

THE REHEARSAL PLAN AND THE PREPARATION OF BRAZILIAN ART SONGS: AN
AUTOETHNOGRAPHIC STUDY IN COLLABORATIVE PIANO

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State University's regulations and meets the accepted standards for the degree of

DOCTOR OF MUSICAL ARTS

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ABSTRACT

The objective of this research was to investigate the effectiveness of the rehearsal plan in the preparation of Brazilian art songs. This disquisition proposes a rehearsal plan model based on the concept of the class plan used in the field of education. The rehearsal plans were applied in a series of rehearsals with two singers at North Dakota State University in which we worked on four art songs composed by the Brazilian composer Francisco Mignone (1897-1986). This qualitative study adopted the autoethnography as research method. In this autoethnographic research I worked both as researcher and as pianist in the rehearsals. This disquisition relied upon two axes of theoretical framework, one musical and one educational: the musical axis was formed of studies regarding performance and preparation of art songs as developed by Katz (2009), Kimball (2006), Stein and Spillman (1996), Moore (1984), Bernac (1978), and Adler (1971). The educational axis was based on the studies of Libâneo (2006) and Coll, Pozo, Sarabia, and Valls (1998) and provided the concept, philosophical basis, structure, and applicability of the class plan. This educational axis also included studies supporting the effectiveness of the rehearsal plan in various musical contexts, such as Gorelick (2001), Brunner (1996), and Figueiredo (1990). The research data revealed that the rehearsal plan was an effective pedagogical tool in the preparation of Brazilian art songs. The rehearsal plans provided outlines of clear objectives and focused rehearsal strategies and facilitated the development and application of specific rehearsal strategies for art song performance preparation. The plans also promoted connectivity between rehearsals and a sense of accomplishment for the pianist and singers. In addition, the rehearsal plans detailed the preparation of Brazilian art songs with respect to three distinct dimensions of knowledge: conceptual, practical, and attitudinal.

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DEDICATION

I dedicate this dissertation to my parents, Lucivanda and João, for the love and dedication given to me and my brother and for teaching us that education is the most effective way to build a better world.

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LIST OF ABBREVIATIONS

IEB	Instituto de Estudos Brasileiros [Brazilian Studies Institute]
NDSU	North Dakota State University
UFBA	Universidade Federal da Bahia [Federal University of Bahia]
UFRJ	Universidade Federal do Rio de Janeiro [Federal University of Rio de Janeiro]
UNESP	Universidade Estadual Paulista “Júlio de Mesquita Filho” [State University of São Paulo]
USP	Universidade de São Paulo [University of São Paulo]

CHAPTER 1. INTRODUCTION

The aim of this disquisition was to investigate the effectiveness of the rehearsal plan in the preparation of Brazilian art songs. This dissertation proposes a flexible model of a rehearsal plan based on the concept of the class plan used in the field of education. The rehearsal plans were applied in a series of rehearsals with two singers at North Dakota State University focused on four art songs composed by the Brazilian composer Francisco Mignone (1897-1986). This research also details my daily work as a collaborative pianist in the context of planned rehearsals, illustrates the connections between rehearsal plans and performance preparation, and suggests a didactic approach to rehearsals in the field of collaborative piano.

The topic of this research emerged from questions that have interested me throughout my career as a collaborative pianist regarding how to make rehearsals more efficient and meaningful. I have worked as a collaborative pianist for fifteen years and have collaborated with a variety of instrumentalists and singers of different ages and backgrounds. In some of these situations, I played a dual role as performer and educator, guiding the rehearsal, proposing ideas, and providing feedback on my partner's performance.

Parallel to my experience as a collaborative pianist, I worked as a music educator and piano teacher. In these fields, both planning for and reflecting on teaching in the classroom are crucial in providing meaningful learning for students. Excellent music educators continuously reflect and ask themselves how to make a class more effective, attractive, and enjoyable for teacher and students alike. My experience as a music educator influences my work as a collaborator, leading me to constantly investigate many aspects of how to make rehearsals more successful: how to structure work on a specific piece, how to identify technical problems, how to deal with balance, how to work on tone quality for both pianist and singer or instrumentalist,

how to make a rehearsals more dynamic and interesting, how to deal with strong personalities, and how to avoid meaningless repetition in order to focus on aspects that need attention.

