba', dice que está en la tierra, - kinimbá' – pero siente nosltalgia del cielo, 'nuaiê,'* translated by this author.

The title note is in error. The composer may have been told that the word *Kinimbá* would mean "he says he is on earth", and *nuaiê* would signify "feels nostalgia of heaven." I had the good fortune to check the Yoruba text with a native speaker, who is intimately involved with the very devotion in which Kinimbá appears, Babalorisha Jorge Kibanazambi. A Babalorisha is a priest father of the Yoruban gods.[30] The actual text should be translated into English as "We praise the King with spiritual strength. We praise the King *Oba Aganjú* with spiritual strength. May the King be with us."[31] Notwithstanding Braga's erroneous interpretation, we must confine ourselves to Braga's music for our analysis. As noted above, Braga frequently used augmented fourth intervals, perhaps to depict in particular, *Xangô*'s sad feelings, in accordance with the misinformation Braga had received.

The song's second A section starts on m. 26 and ends on m. 41. The piano's left hand continues playing those same triplets that seem to resemble the 12/8 compound rhythm derived from the *alujá.* The voice repeats the whole text again, singing the same melody that was presented in the first A section. In this second iteration, the composer made different musical choices in the piano's right hand. Here, the piano presents inverted chords played in treble clef, which raises the range of the accompaniment almost two octaves higher (up to E6).[32] The dynamic markings also rise from *piano* to *mezzoforte,* and then to *forte* (mm. 31-32). In this section, Braga builds the accompaniment slowly, with crescendos on eighth-note figures and syncopation.

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[30] See Appendix A.

[31] Ibid.

[32] According to the numbering by The Acoustical Society of America.

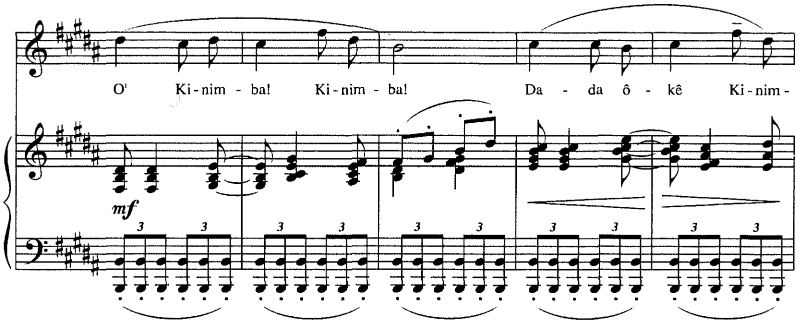

Figure 6. *O' Kinimbá,* mm. 26-30

The last section A section begins at m. 42 and leads the music to its end in m. 52. Here the composer uses again the same material that was presented in the introduction, but he exchanges the roles of voice and piano. Braga drops the voice down one octave and places the steady triplets in the vocal line on an *ostinato* B. Since Braga wrote this work for a woman's voice, the singer would need to use her chest voice, which would give an unusually powerful, resonant sound. The text here should be declaimed in a recitative style, always respecting the *staccato* marks above the syllables, as well as the *tenuto* marks at the end of each phrase.

In contrast to the *ostinato* voice part, the piano in the final section plays the melodic line, but higher than before, in the treble clef. Both hands playing in octaves play the same musical line and chords. The piano also plays in dialogue with the voice at the end of each phrase, by playing one single triplet in bass clef to echo the voice. The dynamics remain *piano* and *pianissimo*, an ending that emphasizes the prayer idea, which is quite different from usual approach. Instead having high notes for the voice or louder dynamics, Braga increases devotional intensity by forcing the listener to be attentive to the softness of the notes.

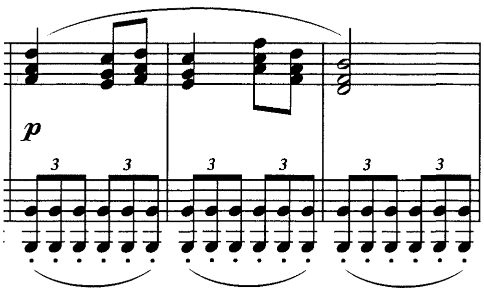

Figure 7. *O' Kinimbá*, mm. 3-5

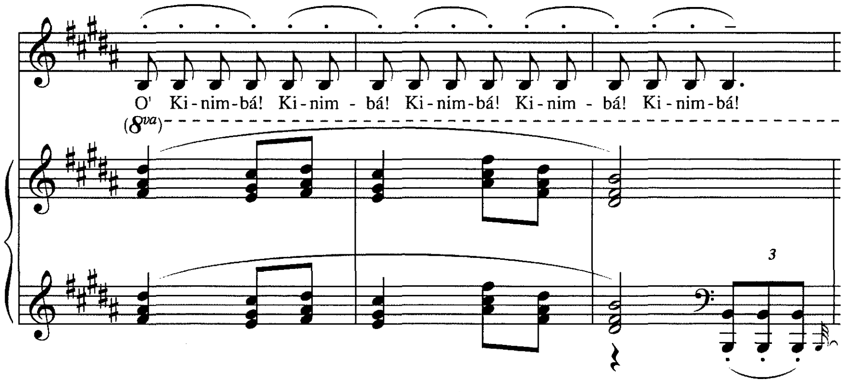
O' Ki-nim-bá! Ki-nim - bá! Ki-nim-bá! Ki-nim - bá! Ki-nim-bá!
(8va)
3

Figure 8. *O' Kinimbá,* mm. 42-44

This ending chosen by Braga makes his prayer concept quite obvious. The war-like feature of *Xangô*'s actual rhythm, however, is not addressed in this song. Nevertheless, according to the Yoruban tradition, everything that is sung in Yoruba functions as a way to worship the gods, so Braga's musical choices fulfill this purpose of worship.

Prosody

Rhyme and metrical schemes are:

Ó Kinimbá, Kinimbá	✓ - - ✓ - - ✓.	a
Dada okê Kinimbá	- ✓ - ✓ - - ✓.	a
Salô, ajô, nuaiê	- ✓ - ✓ - - ✓.	b

Table 4. Rhyme and metrical schemes

The text set by Braga has only three lines of seven syllables. Each line has a three-foot meter (trimeter). The first line has a dactylic trimeter (a stressed syllable followed by two unstressed ones), while lines two and three have a mixture of two iambic feet (one unstressed syllable followed by a stressed one) and a dactylic one, resulting in a mixed iambic and dactylic trimeter.[33] Nevertheless, Braga treats the text as if it had three lines with dactylic trimeter, by using quarter notes for the stressed syllables and eight notes for the unstressed ones. Only the last stressed syllable of each line is set with a half note.

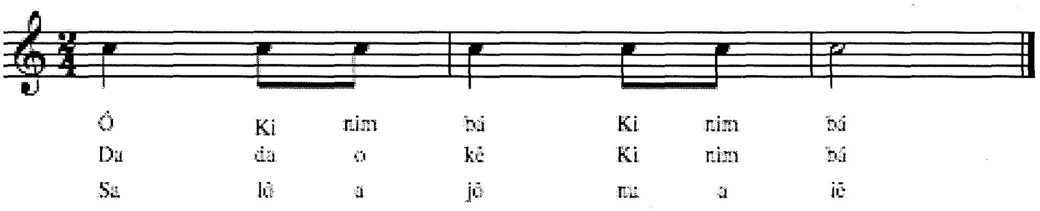

Figure 9. Prosody as notated musically.

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[33] The Art Of Meter In Poetry.... http://darkdreams.info/ar/t1349.htm (accessed on September 28, 2010)

The word *kinimbá* is derived from the Yoruba verb *Ki*, which means to compliment, to praise, and can be understood as "the one who praises the King."[34] This song text seems to have been mistranscribed and left incomplete by Braga, according to the African-Brazilian Babalorisha (Father of Orisha) Jorge Kibanazambi. For this reason, I include his poetic translation of the complete and correct text in lieu of Braga's erroneous version.[35]

> We praise the King with spiritual strength
> We praise the King "Obá Aganjú" (King of thunders)
> with spiritual strength
> May the King be among us!

According to Kibanazambi, in spoken Yoruba when the letter "k" is followed by the vowel "e", one must add the semivowel "u" in the middle in order to make it sound with more accuracy. In addition, the consonant "J" must be pronounced as the English phoneme "dʒ" in the word "gesture," and, unlike Braga's text, Yoruba does not include the circumflex accent. Kibanazambi believes the circumflex accents in the text of *O' Kinimbá* were added by Braga as an indication that those vowels should be closed.

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[34] Appendix A.

[35] Ilê-Ifé :O Berço Religioso dos Yorubas, de Odùduwà a Sàngó http://aulobarretti.sites.uol.com.br/Artigos/Ile_Ife/Ife.htm (Accessed on June 5th, 2010).

Song 2. *CAPIM DI PRANTA*

"Only one who has lived among those that practice jongo is able to hear and understand it."[36]

Portuguese Text	**Literal Translation**	**Expanded Translation**	**IPA Transcription**
Tá capinando, tá!	Is weeding, is!	We are weeding,	ta kapinɐ̃do ta
Capim de pranta,	Weeds,	Weeds,	kapĩ di pɾɐ̃tɐ
Tá capinando,	Is weeding,	We are weeding	ta kapinɐ̃do,
Tá nascendo.	Is growing	But they are growing back,	Ta nasẽdo
Rainha mandou dizê	Queen commanded to say	The Queen has commanded that we	ʁaĩɲɐ mɐ̃dow dize
Pru modi pará co'essa lavoura.	To stop with this farming,	Stop with this farming,	Pɾu mɔdʒi paɾa kɔɛsɐ lavowɾɐ
Mandou dizê,	Commanded to say	She has commanded me to say	mɐ̃dow dʒize
Mandou pará!	Commanded to stop!	She commands, stop!	mɐ̃dow paɾa
Lará, lilá.	Lalá, lilá	Lalá, lará.	laɾa, lila

Table 5 Translation and International Phonetic Alphabet (IPA) Transcription

This work is dedicated to Ms. Maria Kareska.

Performance Analysis of Capim di Pranta

Introduction: mm. 1-5
A: mm. 6-12
B: mm. 13-23
Coda: mm. 24-31

Table 6 Musical Form of *Capim di Pranta*

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[36] Ribeiro, Maria de Lourdes Borges. *O jongo*. Rio de Janeiro: (FUNARTE, 1984), 23; Trans. Sérgio Miranda.

The cycle's second song *Capim di pranta* (Weeds) is described as a *jongo*, a type of folk dance song based on a rhythm from Alagoas State. It is a laborer's song that tells of the slaves fighting to keep the weeds from invading the field.[37]

According to the IPHAN, the National Historic and Artistic Patrimony Institute in Brazil (Instituto do Patrimônio Histórico e Artístico Nacional) (National Historic and Artistic Patrimony Institute in Brazil), *jongo* is an Afro-Brazilian form of expression, which integrates drums, collective dances, and the practice of magic. J*ongo* has its roots in African people's knowledge, rituals, and beliefs, mainly those whose native language is Bantu.[38] Some authors, however, believe that *jongo* is an African dance of Angolan origin.[39] According to them, *jongo* may have been brought to Brazil with slavery, but scholars have not yet been able to corroborate this.[40]

In Brazil, the origin of this dance goes back to the nineteenth-century coffee and sugar cane plantations in the southeastern part of the country, where it developed among the slaves.[41] The practice of *jongo* survived most strongly in the south central states of Brazil, because they had the largest black slave population.[42]

In jongo, as in Candomblé, percussion instruments have a very important role. The jongo ensemble includes two or three drums: a *puíta,* which is a kind of friction instrument, and a *guaiá,* which resembles the *chocalho,* a kind of jingle stick used to play samba music. Like the drums in Yoruba rituals, these instruments serve as a connection to the spiritual world. They not only connect people with their gods, but they are also considered to be physical signs of those deities.[43]

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[37] Pereira, *Solo Vocal Music*, 53.

[38] Ribeiro. *O Jongo*, 23.

[39] Gerard Béhague. "Afro-Brazilian folk music traditions: Dances and dramatic dances" in *The New Grove Dictionary of Music and Musicians*. 2nd ed., Ed. Stanley Sadie (New York: Macmillan Publishers Limited, 2001), 4:288.

[40] Ribeiro, *O Jongo,* 30.

[41] Brasil. Ministério da Cultura. Instituto do Patrimônio Histórico Nacional. *Jongo no sudeste*. Brasília, DF: IPHAN, 2005 http://portal.iphan.gov.br/portal/montarDetalheConteudo.do?id=13183&sigla=Institucional&retorno=detalheInstitucional Trans. Sérgio Miranda, (accessed on July 31st 2010).

[42] Béhague. "Afro-Brazilian folk music traditions: Dances and dramatic dances" in *The New Grove*: 288.

The singing part in *jongo* is called the *ponto* in Portuguese. *Ponto* can be used as a way to worship saints and ancestors, to greet people, or as vehicle to make magic. Ghanaians in Africa do *jongo* during happy occasions, such as wedding celebrations, harvest, or funerals. The last is also considered to be a happy event, because someone is going to heaven.[44] *Jongo* texts, which sometimes mix Portuguese and Bantu, were also, at one time, used to carry camouflaged messages with secret information among the slaves.[45] Slaves from many different plantations would send secret messages in this way from one plantation to another, through metaphors in the songs.[46]

One of *ponto*'s main characteristics seems to be the presence of improvised short verses that are sung by a soloist, "sometimes helped by a second voice in parallel thirds," and repeated by a group of people.[47]

> "*Pontos* may have one or two *voltas* (two-line verses). The most common traits of *jongo* songs include two-bar repeated isometric phrases, prevailing conjunct motion, parallel singing, and syncopated percussion accompaniment."[48]

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[43] Ribeiro, *O Jongo,* 11.

[44] Jeff Todd Titon. *Worlds of Music: An Introduction to the Music of the World's Peoples.* (London: Collier Macmillan Publishers, 1984), 69.

[45] Bantu languages belong to the Niger-Congo language family, and there are more than 400 of them (with over 100 million speakers), of which Swahili, Xhosa, and Zulu are the most important. (Macintosh dictionary)

[46] Ribeiro, *O Jongo,* 11.

[47] Béhague. "Afro-Brazilian folk music traditions: Dances and dramatic dances" in *The New Grove*: 289.

For centuries, there were many unsuccessful attempts by the authorities to repress *jongo*. Even after the abolition of slavery in Brazil, prejudice against this dance was common because *jongo* was a reminder of the distasteful history of slavery.[49] Having now been acclaimed in 2005 as part of the Brazilian Cultural Patrimony, *jongo,* as conceived by African Bantu and transmuted in Brazil, is regarded as an element of African heritage within Brazilian culture.[50] With this assimilation, however, there has also been a tendency for the dance to lose its esoteric and powerful character and become just a simple and fun dance.[51]

Braga's musical setting of this *jongo* presents an introduction and a coda that are quite similar in the piano and vocal parts. In both parts, the vocal line is reminiscent of a recitative style, because the musical rhythm respects the prosody of the text. Indeed, throughout the entire work, Braga made good rhythmic choices for the vocal line, which fits the text perfectly. In the first part (A), from m. 6 to m. 9, the singer tells about the constant growth of weeds, which undoes all the slaves' work. In the second part, from m. 10 to m. 17, he resolves this frustration by announcing the Queen's command to put an end to farm labor. Part B conveys the slaves' contentment and has a more lively character. It is the most dance-like part of the song. According to Pereira, ♩ = 108 seems to be a fast enough tempo.[52] In addition, there are dynamic markings and

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[48] Ibid.

[49] Ribeiro, *O Jongo*, 11.

[50] Brasil. Ministério da Cultura. Instituto do Patrimônio Histórico Nacional. *Jongo no sudeste*. Brasília, DF: IPHAN, 2005 , Certidão, 1. http://portal.iphan.gov.br/portal/montarDetalheConteudo.do?id=13183&sigla=Institucional&retorno=detalheInstitucional Trans. Sérgio Miranda, (accessed on July 31st 2010).

[51] Ribeiro, *O Jongo* 69.

[52] Pereira, *Solo Vocal Music*, 53.

indications of rhythmic pulse and accent throughout the music that should be respected. According to Pereira, ♩ = 108 seems to be a fast enough tempo.[53]

While the music follows the prosody of the text, a singer whose native language is not Portuguese should keep in mind that this text does not reflect standard usage of the language. The first phrase "tâ capinando, tá," in more correct Portuguese, would become "Está capinando, está!" In the same way, isolated words such as *pranta, dizê, para,* would be written as *planta, dizer, parar*. The expression *pru módi* in Braga's directions, however, indicates that this way of speaking reflects an antique Portuguese pronunciation. That could easily have survived in regional accent; in fact, one can still find many people that speak in this way in numerous regions in Brazil.

Braga and Debussy

> Cake-walk: "The cakewalk dance, derived from plantation dances performed by black slaves, had become popular in the early 1890s as a theatrical presentation and as a ballroom dance. The music as published was usually unsyncopated, but from 1897 it assumed the syncopations associated with ragtime. More than 100 cakewalks were published between 1897 and 1900, most with descriptive labels such as 'cake walk march', 'two-step', and 'ragtime cake walk'."[54]

According to Mariz, Braga's *Capim de Pranta* has rich harmonization and attractive rhythm resembling Debussy's "Cake-walk."[55] "Golliwogg's Cake-walk" is the last movement of Debussy's *Children's Corner Suite* (1908), which he dedicated for his daughter, Claude-Emma. The rhythm of each measure is the characteristic cake-walk rhythm, while the harmony imitates the "opening bars of Richard Wagner's Prelude to Tristan and Isolde."[56]

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[53] Pereira, *Solo Vocal Music*, 53.

[54] H. Wiley Hitchcock and H Edward A. Berlin, "Ragtime," *Grove Music Online*.

[55] Mariz, *História da Música,* 217.

Below I compare Braga's and Debussy's scores to show the similarities between those two works, as observed by Mariz.

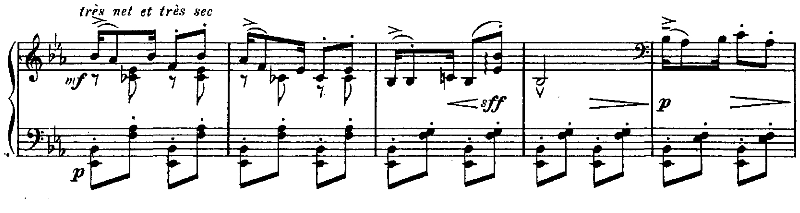

Figure 10. Debussy's "Golliwogg's Cake-Walk", mm. 10-14.[57]

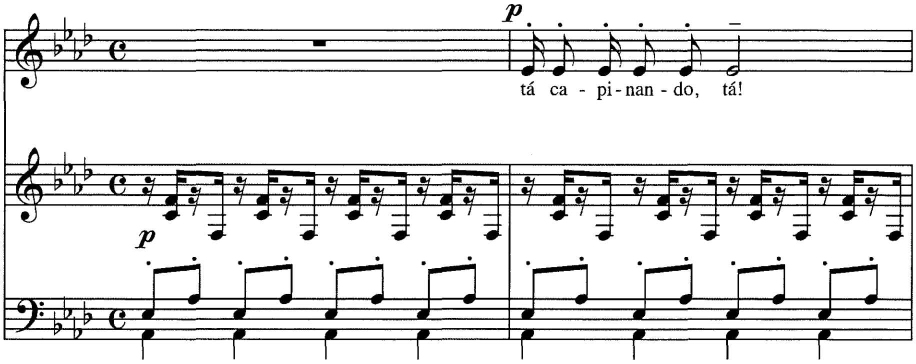

Figure 11. Braga's *Capim de Pranta,* mm. 1-2.

These two examples make it clear that Braga's music has much in common with Debussy's. Although they do not present same pitches or time signature, those two works have similar rhythmic cells and articulation markings. In both works the accompaniment in the piano's left hand is based on groups of two eighth notes played *staccato*, the first on low pitches and the second, in a bass figure later described as "strike." Debussy's piece presents a main melody with the syncopated cake-walk figure, which creates "a very ragtime-like syncopated dance tune."[58] This same rhythmic pattern also appears in Braga's work on the first phrase of the vocal line, "Tá capinando, tá!" An outline of this rhythmic structure would be:

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[56] Classical Musical Shop website. Composers, Debussy, Achille-Claude http://www.classicalm.com/en/composer/27/Debussy-Achille-Claude- (accessed on August 15, 2010).

[57] IMSLP / Petrucci Music Web Page. http://imslp.org/wiki/Children%27s_Corner_%28Debussy,_Claude%29 (accessed on August 14, 2010)

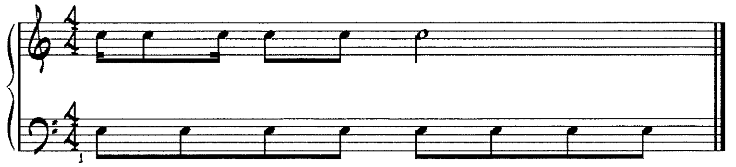

Figure 12. The rhythmic pattern that is common in both works.

Hitchcock states that, "even before 1850s, however, such patterns were well known and were identified with blacks . . ."[59] Curiously, in the same way that *Jongo* is a dance form with an African origin, the Cakewalk is a dance form with an African-American origin.[60]

As a virtuosic pianist, Braga would have known Debussy's literature for the piano well. It would have been simple for Braga to reflect Debussy's style in his own work, as well as being appealing to him to use another Afro-American musical idea.

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[58] David McKay's blog http://aussiemusician.blogspot.com/2009/06/golliwogs-cakewalk.html (accessed on August 15, 2010).

[59] H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 4th ed. (Prentice Hall, 1999), 132.

[60] Ibid.

Song 3. *NIGUE-NIGUE-NINHAS*

Portuguese Text	**Literal Translation**	**Expanded Translation**	**IPA Transcription**
Nigue, nigue, ninhas,	Ninghe, ninghe, ninhas	Lu, lla, lullaby	niɣe, niɣe, nĩɲɐs
Tão bonitinhas	So cute	You are so cute	tɐ̃w bunitĩɲɐs
Macamba, viola,	Macamba, guitar	*Fellow slave, guitar*	makɐ̃bɐ Viɔlɐ
Di parie ganguinhas	To give birth ganguinhas	To give birth to ganguinhas	dʒi parje ɣɐ̃ɣĩɲɐs

Table 7 Translations and International Phonetic Alphabet (IPA) Transcription I

The next song, *Nigue-nigue-ninhas*, is a sleeping spell in an old African dialect, which does not translate well it into Portuguese or English:[61]

Portuguese Text	**IPA Transcription**
Ê, imbê, tumbelá!	e ĩbe tũbela
Mussangolá quina quinê	musɐ̃ɣola kinɐ kine

Table 8 Translation and International Phonetic Alphabet (IPA) Transcription II

Pereira states that this short piece (around 1:30 minutes), whose musical texture is that of a melody with accompaniment, "was dedicated by Braga to his daughter."[62]

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[61] H. VILLALOBOS. *Heitor VillaLobos Complete Works for Piano, Vol 8,* Texts and Translations of songs on which VillaLobos based his Guia Prático, translated by Sonia Rubinsky (Naxos International Ltda, 2008), 3.

[62] Pereira, *Solo Vocal Music,* 55.

Performance Analysis of Nigue-Nigue-Ninhas

Nigue-nigue-ninhas (Lullaby), the third song, is an African-Brazilian lullaby that was collected in Paraíba State. The work has a brief two-bar introduction and a basic A-B binary form, with two approximately equal sections.

Introduction: mm. 1-2	Interlude: mm. 24-25
A: mm. 3-11	A': mm. 26-34
B: mm. 12-23	B': mm. 35-47

Table 9 Musical Form of *Nigue-nigue-ninhas*

From m. 1 to m. 23, the harmony is simple and presents parallel consonant chords that remain within the key of A Major. This harmony creates a calm ambience. Starting from m. 24, the tempo becomes slower and the piano line presents a series of modulations, returning to the key of A Major at the end. In the last four measures, the tempo becomes even slower, and the piano plays in a lower range. The singer ends the music by humming a relatively high note (E5), while being joined by the piano on m. 47. This seems to suggest somnolence.

