

AFRICANITIES IN SELECTED ART SONGS FOR VOICE AND PIANO BY BABI DE

OLIVEIRA

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ABSTRACT

This document explores Africanities on the music and texts of selected art songs by the Brazilian composer Babi de Oliveira (1908-1993), providing the historical context of how the Brazilian Portuguese appropriated the vocabulary and culture of African people brought to the New World during the period of slavery between the 15th and 19th centuries. The purpose of this document is to provide additional background information on the Afro-Brazilian musical heritage, its relevance to the composer, and its aesthetics in the history of Brazilian music, in order to give voice students and performers, especially non-Portuguese speakers, a broader perspective on this repertoire. Additionally, translations into English are provided and further IPA resources are suggested.

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CHAPTER 1: INTRODUCTION

Brazil was one of the Portuguese colonies whose culture, especially its music, developed under several different influences: indigenous, European, mainly Portuguese, and African.¹ Bruno Kiefer believes that the roots of Brazilian music can be found in Portuguese and African traditions². According to the Brazilian musicologist Mario de Andrade, Brazilian music may present African and indigenous influences through syncopated rhythmic patterns, as well as musical phrases with a systematic repetitive rhythm of quick value (sixteenth notes), for example.³

The term Africanities emerged in academia at the University of Alcalá in Henares, Spain, by a group of researchers from the United Nations Educational, Scientific and Cultural Organization (UNESCO) to denote the linguistic-cultural heritage of black Africans in the Americas, first disseminated during the slavery period and established with the colonization of the Americas by Europeans. In Brazil, the term was used in 2007 at the State University of Bahia, and the project *Africanias* was created at the Federal University of Rio de Janeiro (UFRJ) as part of the Music Graduate Program, bringing together professors and students from several Brazilian universities to study the Africanities in the Brazilian art song repertoire.⁴

¹ Mario de Andrade, *Ensaio Sobre a Música Brasileira*. (São Paulo: Martins, 1962), 25.

² Bruno Kiefer, *História da Música Brasileira: Dos Primórdios ao Início do Século XX*. (Editora Movimento, 1976), 17.

³ Andrade, *Ensaio*, 30-31.

⁴ Yeda Pessoa de Castro, "Marcas de africania no português do Brasil: o legado negroafricano nas Américas." *Interdisciplinar-Revista de Estudos em Língua e Literatura*, no. 24 (2016): 12.

According to Dr. Andrea Adour, the studies carried out by the Africanias group consider the following elements in their investigations:⁵

- 1) Linguistic features such as the presence of a lexicon, or phonemic and syntactic variations due to contact with African languages.
- 2) Discursive features such as African themes, and characters or places.
- 3) Hybrid features such as ideophones and vocalizations
- 4) Musical features such as rhythmic and melodic elements, and performative genres related to African culture.

This document explores the Africanities in seven art songs composed by Babi de Oliveira (1908-1993): "A sereia do mar," "Atavismo," "Caboclo do rio," "Coqueiro vai balançar," "Maria macambira," "Vamo Saravá," "Xangô meu Orixá," and focuses on identifying specific vocabulary, themes, characters, locations, rhythmic patterns, and elements of performative genres that may be representative of the Afro-Brazilian influence. The composer is known for her vast vocal repertoire, over three hundred art songs for voice and piano, only a third have been cataloged and are available for use. Among Brazilian women composers, there is a good amount of research dedicated to Babi de Oliveira, but not yet comparable to the research done on Brazilian male composers. Babi de Oliveira was a prolific composer and musician between the 1930s and 1970s, working as a performer, composer, radio actress and producer, folklore researcher, and university professor.

As is usually the case when looking for Brazilian art song scores, there is a very limited variety of sources and scholarly editions. For this reason, the scores were acquired from the

⁵ Andréa Albuquerque Adour da Camara. "Africanias Na Obra de Canto e Piano de Luciano Gallet." *Revista Brasileira de Musica* 31, no. 1 (January 2018): 266

Africanias online collection, to which I was given access via Google Drive⁶ by the coordinator of the Africanias project, Dr. Adour. The collection was authorized by the family of Babi de Oliveira, and her granddaughter Andrea Dutra kindly gave permission to display the scores in this document. Some sources are original manuscripts, copies, or commercial editions.

This document also provides translations of the songs into English, and although the focus of this study is not phonetics, IPA sources on Brazilian Portuguese are suggested. The aim of this work is not to make a technical or any other comparison with the works of Brazilian male composers but rather to identify and enhance the considerably rich musical and poetic content of the pieces studied, which are less known to a large part of the music audience, students, and scholars.

⁶ Google Drive is a file storage and synchronization service developed by Google.

CHAPTER 2: HISTORICAL CONTEXT

In 1494, Spain and Portugal signed the Treaty of Tordesillas,⁷ which divided the New World's discovered lands, and determined that the eastern and western portions of the lands belonged to Portugal and Spain respectively. Later, between 1500 and 1536, the Portuguese lands were subdivided into fifteen areas named Hereditary Captaincies, from which the main ones were Bahia in the Northeast and Rio de Janeiro in the southeast. The growth of agricultural activity (sugar cane) and the discovery of silver and gold mines required more manual labor. Given the fact that Portuguese colonizers tried unsuccessfully to enslave Native Indians, it was decided to capture and bring the people from Africa.⁸

Figure 1, adapted from Yeda Pessoa de Castro (2005)⁹, is a table summarizing the slavery cycles from the sixteenth century until the nineteenth century, according to the economic and historical events, providing the African regions the people came from, and the estimated number of imported slaves:

⁷ "Tordesillas, Treaty of." In *A Dictionary of World History*, edited by Kerr, Anne, and Edmund Wright. (Oxford University Press, 2015).

⁸ Tania Mara Lopes Cancado. "An Investigation of West African and Haitian Rhythms on the Development of Syncopation in Cuban Habanera, Brazilian tango/choro and American Ragtime (1791-1900)." (DMA diss., Shenandoah University, 1999), 39-40.

⁹ Yeda Pessoa de Castro. *Falares Africanos na Bahia: Um Vocabulário Afro-Brasileiro*. 2nd ed. (Rio de Janeiro: Topbooks, 2005), 45.

Figure 1: Slavery period in Brazil.

| Cycles | Internal events | External events |
|--|--|--|
| Sixteenth century From all Atlantic coast of Guinea Around 30,000 | Appropriation and exploration of the land. Sugar cane plantations, cattle, and mills were introduced. Indigenous Slavery. Foundation of the city of Salvador, the first capital of Portuguese America. | In 1482, the Elmina Castle was built on the coast of Ghana. Already existing traffic to Portugal since the 15th century. A disastrous attempt to evangelize the Kingdom of Kongo. |
| Seventeenth century From Congo-Angola Around 800,000 | Sugar economy in the northeast. French and Dutch invasions. Destruction of Palmares quilombo. Cultivation of tobacco at the Recôncavo Baiano and rope tobacco manufacturing. Discovery of mines in Bahia, Minas Gerais, and Goiás. | Commercialization of slaves through <i>pombeiros</i> (agents). Congo's decline and concentration of trafficking in Luanda, then Benguela. A Dutch fleet was sent to seize Luanda in 1637. Beginning of trafficking in the Gulf of Benin. |
| Eighteenth-century From the coasts of Ghana, Togo, Benin Around 2,500,000 | Grão Pará and Maranhão Company and the commerce of cotton. Production of rope tobacco increases exportation to Dahomey. The rush to the mines. Massive introduction of <i>jejes</i> and <i>minas</i> . The capital is transferred to Rio de Janeiro. Increased importation of women. Traffic trade with Mozambique. | Commercial dependence on Elmina Castle. Competition with France, Netherlands, Spain, and England. Due to the increase of trafficking in the Gulf of Benin, in 1721 the São João Baptista de Ajudá was built. Commercialization of slaves and tobacco made with local rulers by the Bahia Creoles established there. |
| Nineteenth-century From the bay of Benin, Angola, and opposite coast Around 1,500,000 (until 1830) | Royal family comes to the capital, Rio. Opening of the harbor, urban development, and massive introduction of West Africans into the cities. Male revolt in Bahia. End of the transatlantic traffic, around 1853. Internal traffic lasted until Abolitionism in 1888. Commercialization of coastal products and return of the freed Africans and descendants to Western Africa, via Lagos. | Advancement of Islam due to interethnic wars in Nigeria. Destruction of Oyo in 1830. Lagos is the center of the English protectorate and commerce of coastal products with Bahia. Agudas and Brazilian communities were founded in Nigeria, Benin, and Togo, by the returning people. In 1903, the ship line "Brazilis-Lagos" was suspended. |

The Catholic colonies – French, Portuguese, or Spanish – were more tolerant of the activities their slaves were involved with outside their work, as long as those did not interfere in the production, which permitted the space for cultural manifestations such as dancing and

drumming.¹⁰ The religious syncretism of African deities and Catholic saints was necessary as an attempt to camouflage and protect the African forms of worship against Roman Catholic persecutions. It essentially made the appropriation of African languages and culture possible.¹¹ Of the several Afro-Brazilian religions, the Candomblé is considered a classic one, because it preserved the liturgy, pantheon, music, and language traditions closer to Africans. One of the definitions of the word:

... combines three African words: *ka*, which in the Kimbundu language of Angola means 'custom'; *ndombe*, which in the same country's Kikongo language means 'a black person'; and *ilé*, the Yoruba word for 'house'. Together these give the meaning: 'house of black costumes'. There is however an alternative, though similar, explanation: that combines the word *candombe* (from Kimbundu *kanome*, a kind of drum dance, and a word still used in Uruguay) with Yoruba *ilé*.¹²

Castro (2005) does not agree with such definitions and calls them erroneous, she explains that the origin of the word comes from the *Banto* term *kandómbilé*, the action of praying or asking for the interception of the gods, derived from the verb *kudomba*, which means to pray.¹³ She defines the term as 1.) the place where Afro-Brazilian religious practices happen, 2.) the set of religious beliefs dedicated to African deities (saints), and 3.) Afro-Brazilian religious associations with a center-leader, a *mãe de santo/ialorixá* (woman) or *pai de santo/babalorixá* (man), only subject to the authority of the *orixás* (deities).¹⁴ The leaders must have vast knowledge of the rituals, music, dance, and all the esotericisms. The music has a close relationship to the Candomblé ritual since the accompanimental rhythms played in ceremonies

¹⁰ Cancado. "An Investigation", p.46.

