

Constructing *Brasilidade* in Camargo Guarnieri's
Pedro Malazarte

A thesis submitted by

Melody Chapin

in partial fulfillment of the requirements for the degree of

Master of Arts

in

Music

Tufts University

May 2016

Adviser: Alessandra Campana

Abstract

This thesis claims that composer Camargo Guarnieri and librettist Mário de Andrade sought to develop a one-act comic opera that would express a modern national identity known as *brasilidade*, or “Brazilianness.” It engages with discourses of vanguardism and nationalism recently developed in musicology. The thesis also questions the ways in which *Pedro Malazarte* exhibits hybrid characteristics of national and European influence. In doing so, it explores the opera’s incorporation of the popular musics, traditions, and discourses of early twentieth-century Brazil to outline what the author and librettist understood “*brasilidade*” to mean.

Acknowledgements

I express my sincere gratitude to my adviser, Professor Alessandra Campana of the Department of Music at Tufts University. During the past year Professor Campana's enthusiasm and investment in my scholarly work has shaped me as both a scholar and as an individual. I am especially grateful for her relentless edits and suggestions which helped the content of my thesis take a cogent and cohesive shape.

I thank Professor Joseph Auner, Chair and Professor of Music at Tufts University, and Professor Nina Gerassi-Navarro, Director of Latin American Studies and Professor of Latin American Literature at Tufts University. I am indebted to their valuable comments as second and third readers of my thesis committee.

To the professors and collaborators in Brazil who made this entire project possible, Yuka de Almeida Prado, Rubens Ricciardi, Milly Pasqualini, Sérgio Casoy, and Edmar Ferreti, *agradeço-vos de coração*.

Ao Arquivo Histórico do Centro de Documentação e Memória do Theatro Municipal de São Paulo, ao Theatro Municipal de São Paulo, e à Editora da Orquestra Sinfônica do Estado de São Paulo, o meu muito obrigada.

Finally, I am immensely grateful to my mother Jessica and to my husband Jeff for their continuous support, assurance, and praise of my academic work and goals.

Table of Contents

Introduction: Modernity, Early Twentieth-Century Brazil, and <i>Pedro Malazarte</i>	1
Chapter 1: Songs of <i>Brasilidade</i>	11
Chapter 2: Complicating Stereotypes	50
Conclusions: Anachronistic Modernity	75
Bibliography	78

Introduction

Modernity, Early Twentieth-Century Brazil, and *Pedro Malazarte*

At first glance the one-act comic opera *Pedro Malazarte* comes off as more of a lighthearted intermezzo than an opera promoting modernist aesthetics: At the center of the opera lies the folk legend of Pedro Malazarte, a Brazilian country bumpkin who makes a living by swindling arrogant and affluent countrymen. Malazarte's name is a sort of phonetic transcription of *malas artes*, which translates as "mischief." Slapstick and witty humor imbues the majority of the opera, which succinctly ends with Pedro Malazarte making off with some extra cash after ensuring that his hosts, Baiana and her husband Alamão, will stay together. But despite the opera's levity, much was at stake for librettist Mário de Andrade and composer Camargo Guarnieri as they composed *Pedro Malazarte*.¹

¹ Mozart Camargo Guarnieri (1907-1993) was a modern composer of the Escola Paulista, a school of composition largely shaped by Guarnieri's own compositional styles and furthered by composers such as Osvaldo Lacerda (1927-2011), Almeida Prado (1943-2010), Villani-Côrtes (1930), and Marlos Nobre (1939). Guarnieri began his career under the advising of intellectualist Mário de Andrade and under the study of Italian composer Lamberto Baldi. He began to present his music internationally in the 1940s, especially in the United States where he presented his music at the Boston and Chicago Symphonies and in Washington, D.C., later returning with scholarships from the Organization of American States (1969-70) and the Fulbright Foundation (1988). In 1950 he wrote what is now considered his infamous "Open Letter to the Musicians and Music Critics of Brazil" in which he publicly condemned the dodecaphonic compositional styles of composer Hans-Joachim Koellreutter and his followers in the Música Viva group, calling for artists and enthusiasts to favor compositional styles that drew from the music of Brazil rather than from musical styles overseas.

Enciclopédia da música brasileira: erudite, folclórica, e popular, ed. Marcos Antônio Marcondes, (São Paulo: Art Editora Ltda., 1977), s.v. "GUARNIERI Camargo:" 332.

Marion Verhaalen, *Camargo Guarnieri, Brazilian Composer: a study of his creative life and works*, (Bloomington: Indiana University Press, 2005)

Mario Raul de Moraes Andrade (1893-1945) was a preeminent intellectualist in Brazil during the twentieth century who lived in São Paulo for the majority of his life. A prolific thinker, he published countless essays, three novels, and hundreds of poems and short stories. He devoted a large part of his life to the Brazilian Modern Art movement, especially regarding music and literature. Andrade began his career as a musician and poet with idealist visions of both Brazil's past and for its future. His "heroic" period is considered to be from 1922 to 1930, during which he wrote his magnum opus *Macunaima* (1928) as well as the libretto for *Pedro Malazarte* (1928). By the 1930s he had become a head figure of the Brazilian Modernists. His views, which range from nostalgic for the past to enthusiastic and nationalistic about Brazil's future, have been considered controversial by critics both during his time and after his death.

Enciclopédia da música brasileira: erudite, folclórica, e popular, ed. Marcos Antônio Marcondes, (São Paulo: Art Editora Ltda., 1977), s.v. "ANDRADE Mario de:" 35.

Most crucially, the opera's references to Brazilian legend, culture, and popular music defined a type of *brasilidade*, or Brazilianness, which aligned the work with the increasing nationalist fervor in Brazil. By 1932 when the opera was finished, President and soon-to-be-dictator Getúlio Vargas would push a strong nationalist agenda in all areas of the arts, and Guarnieri and Andrade's artistic output would play a key role in warranting their work during the Vargas regime. On a more personal level for Guarnieri, only 21 at the time he started composing it, *Pedro Malazarte* represented a career milestone especially for the opportunity to collaborate with the famous intellectual Mario de Andrade. In fact, this was a first opera both for Guarnieri *and* for Andrade.

Despite the weighty political and cultural circumstances surrounding the opera's composition, thus far scholars have seldom taken *Pedro Malazarte* seriously, most commonly writing it off as an opera that promotes and celebrates *brasilidade*.² For years scholars' have studied the Vargas era almost only in terms of *brasilidade* and nationalism, painting a simplistic portrait of the artistic output.³ In the 1970s, ethnomusicologist Gerard Béhague even termed the early twentieth-century as the era of "musical nationalism" in Latin America, thus often

José I. Suárez and Jack E. Tomlins. *Mário de Andrade: The Creative Works*, (London: Associated University Presses, 2000).

² Guarnieri's biographer Marion Verhaalen, for example, writes of *Pedro Malazarte*: "The opera has national ties, not only in its theme of racial miscegenation, but also in Guarnieri's use of folk forms and songs." She cites journalist and critic Eurico Nogueira França, who wrote "There is a substantial feeling of Brazilianism in the music of *Pedro Malazarte*," as well as Renzo Massalini, who describes the opera as "one of a sociological and cultural nature." Verhaalen. *Camargo Guarnieri, Brazilian Composer*, 162-163.

³ This topic has been quite necessary to explore the race relations in Brazilian and Latin American music, and how nationalist agendas were used to "accept" Afro- and Creole culture without mobilizing its proponents. See Jason Borge, "La Civilizada Selva: Jazz and Latin-American Avante-Garde Intellectuals." But sometimes information becomes too general. For example, Seigel "The Disappearing Dance," boils *maxixe* down to an all-encompassing "Latin" dance developed by the transnational communication in Brazil, Argentina, Cuba, and North America.

overlooking the modern and avant-garde aesthetics.⁴ Like other modernists, however, Andrade and Guarnieri worked to test music's boundaries; they did so through an exploration of the popular idiom.

A closer look at the Brazilian modern art movement reveals in fact that it strongly influenced and propelled musical nationalism. In *The Music of Brazil*, David Appleby traces this connection back to the "Week of Modern Art in São Paulo in 1922," when "a gradual acceleration took place in the number of works expressing national elements."⁵ He later states that "The *movimento modernista* was a catalyst for important changes of attitude by Brazilian composers and the public."⁶ Appleby also identifies Andrade as a "central figure in the modernist movement," whose writings and mentorship especially influenced composers Francisco Mignone and Camargo Guarnieri.⁷ Despite his effort to clarify the relationship between Brazilian nationalism and modernism, most of Appleby's book focuses on folkloric and popular influences in art music. That is, he too seems more interested in "nationalist" than the modernist aesthetics, and rarely discusses how avant-garde and modernist thought in Europe traveled between composers in Brazil and abroad.

The effacement of the connection between Brazilian and European art can lead to erroneous conclusions that Brazilians renounced European models of art altogether. Yet although nationalist artists such as Oswald and Mário de Andrade,

⁴ Gerard Béhague, *Beginnings of Nationalism* (Detroit: Information Coordinators, Inc., 1977), 11. Also more generally, Béhague, "Part two: The Rise of Nationalism," section in *Music in Latin America: An Introduction* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1979), 96-223.

⁵ David P. Appleby, *The Music of Brazil* (Austin: The University of Texas Press: 1983), 116.

⁶ *Ibid.*, 156.

⁷ *Ibid.*, 92

Anita Malfatti, and Manuel Bandeira worked to “eliminat[e] a slavish imitation of European models,” in Mário de Andrade’s own words, Brazilian composers and artists were also part of a larger network of exchanges and influences.⁸ For example, Villa-Lobos developed a friendship with Darius Milhaud, who visited Rio in 1918, and later with Arthur Rubenstein. The young Brazilian composer in turn visited Paris in 1923 and again from 1927 to 1930, where he met and studied with many composers, among them Prokofiev, Varèse, Aaron Copland, and Stravinsky.⁹ Another example was Brazilian soprano and folklorist Elsie Houston (1902-1943), married to surrealist poet Benjamin Peret. At the 1928 International Congress of Popular Art in Prague, Houston presented a paper on art music’s use of popular music.¹⁰

Musicologists Régis Duprat (University of São Paulo) and Maria Alice Volpe (Federal University of Rio de Janeiro) often aim their scholarship toward revealing this transnational complexity of national musical identity. Volpe’s article “Remaking the Brazilian Myth of National Foundation: *Il Guarany*,” for example, discusses the artistic period of *indianismo* and its influences in the opera *Il Guarany* by Carlos Gomes, which premiered in Milan in 1870. Duprat has focused extensively on early colonial music of Brazil, analyzing previously

⁸ Appleby, *Music of Brazil*, 92.

⁹ Ibid., 122-126, Gerard Béhague, “Villa-Lobos, Heitor.” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 15, 2016, <http://www.oxfordmusiconline.com.ezproxy.library.tufts.edu/subscriber/article/grove/music/2933>, Lisa Peppercorn “Villa-Lobos in Paris,” *Latin American Music Review* 6, 2 (1985) 235-238, <http://www.jstor.org/stable/780202>

¹⁰ Régis Duprat and Maria Alice Volpe, “*Vanguardas e posturas de esquerda na música brasileira (1920 a 1970)*,” in *Music and Dictatorship in Europe and Latin America*, ed. Roberto Illiano and Massimiliano Sala (Turnhout, Belgium: Brepols, 2009), 586 and Elsie Houston, “*La musique, la danse et les cérémonies populaires du Brésil*,” in *Art populaire* (Prague, 1928), Paris: Éditions Duchartre, 1931.

obscured compositions that demonstrate the country's early musical styles. In the 2009 article "*Vanguardas e Posturas de Esquerda na Música Brasileira*," ("Avant-garde and Leftist Postures in Brazilian Music"), Duprat and Volpe confront overlooked aspects concerning early twentieth century Brazil and consumerism, pointing out the ongoing relationship between European and Brazilian trends, both material and intellectual:

"Brazil already participated in the consumer circuit and as an importer of the European industrial culture of books, fashion, opera and sheet music, instruments, and accessories. As obvious is a Brazilian adherence to artistic movements and avant-garde manifestos, to ideas and concerns about national identity, and to the modernization of urban infrastructure, of education, of the construction of theaters, and to the modernization of literary, scientific, and artistic languages."¹¹

Duprat and Volpe further suggest that the use of popular markers in Brazilian art music pushed back against the global market's desire to separate "high" and "low" art, yet at the same time attracted the public for its distinctiveness.¹² This integration of popular into art music can be seen in styles of music at the turn of the century, for instance in the work of Chiquinha Gonzaga and Ernesto Nazareth, both classical composers praised and criticized for their interest in "street music" and who adapted rhythms like the *lundu* to salon piano compositions. More recent

¹¹ Ibid., 584.

¹² Ibid., 594-595.

has been the post-modern composer Claudio Santoro who wrote non-tonal art songs influenced by the *bossa nova*. The genre of choro is a century-old tradition associated with playing in dive bars (*botecos*) and on the street, but today its techniques and conventions are taught in conservatories.

Eminent scholars of Brazilian art music, such as Appleby, Behague, and Verhaalen, have more often turned their attention toward syncopations and rhythmic characteristics as a way to investigate “folkloric” influences, rarely questioning how or why such influences ended up in the music. For example, Behague considers popular and folkloric rhythms as evidence of nationalism, and thus establishes whether each composition is “truly” Brazilian or instead imitates European works.

This thesis looks closely at how Brazilian legends, characters, and musical genres are utilized in *Pedro Malazarte*, to discover how they are inserted and the social or musical significance that each insertion brings to the dramaturgical context of the opera. Through my exploration of *Pedro Malazarte*, it has become clear that Andrade and Guarnieri were developing their own definition of modernism. This was a modernism influenced by but different from artists such as poet Oswald de Andrade and composers Heitor Villa-Lobos and Darius Milhaud, colleagues of Andrade and Guarnieri. Yet when scholars characterize *Pedro Malazarte* and work like it as “nationalist” or even “Brazilian,” they risk missing the multiple intersections of identity, musical genres, and community that influenced its creation. This thesis’ exploration of the music and libretto of *Pedro Malazarte* consistently illuminates the very aspects of multiple influences and

hybridity discussed above. Opera itself, as an intermedial and hybrid genre, allowed Andrade and Guarnieri to lay out their many ideas. *Pedro Malazarte* presents a complex synthesis of the multiple influences working on Brazil by the early twentieth century-- influences that included a transnational modernist movement and a lifting of European dramaturgical frameworks as much as Andrade's own folklore research.

The following chapters will explore and question the ways in which *Pedro Malazarte* exhibits such hybrid characteristics. Using the music and the dramatic content of the opera as a starting point, Chapter 1 examines three key musical vernacular genres featured in the opera: the *embolada*, a type of northeastern patter song, the *modinha*, usually described as a Brazilian salon song, and the *ciranda*, a dramatic dance performed in the north of Brazil. These three genres point to the use of musical material specific to Brazil in order to create a sort of "imagined community."¹³ Yet a closer look at Guarnieri's settings reveals contradictory moments where the composer at times mimics characteristic settings and at other times completely reimagines the genre's characteristics, often depending on the dramatic context. Chapter 2 examines the structure of Andrade's libretto, characters, and storyline. Using the legend of Malazarte as a starting point, it argues that the character of Malazarte transforms from the generic rascal to a more complex subject and member of the community. In the end it is Malazarte who restores Baiana's and Alamão's union, allowing the *opera cômica* its happy ending. At the same time, Andrade pushes back against the *commedia*

¹³ Benedict Anderson, *Imagined Communities: Reflections on Origin and Spread of Nationalism*. London: Verso, 2006. <http://hdl.handle.net.ezproxy.library.tufts.edu/2027/heb.01609.0001.001>.

dell'arte conventions by allowing Baiana and Alamão, who resemble Columbina and Pierrot, to remain together: Malazarte, resembling Harlequin, instead continues on to his next adventure. In my closing chapter, I look at the 2012 production of *Pedro Malazarte* at the Municipal Theater in São Paulo.