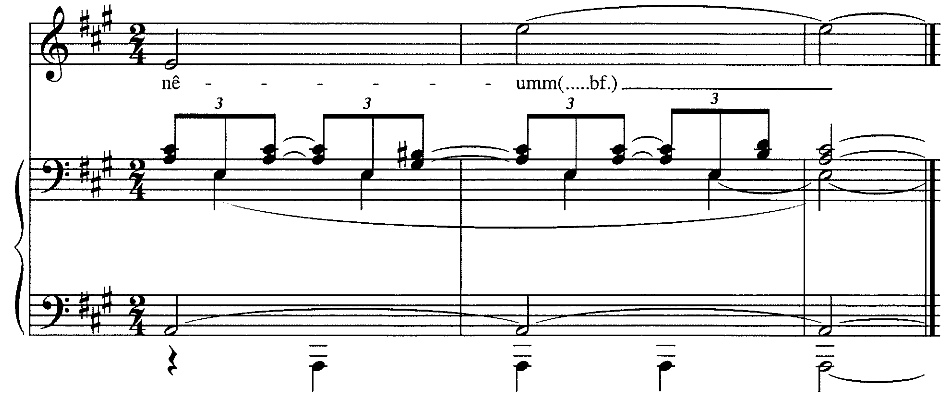

Figure 13. *Nigue-nigue-ninhas,* mm. 45-47

It was not possible to confirm the use of text painting in this song, since its text is a mix of Portuguese and African, which is not easily understood. This simple and repetitive harmonization, however, provides a musical setting that creates a perfect lullaby atmosphere.

Song 4. *SÃO JOÃO-DA-RA-RÃO*

Portuguese Text	**Literal Translation**	**Expanded Translation**	**IPA Transcription**
São João dararão	St. John (dararão)	St. John	sɐ̃õ ʒoɐ̃õ dararɐ̃õ
Tem uma gaitararaita,	Has an harmonica	He has an harmonica	tẽĩ umɐ ɣajtararajtɐ
Quando toc'ororoca	When play (cororoca)	When he plays it	kwɐ̃du tɔkɔrɔrɔkɐ
Bate nela;	Hit it	He hits it strongly	batʃi nɛlɐ
Todos os anjararanjos	All the angels (jararanjos)	All angels	todus us ɐ̃ʒararɐ̃ʒus
Tocam gaitararaita,	Play harmonica (tararaita)	They also play harmonicas	tɔkɐ̃õ ɣajtararajtɐ
Tocam tantararanto	Play a lot	They are always playing	tɔkɐ̃õ tɐ̃tararɐ̃tu
Aqui na terra.	Here on Earth	Here on Earth	aki na tɛʁɐ
La no centererento	There in the center (tererento)	There in the center	la nu sẽtɛrɛrẽtu
Da avenidiririda	Of the avenue (diririda)	Of the avenue	da avenidiriridɐ
Tem xaropororope	Has syrup (pororope)	I bought some syrup	tẽĩ ʃarɔpɔrɔrɔpi
Escorregou;	Slippered	But it dripped	eskoʁeɣow
Agarrousôrôrôuse	Glued	And got sticky	aɣaʁowsororowsi
Em meu vestidiririrido,	On my dress (dirididο)	On my dress	ẽĩ mew vestʃidiriridu
Deu uma préguérérέga	Gave a drape	Creating a temporary drape	deu umɐ prɛɣɛrɛrɛɣɐ
E me deixou.	And me left.	But it came off soon after.	i mi deiʃow
Maria,	Mary	Mary	mariɐ
Tu vai ao baile,	You go to the ball	You are going to the ball	tu vaj aw bajli

Tu leva o chale,	You take a mantilla	So, you should put a mantilla on	tu lɛvɐ u ʃali
Que vai chovê	Because go rain	Because it is going to rain	ki vaj ʃove
E depois de madrugada; ai!	And after of the dawn; oh!	Otherwise, after dawn, oh!	i depojs dʒi madɾuɣadɐ aj
Toda molhada, ai!	All wet, oh!	Completely wet, oh!	todɐ moʎadɐ aj
Tu vai morrê.	You go die	You could die.	tu vaj moʁe
Maria,	Mary	Mary	maɾiɐ
Tu vai casares,	You go marry	You are going to get married	tu vaj kazaɾis
Eu vou te dares	I go to you give	I will give you	ew vow tʃi daɾis
Os parabéns	The congratulations	My compliments	us paɾabẽĩs
Vou te dares uma prenda: ai!	Will to you give a present: oh!	And a wedding gift: oh!	vow tʃi daɾis ũmɐ pɾẽdɐ aj
Saia de renda, ai!	Skirt of the lace, oh!	A lace skirt, oh!	sajɐ dʒi ʁẽdɐ aj
E dois vinténs.	And two vinténs.[63]	And some cash.	i dojs vĩtẽĩs
Ai! Ai!	Oh! Oh!	Oh! Oh!	aj aj
La la la la la	La la la la la	*La la la la la*	la la la la la

Table 10 Translation and International Phonetic Alphabet (IPA) Transcription

Performance Analysis of São João-da-ra-rão

São João-da-ra-rão (Saint John's song), the best known song of this cycle, is a round-game song that was collected in Piauí State. This work is dedicated to Ms. Elsa Giner. Pereira says that, "during religious holidays in Brazil it is common to have a 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." [64]

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[63] Old Portuguese coin worth two centavos. *Infopédia, Enciclopédia e Dicionários Porto Editora.* http://www.infopedia.pt/portugues-ingles/vint%C3%A9m (Accessed on June 1 2010).

[64] Pereira, *Solo Vocal Music,* 55.

The text has two alternating sections: the first one has two four-line stanzas with a sequence of alliterations at the end of the words. The rhyme scheme has characteristics of a Shakespearian octet, excepting for the third verse of the second stanza. If one considers, however, the alliteration "di-ri-ri" as the actual rhyme of the lines 1 and 2 (minus gender suffixes), we would have a perfect Shakespearian octet.[65]

The rhyme scheme is:

São João-da-ra-rão tem uma gaita-ra-rai-ta	a
Quando tó-co-ro-ró-ca, bate nela;	b
Todos os an-ja-ra-ranjos tocam gai-ta-ra-rai-ta,	a
Tocam tan-ta-ra-ran-to aqui na terra.	b

La no cen-te-re-ren-to da aveni-di-ri-ri-da	c
Tem xaró-po-ro-ró-pe escorregou;	d
Agarou-sô-rô-rou-se em meu vesti-di-ri-ri-do	e (or c)
Deu uma pré-gé-ré-ré-ga e me deixou	d

A more appropriate tempo for this part would be ♩ = 104.[66]

In contrast, the second part consists of four three-line stanzas with the rhyme scheme aab, ccb, dde, ffe. It does not present alliterations but rhymes at the end of the verses.

Maria, tu vai ao baile,	a
tu leva o xale,	a
Que vai chover	b

E depois, de madrugada; ai ! ai !	c
toda molhada, ai! ai!	c
Tu vai morrer	b

---

[65] *GRAND MASTER LIST OF SONNET RHYME SCHEMES, AMONG OTHER THINGS* http://gl-es.facebook.com/topic.php?uid=24246650931&topic=6225 (accessed on August 24, 2010)

[66] Pereira, *Solo Vocal Music*, 56.

Maria, tu vai casares,	d
eu vou te dares	d
Os parabéns,	e

vou te dares uma prenda: ai! ai!	f
saia de renda, ai! ai!	f
e dois vinténs, ai! ai! ai!	e

This second part has a different character because "Maria" is the representative "of lost love and bitterness."[67] This might be the reason why Braga chose a slower tempo. Pereira suggests that ♩ = 72 would be a perfect tempo for this second part.[68]

In singing this song, a performer should pay attention to the alliterations, because Braga used dotted notes for every time they appear in the music. In the first section, the vocal line alternates *legato* notes with *staccato* ones. The dynamic markings also alternate. The *legato* notes require a *mezzoforte* for the voice, while the *staccato* ones should be sung softer. This alternation creates a kind of dialogue within the text, in which both consonants and vowels seem to imitate the sound of percussive and plucked instruments. The second section is more *legato* and has stronger dynamic markings. The tempo also alternates between the *tempo primo* and a slower tempo for the expression "Ai, ai!" Finally, the last section, from m. 55 to m. 62, reproduces the same music of the first section. The text, however, changes into a simple "lá, lá, lá." The *tempo* becomes even slower at the beginning, but the music pace increases suddenly on m. 59, relaxing again on m. 61. The music ends softly. Braga's unpublished unaccompanied three-part choral arrangement of this song is included as appendix F, example A.

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[67] Pereira, *Solo Vocal Music,* 55-56.

[68] Ibid.

Song 5. *ENGENHO NOVO*

Portuguese Text	**Literal Translation**	**Expanded Translation**	**IPA Transcription**
Engenho novo!	Sugar mill new!	New Sugar mill!	ẽʒẽɲu novu
Bota a roda pra rodá!	Put the wheel to wheel!	Put that wheel to rotate!	bɔtɐ a ʁɔdɐ pɾa ʁɔda
Eu dei um pulo,	I gave one jump,	I jumped once,	ew dej ũ pulu
Dei dois pulo	Gave two jump,	I jumped twice,	dej dojs pulu
Dei tres pulo	Gave three jump	I jumped three times	dej tɾes pulu
Desta vés pulei o muro	At this time jumped the wall	And now I jumped over the wall	destɐ ves pulej u muɾu
Quaji morro di pulá!	Almost died of jump!	And I almost died because of it!	kwaʒi moʁu dʒi pula
Capim di pranta,	Weeds	Weeds	kapĩ dʒi pɾɐ̃tɐ
xique, xique, mela, mela,	(Folk expressions without any meaning, but rhyme)	(Folk expressions without any meaning, but rhyme)	ʃiki ʃiki mɛlɐ mɛlɐ
Eu passei pela capela	I passed by chapel	I passed by the chapel	ew pasej pelɐ kapɛlɐ
Vi dois padri nu altá!	Saw two priests at the altar!	I saw two priests at the altar!	vi dojs padɾi nu alta

Table 11 Translation and International Phonetic Alphabet (IPA) Transcription

Performance Analysis of Engenho Novo

The last song, *Engenho Novo* (New Sugar Mill), is a work song that was collected in Rio Grande do Norte State. It is related to "the joy of slaves on the arrival of a new machine for grinding sugar cane to extract its juice to make sugar."[69] Braga dedicated this song to Ms. Clara Souviron, the soprano who first sung the songs together as a complete cycle in order to promote their publication. A good tempo for this music would be ♩ = 112 or 116.[70]

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[69] Pereira, *Solo vocal Music,* 59.

Musical Form: ABABAC

Table 12 Musical Form of *Engenho Novo*

The music starts in the key of F Major and its introduction has only two measures. The sixteenth notes in the both hands of the piano move rapidly in contrary motion on an F major chord. They seem to be part of a same chord, F6. This contrary motion creates a rhythmic pattern that seems to depict the movement of a sugar mill's wheel, so I refer to this rhythmic pattern as "the wheel figure."

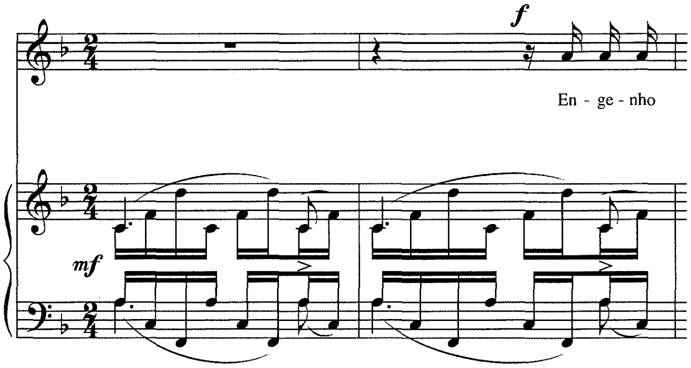

Figure 14. *Engenho Novo* mm. 1-2

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[70] Ibid.

In the song's A section, which goes from m. 3 to m. 17, the wheel figure appears over and over. The chords on which this model is based, however, seem to expand more and more as the music goes higher. Suddenly, this sequence of chords jumps to an unexpected conclusion; the composer modulates his work to the key of A Major, which is a rather distant key.

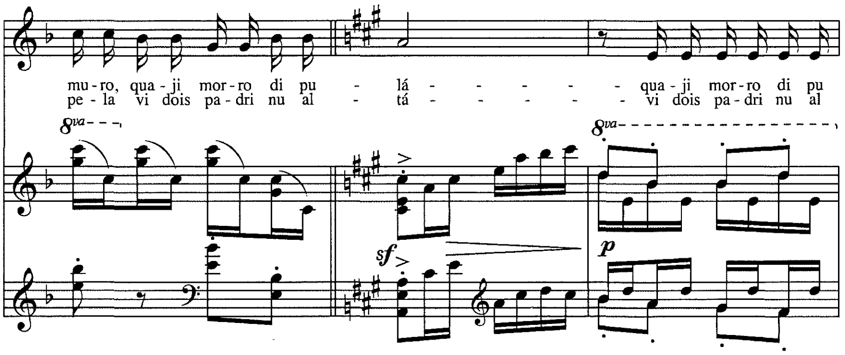
mu - ro, qua - ji mor - ro di pu - lá - - - - - - qua - ji mor - ro di pu
pe - la vi dois pa - dri nu al - tá - - - - - - vi dois pa - dri nu al
8va
sf
p

Figure 15. *Engenho Novo,* mm. 17-19

Part B goes from m. 18 to m. 35, which has a repeat sign. Because of its strophic musical setting, this repeat sign brings the music back to the A section, then to B, with the same music but different text. There is still contrary motion in this part, but the "wheel figure" is absent. Finally, A is repeated one more time and the music continues to its end with a small coda from m. 44 to m. 49. The voice ascends to a sustained high F (F5), while the sugar mill's wheel keeps spinning in the piano line. The music ends with a *sforzato* marking for both vocal and piano lines.

There are accent marks in the text, which point out some syllables that should be emphasized. These accents create the feeling of a *Baião,* which is a syncopated rhythm originating in northeastern Brazil that is often found in Brazilian regional music.[71]

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[71] An eight-part choral arrangement of this tune by Braga is included in appendix F, example B. The two works are very different - essentially unrelated - except that they both set the same text and melody from Brazilian folklore.

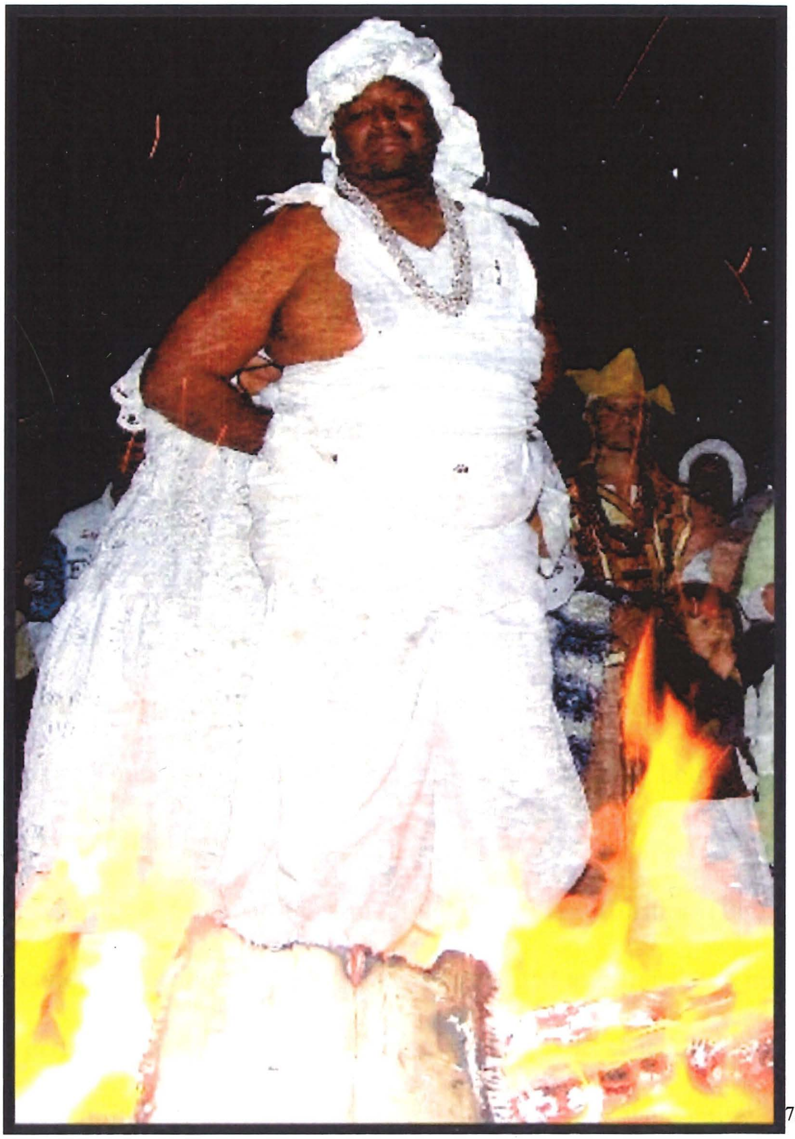
CONCLUSION

Folklore is an intrinsic part of culture that gives meaning to people's lives. It is based on traditional beliefs, legends and customs of a group, which are passed through generations, mainly by oral tradition. Brazilian folklore is based on the heritages of both indigenous and non-indigenous peoples. The three major contributors are the Native Indian people, followed by the Portuguese, and then by the Africans who were bought to Brazil as slaves. Since Brazilian folk music has been passed down through generations by oral tradition, people tend to combine enduring traditional elements with contemporary local variants. As a result of this dynamic process, folk music is not only transmitted but also recreated continuously. Among this Brazilian musical folk output, one finds songs that are sung by adults to children (lullabies, etc), songs that are sung only by children (children's rounds, games, etc), and also songs that are sung by both adults and children, such as those sung during religious ceremonies. Interestingly, the same music can be found anywhere in Brazil, regardless of race, regionalism, or ancestry, because this folk material does not belong to an exclusive ethnic group.

During his many tours throughout Brazil, Ernani Braga came across the songs that would later be part of his cycle "The Five Songs of Northeastern Brazilian Folklore." Behind this work lies an expectation to present the great richness and variety of musical styles found within Brazilian's folk music tradition. Braga's musical choices both portray this diversity and give ardent testimony of the composer's artistry.

APPENDIX A

Babalorishá Jorge Kibanazambi interview transcript.



72

Figure 16.
Babalorishá Jorge Kibanazambi as a medium for *Xangô*.
During religious ceremonies at his Candomblé house, Mr. Jorge Kibanazambi enters a trance and channels the Yoruba Thunder god *Xangô,* of whom he is a priest. In this persona, he distributes blessings to his devotees.

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[72] Shango's dance can be found at http://www.jornalkibanazambiaxeecia.com/gpage3.html (Accessed on July 17th, 2010).

Context

This meeting took place at the house of Mr. Jorge Kibanazambi, Babalorisha (priest-father of the gods), which serves as a Candomblé house of worship. The subject was *Xangô*, the *Orisha* to whom the song *O'Kinimbá* is dedicated.[73]

One day, at a coffee house in Curitiba, I met my friend Alvaro Colaço, who is a cultural agent there. When I mentioned the difficulties regarding my research on *O'Kinimbá*, and how frustrated I was at being unable to find a person who knew Yoruba, he told me that his secretary could help me. Shortly thereafter, an elegant African-Brazilian lady came to meet us, and we exchanged introductions. When asked about my problem she smiled and said: "I know someone who knows this language. He is my *Babalorisha.* He came from Africa, he lives here in Curitiba, and he is a priest of Xangô." She gave me his number. He was out of town when I called, but I spoke to Fabiana, his wife, and on his return, she arranged a meeting with him. The meeting was set up for that coming Thursday, a holiday, when he had an hour free, before he had some people scheduled for spiritual guidance.

The interview took place at 10 a.m., 06/03/2010, in Curitiba (PR), southern Brazil, and was conducted in Portuguese. It has been edited and translated into English by this author. I arrived at the *Babalorisha*'s house at 10 a.m., as scheduled. Fabiana, his wife, received me, smiling, at the courtyard gate. She was very welcoming. While we were there, a woman came to the gate to ask for food (*cesta básica*). This gave Fabiana occasion to talk about their social services for the poor. Then, before allowing me to enter the courtyard, she took some clean water in a round wooden bowl, and spread it on the floor in front of my feet, in order to purify my entrance. When I entered, I saw a novice, who was being trained to become an "Iyálorisha" (Mother of Orisha). I was not encouraged to interact with her. Then Fabiana invited me inside.

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[73] Note: "Kinibá" is also spelled "Kinimbá".

While waiting for Mr. Jorge Kibanazambi, Fabiana served us some homemade coffee. During this time, I was somewhat distracted by the behavior of the novice, who was erratically moving around the area outside the open doors, and smoking some kind of special herb in a wooden pipe. She seemed to be totally immersed in her own world. Mr. Kibanazambi, then, came and joined us at the table; we exchanged introductions and the interview started.

Miranda: Who is *Xangô*?

Kibanazambi: *Xangô* is the Orisha of Justice. He is the oldest son of *Oraniã*, who is the founder of *Ilê-Ifé*, a city in Nigeria. In the past, Nigeria was a place of the Yoruba people. Then, when *Oraniã* made his way North, he brought his son *Xangô*, who became the governor of *Yoyó* city. Then *Xangô* became the second King of *Yoyó* city. According to the legend, *Xangô* was a mortal who was married to *Oyó,* a deity. So when he died, his wife used her *Orixá* power to take him to the presence of the almighty *Orixá*, *Olodumaré* (or *Olorum*). So, in response to her entreaties, *Olorum* brought *Xangô* back from the dead and transformed him into a deity. *Xangô* had already learned from *Oyó* some of her own *Orixá* secrets, like how to control fire. Many years later, *Xangô* was brought to Brazil during the time when Brazil was a Portuguese colony. He [*Xangô*] became extremely strong in Pernambuco State. Along with him, many *Yoyó* people were brought [as slaves] as well. In

Pernambuco, there is still a cult of *Xangô*, but they had some difficulties; as a result, it [the cult practice] has lost some of its African features and incorporated some Brazilian customs. Therefore, it has become more Brazilian-African (syncretism).

The majority of the people brought as slaves to Brazil were bought from the *Yoyó* and *Ketu* [tribes]. Together, they became the main representatives of the Yoruba people in Brazil, mainly in Bahia State. In the same way that the *Yoyó* gave us the Orisha *Xangô*, the *Ketu* gave us *Odé* [another orishá]. As a result, we had our first candomblé house, which is called "Casa Branca do Engenho Velho" [White House of the Old Mill] and is located on Vasco da Gama Street, in Salvador, Bahia. There it was determined that *Odé* would own the land, and *Xangô* would own the buildings. So, the central house belongs to *Xangô*.[74] That is why we have this devotion to *Xangô*. Since he is in the highest point of the house, he is always over our heads because he represents our king, our royalty.

Miranda: I have seen on the web, as well as on Television, some information about *Candomblé*. I recall they said that percussion instruments are used throughout the ceremonies, and that there is a different rhythm for each *Orisha*.

Kibanazambi: Absolutely right.

Miranda: And a specific dance as well, right? I was talking to Fabiana, and she told me this music sets only part of the actual *Kinimb*á text. So, Braga collected a song, which is sung by *Candomblé* people, took part of its text, and did his own harmonization of it, for voice and piano. I am eager to know if he made his musical choices based on the religion. For instance: did he incorporate *Xangô's* rhythm on his work – which rhythm would be *Xangô's*?

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[74] Point of translation – The word here translated as house is *barracão,* which takes its origin from Africa. Basically, it is a very simple but spacious room, where the public ceremonies are held, and it is regarded as sacred for the Candomblé people; see Robert Voecks, *Sacred Leaves of Candomblé: African magic, medicine, and religion in Brazil*, 67. This word is also used to describe samba school's storage places.