The rehearsal is a space where teaching and learning processes are developed. Whether in directed and non-directed rehearsals, everyone learns from each other and can develop knowledge related both to the musical repertoire as well as positive attitudes for healthy coexistence in society. Environments involving teaching and learning processes benefit from the planning of systematic and coordinated actions toward clear objectives,¹ since learning involves complex cognitive, motor, psychological, and social processes.² This disquisition seeks to explore the important question of how to effectively apply such systematic actions and clear objectives to musical rehearsals in the field of collaborative piano.

This research is also the result of my passion for the Brazilian art song repertoire. As a Brazilian studying in the United States, I appreciated the opportunity to show the richness of my country's music. The theme of this disquisition is the union of my search for a more focused rehearsal together with my passion for my country's repertoire: the development and application of rehearsal plans toward the preparation of Brazilian art songs of Francisco Mignone.

Some researchers have approached rehearsal planning as an object of study, especially in the context of choral rehearsal planning, for instance in the studies of Kondracki (2019),³

¹ José Carlos Libâneo, *Didática* [Didactics] (São Paulo: Editora Cortez, 2006), 120.

² César Coll and Enric Valls, “A aprendizagem e o ensino dos procedimentos [Learning and teaching of procedures],” in *Os conteúdos na reforma: ensino e aprendizagem de conceitos, procedimentos e atitudes* [Content reform: Teaching and learning of concepts, procedures, and attitudes], César Coll, Juan I. Pozo, Bernabé Sarabia, and Enric Valls (Porto Alegre: Artmed, 1998), 81, 137, 139.

³ Emily A. Kondracki, “Effects of Pacing and Rehearsal Planning in an Elementary Choral Setting” (Master’s thesis, Indiana University of Pennsylvania, 2019).

Manfredo (2006),⁴ Gorelick (2001),⁵ Brunner (1996),⁶ and Figueiredo (1990).⁷ Rehearsal planning and teaching methodologies have also been addressed in studies in the field of band music, such as the studies by Silva (2010),⁸ Cooper (2004),⁹ Gonzalez (2001),¹⁰ and Barbosa (1994).¹¹ Notwithstanding the abundance of studies addressing rehearsal planning in the fields of choral and band music, there remains a dearth of studies that address rehearsal planning in collaborative piano or related fields. Most studies in these fields have turned to other themes, as we will see below.

⁴ Joseph Manfredo, "Effective Time Management in Ensemble Rehearsals." *Music Educators Journal* 93, no. 2 (Nov. 2006): 42-46.

⁵ Brian Gorelick, "Planning the Perfect Choir Rehearsal," *Music Educators Journal* 88, no. 3 (Nov. 2001): 28-33,60.

⁶ David L. Brunner, "Carefully Crafting the Choral Rehearsal," *Music Educators Journal* 83, no. 3 (Nov. 1996): 37-39.

⁷ Sérgio Luiz F. de Figueiredo, "O ensaio coral como momento de aprendizagem: a prática coral numa perspectiva de educação musical [The choir rehearsal as a time of learning: The choir practice under a music education perspective]" (Master's thesis, Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil, 1990).

⁸ Lélío Eduardo A. Silva, "Musicalização através da banda de música escolar: uma proposta de metodologia de ensaio fundamentada na análise do desenvolvimento musical dos seus integrantes e na observação da atuação dos "mestres de banda" [Music education through the school music band: A proposal of rehearsal methodology based on the analysis of the musical development of students and observation of the band teachers performance]" (PhD diss., Universidade Federal do Estado do Rio de Janeiro, Rio de Janeiro, Brazil, 2010).

⁹ Lynn G. Cooper, *Teaching Band & Orchestra: Methods and Materials* (Chicago: GIA Publications, 2004).

¹⁰ Luis S. Gonzalez, "Rehearsal Effectiveness: An Analytical Study of Rehearsal Philosophies and Procedures of Selected Public School and Postsecondary Wind Band Conductors" (DMA diss., University of Cincinnati, 2001).

¹¹ Joel Luis da Silva Barbosa, "An Adaptation of American Band Instruction Methods to Brazilian Music Education, Using Brazilian Melodies" (DMA diss., University of Washington-Seattle, 1994).

