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THE ART SONG OF EDMUNDO VILLANI-CÔRTES: A PERFORMANCE GUIDE OF SELECTED WORKS

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THE ART SONG OF EDMUNDO VILLANI-CÔRTES:
A PERFORMANCE GUIDE OF SELECTED WORKS

DISSERTATION

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
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Springfield, Kentucky

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Lexington, Kentucky

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THE ART SONG OF EDMUNDO VILLANI-CÔRTES: A PERFORMANCE GUIDE OF SELECTED WORKS

The purpose of this study is to present a performance guide for singers on twelve selected songs in Brazilian Portuguese for voice and piano by Brazilian composer, pianist, and arranger Edmundo Villani-Côrtes (b.1930). Since 1949, Villani-Côrtes has been active in the musical scene of Brazil. He has a unique compositional style that seamlessly combines elements of both art music and popular music. Villani-Côrtes’s body of works includes over two hundred compositions for solo instrumental music, orchestral music, choral music, and art song. He has written over sixty songs in Brazilian Portuguese, including the Ciclo Cecília Meireles (1987), winner of the 1988 Prize of the Associação Paulista de Críticos de Arte (A.P.C.A.), but most of these remain unpublished.

This performance guide is the result of three years of research, study and personal communication between the author, Villani-Côrtes, and poets whose words the composer used as lyrics. It offers a comprehensive body of information relevant for both the performer and voice teacher who approach this new and untraditional repertoire. It includes a concise biography of the composer, biographical information for the poets, comments on the compositional style of Villani-Côrtes, an overview of the Brazilian Portuguese International Phonetic Alphabet (IPA)—with a chart of Brazilian Portuguese Sounds, IPA transcriptions with English word-by-word translations and poetic versions of all the lyrics, comments from the composer and the poets on each of the songs, and the technical information, pedagogical suggestions, and interpretative insights provided by the author.

KEYWORDS: Brazilian Art Song, Edmundo Villani-Côrtes, Brazilian IPA, Vocal Pedagogy, Brazilian music

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THE ART SONG OF EDMUNDO VILLANI-CÔRTES: A PERFORMANCE GUIDE OF SELECTED WORKS

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May 2, 2014
To:

Amor (Higo), Bianca, Luisa, Painho (Rubem), Mainha (Abias), Joe Pops (Joe Davis), and Mimi (Sandra Davis).

In love memory of the first musician I have ever known, my granddaddy, Saturnino Aureliano de Barros (1910–1996). Que saudade de Vôzinho…
ACKNOWLEDGMENTS

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at that moment because she had to work on the computer. To Mainha and Painho (mom and dad), Abias and Rubem, for their investment in my education, celebration on my career choice, unconditional love, indispensable help, and flattering pride-taking in all I do. To my lovely aunt, Tia Rosa and sweet cousin, Ana Roberta for their presence and much appreciated help on the final days of my dissertation journey. To my big sister, Idélia who thinks I am the best singer in the whole wide world. To my parents-in-law, José Francisco and Cristina, for their constant support and prayers.

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Most importantly, to God because I am convinced that “Every good gift and every perfect gift is from above, coming down from the Father of lights, with whom can be no variation, neither shadow that is cast by turning.” (James 1:17 ASV). Soli Deo Gloria!
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CHAPTER 1: INTRODUCTION

One could state that the study of Latin American music has increased in the last sixty years. “Since the publication in 1945 of Nicolas Slonimsky’s *Music of Latin America* […] factual and interpretative data on all aspects of so-called art-music tradition in Latin America have substantially increased, both in quality and quantity.”¹ Less than a century of more intensive research, however, has not proven to be enough for extensive coverage of such a broad subject, thus leaving an immense window of opportunity for discussion in this area.

One example of this neglect is the lack of discussion and study of Brazilian music, particularly Brazilian Art Song. The amount of literature written in English dealing with the rich topic of Brazilian Art Song, including books and dissertations, is still significantly small.² In addition, the majority of the material available does not focus on contemporary living composers. Such is the case with Brazilian composer, pianist, and arranger Edmundo Villani-Côrtes (b.1930) who, since 1949, has been active in the compositional scene of Brazil. His catalogue includes solo instrumental, orchestral, choral music, and art song. Until recently he had written over sixty songs in Brazilian Portuguese, most of which remain unpublished including the *Ciclo Cecília Meireles* of 1987, winner of 1988 Prize of the Associação Paulista de Críticos de Arte (A.P.C.A.)

Lamentably, the beautiful music of Villani-Côrtes has not yet been fully explored, depriving both performers and audience of such a pleasurable experience. The purpose of this study then is to present a performance guide for singers on selected works from the

² One exception is the frequent research on Heitor Villa-Lobos (1887–1959).
art song repertoire of Edmundo Villani-Côrtes. This work intends to offer the most complete body of information, relevant for both performer and voice teacher, in the approach of new and less traditional repertoire. It includes technical information, pedagogical suggestions, and interpretative insights.

**Criteria for the Selection**

As a performer, I am constantly searching for any information that will help me to understand and communicate the music in the most effective way. During this work I had the privilege of communicating with both the composer and poets. Thus, I was able to collect a great amount of detailed information. This possibility of communication was a determinant criterion for the selection of the songs. Hence, the pieces analyzed in this research are those from poets who are still alive—a total of eight poets, including Villani-Côrtes. Most poets have only one song in partnership with the composer. The exceptions are Mônica Côrtes (three songs), Julio Bellodi (nine songs), and Villani-Côrtes (seven songs) himself. Because Bellodi and Villani-Côrtes have the greatest amount of poems put into music, three pieces from each were chosen. After careful consideration, the songs selected were the ones that could, along with those from other poets, show different styles and difficulty levels. It is also important to point out that only the songs that belong to the art song repertoire of Villani-Côrtes are discussed in this performance document. The composer himself decided which ones were adequate for this purpose.
Comments Regarding Literature

To date there have not been many publications on the life of composer Villani-Côrtes. Thus, the primary sources of this study were the composer and poets themselves. Clear communication between author, composer, and poets was established via telephone and email. Interviews provided all the information not found in published material that the author judged relevant for this project. All personal communication cited in this document has been translated from Portuguese to English and edited by the author. The composer himself also provided the manuscripts of the music analyzed for this project.

Luciano Silva’s PhD dissertation *Edmundo Villani-Côrtes: Compositor Brasileiro: Performance Practice of his Song Repertoire as Exemplified by Eleven Songs for Voice and Piano* is an important and recommended reading. It includes a biography of the composer, an introduction to the history of Brazilian music (both erudite and popular) and Brazilian Art Song, and analysis of the songs. The repertoire analyzed by Dr. Silva is different from that analyzed in the present performance guide—with the exception of one song, *Espelhos*. Similarly, Dr. Silva’s approach and performance insights are somewhat different from the ones presented on the present study.

Four other sources also provided some bibliographical data:

- *História da Música no Brasil* by Vasco Mariz;
- *Enciclopédia da Música Erudita Brasileira: erudita, folclórica e popular*, edited by Marcos Antônio Marcondes; and
- *Música Contemporânea Brasileira - Edmundo Villani-Côrtes*, edited by Affonso Romano de Sant'Anna, which also provides a catalogue.

**Explanation and Outline of the Document**

**Chapter 1**—Biography of Edmundo Villani-Côrtes and biographical data of the poets.

The bulk of information was gathered from interviews with the composer and poets via telephone and email. Whenever another source is used, it is properly cited.

**Chapter 2**—Distinctive Elements of Villani-Côrtes’ music.

**Chapter 3**—Analysis of the songs.

The chapter opens with brief considerations on Brazilian Portuguese IPA. The next section discusses the issue of vowel modification in relation with Villani-Côrtes’s Art Songs. The last section shows the analysis of the songs. The songs are organized in alphabetical order by the poet’s last name followed by the title (whenever the poet has more than one poem). Each song includes the following information:

1- *Information sheet*
   - Name of composition
   - Name of Poet
   - Date of composition
   - Date of poem
   - Key
   - Meter
- Tempo
- Range
- Tessitura
- Mood
- Form
- Translation of terms—whenever applicable. In a few instances Villani-Côrtes uses both the Italian standard musical terms and the Portuguese equivalent in his scores. This section shows the measure number in which such terms are found followed by the English translation of it (e.g., m. 36—less).

- Levels of difficulty – based on a scale from 1 to 5 where 1 is the easiest level and 5 the hardest one.
  - vocal – overall assessment of the melodic line in relation to the piano part, chromaticism, conjunction/disjunction, length of phrases, range, and tessitura.
  - diction
  - piano

- Levels of Maturity – based on a scale from 1 to 5 where 1 is the lowest level and 5 the highest
  - vocal – density of accompaniment, range, tessitura
  - emotional – mostly concerned with the interpretation (emotional character) of the poem
2- Comments

This section includes three subsections—first, the poet’s comments on the poetry; second, the composer’s considerations on the music; and third, the author’s final remarks.

3- IPA transcription with word-by-word translation followed by the English poetic version side-by-side with the original Portuguese poem.

Whenever the line of the poem is broken for formatting reasons, a double slash (//) is used to show the break.

Chapter 4—Conclusion

Appendices

Bibliography
“My way of composing is linked to my life,”³ says Brazilian composer, pianist, and arranger Edmundo Villani-Côrtes, whose life has always been surrounded by music. He was born on November 08, 1930, in the small town of Juiz de Fora, Minas Gerais, to a household of amateur musicians. His father, Augusto Côrtes, was a bookkeeper who played the flute for three silent movie orchestras; his mother, Cornélia Villani-Côrtes, was a pianist; and his older brother Auguto, played the acoustic guitar. For most of his childhood, his contact with music was extremely informal. He would play on a toy cavaquinho his father had given him around 1938.⁴ Villani-Côrtes then tuned the cavaquinho to the four last strings on the guitar so he could play along with his brother, mimicking him. Before leaving home to join the military during World War II, Villani-Côrtes’ brother left him his guitar.

Being able to play the guitar allowed Villani-Côrtes to experience music outside the house. He started having private guitar lessons. The instructions happened in an informal environment where the student would learn by repeating whatever the teacher was doing. The teacher used informal language such as positions, instead of chords or tonal areas. Villani-Côrtes applied the information he received from the lessons and

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⁴ Cavaquinho is a small four-string instrument from the lute family. It is related to the Portuguese machete and Hawaiian ukulele. Its most common tuning is D-G-B-D. The cavaquinho is a characteristic instrument for many Brazilian musical genres such as samba, pagode, and choro; see Larry Crook, “Cavaquinho,” in Encyclopedia of Latin American Popular Music, ed. George Torres (Santa Barbara: CA ABC-CLIO, 2013), 76–77.
started to try to play everything he would hear on the radio and at the cinema. By the time he was nearly sixteen years old he was playing guitar collaboratively. He accompanied his high school serenade group called *Vocal Ensemble Grambery*.\(^5\) Luciano Silva has stated that Villani-Côrtes’s affiliation with this group “greatly improved his knowledge of Brazilian songs.”\(^6\) It was also around this time that Villani-Côrtes first experienced composition—his earliest creation was, as he recalls, “something resembling a Spanish fantasia” for guitar.\(^7\) Unfortunately, at the time the composer did not know how to write music. Today, the piece is only part of his memories.

It was not until he was nearly seventeen years old that Villani-Côrtes started having formal piano lessons with an acclaimed pianist in Brazil.\(^8\) His musical curiosity would have him eager to explore the piano—he wanted to play his guitar tunes on it and experience all the possibilities the instrument would offer him. Without a piano at home, though, he would have to go to his aunt’s house to practice on her instrument where he was allowed only to work on the pieces his teacher assigned him. At the time, there was a fear that his experimenting would put the piano out of tune.\(^9\) Fortunately his father was able to buy a piano and at last Villani-Côrtes could satisfy his curiosity. The piano lessons, however, did not last very long. The teacher was very strict and did not like the idea of young Edmundo playing anything else but written classical music. He was also

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\(^7\) Edmundo Villani-Côrtes, in personal communication with the author, December 2013.
\(^8\) Vilani-Côrtes prefers not to mention the name of his former teacher.
\(^9\) After Villani-Côrtes was born, his father became severely ill with double pneumonia and in order to be able to afford treatment his family was forced to dispose of several possessions including their beloved piano.
displeased with all the questions Villani-Côrtes would ask in class, and he considered them disruptive. For these reasons, he decided to stop teaching the pupil.

Meanwhile, Villani-Côrtes was already playing piano professionally for the radio and the Philharmonic Orchestra of Juiz de Fora. He was also writing for the instrument. In 1949, he composed *Prelúdios para Piano n. 1 to n. 9*,\(^{10}\) his first formal creations that survived. These pieces gained favorable comments from composer, pianist, and professor of piano J. Octaviano (1892–1962), who strongly recommended the young composer to pursue further study in music. When Villani-Côrtes was nearly twenty-two years old, he started his piano studies at the *Conservatório Brasileiro de Música* (Brazilian Conservatory) in Rio de Janeiro. Despite his feelings of technical deficiency, he was able to join the conservatory, passing the entrance exam and beginning in the seventh year of the program.

Villani-Côrtes’ lack of a more formal musical education would show very early in his experience at the conservatory. He jovially recalls that during first day of his theory class the acclaimed teacher handed a cantus firmus to be voiced by each student. Not knowledgeable of the rules, he harmonized the cantus firmus in his own way and submitted it to the teacher who started pointing out all the mistakes Villani-Côrtes had made. From there on, every time he would turn in his assignments, he would hear the same words from the teacher—“wrong, wrong, wrong.” Worried about flunking the course, Villani-Côrtes, once again, took the advice of J. Octaviano and started having tutoring sessions with another teacher. He was able to learn the content and pass his class,

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but was traumatized by the experience. Little did he know that in the future he would retire as a professor of theory and composition.

While studying in Rio de Janeiro, Villani-Côrtes also played in piano bars and at the *Orquestra Filarmônica da Rádio Tupi* (Philharmonic Orchestra of Tupi Radio Station). The standard repertoire included music by American composers such as Jerome Kern (1885–1945), George Gershwin (1898–1937), Cole Porter (1891–1964), and Brazilian composers, including Ary Barroso (1903–1964), Custódio de Mesquita (1910–1945), and Garoto (1915–1955). These professional engagements provided more than financial support, they served as additional musical formation. In 1954 Villani-Côrtes graduated from the conservatory and moved back to Juiz de Fora, where he premiered his *Concerto para piano e orquestra no. 1* (in F minor) the following year with the *Orquestra Filarmônica de Juiz de Fora* (Philharmonic Orchestra of Juiz de Fora) under the baton of Maestro Max Gefter. He lived in his hometown from 1954 to 1959: during these years, he worked as soloist and composer-in-residence for the Philharmonic Orchestra, directed the Conservatório Estadual de Música (State Conservatory), and finished his law degree.

After he moved back to Juiz de Fora, Villani-Côrtes started playing for a voice studio and met his wife, soprano Efigênia Guimarães, one of the students. He recalls that on the day he met her, she sang “Si, mi chiamano Mimi,” from *La Bohème* by Giacomo Puccini (1858–1924). In 1956, Villani-Côrtes composed and dedicated to Efigênia what

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he considers his first art song, *Você (You)*.\(^{15}\) On September 30, 1958, they married. This marriage resulted in three children—Gê Côrtes (August 26, 1959), a professional double bass player; Maite Villani (September 30, 1961), a painter; and Ed Côrtes (July 2, 1965), a saxophonist and music producer/composer. Efigênia has premiered many of her husband’s songs and also served as a musical consultant for his vocal compositions.

The young family moved to São Paulo in the early 1960s where Villani-Côrtes and Efigênia still reside. During his first years in the new town he invested some time to achieve more sophisticated musical skills in both piano and composition. He then studied privately with prestigious pianist and teacher José Klias (1895–1970), from whom Villani-Côrtes gained more technical instructions as well as more experience with standard piano repertoire.\(^{16}\) Responding to his wife’s suggestion, the composer arranged to have private lessons with iconic Brazilian composer Camargo Guarnieri (1907–1993), and for a period of approximately six months they met once a week for instructions.\(^{17}\) Villani-Côrtes says that Guarnieri worked very systematically: he would bring a folk theme or sometimes a specific style and ask his student to compose using that material. The following week, he would then play the composition on the piano (“he had excellent sight-reading,” as Villani-Côrtes recalls),\(^{18}\) offering critiques, suggestions, and

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\(^{15}\) See page 106 for more information.

\(^{16}\) José Klias is a “Russian-born Jew who studied with Martin Krause, a pupil of Franz Liszt. Settling in São Paulo after the First World War, he had a very important school of piano and formed a legion of successful pianists [...]. Reserved, averse to the limelight, his exceptional contribution to piano teaching in Brazil has been neglected and his name almost forgotten.” See José Eduardo Martins “Escola Pianística do Professor José Klias—Quando uma Foto Traz Reminiscências,” *José Eduardo Martins* (blog), February 14, 2012, [http://blog.joseeduardomartins.com/index.php/2012/04/14/escola-pianistica-do-professor-jose-kliass/](http://blog.joseeduardomartins.com/index.php/2012/04/14/escola-pianistica-do-professor-jose-kliass/).


\(^{18}\) Edmundo Villani-Côrtes, in personal communication with the author, January, 2014.
corrections.\textsuperscript{19} The experience, though tiresome and discouraging at times (there were occasions on which Guarnieri corrected back one aspect he had already corrected), was very meaningful for the young composer. The lessons had to stop for a while when Villani-Côrtes accepted the offer to play on a tour to Argentina and Uruguay with Brazilian singer Maysa Matarazzo (1936–1977). Upon his return from Argentina he became ill, however, after his recovery Villani-Côrtes became busier with new engagements, making it impossible for him to resume lessons.