¹¹ Dale A. Olsen, and Daniel E. Sheehy. *The Garland Handbook of Latin American Music*. 2nd ed. (New York: Routledge, 2008), 13.

¹² Olsen, and Sheehy. *The Garland Handbook*, 14.

¹³ Castro, *Falares Africanos*, 82.

¹⁴ *Ibid.*, 196

trigger trance behavior and invoke the deities who take possession of the devoted. Each *orixá* is associated with specific rhythms, and the ritual drumming happens as solos or as accompaniment for the songs performed.¹⁵

Most of the enslaved population that came to Brazil was from the Congo-Angola region of Africa, so the main influences can be related to Banto languages and musical influences that were also appropriated from popular music and culture. The term Banto (*Bantu*) is the plural of *Muntu* and means “the men”. It refers to the inhabitants of African territories throughout the entire area below the Equator, encompassing countries in Central, Eastern and Southern Africa.¹⁶ It was only after the abolition of slavery that these Afro-Brazilians were able to be part of the exponential contribution to Brazilian culture, since during slavery there was a huge resistance to anything related to the enslaved population.¹⁷

One of the most significant genres of Afro-Brazilian music is the *lundu*. Olsen and Sheehy say it derived from the *batuque*, a circle dance performed by the slaves. The *lundu* was known for its lascivious dance and syncopated rhythm, and many subsequent dance and instrumental genres were inspired by it such as the Brazilian tango, *maxixe*, and the *samba*.¹⁸

¹⁵ Olsen, and Sheehy. *The Garland Handbook*, 354-355.

¹⁶ Castro, *Falares Africanos*, 25.

¹⁷ *História da Música no Brasil*. 6th ed. (Rio de Janeiro: Editora Nova Fronteira, 2005), 34.

¹⁸ Olsen, and Sheehy. *The Garland Handbook*, 331-332.

CHAPTER 3: ABOUT THE COMPOSER

3.1 Biography

Idalba Leite de Oliveira (1908-1993) was born in Salvador, Bahia, in the Northeast of Brazil. Babi, as she was later known, was the daughter of Juvenal Alcântara de Oliveira and Maria Isaura Leite de Oliveira, having her mother as her first musical influence since Maria Isaura was a pianist. In Bahia, Babi started her studies in piano and obtained a certificate from the Music Institute of Salvador (1927), where she was a student of Luiza Barbosa and Sílvio Deolindo Fróes. Still in Bahia, she started her career as a pianist, and at that time showed a strong inclination for composing.¹⁹

In 1940, after a divorce, Babi moved to Rio de Janeiro, for she had two kids at the time, and did not want to face the harsh judgment of the people in Bahia. In Rio, she remarried and had another daughter. She soon began working as a secretary at the *Serviço Social do Comércio* (SESC, Social Service of the Commerce), since she could not yet make a living as a musician. She brought to Rio one of her compositions, “O jasmineiro”, with text written by her sister Orádia de Oliveira (dates?). The art song made Babi better known and propelled her career as a composer when it was performed by the soprano and radio performer Alma Cunha de Miranda (1928 – 1981), who became her friend and musical partner.²⁰

In the 1950s she left SESC to work at the *Rádio Nacional* (National Radio). Radio in Brazil was a very powerful means of communication used since the 1930s by multinational

¹⁹ Vânia Maria dos Guimarães Alvim. “Babi de Oliveira: Recortes da Vida, da Obra e Catalogação de Suas Composições para Canto e Piano,” (Master’s thesis, Universidade Federal de Uberlândia, 2012), 62.

²⁰ *Ibid.*, 63-64.

companies for commercial promotion. For artists, it was a place of prominence through radio soap operas, music competitions, broadcast concerts, and live music shows. Babi worked as an actress and producer at the Rádio Nacional, and later as a producer and performer at other radio stations such as Rádio Tupi, Rádio Guanabara, and Rádio Mayrinky Veiga. Radio allowed Babi to flourish as a pianist and composer and provided the opportunity to make lifelong friendships and professional partnerships.²¹

As soon as she could, Babi left many of her radio jobs and worked only for Rádio Ministério da Educação (Rádio MEC, Ministry of Education Radio) to devote more time to her compositions. At Rádio MEC, she played live music in several radio shows and gave complete recitals for lunch and dinner. In the 1970s, she was invited to teach a folklore class at the *Universidade do Brasil* (University of Brazil), currently named as the *Universidade Federal do Rio de Janeiro* (Federal University of Rio de Janeiro).²²

In the 1970s and 1980s, Babi received many awards, and as a well-connected musician, she organized and participated as an adjudicator at competitions and festivals, had some of them named after her as a tribute, and had her compositions performed many times.²³

Babi died of cancer in Rio de Janeiro, on January 16th, 1993.

3.2 Art Songs and Influences

Babi de Oliveira composed more than three hundred art songs for voice and piano. She was a researcher of Brazilian folklore and followed the nationalist aesthetics similar to Waldemar

²¹ Alvim, “Babi de Oliveira: Recortes”, 64-66.

²² *Ibid.*, 67-68

²³ *Ibid.*, 68-69.

Henrique (1905-1995) and Oswaldo de Souza (1904-1995). She was very successful at her time, performing in Brazil and Portugal, France, Italy, USA, Mexico, and Argentina. Her songs have been recorded by famous singers such as Maria Silvia Pinto, Inezita Barroso, Maura Moreira, Graziela de Salerno, Alma Cunha de Miranda and Nat King Cole.²⁴

Alvim noted from an interview with the composer's daughter that Babi, despite her Catholic upbringing, would run to the *terreiro* – a place where the Afro-Brazilian rituals are celebrated – as soon as she heard the drums, and her grandmother would ask someone to take her back.²⁵ She lived in an era surrounded by nationalistic tendencies, and her compositions show the predominance of nationalist ideas and strong folk inspirations, highlighting Brazilian folklore.²⁶

Modernist nationalism came to break with the foreign musical model, giving voice to a national music, centered on the Brazilianness of the people. The emblematic landmark of this movement was the Modern Art Week in 1922, coordinated by Mário de Andrade (1893-1945). Nationalist modernism emerged as a search for a national identity that was different from what had already been achieved in nationalist romanticism. In addition to using the national language, folklore became a source of musical inspiration for compositions considered to be Brazilian and, to this end, the use of the voice became a conscious way of valuing the national language. In this way, certain rules were agreed upon, [...] seeking a pronunciation closer to spoken Portuguese, and thus valuing the regionalism of the song. Babi de Oliveira (1908-1993) was born during the period of nationalist romanticism, but essentially began her career as a composer during the modernist period.²⁷

Between the years of 1810-1830, most of the colonies in Latin America became independent, and the wish to build a unified state was expressed also in musical nationalism. A

²⁴ Vasco Mariz. "O Centenário de Babi de Oliveira." *Revista Semestral da Academia Brasileira de Música - Brasiliana*, no. 28 (2008): 12-13.

²⁵ Alvim, "Babi de Oliveira: Recortes", 62.

²⁶ Vânia Maria dos Guimarães Alvim. *Babi de Oliveira: O que fui? O que serei?*. (Rio de Janeiro: Vermelho Marinho, 2022), 25.

²⁷ Mariana Bicalho Camelo. "Composição Musical Feminina no Brasil da Década de 50: Duas canções de Babi de Oliveira." (Bachelor 's thesis, Universidade Federal de Ouro Preto, 2023), 15.

great number of successful Latin American composers at the time had accomplished their musical formation in Europe or the US, and their works had a huge aesthetic influence from these places. As a result, their art song production, at a time when nationalism was in vogue, had a mixture of Western European and folk traditions.

The Latin American art song does not have subgenres specifically but is hard to disassociate from the folk and popular song traditions. It is considered a hybrid of the various influences from Western European, indigenous, and African traditions, suggesting a mixture of the national and global, modern and traditional, rural and urban. Thus, the Latin American art song can be considered rooted in Western European traditions, with the national elements that represent the search for identity.

CHAPTER 4: SELECTED SONGS

4.1 A sereia do mar

A sereia do mar

Text by Oliveira Ribeiro Neto

Iemanjá! Iemanjá!
Dona das águas, vê minhas máguas,
Ouve o meu canto,
Vem Iemanjá!
Iemanjá tôda de branco derramou anil no mar,
As conchas que estão na areia caíram do seu colar,
Iemanjá tem os chinelos de coral branco e rosado,
E o alvo chale das nuvens sôbre os seios amarrado.
Aquele que não tem alma não a sente, não a vê,
Pelas praias da Bahia, nas danças do Candomblé,
Puxando a rêde das algas para fazê-las bailar,
Seguindo as curvas do corpo da Deusa clara do mar.
Ela é alva e transparente como a brisa da manhã.
Eu juro, vi a sereia na ponta d'Itapoã.

The mermaid of the sea

Iemanjá! Iemanjá!
Owner of the water, see my sorrows,
Hear my singing,
Come Iemanjá!
Iemanjá all dressed in white, poured anil in the sea,
The shells on the sand fell from her necklace,
Iemanjá has the slippers of white and rosy coral,
And the white shawl of clouds tied over her breasts.
Who does not have a soul, does not feel or see her,
Through the Bahia beaches, in the Candomblé dances,
Pulling the net from the seaweed to make them dance,
Following the curves of the body of the bright Goddess of the sea.
She is white and transparent like the morning breeze.
I swear, I saw the mermaid at the tip of Itapoã.