Of the studies that deal with analysis of vocal repertoire and the relationship between text and music, we can highlight the following: Gloeden (2012),¹² Botero (2011),¹³ Jaeckel (2010),¹⁴ Mota (2010),¹⁵ Oliveira (2005),¹⁶ Pignatari (2009),¹⁷ Park (2007),¹⁸ and Larson (2001).¹⁹

Of the studies focusing on performance and musical interpretation in collaborative piano the following are noteworthy: Choi (2017),²⁰ Pow (2016),²¹ Johnson (2014),²² Katz (2009),²³ Nagell (2007),²⁴ Kimball (2006),²⁵ Stein and Spillman (1996),²⁶ Bernac (1978),²⁷ and Moore (1953).²⁸

¹² Adélia I. Gloeden, “Seis canções de Alberto Nepomuceno: uma análise das relações entre texto e música [Six songs by Alberto Nepomuceno: An analysis of the relationships between text and music]” (Master’s thesis, Universidade de São Paulo, Brazil, 2012).

¹³ Victoria S. Botero, “The Art Songs of Jaime Leon: A Textual and Musical Analysis” (Master’s thesis, University of Missouri, 2011).

¹⁴ Roland Jaeckel, “A Study Edition of Franz Schubert’s Song Cycle Winterreise – Erste Abteilung” (DMA diss., Boston University, 2010).

¹⁵ Gisele P. O. Mota, “The Songs for Voice and Piano by Ronaldo Miranda: Music, Poetry, Performance and Phonetic Transcription” (DMA diss., Florida State University, 2010).

¹⁶ Gisele P. Oliveira, “Quatro Líricas (1938) de Francisco Mignone com texto de Manuel Bandeira: música, poesia e performance [Four Líricas (1938) by Francisco Mignone with texts by Manuel Bandeira: Music, poetry, and performance]” (Master’s thesis, Universidade Federal de Goiás, Goiânia, Brazil, 2005).

¹⁷ Dante Pignatari, “Canto da língua: Alberto Nepomuceno e a invenção da canção brasileira [Singing of the language: Alberto Nepomuceno and the invention of Brazilian art song]” (PhD diss., Universidade de São Paulo, São Paulo, Brazil, 2009).

¹⁸ Shin-Young Park, “Franz Liszt’s Songs on Poems by Victor Hugo” (DMA diss., Florida State University, 2007).

¹⁹ Matthew Larson, “Text/Music Relations in Ralph Vaughan William’s ‘Songs of Travel’: An Interpretive Guide” (DMA diss., Arizona State University, 2001).

²⁰ Hae J. Choi, “First Aid for Collaborative Pianists with Small Hands: Suggestions and Solutions for Awkward Passages from the Standard Repertoire” (DMA diss., Arizona State University, 2017).

²¹ Lauralie B. Pow, “‘More than Mere Notes’: Incorporating Analytical Skills into the Collaborative Pianist’s Process in Learning, Rehearsing, and Performing Repertoire” (DMA diss., University of Miami, 2016).

²² Graham Johnson, *Franz Schubert: The Complete Songs*. 3 vols. (New Haven: Yale University Press, 2014).

²³ Martin Katz, *The Complete Collaborator: The Pianist as Partner* (New York: Oxford University Press, 2009).

²⁴ Ann B. Nagell, “A Collaborative Pianist’s Perspective Regarding Touch and Qualities of *Clarté* in the Late Song Cycles of Gabriel Fauré” (DMA diss., Arizona State University, 2007).

²⁵ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2006).

²⁶ Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (New York: Oxford University Press, 1996).

²⁷ Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton, 1978).

²⁸ Gerald Moore, *Singer and Accompanist: Performance of Fifty Songs* (London: Methuen & Co., 1953).

Of the studies that address the training and daily work of collaborative pianists we can mention Witt (2020),²⁹ Ng (2014),³⁰ Silva (2013),³¹ Lee (2009),³² Baker (2006),³³ Brandão (1999),³⁴ Moore (1984),³⁵ and Adler (1971).³⁶

Of the studies that focus on challenges of teamwork and interpersonal relationships in collaborative piano we point out the following: Cota (2019),³⁷ Smith (2015),³⁸ and Sousa (2014).³⁹ In the related area of vocal performance, studies mentioning collaborative piano have concentrated especially on diction, as in the studies of Campelo (2017),⁴⁰ Ohm (2009),⁴¹ Álvares (2008),⁴² and Mahaney (2006).⁴³

The music-theoretical foundation of this disquisition is based on studies that address the preparation and performance of art songs developed by Katz (2009), Kimball (2006), Stein and

²⁹ Juliana Witt, “Process-Driven Collaboration: Capacities from Teaching Artistry that Enrich the Work of Collaborative Pianists” (DMA diss., Arizona State University, 2020).