For the last part of the 1960s Villani-Côrtes was extremely busy with a workload of up to twenty hours a day at times.\textsuperscript{20} His activities included serving as a pianist for local orchestras such as the \textit{Orquestra Oscar Millani} and the \textit{Orquestra Luiz Arruda Paes}.\textsuperscript{21} He was also the pianist accompanying Brazilian singer Altemar Dutra (1940–1983) on a tour to Argentina (1969) and Ecuador (1970).\textsuperscript{22} He worked as arranger for recording companies and TV stations—it is estimated that he wrote altogether over six hundred arrangements for TV Tupi and TV Globo, both in Rio de Janeiro.\textsuperscript{23} In 1968, Villani-Côrtes wrote his first soundtrack for the movie \textit{O Matador} (The Killer).\textsuperscript{24}

The 1970s brought new challenges and excitement. First came a contract with the TV Tupi in São Paulo, a partnership that lasted until the closing of the station in 1980. Villani-Côrtes wrote more than one thousand arrangements and orchestrations of various musical genres for the station.\textsuperscript{25} Sadly, there is no longer any record concerning most of

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\textsuperscript{19} Ibid.
\textsuperscript{20} Perpetuo, “Notas Biográficas,” 24.
\textsuperscript{21} Ibid.
\textsuperscript{22} Silva, “Villani-Côrtes: Performance Practice” 42.
\textsuperscript{23} Oscar D’Ambrosio, “Edmundo Villani-Côrtes—músico por intuição,” \textit{Revista Unesp Ciência} 02, no. 19 (Maio 2011): 08, \url{http://www.unesp.br/aci_ses/revista_unespeciencia/acervo/19/perfil}.
\textsuperscript{24} Perpetuo, “Notas Biográficas,” 24.
\textsuperscript{25} D’Ambrosio, “músico por intuição,” 08.
\end{flushleft}
In 1973 Villani-Côrtes entered the academic world. He became a faculty member of Faculdade Paulista de Arte (Paulista Art College), formally known as Academia Paulista de Música. His lack of experience as a professor, in addition to his youth and petit appearance, caused some discomfort in a few students. One of them would challenge the rookie professor daily. Villani-Côrtes decided to respond with kindness as if the apprentice was his best friend. The professor’s strategy worked and this student indeed became one of his best friends. In fact, a few years after he graduated, the former student started working for a Brazilian music publisher, and his first action in the new job was a risky one: to be the first to publish music of the unknown composer Villani-Côrtes.

It was also during his time at the Faculdade Paulista de Arte that he started having lessons with German born composer, flutist, teacher, and musicologist Hans-Joachim Koellreuter (1915–2005), who was a guest faculty member. Some of Villani-Côrtes’s students had asked his permission to sit in Koellreuter’s class. He granted the students’ request and decided to join in as well.26 As the lessons proceeded, Koellreuter grew fonder of his Brazilian student’s music and encouraged him to participate in the 1978 edition of the Munich Noneto Competition in Germany.27 Villani-Côrtes submitted

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26 Koellreuter studied with Paul Hindemith (1895–1963) and was stylistically influenced by German maestro Hermann Scherchen (1891–1966). He married a Jewish girl and in 1937 first moved to Brazil as a refugee from the Gestapo. He is recognized as the one who introduced atonalism to Brazil and was famous for passionately debating against Brazilian Nationalism. See Ramos, Ricely de Araújo, “Música Viva e a Nova Fase da Modernidade Musical Brasileira” (paper presented at the XXV Simpósio Nacional de História, Fortaleza, Ceará, 2009), http://anpuh.org/anais/?p=14191

Noneto de Munique (1977) and received honorable mention in the competition. Another international award came in 1981 with the OTI Festival in Mexico City, Mexico, when his song Renascença (1979) won the composer a fifth place award.

The lessons with Koellreutter were as intense as were the ones with Guarnieri. Nevertheless, the musical schools of these two teachers were antagonistic to each other. Villani-Côrtes declares that he learned much from both teachers; he even mentions that some of his compositions are written under the influence of Nationalism and Serialism distinctively. However, he prefers not to associate himself with any specific school. Rather, he believes one should write whatever and however one feels, with no regard to stylistic constraints. In reality, his ability to unify so many different influences such as tonal, atonal, classical, popular, and folk music in one fluent and personal musical language is one of his most central characteristics.

Two years after the competition in Mexico, a new prolific and creative phase in the composer’s life began. This was the year he was hired as a full time professor of counterpoint and composition at the Universidade Estadual de São Paulo (São Paulo State University)—best known as Unesp. He held this position until his retirement in 1999. Motivated by a friend, he completed his Masters of Music in Composition in 1985 at the Universidade Federal do Rio de Janeiro (Rio de Janeiro Federal University). During his Master’s studies, Villani-Côrtes enjoyed the experience of having lessons with the man he considers his best composition teacher, Henrique Morelenbaum (b. 1931).

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28 Ibid.
29 OTI Festival was an annual singing competition, held between 1972 and 2000, among active member countries of the Organización de Televisión Iberoamericana (OTI). See page 98 for more information.
30 His thesis was “O Uso do Sintetizador na Composição Musical de Um Concertante para Clarineta, Sintetizador, Piano Acústico e Percussão” (The Use of the Synthesizer in the Musical Composition of a Concertante for Clarinet, Synthesizer, Piano and Percussion).
The professor had no stylistic agenda to teach Villani-Côrtes, leaving him free to express his creativity in the best manner; corrections and suggestions were offered with full respect to the structure of the original composition.

The invitation to teach at Unesp coincided with the bankruptcy of TV Tupi; even though it was a less profitable job, it surely gave him the stability and time to devote himself to his compositions. As a result, his body of compositions grew vastly. Along with these compositions also came the awards. Table 1 presents competitions, prizes, and winning pieces from 1986 to the present day.

<table>
<thead>
<tr>
<th>DATE</th>
<th>COMPETITION</th>
<th>COMPOSITION</th>
<th>PRIZE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1986</td>
<td>Editora Cultura Musical Composition Competition</td>
<td><em>Choro Pretensioso</em> for acoustic guitar solo</td>
<td>First place</td>
</tr>
<tr>
<td>1986</td>
<td>Editora Cultura Musical Composition Competition</td>
<td><em>Ritmata no. 1</em> for piano solo</td>
<td>Second place</td>
</tr>
<tr>
<td>1990</td>
<td>APCA Award</td>
<td><em>Ciclo Cecília Meirelles</em> a song cycle for voice and piano</td>
<td>Best vocal piece</td>
</tr>
<tr>
<td>1993</td>
<td>Mário de Andrade Competition</td>
<td><em>Rua Aurora</em> song for voice and piano</td>
<td>First place</td>
</tr>
<tr>
<td>1995</td>
<td>APCA Award</td>
<td><em>Portais Paulistanos</em> suite for choir and orchestra</td>
<td>Best choral-symphonic piece</td>
</tr>
<tr>
<td>1998</td>
<td>APCA Award</td>
<td><em>Concerto para Vibrafone e Orquestra</em></td>
<td>Best experimental piece</td>
</tr>
<tr>
<td>2000</td>
<td>Clio Prize</td>
<td><em>Poranduba</em> opera in one act, libretto by Lúcia Góes</td>
<td>First place</td>
</tr>
</tbody>
</table>

Villani-Côrtes’s last academic achievement was in 1998, when Unesp was offering a PhD degree for all faculty members with a Master’s degree. The requirement

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31 “APCA is an acronym for *Associação Paulista dos Críticos de Arte*, or the Art Critics Association Of the State of São Paulo. The APCA Prize is the most respected press award in Brazil, and it is given every year for the best works in different artistic areas.” See Silva, “Villani-Côrtes: Performance Practice,”43.
was to submit a doctoral thesis for approval by a committee. Villani-Côrtes’ “A utilidade da prática da improvisação e a sua presença no trabalho composicional do ‘Concertante Breve para quinteto e Banda Sinfônica’, de Edmundo Villani-Côrtes” (“The Practice of Improvisation in the Compositional Work of the ‘Concertante Breve para Quinteto e Banda Sinfônica’ of Edmundo Villani-Côrtes”) was approved, granting him, at the age of sixty-eight, a PhD degree.

At the age of eighty-three Villain-Côrtes remains active as a composer. During one of our conversations in January 14, 2014, his answer to the question “how is 2014 going for you so far?” was “great! I have already composed a new piece, a Choro for piano solo, and adapted Renascença for piano solo as well.”

Few Lines about the Poets

JULIO BELLODI was born in 1959 in São Paulo capital. As an eight-year-old, he started writing poetry; by the age of eleven, he was also writing songs. When he was seventeen years old, already in college, he used to write articles and poetry for the school newspaper while majoring in business. Bellodi has written a poetry book that remains currently unpublished. He holds a Bachelor’s degree in Composition and Conducting and a Masters in Music, both from Unesp. His partnership with Villani-Côrtes started in college while Bellodi studied composition with him. They have written many songs together in both classical and popular styles. Bellodi is also an accomplished acoustic guitarist and music professor at the Universidade Livre de Música (Free University of Music).
FRANCISCO MOURA CAMPOS was born in 1942 in Botucatu, São Paulo. He has a degree in Civil Engineering and Sanitary Engineering, both from Universidade de São Paulo—USP (São Paulo University). For many years he exchanged literary experiences with famous Brazilian poet Carlos Drumond de Andrade (1902–1987). He has been working very actively in Brazil as a writer and editor. He has also held official positions in many literary organizations, such as director of the União Brasileira de Escritores (Brazilian Writers Association). Since 1980, he has published eleven poetry books: one of them, Ponteios da Madrugada, 2010 (Ponteios of the Dawn), was awarded by the Department of Culture of the State of São Paulo. His only partnership with Villani-Côrtes, Vento Serrano, was published in his book Antologia Poética, 1998 (Anthology of Poetry).

MÔNICA CÔRTES was born in 1965. She states that poetry was born with her, like an inheritance her father, Curt Cardozo Côrtes, also a poet, bestowed upon her. From her father comes also the blood connection with Villani-Côrtes. However, Mônica Côrtes describes her relationship with her cousin as being beyond a mere blood association—it is a unity of mind and genuine love that really bonds them. She graduated in Arts and Communication with a minor in Journalism in 1996 at Unesp. Besides writing, she also dedicates her career to music, photography, and languages.

MARILIA FREIDENSON was born in 1940 in São Paulo capital to an Italian family from Trieste. She studied Art History at São Paulo Graded School (high school class of 1958). She is currently director of the Oral History division of the Arquivo Histórico Judaico Brasileiro (Brazilian Jewish Historic Archives) a non-profit organization founded in 1976 dedicated to researching Jewish immigration in Brazil. One
of the projects she has coordinated with the institution resulted in a book—*Passagem para a América - relatos da imigração judaica em São Paulo*, published in 2007. She has been writing poems regularly since she was fifteen-years-old. In 1987, she collected some of her poems and published her first poetry book—*Sequência*, from which Villani-Côrtes selected one poem to write his song of same title.

LUCIANO GARCEZ was born in 1972 in São Bernardo do Campo, São Paulo. He earned a Bachelor’s in Composition and Conducting from Unesp. In addition, he earned a Master’s in Composition and Transpoetic from the *Universidade Federal do Estado do Rio de Janeiro* (Federal University from Rio de Janeiro State). He has partnerships in over four hundred songs both as poet and composer. He published two poetry books: *Salutz a Uma Dama Moura* (2010) and *As Cidades Cediças* (2012). He has been awarded scholarships from CNPQ\(^\text{32}\) and PAE\(^\text{33}\) to conduct research on Brazilian popular song. His creative style intertwines classical, popular, traditional, and avant-garde elements.

MONICA MARTINS was born in 1970 in São Paulo capital. She graduated with a Bachelor’s degree in Voice in 1993 at Unesp. Her real craft is singing; poetry is only a pleasant hobby. She has been a member of the *Coral Lírico do Theatro Municipal de São Paulo* since 1991. She has sung opera roles in most opera houses in Brazil. She has also traveled around Europe and South America performing operas and concerts. She met Villani-Côrtes at Unesp and worked with his wife Efigênia at *Coral Lírico*. She

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\(^{32}\) CNPQ stands for *Conselho Nacional de Desenvolvimento Científico e Tecnológico* (National Council for Scientific and Technological Development) an organization sponsored by the Brazilian government Department of Science and Technology that promotes and supports scientific and technologial research in the country.

\(^{33}\) PAE stands for *Programa de Assistência ao Estudant do Ensino Superior* (Assistance Program for Graduate Students) a scholarship program sponsored by the Brazilian government Department of Education and Culture.
immediately fell in love with his music and has included it in her repertoire. Another connection between her family and Villani-Côrtes is the partnership he has as a film score composer with Martins’ husband, cartoonist Humberto Avelar. None of Martins’ poems have ever been published; yet she plans to start a blog where she will be able to share her poetry.

DEISE TREBITZ was born in 1966 in São Paulo capital. She has studied classical piano since she was five years old. At present, she teaches piano at Conservatório Souza Lima and conducts private lessons. She has written approximately fifty poems, all of which have remained unpublished. Composition and sculpture (terra-cotta) are also amongst her artistic activities. In 2009, she met Villani-Côrtes through a common friend at a Brazilian Art Song conference in Tatuí, São Paulo. Since then, she has established friendly relationship with the composer, which she describes as “inspiration exchange.”34 She founded the Trio Choro de Câmara in 2011. The following year, the group submitted an award-winning project to the Department of Culture of São Paulo State to present a series of concerts of Villani-Côrtes’s Choros.

34 Deise Trebitz, in personal communication with the author, February, 2012.
CHAPTER III: Distinctive Elements of Villani-Côrtes’s Music

Cross-genre

One of the most remarkable characteristics of Villani-Côrtes as a composer is his ability to seamlessly merge elements of both classical and popular music in his compositions. The majority of his music has struggled to find a place in either milieu: countless times his compositions were perceived as either too classical in the popular circles or too popular for classically trained colleagues.

In regard to the popular music idiom, Villani-Côrtes uses (1) rhythms or rhythmic patterns and styles (e.g., choro, samba, toada, bossa nova, blues, and ballads); (2) harmonies (influenced by jazz and bossa nova) derived from Brazilian and North American popular genres. Sometimes these elements are clearly shown in the music. An example of ballad and samba are the Balada dos 15 Minutos and São Paulo respectively.35

Occasionally, the reference is a little more subtle. Considering Para Sempre, for example, one notices a subdued bossa nova rhythm. A common bossa nova rhythmic pattern is shown in Figure 2.1 below.

Figure 2.1
Bossa nova basic rhythmic pattern.

If compared with mm. 03–07 (Figure 2.2) of *Para Sempre* one can see how Villani-Côrtes suggests this pattern in the piano part. He emphasizes the second beat of the measure, only in this case without the syncopation.

![Figure 2.2](image.png)

*Para Sempre*, piano part mm. 01–08.

In addition, Villani-Côrtes also uses tall chords (e.g., a $V^{13}_9$ chord at m. 08), a common feature of bossa nova harmonies.

For comparison purposes, a bossa nova song will be used at this time. *Insensatez* was composed by Antonio Carlos (Tom) Jobim and released in 1963. Measures 01–06 is shown in Figure 2.3. Compare the descending bass line of *Insensatez* with that of the piano part of *Para Sempre* (mm. 03–07, Figure 2.2), they both descend chromatically, even though they do not share the same harmonic progression.
Also observe how the harmonic rhythm of these two examples moves at similar pace, one double the time of the other—one chord per measure in *Para Sempre* and one every two measures in *Insensatez*. Another parallel is the chromatic gesture in the vocal part of m. 06 of *Insensatez* and mm. 07 and 31–32 of *Para Sempre* (Figure 2.4).

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\[\text{Figure 2.3}^{36}\]
*Insensatez*, mm. 01–06.

\[\text{Figure 2.4}\]
Chromatic gesture: *Insensatez*, m. 06; *Para Sempre*, mm. 07 and 31–32.

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\[^{36}\text{Transcribed by the author.}\]
Villani-Côrtes used elements of popular music, in this case bossa nova, in a manner that implies only a suggestion of the style. This understated attribute might be what some call “the Brazilian flavor” in Villani-Côrtes’s music.

From classical music, he borrows the traditional tonal forms. He also employs typical compositional techniques established by historical practices—motivic development, pursuit of balance and contrast, structure consideration. Another important element from classical music is Villani-Côrtes’ idiomatic piano writing. He does not only write well for the instrument, but he also uses, in many occasions, figurations that have been historically employed by famous piano composers (e.g., Casulo, piano left hand, mm. 18–22, and 60 resembles the piano left hand on Chopin’s Étude Op. 10, No. 9).

Song Compositional Process

Villain-Côrtes argues that there are three approaches to song composition: first, compose music to an existing text (e.g., Sequência); second, add a text to an existing music (e.g., Canção de Carolina); finally, write music and text simultaneously (e.g., Renascença). Hearing that some other composers and professors consider only the first approach as a valid one is a matter of aggravation for him. The term Villani-Côrtes uses to describe his compositional process is “always trying and experimenting.”\(^\text{37}\) Sometimes, he will sit at the piano and rapidly write a song. On some occasions, however, he will work on a song for many months, writing numerous versions of it, before he is satisfied with the final results. He considers composing an “unpredictable matter.”\(^\text{38}\)

\(^{37}\) Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
\(^{38}\) Ibid.
Nonetheless, the structure of his music is always well thought and carefully constructed. Even when he writes a song in a short period of time, Villani-Côrtes is always concerned with establishing good balance between melody, harmony, and rhythm. He understands that a good composition must have: (1) a solid rhythmic foundation; (2) an attractive melodic line that is “not too obvious” and still sounds interesting even if sung isolated from the accompaniment; and (3) a rich harmonic structure that is appealing when played on its own.39

39 Ibid.
Overview of Brazilian Portuguese IPA

A full article on the norms for Brazilian Portuguese lyric diction, including a normative table, was published by the National Association of Teachers of Singing (NATS) Journal of Singing in November/December 2008. The normative table can be found in the appendix. A simplified phonetic chart based on the normative table is shown below on Table 3.1. This section also discusses some additional information relevant to the current work.