Kibanazambi: The rhythm that represents *Xangô* is the *Alujá*, which is a fast rhythm with a war-like character. Each *Orishá* has a proper rhythm that refers to his or her personality and mythic power. By the way, *Kinibá* is my *Ashé* name. Actually, our house and also my name are *Aira-Kiniba.* It is the name of the *Ashé* that was given to me when I was initiated into Candomblé. Kibanazambi is my nickname. My father was an African man from Luanda. However, he did not register me as his son. The man who gave me a birth registration was my stepfather, Luís da Silva Gomes. He was very much admired by the Candomblé people, who used to call him *Ludiazambi,* a *Bantu* name that has its origin in African countries like Angola and Mozambique. Therefore, I got this nickname [Kibanazambi]. But my religious name is *Aira-Kiniba,* as well as my *Ashé.*

Miranda: The first time I heard this word *Ashé* was also on a Television program. If I am not wrong, they were talking about carnival in Bahia. But they did not explain what this word means. So, what does *Ashé* mean?

Kibanazambi: The word *Ashé* means "so be it." It is just like saying Amen.

Miranda: And what does *kinimbá* mean?

Kibanazambi: *Kinimbá* means "the one who compliments the King." It is derived from the verb *Ki* that means to compliment.

Miranda: Wonderful! Your knowledge of Yoruba is going to allow me to uncover more information about this music, which will make this research more interesting for me as well as for others. Now, I wonder: is that common? I mean, does every single *Babalorishá* know Yoruba?

Kibanazambi: They should, but it is not like that. First of all, when *Candomblé* started in Brazil, it was considered an evil slave thing.[75] Therefore, this practice became a forbidden thing by society. Since black people came to this country as slaves, even after the abolition of slavery, white people did not accept the *Candomblé* cult, and the police persecuted many believers. Those events helped to weaken the foundations of the *Candomblé* cult. But I believe that nowadays there is a group of people that is trying to revive it [*Candomblé*]. In order to "re-Africanize" our cult, we need to learn the language. But only a few *Candomblé* houses have people with some Yoruba.

Miranda: How about spelling? In this text to which Braga set his music, is there any spelling mistake? For instance, some words present circumflex stress marks. Is that right?

Kibanazambi: (looking at the score) No, it is not. We do not have this kind of articulation, but only grave and acute accents. Look, there is a dot below this consonant "S," which changes it. So, instead of having a [voiceless alveolar fricative] "S" [sound, as in "see"] this dot changes this [phoneme] "S" into a [voiceless postalveolar fricative] "ʃ" [sound like in "she"]. So that is why we pronounce *Shangô*, instead of *Sangô*.

Miranda: How about the second phrase *Dadá okê*? How should I say it?

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[75] Point of translation – The expression used "Coisa de negro escravo" is a very negative expression for Africans "Coisa de negro escravo" is, if possible, even more negative and derogatory than its English cognate, with an added connotation of evil doing.

Kibanazambi: *Dadá* is another word that is used to compliment. Just say it as you read it. On the other hand, there is something interesting here regarding the word *okê.* I think that the composer might have placed this circumflex accent over the vowel "e" to make sure people would pronounce it properly; [that is] they should use a closed "e" vowel. People from Northeastern Brazil have a very distinctive accent. Their vowels tend to be widely open. Also, "kê" should be pronounced as if we had a [semivowel] "w" in between, which would make it sound "kwe."

Also, in this last part of the text, *Salô ajô, nuaiê,* the "j" should be pronounced exactly like the New World Spanish version of the personal pronoun "I", which is "Yo" [Joe]. So, do it like Spanish and you will be fine![76] For instance:

(Mr. Kibanazambi reads the text to me)

Miranda: Yoruba is such a musical language! And from my point of view, Braga's music reminds me of a prayer.

Kibanazambi: I would say that he is right! Everything we sing in Yoruba, even a popular song, it carries feelings, because according to our African view, singing is praying to God. So, whenever you sing, you should always have your heart opened, so that God is going to hear you. And keep in mind: in Yoruba we speak as we sing.

Miranda: Just one last question: could you, please, translate this text to me?

Kibanazambi: Sure: "We compliment the King with spiritual strength. We compliment the King *Oba Aganjú* with spiritual strength. May the King be with us."

Miranda: Thank you so much!

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[76] He used some examples with the Portuguese "J", which would not make any sense for English speakers.

APPENDIX B

The Genesis of *Kinimbá*

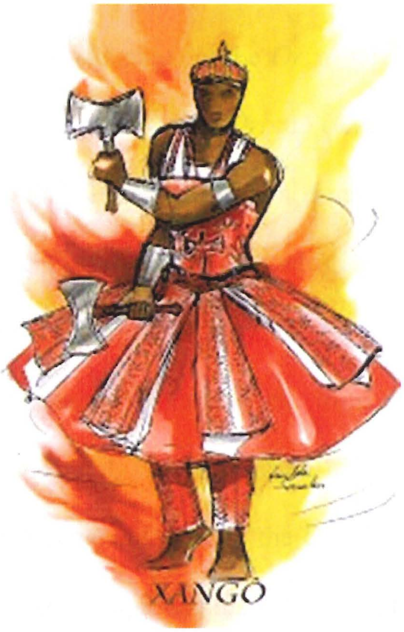

Figure 17. The *Orishá Xangô*[77]

According to Yoruba oral tradition, the ancient city of *Ilê-Ifé* in southwestern Nigeria was the cradle of civilization for the Yoruba people. This sacred place was created by the Yoruba gods and was the origin of their first tribes. In that city, the gods used to live among the mankind and taught them how to worship properly. Moreover, during the middle ages, *Ilê-Ifé* was the main religious and artistic city of the Yoruba territory.[78] For further and more personal information about this religious tradition, I

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77 [77]HelioSanta's Virtual Store Website .
http://www.heliosanta.eu/catalog/default.php?cPath=163_74&osCsid=db9e213e553b2cb02642867e37b397b7 (accessed on July 17th, 2010)

[78] Ilê-Ifé :O Berço Religioso dos Yorubas, de Odùduwà a Sàngó
http://aulobarretti.sites.uol.com.br/Artigos/Ile_Ife/Ife.htm (Accessed on June 5th, 2010).

sought out a Brazilian priest of *Candomblé*, the latin American offshoot of the Yoruba religion.[79]

In this interview conducted on June 3rd, 2010, the *Babalorisha* (Father of Orisha) Jorge Kibanazambi stated that *Xangô* (Shango) is the *Orixá* (Orishá) of Justice and the founder of *Ilê-Ifé.*[80] *Xangô* was the second son of *Oraniã* (Oranian), the king of *Oyó*, a city founded around the year 1400.[81] His symbol is a double-headed axe, and when priests reawaken this *orixá* in the *Candomblé* ceremonies, the priest to be the god's channel often wears a crown to reflect *Xangô's* royalty.[82]

Babalorisha Jorge Kibanazambi's father is from Angola, Africa. Mr. Kibanazambi himself was born in Brazil, but he learned his father's native language, Yoruba. Interestingly, the word *kibanazambi* means "the King's son." Additionally, Mr. Kibanazambi's religious name is *Yrakinimbá*, and his *ashé* (spiritual energy) is known as *kini(m)bá.*

He explains that the *Candomblé* has not been largely accepted by the society yet, because of its historical background. The majority of African slaves brought to Brazil were found among the Oyó (Nigerian) and Ketu (Ghanaian) people. The Ketu brought their belief in *Odé*, the Hunting *Orixá*, and the Oyó brought their devotion to *Xangô*, the *Orisha* of Justice. Together, these two people represented the Yoruba nation in Northeastern Brazil, predominantly in Bahia Sate. In Salvador, the capital city of Bahia

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[79] Refer to app. A

[80] In Candomblé, an *orixá* is an entity – the spirit of a great person who lives in a spiritual world, and returns to this world by taking possession of a priestly intermediary in appropriate ceremonies of drum music – (interview with Jorge Kibanazambi, 3-June-2010)

[81] Ilê-Ifé :O Berço Religioso dos Yorubas, de Odùduwà a Sàngó http://aulobarretti.sites.uol.com.br/Artigos/Ile_Ife/Ife.htm (Accessed on June 5th, 2010).

[82] Vagner Gonçalves da Silva. *Candomblé e Umbanda: Caminhos da Devoção Brasileira* (São Paulo: Ed. Ática, 1994), 76, trans. Sérgio Miranda.

State, these two people together founded *Candomblé*, described by one observer as "a black religious cult practiced in Brazil, using sorcery, ritual dances, and fetishes."[83] There, they organized jointly the first *Casa de Candomblé* (House of Candomblé devotion), with *Odé* owning the land, and *Xangô,* who represents the king, owning the buildings.

Mr. Kibanazambi states that the deity *Xangô* arrived in Brazil during the period of slavery (from early 1500s to 1888).[84] The cult of this god, quickly became widespread and very popular in northeastern Brazil, mainly in Pernambuco State, where there is still a *Xangô*. But over the years, this Pernambuco cult has adopted many Brazilian influences. This syncretism has changed its rituals into a more Brazilian-African religion than a truly African one. According to Mr. Kibanazambi, those influences have weakened *Candomblé*'s African base. To revive *Candomblé* in its pure form, some priests have began teaching people about their cult and its African roots. Their main goal is to instruct as many people as they can, in order to have more people with specific requisite knowledge, for a better understanding and acceptance of *Candomblé* as a religion.

Technically, *Candomblé* is a monotheistic religion that worships the great god *Olodumare* (creator), also called *Olorum* (the lord of everything). Since he is such a powerful god, he had to make himself more accessible to mankind by presenting himself in many different spiritual forms – the *Orixás*. Nonetheless, "in Brazil, [so far] only a few of the more than two hundred African *Orixás* are worshipped."[85]

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[83] Macintosh Dictionary Version 2.1.2 (80.3).

[84] "When the first African slaves arrived in Brazil is unknown; ... By the early 1540s it is clear that there were a sizeable numbers of them; see Bethell, Leslie, Colonial Brazil (Cambridge University Press, Cambridge: 1987), p. 26.
The Abolition Bill (*Lei Áurea*) was signed in 1888 by the Portuguese Princess, Izabel. One year later, Brazil would declare its independence from Portugal; see Freyre, Gilberto. Order and Progress. Brazil from Monarchy to Republic. Edited and translated from the Portuguese by Rod. W. Horton (Los Angeles: University of California Press, 1986), xiv.

One reason for the reduced number of *Orixás* known in Brazil is that, during the slave period, the Portuguese overlords banned the worship of African gods by the slaves as one means of control over them. In order to retain their religious roots, customs, rituals, and saints, however, the slaves were forced to devise a way to conceal their African *Candomblé* with acceptable Portuguese Christian practices. By doing this, they created a syncretistic religion with elements of both *Candomblé* and Catholicism. For instance, *Xangô* no longer represented only their African *Orixá*, but also the Catholic Saint Jerome.

Mr. Kibanazambi concluded by telling the following Yoruba legend: *Xangô* was a mortal who was married to *Oyó,* a deity. So when he died, his wife used her *Orixá* power to take him to the presence of the almighty *Orixá*, *Olodumaré* (or *Olorum*). So, in response to her entreaties, *Olorum* brought *Xangô* back from the dead and transformed him into a deity. *Xangô* had already learned from *Oyó* some of her own *Orixá* secrets, like how to control fire.[86]

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[85] Website Brazil Travel, *Bahia Syncretism*. http://www.v-brazil.com/tourism/bahia/religion-syncretism.html (Accessed on June 6th, 2010).

[86] Ilê-Ifé :O Berço Religioso dos Yorubas, de Odùduwà a Sàngó http://aulobarretti.sites.uol.com.br/Artigos/Ile_Ife/Ife.htm (Accessed on June 5th, 2010).

The Music of Kinimbá

Playing music, or playing *Candomblé* (as said by its followers) has a critical function within the cult. The music provides a way to organize the religious ceremony, since all rituals are structured according to it. Because music is sacred within this context, instruments and instrumentalists become sacred as well and they are treated with great respect by all devotees. For instance, the *atabaques* (drums) that are used to evoke the deities are considered to be living beings themselves, and can only be played by the *ogãns*, drummers who are in charge of that playing. In order to become an *ogãn*, one needs to be initiated by a *babalorisha* and be totally devoted to the practice, including knowing all rhythms and lyrics by heart.[87]

The *Candomblé* religious orchestra is composed of three main percussion instruments. These instruments are called *atabaques* and their sounds provide humans with a channel to the spiritual world. These three *atabaques* are named: *Rum*, the biggest and most important one, *Rumpi* or *Pi*, the middle one, and *Lê*, the smallest.[88] Because they are sacred, periodic animal sacrifices are made to those drums. They cannot be removed from the house (a *barracão*) where they dwell, and they must be covered by a white fabric when not in use. Other instruments such as the *agogô* (cowbell) are often used to replicate the rhythm played by the *atabaques Lê* and *Rumpi*, but these added instruments are not considered sacred.[89] Lima states that two of them (*Lê* and *Rumpi*) reiterate a regular rhythmic pattern, while the biggest one (*Rum*) improvises.[90] "The largest drum, called *rum*, is played with a stick and a bare hand by the master drummer who, through his improvisations, controls the ritual dance."[91]

---

[87] Rita e Gonçalves da Silva Amaral, Vagner. *Cantar para subir - um estudo antropológico da música ritual no candomblé paulista.* Religião & Sociedade, v. 16, nº. 1/2, (Rio de Janeiro: ISER, 1992a, 4-5), trans. Sérgio Miranda.

[88] The conga drum is indigenous to Candomblé music, but the name conga is used in Brazil; see Ed Uribe, The Essence of Brazilian Percussion and Drum Set, 142. The atabaque is a tall hand drum. The body is typically made of jacaranda wood and the head, fastened to the body by ropes, of calfskin. (Capoeira Conection http://www.capoeira-connection.com/main/content/view/124/105/ (Accessed on September 16, 2010)

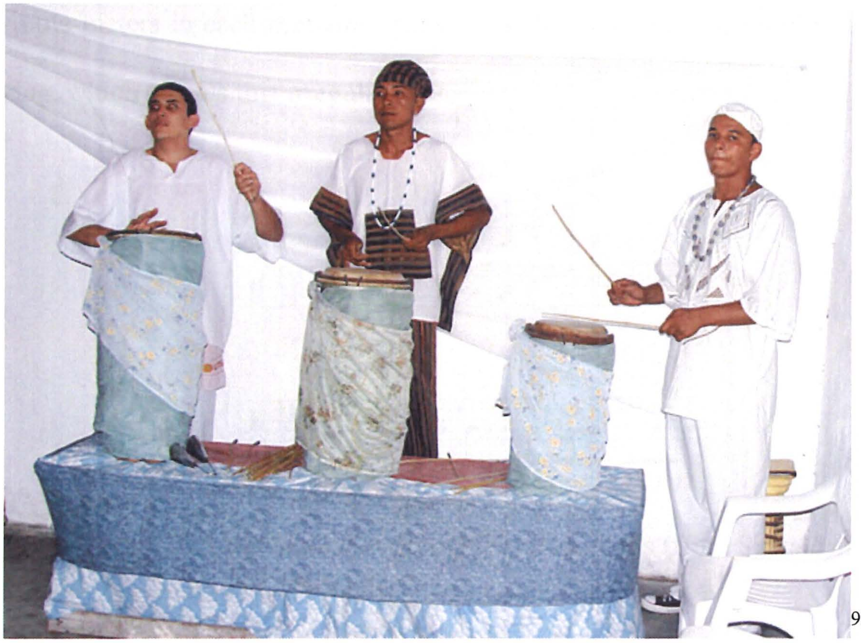
[92]

Figure 18. The three main *atabaques*, *Rum, Rumpi, and Lê* (reproduced by permission).

It is important to note that, in *Candomblé*, each *Orixá* has its own musical rhythm, which expresses the *Orisha*'s story, personality, and mythic power. Also, "to each rhythm corresponds a given choreography also associated with a specific god."[93] *Xangô's* rhythm is the *Alujá*, and, according to Mr. Kibanazambi, it has a fast tempo, with a war-like character. *Alujá* is played during the *Candomblés* rites of *Xangô*. This rhythm is in 12/8 meter, with an irregular division. The part that is played by the *atabaques Lê* and *Rumpi* contains assymetrical beats. The eighth notes are grouped into 5 and 7 note meters in each measure. Lima says that it happens naturally as a result of the playing, which creates this irregular beat. [94]

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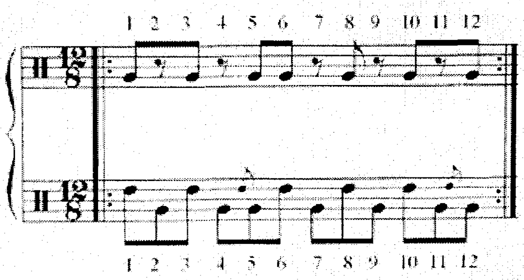
[89] Amaral e da Silva, *Cantar para subir*, 4-5.

[90] Paulo Costa Lima. *Invenção e Memória. Navegação in Crônicas e Ensaios sobre Música e Adjacências*. (Salvador: EDUFBA, 2005), 104, trans. Sérgio Miranda.

[91] Gerard Béhague in Grove Music On-line.

[92] Afinsophia – O Blog da Potência/ Comunidade Intempestiva. http://afinsophia.blog.com/2008/04/10/a-festa-dos-orixas-no-ile-ase-do-pai-geovano-de-ajagunn%E1%BB%8Dn/ (accessed on September 17th, 2010).



[95]

Figure 19. Shango's Aluxá basic rhythmic cells (from Seixas, p. 176)

Performance of this music also involves specific gender roles; only men are allowed to play the majority of the percussion instruments, but singing can be done by both men and women.[96]

According to Dr. Ordep Serra, a professor in the Anthropology Department at Federal University of Bahia, Brazil, a rhythm that could well represent *Xangô* is the

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[93] Ibid.

[94] Lima, *Invenção e Memória*, 200.

[95] Luís Cláudio Pires Seixas. *Oxalufã, Um Estudo a Partir da Relação entre Mito e Música / Memória de Uma Composição Musical Programática.* Dissertação Apresentada ao Curso de Mestrado da Escola de Música da Universidade Federal da Bahia, como requisito parcial para a obtenção do grau de Mestre – Composição. Salvador: 2006, Appendix 2, p.66, trans. Sérgio Miranda.

[96] Amaral e da Silva, *Cantar para subir*, 4-5.

Argentinian *tango*. He mentions a theory that the word *tango* is derived from the word *Xangô*.[97] Even though this theory may never be confirmed, Serra shows some favor towards it. He says that the *tango* is a kind of dance with strong and seductive moves, just like a passionate duel, while being at the same time sensual and aggressive. Such a dance would certainly suit *Xangô*'s taste.[98]

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[97] Seixas, *Oxalufã*, 176.

[98] Ibid.

APPENDIX C

Portuguese Tempo and Dynamic Terms

Alegremente – happily

Animado e cresc. – excited and with increasing volume (crescendo)

Apressando – accelerating

Bem ritimado – rhythmically accurate

Brincando – playfully

Cantando – singing

Cantando espress[ivo] – singing passionately

Cedendo – slowing down

Cresc[endo] animando – crescendo with a renewed vigor

Devagar – slow

Espres[sivo] – expressive

gracioso – graceful

Leve - soft

Ligado espress. – connected and expressive

Menos – less (meno mosso)

Moderado – less intense

Movido, alegre – moving delightfully

Movido sempre – moving steadily

Não depressa – not fast

Religioso – religiously

Ritmado – enhancing the rhythm

Saudoso - missable

Seguindo – following

Solto - free

Soturno – somber

Um pouco mais – a little bit more (poco piú mosso)

APPENDIX D

International Phonetic Alphabet (IPA) for general Brazilian Portuguese[99]

In Brazilian Portuguese the five letters (a, e, i, o u) represent eight vowels: a, ɐ, e, ɛ, i, o, ɔ, u, but "the unstressed vowel ɐ only occurs in word-final position".[100] Also, the vowels (e) and (o) have different pronunciations:

e = ɛ: belo (b ɛ l u) 'beautiful'

e = e: seco (s e k u) 'dry'

e = i: nove (n ɔ v i) 'nine'

o = ɔ: bola (b ɔ l ɐ) 'ball'

o = o: comer (k o m e r) 'to eat'

o = u: pato (p a t u) 'duck'

Glides (j) and (w) are represented by (i), and (u):

i = i: vi (v i) 'I saw'

u = u: tudo (t u d u) 'everything'

i = j: pai (p a j) 'father'

u = w: pau (p a w) 'stick'

Nasal vowels can occur in stressed, final stress, and pre-stressed positions, but diphthongs, with rare exceptions, are exclusive to the final stressed position:[101]

---

[99] Maria Helena Mira Mateus, and Ernesto d'Andrade Pardal. *The Phonology of Portuguese.* "The phonology of the world's languages," Oxford: Oxford University Press, 2000, 18.

[100] Ibid.

[101] Idem 130.

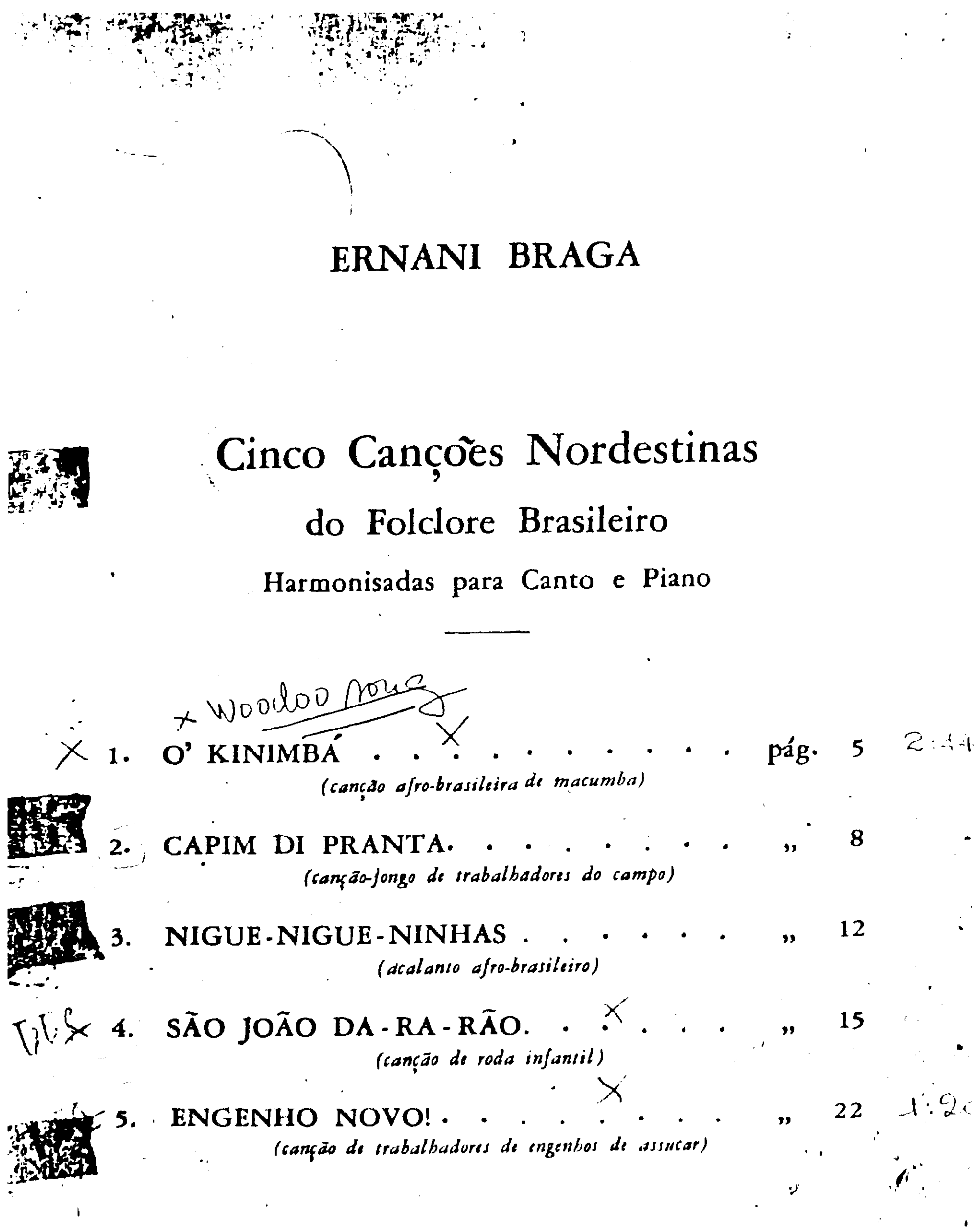
Stressed	**Final stressed**	**Pre-stressed**
(ɐ̃) antes 'before'	(ɐ̃) romã 'pomegranate'	(ɐ̃) andar 'to walk'
(ẽ) centro 'centre'	(ẽ) amém 'amen'	(ẽ) remendar 'to patch'
(ĩ) cinco 'five'	(ĩ) fim 'end'	(ĩ) findar 'to finish'
(õ) aponta 'he/she points'	(õ) tom 'tone'	(õ) pontinho 'small point'
(ũ) afunda 'he/she sinks'	(ũ) comum 'common'	(ũ) afundar 'to sink'

Consonants	Examples	English Equivalent	Vowels	Examples
b	besta, sábado	bed, lumber	a	caso (case)
d	dedo, rapadura	dog	ɐ	sopa (soup)
dʒ	digo, cidade	gesture, engine	ɐ̃	canto (I sing)
f	Café	coffe, deface	e	seco (dry)
ɣ	gato, trigo	gallant, ago	ẽ	centro (center)
k	cama, laca	come, scan	ɛ	belo (beautiful)
l	linho, calor	liable, slip	i	vi (saw),
ʎ	Velho	DNF (as Italian "gl" in voglio)	ĩ	cinco (five)
m	mãe, comer	miracle, might	o	avô (grandfather)
n	nata, ano	natality, sonic	õ	apontar (to point)
ɲ	Banho	DNF (as Italian "gn" in sogno)	ɔ	bola (ball)
p	poço, topo	Pacific, spouse	u	tudo (everything)
ʁ	enrascado, morte	DNF (as German "h" in herzen	ũ	afundar (to sink)
ɾ	aranha, bravo	perceive	**Semivowels**	**Examples**
s	saco, baço, promessa, nascendo	sack	j	Iate (yacht)
ʃ	chave, baixo, fechar	ship	w	Guarda (guard)
t	taca, átomo	toad, stand		
tʃ	tipo, gente,	tchau, reach		
v	vaca, cavalo	vacation		
z	zorro, casa	zebra, Brazil		
ʒ	gente, jamais	rouge, measure		

Table 13 – Portuguese words and their equivalents in English.