This thesis also peripherally addresses Mário de Andrade's role not only as the librettist of *Pedro Malazarte* but also as a musicologist and folklorist. Andrade had an influential position among the artists of early twentieth-century Brazil. Having attended the Music and Drama Conservatory of São Paulo, he began his career as a writer, publishing the volume of poetry *There is a Drop of Blood in Every Poem* in 1917.¹⁴ Yet his devotion to music always played a large role in his career. In addition to a collection of nineteenth-century *modinhas* that he uncovered and published in 1930, he also published the *Danças Dramaticas do Brasil*, (*Dramatic Dances of Brazil*) a work in four volumes on the regional dances throughout the country. Andrade's work has been criticized as nationalist, propagandist, and overly-nostalgic, yet his enduring influence over the country's literary and musical history has made his work necessary to a comprehension of modern Brazilian culture.¹⁵

If Andrade was committed to the development of a national aesthetic already from the beginning of his career, the young composer Guarnieri elaborated a musical idiom that explored non-tonal compositional techniques (for which Andrade often admonished him), as well as modal and contrapuntal textures. In Chapter 1, for instance, I discuss how Guarnieri reconfigures a traditional

¹⁴ José I. Suarez and Jack E. Tomlins, *Mário de Andrade: The Creative Works* (London: Associated University Presses, 2000): 18-19.

¹⁵ *Ibid.*, 9.

Brazilian *modinha* to fit his own compositional style, drawing attention to the social history of the *modinha* through its haunting melody and Andrade's text, yet avoiding any musical likenesses to earlier, *bel-canto* era *modinhas* which are more tonally centered and slightly more virtuosic in style. Guarnieri's use of musical modes also exhibits an interesting combination of avant-garde experimentation. Perhaps in part informed by Andrade's research, Guarnieri often utilizes a type of Mixolydian scale common to the Brazilian northeast and characterized by a lowered sixth degree.¹⁶

My discussion of Guarnieri's opera is a relatively new topic. The only two books about Guarnieri focus on his biography: Flavio Silva compiles an impressive anthology of scattered biographical scholarly articles and primary documents, such as letters and photographs of the composer. Marion Verhaalen, Guarnieri's official biographer, provides a full account of Guarnieri's life, as reported by Guarnieri himself. The scarce literature on Guarnieri's music focuses on his large repertoire of piano works.¹⁷ Little scholarly emphasis, however, has been devoted to Guarnieri's vocal works, and much less to *Pedro Malazarte*.¹⁸ In general, Brazilian modern opera remains widely neglected.

¹⁶ Marion Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 163.

¹⁷ Pedro Miguel de Moraes, Gustavo de Castro, and Liduino Pitombeira, "Procedimentos Compositivos Utilizados no Pontão Nº2 De Pedro Miguel a Partir Da Modelagem do Pontão Nº12 De Camargo Guarnieri," *Per Musi*, 27 (2013).

Suham G Bello Brenes, "Camargo Guarnieri's ten 'Momentos' for piano: A recording and discussion of stylistic and expressive elements," Ball State University, ProQuest Dissertations Publishing, 2014.

¹⁸ Notably, Sarah Hamilton-Tyrrell has focused on the songs of Camargo Guarnieri and on his relationship with Mário de Andrade:

Sarah Tyrrell, "M. Camargo Guarnieri and the Influence of Mário de Andrade's Modernism." *Latin American Music Review*, Volume 29, No. 1., 2008: 43-63. DOI: 10.1353/lat.0.0005.

Sarah Malia Hamilton. "Uma canção interessada: M. Camargo Guarnieri, Mario de Andrade and the politics of musical modernism in Brazil, 1900-1950." Web. May 2, 2016.

It is my hope that this examination of *Pedro Malazarte* will broaden an understanding of Latin American music and of the transnational currents of early twentieth-century music. If so much can be gleaned from a playful one-act like *Pedro Malazarte*, what else might one find with eyes turned toward other unexamined instances of intersectionality and hybridity? Expanding our geographical scope may further help us to understand modernism's multiple influences and overlaps, particularly in ignored or 'othered' repertoires. Furthermore, this discussion of *Pedro Malazarte* will surely help broaden a current understanding of Brazilian modern art-- past the nationalist, exoticized, and mischaracterized tropics of the country.

Sarah Hamilton-Tyrrell, "Mário de Andrade, Mentor: Modernism and Musical Aesthetics in Brazil, 1920-1945." *The Musical Quarterly*, Vol. 88, No. 1, (Spring, 2005): 7-34.
<http://www.jstor.org/stable/3601011>.

One article is available on the subject of Guarnieri's art song "Prelúdio no. 2": Marcus Straubel Wolf, "Signos De La Brazilianidad En Una Canción De Camargo Guarnieri: Análisis Semiótico Del "Prelúdio nº 2" (1927)," *TRANS-Transcultural Music Review* (2011).

José Fortunato Fernandes "Paralelo entre as óperas "Malazarte" e "Pedro Malazarte" (*ANPPOM* 11, 2005): 176-196.

Chapter 1

Songs of *Brasilidade*

Guarnieri, *Pedro Malazarte*, and the Music

Since the early twentieth century the legend of Pedro Malazarte had inspired a number of works of national literature: spanning more than half a century, the story's legacy can be traced across genres—from Graça Aranha's symbolist play *Malazartes* (1911) to Oscar Lorenzo Fernândes's operatic adaptation (1941), to Amácio Mazzaropi's film *Aventuras de Pedro Malasartes* (1960), to modern versions of the character such as “Didi Malasartes” created by comedian Renato Aragão for television and cinema in the 1990s.¹⁹ Andrade's and Guarnieri's one-act version of the folk tale takes place over the course of an evening in an unspecified town in the southeastern state of Santa Catarina. The action on stage is located mostly in the house of Baiana and her husband Alamão—a couple whose names refer to their ethnic origins, and who will be duped by the eponymous antihero. Although *Pedro Malazarte* appears to play out as one scene—neither Andrade nor Guarnieri specify breaks for scenes or numbers in their manuscripts—it is nevertheless possible to break it up into five sections, following a short overture, as suggested below.²⁰ The characters are just Baiana, Alamão, and Malazarte, with occasional interaction from the chorus, which appears in the public square to left of the house.²¹ Besides the classic combination of strings, woodwinds (flutes, oboes, clarinets, bassoons), brass

¹⁹ Graça Aranha, *Malazarte*, (Rio de Janeiro: F. Briguiet, 1911).
As aventuras de Pedro Malasartes, directed by Amacio Mazzaropi (1960; City, State: Produções Amacio Mazzaropi), DVD.

“Renato Aragão Especial,” *Memoria Globo*, accessed April 20, 2016,
<http://memoriaglobo.globo.com/programas/entretenimento/humor/renato-aragao-especial/didi-malasarte.htm>.

²⁰ Baiana, or “Bahian woman” refers to her home state of Bahia, a coastal state in northern Brazil. Alamão refers to Baiana and Malazarte's mispronunciation of the word “Alemão” meaning “German man.”

²¹ Camargo Guarnieri, *Pedro Malazarte: Ópera cômica em 1 Ato*, (São Paulo: OSESP, 2010), 1.

(French horns and trumpets), timpani and harp, the orchestra includes a rich palette of percussions including the snare drum, triangle, *chicote* (whip or *claquette*), *chocalho* (shaker), and *reco-reco* (scraper), many of which were common to popular music ensembles of the time.²² Guarnieri especially exhibits the *chocalho* and *reco-reco* in Malazarte's *embolada* (Section Two) and during the dinner scene (Section Three).

Guarnieri once told reporter Eurico Nogueira França that he originally wrote the piece for a "large orchestra," but decided the size would be inappropriate for a short opera consisting of a small cast.²³ The change may have proved advantageous for years to come considering the limited availability of classical instrumentalists trained to play in opera pits during this time in Brazil.²⁴ Perhaps his choice has even helped secure the work in the canon of operas still produced in Brazil today.

Not only does Guarnieri integrate a classical orchestra with a vernacular Brazilian percussion ensemble, but also his musical idiom incorporates Lydian and Mixolydian modes, the latter most notably used as a "Northeastern" mode (a

²² The *Enciclopédia da música brasileira* considers the *chocalho* an "obligatory" instrument in samba percussion bands. The *reco-reco*, a metal scraper, is utilized in both samba/carnival celebrations and the popular music in Northern Brazil. *Enciclopédia da música brasileira*. Marcos Antônio Marcondes, ed., s.v. "chocalho," "reco-reco"

²³ Alexandre Eulálio, *Semana de Arte Moderna, 1922-2012: Noventa anos*, program notes (Municipal Theater, São Paulo, SP, February 2012): 18.

²⁴ Composer and music critic Professor Leonardo Martinelli has written about the lack of formal musical training both historically and currently available to opera composers in Brazil, a dearth which lead early twentieth-century composers to form small social circles and to write for specific groups with whom they were already acquainted. As a result Brazilian composers of the early twentieth century have produced a large number of chamber works scattered among many modern musical genres.

Leonardo Martinelli, "*Il combattimento di Orfeo e Peri: Rumos e parcalços da ópera na composição musical brasileira da atualidade*," chapter in *Ópera à brasileira*, ed., João Luiz Sampaio, (São Paulo: Agol editor, 2009).

Mixolydian mode with a lowered sixth scale degree).²⁵ As for the voices, Baiana is a lyric mezzo-soprano, Alamão a lyric tenor, and Malazarte a baritone.

Although Baiana and Alamão do not exhibit virtuosic characteristics lyrically, Malazarte demonstrates both a sizeable range (C3 to F4) and vocal agility in the *embolada*. An SATB chorus voices the townspeople who spend their time in the public square performing a *ciranda*, a popular dance from northern Brazil.

At no moment during the opera do two or more solo voices sing together, although at times during the dinner, Alamão and Malazarte's conversations slightly overlap with Baiana's *modinha* song, and the chorus provides a supporting *bocca chiusa* line. Leonardo Martinelli has suggested that Brazilian composers often overlooked duet insertions due to a lack of knowledge about opera composition.²⁶ However, Guarnieri's later opera *Um homem só* (1962), on a libretto by Gianfrancesco Guarnieri, is also devoid of ensemble numbers even though by this time Guarnieri was a mature and established composer. This stylistic characteristic perhaps instead draws more attention to Guarnieri's preference for vocal modal sequences and polyphonic orchestral movement in both operas.

Overture:

The overture is brief, lasting approximately two and half minutes. It is roughly organized in ternary form, mostly in the key of D Major. Although its main theme does not reappear in the opera, its middle, or B section, introduces versions of the

²⁵ Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 214-215.

²⁶ Martinelli, "Il combattimento di Orfeo e Peri," in *Ópera à brasileira*, ed. Sampaio.

themes Alamão will sing during the dinner scene in Section Three. There is no indication of a curtain at the end of the overture, which finishes in the key of G Major, directly transitioning into the first scene (Section One).

Ternary Form of Overture

A (mm. 1-45):

Allegro (♩ = 112). The oboes play a staccato melody with a driving, dancelike rhythm in D Major. They are joined by the woodwinds and then echoed by trumpets. As the theme further develops, flutes and strings play the melody. The A section is repeated (mm. 31-45) with *tutti*; new polyphonic motives based on the main theme appear and disappear in various instrument parts.

Bridge (mm. 39-45):

A transposing flute line facilitates a transition to the B section.

B (mm. 57-81):

Poco meno (♩ = 96). The woodwinds play several variations of a legato line in mostly F Major. Much of this material will be heard later in Alamão's "homenagem" theme (Section Three).²⁷

Bridge (81-97):

The clarinets and flutes, followed a quick staccato violin motive, foreground a transposition back to the A motive.

²⁷ Guarnieri, *Pedro Malazarte*, mm. 654-728.

A (mm. 97-129):

The opening staccato A motive returns in the key of D Major, played again by the oboes, but now with various motives from sections A and B inserted into the orchestral texture. Initiating a coda, the flutes play a quick, winding motive over alternating bVII (C Major) and IV (G Major) chords. All instruments, many playing separate motives, suddenly unite, blasting bVII chords over eleven measures (mm. 116-123). Triangle, *chocalho*, and *reco-reco* join. Finally the orchestra arrives in the new key of G Major, moving directly into the first scene with Baiana.

Section One: “Mulher não vá,” *ciranda* entrance, Malazarte entrance.

The opera opens with Baiana preparing a large dinner for her intended lover Malazarte. She sings a Brazilian children’s song, “Mulher não vá,” out of tune as she sets the table. The townspeople invite her to join the *ciranda* dance, but she declines. Malazarte enters carrying a door leaf and a supposed enchanted black cat, two random possessions that, as audiences familiar with the legend well know, he will sell off to an unsuspecting customer before the story’s completion. Malazarte is much more excited by the prospects of a free meal than by his illicit affair with Baiana. He tells Baiana he will soon leave to become a *seringueiro*, a rubber latex gather in the Northeast.

Section Two: Alamão entrance, Malazarte *embolada*

As Baiana and Malazarte prepare to dine, they hear Alamão approaching the house. Baiana conceals all but one dish. Malazarte hides in the rafters, but Alamão discovers him. Malazarte must sing an *embolada*, a clever patter aria from northern Brazil, to distract the husband from his true intentions and win him over with his charisma. The townspeople can be heard from the public square singing and dancing the *ciranda*.

Section Three: Dinner scene, Baiana *modinha*

As a signal of friendship, Alamão invites Malazarte to stay for dinner and drinks. Malazarte, with the help of his “enchanted” cat, reveals the locations of each dish Baiana had hidden prior to Alamão’s entrance. Alamão sings an “*homenagem*” (tribute) to Baiana praising her housekeeping. Baiana sings a haunting *modinha*, a typical Brazilian salon song. Alamão, drunk, falls asleep.

Section Four: Malazarte and Baiana’s argument

Now that Alamão is asleep, Malazarte announces his departure. In mostly F Major with a lowered seventh scale degree, Baiana pleads to elope with Malazarte. But Malazarte stoically insists on going alone in D minor. Both characters sing long, legato phrases, mainly accompanied by the string instruments of the orchestra.

Section Five: Alamão and Malazarte make a deal belongings, ending tutti.

The inebriated Alamão wakes up and offers to buy Malazarte’s “enchanted

cat” for an exorbitant price. Malazarte accepts but suddenly changes his mind; he sells the cat and door leaf instead for half the price before bolting from the house and onto his next adventure. From the public square, the *ciranda* chorus can be heard singing “*Ciranda, cirandinha, vamos todos cirandar!*”

Pedro Malazarte: Modernism, Brasilidade, and National Sentiment

In a newspaper article from May 1952 chronicling the very first production of the one-act comic opera *Pedro Malazarte*, the composer Camargo Guarnieri remarked on how the opera came into being: “At Mário de Andrade’s house, he, Lamberto Baldi and I were talking when the idea of a national opera came up. Mário was excited, and, three days later, gave me the finished libretto.”²⁸ *Pedro Malazarte*, composed in 1932 but premiered only twenty years later, represented Guarnieri’s first foray into opera composition, as well as the beginning of an important alliance with librettist Mário de Andrade, Brazil’s most influential intellectual of the twentieth century. Guarnieri was speaking of an event of over two decades earlier, in 1928, when he was only 21 and had just met Andrade. And yet, as Guarnieri’s biographer Marion Verhaalen has stated, “Guarnieri’s first pieces that Andrade heard in 1928 left [Andrade with] no doubt that the young composer was solidly rooted in his Brazilian culture.”²⁹ Speaking of their artistic collaboration Verhaalen notes Andrade’s eagerness to fashion Guarnieri into a successful national composer, even enlisting the help of

²⁸ Eurico Nogueira França, “A Primeira Audição Universal de *Pedro Malazarte* de Camargo Guarnieri,” *Correio da Manhã*. May 25, 1952, n.p. All translations are mine unless stated otherwise.