In the text, the Yoruba word *Yemanjá* refers to the deity (*orixá*) of the waters in the Candomblé tradition, equivalent to Our Lady of Mount Carmel, Our Lady of the Conception, or Our Lady of Navigators. She wears a crown and bracelets and carries a silver circular-shaped fan and a cutlass. Her weekday is Saturday, the light blue color, shells and sea rocks are symbols related to her. The food offered to her are *ado* (ground corn seasoned with palm oil), *ebô* (pounded white corn and sweet olive oil), *uruçu* bee honey, sweet olive oil, and rice delicacy,

and as a sacrifice rooster, chicken, or lamb can be offered.²⁸ *Anil*, *arô* or *uaji* is an *anil* (indigo) product from Nigeria and Benin used for cleansing during the rituals,²⁹ and *Itapoã* is a beach in the city of Salvador, Bahia.

The piano accompaniment presents two predominant rhythmic patterns, and the first occurs in mm. 1-13 in the piano accompaniment and contains a combination of syncopated rhythms in both hands. Mario de Andrade states that syncopation is one of the most characteristic features in Brazilian music, originating in the Brazilian language prosody, and Indigenous and African instrumental and dance practices, contrasting with the traditional European Portuguese rhythmic mensuration.³⁰ The second feature observed is the tetrachords played by the right hand, producing a fuller sound, maybe as an attempt to illustrate the sound of the evocative drumming for the goddess or even the waves of the sea in motion (Figure 2).

Figure 2: “A sereia do mar” mm. 1-3.

The musical score for "A sereia do mar" mm. 1-3 is presented in a three-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It is marked "Moderato" and contains a whole rest for the first three measures. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It features a syncopated bass line and a right hand part playing tetrachords. The right hand part includes the instruction "cresc. aos poucos" and the bass line includes "2ª Vez 8ª..." and "8ª...".

²⁸ Castro, *Falares Africanos*, 249-250.

²⁹ *Ibid.*, 147.

³⁰ Mario de Andrade, and Paulo do Couto e Silva. *Ensaio Sobre a Música Brasileira*. (São Paulo: Martins, 1962), 29-31.

The first two words of the song are the calling for the goddess (Figure 3). The melody places the strongest syllable of the word *Iemanjá*, repeated twice, on an ascending move from B to C# on the middle-high range, enhancing the invocation call. The following melody (Figure 4) under the words *Dona das águas, ve minhas máguas, ouve o meu canto* (owner of the waters, see my sorrows, listen to my singing) jumps to a middle-low range and presents descending leaps, probably due to a place of humility and supplication.

Figure 3: “A sereia do mar” mm. 4-7.

The musical score for "A sereia do mar" mm. 4-7 is presented in two systems. The first system (mm. 4-6) shows the vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 3/4 time. The lyrics are "I - ê - man - já!" and "I - ê - man -". The melody starts on B4, moves to C#5, and then descends. The piano accompaniment includes a right hand with chords and a left hand with a rhythmic pattern. Dynamics include "f" and "p". The second system (mm. 7-8) continues the vocal line with the lyric "já!" and the piano accompaniment.

Figure 4: “A sereia do mar” mm. 7-12.

The image shows a musical score for the piece "A sereia do mar" (The Sea Siren), measures 7-12. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in Portuguese. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including triplets and arpeggios. The lyrics are: "já! Do-na das á-guas, vê min-has má-guas ou-ve o meu can-to, vem Iê-man - já!". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The piano part includes triplets and arpeggiated chords.

Between the measures 18-56 (Figure 5), the rhythmic pattern in the accompaniment changes and now arpeggios in sixteenth notes are played by the left hand, giving the impression of a more regular rhythmic motion, still evoking the drums of the Candomblé rituals. The text changes from a call and supplicating discourse to a contemplation of the goddess of the sea's figure and divinity.

Figure 5: “A sereia do mar” mm. 16-22.

1. lê-man-já tô-da de bran-co
2. lê-man-já tem os chi-ne-los

On mm. 14-17 (Figure 6), the two ascending arpeggios of the dominant chord can be interpreted as a transition between the calling and contemplative sections, illustrating the arrival or materialization. At the end of the song (Figure 7), the dominant chord is arpeggiated in a descending motion that dissolves on the last chord, marking the end of the contemplative section and the disappearance of the deity's figure.

Figure 6: "A sereia do mar" mm. 14-17.

The image shows a musical score for the first system of "A sereia do mar" (measures 14-17). It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a fermata and is marked "2ª Vez" with a repeat sign. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *8a*. The second system continues the piano accompaniment, with dynamics *p*, *rall.*, and *a tempo*. It includes a *ten. V* marking and a fermata. The key signature is three sharps (F#, C#, G#).

Figure 7: "A sereia do mar" mm. 57-58.

The image shows a musical score for the second system of "A sereia do mar" (measures 57-58). It consists of two systems of staves. The first system is a vocal line (treble clef) with a fermata and a *ao* marking. The second system is a piano accompaniment (grand staff) with a melodic line in the right hand and a bass line in the left hand. It includes a fermata and a *ao* marking. The key signature is three sharps (F#, C#, G#).

4.2 Caboclo do rio (Toada)

Caboclo do rio

Text by Babi de Oliveira

Ê ô, ê ô

Caboclo do rio meu barco amarrou,
Caboclo do rio chegou.

Ê ô, ê ô

Conta o remeiro tristonho
Que nas noites de luar
surgindo como num sonho
O barco êle faz parar.

Caboclo tem compaixão,
Deixa o barco sossegado,
Vem prender meu coração.
Caboclo tem compaixão,
Deixa o barco sossegado,
Vem prender meu coração
Que vive como um veleiro
Perdido sem timoneiro,
Sem rumo, sem direção.

Ê ô, ê ô

Caboclo do rio meu barco amarrou
Caboclo do rio chegou

Ê ô, ê ô...

Caboclo of the river

Ê ô, ê ô

Caboclo of the river tied my boat up,
Caboclo of the river arrived.

Ê ô, ê ô

Tells the sad oarsman
That in the moonlit nights
Emerging in a dream
The boat he stops.

Caboclo have compassion,
Leave the boat alone,
Come arrest my heart.
Caboclo have compassion,
Leave the boat alone,
Come arrest my heart.
Which lives like a sailboat
Lost without helmsman,
Without a route, without direction.

Ê ô, ê ô

Caboclo of the river tied my boat up,
Caboclo of the river arrived.

Ê ô, ê ô

The term *toada* references a brief song, a cantilena, with verses and a refrain. Its theme is usually melancholic, and in some cases can be compared to the Portuguese fado,³¹ a melancholic song, accompanied by guitar, with 4/4 meter and I-V harmonic schemes.³² This song was first recorded by Inezita Barroso (1925-2015), a prominent Brazilian artist, folklorist, and advocate of

³¹ Cascudo. *Dicionário do Folclore*, 871.

³² Salwa El-Shawan Castelo-Branco. "Fado." *Grove Music Online* (2001): 3-4.

the *sertanejo* (countryside) culture, later the song was recorded by Nat King Cole who was responsible for this art song's international recognition.³³

The word *caboclo/cabôco* refers to the figure of the native, the red-skinned indigenous, the inhabitant of the interior, or the person of mixed white and indigenous descent.³⁴ The *caboclo* is also a deity, the indigenous spirit in the *camdomblé*, *caboclo d'água* (water *caboclo*) is a fantastic creature who haunts and turns boats at night on the São Francisco River.³⁵ In this case, both meanings may apply.

“Caboclo do rio” begins with a steady rhythm and the singing of the oarsman on the boat. The piano accompaniment is reminiscent of the guitar or even the Brazilian guitar, a typical instrument of the Sertanejo culture, perhaps to enhance the melancholic character of the song. In addition, the accompaniment pattern of mm. 1-4 (Figure 8), especially the left hand, illustrates the rowing gestures of the oarsman. Babi composed this song during one of her expeditions while navigating the São Francisco River.³⁶

³³ Nilcéia Cleide da Silva Baroncelli. *Mulheres Compositoras – Elenco e Repertório*. (São Paulo: Roswitha Kempf Editores, 1987), 201.

³⁴ Luís da Câmara Cascudo. *Dicionário do Folclore Brasileiro*. 10th ed. (Rio de Janeiro: Ediouro Publicações S.A., 1999), 210.

³⁵ Castro, *Falares Africanos*, 183-184.

³⁶ Alvim, “Babi de Oliveira: Recortes”, 70.

Figure 8: “Caboclo do rio” mm. 1-5.

The image shows the first five measures of the musical score for "Caboclo do rio". It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "È ô è ô Ca.bo .elo do". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand, including some triplets.

The music under the verse *Conta o remeiro tristonho/Que nas noites de luar* (Tells the sad oarsman/That in the moonlit nights) has a recitative character in the singer’s melody and in the supporting accompaniment that matches the narrative (Figure 9). The triplets represent the softness of the Brazilian Portuguese translated in the free rhythmic pattern. The dominant tetrachord, arpeggiated in an ascending motion on mm. 13 gives the necessary color to the mysterious atmosphere, either of the moonlight night or the following verse *surgindo como num sonho* (emerging as in a dream).

Figure 9: “Caboclo do rio” mm. 11-13.

The image shows measures 11-13 of the musical score for "Caboclo do rio". The vocal line continues with the lyrics: "ô Conta re.mei.ro tris - to.nho Que nas noi.tes de lu - ar". The piano accompaniment features a prominent triplet in the right hand, which is arpeggiated. The bass line continues with a steady eighth-note pattern. The key signature remains three flats and the time signature is common time.

The triplets now also appear in the piano accompaniment in mm. 15 (Figure 10), unlike the previous section, almost like a slowing down of the tempo, illustrating the action of the caboclo stopping the boat, in the verses *Surgindo como num sonho/O barco êle faz parar* (Emerging as in a dream/He makes the boat stop).

Figure 10: “Caboclo do rio” mm. 14-16.

The musical score for "Caboclo do rio" (mm. 14-16) is presented in a two-staff format. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line includes lyrics: "Surgin.do.co.mo num so.nho O bar.coê.le faz pa.rar." The piano accompaniment features triplets in both hands and a 7-measure rest in the right hand.