Brazilian Portuguese is a very connected language. The end of a word is always touching the beginning of the next one, which contributes to the legato flow for both speaking and singing the idiom. In many cases this contact slightly changes the sound of the last phoneme in the previous word and sometimes it omits/cancels it. The normative table explains these changes, but in order to clarify or visually explain some of them the following symbols/marks have been added:

1. A slur [ ] – indicates a phrasal vowel cluster (PVC) – two or three vowels contiguously placed, sharing the same note, creating diphthongs and/or triphthongs within the phrase.

i.e., “Recordações que ainda estão por vir”

[xe.kor.da’sõ:is κj a’í.da es’tẽ:o por vir]  

---

40 See “r” and “s” on normative table for examples.
41 Note that the vowel “e” in the word “que” [kI] changes to a semi-vowel [j].
It also indicates a PVC, which is caused by epenthesis—the insertion or
development of a sound or letter in the body of a word,\footnote{“Epenthesis,” Merriam-Webster, accessed April 25, 2013, http://www.merriam-webster.com/dictionary/epenthesis.} a very common phenomenon in Portuguese whenever consonant clusters are split in different syllables. In addition to the slur, the inserted letter is presented in bold.

i.e., “Sob um eterno luar”

[sobj _ ū eˈter.nʊ luˈar]

2. A question mark [ɂ] – indicates that a vowel has been omitted whenever two similar vowel sounds are sharing the same note.

“Levou consigo o sonhos de nós dois”

[leˈvo:ʊ kõˈsi.gɂ ˈsõ.ɲʊ̯ dʒI nʊz do:ls]

It also indicates the omission of an ‘s’ at the end of a word whenever it is immediately repeated in the beginning of the next one. It avoids any emphasis inappropriate to Brazilian Portuguese.

i.e., “Que em meus sonhos”

[kI ẽ:I me:ʊ ˈsõ.ɲʊ̯s]

Finally, one of the most difficult aspects of Brazilian Portuguese for non-Portuguese speaking singers might be the articulation of nasal vowels. Many singers accustomed with the French repertoire may feel comfortable with the concept of singing nasal phonemes. However, one should be aware of a subtle difference between French nasality and Brazilian Portuguese nasality.\footnote{From all studies reviewed for this research on the subject of French and Brazilian Portuguese nasal vowels, none has shown any strong evidence that would support this argument. However, from an empiric point of view of a native Brazilian Portuguese speaker I can say that this difference is real. Since this} While the sensation of phonating French
nasal vowels is concentrated high and forward in the maxillary sinus, the Brazilian Portuguese counterpart is focused lower and further back. For demonstration purposes, I (a Brazilian Portuguese native speaker) have recorded the pronunciation of all nasal vowels, separately and in the context of a word. The words selected are the same used in the normative table mentioned above.

1. [ũ] NASAL_A
   Irmã (sister) [irˈmɐ̃]

2. [ẽ] NASAL_E
   Sempre (always) [ˈsẽ.pɾI]

3. [Ī] NASAL_I
   Limpo (clean) [ˈlĨ.pʊ]

4. [õ] NASAL_O
   Côcavo (concave) [ˈkõ.ka.vʊ]

5. [ũ] NASAL_U
   Comum (common) [koˈmũ]

---

## TABLE 3.1
Brazilian Portuguese—Simplified Phonetic Chart

<table>
<thead>
<tr>
<th>Orthographic Symbols</th>
<th>Phonetic Symbols</th>
<th>Transcription (with syllabic division), Pronunciation, and Essential Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>[a]</td>
<td>In stressed syllable (ga-to [ˈga.to]). In pre-tonic syllable (a-bri-go [aˈ bri.go]). In post-tonic medial position (sá-ba-do [ˈsa.ba.do]). At the end of a word, when unstressed (go-ta [ˈgo.te]).</td>
</tr>
<tr>
<td>á</td>
<td>[a]</td>
<td>Always (li-lás [liˈ las]).</td>
</tr>
<tr>
<td>à</td>
<td>[a]</td>
<td>Always (ã [a], à-que-le [aˈ ke.lli]).</td>
</tr>
<tr>
<td>â</td>
<td>[b]</td>
<td>Always (ir-mâ [iˈr mâ]).</td>
</tr>
<tr>
<td>â</td>
<td>[ɐ]</td>
<td>Always (á-mi-mo [ɐˈmi.mu]).</td>
</tr>
<tr>
<td>aí</td>
<td>[ɐi]</td>
<td>Same syllable (bai-xo [ˈbai.xu]).</td>
</tr>
<tr>
<td>aí</td>
<td>[ɐi]</td>
<td>Two syllables (sa-idá [saˈidá]).</td>
</tr>
<tr>
<td>au</td>
<td>[aːu]</td>
<td>Same syllable (fra-de [ˈfra.de]).</td>
</tr>
<tr>
<td>aú</td>
<td>[aˈu]</td>
<td>Two syllables (sa-ú-de [saˈu.de]).</td>
</tr>
<tr>
<td>âi</td>
<td>[ɐi]</td>
<td>Same syllable (câ-brâ [ˈkɐ̃:bɾâ]).</td>
</tr>
<tr>
<td>ão</td>
<td>[ɐ:o]</td>
<td>Same syllable (pâ-o [ˈpɐ̃:o]). At the end of verbs, in final unstressed position (fo-rã [ˈfo.rɐ̃:o]).</td>
</tr>
<tr>
<td>am, an</td>
<td>[ɐ]</td>
<td>Same syllable (sam-ba [ˈsɐ̃.ba], can-to [ˈkɐ̃:to]). Two syllables—when ‘a’ is in the tonic syllable (a-mo[ˈ mo]).</td>
</tr>
<tr>
<td>b</td>
<td>[b]</td>
<td>Always (bo-ca [ˈ bo.ca]).</td>
</tr>
<tr>
<td>c</td>
<td>[s]</td>
<td>Before ‘e’—with or without graphic accent and ‘i’ (ce-do [ˈse.do], vo-cê [voˈsɐ̃:], ci-da-de [siˈda.de]). Before ‘a,’ ‘o,’ and ‘u’—with or without graphic accent (ca-lo [ˈ kɐ̃:lo], có-di-go [ˈkɔ.ˈdi.go], cu-ra [ˈku.ɾɐ]). Before consonant (cla-ro [ˈklɐ.ɾo]).</td>
</tr>
<tr>
<td>ç</td>
<td>[s]</td>
<td>Always (laço [ˈla.so]).</td>
</tr>
<tr>
<td>cç</td>
<td>[ks] or [s]</td>
<td>In most cases (dicção [ˈʤikˈsɐ̃:ʊ]). In a few cases, pronunciation may vary between [ks] and [s] (secção [ˈseˈsɐ̃:ʊ] or [seˈsɐ̃:ʊ]).</td>
</tr>
<tr>
<td>ch</td>
<td>[ʃ]</td>
<td>Always (chu-va [ˈʃu.vɐ]).</td>
</tr>
<tr>
<td>d</td>
<td>[d]</td>
<td>Before ‘a,’ ‘e,’ ‘o,’ and ‘u’—with or without graphic accent (da-ta [ˈda.te], dé-ci-mo [ˈde.si.mu], dor [ˈduɾ]). Before ‘r’ in the same syllable (vi-dro [ˈvi.dɾu]).</td>
</tr>
<tr>
<td>e</td>
<td>[e] or [ɛ]</td>
<td>In stressed syllables, the pronunciation varies arbitrarily according to the word. Consulting a dictionary is recommended. (te-ma [ˈte.mɐ], e-lo [ˈe.lo]). In pre-tonic and post-tonic medial position (de-li-rio [ˈde.li.ɾi.o], có-le-ra [ˈkɔ.ˈle.ɾɐ]).</td>
</tr>
<tr>
<td>é</td>
<td>[ɛ]</td>
<td>Always, at the end of a word, when unstressed (fo-me [ˈfo.mi]).</td>
</tr>
<tr>
<td>ê</td>
<td>[ɛ]</td>
<td>Always (ca-fê [ˈ ka.fɐ]).</td>
</tr>
<tr>
<td>ei</td>
<td>[e]</td>
<td>Same syllable (ge-ne-ro [ˈʒɐ̃.ne.ro]).</td>
</tr>
<tr>
<td>ei</td>
<td>[e]</td>
<td>Same syllable (bei-jo [ˈbe.i.ʒu]).</td>
</tr>
<tr>
<td>êi</td>
<td>[eɪ]</td>
<td>Two syllables with accented ‘i’ (ve-i-cu-lo [ˈve.i.ˈku.lo]).</td>
</tr>
<tr>
<td>éi</td>
<td>[eɪ]</td>
<td>Same syllable (a-néis [ˈa.neis]).</td>
</tr>
<tr>
<td>éo</td>
<td>[eʊ]</td>
<td>Same syllable (au-re-o-lo [ˈau.ɾɐ.ˈu.lo]).</td>
</tr>
<tr>
<td>eu</td>
<td>[eʊ]</td>
<td>Same syllable (deu-sa [ˈde.ʊ.ˈsa]).</td>
</tr>
<tr>
<td>êu</td>
<td>[eʊ]</td>
<td>Two syllables (con-te-ú-do [ˈkɔ.te.ˈu.dʊ]).</td>
</tr>
<tr>
<td>êu</td>
<td>[eʊ]</td>
<td>Same syllable (cha-pê-u [ˈʧa.ˈpɐ̃:u]).</td>
</tr>
<tr>
<td>em, en, ên</td>
<td>[ɐ]</td>
<td>Same syllable (sem-pre [ˈsɐ̃.prɐ], a-ten-ção [ˈaˑtɐ.ˈsɐ̃:ʊ], a-pên-di-ce [ˈaˑpɐ.ˈdɐ̃.si.ˈCe]).</td>
</tr>
</tbody>
</table>
Table 3.1 (continued)

<table>
<thead>
<tr>
<th>Letter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>Always, at the end of words (bem [bẽ:1], têm [tẽ:1], tam-bêm [tẽ:bẽ:1], pa-ra- bêns [pa.ɾa bẽ:ls]).</td>
</tr>
<tr>
<td>f</td>
<td>Always (fa-da [ fa.ɾɐ]).</td>
</tr>
<tr>
<td>g</td>
<td>Before ‘a’ or ‘o’ (ga-to [ ga.to], go-la [ go.ɾɐ]). Before ‘u’ and another consonant (gu-la [ gu.ɾɐ]). Before ‘ui’ or ‘ue’ in the same syllable (gui-a [ gui.ɾɐ]). Before consonant (gri-to [ gri.ɾɐ]).</td>
</tr>
<tr>
<td>gu, gũ</td>
<td>Before ‘e’ and ‘i’—with or without graphic accent (gé-nio [ gẽ.njo], gi-bi [ gi.bi]).</td>
</tr>
<tr>
<td>h</td>
<td>Silent Always at the beginning of a word (ho-ra [ ho.ɾɐ]).</td>
</tr>
<tr>
<td>i</td>
<td>Always (is-to [ is.to], pa-is [ pa.i]).</td>
</tr>
<tr>
<td>ia</td>
<td>After ‘d’ or ‘t’ in the same syllable (i-me-dia-to [ i.me.ɾi.a.to]).</td>
</tr>
<tr>
<td>j</td>
<td>Always (jar-dim [ jar.ɾim]).</td>
</tr>
<tr>
<td>k</td>
<td>Used only in words borrowed from other languages and some proper names (ki-wi [ ki.ɾi]).</td>
</tr>
<tr>
<td>l</td>
<td>Always (la-do [ la.do]).</td>
</tr>
<tr>
<td>lh</td>
<td>Always (bo-lo [ bo.ɾo]).</td>
</tr>
<tr>
<td>m</td>
<td>Always when in the beginning of a word or syllable (ma-to [ ma.to]).</td>
</tr>
<tr>
<td>n</td>
<td>Always when in the beginning of a word or syllable (no-ta [ no.ɾa]).</td>
</tr>
<tr>
<td>o</td>
<td>In stressed syllables, the pronunciation varies arbitrarily according to the word. Consulting a dictionary is recommended. (bo-lo [ bo.ɾo], cor-da [ kɔɾ.ɾɐ]).</td>
</tr>
<tr>
<td>õ, ô</td>
<td>In pre-tonic and post-tonic medial position (co-ra-gem [ ko.ɾa.ʒẽ:I], i-co-ne [ i.co.ni]).</td>
</tr>
<tr>
<td>ò, ò</td>
<td>Always, at the end of a word, when unstressed (co-mo [ ko.ɾo]).</td>
</tr>
<tr>
<td>p</td>
<td>Always (pa-to [ pa.to]).</td>
</tr>
<tr>
<td>qu</td>
<td>Before ‘e’ or ‘i’—with or without accent (quê-nia [ quẽ.njɐ], qui-lo [ ki.ɾo]).</td>
</tr>
<tr>
<td>r</td>
<td>Always, intervocalic and in consonant cluster (a-rei-a [ a.ɾe.i.ɾ], pri-são [ prĩ.ɾɐ.o]).</td>
</tr>
<tr>
<td>rr</td>
<td>At beginning of words, both pronunciations are possible. Check normative table for details. (rou-pa [ ro.ɾɐ.pɐ] or [ ro.ɾɐpɐ]).</td>
</tr>
<tr>
<td>s</td>
<td>Always, at the end of a syllable or word (car-ta [ kaɾ.ta], a-mor [ a.ɾoɾ]).</td>
</tr>
<tr>
<td>x or [r]</td>
<td>Both pronunciations are possible. Check normative table for details. (car-ro [ ka.ɾo] or [ ka.ɾo]).</td>
</tr>
</tbody>
</table>
Table 3.1 (continued)

| s | [s] | Always, 1) at the beginning of a word, 2) at the end of a syllable followed by a voiceless consonant, and 3) at the end of a word followed by another word beginning with a voiceless consonant. (so-pa [ˈso.pɐ], (fes-ta [ˈfɛs.tɐ], (u-vas fres-cas [ˈu.vɐs fres.kɐ].
| [z] | Always, 1) intervocalic, 2) at the end of a syllable followed by a voiced consonant, and 3) at the end of a word followed by another word beginning with a vowel or voiced consonant. (me-sa [ˈme.zɐ], (mus-go [ˈmʊz.go], (di-as a-le-gres [ˈdi.ɐz a.le.grs], flo-res bran-cas [ˈflo.rs brɐ̃.kɐ]. |
| [s] or [z] | After ‘n,’ the pronunciation varies arbitrarily according to the word. Consulting a dictionary is recommended. (con-so-lo [kõˈso.lo], trán-si-to [ˈtrɐ̃.zi.to]). |
| ss | [s] | Always (pas-so [pa.so]). |
| sç | [s] | Always (des-cã [ˈde.sɐ]). |
| sc | [s] | Before ‘e’ and ‘i’—with or without graphical accent (nas-cer [ˈna.sɐ]). |
| sc | [sk] | Always (pas-so [ˈpa.sʊ]). |
| [t] | Always (pas-so [pa.so]). |
| [ʈ] | Before ‘e’ in unstressed syllable, 2) before ‘a,’ ‘o,’ and ‘u,’ and 3) before ‘i’ or ‘l’ in the same syllable. (car-tei-ra [karˈte.i.ɾɐ], tu-ba [ˈtu.ba], tri-bo [ˈtri.bo], a-tlas [ˈa.tlɐs]). |
| [ʧ] | Before ‘i,’ 2) before ‘e’ in unstressed syllable, and 3) before another consonant in the consecutive syllable. (tin-ta [ˈʧĨ.tɐ], (po-te [ˈpᴐ.ʧI], (at-mos-fe-ra [af.mosˈfɐ.ɾɐ]). |
| [ʃ] | Always, at the beginning of a word (xa-ro-pe [ʃaˈɾᴐ.pI]). |
| [ks] | Always, before consonant (except ‘c’) (ex-tin-ção [es.ʧĨˈsɐ̃.ʊ]). |
| [ʃ], [s], [ʃ] or [z] | Intervocalic, the pronunciation varies arbitrarily. Consulting a dictionary is recommended. (tã-xi [ta.ksI], pró-xi-mo [ˈprɔ.si.mʊ], cai-xa [ˈka.i.ʃɐ], e-xem-plo [eˈzẽ.plʊ]). |
| xc | [s] | Before ‘e’ and ‘i’—with or without graphical accent (ex-ce-den-te [e.xe.de.ɾɐ]). |
| y | [i] or [j] | Used only in words borrowed from other languages and some proper names. Pronunciation varies arbitrarily. Consulting a dictionary is recommended. (y-pi-ó.ca [i.piˈᴐ.kɐ], Ya-ra [ˈja.ɾɐ]). |
| z | [s] | Always, in the end of a word (paz [pas]). |
| [z] | Always, at the beginning of a word or syllable, 2) at the end of a word followed by another word beginning with a vowel or voiced consonant. (ze-ro [ˈze.ro], (luz e-ter-na [luz eˈtɛe.nɐ], (luz bri-lhan-te [luz briˈlɐ̃.ʧI]). |
The bulk of Villani-Côrtes’s art song is intentionally composed in a medium-high range and tessitura. Very seldom does the composer write for a specific voice type in this genre. Rather, his goal is to create music that is available for a majority of performers—a repertoire that is potentially adequate for both male (baritone and tenor) and female (mezzo-soprano and soprano) singers. Moreover, the composer is in complete agreement with having his songs transposed from the original key signature to adjust to any specific voice need. While this focus on general vocal classification makes Villani-Côrtes’s art song very attractive and accessible, it also requires awareness from both female and male singers of the need for vowel modification in order to suit specific acoustic characteristics of each voice.