²⁹ Marion Verhaalen. *Camargo Guarnieri, Brazilian Composer*, 1-2.

Lamberto Baldi, Guarnieri's composition and piano teacher: "Andrade contacted Baldi and made a pact with him: Baldi was to continue Guarnieri's technical foundation, and Andrade would school him in the areas of aesthetics and general culture. With their agreement, a whole new era began for Guarnieri."³⁰

The one-act comic opera *Pedro Malazarte* inaugurated this "new era." Although the opera was not premiered until 1952, its creation, which took place between 1928 and 1932, reflected a period of ever-growing nationalist sentiment in Brazil. In 1932, citizens of São Paulo opposed Getúlio Vargas's nationwide coup and threatened to overthrow the Federal Government.³¹ During this time, Guarnieri served on the state's civil defense.³² Although the cause of the delayed premier has not been discussed in scholarship on *Pedro Malazarte*, it is notable that opening night did not occur until Vargas's presidency was well in decline, just two years before the dictator's death.

During the first half of the twentieth century many Brazilian composers explored the idea of "national opera," including for example Francisco Braga with *Juprya* (1900), Francisco Mignone with *O contradador de diamantes* (1921), and Lorenzo Fernández with another take on the same story set by Guarnieri, *Malazarte* (1933).³³ In these same years moreover, several artists and intellectuals came together into the Brazilian *vanguarda*, inspired by European avant-gardes of the 1910s, and strived to cultivate a vibrant and modern Brazil from the seeds

³⁰ Ibid, 8.

³¹ Fausto, *A Concise History of Brazil*, (Cambridge University Press: 1999): 204-206.

³² Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 10.

³³ João Luiz Sampaio and Sergio Casoy, eds, *Ópera à Brasileira*. São Paulo: Algor Editora, 2009.

of its national heritage.³⁴ Like the many works of art from this time, including some of Guarnieri's previous compositions, *Pedro Malazarte* celebrated Brazilian traits, or *brasilidade*, through the utilization of national subject matter, including regional and popular musics. Despite that *Pedro Malazarte* was not produced until the mid '50s, critics of the time quickly recognized the work as one of *brasilidade*, and as the decades passed, the opera would find its place among Brazil's opera repertoire.³⁵ At the Teatro Municipal of São Paulo alone, for example, the opera was produced five times between 1952 and 2012.³⁶ During this interval, *Pedro Malazarte* also made its European premiere in 2011 at the Feldkirch Festival in Austria. But what methods did the two artists employ to connote a vision of *brasilidade* that continues to be celebrated decades later? What did the term *brasilidade* mean to Andrade and Guarnieri as they composed the opera between 1928 and 1932?

Guarnieri and Andrade characterize their setting of the folk tale as rooted in a specifically Brazilian heritage by inserting into the plot occasions for the performance of three musical numbers from the vernacular tradition. First, throughout the entire opera the chorus gathers in the courtyard just outside of the home of Baiana and Alamão to sing a *ciranda*, a Brazilian song and dance from the rural northeast. Second, when discovered by Alamão almost *in flagrante*, Malazarte intones an *emboloda*, an improvised form of song also from the rural Northeast. The third moment occurs when, after dinner and just before Malazarte

³⁴ David P Appleby, *The Music of Brazil*, 90-93.

³⁵ Official Program, Teatro Municipal, Nov. 11, 1955 n.p.

³⁶ Sergio Casoy, *Ópera em São Paulo, 1952-2005*, São Paulo: Editora da Universidade de São Paulo (Edusp), 2006: 397.

decides to leave, Baiana sings her *modinha*, an older genre of art song. Andrade and Guarnieri thus drew from a recognizable vernacular musical canon originating from both rural and urban regions of Brazil. The following pages will offer an analysis of Guarnieri's and Andrade's integration of each of the three musical numbers in their cultural and dramaturgical contexts and suggest ways in which the artists further utilized the historical and cultural importance of the genres to connect their opera to specific aspects of popular culture. The idea of a national opera worked with and against European traditions, utilizing generic conventions of the *commedia dell'arte* and *opera buffa* in order to create an opera that was starkly different, explicitly Brazilian, yet just as culturally valuable and exportable. One might therefore see the *modinha* sung by Baiana as representing Europe's influence but reappropriated by ordinary people. Similarly, one might view Andrade's and Guarnieri's engagement with the *embolada* and the *ciranda* as an attempt to infuse the opera genre with vernacular song. Drawing the *modinha*, *embolada*, and *ciranda* as if from a canon of Brazilian styles thus allowed Andrade and Guarnieri to negotiate Brazil's relationship with Europe, as well as their own relationship between the elite and rural working classes in Brazil.

The *Ciranda* Chorus

At first glance Andrade's choice to add a northern *ciranda* chorus to an opera set far from the performed tradition seems bizarre. Santa Catarina, the state in which the opera takes place, sits close to Uruguay as the second southernmost state of Brazil. Andrade borrows from a *ciranda* tradition performed in the state of Amazonas; a state far north which borders Peru, Colombia, and Venezuela. Where Santa Catarina welcomed many German and Austrian immigrants during the turn of the twentieth century, it received virtually no migrating communities from northern Brazil.³⁷ Even more puzzling, the occurrence of the *ciranda* is not explained by Andrade or through the dialogue of his characters in the libretto. And although Alamão expresses appreciation at hearing the *ciranda* through the kitchen's open window, the three characters otherwise show little interest in the chorus throughout the duration of the opera. Perhaps one reason for the odd inclusion lies in the opera's compositional history. Shortly after Andrade, Guarnieri, and Baldi had their first meeting to discuss the opera's creation, Andrade wrote a letter to the poet Manuel Bandeira describing its main characteristics and the role of the chorus: "[Baiana] is restless while she waits [for Malazarte], and opening the window, the sound of a chorus enters, (an excuse to take advantage of Baldi's chorus-- the opera will be sung next year)."³⁸ It would seem then that Andrade, Guarnieri and Baldi made some sort of agreement to

³⁷ Fausto, *A Concise History of Brazil*, 233-236.

³⁸ Alexandre Eulálio, *Semana de Arte Moderna, 1922-2012: Noventa anos*, program notes (Municipal Theater, São Paulo, SP, February 2012): 17.

include a chorus already composed by Baldi. Andrade was thus tasked with incorporating Baldi's chorus in a way that strongly connected to the folkloric themes he wished to present in the rest of the opera. Yet Andrade treated the chorus as more of an opportunity than an "excuse": in his letter to Bandeira, Andrade humbly concludes, "It's clear that my interest is in creating a beautiful, lively musical spectacle, full of musical and colorful possibilities, nothing more."³⁹ In the end, Baldi's chorus would serve as a way to voice and animate the townspeople, who could be seen and heard as they gathered to dance and sing a *ciranda*, a dramatic dance still common in the north.⁴⁰

Although the preexisting chorus by Baldi may have been one incentive for Andrade's inclusion of the *ciranda*, one ought to consider it also in the context of Andrade's broader strategy of cultural "de-regionalization," as Telê Ancona López has suggested.⁴¹ López points to Andrade's "de-regionalization" of *brasilidade* in his other more substantial literary works, such as his novel *Macunaima* (1928). In addition to the "Amazonian *ciranda*" chorus in Santa Catarina, she describes the moment in both *Pedro Malazarte* and *Macunaima* when culinary "delicacies from the far corners of Brazil" are offered to the guests.⁴² Indeed, in *Pedro Malazarte* Baiana prepares a dinner that includes sugar cane liquor from São Paulo (*caninha do Ó*), Amazonian fruit (*doce de bacuri*), mandioca root soup (*tacacá com tucupi*), and traditional cattle farmer's beef

³⁹ Alexandre Eulálio, *Semana de Arte Moderna, 1922-2012*, 17 – 18.

⁴⁰ *Enciclopédia da música brasileira: erudita, folclórica e popular*. Marcos Antônio Marcondes, ed., (São Paulo: Art Editora Ltda.: 1977), s.v. "ciranda (3)."

⁴¹ Telê Ancona López. "Mário de Andrade - Malazarte." *Revista do instituto de estudos brasileiros*, 1992: 50-51

⁴² *Ibid.*

tongue with beans (*lingua com feijão*), all dishes that originate from different regions in Brazil. Moreover, Lopéz points to another important detail: in the *Pedro Malazarte* manuscript, Andrade had initially scribbled the adjective “regional” in the subtitle reading “a one-act comic opera,” but he later scratched it out in pen. This suggests that at one point he had envisioned writing a text rooted in the regional culture of Santa Catarina and then he purposely decided to “de-regionalize” the libretto. Removing the labeling of *Pedro Malazarte* as a “regional” opera allowed Andrade to embrace both the variety of the “beautiful, lively, musical spectacle” of Brazilian vernacular musics, including the Amazonian *ciranda*, as well as the transnational traditions of comic opera.⁴³

The dramaturgical role of the *ciranda* chorus is most clearly exemplified at the very beginning of the opera: the townspeople ask Baiana to join the *ciranda* but she turns them away claiming she is too busy, although she is secretly arranging a full dinner spread for Malazarte.⁴⁴ From the first time they enter the stage, the chorus demonstrates their involvement, however unwanted, in Baiana’s life. Although she turns them away, the townspeople respond with what could be interpreted as either derision or prophecy. Trailing off in whistles and jeers, they sing:

Vamos dançar no vizinho	Let’s go dance at the neighbors’
Aqui não se tem licença	Here we didn’t get consent
Quando o marido tá longe	When the husband’s far away
A mulher tá de abstinencia	The wife must be abstinent

⁴³ Alexandre Eulálio, *Semana de Arte Moderna, 1922-2012*, 17 – 18.

⁴⁴ “Vão dançar no vizinho, gente. Aqui não pode, não.” “Go dance at the neighbor’s, people. You’re not allowed here.” Camargo Guarnieri, *Pedro Malazarte: Ópera cômica em 1 Ato*, (São Paulo: OSESP: 2010).

The townspeople joke at Baiana's refusal to engage with the community while alluding at her sex life. Yet more importantly, this teasing instantly allows the audience to confirm their suspicions about what Baiana is doing. Indeed, she has no intention to remain abstinent while her husband is away; she is, in fact, expecting her lover Malazarte at any moment. During various moments in the opera, Andrade and Guarnieri's *ciranda* chorus similarly frames and even directs the action taking place in the home of Baiana and Alamão. Most important, the insistent and ironic presence of the chorus suggests that Andrade and Guarnieri perceived the Brazilian folk as constitutive of a communal experience, perhaps embodying the relationship to the Brazilian public itself. The chorus's *ciranda* encircles the private on-goings in Baiana and Alamão's house while tapping into a tradition still observed in northern Brazil today. As the term suggests, the genre of the *ciranda* is characterized by circularity both in its choreography and musical form.

Andrade drew this particular example from the northern tradition but there are many other types of *cirandas*, including a popular children's dance known as a "*ciranda*" and a fandango variation in mid- and southeast Brazil that derived from dances performed in Portugal.⁴⁵ The northern *ciranda* would have been attractive to Andrade for two reasons. First, he viewed the people of the rural north, largely uninfluenced by European heritage, as a popular demographic which "unconsciously" produced Brazilian culture. In his *Ensaio sobre a música brasileira*, Andrade suggested that composers who wished to develop a national style study the popular and folkloric music of Brazil; by drawing inspiration from

⁴⁵ *Enciclopédia da música brasileira*. Marcos Antônio Marcondes, ed., s.v. "ciranda (1-3)."

the “unconscious” styles of Brazilian music, Andrade suggested composers would eventually form a consolidated musical style in the Western tradition, different from but as estimable as the music of their European forefathers.⁴⁶

Andrade’s second reason for selecting the northern *ciranda* was more practical, for the *ciranda* tradition is characterized not solely by dance, but also by musical and dramatic content, and would thus provide a chorus with sufficient opportunity to sing, dance, and move. In a Northeastern *ciranda* a group of men and women dance in a circle, moving counter-clockwise, while singing a wide variety of repertory chosen by a *ciranda mestre*, who stands in the circle and leads those dancing in song. Near them a small group of instruments provide musical accompaniment.⁴⁷ Musicologist Jaime C. Diniz has written that the northeastern *ciranda* also differs from children’s *cirandas* through their varied repertoire of songs and poetic texts. In addition, he notes

[there is] the obligatory presence of an accompaniment in which the bombo or zambumba⁴⁸ is a piece that must never be absent, accompaniment that sustains the singing of the *cirandeiros*’ undulating circle, men and women alternating, holding hands, not caring about what the social condition may be; they also differ by the locale in which they are carried out, which is the public square

⁴⁶ Mário de Andrade, *Ensaio sobre a música brasileira*, São Paulo: Martins, 1972: 43, footnote 1.

⁴⁷ Evandro Rabello, *Ciranda: dança de roda, dança da moda*, (Recife: Universidade Federal de Pernambuco, 1979): 54.

⁴⁸ A large, cylindrical drum made of wood carried over the shoulder with a shoulder strap. *Enciclopédia da música brasileira*. Marcos Antônio Marcondes, ed., s.v. “zabumba.”

at the end of the semi-dark street or in more remote places, always in open air.⁴⁹

The Northeastern *ciranda* tends to be sung in half time with straight subdivisions of the quarter note and sometimes smaller subdivisions of the eighth note.⁵⁰ The ethnomusicologist Evandro Rabello offered transcriptions of typically styled *ciranda* songs (see Ex1-2).

Ex. 1: transcription of a northeastern *ciranda*.⁵¹

⁴⁹ Padre Jaime C. Diniz, "Ciranda, Dança Popular" from the article "O Nordeste E Sua Música," *Estudos Avançados* 11, no. 29 (April 1997): 232. [doi:10.1590/S0103-40141997000100012.]

⁵⁰ Evandro Rabello, *Ciranda: dança de roda, dança da moda*, 61-65.

⁵¹ *Ibid.*, 65.

Ex. 2, transcription of a northeastern *ciranda*.⁵²

The chorus's opening motive in *Pedro Malazarte*, although in 4/4, exhibits a similar rhythm:

The image shows a musical score for a chorus in 4/4 time. It features four vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The lyrics are in Portuguese: "Va-mos dan-çã no vi-zi-nho a-qui não se tem li-cen-ça. Quan-do ma-ri-do tá lon-ge, Mu-". The piano accompaniment is written in the bass clef. The score includes a dynamic marking of *f* (forte) and a tempo marking of *♩* (quarter note). The music is in a key with one flat (B-flat major or D minor).

Guarnieri's lively beat facilitates the dance while the spirited music mirrors Baiana's movements inside the house as she bustles about to finish dinner preparations and to set the table. Throughout the rest of the opera the music of the *ciranda* is heard again, but from a distance, and continues to bring attention to what takes place in the house. As Alamão and Baiana begin to dine while Malazarte is hiding, the *ciranda* chorus slows down in tempo and switches to a softer wordless *bocca chiusa* singing that underscores the couple's conversation. At other times, such as during Malazarte's embolada, the drama in the *ciranda* dance punctuates the very action taking place within the house. Such actions are facilitated through Andrade's use of an Amazônia *ciranda* tradition featuring the *carão*, a large black crane-like bird. The dance enacts the struggle between the *carão*, represented by a dancer in costume, and the *caçador*, or hunter, represented by a second dancer.⁵³ The dance highlights the *caçador's* hunt for the *carão*, which almost always ends in the hunter's favor. In the opera the *ciranda*

⁵² Ibid, 65.