4.3 Coqueiro vai balançar

Coqueiro vai balançar

Text by Celeste Silveira

Vento balança o coqueiro,
coqueiro vai balançar.
Maria faz a cocada,
cocadinha de Sinhá.
Quem provar dessa cocada
na Bahia ficará.

Teus olhos verdes, morena,
me fazem lembrar as águas
da praia de Itapoã,

The coconut tree will swing

Wind, shake the coconut tree,
The coconut tree will swing,
Maria makes the cocada,
Little cocada of Sinhá.
Whoever tries this cocada
In Bahia will remain.

Your green eyes, brunette,
Make me remember the waters
Of the Itapoã beach,

e as pitangueiras cheirosas,
verdinhas e tão viçosas,
brilhando ao sol da manhã.

Vento balança o coqueiro,
coqueiro vai balançar.
Maria faz a cocada,
cocadinha de Sinhá.
Quem provar dessa cocada
na Bahia ficará.

Teus olhos verdes, baiana,
Me fazem lembrar as águas
Das praias de Salvador...
E peço a Deus todo dia
Que não esqueças, Maria,
Nossas promessas de amor.

Vento balança o coqueiro,
coqueiro vai balançar.

And the scented Brazilian cherry trees,
Greenish and so lush,
Shining in the morning sun.

Wind, shake the coconut tree,
The coconut tree will swing,
Maria makes the cocada,
Little cocada of Sinhá.
Whoever tries this cocada
In Bahia will remain.

Your green eyes, baiana,
Make me remember the waters
Of the Salvador beaches,
And I ask God every day,
That you do not forget, Maria,
About our love promises.

Wind, shake the coconut tree,
The coconut tree will swing.

The *côco* is a circle dance typical of the north and northeast of Brazil, and the dancers usually clap with cupped hands to imitate the shape of a coconut shell and produce a low-pitched sound. The dance dictates the song's structure of verse and refrain, the verse is sung while a solo dancer performs, and the refrain is the response from the other dancers. The common rhythmic patterns are made up of short notes in a 2/4 time signature.³⁷

The meaning of the text includes a word game with the terms *coqueiro* and *balançar*. The *coqueiro* can be the coconut tree or the man who makes the *côco* (dance) happen. *Balançar* is the infinitive form of the verb shake, or swing: “Vento balança o coqueiro”/“Coqueiro vai balançar” (The wind shakes the coconut tree/The coconut tree will swing, or the *côco* dancer will swing).

³⁷ Olsen, and Sheehy. *The Garland Handbook*, 361.

The word *Sinhá* was used by the slaves to refer to the wife of their Lord,³⁸ and *cocada* is a dessert made of shredded coconut and sugar.

The composer has masterfully written the rhythmic patterns for the voice to follow the accent of the words. The accompaniment is the element of emphasis here, as it contains a rich mixture of rhythmic segments typical of the Afro-Brazilian heritage throughout. Two examples are the *habanera* rhythm (Figure 11, A) and the *lundu* basic rhythmic pattern (Figure 11, B). The *habanera* is a modified version of the French *contredanse* that was brought to Cuba and transformed by black musicians.³⁹ The *lundu* has the characteristic syncopation as a pattern. The sixteenth-eighth-sixteenth note pattern is also found in the *congo* from the Congo-Angola region and is manifested in several musical genres performed on various occasions.⁴⁰

³⁸ Castro, *Falares Africanos*, 337.

³⁹ Frances Barulich, and Jan Fairley. "Habanera." *Grove Music Online*. (2001), 1.

⁴⁰ Kazadi Wa Mukuna. *Bantu Contribution in Brazilian Popular Music: Ethnomusicological Perspectives*. (New York: Diasporic Africa Press, 2014), 104.

Figure 11: “Coqueiro vai balançar” mm. 1-8.

Celeste Silveira *Zabi de Oliveira*

Vivo

mf A

1. Ven-to balanca o co-queiro, B

4.4 Maria macambira

Maria Macambira

Text by Orádia de Oliveira

Maria Macambira
 Lavou roupa tôda a vida
 Passava o dia entretida,
 Trabalhando pra Sinhá
 Mas numa noite dormiu,
 Sonhou que a espuma do mar
 Parecia a renda branca
 Das saias de Iemanjá
 E ficou tão encantada
 Que se esqueceu de acordar
 Ficou pra lavar as rendas

Maria Macambira

Maria Macambira
 Washed clothes all her life
 Spent the day entertained,
 Working for Sinhá
 But one night she slept,
 Dreamed that the sea foam
 Looked like white lace
 From Iemanjá's skirts
 And she was so delighted
 That she forgot to wake up
 And stayed to wash the laces

E as roupas de Iemanjá.

Maria Macambira
Lavadeira de Sinhá,
Lavou saia de renda,
Não é dela, é de Iemanjá!

And the clothes of Iemanjá.

Maria Macambira
Sinhá's washerwoman
Washed lace skirt,
It's not hers, it's Iemanjá's!

The term *macambira* refers to someone who is always surrounded by people,⁴¹ and the character in this song is the washerwoman of the Sinhá. Since Maria is a very common name in Brazil, this character's real name may be unknown and *Maria macambira* can be a nickname. After the piano introduction (Figure 12), the narrative begins in mm. 8 with a recitative style (*recitado*) in the voice, and the piano accompaniment plays steady chords and ascending arpeggios, giving the singer some freedom and responding to the vocal line.

⁴¹ Castro, *Falares Africanos*, 268.

Figure 12: “Maria macambira” mm. 8-14.

The image shows a musical score for the piece "Maria macambira" from measures 8 to 14. The score is written in B-flat major and 2/4 time. It consists of a vocal line and piano accompaniment. The vocal line is marked "Recitado" and includes the lyrics: "Ma - ri - a Ma - cam - bira la - vou - rou - pa tô - da a vida pas - sa - va - gã en - tre - ti - da, tra - ba -". The piano accompaniment features a prominent triplet in the bass line, which is a characteristic rhythmic pattern of the Brazilian tango.

This first section extends until mm. 32 and introduces the Brazilian tango rhythmic pattern (Figure 13), which existed before the Argentinian tango. Although they are both variations of the Cuban *habanera*, they were built differently, and the Brazilian tango is well represented in the works of Ernesto Nazareth (1863-1934) and Chiquinha Gonzaga (1847-1935).⁴²

⁴² Richard Miller. “African Rhythms in Brazilian Popular Music: Tango Brasileiro, Maxixe and Choro.” *Luso-Brazilian Review* 48, no. 1 (2011): 19.

Figure 13: "Maria macambira" mm. 15-18.

The image shows a musical score for the song "Maria macambira" from measures 15 to 18. The score is written in 2/4 time and features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are: "-lhando pra Si-nhá Mas u-ma noite dor-miu, So-". The vocal line includes dynamic markings "ten." and "Menos", and a triplet of eighth notes. The piano accompaniment includes a "ten." marking and a "Menos" marking. A specific rhythmic pattern in the left hand of the piano accompaniment, consisting of a sequence of eighth notes, is highlighted with a black rectangular box.

As in "Coqueiro vai balançar," the following section of "Maria macambira" presents the *habanera* rhythmic pattern (Figure 14), but more consistently in the left hand of the piano accompaniment until the end of the song. In addition, the section sounds like a refrain since it is repeated twice.

Figure 14: “Maria macambira” mm. 31-37.

The image shows a musical score for the piece "Maria macambira" from measures 31 to 37. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of two systems of music. The first system includes a vocal line and piano accompaniment. The lyrics for the first system are "rou-pas de Iemanjá Ma - ri - a Ma - cam -". The piano accompaniment in the first system has a "rall:" marking and a "ten." marking. The second system continues the vocal line with the lyrics "- bi - ra la - va - dei - ra de Si - nhá, la - vou sai - ia de". The piano accompaniment in the second system features a bass line that is highlighted with a black rectangular box.

In mm. 42-46 (Figure 15), the composer has included a vocalization that is repeated twice by the singer, illustrating the washerwoman singing during her work, either for her Sinhá (the wife of her Lord) or for Iemanjá (the goddess of the sea).

Figure 15: “Maria macambira” mm. 42-46.



4.5 Xangô! meu Orixá

Xangô, meu Orixá!

Text by Dora Pinto

Xangô, meu Orixá!
 Rei do Raio
 Senhor do Trovão,
 Tem Obá, tem Oxum,
 Tem Oia no Coração.

Do humilde êle é o defensor
 Do escravo êle é o protetor,
 E nós temos fé que êle vai nos ajudar
 Que ele é o vencedor...
 Xangô, meu Orixá!

Xangô, my Orixá!

Xangô, my Orixá!
 King of the Lightning
 Lord of the Thunder,
 Has Obá, has Oxum
 Has Oia in the heart.

He is defender of the humble
 He is the protector of the slave,
 And we have faith that he will help us
 For he is victorious...
 Xangô, my Orixá!

Kaô Kabi ê Cilê!
Saravá!
Xangô!

Kaô Kabi ê Cilê!
Saravá!
Xangô!

Like “A sereia do mar,” this song is a tribute to an *orixá* (deity). Xangô is the god of lightning and thunder, the king-hero of the Yoruba people. Usually corresponds to Saint Jerome and is adored through rock axes and meteorites placed in an ornamented wooden pestle. He has three wives: *Obá*, *Oiá*, and *Oxum*, and a servant *Oxumarê*. The young Xangô corresponds to Saint John, and the old Xangô to Saint Peter. His weekday is Wednesday, his colors are white and red, the food offered to him is *amalá* (a dish prepared with okra, yam flour, palm oil, and dry shrimp), *obé* (a stew of leaves and lamb), and as a sacrifice, lamb, turtle, or rooster can be offered. He has symbols such as a leather apron and a bag with Xangô’s commandments and carries an ax and a rattle made of metal or a gourd with small grains inside.⁴³ Other text expressions are “*Kaô Kabi ê Cilê!*,” which is a salutation to Xangô,⁴⁴ and “*Saravá,*” a salutation to the deities and a permission request to participate in a ceremony.⁴⁵

Right at the beginning of the song (Figure 16), the piano introduction presents a consistent repetition of a sixteenth-note rhythmic pattern named *Adarrum*, known as the most powerful and irresistible rhythm played by the *atabaques* to invoke Xangô specifically.⁴⁶ The full triads with the tonic in the low register gives the sensation of a full sound, similar to a percussion ensemble introducing the song and preparing the atmosphere for the deity to manifest.