At this point, an overview on the acoustics of vowels is appropriate.⁴⁴ Acoustically speaking, every vowel sound has its specific formants. Electrical engineer Gunnar Fant defines formants as “the spectral peaks of the sound spectrum.”⁴⁵ In particular, vocal pedagogue and teacher Barbara M. Doscher defines a vocal formant as “a specific concentration of energy within the vocal sound wave.”⁴⁶ Nowadays, it has been generally accepted that there are a total of five major formants: F1 being the fundamental and F2, F3, F4, and F5 harmonics or partials of F1. The first two formants

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⁴⁴ This study does not intend to exhaust the subject. For more and deeper information one should consult the bibliography cited throughout this section.
(F1 and F2) are responsible for vowel color while the other three are associated with personal tone quality.

According to Doscher, adjustments of the resonators (lips, jaw, tongue, soft palate, and larynx) are responsible for shaping formant frequencies. Because of the differences of the vocal tracts of adult females and males the formant frequencies can vary slightly, but overall “the general locations of vowel formants are the same for both sexes.” Doscher goes on to say that “the energized frequency bands [formants] of specific vowels are at specific pitches.” In other words, specific vowels have specific pitches. When vowel formants are in alignment with sung harmonics the tone becomes enhanced and even “acoustic output power is boosted.”

Table 2 shows the average F1 frequencies of twelve vowel sounds and its equivalent pitches, as proposed by Berton Coffin.

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<tbody>
<tr>
<td>æ</td>
<td>A</td>
<td>α</td>
<td>750 cps</td>
<td>Roughly G5</td>
<td></td>
</tr>
<tr>
<td>ē</td>
<td>Œ</td>
<td>ō</td>
<td>600 cps</td>
<td>Roughly D5</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>Ø</td>
<td>o</td>
<td>465 cps</td>
<td>Roughly A4</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>Y</td>
<td>u</td>
<td>350 cps</td>
<td>Roughly F4</td>
<td></td>
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</tbody>
</table>

By observing the table above one can notice that F1 of the closed front vowels [i], [y], and [u] are on the upper range at the approximate passaggio area for male singers.

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47 Ibid., 133.
48 Ibid., 137.
49 Ibid.
50 Ibid., 151.
which lies “between E4 and G4.”\textsuperscript{52} In light of that, generally speaking, those vowels are the optimal choice to use when singing in this range—it is important to point out that these are general considerations; individual aspects such as voice size, voice classification, as well as dynamic levels also influence optimal vowel choice. Conversely, F1 of the open vowels [æ], [a], and [ɑ] lies on the upper register of female voices making open vowels the optimal choice for this range. Doscher calls this acoustical occurrence “the mirror image,”\textsuperscript{53} and she simply states that the main difference in vowel modification for male and female singers is that “male voices close as they ascend and female voices open”\textsuperscript{54} and vice versa.

Vowel adjustment is a crucial skill for any and all singers. Richard Paget recommends flexibility and mobility of the articulators during singing, arguing that:

\begin{quote}
the object of flexibility is probably to enable the organs [articulators] to hunt instinctively for the position of best resonance (within the possible limits of variation of the vowel resonance) at each change of the larynx note on any given vowel, or at each change of vowel on a given note.\textsuperscript{55}
\end{quote}

While the necessary tuning of vowels throughout one’s range may occur instinctively, it seems reasonable to say that the most crucial aspect of vowel acoustics in singing is when a vowel is set in a frequency (pitch) higher than its first formant frequency. Doscher states that “because all formants are harmonics of the fundamental, no formant can have a frequency lower than that of the fundamental.”\textsuperscript{56} In this case, a conscious choice of modification must be made in order to match the vowel’s F1 with the sung pitch.

\textsuperscript{52} Doscher, \textit{Unity of Voice}, 160.  
\textsuperscript{53} Ibid., 160.  
\textsuperscript{54} Ibid.  
\textsuperscript{56} Doscher, \textit{Unity of Voice}, 134.
How does all this information relate to the general vocal classification of Villani-Côrtes’s art song? Since the composer does not envision a specific voice type, his vowel-pitch choices do not reflect any specific voice type preference or better adequacy. For example, *Canção de Carolina* is one of many Villani-Côrtes’s songs that was not written for a specific voice type—it has a medium-high range and tessitura (see page 43) and could be sung by a baritone, a tenor, a mezzo-soprano, or a soprano. Small degrees of modification are needed throughout the song for both male and female singers.

Looking at mm. 8–11 as shown in Figure 1 below one notices, for female singers, the reoccurrence of open vowels [a] and [ɐ] in frequencies much lower than the first formant frequencies suggested by Coffin on Table 2 above for the same vowels. The articulators need to activate the “instinctive search” suggested by Paget to temper these open vowels with a more closed, focused, and forward shape. In order to make the adjustments more organic and also to improve the legato line one should try to shadow the closed vowels that surround the open ones. Male singers would have to behave in a similar fashion in regards to the open vowels. Even though Doscher points out that “as the male voice descends, it uses more open vowels,”\(^5^7\) it is still a little too high (or too early) for [a] and [ɐ].

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\(^5^7\) Ibid., 161.
One can also notice that the closed vowels [i], and [u] are set in frequencies higher than the ones suggested by Coffin. In this case, the most logical solution for female singers would be to modify these vowels to the nearest ones [I] and [ø] respectively. Male singers though, would still make use of the “instinctive search” to try to match the vowel formants to the sung harmonic series.

In *Canção de Carolina*, the most dramatic difference in vowel modification between male and female singers happens in mm. 35–38, shown in Figure 2 below. At m. 35 female singers should modify the vowels [o] and [I] towards the nearest more open [ɔ] and [ɛ] respectively. Male singers would probably benefit from a little tuning of the vowel [o] in the direction of the more closed [u]. In contrast, at m. 36 the [ɐ] vowel fits the approximate F1 frequency suggested by Coffin for a female singer requiring no modification, whereas for a male singer a much closed sound should be the ideal. Thus, some modification, probably shadowing the next vowel [o], is necessary. In the following measure the mirror image repeats itself—female singers need a more open vowel for the [i], but no modification on the [ɐ], while male singers should keep the [i] sound and close a little on the [ɐ].

![Figure 3.2](image.png)

*Canção de Carolina*, mm. 35–40.
Based on all acoustical evidence and empirical experience Doscher advocates that “modified vowels are often more intelligible than pure vowels.”\textsuperscript{58} Not only more intelligible, Doscher also emphasizes that the tone itself profits when vowel tuning occurs—“when formant frequencies coincide with the harmonics of the sung frequency […] the voice will benefit from sympathetic resonance and will gain in quality and projection.”\textsuperscript{59} Good sense must be exercised, though, to avoid distortions such as choosing extreme vowel modifications.

One must also remember that degrees of modification are different for each individual. The suggestions on this document need to be taken along with the consideration that each voice type will behave differently, all the more each individual voice will respond in its unique way. Once again the words of Doscher are appropriate: “experimentation and careful listening will determine which [vowel modification] is right for a specific singer.”\textsuperscript{60}

\textsuperscript{58} Ibid., 157.
\textsuperscript{59} Ibid., 136.
\textsuperscript{60} Ibid., 153.
# Balada dos 15 Minutos (O Sol)

<table>
<thead>
<tr>
<th><strong>POET</strong></th>
<th>Julio Bellodi</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DATE COMPOSITION</strong></td>
<td>ca. 1987</td>
</tr>
<tr>
<td><strong>DATE OF POEM</strong></td>
<td>1990</td>
</tr>
<tr>
<td><strong>KEY</strong></td>
<td>C major</td>
</tr>
<tr>
<td><strong>METER</strong></td>
<td>4/4</td>
</tr>
<tr>
<td><strong>TEMPO</strong></td>
<td>Moderato</td>
</tr>
<tr>
<td><strong>DURATION</strong></td>
<td>2:30</td>
</tr>
<tr>
<td><strong>VOICE</strong></td>
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<tr>
<td><strong>RANGE</strong></td>
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</tr>
<tr>
<td><strong>TESSITURA</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MOOD</strong></td>
<td>Charming, sentimental, romantic</td>
</tr>
<tr>
<td><strong>FORM</strong></td>
<td>Through composed</td>
</tr>
<tr>
<td><strong>DIFFICULTY</strong></td>
<td></td>
</tr>
<tr>
<td>• <strong>VOCAL</strong></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>• <strong>PIANO</strong></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>• <strong>DICTION</strong></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><strong>MATURITY</strong></td>
<td></td>
</tr>
<tr>
<td>• <strong>VOCAL</strong></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>• <strong>EMOTIONAL</strong></td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
Comments from the poet

The year was 1990, and I have received a call from Villani asking me to write the lyrics for Balada dos 15 Minutos. He asked me if I could write it in English because he wanted show it to Rosa Marya Collin (a Brazilian singer who has a career singing in English) to see whether she would be interested in recording it. I agreed and wrote the original version, in English, which is called Rainbow Dream. Villani took the song to Marya and for his surprise, she was gathering only songs in Portuguese for this CD. He called me reporting the bizarre story and asked me to write the lyrics in Portuguese. It came to be that Marya never recorded this song. Here is the English version for your appreciation:

The Ballad of 15 Minutes (Rainbow Dream)

You can not see my rainbow dream,
But inside of me it shines,
Its silent colors give me
The brightness of mornings –
Like secrets in your eyes
It’s mystery.

You can not see because it’s you
And I think about you and me
At least, just for a time,
If I had you smile
Forever happy I would be.

I always look for you, my sunshine, in the lights, in the streets, in the sky.
I’ve never had anyone to love me true, but now I’ve found you.

You can not see my rainbow dream,
But inside of it won’t die,
It’s the reason of my life
And seasons songs of mine.
I’d like to feel so much
With a special touch,
But you can not see my dream.61

Comments from the composer

My son, Gê Côrtes, is also a musician. He is very talented; he composes, he creates sound tracks for movies, and he plays the saxophone. He was preparing to

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61 Julio Bellodi, in personal communication with the author, March, 2014.
audition for a scholarship at the Berklee College of Music, Boston. He was supposed to send a recording of him playing a ballad. So, he was talking to me, wondering what to play for this audition. He went to his bedroom to practice and I went downstairs. I sat at the piano and in fifteen minutes I composed this song for him. I took it upstairs to show him and he liked it so much that he decided to use it. He was accepted to Berklee and received the scholarship. So, I decided to call it the Balada dos 15Minutos (Ballad of the 15 Minutes) because I wrote it in fifteen minutes.62

Performance considerations

1- Formal

- N/A

2- Pedagogical

- In spite of a few large leaps, seventh chord arpeggios, and some chromaticism, this melody is very accessible, especially for the singer who is used to the language of a jazz ballad. It can be sung by beginners. The fact that there is a version in English (actually, the original version) means that it could be used as another tool for less experienced singers that would be extra challenged by singing it in Portuguese.

- To be coherent with the style of this song, it is suggested that the singer, while keeping appropriate vocal production, use different colors in his/her voice—the 1930s crooner quality would be very appropriate. This song is a good match for singers that show interest and/or inclination for cross genre repertoire.

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It sits on a lower range and tessitura more appropriate for a mezzo-soprano or baritone. However, Villani-Côrtes is extremely open to having his songs transposed to suit any voice interested in singing it. A suggestion is to transpose it a minor-third higher, to E-flat major. This significant change will help a soprano or a tenor who wishes to sing this song but does not feel comfortable with the original key. If a singer applies this suggestion, he/she should be aware of the need to maintain the jazz-like character of the song even, when singing the high notes.
Balada dos 15 Minutos (O Sol)
[ba'la.de dos 'kĨ.sl mi'nu.toς o sȯ:o]
Ballad of-the Fifteen Minutes
Julio Bellodi

Eu trago um sol dentro de mim
[e:ʊ 'tra.go ũ sȯ:o 'dẽ.trɔ dʒl mĨ]
I bring a sun inside of me

A luz que me fez renascer
[a lus kl ml fes xe.na'ser]
The light that me made rebirth

Redescobri a cor e o gosto de sonhar
[xe.des.ko' bri a kor j _o gos.to dʒl sȯ'nar]
I-Rediscovered the color and the flavor of to-dream

Foi só encontrar você eu entendi
[fo:I sɔ ě.ko'trɔr vo'se e:ʊ ě.tẽ'di]
It-was just to-find you I understood

E não sou mais só
[ɐ nũo so:ʊ ma:lr sɔ]
And not I-am more alone

Achei enfim a razão que eu sempre quis
[a'ʃe:I ě fĨ a xa'zẽ:o kl e:ʊ 'sẽ.prI kis]
I-found finally the reason that I always wanted

O certo, o céu, o som,
[ʊ 'sẽr.t⌫ sɛ:ʔ sõ]
The right, the sky, the sound

A vida, o mesmo tom
[a 'vi.de _ʊ 'mez.mʊ tô]
The life, the same key

A trilha para ser feliz
[a 'tri.ʎɐ 'pa.re ser fe'lis]
The track to be happy

Nas noites eu me guio pelo teu olhar
[naz 'nȯ:1.ʧl e:ʊ ml 'gi.ʊ 'pe.lo te:ʊ o'lar]
In-the nights I myself guide through your look
O luar do meu ser
Às vezes sigo as luzes do sorriso teu,
Vendo o dia que nasceu
Eu trago um sol dentro de mim
Que brilha cada vez mais
Alento e redenção
Eu trago um sol em mim

The moonlight of my being
The times follow the lights of-the smile your,
Looking the day that was-born
I bring a sun inside of me
That shines every time more
Enthusiasm and redemption
And that you me brought
like one verse sweet and made to-be-born a sun in me
I bring a sun in me
Balada dos 15 Minutos (O Sol)

Eu trago um sol dentro de mim
A luz que me fez renascer
Redescobri a cor
//e o gosto de sonhar
Foi só encontrar você eu entendi
Que eu não sou mais só
Achei enfim a razão
//que eu sempre quis
O certo, o céu, o som,
A vida, o mesmo tom,
A trilha para ser feliz

Nas noites eu me guio pelo teu olhar//
o luar do meu ser
Às vezes sigo a luz do sorriso teu,
//vendo o dia que nasceu
Eu trago um sol dentro de mim
Que brilha cada vez mais
Alento e redenção
A força da canção
E que você me trouxe como um verso doce
E fez nascer um sol em mim

---

Ballad of the 15 Minutes (The Sun)

I bring a sun inside me
The light that me made be born again
I rediscovered the color
//and flavor of dreaming
In finding you I understood
That I am no longer alone
I finally found the reason
//I always desired
The correct, the sky, the sound,
The life, the same key,
The sound track for happiness
At night I am guided by your eyes,//
my soul’s moonlight
Sometimes I follow the light of your smile,
//looking at the down
I bring a sun inside me
That shines evermore stronger
Enthusiasm and redemption
The strength of a song
You brought me with a sweet verse
And made a sunrise inside me
**Canção de Carolina**

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<thead>
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<th>Julio Bellodi</th>
</tr>
</thead>
<tbody>
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<tr>
<td><strong>DATE OF POEM</strong></td>
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<td><strong>MOOD</strong></td>
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<td><strong>FORM</strong></td>
<td>Modified strophic with coda</td>
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<td>m. 36—less</td>
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**DIFFICULTY**

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**MATURITY**

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- **EMOTIONAL**
  
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<th>2</th>
<th>3</th>
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<th>5</th>
</tr>
</thead>
</table>
Comments from the poet

In 1990 Villani’s granddaughter was born and they named her Carolina. Right after her birth, he composed a song for her and called me asking to put lyrics on it. I went to his house, got the music, and wrote the lyrics for it. When I presented the finished product to him he was, naturally, very emotional and even cried. Twenty plus years passed, Carolina married and became a mother herself. I tried to write something atemporal, so it would fit her as a baby, a teenager, and a grown woman. This was our tenth song.63

Comments from the composer

My daughter was at the hospital ready to give birth to Carolina. At that time it was in fashion to have a video made of the birth and all the first moments of the newborn’s life. So the person in charge of the filming suggested me to add a sound track. The song suggested was Carolina by Chico Buarque de Hollanda.64 Although beautiful, Chico’s Carolina lyrics are: “Carolina, your deep sad eyes hide so much pain; the greatest pain of this world.” I would not use these lyrics for my granddaughter. He is a great poet, but I would not wish that for my grandbaby. So I told Julio I was going to compose a song for Carolina and he would write the lyrics and it had to the opposite of what Chico Buarque had done. Therefore, I composed Canção de Carolina and Julio Bellodi wrote the beautiful, wonderful lyrics for it.65

Performance considerations

1- Formal

N/A

2- Pedagogical

- This song is simple, beautiful, and full of flare. It could be sung by younger voices as well as less advanced singers.

---

63 Julio Bellodi, in personal communication with the author, July, 2012.
64 Born in 1944, he is a Brazilian singer, composer, poet, writer, dramatist, and guitarist.
65 Edmundo Villani-Côrtes, in personal communication with the author, March, 2014.
• The melody is constructed mostly by stepwise and small leaps, with some exceptions (i.e., mm. 18, 23), but it still requires some attention to chromaticism. It is also very legato.

• Even though it not specified in the score, the piece has a quasi-rubato nature with a strong waltz feeling. It is important to keep moving; albeit it is set to a slow tempo (Lento).

• The accompaniment has a somewhat thin texture. The chords are normally broken (in a Chopin-like fashion) and even when the composer uses full chords per beat he usually avoids the lower (and consequently fuller) range of the piano (i.e., mm 7–8).

• Attention to vowel modification (especially mm. 35–37).
Canção de Carolina
[ˈkɐ̃ˈsɐ̃:ʊ ʤI ka.ɾoˈli.nɐ]
Song of Caroline
Julio Bellodi

A luz lua retina dos teus olhos
[ɐ lus ˈlu.ɐ xeˈʧi.nɐ dos te:ʊz ˈɔ.λos]
The light moon retina of your eyes

Clareia e ilumina
[klaˈɾe:I.ɐ ʔ i.luˈmi.nɐ]
Brightens and enlightens

Que alimenta e seduz as estrelas o sol.
[kj a.liˈmẽ.te ɭ I seˈduz az esˈtre.lez I ʊ sɔ:ʊ]
That feeds and seduces the star and the sun.