⁵³ "Ciranda." *Portal Amazonia*.

<http://www.portalamazonia.com.br/secao/amazoniadeaz/interna.php?id=442>. Last accessed November 5, 2015.

chorus first introduces the bird and hunter images during Malazarte's *embolada* in which he tricks Alamão into trusting him. Through this showy and difficult song, Malazarte dazzles Alamão. The chorus makes Malazarte's trickery evident after his first verse when they sing, "The *carão* entered the ring/the *caçador* is out of it."⁵⁴ Here it seems that the chorus associates the *carão* to the cunning Malazarte himself, while Alamão would be the hunter. Indeed, as dinner continues, the *ciranda* chorus keeps interjecting with the story of the *carão* and *caçador*, ironically mirroring the relationship between Malazarte and Alamão.

At times the *ciranda* chorus even seems to explain Malazarte's feelings for the benefit of the audience. For example, Malazarte asks Alamão to sing a song from his homeland Germany, but Alamão responds plaintively,

Companheiro, minha terra é esta mesma	My friend, my land is this one here
Meu pai foi imigrante alamão Tirava na citara dele outra canção	My father was a German immigrant He played a different song on his zither
Mas nasci neste Brasil E bebi leite vindo lá do sertão	But I was born in this very Brazil And I drank cow's milk from the farm up yonder
E cantar canções alemãs não posso	And to sing German songs neither can I
Não sei mais não.	Nor do I know how.

Just as Alamão sings his last line, a simulated gunshot comes from the *ciranda*; "What a fright!" Malazarte exclaims. Baiana responds, "It's the *ciranda* playing. The hunter has killed the *carão*." The chorus's elegy for the *carão* follows shortly after, punctuating Baiana's *modinha*. After this moment it would appear that

⁵⁴ Here the translation "out of it" reflects the double meaning of the original Portuguese text ("*está de fora*"), as the *caçador* is both confused and literally outside of the ring.

Malazarte's main reason for leaving is to avoid swindling the couple any further. Perhaps with her words, "The hunter has killed the *carão*," Baiana unwittingly announces the death of Malazarte's cruel intentions. When Baiana begs Malazarte to take her along, he refuses: "stay with your husband, ma'am, he's a good man."⁵⁵

Although the integration of the *ciranda* with the very dramaturgical texture of the one-act opera has the primary goal of providing occasions for dramatic and musical action on stage, a close analysis reveals that it interacts with the events of the three main characters throughout the opera, highlighting the role of community in the story of *Pedro Malazarte*. At the end of the opera the chorus joyously sings "*Ciranda, cirandinha, vamos todos cirandar!*" pointing further to Diniz's description of "men and women, holding hands, not caring about what the social condition may be."⁵⁶ Other *ciranda* songs have exhibited this characteristic as well, more recently and famously the song "Minha Ciranda" by Lia de Itamaracá, one of the most famous *ciranda* singers of today. Lia released "Minha Ciranda" in the 2000s but her lyrics still recall the old tradition that Andrade and Guarnieri evoked:

Minha ciranda não é minha só	My <i>ciranda</i> is not just mine
Ela é de todos nós	It belongs to all of us
A melodia principal quem	The principal melody
Guia é a primeira voz	Which guides us, is the main voice,
Pra se dançar ciranda	So we can dance the <i>ciranda</i>

⁵⁵ Guarnieri, *Pedro Malazarte*, XIV.

⁵⁶ "Ciranda, little ciranda, let us all gather round." Ibid., XIV.

Diniz has argued that this commonly sung phrase can only be found in children's *cirandas* and does not pertain to the northeastern form. Padre Jaime C. Diniz, "Ciranda, Dança Popular" from the article "O Nordeste E Sua Música": 232.

Juntamos mão com mão
Formando uma roda
Cantando uma canção

Together hand in hand
Making a circle
Singing a song

The communal unity that characterizes the *ciranda* also helps explain Lopéz's description of the "disregionalization" in *Pedro Malazarte*.⁵⁷ That Andrade removed his subtitle of *Pedro Malazarte* as a "regional" also stresses the overall importance of national unity and national community, allowing him and Guarnieri to emphasize how *brasilidade* encompasses all of Brazil despite regional origins, social status, or heritage. Perhaps "transregional" would be a more fitting term for Andrade's use of the *ciranda*, for it emphasizes the power of community despite location. Such participation can maintain and restore balance in unimaginable ways, as exemplified by the *ciranda* gathering that at times seems to prompt and narrativize what happens in Baiana and Alamão's household.

Baiana's *Modinha*

Discussing the *modinha*'s popularity during the second half of the twentieth century, the musicologist Mozart de Araujo wrote in 1963: "They say the *modinha* died. It did not die, because it is no longer just a song but a state of mind. It is in the very essence of the nationality."⁵⁸ Indeed, during the time Guarnieri and Andrade were working on *Pedro Malazarte*, the *modinha* was widely known as one of the oldest and most prestigious song genres of Brazil. Often characterized as sensual and captivating, the *modinha* was most popular

⁵⁷ Telê Ancona Lopez. "Mário de Andrade - Malazarte." *Revista do instituto de estudos brasileiros*, 1992: 50-51.

⁵⁸ Mozart de Araujo, *A modinha e o lundu no século XVIII: uma pequena história e bibliografia*, v. 1, São Paulo, Ricordi Brasileira, 1963: 47.

during the nineteenth century when Italian *bel canto* opera was making its way down the Iberian Peninsula and overseas to colonial Brazil. Brazilian composers created their own hybrid forms which they called the “*moda*” (literally “mode,” but meaning “song”) or “*modinha*” (little song). These pieces were typically written for one or two female voices and guitar accompaniment and later on, as the piano became more common in Brazilian households, keyboard accompaniments.⁵⁹ By the late nineteenth century, the *modinha* had acquired a cultural status similar to the Lied in central Europe.⁶⁰

The musicologist Bruno Kiefer has described the *modinha* as “a conflict between European heritage (court arias cultivated in Portugal in the seventeenth century; Italian opera in the eighteenth century) and the need for musical expression, in romantic terms, of our way of experiencing matters of love.”⁶¹ Perhaps Kiefer’s use of the word “conflict” reflects the nationalist anxiety surrounding the appearance of the *modinha*. The European origin of the *modinha*, with its *bel canto*-like melodies, distressed Brazilian intellectuals and musicologists, including Mário de Andrade. Andrade argued that the *modinha* had been connected to Brazilian identity long before being claimed by the elite:⁶²

No example exists of a classical [*erudita*] musical genre [*forma*] having been, as a genre, popularized. On the other hand, almost all

⁵⁹ Gerard Béhague, “Biblioteca Da Ajuda (Lisbon) Mss 1595 / 1596: Two Eighteenth-Century Anonymous Collections of Modinhas,” *Anuario* 4 (January 1, 1968): 52. doi:10.2307/779786.

⁶⁰ Paulo Castagna, “A modinha e o lundu nos séculos XVIII e XIX” (Coursepack, Institute of Art, São Paulo State University, SP, n.y.), 2.

⁶¹ Bruno Kiefer. *A modinha e o lundu: duas raízes da música popular brasileira*. (Porto Alegre: Editora Movimento, 1977), 23.

⁶² Manuel Veiga, “O Estudo Da *Modinha* Brasileira.,” *Latin American Music Review / Revista de Música Latinoamericana* 19, no. 1 (April 1, 1998): 48, doi:10.2307/780255.

classical genres can more or less be traced back to the popular. The oldest recorded *modinhas* which have been registered in limited or foreign publications demonstrate little or no popular character [...] Since it is not likely, in this case, that a classical form had become popularized, it is much more probable that the *modinha* genre, living and breathing among the colonial people of Brazil, was documented by dilettantes and then transported to the salons where it underwent a classical deformation and was presented as a "salon" genre of the times.⁶³

Manuel Veiga has pointed out that Andrade's speculative comments most likely stem from his discomfort with foreign influence: "The disparateness of the *modinha*, judged by [Andrade] an exception, a rare fact, conflicted with folkloric theories of romantic character of the time that, stating the opposite, served as essential support to the nationalism of Brazil."⁶⁴ For Andrade, ascribing a European origin to the *modinha* would have discredited its *brasilidade*. Andrade's statements were admittedly nationalist in sentiment. Yet in her essay on the historiography of nationalism in Latin America Nicola Miller has noted about Latin American nationalism: "The real difficulty posed by [the nationalism of] Latin America is not that it is wholly different from the implied norm but that everything *partly* applies. The conventional identifiers of nationalism are all

⁶³ Andrade, Mário de. *Dicionário musical brasileiro*, (São Paulo: Editora da Universidade de São Paulo, 1989): 347.

⁶⁴ Manuel Veiga, "O Estudo Da Modinha Brasileira," 48.

present, but in complicated ways..."⁶⁵ Drawing from discussions of Benedict Anderson and Eric Hobsbawn, Miller goes on to explain "that from the early twentieth century onwards Latin American nationalisms have drawn upon a rhetoric of inclusion, which may in some cases have opened up possibilities for the marginalized to renegotiate their position."⁶⁶ Even more, "nationalism in Latin America often assumed a left-leaning, 'developmentalist, anti-imperialist and popular' emphasis."⁶⁷ That current scholarship in Brazil has been wrestling with this topic also emerged in my conversations with one of my collaborators, Professor Rubens Ricciardi, a composer and musicologist, at the University of São Paulo, who has studied the specificity of nationalism in Brazil. In his lectures Ricciardi emphasizes how the word nationalism may normally imply a fascist agenda aimed to antagonize other countries and cultures, an antagonism rarely if ever present in Brazilian nationalisms. Ricciardi suggests that musical nationalism instead be termed "neofolklorism," since Brazilian musicians of the twentieth century emphasized above all the use of popular "folk" songs and motives.⁶⁸ Thus Andrade's attempt at downplaying the *modinha*'s European lineage fell in line with a special brand of nationalism, shared by many artists and intellectuals of the time, intent in searching for modes of expressions steeped in the vernacular.

Yet whether or not the *modinha* arose from popular or classical origin, by the 1920s it held too much cultural capital to be discarded by Brazilian

⁶⁵ Nicola Miller, "The historiography of nationalism and national identity in Latin America," *Nations and Nationalism* 12, no. 2 (2006): 203-4. [doi: 10.1111/j.1469-8129.2006.00237.x]

⁶⁶ *Ibid*, 205.

⁶⁷ *Ibid*, 205.

⁶⁸ As related by Professor Rubens Ricciardi, Chair of the Music Department at the University of São Paulo, University of São Paulo in Ribeirão Preto, in lectures, university courses, and personal communication.

intellectuals such as Andrade. For by the time its performance had dwindled from bourgeois salon gatherings, its passion, melancholy and lyricism had already been subsumed by much of Brazil's popular and art music. Brazilian twentieth-century composers such as Guarnieri, Heitor Villa-Lobos, Radamés Gnattali, and Lorenzo Fernandez drew on the *modinha* to symbolize national pride, pointing to the country's worthy musical heritage.

The *modinha* scene in *Pedro Malazarte* takes place as dinner is winding down in the home of Baiana and Alamão. After explaining to Malazarte that he does not know any German songs, Alamão suggests that Baiana sing a *modinha*. Baiana sits down with a guitar to play and sing while Malazarte and Alamão continue to eat and drink. In between Baiana's verses, the *ciranda* chorus can be heard from the nearby courtyard lamenting the *carão* bird's death. Andrade models the *modinha*'s text after other conventionally stylized *modinha* texts in which the narrator's words hint at an unhappy future. Similarly, Baiana's words reminds the audience of the impossibility of her and Malazarte's relationship.

Baiana

Morena! Sultana! que eu fui pra Goiás

Campear no garimpo o que a terra
escondeu

Teus olhos, morena, campearam meus
olhos

Diamante é você, o achado sou eu.

(chorus)

Ciranda vai chegando

Pro morte de carão

O bicho morreu de susto

Agora é uma assombração

Baiana

Brown-skinned girl! Sultana! I went to
Goáis

To find precious stones that the earth
hid

Your eyes, brown-skinned girl, found
my eyes

You are the diamond, I am the found
one

(chorus)

The ciranda is coming

For the death of the *carão*

The creature died of fright

Now he is a ghost

Ninguém não olha pra trás
Quando viaja no sertão

Baiana

Morena! Sultana! Depois desse dia

Que os lábios beijaram-te a cor de
romã

Eu peno mais penas, de noite e de dia
Que as penas do vira que acorda
amanhã

(chorus)

Ciranda vai chegando
Pro morte de carão
O bicho morreu de susto
Agora é uma assombração
Ninguém não olha pra trás
Quando viaja no sertão

Baiana

Morena! Sultana! Me traz vossos olhos

Sem eles não posso, não posso viver!
Eu tenho talento no braço, morena

Terás vida boa...

No one looks back
When they travel to the hinterlands

Baiana

Brown-skinned girl! Sultana! After this
day

That my lips kissed yours the color
pomegranate

I suffer more, by day and by night
Than the *vira** that awakens tomorrow

(chorus)

The ciranda is coming
For the death of the *carão*
The creature died of fright
Now he is a ghost
No one looks back
When they travel to the hinterlands

Baiana

Brown-skinned girl! Sultana! Bring me
your eyes

Without them I cannot, I cannot live!
I have talent and power, brown-skinned
girl

You would have a good life...

The *modinha*'s themes of love and desire characterize Baiana as a sensual, sentimental young woman. Her song tells a story from the point of view of a young man, a common trait of *modinhas*.⁶⁹ *Modinhas* were nevertheless commonly sung by young women, which served to further underscore the sensuality of the genre. Johann Baptist von Spix and Carl Friedrich Phillip von Martius, two Austrian botanists who traveled across Brazil at the beginning of the nineteenth century, collected some of the earliest sources of the *modinha*. Their

⁶⁹ In 1930, Mário de Andrade himself published a set of *modinhas* dating back to the beginning of the nineteenth century. Of the 15 *modinhas* published, seven make evident a first person male gender as narrator. Eight are not gendered. None use an exclusively female narrator. Mário de Andrade. *Modinhas Imperiais*. Belo Horizonte: Editôra Itatiaia Limitada, 1980.

transcription of the opening text of one famous *modinha*, “Uma Mulata Bonita,” reads: “A beautiful mulatto does not need to pray. Her tenderness is enough to save her soul.”⁷⁰ One can imagine the flirtatious character that “Uma Mulata Bonita” would acquire when sung by a young woman. Indeed, both outsiders and Brazilians came to perceive the sensuality of the *modinha* genre as specific to Brazil. Musicologist Gerard Béhague, for example, mentions that in 1787 the British ambassador William Beckford traveled to Portugal and found the *modinha*, most likely transported from Brazil, quite captivating:

As to myself, I must confess I am a slave to *modinhas*, and when I think of them cannot endure the idea of quitting Portugal. Could I indulge the least hopes of surviving a two months' voyage, nothing should prevent my setting off for Brazil, the native land of *modinhas*, and living in tents ... and swinging in hammocks and gliding over smooth mats with youths crowned with jasmine and girls diffusing at every motion the perfumes of roses.⁷¹

As Beckford was captivated by the fantasy of young women of Brazil, Baiana captivates her audience in this tender and seductive moment. Perhaps she hopes to seduce Malazarte himself, yet while *modinhas* often are about flirtation and desire, they doubly function as cautionary tales of a doomed affair. Audience members familiar with the *modinha* would most likely recognize this cliché in

⁷⁰ Anonymous, “Uma mulata bonita,” from *Brasilianische Volkslieder*, Johann Baptist von Spix; Karl Friedrich Philipp von Martius, ed. Guilherme de Camargo, http://musicabrasilis.org.br/sites/default/files/8_uma_mulata_bonita_svm_0.pdf.