⁴³ Castro, *Falares Africanos*, 351.

⁴⁴ *Ibid.*, 200.

⁴⁵ *Ibid.*, 336.

⁴⁶ Cascudo. *Dicionário do Folclore*, 33.

Figure 16: “Xangô! Meu Orixá” mm. 1-5.

The musical score for Figure 16, measures 1-5, is written for piano. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo marking is *a tempo*. The right hand plays a complex, rhythmic pattern of chords and single notes, with fingering numbers (1, 2, 3, 5) indicated above the notes. The left hand plays a simpler, rhythmic accompaniment of eighth notes. The score consists of five measures.

Very similar to what occurs in “A sereia do mar”, the first words are sung as a calling to the deity, the strongest syllable of the god’s name being placed on the highest note of the intervallic leap F-C, and the words *meu Orixá* sung in the descending melody in a gesture of humility before the greatness of the powerful god (Figure 17).

Figure 17: “Xangô! Meu Orixá” mm. 6-9.

The musical score for Figure 17, measures 6-9, is written for piano and voice. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo marking is *a tempo*. The right hand plays a complex, rhythmic pattern of chords and single notes, with fingering numbers (1, 2, 3, 5) indicated above the notes. The left hand plays a simpler, rhythmic accompaniment of eighth notes. The score consists of four measures. The lyrics are: Xan - go! _____ meu O - ri - xá!

In the mm. 25 (Figure 18), the composer has indicated an *accelerando*, where the rhythmic percussion is intensified by the speed. The calling is repeated twice, characterizing an intense trance moment of the ritual.

Figure 18: “Xangô! Meu Orixá” mm. 22-29.

The image shows a musical score for the piece "Xangô! Meu Orixá" from measures 22 to 29. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics "-dar que ê-le é o ven-ce - dor..." and then "Xan - gô!". The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The second system continues the vocal line with "meu O - ri - xá! Xan - gô! meu O - ri -" and the piano accompaniment with a more complex rhythmic pattern. Performance markings include *ten.*, *f*, *acelerando...*, and *m. ac. ...*.

As shown in Figure 19, a spoken greeting to the deity concludes the song.

Figure 19: “Xangô! Meu Orixá” mm. 30-35.

4.6 Vamo Saravá (Ponto das Baianas)

Vamo Saravá (Ponto das Baianas)

Music recovered by Babi de Oliveira

Vamo saravá! Vamo saravá!
Tira o ponto das baiana,
Firma, que elas vão chegar!
Salve, Sinhô do Bonfim!
Salve, yôyô e yáyá!

Na súrucaia tem mungunzá,
Na súrucaia tem quimgombô,
Oi, quem é da Bahia tem seu patuá,
E o Sinhô do Bonfim vem Saravá.

Salve Sinhô do Bonfim!
Salve o povo da Bahia!
Essi, Saravá!

Let's Saravá

Let's Saravá!
Take the *baiana*'s ponto,
Sing it with conviction, for they will arrive!
Hail, Lord of *Bonfim*!
Hail, *yôyô* and *yáyá*!

In the sacred place there is hominy,
In the sacred place there is okra,
Ah, who is from Bahia has their own amulet,
And the Lord of *Bonfim* comes to save.

Hail Lord of Bonfim!
Hail the people from Bahia!
Essi, Saravá!

The *baiana* is a woman dressed in the typical Candomblé clothes: round skirt, many petticoats, metal or silver ornaments and amulets for festival days, lace gown, sandals, shawl or

blanket wrapped around the head, and shoulder shawl.⁴⁷ *Ponto* is a ritual song that allows the deities to descend in the Umbanda tradition,⁴⁸ another Afro-Brazilian religion that assimilated elements from Catholicism and the Kardecism⁴⁹ and did not use some elements from Candomblé such as the palm oil for ritualistic purposes.⁵⁰

“*Firma o ponto*,” means that the ritual song must be sung with intention so the ritual works, “*Sinhô do Bonfim*,” is another name for Oxalá, the father of all *orixás*. His day is Friday, his color is white. He does not like palm oil or salt, but accepts okra, white corn, egg, apple, and pine cone.⁵¹ “*Yôyô*” and “*Yáyá*” are terms for “*pai de santo*” and “*mãe de santo*” respectively,⁵² *mungunzá* is another word for hominy⁵³ and *quimgombô* means okra⁵⁴. The *patuá* is a kind of amulet that can be carried as a necklace,⁵⁵ and although the terms *súurucaia* and *Essi* were not found in formal dictionaries, one can assume that the first is a contraction of “*sua (your) urucaia*,” which refers to the sacred place where the Afro-Brazilian rituals are celebrated, and *Essi* is part of the salutation “*Saravá*”.

In Figure 20, the rhythmic syncopated patterns observed in both voice and accompaniment come from the *habanera* and the *lundu*.

⁴⁷ Castro, *Falares Africanos*, 165.

⁴⁸ *Ibid.*, 317.

⁴⁹ Steven Engler, and Artur Cesar Isaia. "Kardecism". In *Handbook of Contemporary Religions in Brazil*, (Leiden, The Netherlands: Brill, 2017): 186.

⁵⁰ *Ibid.*, 347.

⁵¹ *Ibid.*, 311.

⁵² *Ibid.*, 246.

⁵³ Castro, *Falares Africanos*, 293.

⁵⁴ *Ibid.*, 323.

⁵⁵ Cascudo. *Dicionário do Folclore*, 686.

Figure 20: “Vamo Saravá” mm. 11-17.

The image displays a musical score for the song "Vamo Saravá" from measures 11 to 17. It consists of two systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are written below the vocal line. The first system covers measures 11 and 12, with the lyrics "ya!" and "Na sú-u - ru -". The second system covers measures 13, 14, 15, 16, and 17, with the lyrics "ca-ia tem munguã-zá, na sú-u - ru - ca - ia, Na sú-u' - ru -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The final measures of the song (Figure 21), very similar to “Xangô! Meu Orixá”, present a rather supportive accompaniment for the vocal line, which recites the text with some freedom and speaks it in the last two bars, as the salutation.

Figure 21: “Vamo Saravá” mm. 32-26.



4.7 Atavismo

Atavismo

Text by Edila Mangabeira

Eu gosto do samba, do samba de morro,
 com letra mal feita, cuíca e pandeiro,
 de blusa listada, de faca e de gorro,
 que cheira macumba, que vem do terreiro.
 Eu trago a cadência no sangue, nas veias,
 não sei se é maxixe, se é fado ou lundu.
 Eu venho da terra das brancas areias,
 da terra gostosa da manga e do angu.
 Da terra morena, sonora e sadia,
 das cores vistosas, do verde aberém.
 Eu sou da Bahia, eu gosto do samba,
 e gosto do samba que deixa quebranto,
 nas pernas, nos braços e n'alma também.
 Nasci na Bahia de todos os Santos!

Atavism

I like the samba, the samba from the hill,
 with badly done lyrics, cuíca e tambourine,
 of striped shirt, knife and beanie,
 smelling macumba, from the terreiro.
 I bring the cadence in the blood, in the veins,
 I'm not sure if it is maxixe, fado or lundu.
 I come from the lands of the white sands,
 From the pleasant land of the mango and
 angu.
 From the brown land, sonorous and healthy,
 of showy colors, of aberém green.
 I am from Bahia, I like the samba,
 and like the samba that causes brokenness,
 on the legs, arms and on the soul too.
 I was born in Bahia of all saints!

According to the Oxford Dictionary, atavism is the “resemblance to grand-parents or more remote ancestors rather than to parents; tendency to reproduce the ancestral type in animals or plants”. In the text by Edila Mangabeira we find the terms *macumba* which is the popular

name given to Afro-Brazilian manifestations based on the Congo-Angola tradition, or a black magic/witchcraft session,⁵⁶ and the *terreiro*, where these manifestations happen.⁵⁷

Two typical foods are mentioned in the text: *angu* is a porridge made of yuca, corn, or rice flour to be served with meat, fish, or shrimp, or it can also mean a complicated situation, conspiracy.⁵⁸ *berém* is a dish that can be offered to the deities Omulu, Xangô, Oxalá, and Ibêji, consisting of white corn bread wrapped in banana tree leaves and tied with banana tree thread.⁵⁹

At the top of the first page of the song (Figure 22), the composer indicated “samba rhythm”, and the rhythmic patterns of the Brazilian tango (*maxixe*) can be found right at the first measures played by the left hand on the piano, in addition to the repetitive sixteenth notes on the right hand. According to Castro, samba is a binary dance of syncopated rhythm.⁶⁰ Béhague writes that a variety of samba exists, depending on the regions or choreography, such as the *samba de morro* performed on the hills (slums), but in general, the samba contains “duple meter with an anacrusis, and have a range of up to an octave, a descending motion with repeated notes, and isometric rhythm. The accompaniment exhibits typical Afro-Brazilian syncopation.”⁶¹

There are many discussions about the different types of *samba* and their origins, but this study is not concerned with determining them. Rather, it can be said that the samba, like the *lundu*, originated from the *batuque*, a round dance of the Congo-Angola tradition, performed with singing accompanied by heavy percussion.⁶² The *lundu* was a very sensual dance in which the couples stood apart in a circle. The *maxixe*, also presented in the text, is another dance that originated from the mixture of the European polka around the 1870s and 1890s and the *lundu*.

⁵⁶ Castro, *Falares Africanos*, 270.

⁵⁷ *Ibid.*, 341.

⁵⁸ *Ibid.*, 154.

⁵⁹ *Ibid.*, 136.

⁶⁰ Castro, *Falares Africanos*, 333.