APPENDIX E

Scores of *Cinco Canções Nordestinas do Folklore Brasileiro, harmonizadas para canto e piano* (Five Songs of Northeastern Brazilian Folklore, Harmonized for Voice and Piano).[102]



ERNANI BRAGA

Cinco Cançoes Nordestinas

do Folclore Brasileiro

Harmonisadas para Canto e Piano

+ Woodoo Song
1. O' KINIMBÁ . . . . pág. 5 2:44
(canção afro-brasileira de macumba)
2. CAPIM DI PRANTA. . . . . „ 8
(canção-jongo de trabalhadores do campo)
3. NIGUE-NIGUE-NINHAS . . . . „ 12
(acalanto afro-brasileiro)
4. SÃO JOÃO DA-RA-RÃO. . . . . . . „ 15
(canção de roda infantil)
5. ENGENHO NOVO! . . . . „ 22 1:2
(canção de trabalhadores de engenhos de assucar)

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[102] See notice regarding copyright, p. ii.

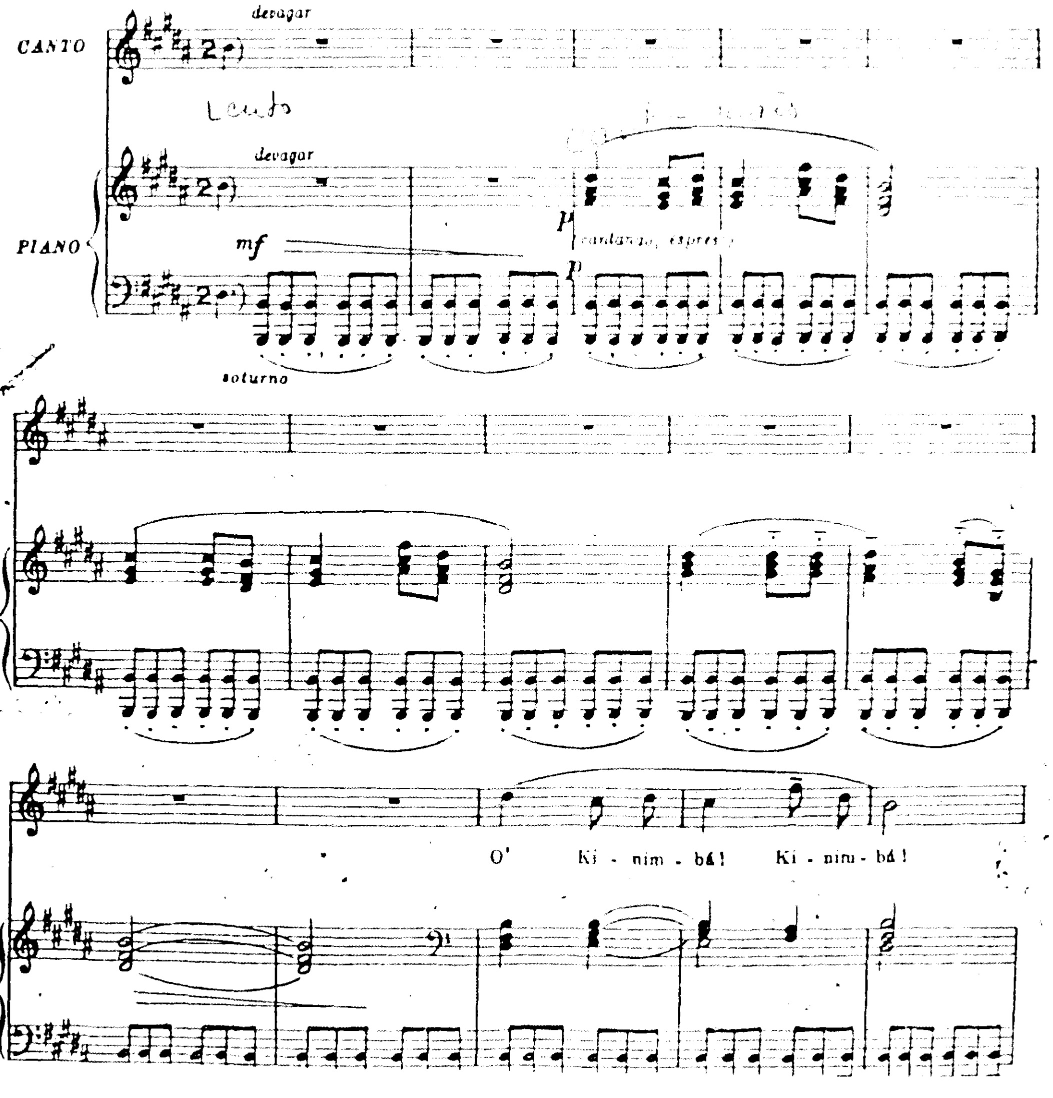
2,50

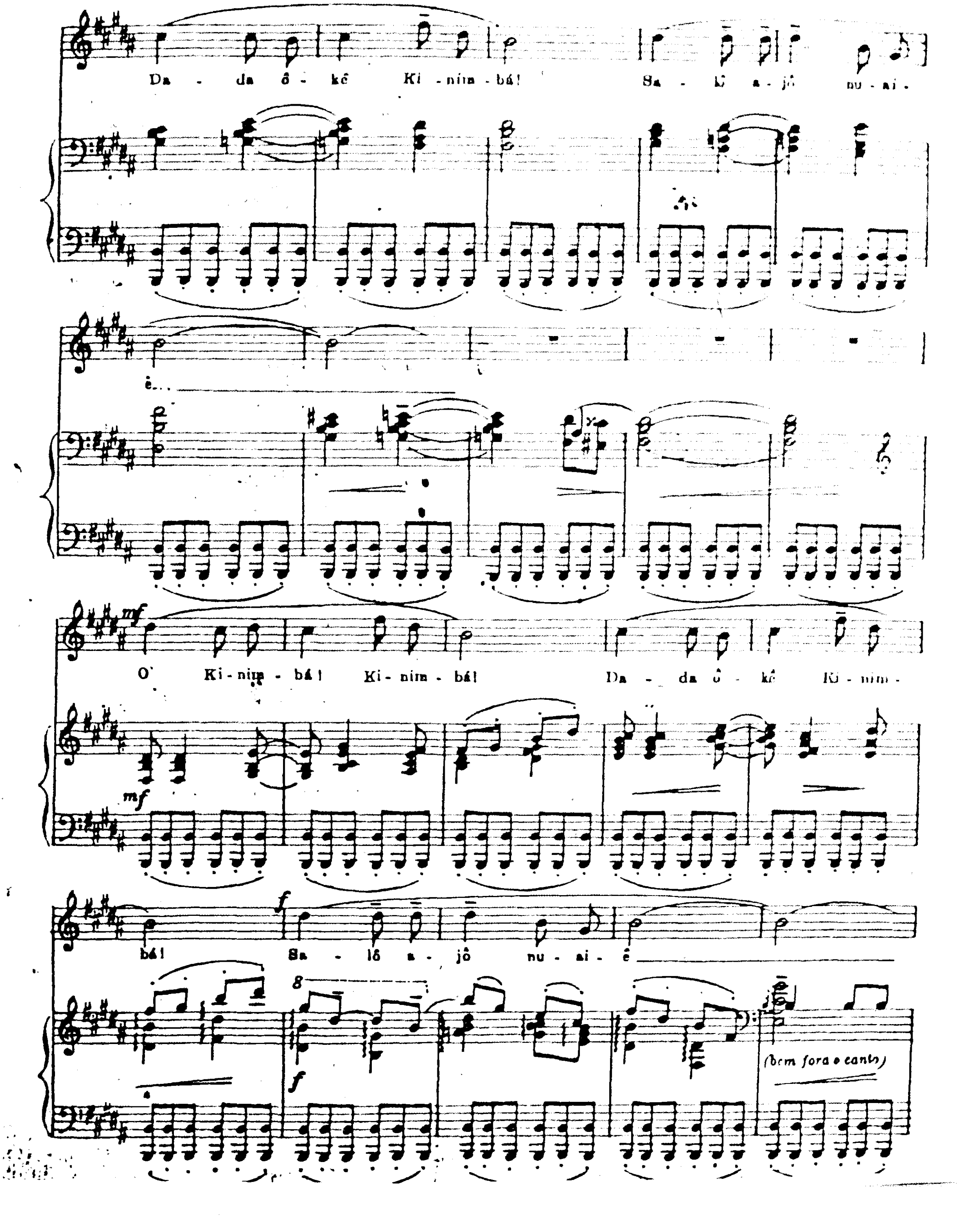
A' Senhora Mercedes de Weinstein

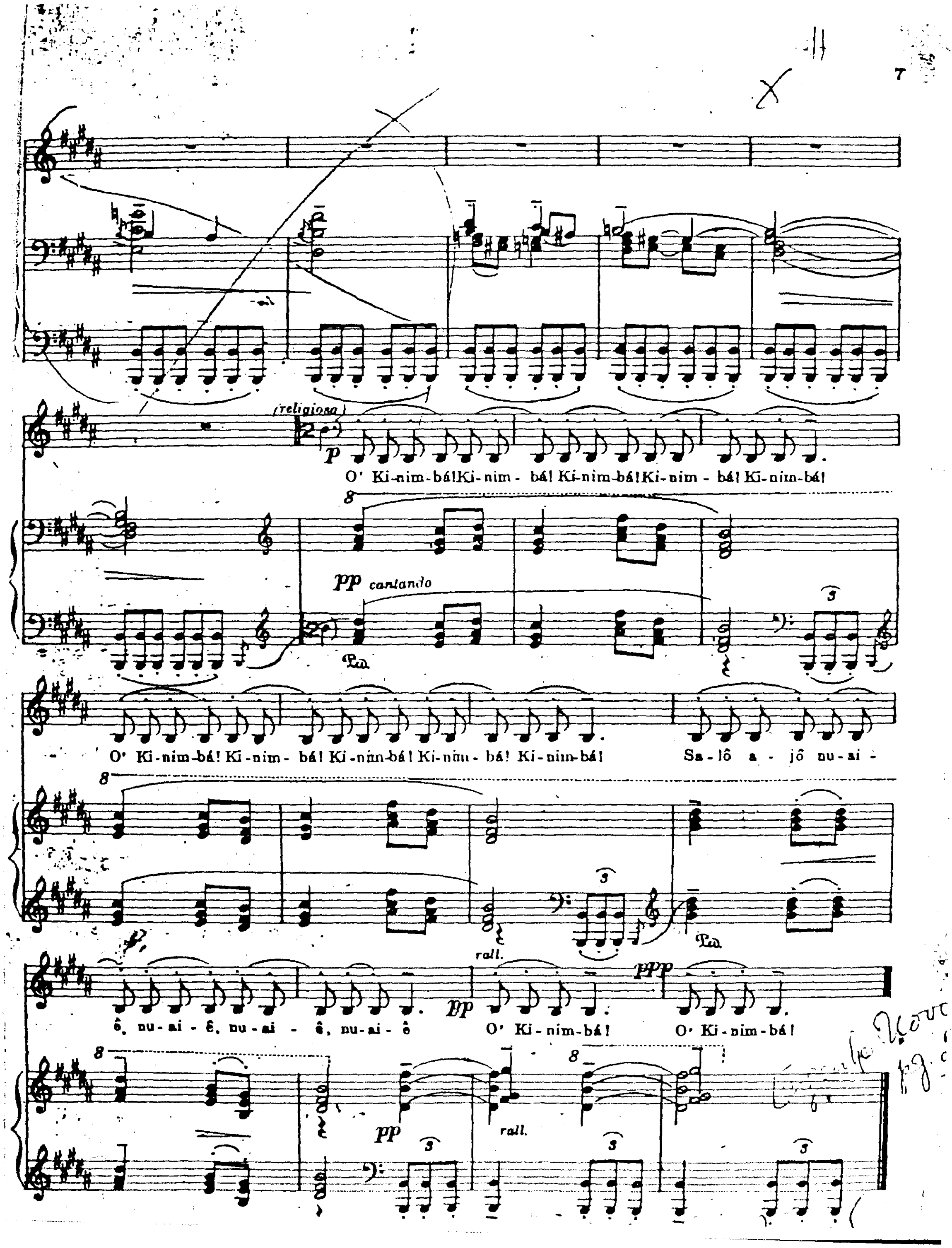
O' KINIMBÁ

Canción de "macumba" —ritual religioso de origen africano— recogida en Pernambuco. "Xangó", divinidad presente en la "macumba", dice que está en la tierra, —"kinimba"— pero siente nostalgia del cielo, "auaié".

Slow


CANTO
PIANO
devagar
Lento
devagar
mf
p
p
cantando, espress.
soturno
O' Ki - nim - bá! Ki - nim - bá!


Da - da ô - kê Ki - nim - bá! Sa - lô a - jô nu - ai -
ê...
mf
O' Ki - nim - bá! Ki - nim - bá! Da - da ô - kê Ki - nim -
mf
bá! Sa - lô a - jô nu - ai - ê
f
8
f
(bem fora o canto)

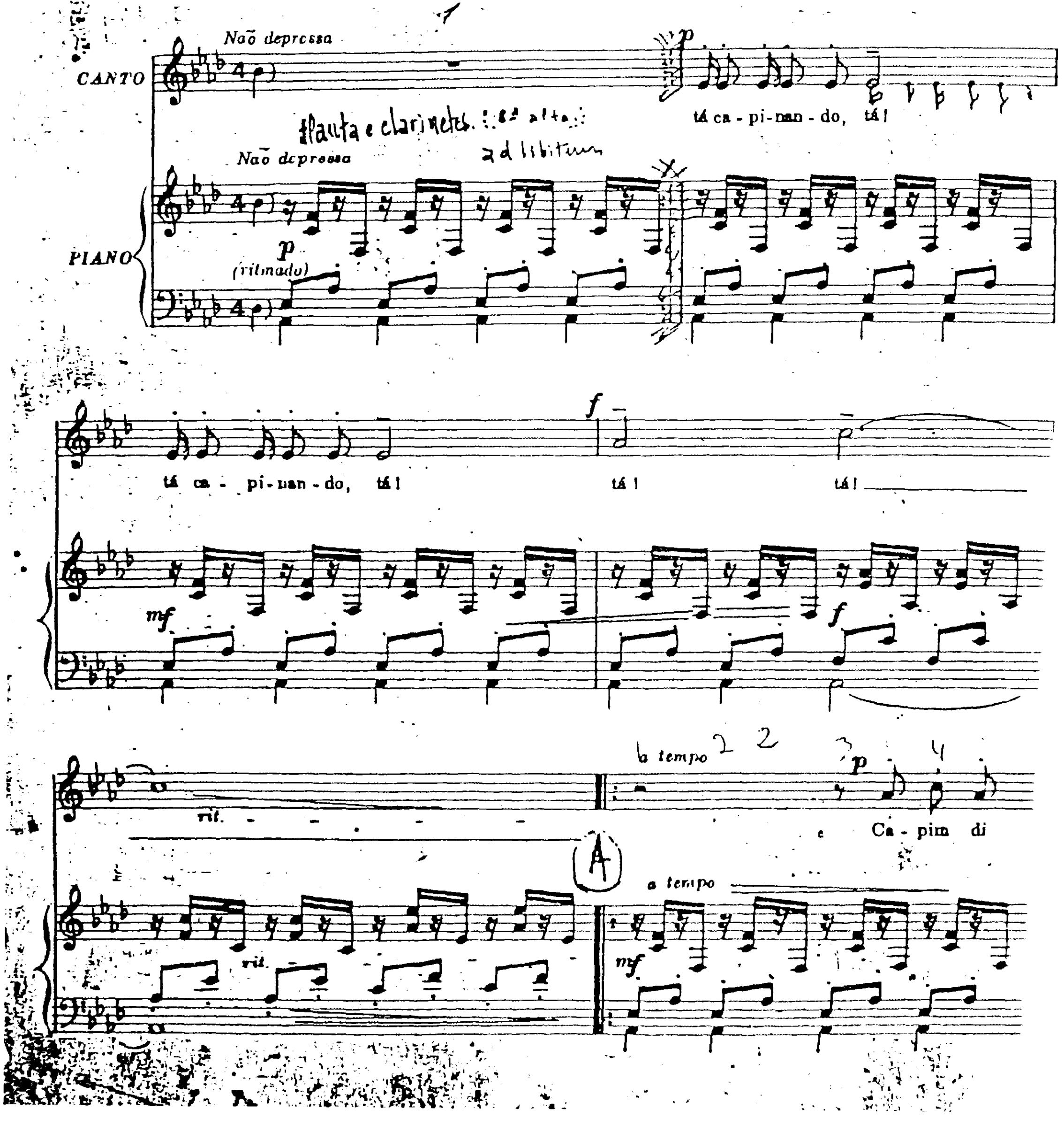

7
(religiosa)
p
O' Ki-nim-bá! Ki-nim - bá! Ki-nim-bá! Ki-nim - bá! Ki-nim-bá!
8
pp cantando
Ped.
O' Ki-nim-bá! Ki-nim- bá! Ki-nim-bá! Ki-nim - bá! Ki-nim-bá!
Sa - lô a - jô nu-ai -
3
Ped.
ê, nu-ai - ê, nu-ai - ê, nu-ai - ô
pp
O' Ki-nim-bá!
ppp
O' Ki-nim-bá!
rall.