⁷¹ Gerard Béhague, “Biblioteca Da Ajuda (Lisbon) Mss 1595 / 1596: Two Eighteenth-Century Anonymous Collections of Modinhas,” 47.

Andrade's libretto, especially in the trite sentimentality with which the narrator addresses the dark-skinned girl. This story, like many other *modinha* poems, warns against the sin and disgrace involved in casual relationships: though the songs starts off describing a captivating diamond-eyed, brown-skinned girl kissed until her lips turn pomegranate red, already by the third stanza the relationship between the narrator and the brown-skinned girl is doomed to fail. The mournful-sounding song takes on a pleading tone: "I have talent and power," insists the narrator at the very apex of the strophe, "You would have a good life."

Guarnieri's musical setting diverges from the typical melodic material and form of the genre.⁷² His melody seems to struggle to reach a proper destination. Each phrase outlines an antecedent of a consequent never found. In search for its own tonic, the melody transposes up a winding path, hinting at the keys of C minor and then F minor before falling back on its starting pitch G. Not having clarified its relationship with the keys it passed through, it rises again, painfully plodding upwards until it finally resolves properly, but this time in C major. Such melodic and harmonic tentativeness change the mood of the opera, which has been mostly humorous and energetic until this point. Unlike many typical *modinhas*, Guarnieri's *modinha* privileges melancholy over flirtatiousness. The *modinha's* music seeming incapacity to reach a destination now reveals Baiana's own faltering. Just as the *modinha's* lyrics doom her and Malazarte's relationship, so does the halting melody limit her romantic options. Meanwhile, the *ciranda* chorus grieves for the death of the *carão* in the courtyard outside, revealing to the

⁷² Guarnieri, *Pedro Malazarte*, Baiana's *modinha*, measures 832-887, pages 90-96.

audience that Malazarte is further softening to his hosts, especially to Baiana, whose sad and beautiful verses momentarily captivate him.

Guarnieri scores the *modinha* for pizzicato strings, intended to mimic Baiana's guitar, and two bassoons which double the plucked cello bass line. Equally as unnerving as Baiana's meandering melody is Guarnieri's orchestration of the pizzicato strings, which give the impression of a badly tuned and poorly played guitar. If we are to assume the key is in C minor, our opening dominant-tonic pickup comes a beat late on the downbeat. And although we can hear the root G in the cello and bassoon, the higher registers mar the rest of the chord: the violas successfully play a B but miss the doubled G, playing F instead. The violins are not in any better condition. Able to double the cello's G, they miss the fifth and play a D-flat instead. As the song moves along, the bassoons and the cello line provide a more distinct chordal structure for the listener's ears, but, despite catching up rhythmically after their initial blunder, the pizzicato strings still continue to miss intervals by a half step or more. On one hand, this confirms our suspicions about Baiana's musical skills. In the opening scene of the opera Baiana sings a ditty as she sets the table for Malazarte. Andrade indicates that Baiana sing "*cantorolando*," that is, humming, singing under her breath, or singing out of tune. Although the word may indicate any one of the three actions, Guarnieri clearly writes Baiana's vocal line off-key (see Ex 1).

GG Andantino (♩ = 72)

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II

GG Andantino (♩ = 72)

I
Tpa.
II
I
Tpt.
II

Baiana
Bai.
Mo - re - nal Sul - ta - nal Que eu fui pra Goi - as cam - pear no ga - rim - po, o que a ter - ra es - con - deu. Teus o - lhos, mo - re - na, cam - pear - ram meus o - lhos. Dia -

GG Andantino (♩ = 72)

Vl. I
Vl. II
Vla.
Vcl.
Cb.

The image shows a page of a musical score for 'Baiana's modinha'. It is divided into three systems. The first system (measures 617-620) features woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Fagot I & II) and strings (Violins I & II, Viola, Violoncello, Contrabasso). The second system (measures 621-624) features percussion (Tambourine, Tom-tom, Triangle, Snare Drum) and Traps (Trumpet I & II). The third system (measures 625-628) features strings (Violins I & II, Viola, Violoncello, Contrabasso) and a Bassoon. The vocal line (Baiana) has lyrics in Portuguese. The tempo is marked 'Andantino' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat major or D minor). The score includes various performance markings such as 'p' (piano), 'cresc.' (crescendo), 'pizz.' (pizzicato), and 'div.' (divisi).

Ex. 1: Baiana's *modinha*

the mix in A minor. Only the trumpet section accompanies her in that key. Yet her second entrance begins in B-flat major with the majority of the orchestra playing in the same key. Guarnieri writes Baiana's entrances on sixteenth-note pickups to beat two, includes stress marks on beats four, and only indicates a dynamic level (piano) for her last entrance, giving the overall feeling that she is singing out of tune to herself as she works.

Yet behind the humor of writing for a tone-deaf soprano, why is Guarnieri purposefully distorting the once delightful and seductive *modinha*? Is this an ironic reference to the *modinha*'s decrepitness, as if the genre had wasted away from the days of erudite music-making in bourgeois parlors? Perhaps more likely, Baiana's poor performance reflects the very popularity of the genre, not yet dead but quite alive within the "essence of the nationality," as Mozart de Araujo wrote. In Andrade's and Guarnieri's work, even humble housewives such as Baiana perform *modinhas*. Perhaps for Andrade and Guarnieri the poor performance of the *modinha* represents its popular reappropriation. Formal musical training takes a back seat while a new *modinha* thus emerges: earnest, unpretentious, and sentimental, shedding its European traces and leaving only a popular *brasilidade*.

Malazarte's *Embolada*

When Alamão returns to town, Baiana and Malazarte can hear his tra-las from some distance through the open window. "My husband!" cries Baiana, "I'm ruined!" "Dinner's ruined!" retorts Malazarte hastily, as he clambers up to the rafters where the bales of cotton are stored. Baiana hides the food in the nick

of time, and greets Alamão claiming to have made only one dish for dinner. As the couple sits down to eat, Malazarte, still hidden upstairs, accidentally sits on a pair of scissors, loses his balance and lands right in front of Baiana and Alamão. Then, with only a trace of hesitation, Malazarte introduces himself in what resembles a patter aria. His virtuosic performance leaves Alamão giddy and bemused. Malazarte thus wins Alamão's trust, who in turn invites him to stay for dinner. Although at first glance Malazarte's musical feat seems nonsensical, informed Brazilian audiences would have recognized his "patter song" as a classical manipulation of the *embolada*, an improvised form of song from rural northeast. Andrade and Guarnieri's use of the *embolada* calls attention to both Malazarte's rural northeast background as well as his ability to deceive his subjects using wit alone.

"Entangled" in Portuguese, an *embolada* is a form of improvised music and poetry that is recited at a brisk pace.⁷³ The voice is typically accompanied by the *pandeiro*, a Brazilian hand drum resembling a tambourine. Traditionally two performers each hold a *pandeiro* and sing alternating verses in syllabic meter of seven syllables, often improvising responses to their opponent's previously sung verse.⁷⁴ The *Enciclopédia da música brasileira* describes *embolada* verses as "frequently full of alliterations and onomatopoeia, of complicated diction, agitated by the speed of the music."⁷⁵ Although these "battles" can be friendly, generally speaking whichever opponent exhibits better word choice and rhyme

⁷³ *Enciclopédia da música brasileira: erudita, folclórica e popular*. ed. Marcos Antônio Marcondes, (São Paulo: Art Editora Ltda, 1977): 250, s.v "Embolada."

⁷⁴ Vanildo Mousinho Marinho, "Emboladas da Paraíba: Buscando uma caracterização dessa manifestação musical," ANPPOM, 15 (2005): 1040-1048,

⁷⁵ *Enciclopédia da música brasileira: erudita, folclórica e popular.*, s.v "Embolada."

scheme wins the *embolada* round, thus proving to be cleverer and more virtuosic. Alliteration, speed, and witty content of an *embolada* verse all contribute to demonstrate the performer's virtuosity.

The full score of *Pedro Malazarte*, however, indicates the *embolada* tempo as "Comodo (♩ = 92)," yet both singer and the orchestra articulate the Andante-like tempo into quick-moving sixteenth notes.⁷⁶ This subdivision into sixteenth notes gives Malazarte's vocal line the rhythm and difficulty level typical of an *embolada*. The text contains rhymes and alliteration that require skillful pronunciation when sung even at the *comodo* speed (at times, the singer must utter two syllables of text on one sixteenth note). Thus this performance of the *embolada* establishes Malazarte as cunning and skilled, able to think on the spot in sticky circumstances. Though some audience members familiar with the improvisatory aspect of the *embolada* might wonder if Malazarte is inventing his verses on the spot, whether or not Malazarte's character is "improvising" makes no difference; he has clearly found himself in similar predicaments before, and he knows just how to talk his way out of it.

Guarnieri scores the beginning of each verse to include, along with woodwinds, cello, and double bass, seven measures of percussions such as the *chocalho* and *réco-réco* and indicates a swung rhythm by use of accent markings over choice sixteenth notes.⁷⁷ Clarinets and bassoons play a winding figure that also accompany Malazarte in sixteenth notes, although at times the majority of the

⁷⁶ Guarnieri, *Pedro Malazarte*, measure 479, page 47.

⁷⁷ *Chocalho*: a generic name for a "shaker" or other percussive instrument of the like. *Enciclopédia da música brasileira*, s.v., "chocalho."

Reco-reco: an ideophonic name for a percussive instrument that makes a scraping sound caused by rubbing together two separate pieces. *Enciclopédia da música brasileira*, s.v., "reco-reco."

orchestra drops out, leaving only a staccato flute line and pizzicato string accompaniment, and thus drawing attention to Malazarte's lightning-fast declaration. Nevertheless, the descending flute line and the dizzying clarinet figures give the overall piece a playful and energetic feel, especially considering the sparse scoring of the recitative-like scene between Baiana and Alamão that comes before the embolada.

Andrade's text, in conformity with a typical embolada meter, also adds to Guarnieri's vibrant orchestration. Embolada text, according to the *Enciclopédia da música brasileira*,

presents a strophic-refrain form, and the strophe... is in eight lines, almost always with the first line in four syllables and the others in seven syllables.⁷⁸

With a few exceptions, Andrade's text fits reasonably well into the *Enciclopédia's* definition of an *embolada* form.⁷⁹

Malazarte:

Eu... eu... (vocal pickup)
 Sou Malazarte (4)
 minha parte é em toda parte (7)
 Minha terra é em toda terra (7)
 Que erra a serra da minha arte (7)
 Trailailai! Sou Barzabum (7)
 Chinfrin xodó forrobodó (7)

Malazarte:

I... I...
 I'm Malazarte
 My place is every place
 My land is every land
 that my saw carves through with
 trickery
 Tra-la-la-la! I'm Beezelbub
 Cheap forró⁸⁰ sweethearts

⁷⁸ *Enciclopédia da música brasileira*, s.v. "embolada."

⁷⁹ When counting syllables in Portuguese, the final syllable, if weak, is not counted. However, at times Andrade bends the rules, also allowing accented syllables to end the phrases. Since the lines are still sung to fit an embolada rhythm, I have considered these accented syllables as final weak syllables to more clearly show the embolada form.

⁸⁰ Forrobodó, or forró, is a popular Brazilian music and dance style originally from Brazil's Northeast.

Doborrofó doxó frinchim (7)
Tupim-niquim bonjour banzai! (7)

Coro:

O carão entrou na roda
Ai! Seu mano

Malazarte:

Por isso mesmo (4)
É que nasci de sete meses (7)
E aos três meses fiz seis vezes (7)
Minha mãe se admirá. (7)
Diz que eu queria (7)
(Era inocente!) Ver a perna (7)
Da mais terna das priminhas (7)
Que é sobrinha do papá (7)

Não ria não seu Alamão! (7)
Eu sou assim, seu Serafim! (7)
Quem dá o que tem,
 minha Bembem (7)
Não busca sarna prá coçá (7)

Corrifus Pingus (4)
Taura sem eira nem beira (7)
Nunca vi segunda-feira (7)
Que meu mês só tem domingos (7)

Trailailai! Ganho no ofício (7)
De acabar com todo vício (7)
Digo aos homens: Deixa disso! (7)
Digo as donas: Trabalhai! (7)

Coro:

Caçador está de fora
Ai! Seu mano

Malazarte:

Por isso mesmo (4)
Ninguém viu o que vi hoje: (7)
Enxerguei daquela altura (7)
A Baiana te esperá (7)

Feap chorró teatswarts
Tupiniquim *bonjour, banzai!*⁸¹

Chorus:

The bird entered the ring
Oh! Brother

Malazarte:

That's why
I was born two months early
And at three months old I made
My mother admire me six times
I told her I wanted
(It was innocent!) to see the tender
Part of the legs of my cousins
Who were my father's niecesp

Don't laugh, Alamão!
That's how I am, Mr. Seraphim!
He who gives what he has,
 my goody-two-shoes
Doesn't look for trouble

(nonsense language)

I've never seen a Monday
Since my month is made of Sundays

Tra la la la! I have the ability
To end every addiction
I tell men: Leave that alone!
I say to women: Go to work!

Chorus:

The *caçador* is outside⁸²
Oh! Brother

Malazarte:

Because of this
No one saw what I saw today
I saw from that height
Baiana waiting for you

⁸¹ Malazarte's uses words like "chinfrim" (a northeastern Brazilian word for "cheap"), Tupiniquim (a tribe native to Brazil), and *bounjour*, to dazzle Alamão and to make himself seem more exotic.

⁸² *Estar de fora* literally translates to being outside [of the ring], however it also means "to be confused."

Diz que eu queria (4)	I said, I'd like to learn
Aprender como se trepá (7)	How to climb that*
Bobo é quem cai e se estrepa (7)	Only idiots fall and hurt themselves
Já sou dunga pra trepá. (7)	And I'm a whiz at climbing
Não ria não, seu Alamão, etc...	Don't laugh, Alamão, etc...
Sou Malazarte, etc...	I'm Malazarte, etc...

As I have already indicated, insider knowledge of the embolada tradition helps heighten the humor in the scene. Malazarte's display of verbal and musical prowess is also a solo performance of a competition between two *emboladores*, who attempt to one-up each other as they alternate verses. Adding to this is the rural lineage of the embolada. Despite the expertise necessary to perform the song, this connection to the rural northeast simultaneously characterizes Malazarte as a virtuoso and as a country bumpkin with little education or experience. Yet under the guise of this humble social status, Malazarte is able to trick Alamão into offering him an invitation to dinner—the very dinner that Baiana had originally prepared for Malazarte.

Conclusion:

The trickery ascribed to Malazarte also connects him to a different popular character of early twentieth century Brazil known as the *malandro*. The *malandro* (“scoundrel” or “rogue”), according to Bryan McCann was often invoked in popular music, especially samba, beginning around the 1930s:

A flashy petty criminal, disdainful of work and domesticity [...] an idealized social type rapidly becoming an iconic figure in Brazilian popular culture, and a stock figure in samba lyrics of the period.

The malandro was usually represented as an Afro-Brazilian man in stylish attire, most frequently a white linen suit and panama hat, living by his wits in the brothels and gambling dens of the city.⁸³

Even the shared prefix *mal*, meaning bad or harmful, draws a direct correlation between Malazarte and the malandro. McCann adds: “The malandro feeds off popular culture and separates himself from other kinds of worldly concerns. In doing so, he embodies a fundamental aspect of national character.”⁸⁴ By feasting on local gastronomy (*lingua e feijão*, *caninha do Ó*, *tacacá com tucupi*, and *compota de bacuri*), Malazarte feeds off of popular culture quite literally. But more importantly, Malazarte is personally nourished by Baiana and Alamão’s own *brasilidade*. After getting to know the couple, he learns that Alamão is actually a citizen of Brazil, who “drank cow’s milk from the farm up yonder.”⁸⁵ He hears Baiana sing a *modinha*, the song of Brazil. The sincerity and generosity that Alamão and Baiana offer Malazarte is uncommon in the people he normally swindles. In the end, it prompts him to leave without attempting to sell them his odd objects.