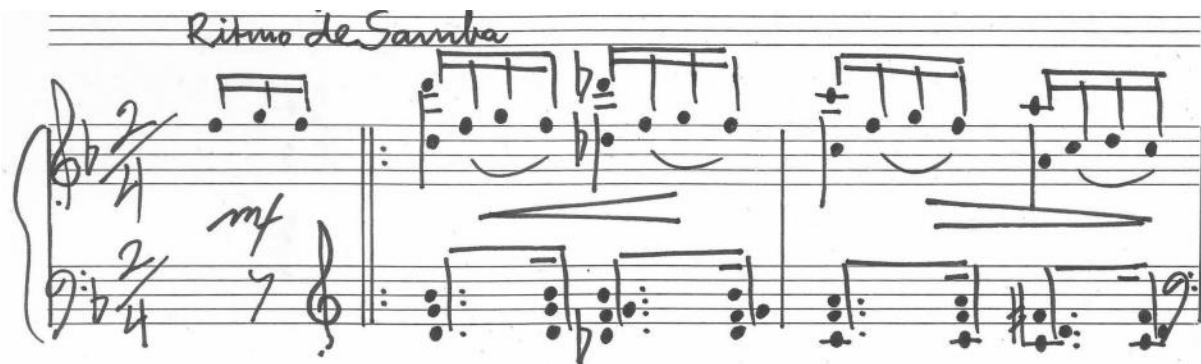
⁶¹ Olsen, and Sheehy. *The Garland Handbook*, 360.

⁶² *Ibid.*, 360.

The *maxixe* was banned for a while at the beginning of the twentieth century because it adopted the sensual movements of the *lundu* and the entwined couples of the polka.⁶³

A characteristic musical instrument mentioned in the text is the *cuíca*: an instrument consisting of a small drum with a tightly stretched skin in one mouth and a small rod in the middle that, when rubbed with the palm of the hand, makes the drum vibrate and produces snoring.⁶⁴ The friction drum with the internal rod is known to the Banto societies, and was used in ceremonies, funerals, or sacrifices, and could symbolize the sound of animals such as the lion, leopard, or birds.⁶⁵

Figure 22: “Atavismo” mm. 1-2.



The song begins with a recitative voice over an accompaniment played *col canto* (with the melody), introducing the theme (Figure 23). The triplets which carry the text are supported by steady-rhythm chords arpeggiated, similar to the articulation on the guitar, a common

⁶³ Miller. “African Rhythms”, 20.

⁶⁴ Castro, *Falares Africanos*, 215.

⁶⁵ Mukuna. *Bantu Contribution*, 124.

instrument in *samba* ensembles. Later, on the *a tempo*, as shown in Figure 24, the melody uses the syncopated rhythms and the accompaniment follows the same rhythmic patterns of the piano introduction.

Figure 23: "Atavismo" mm. 6-9.

Recit.

Em gos-to do sam-ba, do sam-ba de
cal can-to

mor-ro, com le-ta mal fei-ta, cu-ica e pan-

MUSICAS E INSTRUMENTAIS
CASA MANON S. A.
RUA 24 DE MAIO, 242
SÃO PAULO - BRASIL

Figure 24: "Atavismo" mm. 14-17.

The image shows a handwritten musical score for the piece "Atavismo" from measures 14 to 17. It consists of four staves. The top staff is the vocal line, with lyrics: "-reiro. Em praga a ca-dên-cia no sangue, nas ve-". The second and third staves are the piano accompaniment. The bottom staff continues the vocal line with lyrics: "-ias, não sei se é ma-xi-xe, se é fado ou lun-". The score includes various musical notations such as notes, rests, and dynamic markings like "a tempo" and "p".

Another observation concerns the word *listada*. The word in Portuguese is *listrada*, but it is written this way to illustrate the informal way of saying it. One of the characteristics of Banto and Yoruba languages is the consonant-vowel-consonant (CVC) structure of the words, and the consonants are never consecutive.⁶⁶ This is just one element resulting from the influence of Banto languages in the construction of Brazilian Portuguese.

⁶⁶ Castro, *Falares Africanos*, 116.

CHAPTER 5: CONCLUSION

The songs discussed in this study represent only a small part of Babi de Oliveira's compositions, but they reveal a composer of high artistic level and creativity. Her art songs contain many Brazilian elements, representing nationalistic values in music and poetry. It is a shame that this repertoire is so little known compared to others in the canon. Babi was an example of success for a musician and a divorced mother at a time when women were fighting for their opportunities and space on stage and against the judgment of a patriarchy in society.

“A sereia do mar”, “Xangô! Meu Orixá”, and “Vamo Saravá” illustrate the strong influence of Afro-Brazilian religions on the vocabulary and music of Brazil, compiled and translated by Babi and her poets. “Caboclo do rio” and “Maria macambira” present the characters that emerged from the legends and the society through the daily coexistence of slaves and their masters. “Coqueiro vai balançar” and “Atavismo” reflect the strong presence of the rhythmic variety of dances developed in Brazil since the first contact with African influences.

Since this repertoire is not performed as often as those from Western European traditions, this study also showed that the performance of Babi's selected art songs, and probably many others from the Brazilian nationalist period, requires preparation and research on history and cultural appropriation that goes beyond dictionary entries, especially for non-Portuguese speakers. Although this document did not go into depth on certain topics, it gave an idea of sources and what to look for in terms of musical elements in order to develop further research.

APPENDIX A: TEXTS AND TRANSLATIONS

Amanda Rizzotto (1995-) reviewed two Brazilian Portuguese IPA resources for English speakers.⁶⁷ The first one is “Brazilian Portuguese: Norms for Lyric Diction” (2008), translated by Herr et al.⁶⁸ This resource discusses the evolution of the norms for sung Brazilian Portuguese from 1938 to the present. In addition, it provides a detailed table of phonetic symbols and, in general, gives an idea of the language IPA from a native speaker's perspective. The second source is “Singing in Brazilian Portuguese: A Guide to Brazilian Portuguese” (2017), by Marcia D. Porter,⁶⁹ which gives another perspective on Brazilian Portuguese from an English speaker, providing historical information, translations, and IPA for selected art songs by some Brazilian composers.

In “Re-Imagining Brazilian Portuguese IPA: A Practical Guide Utilizing Paulo Maron’s New Opera Lampião” (2021),⁷⁰ the author dedicates two chapters to the Brazilian Portuguese IPA, and besides discussing the norms of the language showing the transcriptions, he provides examples of regionalisms and of situations in the musical context.

Another interesting study is “Brazilian -Portuguese Lyric Diction for the American Singer” (2009),⁷¹ in which the author provides a good review of literature and includes

⁶⁷ Amanda Māra Rizzotto Vidal Pessôa. "A Performance Guide for Four Songs by Francisco Mignone." (DMA diss., University of Nevada, Las Vegas, 2022), 10-12.

⁶⁸ Martha Herr, Adriana Kayama, and Wladimir Mattos, “Brazilian Portuguese: Norms for Lyric Diction,” *Journal of Singing* 65, no. 2, (Nov/Dec. 2008): 195-211.

⁶⁹ Marcía D. Porter, *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire*, (Lanham, MD: Rowman and Littlefield, 2017), 45.

⁷⁰ Filho, Jorge Luiz Alves Trabanco. "Re-Imagining Brazilian Portuguese IPA: A Practical Guide Utilizing Paulo Maron’s New Opera Lampião." (DMA thesis, The University of Western Ontario (Canada), 2021).

⁷¹ Melanie Anne Ohm. "Brazilian - Portuguese Lyric Diction for the American Singer." (DMA diss., Arizona State University, 2009).

information on the construction of the Brazilian Portuguese as well as information about Brazilian music history and main authors on the subject.

TRANSLATIONS By Ana Elisa Portes Lima

A sereia do mar

Text by Oliveira Ribeiro Neto

Iemanjá! Iemanjá!
Dona das águas, vê minhas máguas,
Ouve o meu canto,
Vem Iemanjá!
Iemanjá tôda de branco derramou anil no mar,
As conchas que estão na areia caíram do seu colar,
Iemanjá tem os chinelos de coral branco e rosado,
E o alvo chale das nuvens sôbre os seios amarrado.
Aquele que não tem alma não a sente, não a vê,
Pelas praias da Bahia, nas danças do Candomblé,
Puxando a rêde das algas para fazê-las bailar,
Seguindo as curvas do corpo da Deusa clara do mar.
Ela é alva e transparente como a brisa da manhã.
Eu juro, vi a sereia na ponta d'Itapoã.

The mermaid of the sea

Iemanjá! Iemanjá!
Owner of the water, see my sorrows,
Hear my singing,
Come Iemanjá!
Iemanjá all dressed in white, poured anil in the sea,
The shells on the sand fell from her necklace,
Iemanjá has the slippers of white and rosy coral,
And the white shawl of clouds tied over her breasts.
Who does not have a soul, does not feel or see her,
Through the Bahia beaches, in the Candomblé dances,
Pulling the net from the seaweed to make them dance,
Following the curves of the body of the bright Goddess of the sea.
She is white and transparent like the morning breeze.
I swear, I saw the mermaid at the tip of Itapoã.

Caboclo do rio

Text by Babi de Oliveira

Ê ô, ê ô
Caboclo do rio meu barco amarrou,
Caboclo do rio chegou.
Ê ô, ê ô

Caboclo of the river

Ê ô, ê ô
Caboclo of the river tied my boat up,
Caboclo of the river arrived.
Ê ô, ê ô

Conta o remeiro tristonho
Que nas noites de luar
surgindo como num sonho
O barco êle faz parar.

Caboclo tem compaixão,
Deixa o barco sossegado,
Vem prender meu coração.
Caboclo tem compaixão,
Deixa o barco sossegado,
Vem prender meu coração
Que vive como um veleiro
Perdido sem timoneiro,
Sem rumo, sem direção.

Ê ô, ê ô
Caboclo do rio meu barco amarrou
Caboclo do rio chegou
Ê ô, ê ô...