O amor que se imagina
[w ˈaˈmor kI ˈi.maˈʒi.nɐ]
The love that itself imagines

Que absorve da flor o perfume e o mel.
[kj biˈɾɐ̃.vI da ˈfɾɐ o ˈperˌfɾɐ.mI I ʊ mε:ʊ]
That absorbs from-the flower the perfume and the honey
Carolina
[kɐ.ɾoˈli.nɐ]
Carolina

És dádiva menina
[ez 'da.dʒi.ve meˈnĩ.nɐ]
You-are gift girl

E motivas mil versos em canções
[I moˈʒi.ve mi:o 'ver.soʃ e:I kẽˈso:ls]
And you-motivate thousand verses in songs

Que espalham no ar teu nome
[kI esˈpa.λẽ:o no ar te:o 'no.ml]
That scatter in-the air your name

Carolina, Carolina
[kɐ.ɾoˈli.nɐ]
Crolina

Um poema se fez e vive em você
[ʊ poˈẽ.mɐ sl fez I 'vi.vj e:I voˈse]
A poem itself made and lives in you

No teu ser Carolina
[no te:o ser kɐ.ɾoˈli.nɐ]
In your being Carolina

Ah Oh Carolina
[a ɔ kɐ.ɾoˈli.nɐ]
### Canção de Carolina

<table>
<thead>
<tr>
<th>Carolina</th>
<th>Carolina’s Song</th>
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<tbody>
<tr>
<td>A luz lua retina dos teus olhos</td>
<td>The moonlight-retina of your eyes</td>
</tr>
<tr>
<td>Clareia e ilumina</td>
<td>Brightens and enlightens</td>
</tr>
<tr>
<td>E nos faz compreender teu riso</td>
<td>And makes us comprehend your smile</td>
</tr>
<tr>
<td>Que alimenta e seduz</td>
<td>Which feeds and seduces</td>
</tr>
<tr>
<td>//as estrelas e o sol.</td>
<td>//the stars and the sun.</td>
</tr>
<tr>
<td>Carolina</td>
<td>Carolina</td>
</tr>
<tr>
<td>O amor que se imagina</td>
<td>The love one imagines</td>
</tr>
<tr>
<td>Se escondeu na graça mais divina</td>
<td>Was hidden in the most divine grace</td>
</tr>
<tr>
<td>E nos faz descobrir teu rosto</td>
<td>And made us discover your face</td>
</tr>
<tr>
<td>Que absorve da flor//</td>
<td>Which absorbs the perfume and honey//</td>
</tr>
<tr>
<td>o perfume e o mel.</td>
<td>from the flower.</td>
</tr>
<tr>
<td>Carolina</td>
<td>Carolina</td>
</tr>
<tr>
<td>És dádiva menina</td>
<td>You are a gift girl</td>
</tr>
<tr>
<td>E motivas mil versos em canções</td>
<td>And motivates a thousand verses in songs</td>
</tr>
<tr>
<td>Que espalham no ar teu nome</td>
<td>Which spread in the air you name</td>
</tr>
<tr>
<td>Carolina, Carolina</td>
<td>Carolina, Carolina</td>
</tr>
<tr>
<td>Um poema se fez e vive em você</td>
<td>A poem was made and lives in you</td>
</tr>
<tr>
<td>No teu ser Carolina</td>
<td>Inside your soul Carolina</td>
</tr>
<tr>
<td>Carolina</td>
<td>Carolina</td>
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### Casulo

<table>
<thead>
<tr>
<th><strong>POET</strong></th>
<th>Julio Bellodi</th>
</tr>
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<tbody>
<tr>
<td><strong>DATE COMPOSITION</strong></td>
<td>1991</td>
</tr>
<tr>
<td><strong>DATE OF POEM</strong></td>
<td>1990</td>
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<td><strong>KEY</strong></td>
<td>F-minor (ultimately)</td>
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<td><strong>METER</strong></td>
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<td><strong>TEMPO</strong></td>
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<tr>
<td><strong>MOOD</strong></td>
<td>Sad, passionate</td>
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<tr>
<td><strong>FORM</strong></td>
<td>Through composed</td>
</tr>
<tr>
<td><strong>DIFFICULTY</strong></td>
<td></td>
</tr>
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<td>- <strong>VOCAL</strong></td>
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<tr>
<td>- <strong>PIANO</strong></td>
<td>1 2 3 4 5</td>
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<tr>
<td>- <strong>DICTION</strong></td>
<td>1 2 3 4 5</td>
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<td><strong>MATURITY</strong></td>
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<tr>
<td>- <strong>VOCAL</strong></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- <strong>EMOTIONAL</strong></td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
Comments from the poet

This song has a touching story. Villani and I became close friends with one of my classmates at Unesp; his name was Marco Aurélio Yano. I wrote a few songs in partnership with him. He was handicapped by birth and one day he told me about his unrequited love—a love he judged to be impossible because of his appearance. He asked me to write his story in a poem and he would compose the music for it. I accepted the challenge, but because of my busy schedule it took me some time to start working on it. Unfortunately, he passed away in this interim. I told Villani this story and he asked permission to write the music for the poem. I consented and so this song was born.66

Comments from the composer

I decided to invert the order of the poem to fit the music I had in mind. I did not disturb the words, I kept just as Julio had written them, but I wanted to start the song with an afterthought feeling and at the end I used a musical element that resembles a refrain. I wanted to create a piece that would translate Yano’s heartache.67

Performance consideration

1- Formal

- The song has three main sections, each one delineated by a different key signature—three flats, one flat, and four flats respectively. However, the only section that seems to strongly establish a key—F-minor—is the last one. The first two sections emphasize tonal areas and harmonies that belong to F-minor.

---

66 Julio Bellodi, in personal communication with the author, July, 2012.
67 Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
2- Pedagogical

- The fluctuation of harmonic areas, lack of key establishment, chromaticism, and a vocal line full of big leaps are elements that make this song quite hard to perform. One cannot sing it leaning on intuition or deduction. It is important to practice it while paying careful attention to the chromaticism to make sure the intonation is correct. After learning the song, a good practicing tool is to sing it completely a capella; with no aid from the piano the singer should easily detect the more problematic intervals and/or sections.

- Airflow is in its highest demand for this song. The big leaps are not only hard to tune, they are also hard on register adjustment. For example, in mm. 36–37, as shown in Figure 3 below, two big leaps—a descending octave in m. 36 and ascending minor seventh in m. 37—switch back and forth from top of middle to chest voice (mezzo-soprano and soprano) and top of chest/bottom of head to chest voice (baritone and tenor). Notice also that these are general passaggio areas for the voice types mentioned above. If there is not great breath energy to support these changes the legato, the tone clarity, and the intonation can be greatly compromised.

Figure 3.1

Casulo, mm. 36–37.
Casulo
[kaˈzu.lo]
Cocoon
Julio Bellodi

Em translúcido cristal
[ê:i trãzˈlu.si.do krisˈta:o]
In translucent crystal

Brilho intenso lapidou meu sorris,
[ˈbɾi.λw ɐ̆ I tᵉ.sɔ la.piˈdo:o me:ɔ soˈxir]
Gleam intense cut my smile

Mas inertes seus sentidos
[maz iˈnɛr.ʃĩʔ se:ʊʔ sɛˈʃĩ.ˈdɔs]
But inerts your senses

Insensíveis se recusam a olhar,
[Ĩ.sẽˈsi.ve:Iʔ sI xeˈku.zẽ:ʊ a oˈlar]
Invisibles itself refuse to look,

Presa em casulo a paixão
[ˈpre.zə ẽ:I kaˈzu.lo a pa:ɬ̃ˈfẽ:o]
Inprisioned in cocoon the passion

Sigo assim,
[ˈsi.gw aˈsĩ]
I-carry-on like-this,

Rumo só sem ter o par
[ˈ xu.ˈmo so sẽ:I ter o par]
I-journey alone without the pair

Porta sem chave e sem cor
[ˈpɔɾ.ˈtẽ sẽ:I ˈʃa.ˈve:jẽ sẽ:I kor]
Door without key and without color

Que ilusória sei não irá se abrir.
[kẽ ɐ̆ i.luˈzɔ.ɾja se:I nẽ:o iˈra sɐ jɐ ɐˈbrir]
That ilusorially I-know not will itself to-open.

68 As in precious jam.
Luz indefinida, vaga,
Light undefined, wonders,

Vaga em noites que não pude dormir,
Wonders in nights that not I-could to-sleep,

Vem de leve roça os lábios
Come of light caress the lips

Beijos versos que em vão vou guardar,
Kisses verses that in vein I-am-going to-keep,

Sóis, estrelas, universos,
Suns, stars, universes,

Que em meus sonhos criam sons para te levar
That on my dreams create sounds to you take

Esperanças frágeis, leves, insensatas,
Hopes fragile, light, foolish,

Teimam em resistir.
Persist in to-resist

Nos meus olhos arde um sol
In my eyes burns a sun

E nos seus nenhuns calor.
And in-the yours no warmth
Vozes, ecos pelas ruas,
Voices echoes through-the streets

Seu silêncio inevitável me persegue aonde eu for.
Your silence invitable me persecutes whereever I go

Casulo
Em translúcido cristal
Brilho intenso lapidou meu sorris,
Mas inertes seus sentidos
Insensíveis se recusam a olhar,
Presa em casulo a paixão
Sigo assim,
Rumo só sem ter o par
Porta sem chave e sem cor
Que ilusória sei não irá se abrir.

Cocoon
In translucent crystal
An intense gleam shaped my smile
But your senses, rather inert and insensible,
refuse to look back
My passion is imprisoned in a cocoon
So I go,
Journeying alone, lacking a pair
Door missing its keys and colors
Which illusorily I know will never be opened.

Luz indefinida, vaga,
Vaga em noites que não pude dormir,
Vem de leve
//roça os lábios
Beijos versos que em vão vou guardar,
Sóis, estrelas, universos,
Que em meus sonhos criam
//sons para te levar
Esperanças frágeis, leves, insensatas,
Teimam em resistir.

E nos seus olhos arde um sol
But no warmth comes from yours.
Vozes, ecos pelas ruas,
Your inevitable silence
Me persegue aonde eu for.

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<table>
<thead>
<tr>
<th><strong>Vento Serrano</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>POET</strong></td>
</tr>
<tr>
<td><strong>DATE COMPOSITION</strong></td>
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<tr>
<td><strong>DATE OF POEM</strong></td>
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<tr>
<td><strong>KEY</strong></td>
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<td><strong>TEMPO</strong></td>
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<td><strong>DUATION</strong></td>
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<tr>
<td><strong>RANGE</strong></td>
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<tr>
<td><strong>TESSITURA</strong></td>
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<tr>
<td><strong>MOOD</strong></td>
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<tr>
<td><strong>FORM</strong></td>
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**DIFFICULTY**

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**MATURITY**

<table>
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<tbody>
<tr>
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<td>3</td>
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<tr>
<td>4</td>
<td>5</td>
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</tbody>
</table>
Comments from the poet

This partnership with Edmundo is extremely important to me. I like this poem a lot, and I like even the music Edmundo composed for it. My hometown is Botucatu, countryside of São Paulo. There is a mountain in Botucatu that borders the urban area of São Paulo. The view from there is incredible. I have written innumerable poems and a few haikus in that place. *Vento Serrano* was born there. It talks about a strong mountain wind which sweeps banking acronyms—the last stage of a destroying capitalism—and yields room for poetic signals. In fact, this mountain wind transformed me when I was creating this poem and it will keep transforming me forever.69

Comments from the composer

A tenor from São Paulo had commissioned a song for his upcoming recital. He told me how hard it was to find Brazilian art song that has high notes for tenors. He encouraged me to write a high B for him. The original version of this song is for voice, piano, and horn.70

Performance considerations

1- Formal

N/A

2- Pedagogical

- Overall, this song has an elaborated melody that mixes simplicity and difficulty over an equally sophisticated piano accompaniment. A Brazilian folkloric dance, the *lundu*, underlines the entire song.

---

69 Francisco Moura Campos, in personal communication with the author, February, 2012.
70 Edmundo Villani-Côrtes, in personal communication with the author, April, 2014.
• One of the challenges this song presents is its syncopation. Many times the piano either doubles or highlights the syncopation, but other times voice and piano are rhythmically dissonant (e.g., mm. 11, 32, 80, 83).

• There is a great amount of text (articulation) on high notes, which requires some extra energy to make the words as clear as possible, maintaining the legato, and without losing proper vocal placement. Paying extra attention to the consonants might be helpful.

• There are some hard-to-tune chromatic and dissonant passages in the high range (e.g., mm. 31–39, 82–85). It is wise to work on these passages one octave lower to avoid overwork/tire the vocal folds. Whenever the sound is in one’s memory, it is time to start practicing in the right octave.

• It sits right at the passaggio. Increased airflow and vowel modification are very important tools to overcome this issue.

• This song demands full voice, good projection, but the singer needs to keep it light in character, with an implied dancing-like feeling to it.
Vento Serrano
[ˈvẽ.to seˈxẽ.no]
Wind from-the-Mountains
Francisco Moura Campos

Vento uivoso
[ˈvẽ.to wiˈvo.zoz]
Wind howling

Que vai varrendo siglas
[kI va:I va´xẽ.do ˈsi.glɐs]
That goes sweeping acronyms

Que vento vai
[kI ˈvẽ.to va:I]
That wind goes

— as siglas bancárias
[a2 ˈsi.glɐs bɐˈka.ɾjaz]
— The acronyms of-banks

E outros enigmas
[I ˈo:o.troz e′ni.gI.mɐs]
And other enigmas

Que o homem pregou
[kI o ˈõ.mɐ:ɐ pre go:o]
That the man nailed

Por entre florestas
[por ˈɐ.trI floˈɾes.tɐs]
For between forests

Vai varrendo vai
[va:I va´xẽ.do va:I]
Go sweeping go

Vai varrendo siglas vento uivoso vai
[va:I va´xẽ.do ˈsi.glɐs ˈvẽ.to wi´vo.zoz va:I]
Go sweeping acronyms wind howling go
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<tr>
<th>Que</th>
<th>vento</th>
<th>soprano(^{71})</th>
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<tr>
<td>[kI]</td>
<td>'vẽ.to</td>
<td>so'pra.no]</td>
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<td>That</td>
<td>wind</td>
<td>soprano</td>
</tr>
<tr>
<td>Vai</td>
<td>espalhando</td>
<td>que vento vai</td>
</tr>
<tr>
<td>[va:I]</td>
<td>es.pa'λẽ.do</td>
<td>kl 'vẽ.to va:I]</td>
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<tr>
<td>Goes</td>
<td>spreading</td>
<td>that wind goes</td>
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<td></td>
<td>Espalhando signos</td>
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<td>[es.pa'λẽ.do 'si.gI.no]</td>
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— Enternecimento
[ɐ.te.ɾ.ne.si'mẽ.to] — Tenderness

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<tr>
<td>[vẽ:I]</td>
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<td>wi'vo.zo]</td>
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<td>howling</td>
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<td>vento</td>
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<tr>
<td>[vẽ:I]</td>
<td>'vẽ.to</td>
<td>so'prẽ.no]</td>
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<tr>
<td>Come</td>
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<tr>
<td>Vem</td>
<td>vento</td>
<td>celeste!...</td>
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<tr>
<td>[vẽ:I]</td>
<td>'vẽ.to</td>
<td>se'les.ȷI]</td>
</tr>
<tr>
<td>Come</td>
<td>wind</td>
<td>celestial!...</td>
</tr>
</tbody>
</table>

\(^{71}\)Many people colloquially pronounce the gerund ending particle “ndo” as “no”. In this phrase for instance, the word “soprano” (soprano) could gain a double meaning or word playing with the word “soprando” (blowing).
Vento Serrano

Que vento uivoso
Vai varrendo siglas
— as siglas bancárias
E outros enigmas
Que o homem pregou
Por entre florestas

Que vento soprano
Vai espalhando signos
Distribuindo o pólen
De puras palavras
— Enternecimento
Provindo das flores...

Vem vento uivoso!
Vem vento soprano...
Vem vento celeste!....
Vem — vento serrano

Mountain Wind

What howling wind
That goes sweeping acronyms
—the commercialism
And some other enigmas
That mankind nailed
Throughout forests

What soprano wind
That goes spreading signals
Distributing the polen
Of pure words
—Tenderness
Derived from the flowers...

Come howling wind!
Come soprano wind...
Come celestial wind!...
Come—mountain wind
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<td><strong>DURATION</strong></td>
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<td><strong>MATURITY</strong></td>
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<td>• <strong>VOCAL</strong></td>
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<tr>
<td>• <strong>EMOTIONAL</strong></td>
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</tbody>
</table>
Comments from the poet

*Espelhos* talks about a special state of presence that allows us to create dialogue with everything without any effort. Whenever I fix my dwelling place in this internal spiritual center I can truly interact with the world in a very natural manner. The encounter is always a personal experience.72

Comments from the composer

*Espelhos* has an interesting story. Mônica came to me with this little poem “O vento balança as pétalas que destraídas deixam-se balançar. O auto encontro segundo a segundo.” I thought to myself “someday I will write music for it.” I tried to write this song many times, but was always unsuccessful. One day, I was shaving; I had shaving foam all over my face and suddenly the two first phrases of this song came to my mind. I rushed downstairs, half-naked, with foam on my face, and wrote this melodic line. I went back upstairs and after I finished shaving, I wrote the song. The idea came by chance.