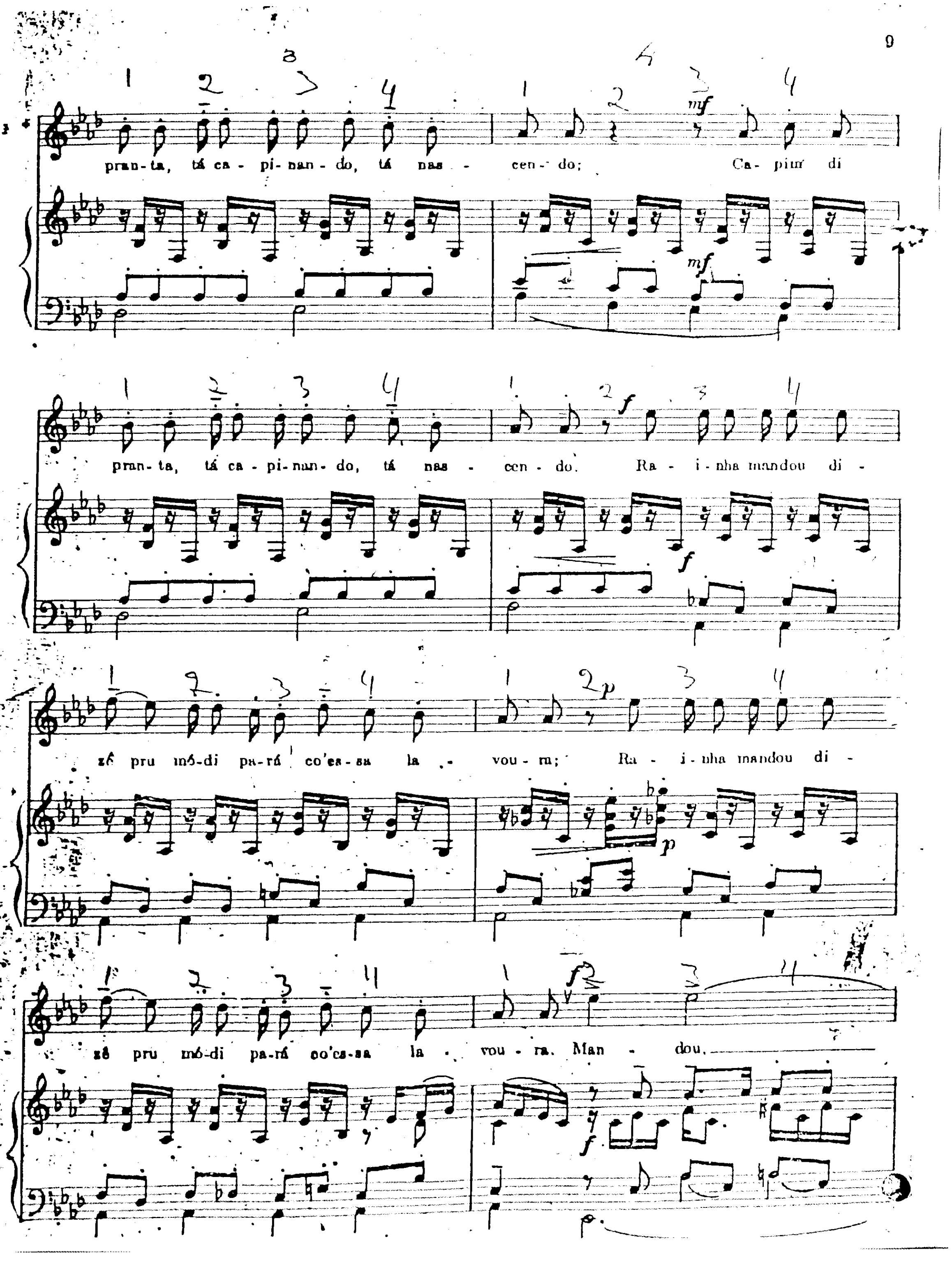
27

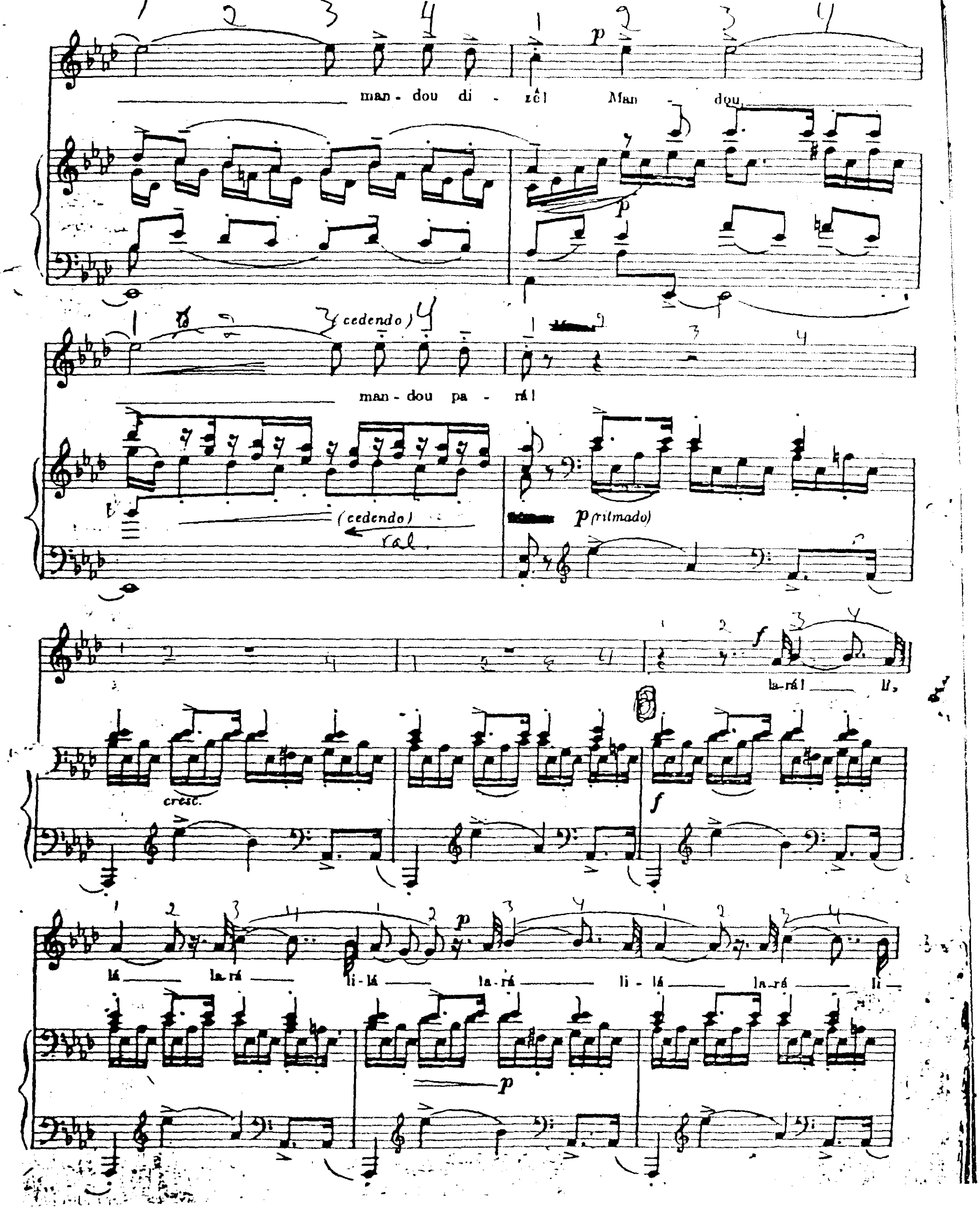
A' Senhora Maria Kareska

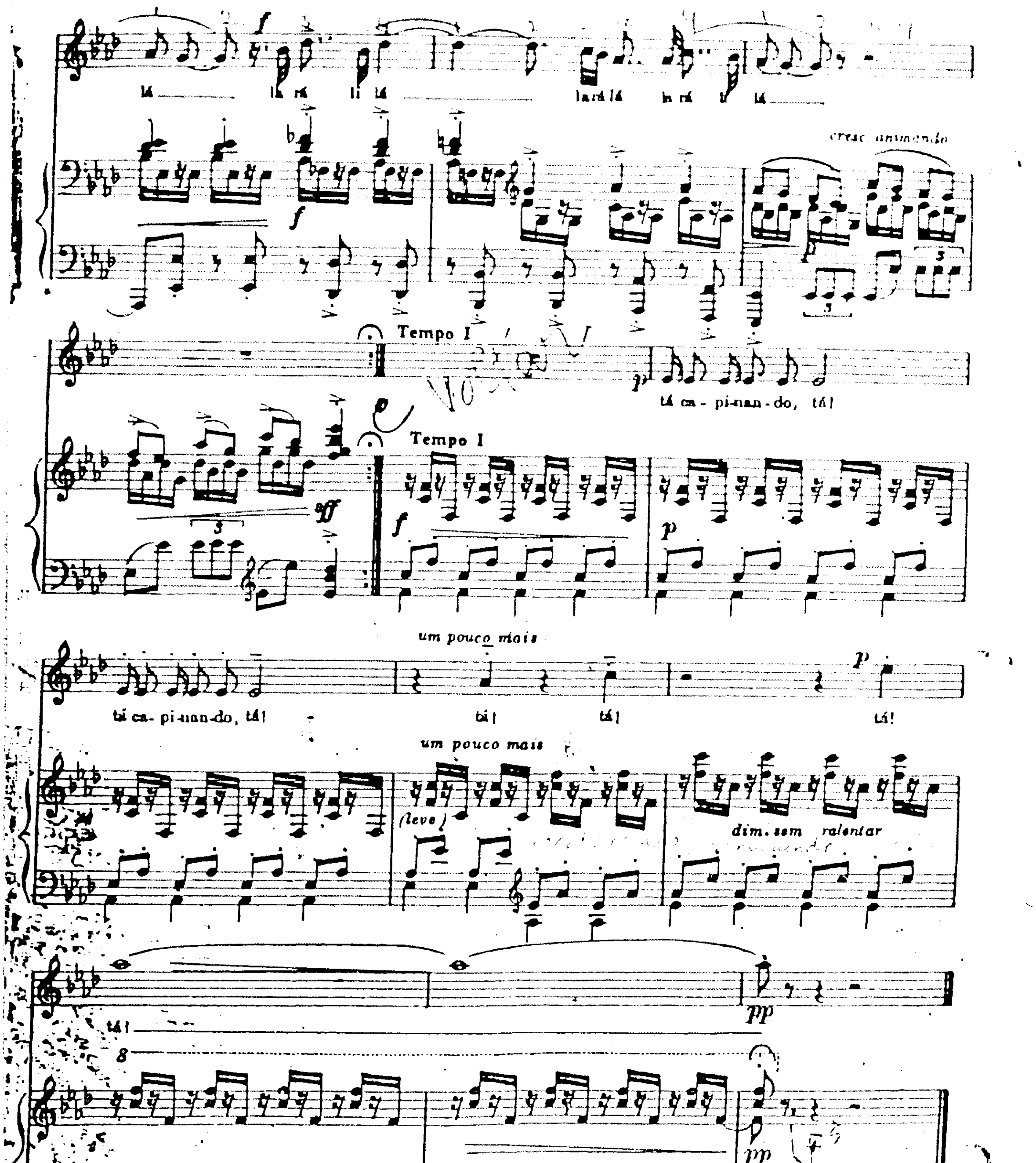
CAPIM DI PRANTA

Canción —"jongo", *de ritmo afro brasileño, recogida en Alagôas. Los trabajadores del campo están luchando contra la porfía del* "capim",— *yerba mala que, apenas arrancada, brota de nuevo:* —ta' capinando, ta' nascendo"... *Cantan con gran alegría: "lá - rá, li - lá",-cuando llega una orden de la* "rainha", (*reina, tiempo colonial*), *mandando suspender aquella ingrata labor:* —"Rainha mandou dizê pru módi pará co' essa lavoura.".


1
Não depressa
CANTO
p
tá ca - pi - nan - do, tá!
flauta e clarinetes. 8ª alta
ad libitum
Não depressa
PIANO
p
(ritmado)
tá ca - pi - nan - do, tá!
f
tá!
tá!
mf
f
rit.
A
a tempo 2 2 3 4
p
e Ca - pim di
a tempo
rit.
mf


pran-ta, tá ca-pi-nan-do, tá nas-cen-do; Ca-pim di
pran-ta, tá ca-pi-nan-do, tá nas-cen-do. Ra-i-nha mandou di-
zê pru mó-di pa-rá co'es-sa la-vou-ra; Ra-i-nha mandou di-
zê pru mó-di pa-rá co'es-sa la-vou-ra. Man-dou.
mf
f
p
f
1 2 3 4


man - dou di - zê! Man - dou
p
man - dou pa - rá!
(cedendo)
ral.
p (ritmado)
cresc.
f
la-rá! li,
lá la-rá li-lá la-rá li-lá la-rá li

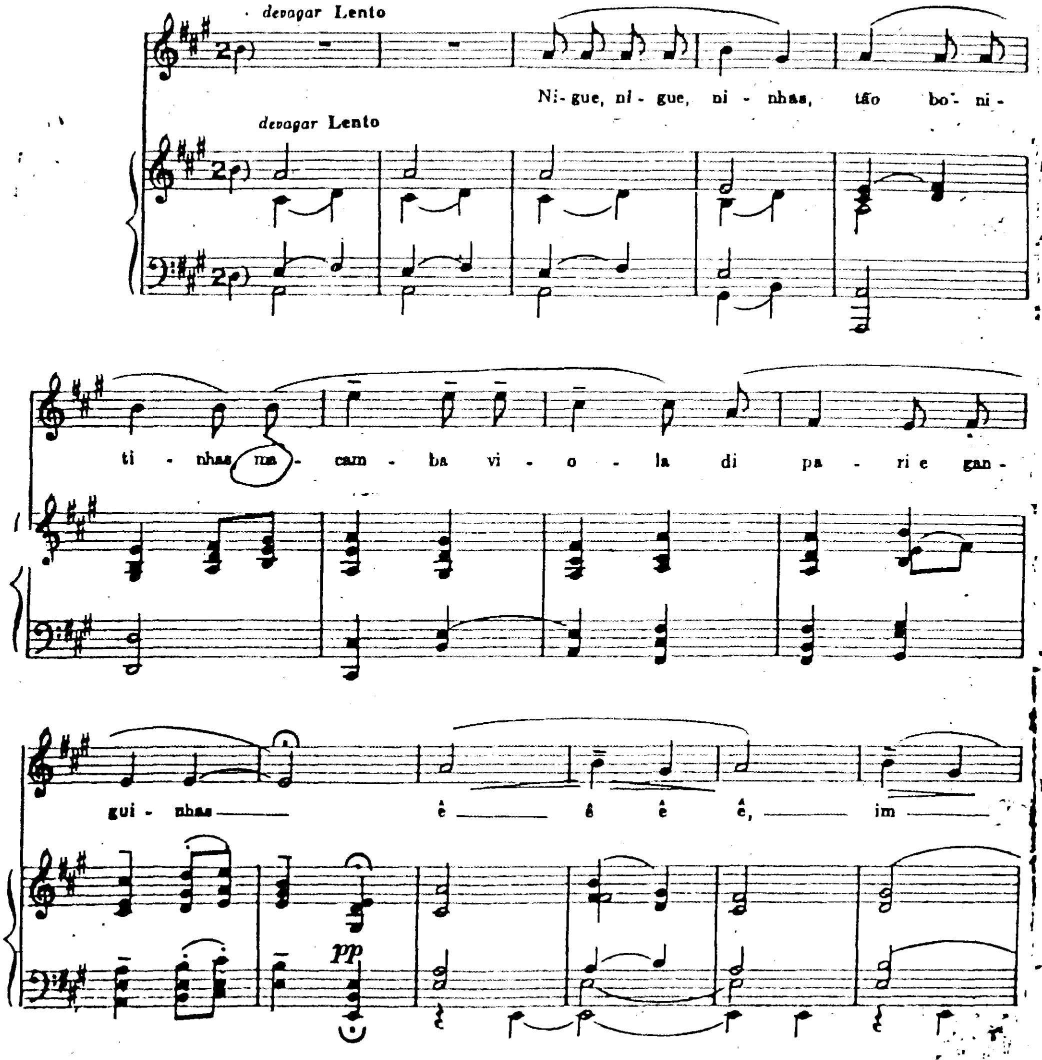

lá — lá rá li lá — lará lá la rá li lá —
f
cresc. animando
Tempo I
Tempo I
ff
f
p
p
tá ca - pi-nan-do, tá!
ti ca- pi-nan-do, tá!
um pouco mais
um pouco mais
ti!
tá!
p
tá!
(leve)
dim. sem ralentar
tá! —
8
pp
pp

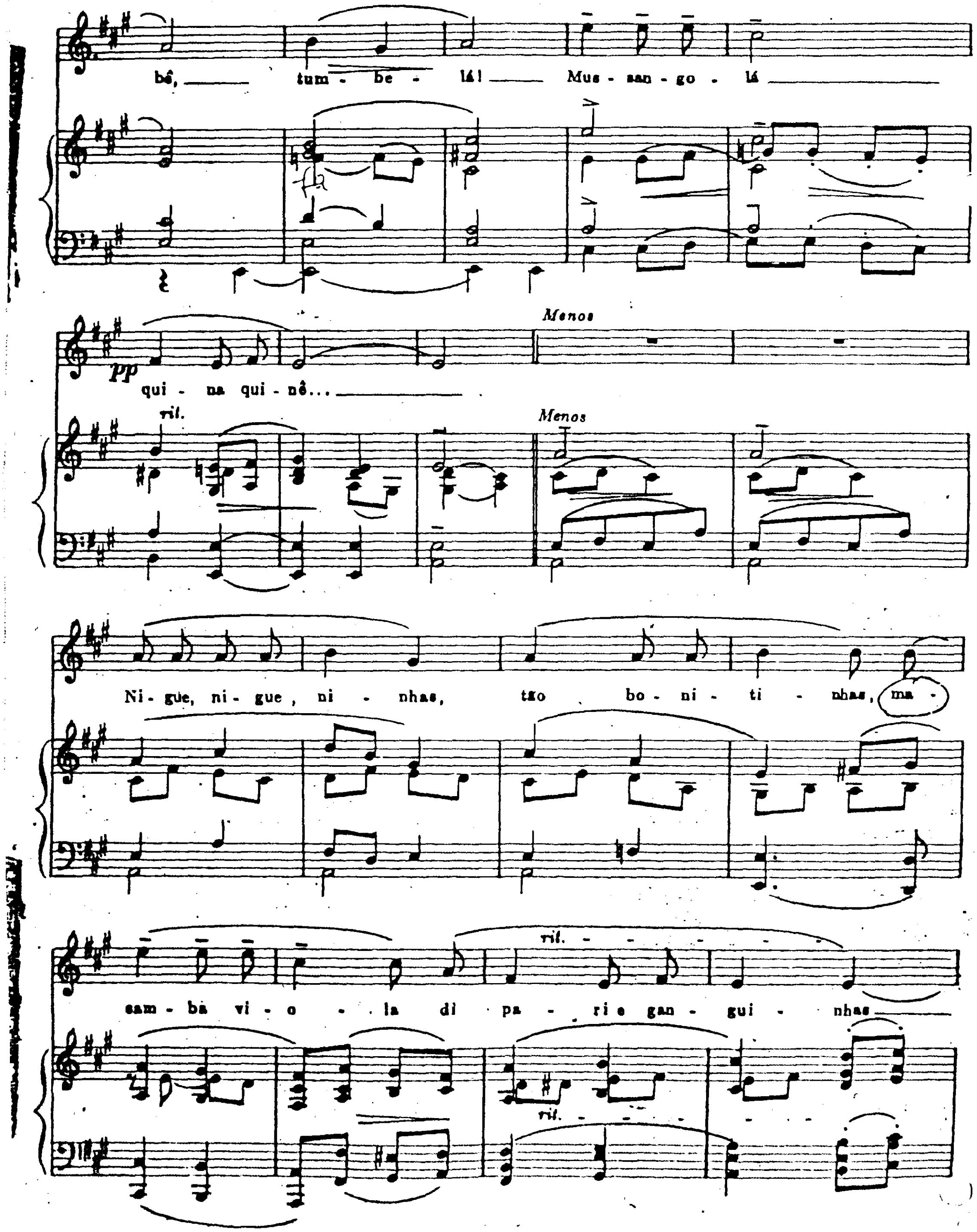
9.02

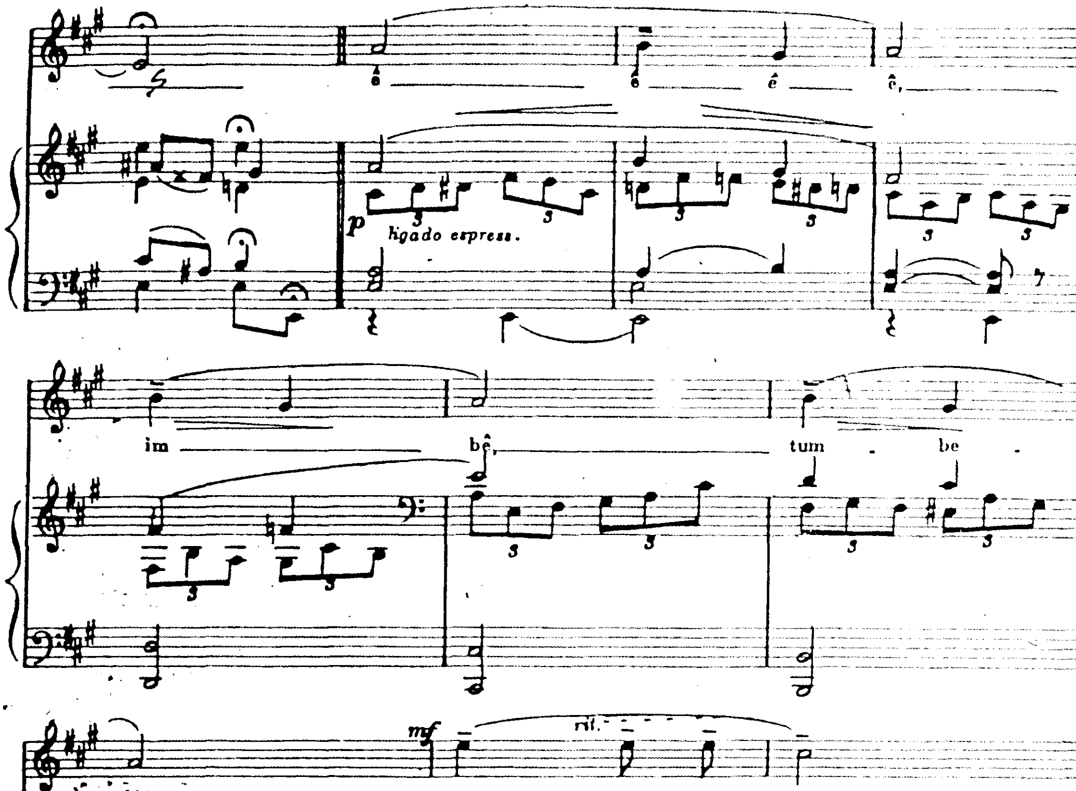
Para minha filha Vera

NIGUE-NIGUE-NINHAS

Canción de cuna afro-brasileña, recogida en Paraiba do Norte. Las palabras, mezcla de portugués y dialecto africano, aunque no tengan el sentido bien definido, parecen dar una impresión de profunda ternura.


devagar Lento
Ni- gue, ni - gue, ni - nhas, tão bo- ni -
devagar Lento
ti - nhas ma - cam - ba vi - o - la di pa - ri e gan -
gui - nhas ê ê ê ê, im
pp


bê, tum - be - lá! Mu - san - go - lá
pp
qui - na qui - nê...
rit.
Menos
Menos
Ni - gue, ni - gue, ni - nhas, tão bo - ni - ti - nhas, ma -
rit.
sam - bà vi - o - la di pa - ri e gan - gui - nhas
rit.


ê ê ê ê,
p ligado espress.
im bê, tum be
lá! Mu - - san - go - lá
mf
rit.
pp devagar
qui - na qui - nê umm (. . . . bf.)

A Moreninha

A' Senhorita Elsa Giner

SÃO JOÃO-DA-RA-RÃO

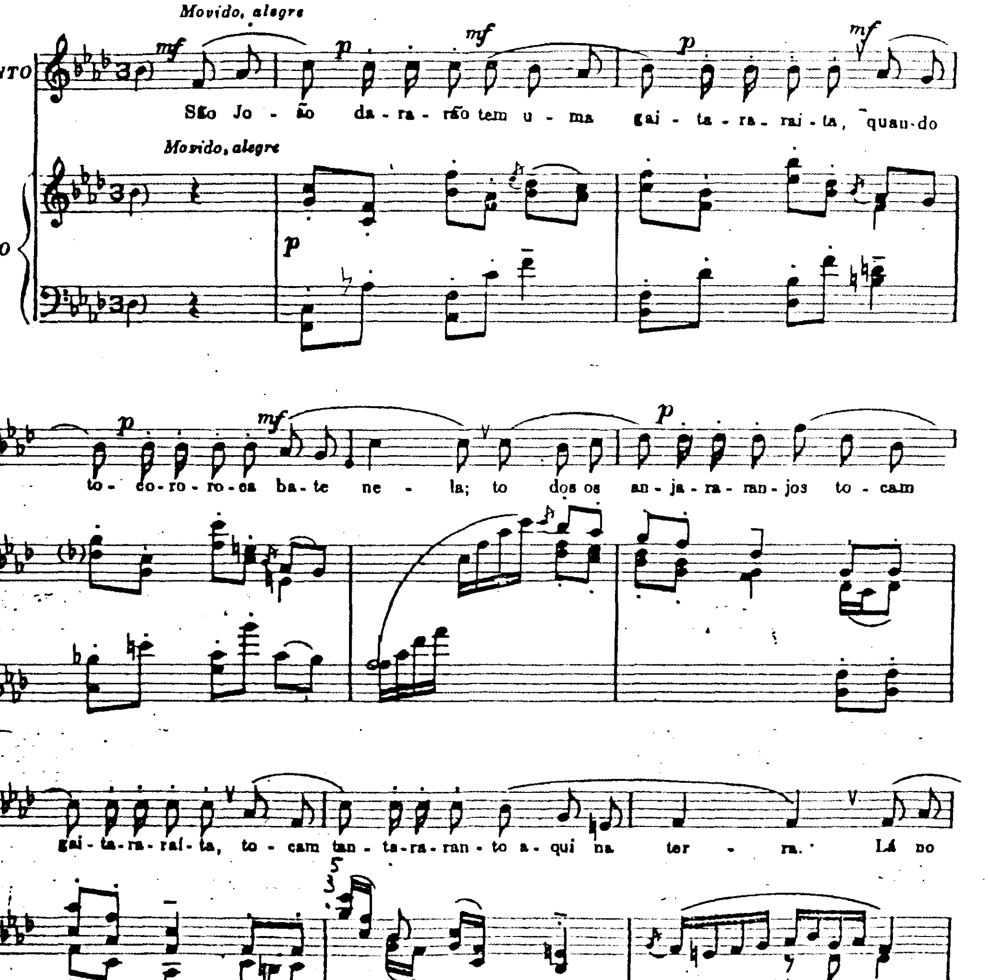
2,45

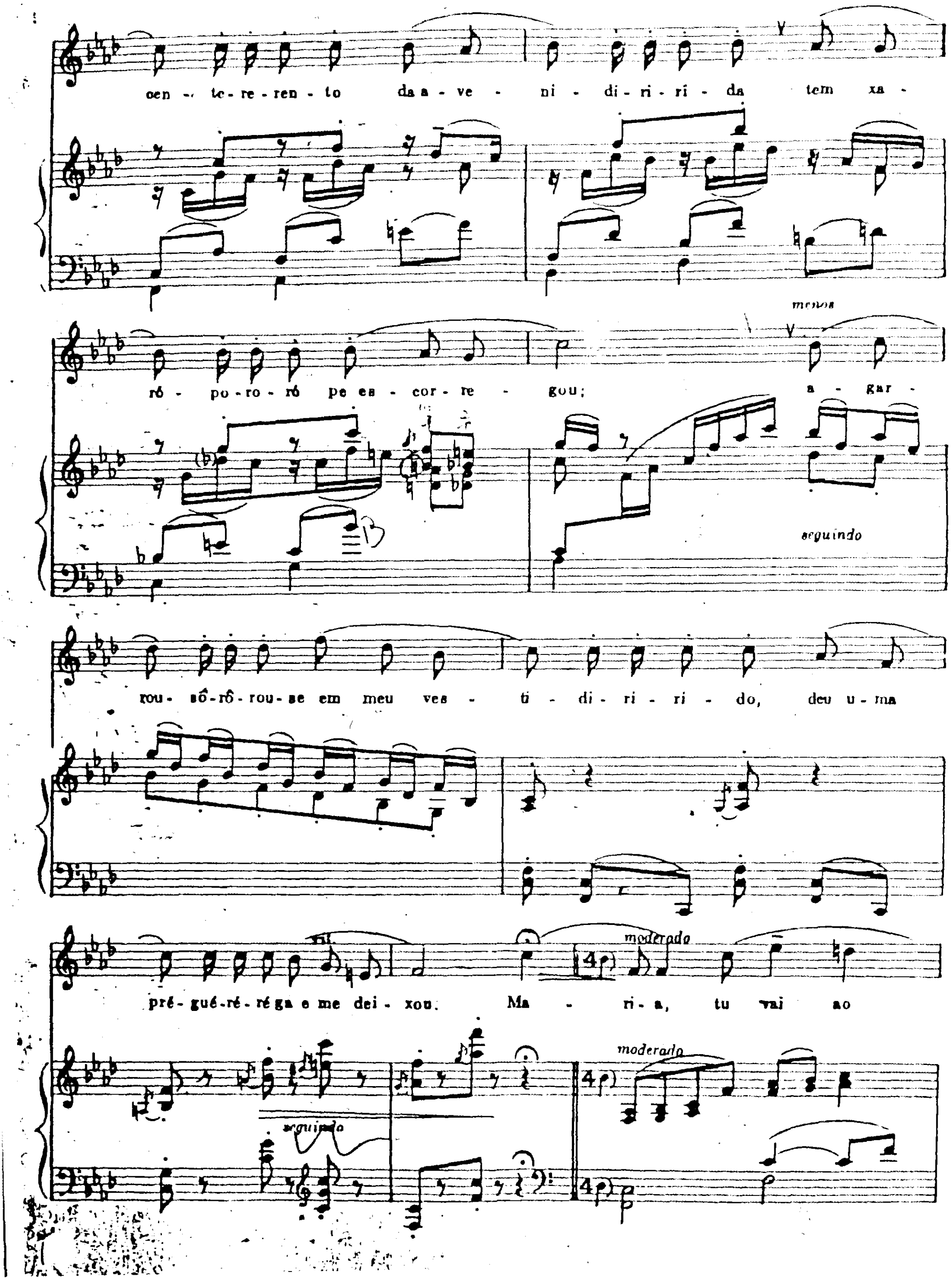
Canción de rondo infantil, recogida en Piaui.