Through his adventure Malazarte experiences a different Brazilian household that offers him a dinner of regional delicacies, an Amazonian *ciranda*, a

⁸³ Bryan McCann. *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*, 53-4.

⁸⁴ *Ibid.*, 53-54.

⁸⁵ “Mas eu nasci neste Brasil e bebi leite vindo lá do sertão,” italics mine.

Camargo, Guarnieri, M., *Pedro Malazarte: Ópera cômica em 1 Ato*, (São Paulo: OSESP. 2010): XI, 81-82

modinha, and a new German-Brazilian friend. The opera therefore celebrates the many styles and backgrounds of Brazil in a transregional, even more than just "de-regionalized" way. The *ciranda*, the *embolada*, and the *modinha*, the opera's three main musical numbers, especially emphasize a national identity where *brasilidade* becomes a more important adjective than "regional," providing an imagined space for all Brazilian communities, and helping to reify the song styles as national. Together with composers of the time such as Heitor Villa-Lobos and Francisco Mignone, Guarnieri and Andrade both developed a canon of Brazilian song genres from which many composers still draw today.

Chapter 2

Complicating Stereotypes

Uma baiana, um alemão, e Pedro Malazarte. Andrade builds his libretto off three characters whose names are adjectives of their character type. *Baiana* refers to a woman born in the northeastern state of Bahia, a state known for its large Afro-Brazilian population and Afro-Brazilian culture. *Alamão* is a mispronunciation of *alemão*, which means “German.” And the legend of *Pedro Malazarte* carries its own connotations: a seemingly dim-witted vagabond from back country who never fails to dupe more affluent subjects into giving him extra money and food. The three characters also align with traditional stock characters of the *commedia dell’Arte*: Alamão, slow and stubborn, resembles Pierrot, and Malazarte and Baiana appear like clever Harlequin and flirtacious Columbina. With Alamão away on work, Malazarte and Baiana flirt together before sitting down to a lavish dinner. But when Alamão arrives home unexpectedly, Malazarte must outsmart the husband and play innocent. After excessively dining, Malazarte makes his way off to his next adventure. The stereotypical happy ending is typical of a comic opera. Yet throughout the dinner scene the two-dimensional presentation of each character wears off as they quite seriously reveal some aspect of their identity, their aspirations, or their affections. Guarnieri’s music helps tinge each moment, which might well have been colored as playful, as serious instead. This chapter discusses the various positionings of identity that helped construct the work of *Pedro Malazarte*, beginning with Andrade’s own ideas about composing national music and later exploring each character’s complexities through a close look at Guarnieri’s music and Andrade’s libretto. It suggests that Andrade and Guarnieri worked to show the multiplicities of each character past

their “stock” names, revealing key information about the times in which Guarnieri and Andrade created *Pedro Malazate*.

Composing *Brasilidade*

Many artists and intellectuals of Brazil were discussing issues of national identity and European influence during the early twentieth century, and Andrade was at the forefront of exploring such concerns musically. His “*Ensaio na música brasileira*,” (“Essay on Brazilian Music”) concerns the development of a Brazilian style among modern composers. Andrade responds to a growing discourse that pitted traditional Western composition styles against a wish to develop a musical national style. He believed that composers should ultimately compose with a “national unconsciousness” [*a inconsciência nacional*], but only after experiencing two other phases of national sentiment first:

“embracing the national *idea* [tese], having national *sentiment*, and finally possessing a national *unconsciousness*. Only in this last phase do the cultured art and the cultured individual seem sincere, and with this the sincerity of his assurance will coincide. This isn’t our case yet...But... it is brave of us to sacrifice ourselves for something practical, true, that which will benefit what will come afterwards.”⁸⁶

Andrade believed a “national unconsciousness” could be accessed through a study of popular music and culture “which, made by a Brazilian or a nationalized

⁸⁶ Mário de Andrade, *Ensaio sobre a música brasileira*, São Paulo: Martins, 1972: 43, footnote 1.

individual, reflects the musical characteristics of the race.”⁸⁷ Much of Andrade’s writings on music were in fact devoted to some of the earliest versions of popular musicology and ethnomusicology in Brazil. In addition to his *Essay on Brazilian Music*, he wrote two books on popular music, *Aspectos da música brasileira* (Aspects of Brazilian Music), and *Música de feitiçaria no brasil* (*Feitiçaria Music in Brazil*), published a collection of anonymous Imperial-era Brazilian *modinhas*, and penned a four volume series on Brazilian popular dances based on his own research, *Danças dramáticas do brasil* (*Dramatic Dances of Brazil*). “[T]he Brazilian composer must base himself as much in documentation as in inspiration of the folklore,” he wrote. “This, through specific manifestations, demonstrates the fount of his birthplace.”⁸⁸

Andrade’s interest in popular and vernacular musics of Brazil is most clearly reflected in *Pedro Malazarte* through his insertions of the Brazilian song genres *modinha*, *embolada*, and *ciranda* into the libretto (Chapter 1). Yet in his *Ensaio* he also discusses other methods of incorporating popular music, identifiable in Guarnieri’s score. For example, Andrade writes about the “transposition” of popular instruments into small orchestral settings, favoring the use of chamber and solo performances:

But our *ponteios*, our instrumental refrains [...] our rough touch on the violin, the processes of our flutists and of our guitar serenaders, the ophicleide which plays the same role as the saxophone in jazz,

⁸⁷ Ibid., 20.

⁸⁸ Ibid., 29.

etc., etc., offer an ample foundation for orchestral transcription and treatment, for chamber groups or for soloist.⁸⁹

Guarnieri integrates certain parts of Andrade's suggestions through both transposition and transcription of instruments in *Pedro Malazarte*. In "transposing" instruments into the orchestra, the composer incorporates the Brazilian percussion instruments *caixa*, *chicote*, *reco-reco*, and *cocalho*, into the opera. In the *modinha*, Guarnieri "transcribes" the sound of the guitar for orchestra through the use of pizzicato strings. Although the resulting sparsity and dissonance may be viewed comically as Baiana's incompetence on guitar, Guarnieri's scoring also seems to imitate the "unrefined" sounds of the Brazilian guitar that Andrade speaks of in his Essay.⁹⁰

Andrade's enthusiasm for incorporating vernacular Brazilian musical traditions does not suggest that he opposed influences of European musical composition. On the contrary, Andrade often encouraged its incorporation into the Brazilian national identity, warning that turning away European influence and only drawing from things "Brazilian" would lead to a "falseness" and "exoticization" of national work. Still, he recognized the difficulty of achieving his ideal "national unconsciousness," as many Brazilians of the time felt they had to make music that the people of Europe would esteem:

The dilemma in which Brazilian composers find themselves comes from a lack of culture, from a pre-constituted education, and from

⁸⁹ Ibid., 59-60.

⁹⁰ Ibid., 56-57.

an esthetic ignorance. The lack of culture consists of the disproportionate interest we have for things foreign in relation to things national. The predetermined education consists of the necessary and commonplace study of the great geniuses and of the European culture. This leads us to obtain the norms of it and its ways. And esthetic ignorance is what makes us imagine a dilemma that in reality does not exist-- it is a simple manifestation of individual vanity.⁹¹

The composers of Brazil were aware of the need to market themselves cleverly in order to gain international recognition. At the same time they wished to develop a more coherent musical and national identity. Andrade's suggestions toward a national style took into account multiple aspects of Brazil's identity, including popular music, modern aesthetics, and European heritage. The influence of his Essay can be seen throughout *Pedro Malazarte*, which explores various intersections of national identity in both libretto and music.

Characterizations of Pedro Malazarte: From Legend to Stage

In *Monstruos y prodigios en la literatura hispánica* ("Monsters and Marvels in Hispanic Literature"), Magnólia Brasil Barbosa do Nascimento describes the Iberian roots of Brazilian legend Pedro Malazarte:

[I]n the oral Brazilian tradition lives Pedro Malazarte, an amusing and clever character, whose origins are lost in the fog of the

⁹¹ Ibid., 42.

European Middle Ages in stories created by a collective conscience which, in taking revenge on the indisputable power of rich lords of the land, gave life to sagacious characters who brought [those lords] to justice not by force, but by cunning and mockery. This was the manner they chose to rise up against a *status quo* that accepted and legitimated the exploitation of human beings in the medieval fields.⁹²

So continued the character of Pedro Malazarte well into the twentieth century: “a character that reverts order, consoling vagabond heroes and glorifying defeated soldiers, multifarious, inarticulate, incapable of settling down in accordance with the way of the world.”⁹³ Pedro’s legend is known throughout much of Latin America. Among Hispanic mythology he is known as Pedro Urdemalas (The Spanish *urdir* meaning “to weave,” and *malas*, “trouble;” Pedro’s last name literally translates from Spanish to “Weavingtroubles.”)⁹⁴ Pedro Malazarte, as he is known in Lusitanic legend, is a sort of phonetic transcription of *malas artes*, which might translate simply to “mischief.” In both Hispanic and Lusitanic culture, the plebeian hero celebrates the ingenuity of the common man in the face of the elite. The legendary trickster has made an impressive stage character for centuries, stemming back from the Middle Ages and later including a dramaturgical text by Lope de Vega and a comic stage play by Miguel de

⁹² Magnólia Brasil Barbosa do Nascimento, “Pedro de Urdemalas y Pedro Malazartes: del imaginario peninsular al malandro brasileño,” from *Monstruos y prodigios en la literatura hispánica*, ed. Mariela Insúa and Lygia Peres (Madrid: Iberoamericana; Frankfurt: Vervuert: 2009), 30.

⁹³ Barbosa do Nascimento, “Pedro de Urdemalas y Pedro Malazartes,” 36.

⁹⁴ Frank Goodwyn, Phd Dissertation: “An Interpretation of the Hispanic Folk Hero, Pedro Urdemalas.” Austin: The Graduate School of the University of Texas at Austin, 1946: 1

Cervantes, both entitled *Pedro de Urdemalas* and from the early seventeenth century.⁹⁵

Pedro's type reckons other stage personalities, too. Don Juan, for instance, masterfully steers his way through womanizing, smooth-talking schemes as Pedro has been known to do. As I have already discussed, in some instances Pedro seems the spitting image of the *commedia dell'Arte* stock character Harlequin, who escapes every sticky situation with the upper hand through a combination of wit and luck. Still he and Robin Hood also share attributes, outsmarting the rich for the benefit of the poor. In Brazil during the first half of the twentieth century, Malazarte's character was also connected to the popular figure of the *malandro*, or the sly Brazilian city slicker who roamed the evening streets of Rio in search of samba, drinks, and women.⁹⁶

Since the early twentieth century the legend of Pedro Malazarte inspired a number of works of national literature, beginning with Graça Aranha's play *Malazarte* (1911) and Oscar Lorenzo Fernández's opera adaptation, composed in 1931 and premiered in 1941. Guarnieri's and Andrade's one-act comic opera *Pedro Malazarte*, composed between 1928 and 1932, was also among the first modern versions of the legend. Andrade's libretto is based on a folkloric text collected by Lindolfo Gomes.⁹⁷ As José Fortunato Fernandes has discussed, there

⁹⁵ *Ibid.*, 1.

⁹⁶ Bryan McCann. *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*. Durham: Duke University Press Books, 2004: 54-56

Barbosa do Nascimento, "Pedro de Urdemalas y Pedro Malazartes," 37-39

⁹⁷ José Fortunato Fernandes "Paralelo entre as óperas "Malazarte" e "Pedro Malazarte" (ANPPOM 11, 2005): 176-196.

Lindolfo Gomes—1875-1953. Storyteller, folklorist, journalist, professor, writer.

Maria de Lourdes Abreu de Oliveira. "Lindolfo Gomes, Um Escritor à Espera de fortuna crítica," *Juiz de Fora*, v. 11, no. 19, (Spring, 2011): 272.

are large differences between the versions by Fernandez and Aranha and that by Guarnieri and Andrade. Most obviously, the former was conceived as a tragic opera in three acts, whereas the latter was written as a one-act comic opera. Fernandez and Aranha's *Malazarte* features a different set of characters and, according to J. Fernandes, the opera concerns themes of existentialism, fatalism, and ongoing suffering. J. Fernandes points out that within Fernandez-Aranha's work there is a lack of personification of characters, including Malazarte.⁹⁸ He discusses how the legend of Malazarte eventually adapted towards a popularized version, much in the way Andrade characterized the antihero for Guarnieri's opera.⁹⁹ Amácio Mazzaropi's 1960 film *As Aventuras de Pedro Malasartes* and other modern television adaptations of the character such as Renato Aragão's "Didi Malasartes" (ca. 1990) exemplify such popular manifestations of the character. In addition to the "popular" route, later versions of Malazartes also demonstrated a three-dimensional characterization while within the comic genre. In the final scenes of Massarope's *As Aventuras de Pedro Malasartes*, Malazarte even obtains a court's pardon for his thieving ways when the jury finds out that a crew of orphaned children has been living under his means. Thus Malazarte escapes punishment for his subversive actions once again, yet this time he even obtains legal pardon, perhaps his greatest trick of all.

Andrade's libretto describes Malazarte as a "young, tall, dark man. He is dressed in all black, with dandy elegance: a blazer cut at the waist, very loose pants, button-up shirt unbuttoned at the top, and a colored checkered baseball

⁹⁸ Ibid., 183.

⁹⁹ Ibid., 184.

cap...White shoes.”¹⁰⁰ But Andrade and Guarnieri also worked to create a softer side to Malazarte’s ruffian character. The characterization of Malazarte as caring becomes especially clear when, as Baiana and Malazarte notice that Alamão has fallen asleep after dinner, Malazarte sings gingerly, “Poor guy, he’s wasted... I’ll use the moment to escape, ai-lai!”¹⁰¹ His words, “poor guy,” are underscored only by a violin and viola line in the orchestra playing *con sordini*, as if he speaks in a hush as not to wake Alamão. His will to leave comes just after he has listened carefully to Alamão about his German heritage and heard Baiana’s passionate *modinha*. Perhaps his guests reveal themselves as honest and hardworking individuals, a realization which encourages Malazarte to escape without attempting to sell his belongings.

Malazarte’s very vocal line seems to change in character as the opera progresses from this moment on. In the first half of the opera, Malazarte sings in quick, rhythmic staccato. His *embolada*, for example, is in cut time with the quarter note at 92 bpm; he sings at almost all times on sixteenth notes.¹⁰² His oft-used phrase “La, la, la lai!” at first presents him as jolly and boastful.¹⁰³ Twice when Malazarte feigns sadness in an attempt to gain Baiana’s and Alamão’s pity, he cannot completely hide this buoyant nature of his character. First he tells Baiana, and later Alamão, that his father has just died. He calls attention to the odd items that he carries, claiming they are heirlooms. Malazarte remains

¹⁰⁰ Guarnieri, *Pedro Malazarte*, II.

¹⁰¹ Guarnieri, *Pedro Malazarte* mm 891-895. “O, pobre. Está torrado. Aproveito e escapulo, ai-lai!”

¹⁰² *Ibid.*, mm 479 – 539.

¹⁰³ *Ibid.*, mm 303-304, indicated in score as “*cantarolando alegre*” (“singing happily”).

harmonically stagnant as he feigns his grief. On the tonic chord of the key of E-flat Major, he bemoans:

Não vê que meu pai morreu,
traz ante ontem!
Me deixou noventa páus,
mais esta fôlha de porta.