I did a little play-with-the-words in this song, saying the phrase in a reversed order, but keeping the same meaning. The musical idea also compelled me to repeat the “segundo a segundo” cell, making it to sound like a small refrain. I wrote it as a waltz, but because I did not want it to sound too common, so I wrote mm. 33–38 as a jazz waltz, in the style of Dave Brubeck. Sometimes, the syncopation on this section is not played correctly, even by great pianists who only have experience with classical music. This part needs to be played with the right jazzy inflection.73

Performance considerations

1- Formal

N/A

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72 Mônica Cortes, in personal communication with the author, September, 2012.
73 Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
2- Pedagogical

- This song could be a good match for younger voices. It is simple and short, with a light and charming accompaniment. There are some big leaps to be considered (mm. 21–22 and 36), but they are all in a very consonant context and the piano is also doubling the voice. Female singers should pay attention at m. 32 where the [o] vowel will need some modification. Measures 33–41 require some attention to adjust the syncopation of the vocal line with the syncopation on the piano part.
Espelhos

Mirros
Mônica Côrtes

O vento balança as pétalas
[ʊ ˈvẽ.to baˈlẽ.se as ˈpe.ta.les]
The wind swings the petals

Pétalas que destraídas deixam-se balançar
[ˈpe.ta.les kl des.traˈi.dez ˈde:I.ʃɐ̃:ʊ.sI ba.ĩˈsar]
Petals which distracted let-themselves swing

Balança o vento as pétalas
[baˈlẽ.se ʊ ˈvẽ.to as ˈpe.ta.les]
Swings the wind the petals

Deixam-se balançar
[de:I.ʃɨ:o.sl ba.ĩˈsar]
Let-themselves swing

O auto encontro segundo a segundo auto encontro
[ʊ ˈa:ʊ.tw ̃ẽˈkõ.tro seˈgũ.dw ̃a seˈgũ.do ˈaː.ʊ.to ẽˈkõ.tro]
The self encounter second by second self encounter

Segundo a segundo
[seˈgũ.dw ̃a seˈgũ.do]
Second by second

O vento balança as pétalas
Espelhos

O vento balança as pétalas
Pétalas que destraídas
//deixam-se balançar
Balança o vento as pétalas
//que destraídas se deixam
Deixam-se balançar
O auto encontro segundo a segundo
//auto encontro
Segundo a segundo
Segundo a segundo
Segundo a segundo
Segundo a segundo
O vento balança as pétalas

Mirrors

The wind swings the petals
Petals which distracted
//allow themselves to be swung
Swings, the wind, the petals/
which distracted allow themselves
Allow themselves to be swung
The self-encounter second by second/
self-encounter
Second by second
Second by second
Second by second
Second by second
The wind swings the petals
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<thead>
<tr>
<th>POET</th>
<th>Marilia Freidenson</th>
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<tr>
<td>TESSITURA</td>
<td>![Tessitura Image]</td>
</tr>
<tr>
<td>MOOD</td>
<td>Solemn, reverent, inquisitive</td>
</tr>
<tr>
<td>FORM</td>
<td>Through composed</td>
</tr>
<tr>
<td>TRANSLATION OF TERMS</td>
<td>m. 8—more movement, m. 19—agitated, mm. 21, 25—less</td>
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<tr>
<td>DIFFICULTY</td>
<td></td>
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<tr>
<td>• VOCAL</td>
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<tr>
<td>• EMOTIONAL</td>
<td>1 2 3 4 5</td>
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</tbody>
</table>
Comments from the poet

I usually write whenever I have an intuition or when I need to register something. I wrote *Sequência* around 1980 in the midst of a spiritual search. It reflects exactly what I was going through. Below is another poem written a little bit before I wrote *Sequência* and I think it helps to understand my quest during that period.

Solene, escuto o pensamento
Silêncio... Sinto o momento
Aprendo meu sonho e a força
deste meu pequeno passo
a procurar, sem desvendar
o segredo do infinito espaço
e o mistério que me faz ser dele
uma pequena parte.

Solemnly, I hear the thought
Silence… I feel the moment
I learn my dream and the strength
of this small step of mine
in search, without unraveling
the secret of the infinite space
and the mystery that makes me
a small part of it.

I felt honored to have one of my poems put into music by maestro Villani-Côrtes.74

Comments from the composer

My son and Marilia’s son are really good friends. Our family was invited to her son’s wedding and I had the opportunity to meet her in the occasion. She charmed us with her kindness and finesse. She offered me her poetry book and I took it home. I read the entire book and wanted to do something especial for her. Since I particularly liked this poem I decided to use it. She really liked it.

I am very fond of post-Romantic composers such as Debussy, Ravel, Holst. I appreciate their treatment of harmony. Whenever I have a text that is vague in subject I feel compelled to write music with that character. This is what happened with *Sequência*75.

Performance Considerations

1- Formal

- This song lacks a sense of functional progression and tonal centricity. Even though an E minor chord is the pitch collection that is more emphasized (it is

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74 Marilia Freidenson, in personal communication with the author, January, 2012.
75 Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
employed frequently and at important formal sections), there is not enough evidence to establish E minor as a key. Besides the absence of tonal centricity and functional progression, Villani-Côrtes uses other devices such as parallelism and clusters all common features of twentieth-century music. The harmonic and structural choices the composer makes are remarkably coherent with the overall searching theme of the poem.

2- Pedagogical

- The melody is not necessarily hard to sing but it has an unusual contour. As the underlining harmonic structure does not follow the conventional requisites of common practice harmony, the melodic line, consequently, is free from certain melodic restraints—there are no tendency tones in ‘need’ to be resolved (which, consequently, does not ‘help the ear’ to find the next ‘most-logical’ pitch), and no diatonic cadences. Nonetheless, the piano part offers reinforcement, more often than not, to the vocal line, doubling some of the notes in its chords and arpeggios.

- The singer needs to have a quite strong middle range, not shy of bottom and top notes.

- The fast arpeggios and constant chromaticism contribute to the difficulty on the piano part. This is definitely a hard song to read and play.

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76 It opens and closes the first vocal statement (mm. 3 and 8), opens the second section at m.13, and marks the end of the song (mm. 27–29).

77 Clusters are presented in an arpeggiated configuration. See mm. 2, 12–13, and 27.
Sei que o encontro está marcado
and my course is the right-one.

Obcecada,

no entanto, hesito.

– Talvez à espera de um guia que me acompanhe,
– Maybe at await of a guider that me accompanies,
ainda restam portas para abrir.
[aˈĨ.de 'xẽs.tẽ:o 'pȯr.tẽs 'pa.ɾɐ̃:aˈbɾir]
still remain doors for to-open.

Sequência

Sou uma pequena chama instável e inconstante –
Busco caminho que me aproxime da grande luz perpétua, – chamejante.

Sei que o encontro está marcado e meu rumo é o certo.
Obcecada, no entanto, hesito.
– Talvez à espera de um guia que me acompanhe,
ou talvez,
//porque ainda restam portas para abrir.

Sequence

I am a small flame unstable and fickle –
I seek a path that will bring me closer to the great perpetuous light, – ablaze.

I know the encounter has been arranged and my course is the right one. Obsessed, however, I hesitate.
– Maybe because I am waiting for a guide to accompany me or maybe
//because there are still doors waiting to be opened
<table>
<thead>
<tr>
<th><strong>Modinha da Moça de Antes</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>POET</strong></td>
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<tr>
<td><strong>DATE COMPOSITION</strong></td>
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<td><strong>DATE OF POEM</strong></td>
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<td><strong>KEY</strong></td>
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<td>• DICTION</td>
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<td><strong>MATURITY</strong></td>
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<td>• VOCAL</td>
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<td>• EMOTIONAL</td>
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</table>
Comments from the poet

I believe it was in 1994 that Villani wrote the music, at that time I was still in college and he was one of composition professors. I had already written many other poems in partnership with other composers. So, Villani gave me the music and because it was a modinha in minor key, something really sentimental, I imagined that it would be the *Modinha of the Maiden from a Long-time-ago*, which would be the modinha of someone who lived in a specific place and time. The music really spoke to me this way.

Villani had originally written the music for harpsichord and voice, so it already had a characteristic of 18th-century music; so I started to imagine this *sinhazinha*[^78] that once existed in an 18th century patriarchal painting from Colonial Brazil—you have the *sinhô*, the *sinhã*, and the *sinhazinha* … the melody took me there. I wanted to tell this story and it could go “once upon a time was a sinhazinha…” But rather I decided to use a non-narrative poetic resource. I opted for an impressionistic approach; so, I used images to convey the narrative. For instance, “At the end of that street” is a reference to *Nesta Rua*[^79]. “A gust in each hand” talks of her volatile nature, she dissipates, she is no longer here, and she is almost like a ghost or an angel. “At one time she used to be beautiful, wrapped up in veil” brings out the idea of this platonic vision one has of this maiden. The melody is somewhat melancholic but the poem is sweet, very feminine. I wrote the poem the same day he asked me and gave it back to him the next day.[^80]

[^78]: The respectful way to refer to a man in Portuguese is ‘senhor’ [sẽˈɲor] (mister). The slaves brought from Africa to Brazil, who were not fluent in Portuguese used to pronounce it ‘sinhô’ [sĨˈɲo]. The female version, senhora [sẽˈɲo.ɾɐ] became ‘sinhá’ [sĨˈɲa] and sinhazinha (little sinhá) was used to refer to the young, single daughter of the owner. The term sinhazinha became more than just a social title; it can be compared to that of the Southern Belle of the Antebellum Era.

[^79]: “Nesta Rua” (In this street) is a very popular Brazilian nursery rhyme/children folk song. The words go “in this street there is a bosk called loneliness, inside it lives an angel that stole my heart. ‘If I stole you heart, you have stolen mine too. If I stole your heart is because I care much about you’ ”The melody is in minor key. Heitor Villa-Lobos (1887–1959) collected this nursery rhyme and arranged it for piano solo (1925), voice and piano (1932), and symphonic band (1940). See “Museu Villa-Lobos PDF Version of the Composer’s Catalogue,” accessed November 13, 2013, [http://www.museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf](http://www.museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf).

[^80]: Luciano Garcez, in personal communication with the author, March, 2012.
the university. He is a very intelligent and talented young man so I asked him to write the lyrics. On Wednesday Luciano wrote the lyrics, and on the next morning, he gave them to me. On Thursday night I went to the concert and gave the finished music to the maestro. The following week, she sang the song at a concert. 81

Performance considerations

1- Formal

- Even though this song is written in G minor, the tonal areas fluctuate very quickly and there are no strong cadences giving an impression of continuity and somewhat instability. The strongest cadence happens at the very end in the relative key of B-flat major.

2- Pedagogical

- The vocal line is built with small phrases in its majority, but mostly with an eighth rest to breathe in between.

- This song was originally written for voice and harpsichord. Villani-Côrtes translated to the vocal line the characteristic moving pace (most eighth notes) of the instrument. The melody fits the style of the song and adds a charming flare. The singer should be quite attentive, however to two important aspects:

  a. The legato line—one will have to resist the temptation of letting the eight note syllabic nuance steal from the implicit legato characteristic of the song.

  Working on the text separately can prove to be helpful in this situation. Here are some steps to consider: 1) know the word-by-word translation—it will

81 Edmundo Villani-Côrtes, in personal communication with the author, March, 2014.
help on making decisions such as which word one would like to emphasize or deliver differently; 2) recite the poem repeatedly using good breath support and voice projection; 3) say the text on rhythm making sure that the airflow is moving the sound and the voice is projecting it properly; 4) sing it.

b. Intonation—added to the moving pace of the eight notes the melody is also very chromatic and full of large leaps such as minor 6 and 7 (e.g., mm 14.4–15, 12). To sing that much chromaticism and leaps on eighth notes in a moderato tempo requires some isolated work.

- The diction is full of nasal sounds with a good amount of them held on long notes (e.g., mm. 11, 21). The singer needs to make sure the held sound is free from nasality. Add the nasality, if necessary, at the very end of the held sound, in connection with the next syllable (when applicable).
- The piano has a thin texture with touch and articulation reminiscent of that of harpsichord music—hence it was originally composed to this instrument.
- All the chromaticism and writing choices can make it hard for the pianist to read.
Modinha\textsuperscript{82} da Moça de Antes

[mo\textquotesingle d\textaelo n\textaela da mo sa d\textaela \textaela 3\textaela s]\n
Modinha of-the Maiden of Before

Luciano Garcez

No fim daquela rua mora um anjo

[no f\textaela da'ke.le 'xu.v 'mc.rs _\textaela '3\textaela]

In-the end of-that street lives an angel

Dos olhos verdes de saudade,

[doz 'o.l\textaela 'ver.d\textaela d\textaela sa:o da.d\textaela]

Of-the eyes green of longing,

Um sopro em cada mão

[\textaela 'so.prw _\textaela 'ka.de m\textaela:o]

A blow in each hand

E todo o corpo o culto num salão

[I 'to.d\textaela _\textaela 'cor.p\textaela _\textaela 'ku:o.to n\textaela sa'l\textaela:o]

And all the body the worship in-a ballroom

Atemporal

[a.t\textaela.po.ra:o]

Atemporal

D\textaelum dia descuidado de luzir

[d\textaelum 'd\textaeli.v des.kw\textael.l da.do d\textaela lu\textaeli.r]

Of-a day neglected of to-light

Em uma antiga floração

[\textaela 'u.m\textaela _\textaela fi.ja fle.\textaela:s:o]

In an ancient flowerage

Um tempo já foi bela envolta em véu

[\textaela 't\textael.e.po 3a fo:l 'be.le _\textaela vol.te _\textaela 've.u]

One time already it-was beautiful wrapped-up in veil

\textsuperscript{82} “A Portuguese and Brazilian sentimental art song cultivated in the 18th and 19th centuries… Eventually the Brazilian modinha became a strongly lyrical folksong incarnating Brazilian romantic spirit. As a love song it was closely related to another popular genre, the lundu, a song and dance born of African origin which, together with the modinha, became the most important salon genre in Portugal and Brazil.” Gerard Béhague. "Modinha." Grove Music Online. Oxford Music Online. Oxford University Press, accessed October 19, 2013, http://www.oxfordmusiconline.com.ezproxy.uky.edu/subscriber/article/grove/music/18840.
O anjo homens viu
The angel men she-saw

E a vida os levou...
And the life them took-away...

Nos arredores da cidade
In-the surroungings of-the city

Nas alamedas do passado
In-the avenues of-the past

Repousa sua vida feita solidão
Rests her life made loneliness

De nunca mais deixar
Of never more to-leave

O ar.
The air.
Modinha da Moça de Antes

No fim daquela rua mora um anjo  
Dos olhos verdes de saudade,  
Um sopro em cada mão  
E todo o corpo o culto num salão  
Atemporal

D’um dia descuidado de luzir  
Em uma antiga floração

Um tempo já foi bela  
//envolta em véu  
O anjo homens viu  
E a vida os levou...

Nos arredores da cidade  
Nas alamedas do passado  
Repousa sua vida feita solidão  
De nunca mais deixar o ar.

Modinha of The Maiden of Long-Time-Ago

At the end of that street lives an angel  
Of longing green eyes,  
With a gust in each hand  
Her entire body is worshiped in a ballroom  
Atemporal

Of a day careless of illuminating  
In an ancient flowerage

At one time she used to be beautiful,  
//wrapped up in veil  
The angel looked at many men  
And their lives she took away…

In the surroundings of the city  
In the avenues of the past  
Rests her life made of loneliness  
Of never again leave the air.

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### Pela Janela

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<thead>
<tr>
<th><strong>POET</strong></th>
<th>Monica Martins</th>
</tr>
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<td><strong>DATE OF POEM</strong></td>
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<td><strong>KEY</strong></td>
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<td><strong>TESSITURA</strong></td>
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<td><strong>MOOD</strong></td>
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<td><strong>FORM</strong></td>
<td>Modified strophic with coda</td>
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<tr>
<td><strong>TRANSLATION OF TERMS</strong></td>
<td>m. 80—rhythmic; m. 91—with freedom</td>
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<td>- <strong>VOCAL</strong></td>
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<tr>
<td>- <strong>PIANO</strong></td>
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<td>1 2 3 4 5</td>
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<tr>
<td>- <strong>EMOTIONAL</strong></td>
<td>1 2 3 4 5</td>
</tr>
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</table>

79
Comments from the poet

In 1999 I met my husband Humberto Avelar through the internet. I am from São Paulo and he is from Rio de Janeiro and one day we accidentally met in an online chat. We got to know each other more and more during every chat. I was in my bedroom, he was in his, and we both were in front of our computer screen—our janelas (windows). We would write about our feelings, likes, preferences, and ambitions. With every phrase we would get more involved, get to know each other better, and begin falling in love. Sitting in front of my computer at every conversation made me feel as if I was in front of a window, getting to know him, and dreaming with a life by his side. Taken by this sensation I wrote *Pela Janela*. A month after we met online, we got to meet in person. He came to São Paulo on the exact same day I had performed an entire recital dedicated to the music of Villani-Côrtes in the morning and another one about Brazilian vocal music in the afternoon in which I sang three songs by the same composer. I think on that day we were writing our destiny! The sound track for this story had already been composed.

On day we were having a meeting at Villani-Côrtes’ house about a new sound track he was composing for a new cartoon series Humberto was creating. During a coffee break, I was talking with Villani-Côrtes about the richness of the writer with whom he had partnerships and that I would love if one day he would write a song for me. He said we would do it with pleasure but pointed how hard it is for him to find a nice poem that goes with his melodies. My husband then mentioned that I had written a few nice poems but had never published them. He said he especially liked one, *Pela Janela*, which was dedicated to him. Villaini asked me for the poem, I sent it and during our next meeting, in his living room, he presented me his creation, which provided me one of the most emotional moments in my life! As you see, my vitae as a writer has only one line: to have the honor to sign, along with him who I consider the greatest Brazilian composer still alive, one song—*Pela Janela*, which is one of my favorites.83

Comments from the composer

Monica Martins is an extremely extroverted person, with a big personality, and very musical. I do not remember quite well if I asked her for the poem or if she showed to me, but in any case I told Mônica I would write a song. At the time, I was working with her husband; I was composing the music for a cartoon he was creating. So her and her husband used to come to my house so we could work together. One day, she calls me and says she was coming along with her husband to see something I had composed for the cartoon. Then I thought to myself “man, Mônica is coming here; I had promised her I would write the music for *Pela Janela*; what am I going to do now? She’ll arrive here and I did not even start to

83 Monica Martins, in personal communication with the author, January, 2014.
compose the song…” She was a half hour away from my house, so I rushed to the piano and wrote the song. When I was working on the introduction I knew I had to write some tall chords, with nice dissonances because Mônica likes it. And so, I wrote the entire song using all this interesting and unusual intervals and dissonances because I knew she would appreciate it. When she arrived, I had just finished writing the song. This was an under-pressure-express type of composing!84

Performance considerations

1- Formal

- A very interesting formal feature in this song is the presence of asymmetrical periods—first period has two four-bar phrases (e.g., mm. 6–9 and 10–13), second period has one four-bar phrase (e.g., mm. 14–17) and one six-bar phrase (e.g., mm. 18–23).