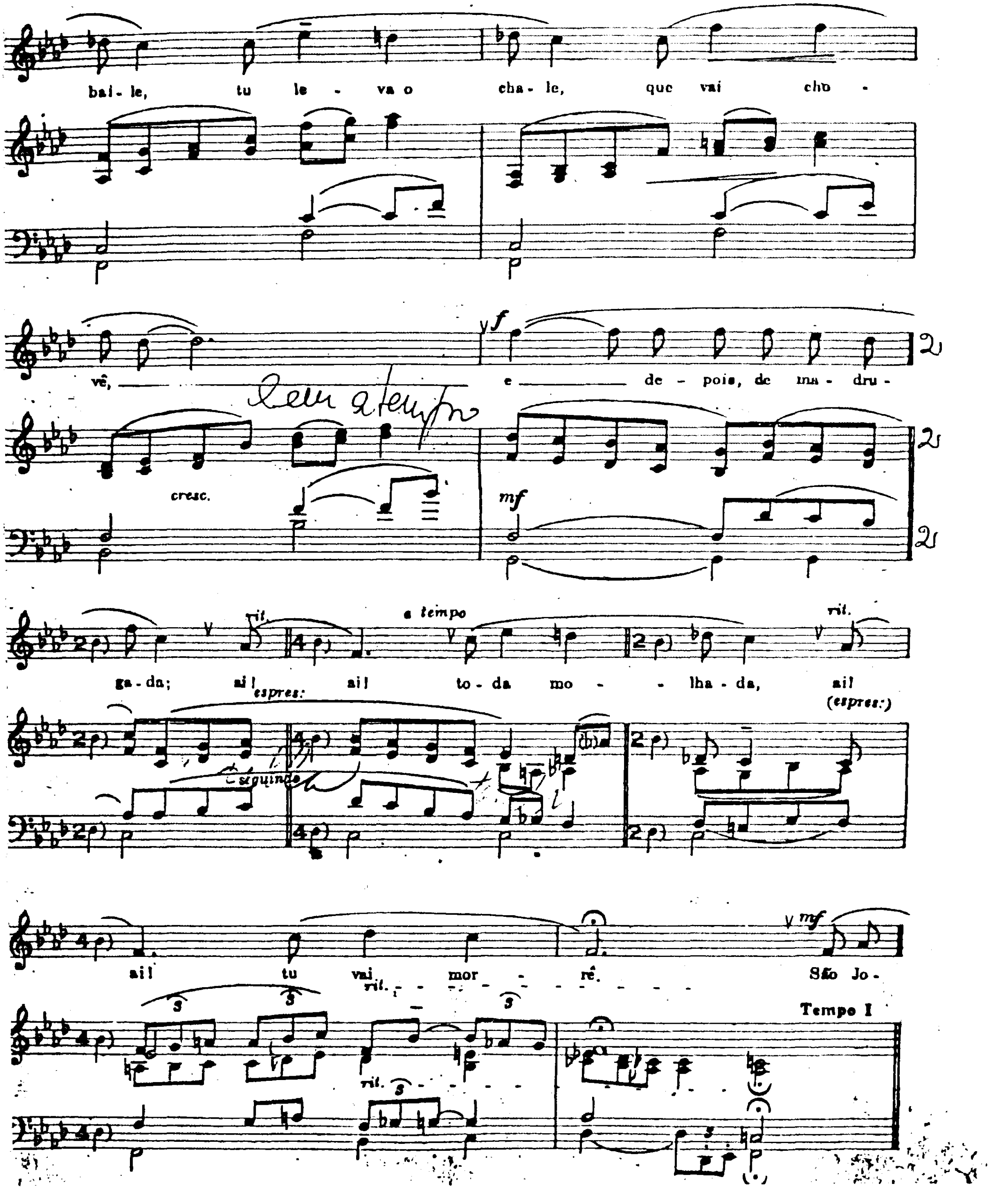
Los niños cantan de manera tipicamente regional, con un gracioso rebote de la última sílaba de cada palabra: —"Sao joão, da-ra-rão, tem una gaita, ra-rai-ta"... *Ese estribillo alegre alterna con dos estrofas sentimentales:*

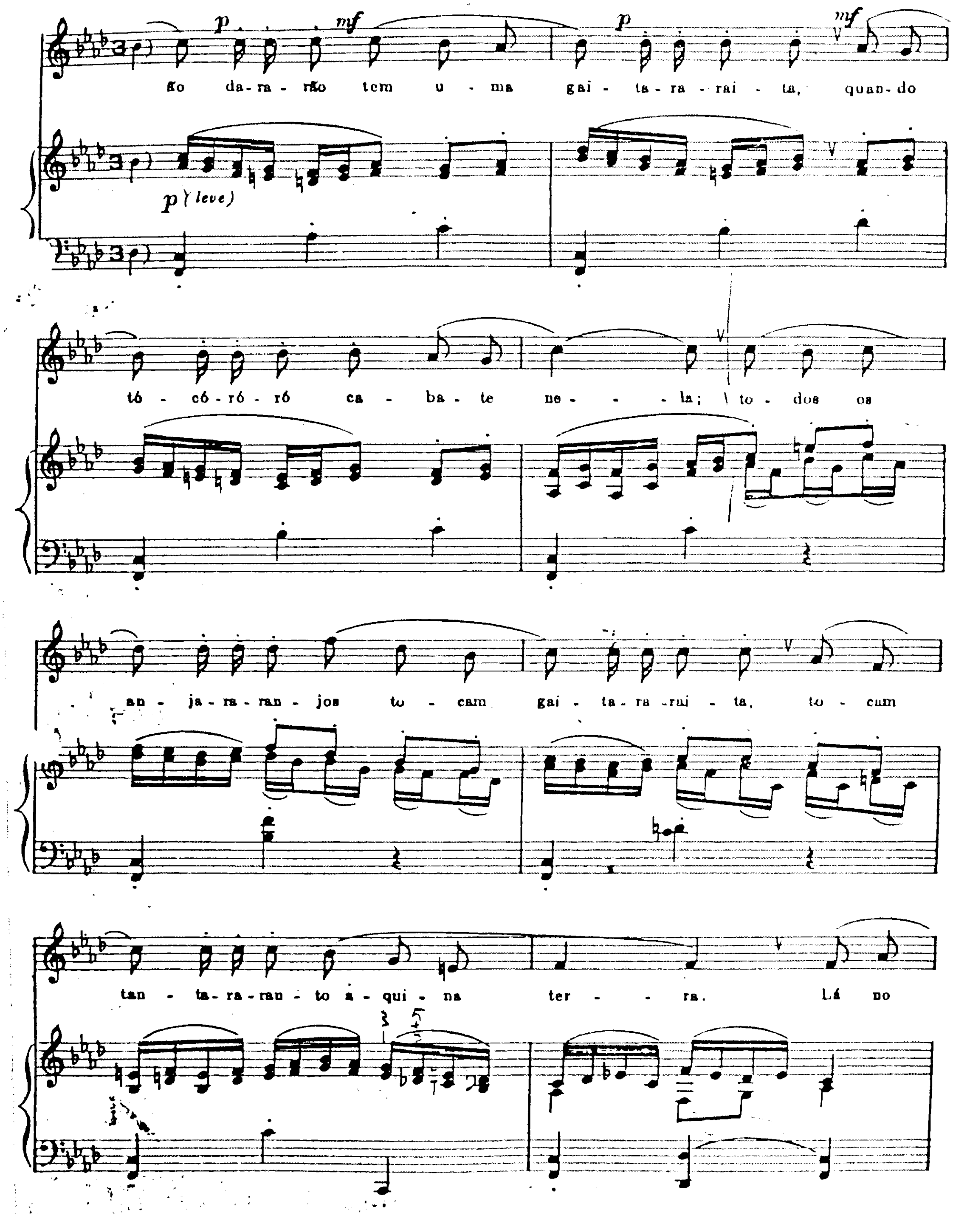
a) "Maria, tu vai ao baile"...

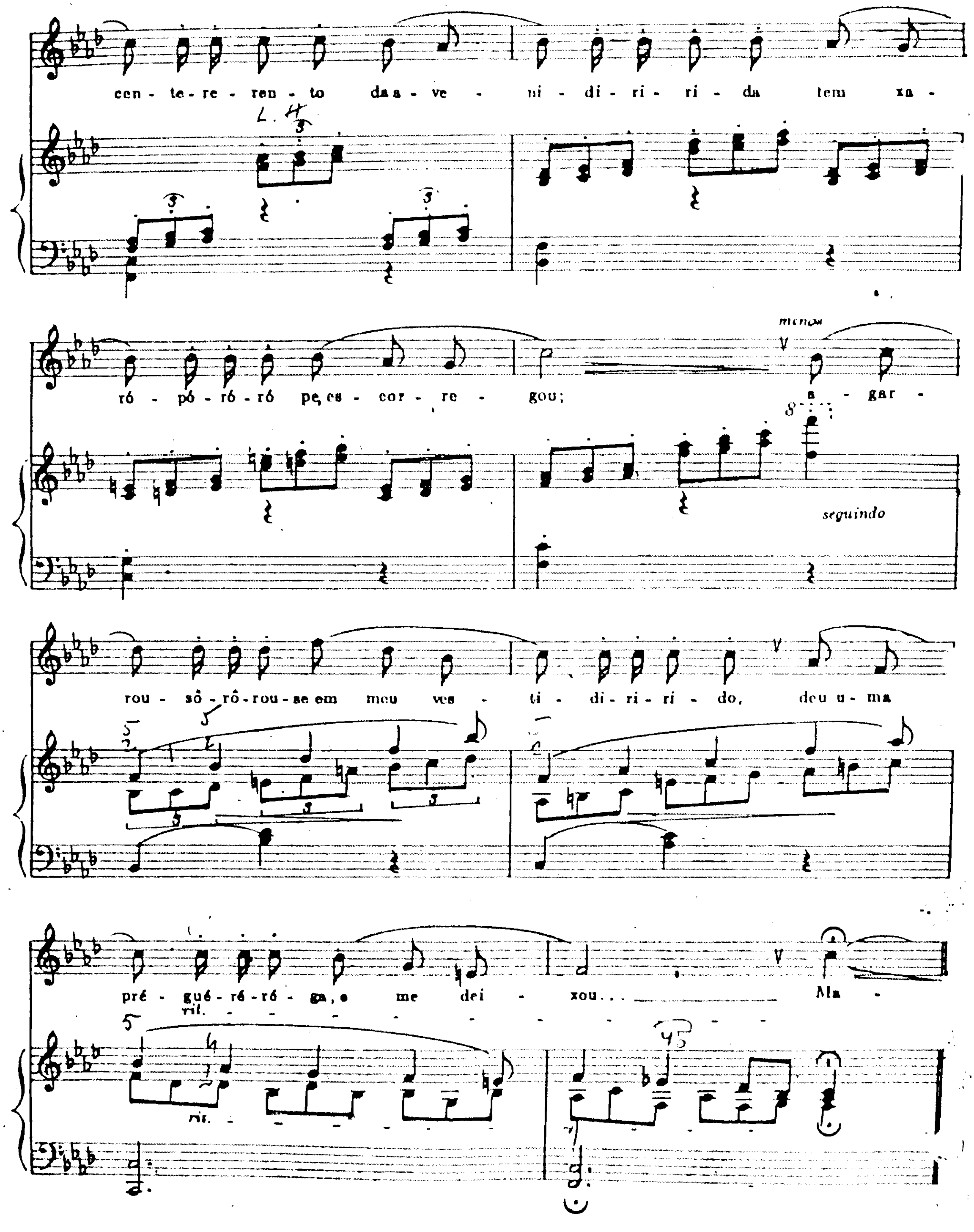
b) "Maria, tu vai casares"..., *y aparece finalmente, sin su carácter jocoso, impregnado de la nostalgia de los dos intermedios.*

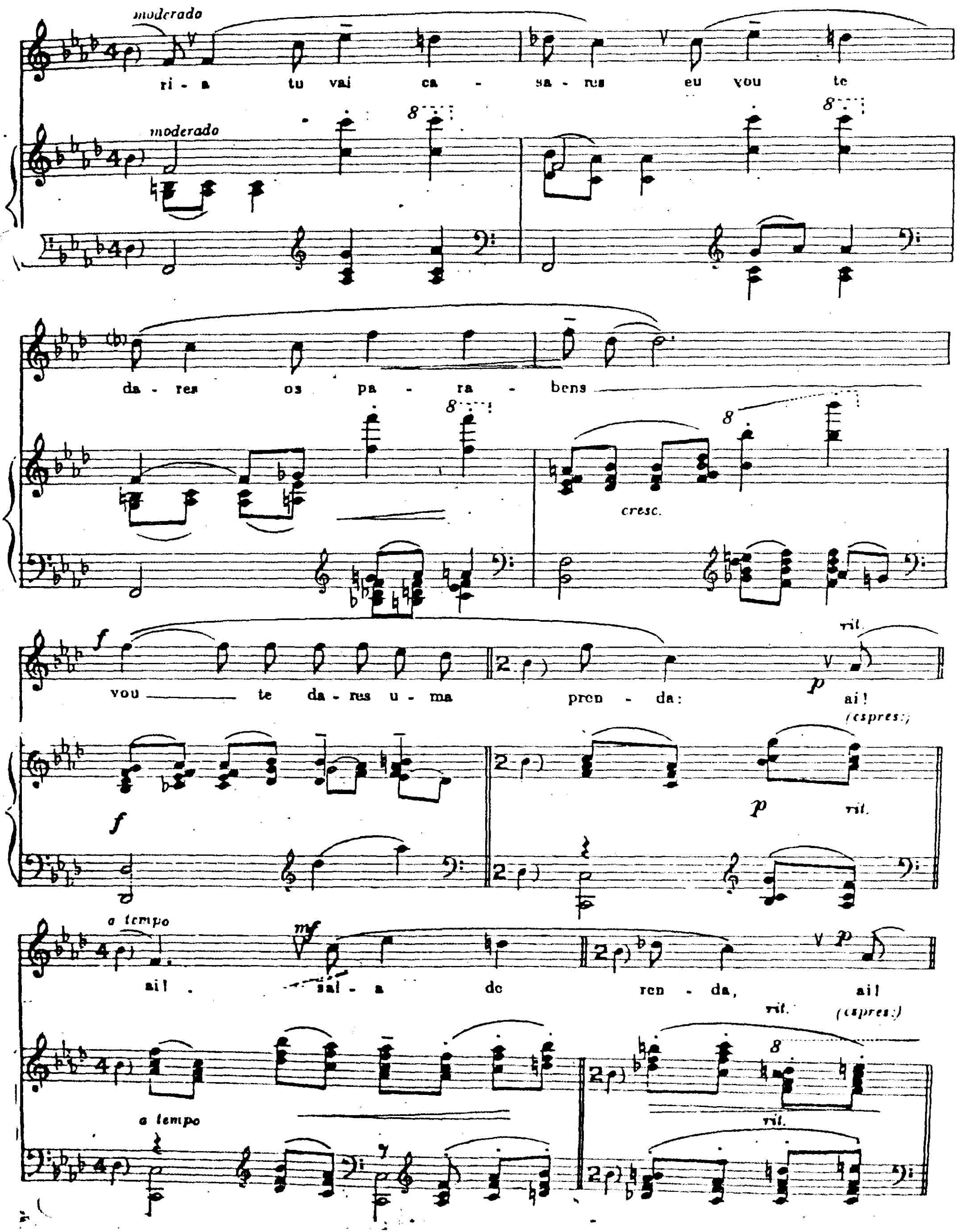

Movido, alegre
CANTO
PIANO
mf
p
São Jo - ão da-ra-rão tem u - ma gai - ta - ra - rai - ta, quan-do to - co-ro-ro-ca ba-te ne - la; to dos os an - ja - ra - ran - jos to - cam gai - ta-ra-rai-ta, to - cam tan - ta-ra-ran - to a - qui na ter - ra. Lá no

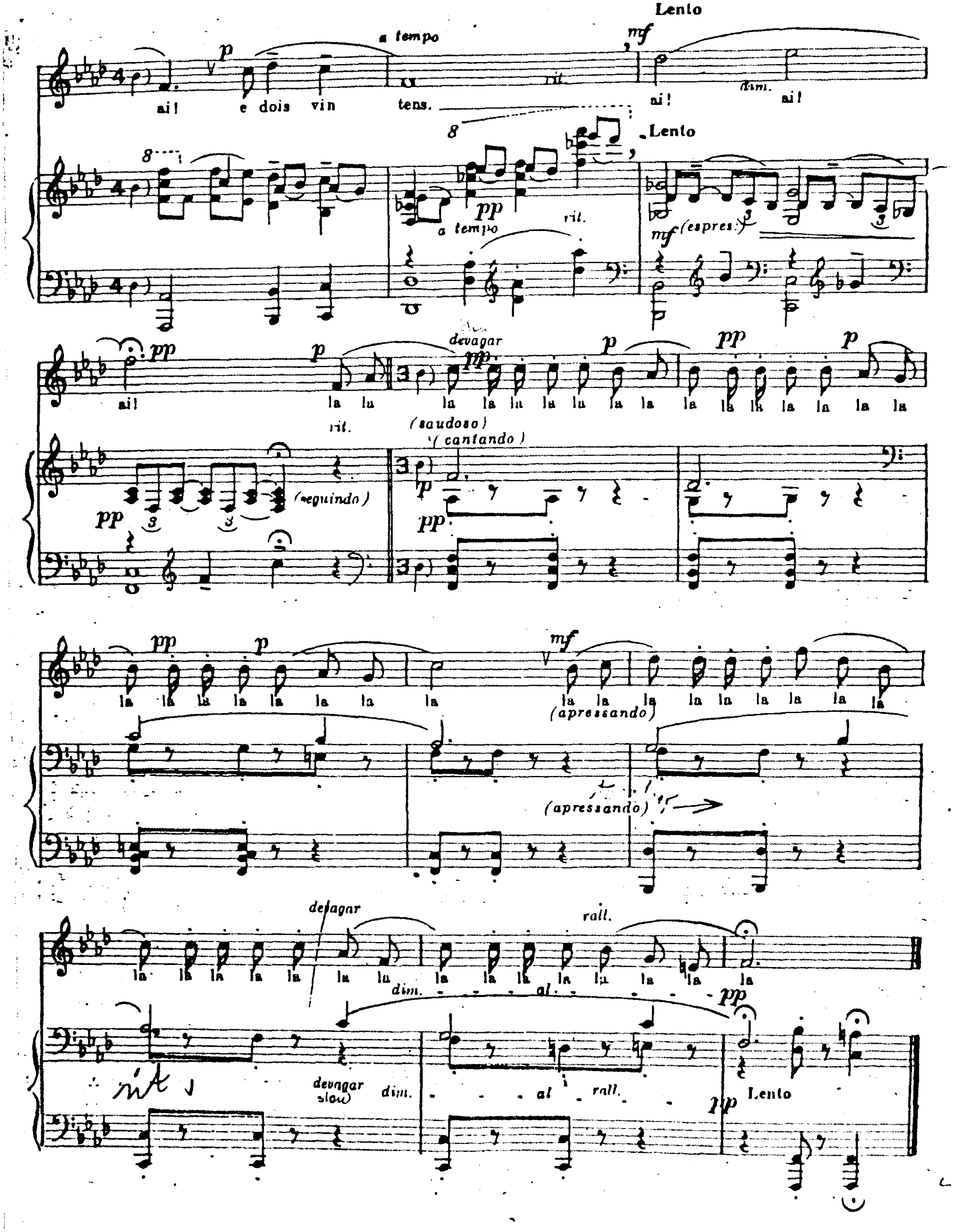

oen - te - re - ren - to da a - ve - ni - di - ri - ri - da tem xa -
menos
ró - po - ro - ró pe es - cor - re - gou; a - gar -
seguindo
rou - sô - rô - rou - se em meu ves - ti - di - ri - ri - do, deu u - ma
rit.
pré - gué - ré - ré ga e me dei - xou. Ma - ri - a, tu vai ao
moderado
seguindo
moderado


bai - le, tu le - va o cha - le, que vai cho -
vê, e de - pois, de ma - dru -
cresc.
mf
f
ga - da; ai! ai! to - da mo - lha - da, ai!
rit.
a tempo
espres.
(espres.)
ai! tu vai mor - rê. São Jo -
rit.
mf
Tempo I


p
mf
p
mf
são da - ra - rão tem u - ma gai - ta - ra - rai - ta, quan - do
p (leve)
tó - có - ró - ró ca - ba - te ne - - - la; to - dos os
an - ja - ra - ran - jos to - cam gai - ta - ra - rai - ta, to - cam
tan - ta - ra - ran - to a - qui - na ter - - - ra. Lá no
3
5


cen-te-re-ren-to daa-ve-ni-di-ri-ri-da tem xa-
L. 4
ró-pó-ró-ró pe, es-cor-re-gou; a-gar-
menos
8
seguindo
rou-sô-rô-rou-se em meu ves-ti-di-ri-ri-do, deu u-ma
pré-gué-ré-ró-ga, e me dei-xou... Ma-
rit.
45


moderado
ri - a tu vai ca - sa - res eu vou te
moderado
da - res os pa - ra - bens
cresc.
f
vou te da - res u - ma pren - da: ai!
rit.
p
(espres.)
f
p
rit.
a tempo
mf
ai! sai - a de ren - da, ai!
rit.
(espres.)
a tempo
rit.