Can't you see that my father has died
the day before yesterday!
He left me 90 dollars
plus this door leaf

Com os cobres comprei está fatiota na
vila
e com a fôlha de porta peguei este gato
ai lai...! ai lai!

With the money I bought this outfit in
town
and with the door leaf I got this cat
ai lai! ai lai!

Agora vou me embora por esse mundo
feroz,
vou me fazer seringueiro,
enquanto a borracha der,
ai-lai! ai-lai!

Now I'm leaving this cruel world

I'll become a seringueiro,
as long as the rubber lasts,
ai-lai! ai-lai!*

(**Malazarte sings the last verse only once, to Baiana early in the opera*)

Note that Malazarte still carries the door leaf with him. How could he have traded it for the cat, unless with trickery? This inadvertent tip-off is overlooked by his guests. Intent on invoking pity upon his hosts, he ends with a sorrowful interjection of “ai, lai!” In his first version, sung only to Baiana, he opens on a high F marked by a fermata. The libretto instructs Malazarte to begin the section “with a forced gesture of anguish.”¹⁰⁴ As he sings, the orchestra betrays his sorrowful façade: In a bouncy 2/4 time signature marked “*Piu mosso* (♩ = 80),” the violin and flute alternate bright sixteenth-note flourishes. His vocal line, although somewhat syncopated, remains relatively smooth especially due to the two-beat triplets moving through the measure. But when Malazarte gives his story to Alamão, he replaces the triplets with awkward syncopations and exaggerated

¹⁰⁴ “Com gesto forçado do sofrimento.” *Ibid.*, IV.

grace notes, perhaps his phony attempt at sobbing. The libretto indicates that Malazarte's attention is focused on a ruse that will enable him to bring out the remainder of the dinner the Baiana had previously concealed as her husband unexpectedly arrived.

The musical score is for the first time of Malazarte's story. It features a variety of instruments including woodwinds, brass, strings, and piano. The tempo is marked *Piu mosso* with a quarter note equal to 80 beats per minute. The score includes a vocal line for Baiana with lyrics in Portuguese and a recitative section for Malazarte. The lyrics are: "Você está de luto, seu Ma-lar-zar-tel" (Baiana) and "gosto de vo-cê, puxa! Não vê que meu pai mor-reu, traz an-te ortem! Me dei-xou no-ven-ta" (Malazarte).

Malazarte's Story, first time. Camargo Guarnieri, *Pedro Malazarte*, 30.

The musical score is divided into three systems. The first system (Flutes, Oboes, Clarinets, Bassoons) features a 'rall.' marking and a tempo of 'Piu mosso (♩ = 80)'. The second system (Trumpets, Trombones, Alto and Tenor voices) includes the instruction 'con sord.' (con sordina) for the brass instruments. The third system (Violins, Viola, Violoncello, Contrabasso) also features a 'rall.' marking and a tempo of 'Piu mosso (♩ = 80)'. The lyrics are in Portuguese and describe a scene where Malazarte repeats a gesture.

Malazarte's Story, second time. Guarnieri, *Pedro Malazarte*, 59.

Here the libretto describes Malazarte as “mechanically repeating the same gesture he made before on the same phrase.” After telling the story about his father to Alamão, he draws further attention to the “magic” cat he has brought with him, explaining that the cat knows where Baiana has hidden many more plates of

food.¹⁰⁵ Thus Malazarte craftily achieves two goals at once: he showcases his cat for sale and procures the large dinner Baiana had originally prepared for him. His actions make clear that the story of the death of his father and the “magic” cat function as a ruse to gain access to a full-course dinner and make off with some extra cash.

Three-quarters of the way through the opera, Malazarte’s trickery and clowning, boisterous vocal lines, and clever rhymes unexpectedly transform into a lyrical expression of desperation as he attempts to throw off Baiana’s attachment to him. Although he sells his magic cat, he briefly hesitates and offers Alamão a discount. Equally perplexing is the moment Malazarte turns down Baiana’s advances, advising her to stay with her husband, telling her that Alamão is a “good man,” and ending with the very tragic and dramatic proclamation, “I’ll be a *seringueiro*, who knows!”¹⁰⁶ Yet in Malazarte’s “*seringueiro*” moment, his vocal line is incomparable to anything he has sung prior. His words, stoic and simple, resemble nothing of the clever *embolada* text or the contrived lines about his father’s heirlooms.

Malazarte:

Fica com teu marido, Dona
 Ele é bom, não vem comigo não!
 Eu ando por esse mundo, não paro
 não...
 Vou ser *seringueiro*, quem sabe lá!
 Quem sabe lá!

Malazarte:

Stay with your husband, Ma’am.
 He’s a good man, no, don’t come with me!
 I wander this world, no, I don’t stop...
 I’ll be a *seringueiro*, who knows!
 Who knows!

¹⁰⁵ Ibid., IX

¹⁰⁶ A “*seringueiro*” is a rubber gatherer working in the Amazon basin region of Brazil. “*Não vem comigo não! Eu ando por esse mundo, não paro não... Vou ser seringueiro, quem sabe lá! Quem sabe lá!*” Camargo Guarnieri, *Pedro Malazarte: Ópera cômica em 1 Ato*, (São Paulo: OSESP: 2010), Libretto, XIV. Score, mm 977-987.

While earlier in the opera he had raved about his own adventurous lifestyle (“*Minha parte é em toda parte/Minha terra é em toda terra*” / “My place is every place/My land is every land”), now he earnestly pleads with Baiana to let him go.¹⁰⁷ The libretto here provides text that might as well belong to stereotypical Malazarte: he perhaps wishes to get rid of Baiana and move on to other conquests. Yet Guarnieri’s music, both voice and orchestra, unequivocally interpret the moment as emotional. In the key of D minor, Malazarte’s extended vocal line begins with a phrase he has already repeated to Baiana several times, “Stay with your husband, Ma’am.” This time he continues, finally stating bluntly, “No, don’t come with me.”¹⁰⁸ Although his reasons are poorly formed, his striking vocal line communicates his urgent wish. He has ended on a mid-range G singing “I don’t stop,” and then drastically jumps to a high F to open the next phrase, “I’ll be a *seringuero*.” Here Guarnieri marks Malazarte’s line as “*molto espressivo*.”¹⁰⁹ Where the majority of the conversation between Baiana and Malazarte has been supported by the strings with interjecting flourishes by the woodwinds, now the instrumentation dramatically increases as flute, oboe, clarinet, and bassoon trickle in to accompany the figure the violins play. All instruments move toward an eruption on the downbeat of the measure after Malazarte’s declaration. Here, the violins and woodwinds together quote “Vou ser

¹⁰⁷ Guarnieri, *Pedro Malazarte*, Malazarte’s Embolada, mm 479 – 543.

¹⁰⁸ *Ibid.*, mm 974 - 994.

¹⁰⁹ *Ibid.*, mm 982

seringueiro,” as he finishes, but the D of the D minor root is absent in the orchestra, initiating a modulation to F

The image displays a page of a musical score for Pedro Malazarte's work. The score is divided into two systems. The first system (measures 174-176) features woodwinds: Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The Flute I part begins with a *p* dynamic and a melodic line that includes a circled 'LL' marking. The Clarinet I and II parts also have *p* dynamics. The Bassoon I part has a *p* dynamic. The second system (measures 177-180) includes Percussion (I and II), Malazarte's vocal line, Violin I and II, and Cello. The vocal line includes the lyrics: "— não vem co - mi - go não! Eu an - do por es - se mun - do, não pa - ro não... Vou ser se - rin - guei - ro, quem". The vocal line is marked *mf* (molto espressivo). The Violin I and II parts have *pp* dynamics. The Cello part has a *pp* dynamic. The Percussion parts have *p* dynamics. The score is written in a key signature of one flat and a 4/4 time signature.

Malazarte's *seringueiro* moment, Guarnieri, *Pedro Malazarte*, 106

The image shows a page of a musical score for Pedro Malazarte's 'seringueiro' moment, continued. The score is for a full orchestra and includes vocal parts. The instruments shown are Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. I, Cl. II), Bassoons (Fg. I, Fg. II), Trumpets (Tpt. I, Tpt. II), Trombones (Tbn. I, Tbn. II), Basses (Bcl.), Violins (Vl. I, Vl. II), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score features dynamic markings such as p, pp, f, and sf, and performance instructions like 'con sord.' and 'non div.'. The vocal line includes the lyrics: 'sa-be lá! Quem sa-be lá... Quem sa-be lá... Quem sa-be lá... Fi - ca com teu ma -'.

Malazarte's *seringueiro* moment, continued. Guarnieri, *Pedro Malazarte*, 107.

Major. He finishes his outburst repeating the hopeless words, “Who knows/Who knows!” Once in F Major, the majority of the woodwinds subside with the violins, and time appears to move more slowly as the bassoon and lower strings hold a block chord in F Major. The effect is that of calm in contrast to the tense orchestral moment just before, and as a new polyphonic theme between the

clarinet and viola begins, Malazarte stoically repeats his first set of words: “Stay with your husband, Ma’am. He’s a good man.”

This change in Malazarte’s vocal line demonstrates a great transformation of the antihero’s “type.” For the first time in the opera Malazarte’s honesty trumps his ambition, and the result is so intense that his style of singing changes to one that is dramatically lyric. The moment is also more harmonically varied: where before Malazarte’s declarations are sung completely in the tonic of E-flat major, here he not only navigates chordal progressions, but modulates to a new key. What provokes Malazarte’s compassion toward the couple he was so intent on taking advantage of at the beginning of the opera? Throughout dinner, Baiana and Alamão reveal themselves not as just a Bahian woman and German man, but as honest, multifaceted characters, traits very different from those Malazarte usually swindles in his legends.

Different *Brasilidades* and Advantageous Marriages: Alamão

Alamão’s comfortable home, residence in the southern region of Brazil (more economically secure than northern Brazil in the 1930s and today), German heritage, and career as a vendor of maté tea all qualify him as the standard victim of Malazarte’s artifice. Alamão’s very name, an accented variation of the Portuguese word *alemão* (“German”), is a regional malformation of his supposed national origin. His German-Brazilian combination is further suggested by Andrade’s libretto description of him, describing the character as a “Teuto-Brazilian” with strawberry blonde hair who wears a “Dolman... yellow shoes and

Knickerbockers of the same color” as well as a “maroon velvet hat, with wild flowers on the side.”¹¹⁰ Despite his descriptive name and foreign dress, throughout the opera *Alamão* reveals himself as a Brazilian citizen with likable and relatable qualities.



Eric Herrero as *Alamão* in 2012 at the Municipal Theater of São Paulo, directed by Cleber Papa.

For example, as food is “magically” revealed from its hiding places, *Alamão* seems less amazed by the cat’s “magic,” (always a successful trick) and more impressed by the food *Baiana* has prepared. Twice he interrupts the process with what he terms a “*sentida homenagem*,” or a “thoughtful tribute.”¹¹¹

Alamão:

Alamão:

First time:

¹¹⁰ *Ibid.*, II, “muito loiro, rubicundo”

¹¹¹ *Libretto*: XI. I have omitted recitative-like conversation from between *Alamão*’s first and second declaration during which *Malazarte* reveals more hidden food.

Meus senhores vou cantar
 Uma sentida homenagem
 Pra mulher de brasileiro
 Brasileiro está de viagem
 A mulher de brasileiro
 Fica em casa a suspirar

People, I'm going to sing
 A thoughtful tribute
 To the wife of the Brazilian
 While the Brazilian is traveling,
 The wife of the Brazilian
 Stays at home pining

Second time:

Meus senhores vou cantar o brinde
 da brasileira
 Pra trabalhar não tem outra
 Deixa a casa que é uma estrela
 Quem casou com brasileira,
 construiu a vida exemplar:
 Com a janta sempre na mesa, a
 mulher no seu lugar!

People, I'm going to sing a toast to the
 Brazilian woman
 No one else works as hard
 She leaves the house spotless
 He who marries a Brazilian woman
 has built an ideal life:
 With dinner always on the table and
 the wife in her place!

Of course both verses draw attention to the ironic situation in which the three characters find themselves: Baiana's efforts at cooking and cleaning were actually addressed to her hidden lover. However a closer look at Alamão's "tribute" reveals his relationship to the nation of Brazil. Alamão's use of the word "*brasileiro*" demonstrates a recognition of his own nationality as Brazilian—an identity that, interestingly, only he outwardly professes throughout the opera. Yet despite his claim, Malazarte still asks about Alamão's "homeland," referring to Germany. Again Alamão claims his *brasilidade* by explaining that he knows very little about Germany: he was, in fact, born in Brazil.¹¹²

Companheiro, minha terra é esta
 mesma
 Meu pai foi imigrante alamão
 Tirava na citara dele outra canção
 Mas nasci neste Brasil
 E bebi leite vindo lá do sertão

My friend, my land is this one here
 My father was a German immigrant
 He played a different song on his zither
 But I was born in this very Brazil
 And I drank cow's milk from the farm
 up yonder

¹¹² Ibid., XI "Companheiro minha terra é esta mesma."

E cantar canções alemãs não posso And to sing German songs neither can I
 Não sei mais não. Nor do I know how.

Alamão perhaps insists on his absence of “Germanness” as much as he insists on his own *brasilidade*. In fact, Benedict Anderson has suggested that national sentiment in South America grew out of a similar *not-* identity among citizens in the New World. Anderson posits that occupants of many parts of the Americas often saw themselves as a joined community *apart* from their mother countries, and thus understood themselves as not-citizens of colonial countries in power. Spain tended to appoint the Spanish living in Mexico very limited parliamentary roles. Settlers living in Mexico recognized this action as proof of how the Spaniards viewed them as not-Spanish. Recognizing they would never fully be a part of the Spanish government, they separated their identities from the colonial powers of Spain by forming a stronger national identity as Mexicans.¹¹³ Similarly, the German descendant Alamão seems to affirm his own *brasilidade* both as a natural citizen of Brazil and through his legal marriage with Baiana, whose very name describes her Brazilian heritage. Alamão perhaps finds himself in an advantageous marriage by being married to Baiana; he deems her cooking and wifely duties up to par and “Brazilian” and so, well attuned to his own *brasilidade*. Yet Baiana, too, seems to profit from the marriage in many ways.

Different *Brasílidades* and Advantageous Marriages: Baiana

¹¹³ Benedict Anderson, “Creole Pioneers” in *Imagined Communities*, New York: Verso, 1991: 47-65.

Unlike Alamão, throughout the course of the opera Baiana does not verbally identify as Brazilian. Baiana may not be interested in national identity; however she seems more attuned to differences in physical appearance. Pleading that she and Malazarte elope, she tells her lover, “Alamão has hair the color of corn. You have black hair like my own. I’m going with you, Malazarte.”¹¹⁴ She admits to not feeling connected with Alamão or with their lifestyle, singing passionately, “Every single day is the same as the other in this house. But you came and captured me. I don’t complain about life, but after you came I learned the delight of yearning. That is why I’m coming with you!”¹¹⁵

Baiana’s marriage to Alamão seems to lie in economic stability. Yet it is clear from Andrade’s libretto that staying with Alamão presents an additional advantage for Baiana, an advantage that seems to complement theories of *embranquecimento*, or social whitening, circulating Brazil at the same time. Andrade describes Baiana as “tending towards mulatta, truly light-skinned [*brancarana legítima*]. Chubby, black hair, large black eyes.”¹¹⁶ Like Alamão, Baiana’s description stereotypically matches her region of origin, as the state of Bahia imported many slaves and has historically been home to a high percentage of Afro-Brazilians. Yet Andrade specifically calls for a “light-skinned” Baiana, and her marriage to a Brazilian of German descent further confirms her social ascent. The picture of Baiana and Alamão is one of racial miscegenation. In fact,

¹¹⁴ Guarnieri, *Pedro Malazarte*, XIV. “Alamão tem cabelo de milho, você tem cabelo negro feito o meu, vou com você, seu Malazarte.”