2- Pedagogical

- This song is beautiful, very expressive, but quite difficult to sing. It is full of chromaticism, dissonances, and hard-to-sing intervals—tritones (e.g., m. 6), minor seventh (e.g., m. 7), major seventh (e.g., m. 18), diminish fifth (e.g., m. 81), which are all set in a moderato pace of eighth-notes and quarter-notes.

- The assymetrical periods require extra attention from the singer. The tendency may be to let the voice (and breath energy) gesture towards a phrasal ending at the third measure of the phrase (e.g., mm. 20–21)—in similarity to the previous phrasing. This same asymmetry happens again on second and third stanzas. These long phrases are the climax of their respective stanzas and they also have the highest note—G5 of the song. The singer has two options:

84 Edmundo Villani-Côrtes, in personal communication with the author, March, 2014.
To make the six-bar phrase a whole unity, as written. This will require a larger air supply from the singer. Notice that the G5 is on the fourth measure of the phrase—the ending of the previous three phrases. The singer needs to have enough energy to sing the highest note, passing through the ‘frustrated’ ending and then gesture to the end of the phrase, which is two measures of one dotted-half-note each.

To breath in the middle of the musical phrase, at the end of the second measure (e.g., m. 19.3)—it would be semantically correct. While this option gives a chance of a catch-up breath, it calls for equal attention to breathing and breath energy. First, the singer needs to keep the overall idea of one long phrase. The breathing needs to be fast and deep. For the second part of the phrase (e.g., mm. 20–23) the singer needs to keep the energy as if it was the middle of the phrase walking to the climax and then moving towards the end. If one desires to use this option, especial attention at m. 71 where the time to breath between the words *ardente* and *comi* is shorter than in the previous two times. While the non-movement on the piano gives the singer the liberty to take time on breathing, taking too much time will break the flow of the passage.

- Villain-Côrtes’s writing in this song leaves the singer very exposed at many instances. The first vocal entrance at m. 6, for example, is supported only by a single note on the piano—an E5 held for the entire measure. Some of the big leaps are sung over sustained notes on the accompaniment (e.g., mm. 7 and 21). The

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85 For instance, “*esculpindo curvas sinuosas*” and “*penetrando cachos dourados*” are two independent ideas that could be separated by comma.
overall texture of the accompaniment is fairly thin and in mm. 89–95 it becomes minimal to nothing. What the composer does musically depicts the soul exposition made by the author—the poem is a private declaration, wrapped in affection and sensuality, made public by Villani-Côrtes’s music. Here, the composer does more than a text painting; he paints the emotional suggestion of the poem.
Pela Janela

Through-the Window

Monica Martins

Pela janela do meu quarto
Through-the window of my bedroom

te conheci menino
I got-to-know boy

Girei no teu pião moleque
I twirled in your spinning-top mischievous

Escolpindo curvas sinuosas
Carving curves winding

Penteando cachos dourados
Combing curls golden

Pela janela do meu quarto
Through-the window of my bedroom

te conheci rapaz
I got-to-know young-man

Senti o perfume da rosa
I smelled the perfume of the rose

Brotando do teu coração
Sprouting from your heart

Outi as primeiras palavras
I heard the first words
Through-the window of my bedroom

te conheci homem

Sussurrei charmosas palavras

Tua suave boca toquei

Pela janela do meu quarto

te conheci amante

Percorri tua alma morena

Tremi sobre teu corpo ardente

Comi da tua carne macia

Pela janela do meu quarto

te fiz menino moleque

85
Te fiz homem amante
[ʧI fIz ˈõ.mẽ:I aˈmɐ ̃.ʧI]
You I-made man lover

Te fiz pai
[ʧI fIz pa:I]
You I-made father

Te fiz dois
[ʧI fIz do:Is]
You I-made two

Te dei metade de mim
[ʧI de:I meˈta.dʒI ʤI mĨ]
You I-gave half of me

Te dei o pai e o filho
[ʧI de:I ʊ pa:I I ʊ ˈfi.λʊ]
You I-gave the father and the son

Te dei a vida
[ʧI de:I a ˈvi.dɐ]
You I-gave the life

Pela janela do meu quarto
[ˈpe.lɐ ʒaˈnə.lɐ do me:ʊ ˈkwar.to]
Through-the window of my bedroom
Pela Janela

Pela janela do meu quarto
te conheci menino
Girei no teu pião moleque
Esculpindo curvas sinuosas
Penteando cachos dourados
Pela janela do meu quarto
te conheci rapaz
Senti o perfume da rosa
Brotando do teu coração
Ouvi as primeiras palavras
Pela janela do meu quarto
te conheci homem
Sussurrei charmosas palavras
Tua suave boca toquei
Pela janela do meu quarto
te conheci amante
Percorri tua alma morena
Tremi sobre teu corpo ardente
Comi da tua carne macia
Pela janela do meu quarto
Te fiz menino moleque
Te fiz homem amante
Te fiz pai
Te fiz dois
Te dei metade de mim
Te dei o pai e o filho
E dei a vida
Pela janela do meu quarto

Through the Window

Through my bedroom’s window
I got to know you as a boy
I twirled in your mischievous spinning top
Carving winding curves
Combining golden curls
Through my bedroom’s window
I got to know you as a young man
I smelled the perfume of the roses
Sprouting from your heart
I heard the first words
Through my bedroom’s window
I got to know you as a man
I whispered charming words
I touched your soft mouth
Through my bedroom’s window
I got to know you as lover
I traveled through your brunet soul
I trembled over your burning body
I ate from your soft flesh
Through my bedroom’s window
I made you mischievous boy
I made you lover
I made you father
I made you two
I gave you half of me
I gave you the father and the son
I gave you life
Through my bedroom’s window
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Comments from the poet

Sometimes I write poetry and one day I showed them to Professor Villani-Côrtes’ appreciation. One of my poems is called *Lágrimas de Cera* (Wax Tears) in which I insinuate a mysterious passion. This passion is, indeed, my relationship with the piano. Villani used the first two lines of this poem to compose the melody for *Enlevo*. It was like this that the music ended up in my hands: two small phrases and a bunch of melody with no lyrics. I started cutting and pasting together other poems I had, creating, this way, lyric quilting which naturally harmonized with the composition. It was a lovely surprise to receive this melody so pure and beautiful—it inspires me to the Arts! For those listening to this song, I wish it leaves the pleasant flavor of music made out of intuition and with affection.86

Comments from the composer

Deise and I had a common friend, already deceased, his name was Itagyba Kuhlmann. I was introduced to Itagyba by his son, Iberê Kuhlmann, who, at the time, was one of my students at the university. Itagyba was a wonderful person; he used to work as a website designer and he was also a poet. We ended up becoming really good friends. Well, Itagyba’s wife had a heart condition and the lifestyle of São Paulo City was aggravating the matter. The family, who used to live close by my house, decided to move to a small town on the countryside of São Paulo, the same town where Deise used to live. So, Deise and Itagyba also became close friends. She says that he inspired her to write poetry. After Itagyba’s death, his wife decided to throw a party in São Paulo to celebrate his birthday. She invited all his friends, including Deise and me. Deise showed me a poem she had written and she said Itagyba was really fond of it. So, I decided to write a song for that poem and we would present it at the party. I had a hard time working with the poem because it was really big. I used a section of the poem and gave it back to her the music to which she completed the lyrics. We performed at the party, it was a mixed of emotions.87

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86 Deise Trebitz, in personal communication with the author, March, 2012.
87 Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
Performance considerations

1- Formal

N/A

2- Pedagogical

- This is a song simple, short, and yet beautiful and very expressive. Only a few big leaps (one octave in m. 20, and sixths in mm. 13, 25, 29–30, and 33–34). The piano doubles the voice at all times and it is also very light in texture. It could be sung by young voices as well as beginners. A great opportunity to work on expressive interpretation and to use new material.

- Although a voice type is not specified, the text suggests a female speaker—“mulher apaixonada” (woman in love) — hence a female singer would be more adequate, but not exclusive. Based on the range and tessitura, this song (in its original key) would fit better a mezzo-soprano’s voice. Since Villani-Côrtes is in agreement to having his music transposed, a suggested major-second-higher transposition to D major would make this song also suitable to a soprano’s voice.\(^{88}\)

\(^{88}\) One could transpose it even higher, but I would not suggest it. It could disturb the intimate character of the song. It would also change too much the piano timbre, losing some of the warmth of its lower range.
Enlevo
[ê’le.vo]
Rapture
Deise Trebitz

A fascinação por ti me acompanha há tempos,
The fascination for you me accompanies has times,

Deve ser coisa de mulher apaixonada.
It-may be thing of woman in-love

Ver brotar em nós
To-see to-sprout in us

Em versos, o amor
In verses, the love

O mundo meu bem, é sonho.
The world my dear, is dream.
Enlevo

A fascinação por ti me acompanha há tempos,
   Deve ser coisa de mulher apaixonada.
Fitos teus olhos sinceros a querer-me tão bem.
   Ver brotar em nós
   Em versos, o amor.
Desse encontro do destino há força em viver,
   Sorrisos em mim,
   Doçura em você...
   O mundo meu bem,
   É sonho.

Rapture

The fascination for you has followed me for long time,
   It might be that I am in love.
I see your sincere eyes carrying so much for me.
   I see love growing in us
   Trough verses.
From this encounter of fate comes strength to live,
   Smiles inside me,
   Sweetness in you...
   The world, my love,
   Is a dream.
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Comments from the poet/composer

I composed the music for *Para Sempre* in 1978. It is the prelude for the *Cinco Miniaturas Brasileiras*—*prelúdio, toada, choro, cantiga de ninar* (Five Brazilian Miniatures—prelude, toada, choro, lullaby)—a didactic composition for recorder and piano with pieces that are simple and have a Brazilian character, intended to suit beginner recorder players. *Cinco Miniaturas Brasileiras* might be the reason why I became known as a composer. It has been played all over the places. Approximately two years ago [2012], a version of the *Miniaturas* (for recorder and harpsichord) was played in a concert at Carnegie Hall. Presently, there are fifteen versions of the *Miniaturas*. Ever since I composed the *prelude* I had the feeling it needed some lyrics. I unsuccessfully tried to write the lyrics many times. One day I was up at 5 am and decided to give it another chance. That was when I wrote *Para Sempre*. I was thinking about wedding vows, a wedding song.89

Performance considerations

1- Formal

N/A

2- Pedagogical

- Even though this song is written in 4/4, one could say that it has a 2/2 feeling. Thinking in 2/2 can be helpful to keep an internal urge to move the sound while holding the long notes which are present all over the song. In the same way, it will help in avoiding to mark/emphasize/pierce/punch the quarter-notes.

- There is little chromaticism, but it is easy to tune it in comparison to other Villani-Côrtes’s songs. Give special attention to intonation in mm. 50–51—in m. 50 the singer has a B-flat major chord spelled (unexpected in the key of F minor), on

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89 Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
next measure, the voice lands on the ninth of the F-minor chord. Male singers may want to modify the [a] vowel in m. 51 to a more closed option.

- Pianist and singer need to be aware of the internal beat to still be able to keep a slight rubato pace but without any dragging, especially in places such as mm. 03–08, 31–33. This song needs to move forward, neither rushing nor hauling.
Para Sempre
[‘pa.re sê.prI]
For Ever
Edmundo Villani-Côrtes

Ah! Quanto amor
[a ‘kwê.tw.a’mor]
Ah! So-much love

trago dentro do meu coração
[‘tra.go ‘dê.trô do me:ô ko.ra’sê:ô]
I-bring inside of my heart

E passou a ser maior
[I pa’ sow a ser ma:î’ôr]
And it-passed at to-ber greater

A razão de toda minha vida
[a xa‘zê:ô dôl ‘to.da ‘mi.nê ‘vi.de]
The reason of all my life

Nem mesmo a tristeza a dor o sofrimento
[nê:l ‘me.zmo a tris’tê.zê a dor o so.frî mê.to]
Not even the sadness the pain or suffering

Irão mudar meu pensamento
[i‘rê:ô mu’dar me:ô pê.sa.mê.to]
Will-go to-change my thought

Prometo só te amar
[pro’me.to sô ʧj a’mar]
I-promiss only you to-love

Sempre contigo estar
[‘sê.prI côʧi.gw._es’tar]
Always with-you to-be

Até que a morte nos separe
[a’tê kj.a ’môr.’ʧI noô se’pa.rI]
Untill that the death us separate

E a Deus entreguemos nossos corações
[I a de:uz ê.trê.ge.mos ‘no.sus ko.ra’sô:Is]
And to God let-us-entrust our hearts
Ah! Quanto amor trago dentro do meu coração
E passou a ser maior
A razão de toda minha vida
Nem mesmo a tristeza a dor o sofrimento
Irão mudar meu pensamento
Prometo só te amar
Sempre contigo estar
Até que a morte nos separe
E a Deus entreguemos nossos corações
Vem sou teu destino
E você também o meu será
Pra todo sempre eu vou te amar
Pra sempre

Ah! Great love I bring inside my heart
It has become larger than anything else
The reason of my entire life
No sadness, pain or suffering
Can ever change how I feel
I promise to love you only,
To be with you always
Until death do us part
Let us entrust our hearts to God
I know I am your destiny
And mine is also yours
Forever and ever I will love you
Forever

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Comments from the poet/composer

I wrote this song in 1979 and submitted to a festival here in São Paulo but the song did not even classified—the judges felt it was too classical. Later in 1981 in a conversation with a friend, I was encouraged to submit the song to another competition the Concurso Feira Livre de MPB\(^{90}\) (Open Fair Competition of MPB) sponsored by TV Cultura in São Paulo. I submitted the song and went ahead and arranged the accompaniment to be played by the orchestra. In the day the first rehearsal with the singer and orchestra was scheduled, the director of the festival called me apart and told me that my song would no longer compete in the festival. Once again the reason for the disqualification was the ‘too classical’ characteristic of the song.

Meanwhile, the singer was running late for practice as she had misunderstood where the rehearsal was supposed to take place. The orchestra, unaware of the director’s decision, decided to go ahead and run the song once by themselves. As they finished playing the excitement, enjoyment, and approval was great. The director decided to remain quiet and let the song compete (we kept the previous decision between the two of us). The song got first prize and it was selected to represent Brazil in the 10th OTI (Organización de Televisión Iberoamericana) Festival of Song in Mexico City, Mexico.

When I first wrote Renascença, the range was a fourth lower (the highest note was a D-5) because I was submitting it for a competition of popular music and I know that the female singers that participate in this kind of competition sing with their chest voice throughout their range. When the concurso Feira Livre de MPB was over, Renacença was completely forgotten, never played again. But because I believe in my music I decided, later on, to write this version aiming the ‘trained singer’ audience, the singer that uses a different type of projection and resonance. I never give up on my music; I believe that the secret for succeeding in life is persistent work. If I was to give up every time my songs received a negative reception from judges—either because they were ‘too classical’ or ‘too popular’ for that specific scenario—I would have lost many treasures.\(^{91}\)

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\(^{90}\) MPB stands for Música Popular Brasileira (Brasilian Popular Music) and defines more than just a canon of non-classical music. The term has been used since mid- to late-1960s and it was first associated with the relatively new genre Bossa Nova. Later it started to be associated with other trends of Brazilian urban high-end music besides Bossa Nova. In present days it is as correlated to the genres it involves as it is to the artists that represent it.

\(^{91}\) Edmundo Villani-Côrtes, in personal communication with the author, January, 2013.
Performance considerations

1- Formal

- There are no accidentals in the key signature. The song is tonally unstable, with constant sequential modulations; the main keys suggested are E-flat major and C major.

2- Pedagogical

- The intense use of chromaticism added to disjunct intervals could pose a threat to intonation for any singer and specially a less experienced one. In order to sound fluent in this song it is essential that the singer work these hard-to-tune passage/intervals (e.g., mm 11–14, 29–32) in isolation, making sure that good airflow is carrying them. This is not a very ‘harmonically deductive/intuitive’ song.

- The density of the accompaniment could be overwhelming for a small voice.

- With an ever-moving piano part, breathing will have to be negotiated really well between pianist and singer. Rushing into it or cutting the phrase too short in order to try to keep a metronomic pace can be both inefficient for the breathing and too mechanical for this style. Taking too much liberty at the end of the phrases could again become stylistically undesirable and also could cause the tempo to drag.

- Most phrases in this song end with a long note (e.g., mm 7–10) and it is very tempting just let the breath sit during sustained sound. The singer can take advantage of the above-mentioned movement on the piano as a reminder or inspiration to keep the sound alive, moving, and energized.
• The long interlude requires a great sense of imaginative interpretation as well as a strong stage presence from the singer.