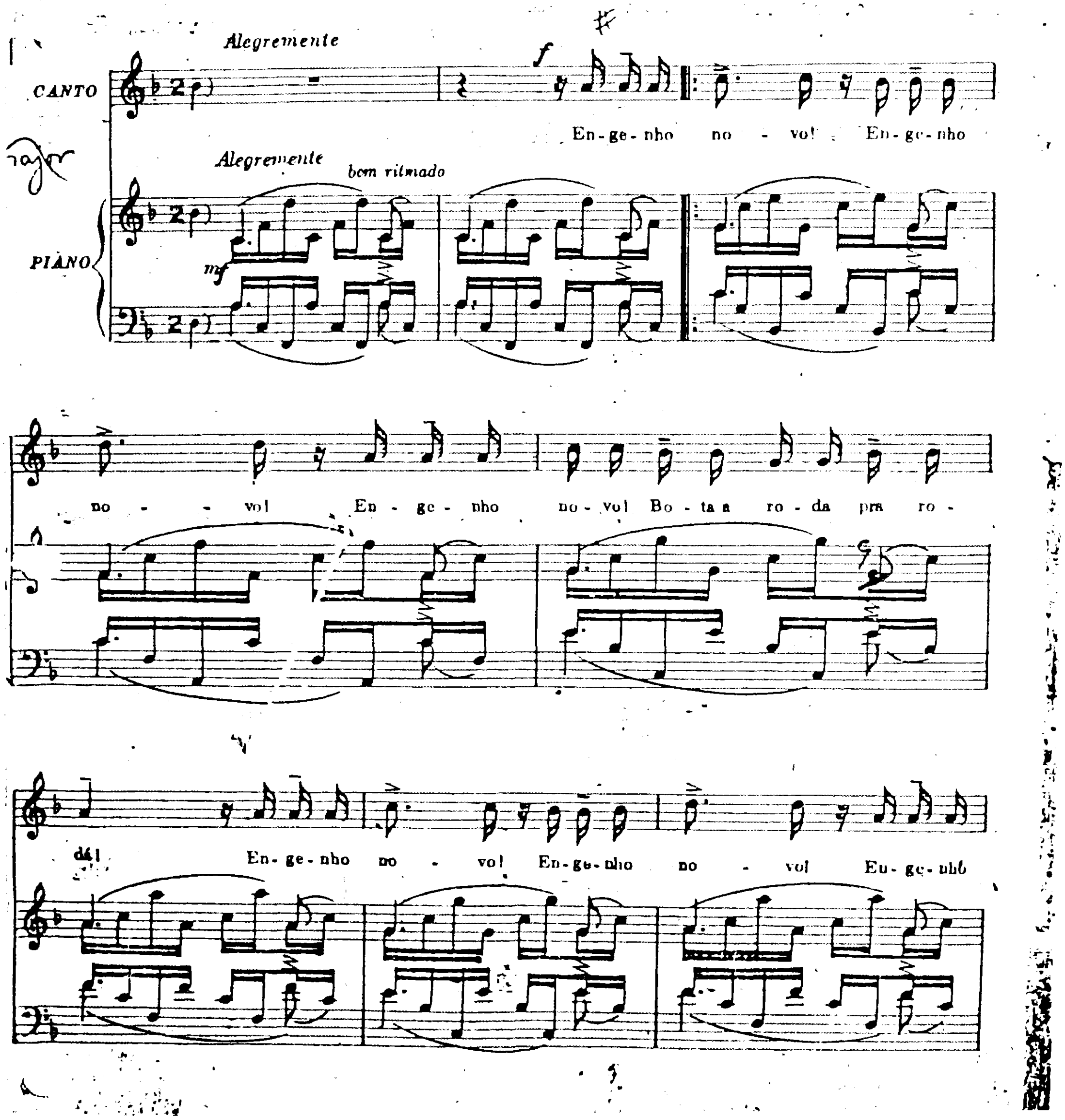

Lento
a tempo
rit.
dim.
ai! e dois vin tens.
ai! ai!
(espres.)
ai!
la la
la la la la la la la la la la la la la la la
devagar
rit.
(saudoso)
(cantando)
(seguindo)
la la la la la la la la
la la la la la la la la la la
(apressando)
(apressando)
devagar
rall.
la la la la la la la la la la la la la la la
dim. al
devagar slow dim. al rall.
Lento
rit

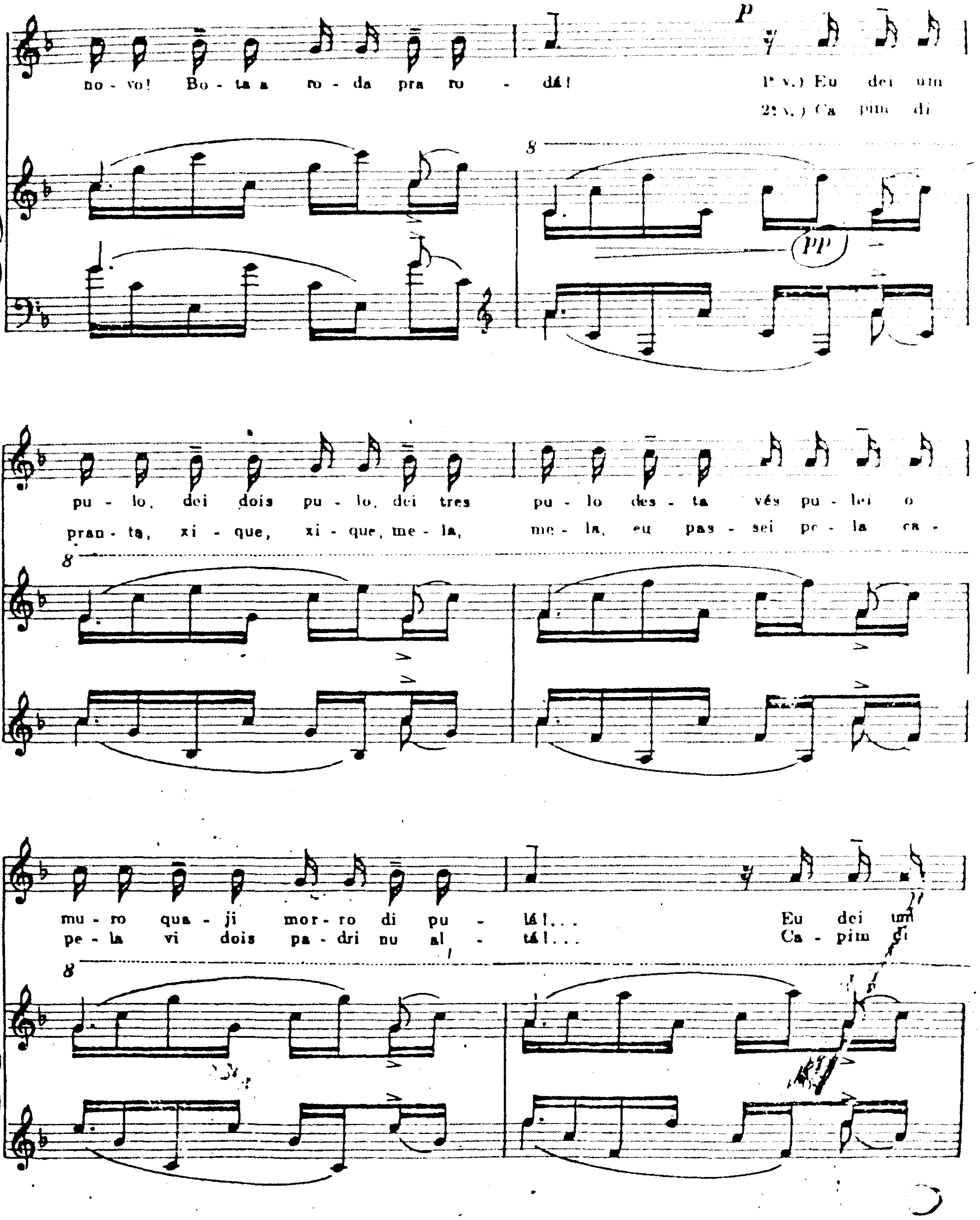
A' Senhorita Clarita Souviron

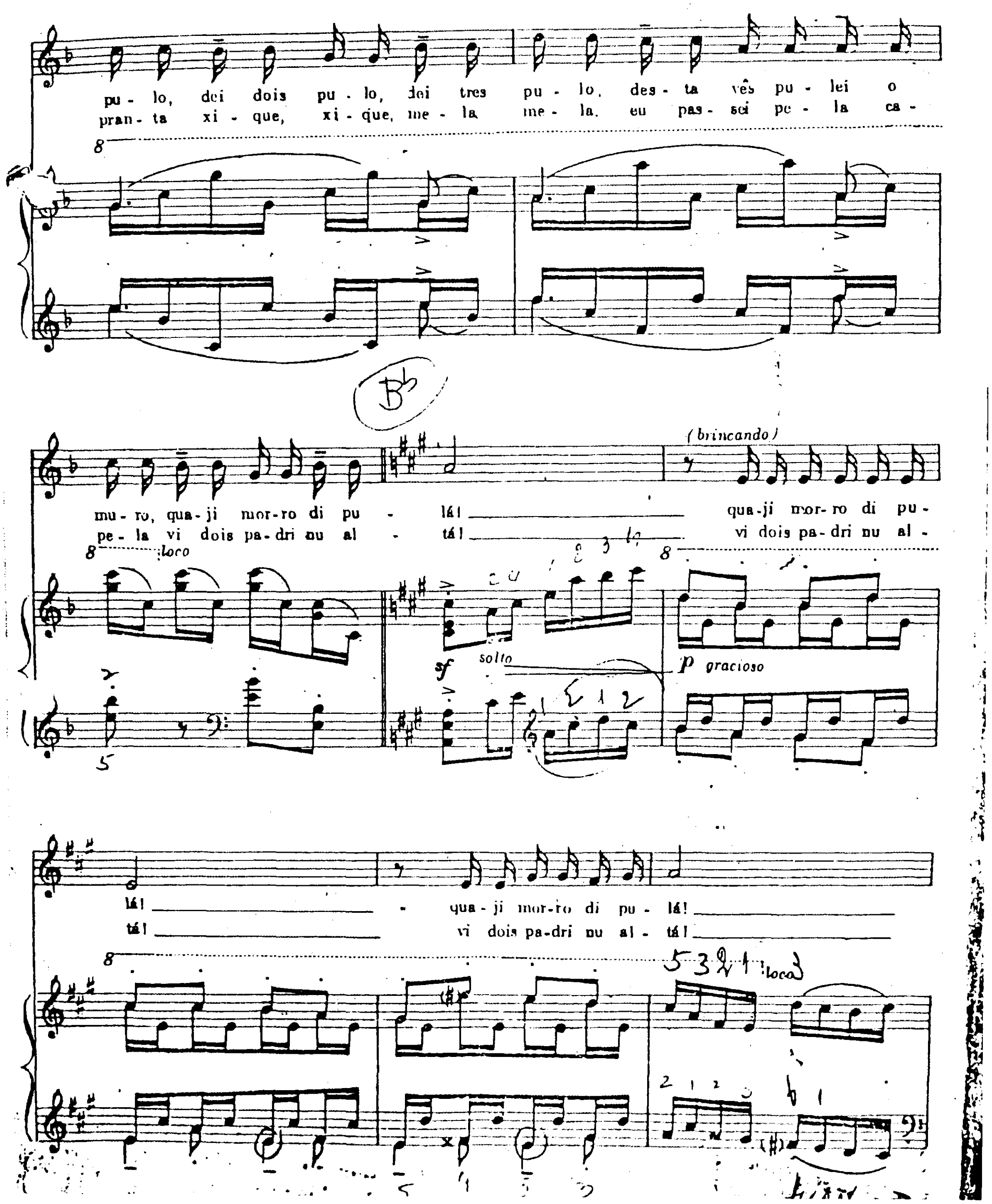
ENGENHO NOVO!

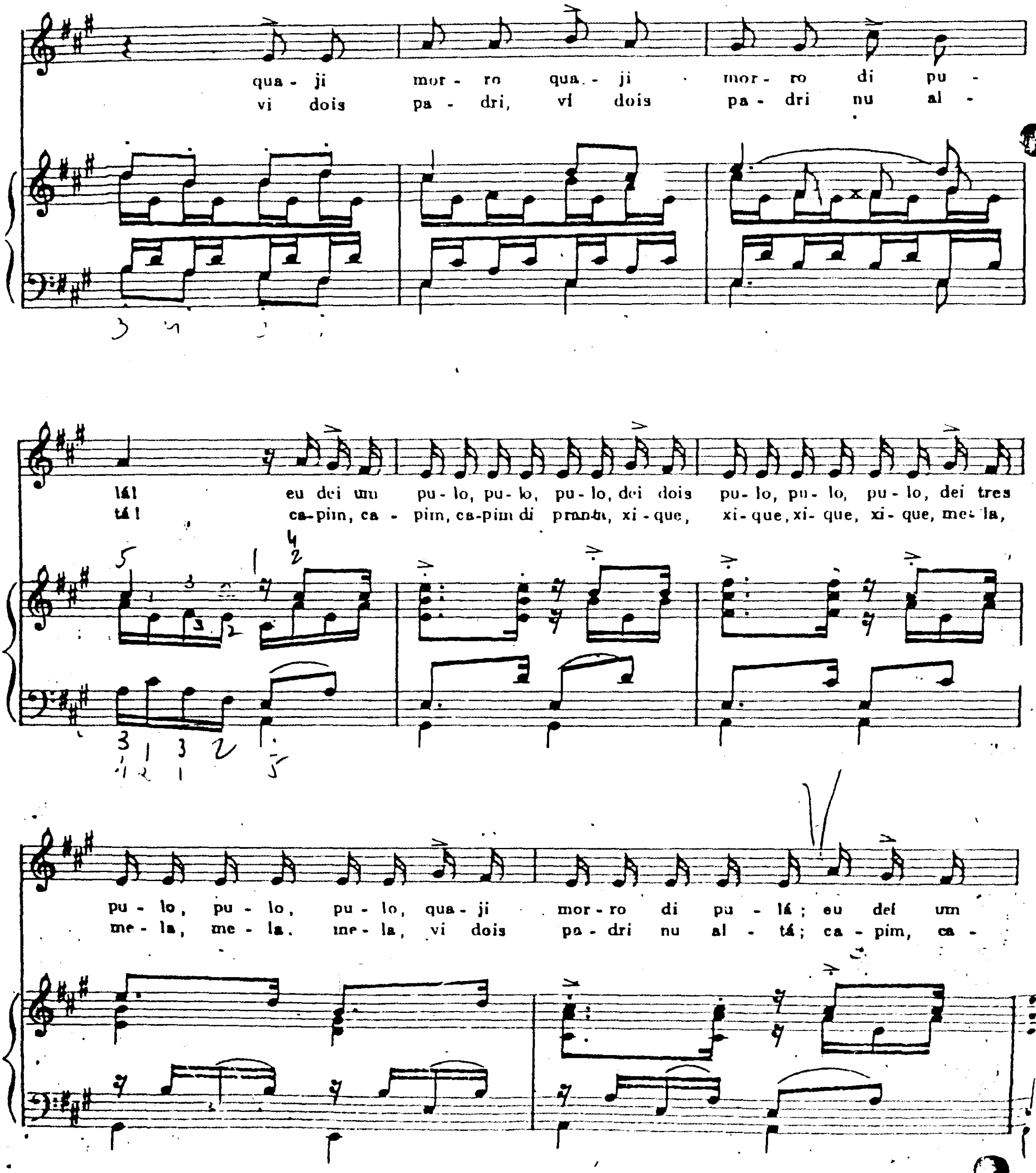
Canción de trabajo, recogida en Rio Grande do Norte. Los trabajadores de los ingenios azucareros están muy contentos y cantan alegremente porque el viejo y ruidoso ingenio es sustituido por otro nuevo: —"Engenho novo! Engenho novo!".

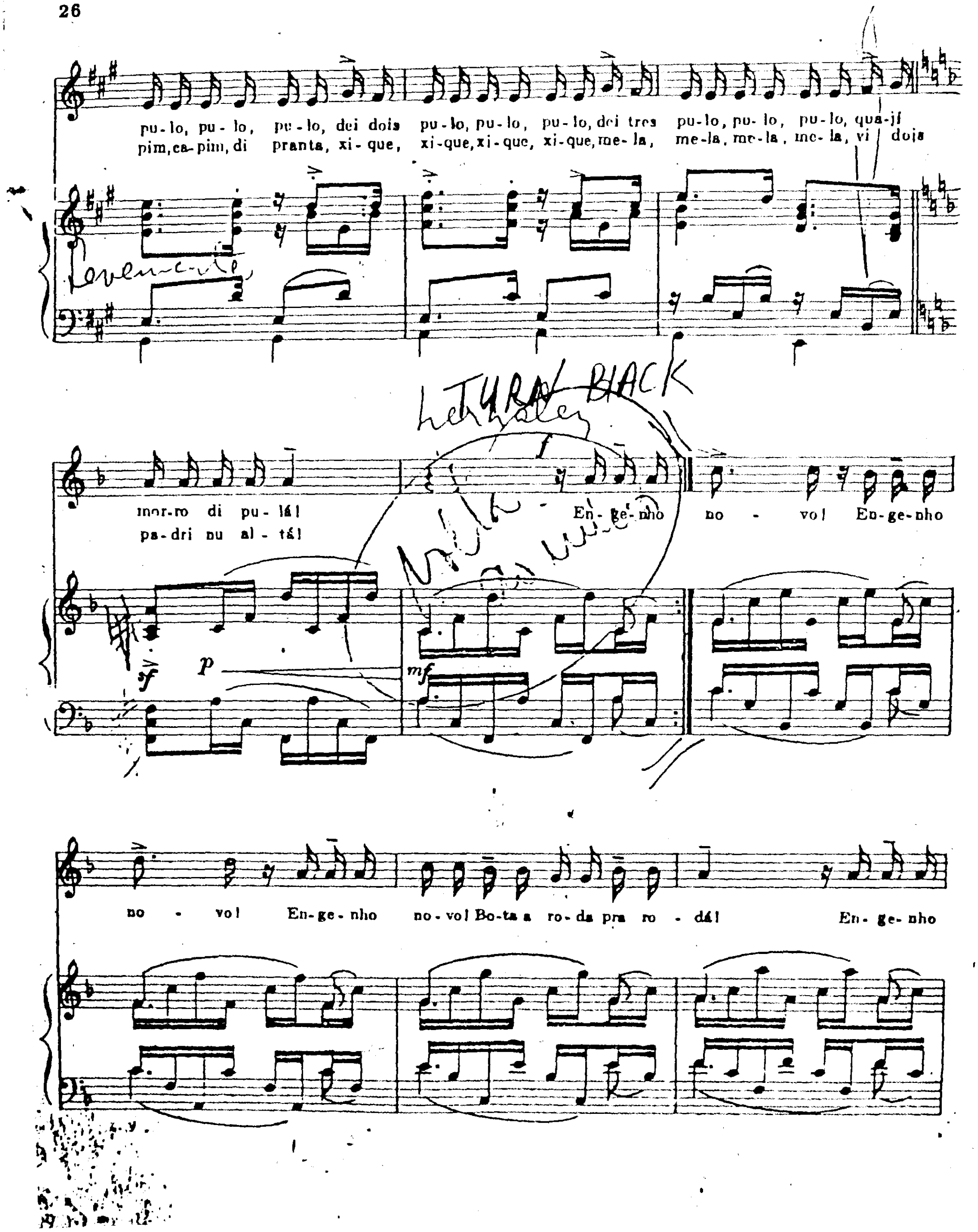
Ese estribillo alterna con dos estrofas ingenuas, llenas de buen humor, y que se caracterizan por la repetición indefinida de algunas palabras: —"pulo, pulo, pulo . . . xique, xique, xique . . .".

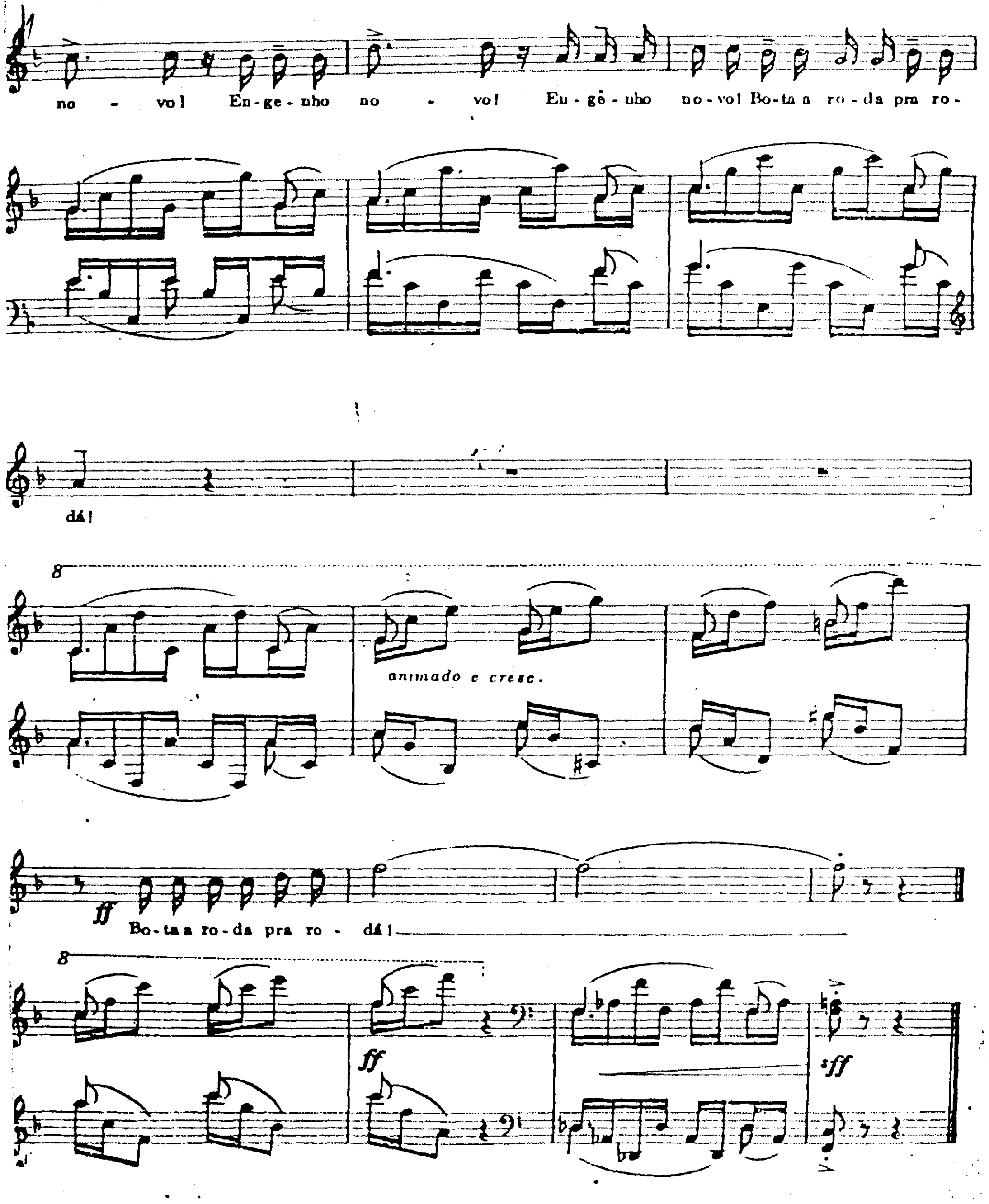

Alegremente
CANTO
f
En-ge-nho no - vo! En-ge-nho
Alegremente
bem ritmado
PIANO
mf
no - - vo! En - ge - nho no - vo! Bo - ta a ro - da pra ro -
dá! En-ge-nho no - vo! En-ge-nho no - vo! En-ge-nho


p
no - vo! Bo - ta a ro - da pra ro - dá!
1º v.) Eu dei um
2º v.) Ca - pim di
8
PP
pu - lo, dei dois pu - lo, dei tres pu - lo des - ta vés pu - lei o
pran - ta, xi - que, xi - que, me - la, me - la, eu pas - sei pe - la ca -
8
mu - ro qua - ji mor - ro di pu - lá!...
pe - la vi dois pa - dri nu al - tá!...
Eu dei um
Ca - pim di
8


pu - lo, dei dois pu - lo, dei tres pu - lo, des - ta vês pu - lei o
pran - ta xi - que, xi - que, me - la me - la, eu pas - sei pe - la ca -
8
B♭
mu - ro, qua - ji mor - ro di pu - lá!
pe - la vi dois pa - dri nu al - tá!
(brincando)
qua - ji mor - ro di pu -
vi dois pa - dri nu al -
8 loco
8
sf
solto
p gracioso
lá!
tá!
qua - ji mor - ro di pu - lá!
vi dois pa - dri nu al - tá!
8
loco