Coqueiro vai balançar

Text by Celeste Silveira

Vento balança o coqueiro,
coqueiro vai balançar.
Maria faz a cocada,
cocadinha de Sinhá.
Quem provar dessa cocada
na Bahia ficará.

Teus olhos verdes, morena,
me fazem lembrar as águas
da praia de Itapoã,
e as pitangueiras cheirosas,
verdinhas e tão viçosas,
brilhando ao sol da manhã.

Vento balança o coqueiro,
coqueiro vai balançar.
Maria faz a cocada,
cocadinha de Sinhá.
Quem provar dessa cocada

Tells the sad oarsman
That in the moonlit nights
Emerging in a dream
The boat he stops.

Caboclo have compassion,
Leave the boat alone,
Come arrest my heart.
Caboclo have compassion,
Leave the boat alone,
Come arrest my heart.
Which lives like a sailboat
Lost without helmsman,
Without a route, without direction.

Ê ô, ê ô
Caboclo of the river tied my boat up,
Caboclo of the river arrived.
Ê ô, ê ô

The coconut tree will swing

Wind, shake the coconut tree,
The coconut tree will swing,
Maria makes the cocada,
Little cocada of Sinhá.
Whoever tries this cocada
In Bahia will remain.

Your green eyes, brunette,
Make me remember the waters
Of the Itapoã beach,
And the scented Brazilian cherry trees,
Greenish and so lush,
Shining in the morning sun.

Wind, shake the coconut tree,
The coconut tree will swing,
Maria makes the cocada,
Little cocada of Sinha.
Whoever tries this cocada

na Bahia ficará.

Teus olhos verdes, baiana,
Me fazem lembrar as águas
Das praias de Salvador...
E peço a Deus todo dia
Que não esqueças, Maria,
Nossas promessas de amor.

Vento balança o coqueiro,
coqueiro vai balançar.

Maria Macambira

Text by Orádia de Oliveira

Maria Macambira
Lavou roupa tôda a vida
Passava o dia entretida,
Trabalhando pra Sinhá
Mas numa noite dormiu,
Sonhou que a espuma do mar
Parecia a renda branca
Das saias de Iemanjá
E ficou tão encantada
Que se esqueceu de acordar
Ficou pra lavar as rendas
E as roupas de Iemanjá.

Maria Macambira
Lavadeira de Sinhá,
Lavou saia de renda,
Não é dela, é de Iemanjá!

Xangô, meu Orixá!

Text by Dora Pinto

Xangô, meu Orixá!
Rei do Raio
Senhor do Trovão,
Tem Obá, tem Oxum,
Tem Oia no Coração.

In Bahia will remain.

Your green eyes, baiana,
Make me remember the waters
Of the Salvador beaches,
And I ask God every day,
That you do not forget, Maria,
About our love promises.

Wind, shake the coconut tree,
The coconut tree will swing.

Maria Macambira

Maria Macambira
Washed clothes all her life
Spent the day entertained,
Working for Sinhá
But one night she slept,
Dreamed that the sea foam
Looked like white lace
From Iemanjá's skirts
And she was so delighted
That she forgot to wake up
And stayed to wash the laces
And the clothes of Iemanjá.

Maria Macambira
Sinhá's washerwoman
Washed lace skirt,
It's not hers, it's Iemanjá's!

Xangô, my Orixá!

Xangô, my Orixá!
King of the Lightning
Lord of the Thunder,
Has Obá, has Oxum
Has Oia in the heart.

Do humilde êle é o defensor
Do escravo êle é o protetor,
E nós temos fé que êle vai nos ajudar
Que ele é o vencedor...
Xangô, meu Orixá!

Kaô Kabi ê Cilê!
Saravá!

Vamo Saravá (Ponto das Baianas)

Music recovered by Babi de Oliveira

Vamo saravá! Vamo saravá!
Tira o ponto das baiana,
Firma, que elas vão chegar!
Salve, Sinhô do Bonfim!
Salve, yôyô e yáyá!

Na súurucaia tem mungunzá,
Na súurucaia tem quimgombô,
Oi, quem é da Bahia tem seu patuá,
E o Sinhô do Bonfim vem Saravá.

Salve Sinhô do Bonfim!
Salve o povo da Bahia!
Essi, Saravá!

Atavismo

Text by Edila Mangabeira

Eu gosto do samba, do samba de morro,
com letra mal feita, cuíca e pandeiro,
de blusa listada, de faca e de gorro,
que cheira macumba, que vem do terreiro.
Eu trago a cadência no sangue, nas veias,
não sei se é maxixe, se é fado ou lundu.
Eu venho da terra das brancas areias,
da terra gostosa da manga e do angu.
Da terra morena, sonora e sadia,
das cores vistosas, do verde aberém.
Eu sou da Bahia, eu gosto do samba,
e gosto do samba que deixa quebranto,

He is defender of the humble
He is the protector of the slave,
And we have faith that he will help us
For he is victorious...
Xangô, my Orixá!

Kaô Kabi ê Cilê!
Saravá!

Let's Saravá

Let's Saravá!
Take the *baiana's* ponto,
Sing it with conviction, for they will arrive!
Hail, Lord of *Bonfim*!
Hail, yôyô and yáyá!

In the sacred place there is hominy,
In the sacred place there is okra,
Ah, who is from Bahia has their own amulet,
And the Lord of *Bonfim* comes to save.

Hail Lord of Bonfim!
Hail the people from Bahia!
Essi, Saravá!

Atavism

I like the samba, the samba from the hill,
with badly done lyrics, cuíca e tambourine,
of striped shirt, knife and beanie,
smelling macumba, from the terreiro.
I bring the cadence in the blood, in the veins,
I'm not sure if it is maxixe, fado or lundu.
I come from the lands of the white sands,
From the pleasant land of the mango and
angu.
From the brown land, sonorous and healthy,
of showy colors, of aberém green.

nas pernas, nos braços e n'alma também.
Nasci na Bahia de todos os Santos!

I am from Bahia, I like the samba,
and like the samba that causes brokenness,
on the legs, arms and on the soul too.
I was born in Bahia of all saints!

APPENDIX B: SCORES

The use of all music scores was authorized by the composer's granddaughter Andrea Silveira Dutra, as shown in the email below, translated by me:

Hello Ana Elisa, good morning.

Please find below my authorization

I, Andrea Silveira Dutra, RG 09006292-8, declare for all due purposes that I grant, free of charge, the rights to publish the scores of the musical works for song and piano "A sereia do mar", "Atavismo", "Caboclo do rio", "Coqueiro vai balançar", "Maria macambira", "Vamo Saravá", "Xangô meu Orixá", by my grandmother composer Babi de Oliveira in the doctoral dissertation "Africanities in Selected Arts Songs for Voice and Piano by Babi de Oliveira" by researcher Ana Elisa Portes Lima, holder of RG 46430462-3, doctoral student in Vocal Performance at the University of Nevada Las Vegas. These musical works may be used in full or in part for the purposes of studies, research and publications in the aforementioned dissertation.

Rio de Janeiro, April 15, 2024



Ana Elisa Portes Lima <portesli@unlv.nevada.edu>

Assunto: Re: Assunto: Re: Autorização do uso das partituras de Babi de Oliveira para documento de Doutorado

1 message

Andrea Dutra <dutra_andrea@yahoo.com.br>
Reply-To: Andrea Dutra <dutra_andrea@yahoo.com.br>
To: Ana Elisa Portes Lima <portesli@unlv.nevada.edu>

Mon, Apr 15, 2024 at 4:24 AM

Olá Ana Elisa, bom dia

Segue abaixo minha autorização

Eu, Andrea Silveira Dutra, RG 09006292-8, declaro para os devidos fins que cedo, a título gratuito, os direitos de publicação das partituras das obras musicais para canto e piano "A sereia do mar", "Atavismo", "Caboclo do rio", "Coqueiro vai balançar", "Maria macambira", "Vamo Saravá", "Xangô meu Orixá", de minha avó compositora Babi de Oliveira na dissertação de doutorado "Africanities in Selected Arts Songs for Voice and Piano by Babi de Oliveira" da pesquisadora Ana Elisa Portes Lima, portadora do RG 46430462-3, estudante de doutorado em Vocal Performance na University of Nevada Las Vegas. Essas Obras musicais poderão ser utilizadas integralmente ou em partes para fins de estudos, pesquisas e publicações na referida dissertação.

Data

Rio de Janeiro, 15 de Abril de 2024

Assinatura

Andrea Silveira Dutra

A SEREIA DO MAR

Versos de
OLIVEIRA RIBEIRO NETOMúsica de
BABÍ DE OLIVEIRA

Moderato

2ª Vez 8ª...

8ª...

8ª...

cresc. aos poucos

f *p*

I - ê - man - já!

I - ê - man -

já!

Do - na das á - guas, vê min - has

má - guas ou - ve o meu can - to, vem lê - man - já!

2ª Vez

2ª Vez

8ª

ten. V

a tempo

p

rall.

p

1. lê - man - já tô - da de bran - co
2. lê - man - já tem os chi - ne - los

derra-mou a-nil no mar de co-ral branco e-ro - sa - - da

as conchas que estão na-a E o al-vo cha-le das

re-ia ca-i-ram do seu co-lar, as conchas que estão na-a re-ia ca-i-ram do seu co-nu-vens sô-bre os seios a-mar-ra-do, e o al-vo cha-le das nuvens sô-bre os seios a-mar-

1. lar

2. ra - - do.

A-que-le que não tem al-ma não a sen-te, não a

vê, pe-las praias da Bah - i - a nas danças do Candom - blé, puxan-do a rê-de das

al-gas pa-ra fa-zê-las bai - lar, seguindo as curvas do cor-po da Deuza cla-ra do

rall.

mar. ————— E la é al-va e transpa -

a tempo *rall.* *p a tempo*

ren - - te como a bri-sa da ma - nhã,

Ela é alva e transpa - ren - - te Como a bri-sa da ma -

nhã, Eu ju-ro, vi a Se - re - ia na pon-ta d'I - ta - po - ã, Eu ju-ro, vi a Se -

re - ia na pon-ta d'I - ta - po - ã, Eu ju-ro, vi a Se - re - ia na pon-ta d'I - ta - po -

ã!