¹¹⁵ *Ibid.*, XIV: “Todo santo dia nesta casa é igual o de ontem... Mas você veio e me enleou. Não me queixo da vida, mas depois que você veio aprendi essa gostosura que se chama suspirar... Por isso eu vou come você!”

¹¹⁶ Guarnieri, *Pedro Malazarte*, II, “[t]endendo pra mulata, uma brancarana legítima. Gorducha, cabelos pretos, olhos pretos grandes.”

from the 1870s into the early twentieth century, most Germans were heavily recruited to come to Brazil for an aggressive social whitening agenda put in place by the Brazilian government.¹¹⁷

Many Latin American countries in the nineteenth and twentieth centuries subscribed to racial miscegenation and social whitening theories. The Spanish painter Modesto Broco's famous painting of 1895, *A Redenção de Cam* (The Redemption of Ham), hangs in Rio de Janeiro's *Museu Nacional de Belas Artes*. The painting pictures a woman of mixed race holding a light-skinned baby. To the right sits her white husband and to the left, her dark skinned Afro-Brazilian mother who holds her hands up to God in thanks for the birth of a white grandchild.

¹¹⁷ Sales Augusto dos Santos and Laurence Hallewell, "Historical Roots of the 'Whitening' of Brazil", *Latin American Perspectives*, 29, 1, Jan 2002, 62. <http://www.jstor.org/stable/3185072>.



Modesto Broco, *A Redenção de Cã* (1895)

That Malazarte tells Baiana to stay with Alamão suggests that he too notes the economic and social benefit of her future if she stays. In other versions of his legend, Malazarte has been known to bring his lover along and desert her soon

after.¹¹⁸ It is significant that in Andrade's libretto Malazarte instead convinces Baiana to stay with Alamão. Why does Malazarte's conscience suddenly seem to dominate? Of course, in order to create a happy ending to a comic opera where societal order remains in place, Baiana must remain with Alamão. Yet additionally, by saving Baiana and Alamão from his legendary habits Malazarte complicates his antihero status. He instead learns of new types of *brasilidades* through a meaningful engagement with a couple that challenges his assumptions. As Barbosa do Nascimento writes, "[t]he cunning character is likeable because, thanks to his schemes, ruses, and tricks, he manages to fool misers, the tyrannical rich, [and] those who are cruel and smug, finding, in his way, a solution to the injustice of which he sees himself a victim."¹¹⁹ Andrade's libretto explores what happens when Malazarte walks into a situation where he cannot identify any cruel and smug characters, where he instead recognizes that he is stealing from other victims of an unjust society. Even more, what happens when Malazarte finds that he himself is a part of this "imagined community," and that his choices may make all the difference? He must turn around and leave, declaring valiantly, "I'll be a *seringueiro*," knowing that for him, only more of the same adventures are in store. In one sense, he sends himself back into the same role of trickery, but for a brief moment, he makes himself into more than just a stereotype, but an unexpected, three-dimensional hero.

¹¹⁸ For example, Mazzaropi's 1960 film.

¹¹⁹ Barbosa do Nascimento, "Pedro de Urdemalas y Pedro Malazartes," 31.

Conclusions

Anachronistic Modernity

In the 2012 production of *Pedro Malazarte* at the São Paulo Municipal Theater, a large, black and white drawing hangs as the primary backdrop in Baiana and Alamão's house. The drawing pictures a giant human figure with oversized limbs, a miniscule head, and a large bulbous nose sitting on the ground with its knees bent to its chest. The figure faces a saguaro cactus and a blazing, globular sun. Its forehead nearly touches the hovering sun, and its long nose reaches to the top of its knees.

The drawing is a blown up, greyscale version of the painting "Abaporu" by Brazilian artist Tarsila do Amaral (1886-1973). Its title, given by Amaral's husband and poet, Oswald de Andrade, means "person who eats" in the indigenous Tupi language of Brazil. Amaral's "Abaporu" more broadly informed what was termed the Anthropophagic Movement inspired by Oswald de Andrade and his *Manifesto Antropófago* ("Cannibal Manifesto") published in 1928. According to the Anthropophagic Movement Brazilian art's very identity issues from the ability to "consume" the work of all "foreign Others" and to synthesize a stronger self, just as the Tupi-Guarani natives were thought to do through cannibalism.¹²⁰ Crucial to the development of an eminently Brazilian modernist aesthetic, this 'anthropophagic' poetics might also well describe Guarnieri's and Andrade's work on *Pedro Malazarte*: the appropriation, or better, introjection, of the European genre of opera, once fully digested, yields to a work bursting with national, European, erudite, and popular characteristics.

¹²⁰ Rogério Budasz, "Of Cannibals and The Recycling of Otherness," *Music & Letters*. 87, no. 1 (January, 2006), <http://www.jstor.org/stable/3526412>.

Intriguingly, this 2012 production of *Pedro Malazarte* served as one of the many celebrations honoring the 90th anniversary of the 1922 *Semana de Arte Moderna* (Week of Modern Art), today considered a momentous exposition which dates the birth of Brazil's modern art movement. Headed by Mário de Andrade, the goal of the modernist movement included "the right of artistic experimentation, the updating of Brazilian artistic intelligence, the formation of a national artistic expression, and the elimination of slavish imitation of European models."¹²¹ In addition to performances of music by Debussy, Satie, and Poulenc, Brazilian composer Heitor Villa-Lobos also presented his compositions at the 1922 *Semana*. Guarnieri, just fifteen years old and only seriously beginning his studies at the time, was not present.¹²² In fact, *Pedro Malazarte* and Amaral's *Abaporu* were only conceived in 1928, and *Pedro Malazarte* did not premiere until decades later in 1952.

That both painting and opera feature in the 90th anniversary's celebrations seems purposefully anachronistic, thus characterizing the *Semana* of '22 as more of an era than an event. But moreover it demonstrates a deeper understanding of *Pedro Malazarte* from the behalf of the creative team at the Municipal Theater and the organizers for the 90th anniversary of the *Semana de Arte Moderna*. The decision to include *Pedro Malazarte* situates the opera itself within a larger artistic project of twentieth-century Brazil, speaking to the opera's participation in the construction of modernism, *brasilidade*, and the shaping of the historiography of Brazilian art music within the last century.

¹²¹ Appleby, *The Music of Brazil*, 92.

¹²² Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 4-6.

Bibliography:

- Abreu de Oliveira, Maria de Lourdes. "Lindolfo Gomes, Um Escritor à Espera de fortuna crítica." *Juiz de Fora*, v. 11, no. 19. (Spring, 2011): 271-279.
- Anderson, Benedict R. O'G. *Imagined Communities: Reflections on Origin and Spread of Nationalism*. London: Verso, 1983.
- Anonymous. "Uma mulata bonita" from *Brasilianische Volkslieder, Johann Baptist von Spix; Karl Friedrich Philipp von Martius*, ed. by Guilherme de Camargo.
http://musicabrasilis.org.br/sites/default/files/8_uma_mulata_bonita_svm_0.pdf.
- Andrade, Mário de. *Dicionário musical brasileiro*. São Paulo: Editora da Universidade de São Paulo. 1989.
- . *Ensaio sobre a música brasileira*. São Paulo: Martins. 1972.
- . *Modinhas Imperiais*. Belo Horizonte: Editôra Itatiaia Limitada. 1980.
- Appleby, David P. *The Music of Brazil*. 1st edition. Austin: University of Texas Press. 1983.
- Aranha, Graça. *Malazarte*. Rio de Janeiro: F. Briguiet. 1911.
- Araujo, Mozart. *A modinha e o lundu no século XVIII: uma pequena história e bibliografia*. v. 1. São Paulo: Ricordi Brasileira. 1963.
- As aventuras de Pedro Malasartes*. Directed by Amacio Mazzaropi. 1960; City, State: Produções Amacio Mazzaropi. DVD.
- Barbosa do Nascimento, Magnólia Brasil. "Pedro de Urdemalas y Pedro Malazartes: del imaginario peninsular al malandro brasileño." From *Monstruos y prodigios en la literatura hispánica*. Edited by Mariela Insúa and Lygia Peres. Madrid: Iberoamericana; Frankfurt: Vervuert. 2009.
- Béhague, Gerard. *Beginnings of Nationalism*. Detroit: Information Coordinators, Inc. 1977
- . "Biblioteca Da Ajuda (Lisbon) Mss 1595 / 1596: Two Eighteenth-Century Anonymous Collections of Modinhas." *Anuario* 4 (January 1, 1968): 44-81. doi:10.2307/779786.

- . *Music in Latin America: An Introduction*. New Jersey: Prentice Hall, Inc. 1979.
- . "Villa-Lobos, Heitor." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed April 15, 2016, <http://www.oxfordmusiconline.com.ezproxy.library.tufts.edu/subscriber/article/grove/music/2937>.
- Bellei, Sérgio Luiz Prado Bellei. "Brazilian anthropophagy revisited." In *Cannibalism and the Colonial World*. Edited by Peter Hulme and Margaret Iversen. New York: Cambridge University Press. 1998.
- Bello Brenes, Suham G. "Camargo Guarnieri's ten 'Momentos' for piano: A recording and discussion of stylistic and expressive elements." Ball State University. ProQuest Dissertations Publishing. 2014.
- Budasz, Rogério. "Of Cannibals and The Recycling of Otherness." *Music & Letters*, Vol. 87, No. 1 (January 2006): 1-15. www.jstor.org/stable/3526412.
- Castagna, Paulo. "A modinha e o lundu nos séculos XVIII e XIX." Coursepack, Institute of Art, São Paulo State University. SP. n.y.
- Casoy, Sergio. *Ópera em São Paulo, 1952-2005*. São Paulo: Editora da Universidade de São Paulo (Edusp). 2006.
- "Ciranda." Portal Amazonia. <http://www.portalamazonia.com.br/secao/amazoniadeaz/interna.php?id=442>. Last accessed November 5, 2015.
- Diniz, Padre Jaime C. "Ciranda, Dança Popular" from the article "O Nordeste E Sua Música." *Estudos Avançados* 11, no. 29 (April 1997): 232. doi:10.1590/S0103-40141997000100012.
- Duprat, Régis and Maria Alice Volpe, "Vanguardas e posturas de esquerda na música brasileira (1920 à 1970)." In *Music and Dictatorship in Europe and Latin America*. Edited by Roberto Illiano and Massimiliano Sala. Turnhout, Belgium: Brepols. 2009.
- Enciclopédia da música brasileira: erudita, folclórica e popular*. Marcos Antônio Marcondes, editor. São Paulo: Art Editora Ltda.: 1977.
- Eulálio, Alexandre. *Semana de Arte Moderna, 1922-2012: Noventa anos*. Program notes. Municipal Theater. São Paulo, SP. February, 2012.

- Fernandes, José Fortunato. "Paralelo entre as óperas "Malazarte" e "Pedro Malazarte." *ANPPOM*. November, 2005.
- França, Eurico Nogueira. "A Primeira Audição Universal de 'Pedro Malazarte' de Camargo Guarnieri." *Correio da Manhã*. May 25, 1952.
- Fausto, Boris. *A Concise History of Brazil*. Cambridge University Press. 1999.
- Goodwyn, Frank. Phd Dissertation. "An Interpretation of the Hispanic Folk Hero, Pedro Urdemalas." Austin: The Graduate School of the University of Texas at Austin. 1946.
- Greet, Michele. "Devouring Surrealism: Tarsila do Amaral's Abaporu." *Papers of Surrealism*, Issue 11, (Spring, 2015): 1-39.
http://www.surrealismcentre.ac.uk/papersofsurrealism/journal11/acrobat_files/articles/Greet_April_21.pdf.
- Guarnieri, Camargo, M. *Pedro Malazarte: Ópera cômica em 1 Ato*. São Paulo: OSESP. 2010.
- Hamilton, Sarah Malia. "Uma canção interessada: M. Camargo Guarnieri, Mario de Andrade and the politics of musical modernism in Brazil, 1900-1950." PhD. diss., University of Kansas, 2003. ProQuest (3103383). Web. May 2, 2016.
- Sarah Hamilton-Tyrrell, "Mário de Andrade, Mentor: Modernism and Musical Aesthetics in Brazil, 1920-1945." *The Musical Quarterly*, Vol. 88, No. 1, (Spring, 2005): 7-34. <http://www.jstor.org/stable/3601011>.
- Houston, Elsie. "La musique, la danse et les cérémonies populaires du Brésil." In *Art populaire, Prague, 1928*. Paris: Éditions Duchartre. 1931.
- Kiefer, Bruno. *A modinha e o lundú: duas raízes da música popular brasileira*. Porto Alegre: Editora Movimento, 1977.
- Lopez, Telê Ancona . "Mário de Andrade - Malazarte." *Revista do instituto de estudos brasileiros*. 1992: 50-67.
- Marinho, Vanildo Mousinho. "Emboladas da Paraíba: Buscando uma caracterização dessa manifestação musical." *ANPPOM*, 15 (2005): 1040-1048.
- McCann, Bryan. *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*. Durham: Duke University Press Books. 2004.

- Miller, Nicola. "The historiography of nationalism and national identity in Latin America," *Nations and Nationalism* 12, no. 2 (2006). doi: 10.1111/j.1469-8129.2006.00237.x
- Moraes, Pedro Miguel de, Gustavo de Castro, and Liduino Pitombeira. "Procedimentos Compositivos Utilizados no Ponteio Nº2 De Pedro Miguel a Partir Da Modelagem do Ponteio Nº12 De Camargo Guarnieri." *Per Musi* 27. 2013.
- Oficial Program. Theatro Municipal. November 11, 1955.
- Ópera à Brasileira*. João Luiz Sampaio and Sergio Casoy, editors. São Paulo: Algor Editora. 2009.
- Peppercorn, Lisa M. "Villa-Lobos in Paris." *Latin American Music Review* 6, 2. 1985. <http://www.jstor.org/stable/780202>.
- Program Notes. *Semana de Arte Moderna, 1922-2012: Noventa anos*. Municipal Theater, São Paulo, SP. February, 2012.
- Rabello, Evandro. *Ciranda: dança de roda, dança da moda*. Recife: Universidade Federal de Pernambuco. 1979.
- "Renato Aragão Especial." Memoria Globo. Accessed April 20, 2016. <http://memoriaglobo.globo.com/programas/entretenimento/humor/renato-aragao-especial/didi-malasarte.htm>.
- Santos, Sales Augusto dos and Laurence Hallewell. "Historical Roots of the 'Whitening' of Brazil." *Latin American Perspectives*. 29, 1. January, 2002. <http://www.jstor.org/stable/3185072>.
- Saudade Do Futuro*. Produced by Cesar Paes and Marie Clémence Paes. 2000: Laterit, 2004. DVD.
- Tomlins, Jack E. and José I. Suárez. *Mário de Andrade: The Creative Works*. London: Associated University Presses. 2000.
- Tyrrell, Sarah M. "M. Camargo Guarnieri and the Influence of Mário de Andrade's Modernism." *Latin American Music Review*. Volume 29, No. 1. 2008: 43-63. DOI: 10.1353/lat.0.0005.
- Veiga, Manuel. "O Estudo Da *Modinha Brasileira*." *Latin American Music Review/Revista de Música Latinoamericana* 19, no. 1. April 1, 1998: 47-91, doi:10.2307/780255.

Verhaalen, Marion. *Camargo Guarnieri, Brazilian Composer: a study of his creative life and works*. Bloomington: Indiana University Press. 2005.

Wolf, Marcus Straubel. "Signos De La Brazilianidad En Una Canción De Camargo Guarnieri: Análisis Semiótico Del "Prelúdio nº 2" (1927)."
TRANS-Transcultural Music Review. 2011.