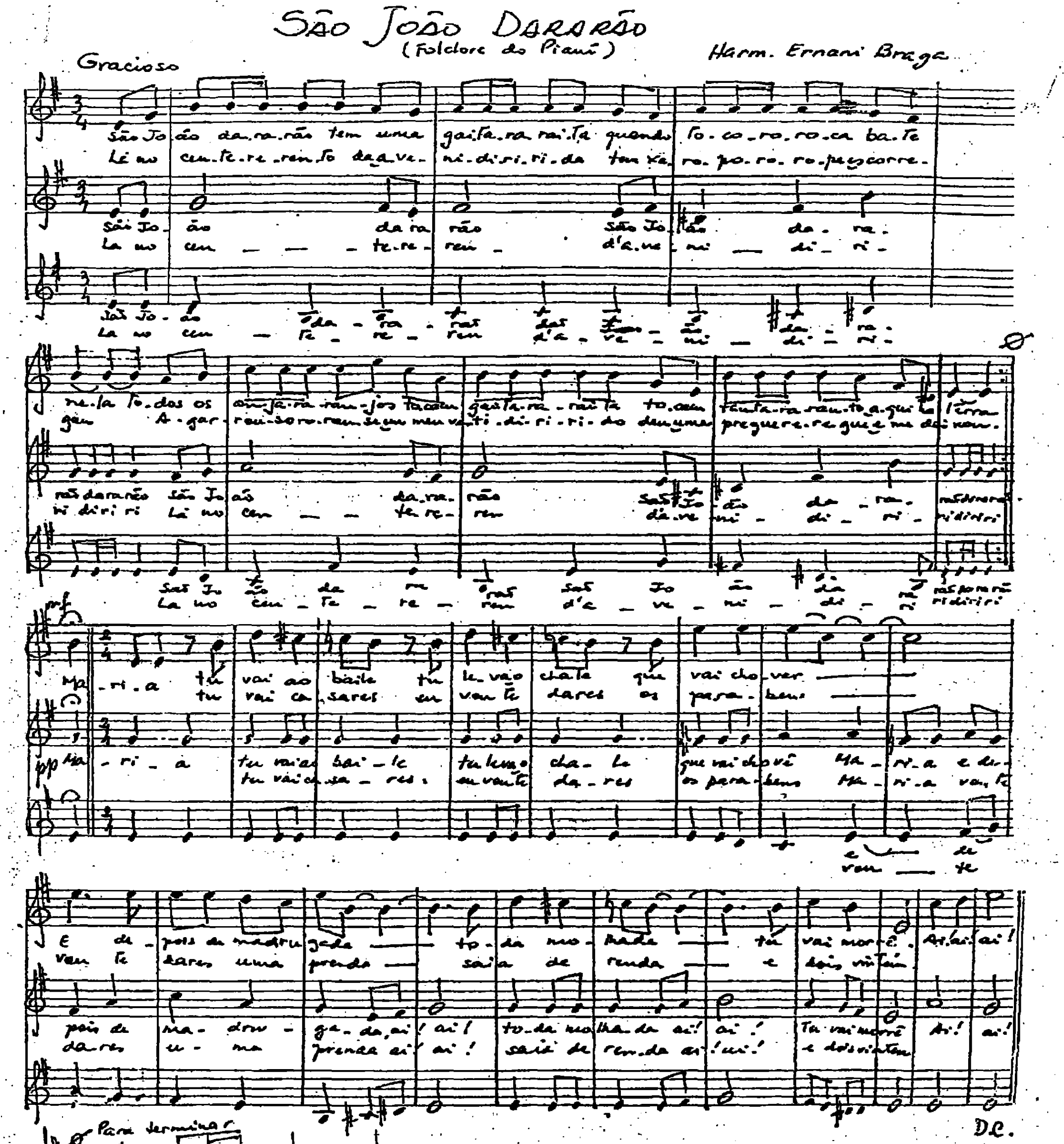

qua - ji mor - ro qua - ji mor - ro di pu -
vi dois pa - dri, vi dois pa - dri nu al -
lá! eu dei um pu - lo, pu - lo, pu - lo, dei dois pu - lo, pu - lo, pu - lo, dei tres
tá! ca - pim, ca - pim, ca - pim di pranta, xi - que, xi - que, xi - que, xi - que, me - la,
pu - lo, pu - lo, pu - lo, qua - ji mor - ro di pu - lá; eu dei um
me - la, me - la, me - la, vi dois pa - dri nu al - tá; ca - pim, ca -


pu-lo, pu-lo, pu-lo, dei dois pu-lo, pu-lo, pu-lo, dei tres pu-lo, pu-lo, pu-lo, qua-ji
pim, ca-pim, di pranta, xi-que, xi-que, xi-que, xi-que, me-la, me-la, me-la, me-la, vi dois
Levemente
LETURA BLACK
morro di pu-lá!
padri nu al-tá!
En-ge-nho no-vo! En-ge-nho
sf
p
mf
no-vo! En-ge-nho no-vo! Bo-ta a ro-da pra ro-dá! En-ge-nho


no - vo! En-ge-nho no - vo! En-gê-nho no-vo! Bo-ta a ro-da pra ro-
dá!
8
animado e cresc.
ff
Bo-ta a ro-da pra ro - dá!
8
ff
sff

APPENDIX F – Choral Supplement

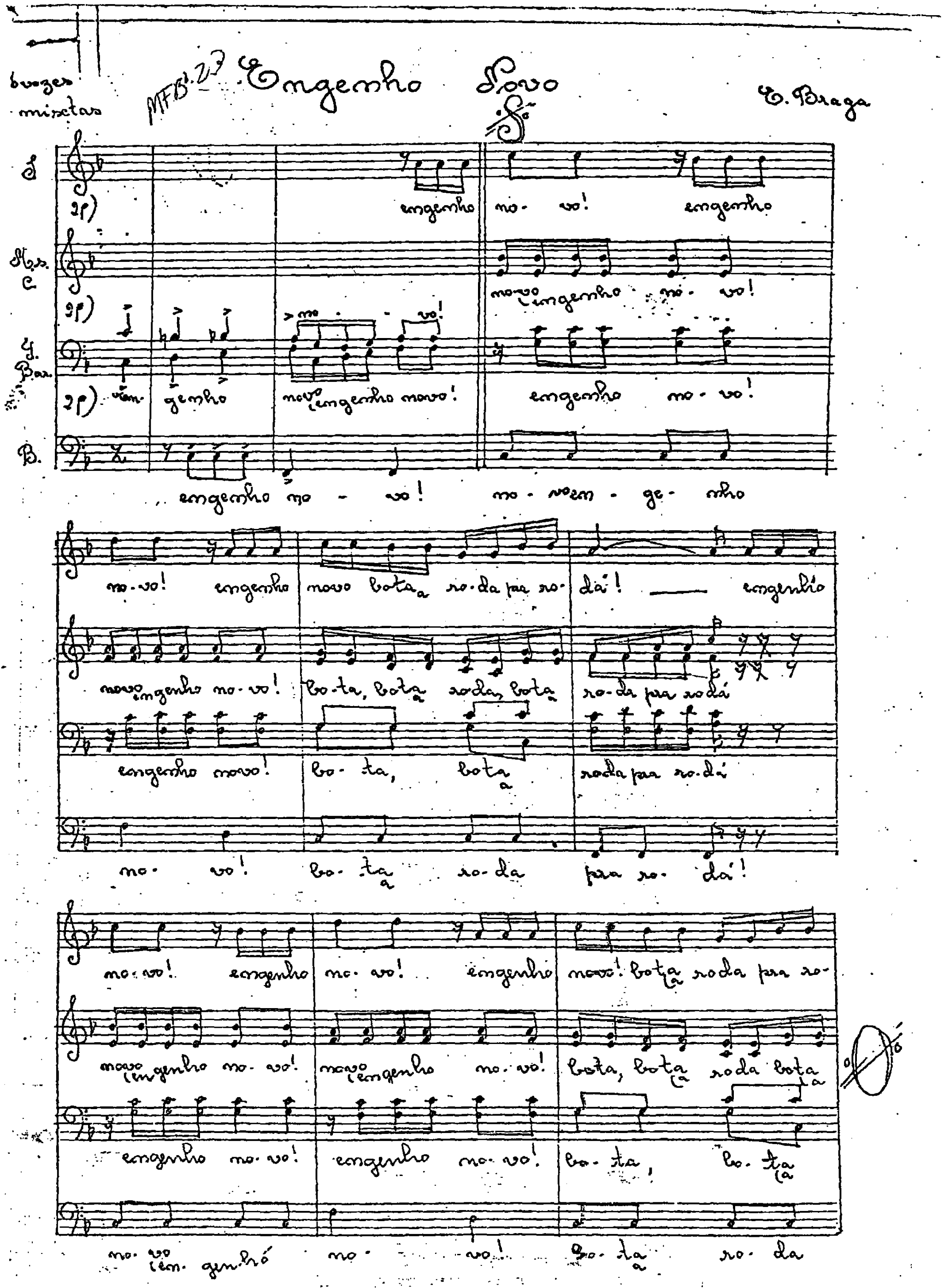
Example A - Ernani Costa Braga's "São João Da-ra-rão": three-part for women's voices a capella chorus, unpublished.[103]


São João Dararão
(Folclore do Piauí)
Harm. Ernani Braga
Gracioso
pf
pp
Para terminar
São Jo - ão da-ra - rão . Ai!
D.C.

---

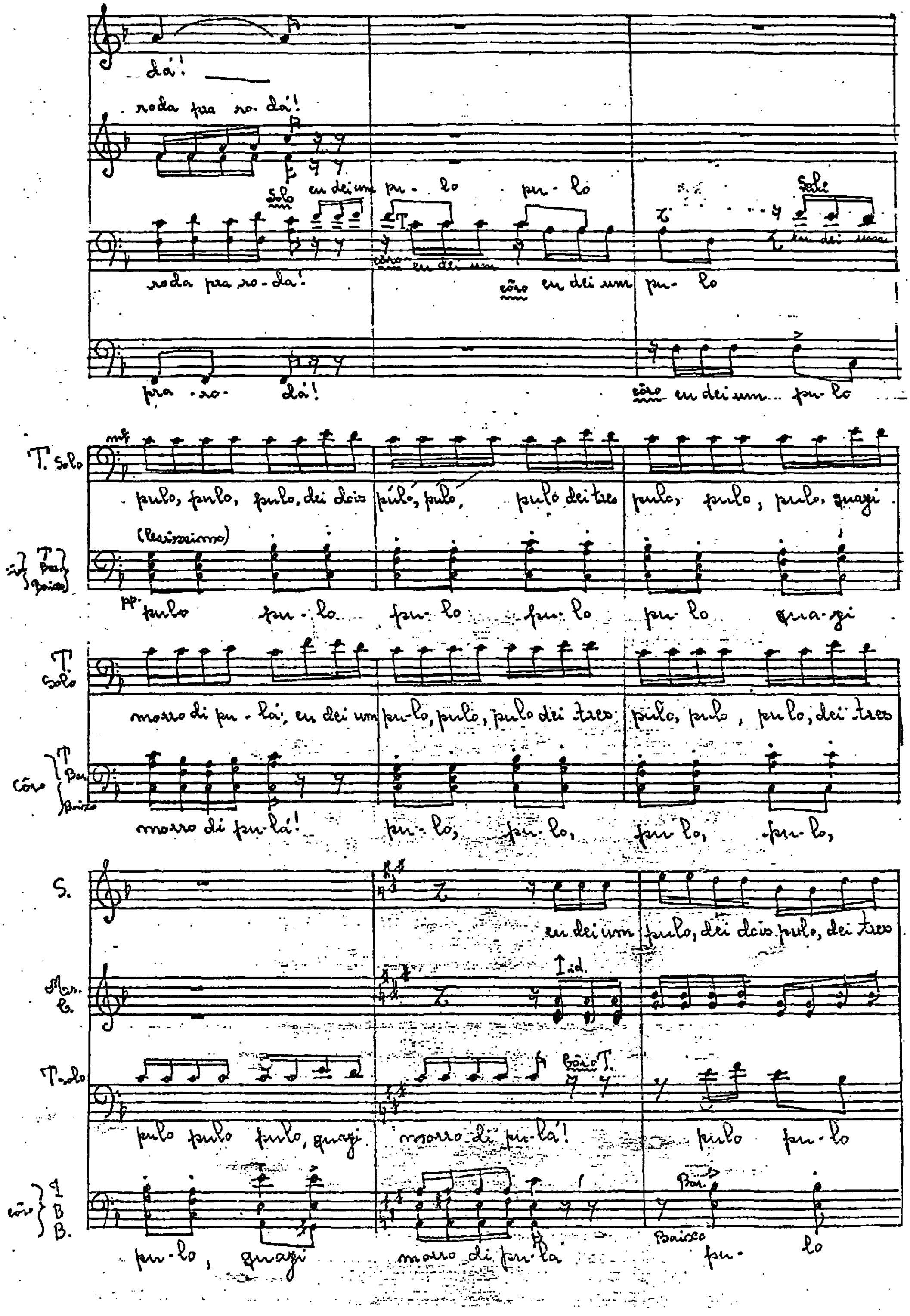
[103] Unpublished autograph choral scores by Ernani Costa Braga, discovered by Dr. Marcos Júlio Sergl of Universidade de São Paulo (University of São Paulo), furnished to me by Dr. Álvaro Carlini at Universidade Federal do Paraná (Federal University of Paraná), with permission to reproduce. The original scores are at Dr. Marcos Júlio Sergl's personal library.

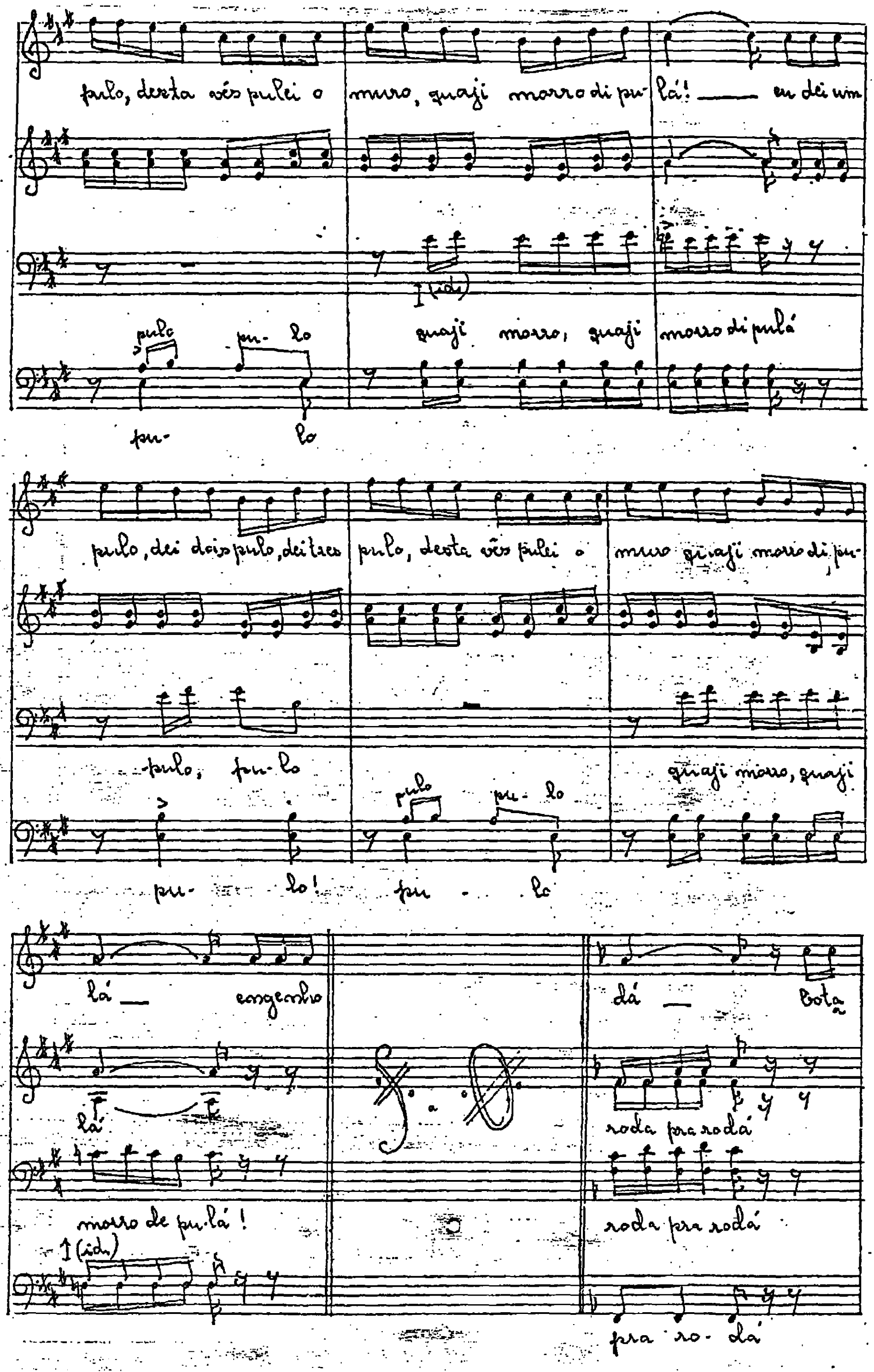
Example B - Ernani Costa Braga's "Engenho Novo": eight-part for mixed voices a capella chorus and tenor solo, unpublished.[104]

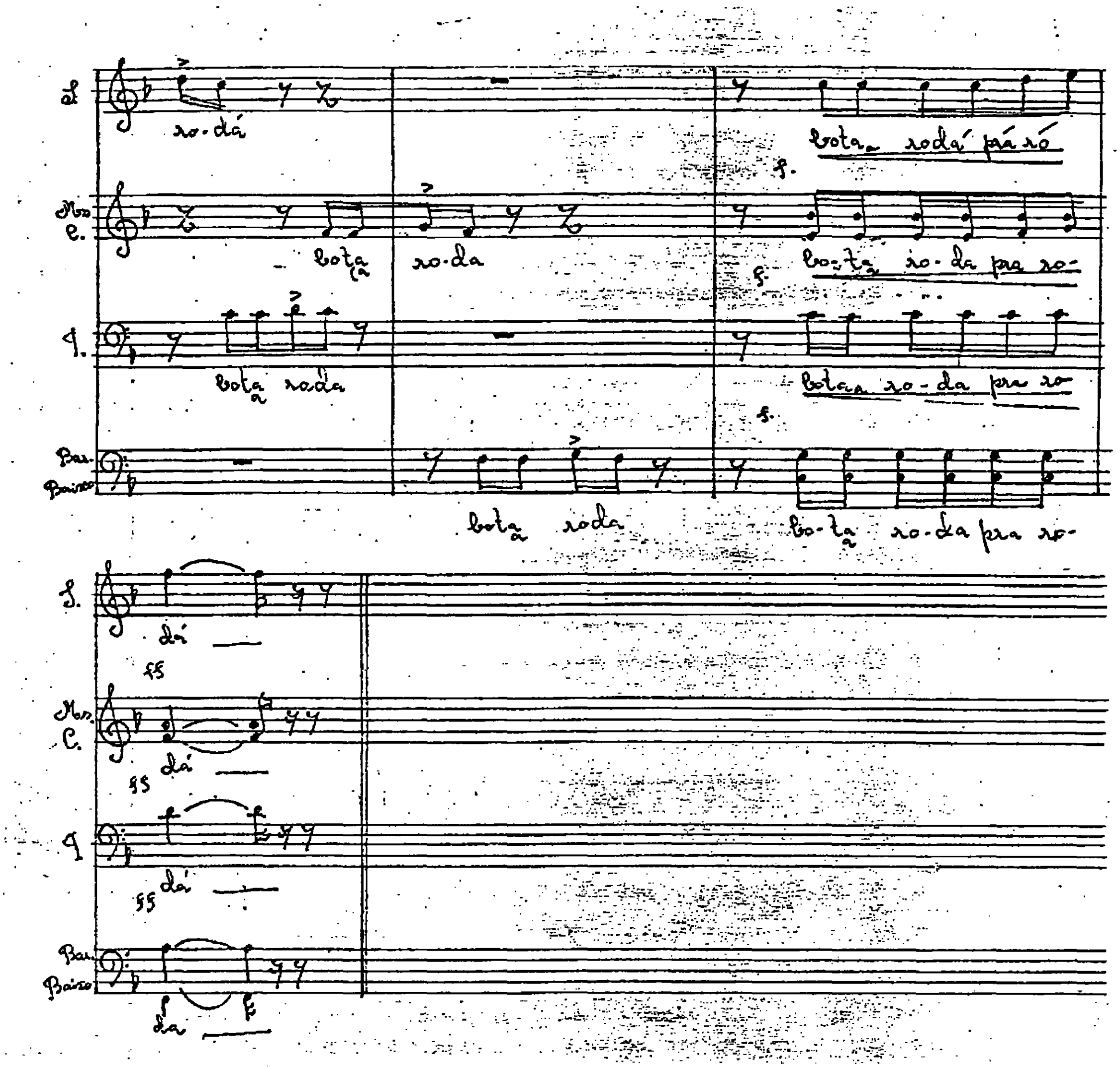

8 vozes mixtas
MFB 27
Engenho Novo
E. Braga
S.
Ms. C.
T. Bar.
B.
2 p)
engenho novo!
bota, bota a roda
roda pra rodá!

---

[104] Ibid.


dá!
roda pra ro-dá!
Solo
eu dei um pu - lo pu - lo
Solo
eu dei um
roda pra ro-dá!
côro eu dei um
côro eu dei um pu- lo
pra ro- dá!
côro eu dei um... pu- lo
T. Solo
mf
pulo, pulo, pulo, dei dois pulo, pulo, pulo dei três pulo, pulo, pulo, quagi
(Lenissimo)
côro T. Bar. Baixo
pp pulo pu - lo pu- lo pu- lo pu- lo qua- gi
T. Solo
morro di pu - lá, eu dei um pu-lo, pulo, pulo dei três pulo, pulo, pulo, dei três
côro T. Bar. Baixo
morro di pu-lá! pu - lo, pu- lo, pu- lo, pu- lo,
S.
eu dei um pulo, dei dois pulo, dei três
Mez. C.
T. Solo
Côro T.
pulo pulo pulo, quagi morro di pu-lá! pulo pu - lo
côro T. B. B.
Bar.
pu - lo, quagi morro di pu-lá Baixo pu- lo


pulo, desta vês pulei o
muro, quaji morro di pu-
lá! ___ eu dei um
I (idē)
quaji morro, quaji
morro di pulá
pulo
pu- lo
pu- lo
pulo, dei dois pulo, dei tres
pulo, desta vês pulei o
muro quaji morro di pu-
pulo, pu- lo
pulo
pu- lo
quaji morro, quaji
pu- lo!
pu - lo
lá ___ engenho
dá ___ bota
lá
roda pra rodá
morro de pu-lá!
roda pra rodá
I (idē)
pra ro- dá

S.
Ms. C.
T.
Bar. Baixo
ro-dá
bota roda
ro-da
bota roda
bota roda
bota roda prá ró
bo-ta ro-da pra ro-
bota ro-da pra ro
bo-ta ro-da pra ro-
f.
dá
ff
dá

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__________. "Engenho Novo": six-part for mixed voices a capella chorus and tenor solo, MS, Marcos Júlio Sergl personal collection.

__________. "São João Da-ra-rão": three-part for women's voices a capella chorus, MS, Marcos Júlio Sergl personal collection.

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