AN - 443

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A - 1-73 Ce

Caboclo do rio

TOADA

BABI DE OLIVEIRA

É ô é ô Ca.bo_clo do

rio. meubar.coa.mar.rou, Ca.bo_clo do ri_o, Che_gou, Ê ô é

ô Contao.re.mei.ro tris_to.nho Que nas noi.tes de lu_ar

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I.11647 V.

Surgin.do.co.mo num so.nho O bar.coê - le faz pa - rar.

Ca - bo - clo, tem com-pai - xão, Dei.xao bar.co sos.se -

- gado, Vem pren - der meu co - ra - ção. Ca - bo - clo, tem com-pai -

- xão, Dei.xao bar.co sos.se - gado, Vem pren - der meu co - ra - ção. Que

vi - ve co-moum ve - lei.ro per-di.do sem ti.mo. negro, Sem ru - mo, sem di - re -

ção. Ê ô ê ô Ca-bo-clo do rio meu bar.coa.mar.rou, ca-bo-clo do

ri-o che-gou, Ê ô ê ô.

Ê ô ê ô
Caboclo do rio meu barco amarrou,
Caboclo do rio chegou.
Ê ô ê ô

Conta o remeiro tristonho
Que nas noites de luar
Surgindo como num sonho
O barco êle faz parar.

Caboclo, tem compaixão,
Deixa o barco sossegado,
Vem prender meu coração.
Caboclo, tem compaixão,
Deixa o barco sossegado,
Vem prender meu coração

Que vive como um veleiro
Perdido, sem timoneiro,
Sem rumo, sem direção.

Ê ô ê ô
Caboclo do rio meu barco amarrou,
Caboclo do rio chegou
Ê ô ê ô...

I.11647 V.

Nº 0425

Imp. nas Of. Gráf. Irmãos Vitale S/A, Ind. e Com. - Rua França Pinto, 42 - S. Paulo

Coqueiro vai balançar

Celente Silveira

Gabi de Oliveira

2. Teus olhos verdes, baiana,
me fazem lembrar as águas
Das praias de Salvador...
E peço a Deus todo dia
Que não esqueças Maria
Nossas promessas de amor

COQUEIRO VAI BALANÇAR

Celeste Silveira

Babi de Oliveira

Vivo

mf

1. Ven-to balançar, o co-queiro,

vento balançar, o coqueiro, co-queiro vai balançar, — co-

— queiro vai balançar — Ma-ri-a faz a co-ca-da, coca-

Para fim

-dinha de Si - nhá, Quem provar dessa ca - ca da na Ba -
-hi-a fi - ca - rá. 1. Teus olhos ver - des, mo - rena, me
fazem lem - brar as águas da pra - ia de Ta - po -
- a, e as pi - tanqui - ras chei - rosas, ver -

3

-dinhas é tão vi-çosas, bri-lhando ao sol da ma-
nhã co-queiro vai balançar,
co-queiro vai balançar,
co-queiro vai balançar.

a tempo
col. canto

Maria Macambira

Popular Brasileiro

Letra de ORÁDIA DE OLIVEIRA

Música de BABI DE OLIVEIRA

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of piano accompaniment and vocal lines. The first system is marked *mf*. The second system is marked *rall:*. The third system is marked *Recitado* and includes the lyrics "Ma - ri - a Ma - cam - bira la - vou -". The fourth system includes the lyrics "rou - pa tô - da a vida pas - sa - va o dia en - tre - ti - da, tra - ba -". The piano accompaniment features various chords and melodic lines, including a triplet in the final system.

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ten. Menos ³

-lhando pra Si-nhá Mas u-ma noite dor-miu, So-

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a tenuto note and a triplet of eighth notes. The piano accompaniment includes a tenuto chord and a triplet of eighth notes in the right hand.

³

-nhou que a espuma do mar pa-re-ci-a ren-da branca das

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line.

³

sa-ias de Iê-manjá. E fi-cou tão en-can-ta-da que se esque-

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes in the right hand and a steady eighth-note bass line.

³

-ceu de a-cor-dar, fi-cou pra la var as-ren-das e as

The fourth system concludes the vocal line with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line.

rou-pas de Iêmanjá Ma - ri - a Ma - cam -

rall: ten.

-bi-ra la-va - dei-ra de Si - nhá, la - vou sai - ia de

renda, não é de-laé de Iêmanjá Má - já!

Ê:

—á! la - vou sa - ia de renda, não é de-láé de Iê-man-

1. 2.
-já! É é de Iê-man - já,

é de Iê-man - já é de Iê - man -

-já

XANGÔ! MEU ORIXÁ

L. M.
BABI DE OLIVEIRA

5 2 1 5 2 1 5 2 1

a tempo

Xan - gol meu O - ri - xá!

Rei do Rai-o Senhor do Tro-vão, tem O-bá tem O - xum, tem Oi-a no Co-ra -

-cão Do hu-mil-deê-le e o de-fen - sor Do es -

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-era-voê-le é o pre-te - tor, e nós te-mos fé — que ê-le vai nos a-ju-
cresc.

-dar que ê-le é o ven-ce - dor... Xan - gô!
f *ten.* *acelerando. . . .*

meu O - ri - xá! Xan - gô! meu O - ri -

- xá! Kaô Kabi ê Gilê! Saravá! Xangô!

VAMO SARAVÁ

(Ponto das baianas)

3

Rec. por BABÍ de OLIVEIRA

RITMO DE BATUQUE

CANTO

f

Va - mo Sa - ra - vá!

(8 Vezes)

PIANO

mf

Va - mo Sa - ra - vá! Ti - ra o ponto das bai - ana, Fir - ma, que elas vão che -

gar!

Sal - ve, Si - nhô do Bon - fim! Sal - ve, yo - yô e ya -

3820

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VAMO SARAVÁ — PIANO (Continuação)

ya! Na sú-u - ru -

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the syllable 'ya!' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ca-ia tem munguã-zá, na sú-u - ru - ca - ia, Na sú-u - ru -

The second system continues the vocal line with the lyrics 'ca-ia tem munguã-zá, na sú-u - ru - ca - ia,' and ends with 'Na sú-u - ru -'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

ca-ia tem quingom - bô, na sú-u - ru - ca - ia, Oi, quem é da Ba -

The third system continues the vocal line with the lyrics 'ca-ia tem quingom - bô, na sú-u - ru - ca - ia,' and ends with 'Oi, quem é da Ba -'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

3820
L.028

VAMO SARAVÁ - piano (final)

5

hi - a tem seu pa - tu - a', na sú - u - ru - ca - ia,

E o Si-nhô do Bon-fim vem Sa - ra - vá, na sú - u - ru -

ca - ia na sú - u - ru - ca - ia Sal - ve, Si-nhô do Bon -

fim! Sal - ve o po - vo da Ba - hia! Es - si, Sa - ra' - vá!

3820 4.028

ATAVISMO

Edila Mangabeira

Babi de Oliveira

Ritmo de Samba

Handwritten musical score for the piano introduction. It features a treble and bass clef with a 2/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, and then a series of eighth notes in a descending pattern. The bass clef accompaniment consists of a steady eighth-note pattern. The dynamic marking *mf* is present.

Handwritten musical score for the first and second endings of the piano introduction. The first ending leads to the start of the vocal entry, and the second ending provides an alternative conclusion. The notation includes first and second ending brackets and repeat signs.

Handwritten musical score for the vocal entry and piano accompaniment. The vocal line is marked *Recit.* and begins with the lyrics "Em gos-to do sam-ba, do sam-ba de". The piano accompaniment features a steady eighth-note pattern in the bass clef and chords in the treble clef. The lyrics "cal canto" are written below the piano part.

Handwritten musical score for the continuation of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "marro, com le- tra mal fei- ta, cu-ica e pan-". The piano accompaniment continues with the same eighth-note pattern and chords.

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2

-deiro, de blu-sa lis-ta-da, de faca e de
gorro, que cheira ma-cumba, que vem do ter-
-reiro. *a tempo* Em prago a ca-dên-cia no sangue, nas ve-
a tempo
-ias, não sei se é ma-xi-xe, se é fado ou lun-

rall.----- a tempo

-du. Em venho da terra das brancas a-

a tempo

-re-ias, da terra gos-to-sa da manga e do an-

recit.

-gu. Da terra mo-re-na, so-mora e sa-

-dia, das cores vis-to-sas, do verde a-be-

4

And. a tempo

-reim. Eu sou da Ba-hi-a, eu gos-to do
samba, e gos-to do samba que dei-xa que-
-branto, nas pernas, nos bra-cos e n'alma tam-be'm
rall.
Nasci na Ba-hi-a de todos os Santos!
rall. colcauto

APPENDIX C: GLOSSARY

A sereia do mar

| Marking in the score | Translation | Location |
|-----------------------------|--------------------|-----------------|
| 2a vez | 2nd time | mm. 13 |

Coqueiro vai balançar

| Marking in the score | Translation | Location |
|-----------------------------|--------------------|-----------------|
| vivo | lively | mm. 1 |
| Para fin. | to end | mm. 14 |
| ao (segno) | to the (segno) | mm. 35 |

Maria macambira

| Marking in the score | Translation | Location |
|-----------------------------|--------------------|-----------------|
| recitado | recited | mm. 8 |
| menos | less | mm. 17 |

Xangô! Meu orixá

| Marking in the score | Translation | Location |
|-----------------------------|--------------------|-----------------|
| acelerando | accelerando | mm. 25 |

Vamo Saravá

| Marking in the score | Translation | Location |
|-----------------------------|-----------------------|-----------------|
| Ritmo de batuque | <i>Batuque</i> rhythm | mm. 1 |

| | | |
|---------|---------|-------|
| 3 vezes | 3 times | mm. 1 |
|---------|---------|-------|

Atavismo

| Marking in the score | Translation | Location |
|-----------------------------|--------------------|----------------------|
| Ritmo de samba | Samba rhythm | Top left of the page |

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