• The piano writing is very chordal and very chromatic with much syncopation. It is full of intertwined melodies and countermelodies. The long interlude contains some very difficult passages. Overall, even though it is written very idiomatically for the piano, it will require, even for a more seasoned pianist, some time outside the studio setting to practice it.
Renascença
[xe.naˈsẽ.ʃɐ]

Rebirth
Edmundo Villani- Côrtes

Quiz em vão te alcançar
[kiz ĕ:l vẽ:o źI a:o.kẽ’sar]
I-have-wanted in vein you reach

Quiz meus sonhos encontrar
[kiz me:ʊ? ˈso.noz ź.ko’trar]
I-have-wanted my dreams to-find

Uma nuvem se formou
[ˈũ.mɐ ˈnu.vẽ:I sl for’mo:ʊ]
A cloud itself formed

E o azul do nosso céu se acabou
[j ͜   źo a´zu:ʊ do ˈnu.so se:ʊ sl a.ka’bo:ʊ]
And the blue of our sky itself finished

Sei que um dia vais saber
[se:I kj ͜   źi:ɐ va:I saˈber]
I-know that one day you-are-going-to know

Dos caminhos que andei
[dos ka´mi.ɲʊs kl ˈe:ɬe:I]
Of-the paths that I-walked

Dos atalhos que aprendi
[doz a´ta.ɬos kj ͜   a.prẽ ˈdzi]
Of-the shortcuts that I-learned

Das horas que vivi à espera de encontrar
[daz ˈo.ɾes kl vi´vi a_ es´pe.ɾɐ dj ͜   ɐ.kẽ´tɾar]
Of-the hours that I-lived at wait of to-find

Os braços teus que não são meus
[oz ˈbra.so:s te:o:s kl nẽ:o sẽ:o me:os]
The arms yours that not are mine

E quanta coisa eu quiz te dizer
[I ˈkwẽ.te ˈko.1.ɾe e:o kis źI djĩ´zer]
And how-much thing I have-wanted you tell
Mas tive que guardar
[mas ˈʧi.vI kI gwarˈdar]
But I-had that to-keep
À espera de um gesto teu
[a esˈpe.ɾɐ dʒI ũ ˈʒɛs.tɐ te:ʊ]
At wait of a gesture yours
À espera de um teu olhar
[a esˈpe.ɾɐ dʒj ũ te:ʊ oˈlɐɾ]
At wait of a yours glimpse
Pra meus sonhos te dar
[pra me:ʊə ˈso.ɲOs ʧI dɐɾ]
To my dreams you I-to-give
E só te amar em paz
[I sɐ ʧj aˈmar ẽ:I paʃ]
And just you to-love in peace
Mas no azul do céu ficou
[maz nʊ aˈzu:ʊ do sɐ ʧi ˈko:ʊ]
But on-the blue of-the sky stayed
Um infinito véu de dor
[ũ ˈfɐi.ni.to ve:ʊ dʒI dor]
An infinite veil of pain
Sim o tempo vai passar
[sĨ ˈtɛ.po va:I paˈsar]
Yes the time is-going-to pass
Tudo vai se acabar
[ˈtu.do va:I sĨ a.kaˈbar]
Everything is-going-to itself finish
E o azul que se perdeu
[ʧ j ͜  aˈzu:ʊ kI sɐ ˈper.de:ʊ]
And the blue that itself lost
Vai ficar no verso meu
[va:I fiˈkar nʊ ˈvɐɾ.so me:ʊ]
Is-going-to stay in-the verse mine
Na esperança que morreu
In-the hope that died

Mas sempre viverá
But always will-live

Pois se transformará
Because itself will-transform

Em sons de mil canções
In sounds of thousands songs

E o amor renascerá
And the love will-rebirth
Renascença

Quiz em vão te alcançar
quiz meus sonhos encontrar
Uma nuvem se formou
e o azul do nosso céu se a cabou
Sei que um dia vais saber
dos caminhos que andei
dos atalhos que aprendi
das horas que vivi
//à espera de encontrar
os braços teus que não são meus
E quanta coisa
//eu quiz te dizer
mas tive que guardar
à espera de um gesto teu
à espera de um teu olhar
Pra meus sonhos te dar
E só te amar em paz
Mas no azul do céu ficou
um infinito véu de dor
Sim o tempo vai passar
//tudo vai se acabar
E o azul que se perdeu
vai ficar no verso meu
na esperança que morreu
//mas sempre viverá
Pois se transformará
em sons de mil canções
E o amor renascerá

Rebirth

I tried to reach you
I tried to find my dreams
A cloud was formed
and the blue in our sky was gone
I know some day you will know
of all the paths I have walked
of all the shortcuts I have learned
of all the hours I have lived
//waiting to find
you arms that are no longer mine
And there is still so much
//I wanted to tell you
but I had to keep it to myself
while I waited for a gesture from you
while I waited for a look from you
So I could give you my dreams
and peacefully love you
But in the blue sky remained
an infinite veil of pain
Yes, time will pass,
//everything will have an end
And the blue that was lost
will remain in my verses
in the hope that died
//but will always live
Because it will be transformed
in sounds of thousand songs
And love will be born again

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<table>
<thead>
<tr>
<th><strong>POET</strong></th>
<th>Edmundo Villani-Côrtes</th>
</tr>
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<tbody>
<tr>
<td><strong>DATE COMPOSITION</strong></td>
<td>1956</td>
</tr>
<tr>
<td><strong>DATE OF POEM</strong></td>
<td>1956</td>
</tr>
<tr>
<td><strong>KEY</strong></td>
<td>F major</td>
</tr>
<tr>
<td><strong>METER</strong></td>
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<tr>
<td><strong>TEMPO</strong></td>
<td>Moderato</td>
</tr>
<tr>
<td><strong>DURATION</strong></td>
<td>1:45</td>
</tr>
<tr>
<td><strong>VOICE</strong></td>
<td>Not specified</td>
</tr>
<tr>
<td><strong>RANGE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>TESSITURA</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MOOD</strong></td>
<td>Sweet, happy, intimate</td>
</tr>
<tr>
<td><strong>FORM</strong></td>
<td>Through composed</td>
</tr>
</tbody>
</table>

**DIFFICULTY**

- **VOCAL**
  
  1 2 3 4 5

- **PIANO**
  
  1 2 3 4 5

- **DICTION**
  
  1 2 3 4 5

**MATURITY**

- **VOCAL**
  
  1 2 3 4 5

- **EMOTIONAL**
  
  1 2 3 4 5
Comments from the poet/composer

I wrote *Você* for Efigênia. At the time we were dating. She liked the song very much and I guess it worked out really well because she married me two years later!!

Performance considerations

1- Formal

N/A

2- Pedagogical

- This is a very simple song, fitting for younger voices and/or beginner singer. Measures 11–16 and 21–24 are the hardest sections in the song and they are far from being too difficult—mm. 15–16 are a sequence (minor-third higher) of mm. 11–12. These are also the most intense in terms of diction, but nothing too hard that a few minutes of isolated practice would not help.

- It is important to know the exact meaning of every word being sung as well as of each phrase. This will help to make choices on possible different colors to use and different emphasis to give. Good pronunciation and free airflow will make the simple phrases come to life. It is also helpful to keep in mind the overall sweetness, tenderness, and intimate mood of the song and translate it into the voice.

---

92 Edmundo Villani-Côrtes, in personal communication with the author, February, 2014.
The simplicity of the melody—in two-thirds of the song the composer uses only three notes for the melody: C4, A4, and C5—is spiced by the underlined harmony on the also simple piano accompaniment. The biggest challenge on the piano part is the large chords.
Você
[voˈse]
You

Edmundo Villani-Côrtes

Por que assim te quero
[por ke aˈsĩ ʧI ˈkε.ro]
Why93 like-this you I-want

Por que assim te adoro
[por ke aˈsĩ ʧj ˈaˈdᴐ.ɾʊ]
Why like-this you I-adore

Por quê?
[por ke]
Why

Será por teus olhos,
[ˈse.ɾa por te:ʊz ˈɔ.λos]
Could-it-be for your eyes

Será por teus lábios por quê?
[ˈse.ɾa por te:ʊz 'la.bjʊs por ke]
Could-it-be for your lips why?

Por quê?
[por ke]
Why?

Que de ver meu olhar não se cansa
[kI dʒI ver me:ʊ oˈlar nɐ:o se ˈkɐ̃.sɐ]
That of see mine look not itself tires

93 These two words “por” + “que” have four different meanings and spellings in Portuguese. “Por que”—
why or for what. “Por quê”—why (it is always used at the end of a phrase). “Porque”—because.
“Porquê”—the reason why.
94 The stress on this word falls on the second syllable [seˈra], the IPA transcription follows the musical
accent, which in this case the unstressed syllable is placed on the stressed part of the beat.
95 Idem.
Será teu perfume delicado por quê?
[seˈɾa te:o perˈfu.mI de.liˈka.dʊ por ke]
Could-it-be your perfume delicate why?

Por quê?
[por ke]
Why?

Quando te beijei de emoção chorei por quê?
[ˈkwɐ̃.dʊ ʧI be:Iˈʒe:I dʒj e.moˈsɐ ̃:ʊ ʃoˈɾe:I por ke]
When you I-kissed of emotion I-cried why?

Por quê?
[por ke]
Why?

É que minha alma triste e sozinha
[ɛ kl miˈɲa ͜ o.mɐ ˈtris.ʧI I soˈzi.ɲɐ]
Is that my soul sad and alone

Achou a companheira minha você
[aˈʃo:ʊ a kɐ.pɐ.ɲe:I.ɾɐ ˈmiɲɐ voˈse]
Found the companion mine you

---

Você
Para você, Efigênia

Por que assim te quero
por que assim te adoro
Será por teus olhos,
será por teus lábios por quê?
Por quê?
Será teu sorriso de criança
que de ver meu olhar nao se cansa
Será teu perfume delicado por quê?
Por quê?
Quando te beijei
de emoção chorei por quê?
Por quê?
É que minha alma triste e sozinha
achou a companheira minha você

---

You
For you, Efigênia

Why do I want you so much
why do I adore you that much
why?
Could it be for you eyes,
could it be for your lips, why?
Why?
Could it be for your child-like smile
that never gets tired of seeing me
could it be your delicate perfume, why?
Why?
When I first kissed you
I couldn’t hold my emotions and I cried, why?
Why?
It is because my sad and lonely soul
has found its companion, you

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CHAPTER V: Conclusion

Edmundo Villani-Côrtes is a Brazilian composer with unique ability to combine various musical features from eclectic sources. As we have seen, his superb piano writing, appealing harmonies, and attractive melodies fuse with the exquisite poetry of his song partners to create distinctive works of art. It is hoped that this performance guide will allow Villani-Côrtes’s beautiful and exciting music to become more accessible to non-Brazilian singers and voice teachers who are eager to experience new and untraditional repertoire from a nation that has been under-represented in the literature.

Furthermore, the information on Brazilian Portuguese IPA and IPA transcriptions may provide enough of an overview that it can serve as a template to be used for other Brazilian Portuguese art songs. Moreover, the biographical information, the consideration on distinctive musical aspects of Villani-Côrtes, and the comments from the poets and composer should be a resource to researchers seeking primary documentation for histories of Brazilian music. Likewise, the information sheet and performance considerations can serve as a tool to facilitate the learning process and to contribute towards a more effective performance.

In closing, I would like to refer to the words of Villani-Côrtes himself:

I believe that singing is something very personal and in my opinion the most important thing for a performer is to like the music. There a number of interpreters, especially college students because they are required to study a specific repertoire, that work so much on the technical aspects of the song, following their teacher’s directions, doing everything right, but are not passionate about the music. What I think is really important not only in music, but in life in general, is to like what you do. Sometimes a person may think that a good interpretation is that on which all the notes, intonations, tempi, and directions are sung correctly, but this is not interpretation, this is nothing. For a musician, the technique is the minimal requirement. I think the performer needs to participate in
the music and if he/she does not like it, then he/she should not sing it. When a person chooses music as a career, he/she needs to do things in the best possible way, with as much perfection as possible, but nevertheless with affection. If a performance is done with technical perfection but the performer does not love it, or does not feel touched by it, or if the performance does not add anything on a personal level to the performer him/herself, he/she should not do it. For me, as a composer, the best performances are those on which the person sang my song and I can see that he/she got involved with it, that the person incorporated the music and was able to communicate things that not even I had thought about. I have seen performances that the music goes beyond what I had in mind as well as performances that are technically impeccable but are very dry, mechanical, lacking emotion. I believe music is a language, and we use language to communicate with each other, if our performance did not communicate a thing, then it served no purpose.96

If the present performance guide helps students connect with Villani-Côrtes’s music—and by extension, all music—in this way, I shall be deeply gratified.

---

96 Edmundo Villani-Côrtes, in personal communication with the author, January, 2014.
On Mar 7, 2014, at 11:52 AM, Richard Sjoerdsma <__________> wrote:

Dear Ms. Rodrigues,

Thank you for your inquiry.

The usual bibliographic citation and acknowledgment for the table will suffice.

Sincerely -
Dr. Richard Sjoerdsma
Editor in Chief
Journal of Singing

On Fri, Mar 7, 2014 at 10:08 AM, Irailda eneli B. S. Rodrigues <irailda_eneli@yahoo.com.br> wrote:

Good morning Mr. Sjoerdsma,

My name is Irailda Rodrigues I am a doctoral candidate (DMA-ABD) at University of Kentucky. I called NATS office today in regards of copyright information and they suggested I should contact you.

I am writing my dissertation on the vocal repertoire of a Brazilian composer and I would like to add a table of Brazilian IPA published in the article "Brazilian Portuguese: Norms for Lyric Diction on the NATS Journal of NOV/DEC 2008, 65, 02, p. 195-211. The table is on p. 199-209.

I would like to know how does the copyright work in this type of situation (dissertation citation). Would I need a copyright authorization to reproduce the table or citation only would be sufficient? And if I need a copyright authorization which procedures should I take?

I am extremely grateful of any help you can offer me.

Sincerely,
Irailda Rodrigues

Assunto:  Re: NATS journal copyright question
De:  Iraílde Rodrigues (iraílde_eneli@yahoo.com.br)
Para:  ____________;
Data:  Sexta-feira, 7 de Março de 2014 13:02

APPENDIX A: Reproduction Authorization—NATS Journal of Singing
**APPENDIX B: Brazilian Portuguese IPA Normative Table**

Extracted from:

**Brazilian Portuguese: Norms for Lyric Diction**
Martha Herr; Adriana Kayama; Wladimir Mattos
*Journal of Singing;* Nov/Dec 2008; 65, 2; ProQuest Direct Complete
pg. 195—211.
<table>
<thead>
<tr>
<th>Compounds</th>
<th>Complementary Information</th>
<th>Translation and Pronunciation</th>
<th>Example</th>
</tr>
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<tbody>
<tr>
<td>[p] p p</td>
<td>[p]</td>
<td>[p]</td>
<td>[p]</td>
</tr>
</tbody>
</table>
Para a Graduate School da University of Kentucky, KY EUA
To the Graduate School at the University of Kentucky, KY USA

Eu, Edmundo Villani-Côrtes, autorizo Iralida Rodrigues incluir partituras das minhas canções na sua dissertação de doutorado intitulada "The Art Song of Edmundo Villani-Côrtes: A Performance Guide of Selected Works." As canções em questão são as a saber:

I, Edmundo Villani-Côrtes, hereby grant permission for Iralida Rodrigues to include the music score of my songs in her doctoral dissertation "The Art Song of Edmundo Villani-Côrtes: A Performance Guide of Selected Works." The songs in question are listed below:

Espelhos
Enlevô
Balada dos 15 Minutos
Pela Janela
Você
Casulo
Canção de Carolina
Séquência
Modinha da Moça de Antes
Para Sempre
Renascença
Vento Serrano

Edmundo Villani Côrtes
São Paulo, 10 de Abril de 2014
Lá

Bis

Beijos que em vão vou guardar
RES-TAS VAI VAR-REN-DO VAI

VAI VAR-REN-DO SI-GLAS VENTUVO SO

VAI QUE VENTO SOPRANO VAI ESP-

LHANDO QUE VENTO VAI ES PALIAN DO SI-NO

EDMU NDO VILLANI-CÔRTES
DISTRIBUINDO POLÊN
DE PÂNDEIS

ENTERNE CÍMEN
TO

ENTRE**: SÚBITO

VENHO VOU SO QUE VAI VAI VAI

EDMUNDO VILLANÇO-CÔRTES
"Modinha da Moça de Antes" 

Música: E. Villani-Córtês
Versos: Luciano Garcez

Text:

Filha da que-lá rua a moça fina
Dois olhos verdes de saudade

Linha as folhas mofam e to se a roupa curva
Num saito de dor e lágrima

Fim da que-lá rua a moça fina
... Do Re-Pe-Su a Vi-Da Te Ta So-Li-Dão de Nu-La Maís Del...
que esculindo curvas sinuosas penteando

ca-chos dou-ra-dos pel-a Jane-la do meu

quarto te co-nhe-ci rapaz

sen-ti o per-fu-me da ro-sa
bro-tan-do no teu co-ração ou-vi as pri-meiras pa-la-

più mosso

ve-ras pe-la ja-ne-la do meu qua-rto

più mosso

te co-nhe-ci ho-men su-su-reci char-

mo-sas pa-la-vras tu-a su-ave bo-ca to-

PELA JANELA Edmundo Villani-Côrtes
quei

to
cor-po ar-den-te co-mi-da tu-a car-ne ma-ci-a

PELA JANELA Edmundo Villani-Górtes
PELA JANELA Edmundo Villani-Côrtes
mim

vi

vida

pel

janela

do meu quart

menos

PELA JANELA Edmundo Villani-Côrtes
Enievo

Música: E. Villani-Côrtes
Letra: Deise Trebitz

A fascinação por ti me emociona

Há tempos deve ser coisa de mulher

Editado por Deise Trebitz - 2011
ver, sorrisos em mim, dou-raem vo-

cê...
O mun-do meu bem é

so-nho.
I "PARA SEMPRE"

LETRA E MÚSICA - EDMUNDO VILLANI-CORTES

CANTO

Piano


VITA

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