³⁰ Yee Von Ng, “The Collaborative Pianist’s Role in an Integrated-Arts Setting: Dance, Music, and Visual Arts” (DMA diss., University of Maryland, 2014).

³¹ Nathália Y. K. Silva, “O desenvolvimento técnico-artístico do pianista colaborador através do repertório de lied [The artistic and technical development of the collaborative pianist through the lied repertoire]” (Master’s thesis, Universidade Estadual de Campinas, Campinas, Brazil, 2013).

³² Pei-Shan Lee, “The Collaborative Pianist: Balancing Roles in Partnership” (DMA diss., New England Conservatory of Music, 2009).

³³ Dian Baker, “A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography” (DMA diss., Arizona State University, 2006).

³⁴ Stela Maria Santos Brandão, “The Brazilian Art Song: A Performance Guide Utilizing Selected Works by Heitor Villa-Lobos” (DMA diss., Columbia University, 1999).

³⁵ Gerald Moore, *The Unashamed Accompanist* (Letchworth: Garden City Press, 1984).

³⁶ Kurt Adler, *The Art of Accompanying and Coaching* (New York: Da Capo Press, 1971).

³⁷ Mary Cota, “Interpersonal Aspects of Musical Collaboration for Collaborative Pianists” (DMA diss., Arizona State University, 2019).

³⁸ Brad Smith, “Don’t Listen to Me, I’m Just Your Partner: Ensemble Issues in Duo Settings” (DMA diss., Arizona State University, 2015).

³⁹ Luciana M. L. Sousa, “Interações entre o pianista colaborador e o cantor erudito: habilidades, competências e aspectos psicológicos [Interactions between the collaborative pianist and the singer: Skills, competencies, and psychological aspects]” (Master’s thesis, Universidade de Brasília, Brasília, Brazil, 2014).

⁴⁰ André R. Campelo, “Singing Portuguese Nasal Vowels: Practical Strategies for Managing Nasality in Brazilian Art Songs” (DMA diss., University of Kentucky, 2017).

⁴¹ Melanie A. Ohm, “Brazilian-Portuguese Lyric Diction for the American Singer” (DMA diss., Arizona State University, 2009).

⁴² Marília Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone” (DMA diss., University of Nebraska, 2008).

⁴³ Cynthia L. Mahaney, “Diction for Singers: A Comprehensive Assessment of Books and Sources” (DMA diss. The Ohio State University, 2006).

Spillman (1996), Moore (1984), Bernac (1978), and Adler (1971). In order to understand the concept and structure of the class plan I address the studies of Libâneo (2006) and Coll, Pozo, Sarabia, and Valls (1998).⁴⁴ To identify models for the application of rehearsal plans in the field of music I address the studies of Gorelick (2001), Brunner (1996), and Figueiredo (1990).

The research method that guided this disquisition was the autoethnography.

Autoethnography aims to describe personal experiences in order to understand cultural phenomena in which the researcher is also a subject of study.⁴⁵ This research method allowed me to immerse myself in the process both as a researcher and pianist, developing and applying the rehearsal plans while adding my own knowledge, emotions, and experiences, elements that enriched the research.⁴⁶

The instruments used for data collection were semi-structured interviews, a field diary, rehearsal plans, self-reflections, and rehearsal recordings. The data collection instruments were varied so that many different types of information would be reflected, which was necessary in the context of qualitative research involving social phenomena and human interactions. The rehearsal plans, object of study in this disquisition, also became a rich source of data from which the objectives, strategies, decisions, and reflections developed during the rehearsals were extracted.

In this research, data analysis was performed separately for each data collection instrument. Data from each instrument were analyzed in a cross-sectional manner, resulting in a

⁴⁴ César Coll, Juan Ignacio Pozo, Bernabé Sarabia, and Enric Valls, *Os conteúdos na reforma: ensino e aprendizagem de conceitos, procedimentos e atitudes* [Content reform: Teaching and learning of concepts, procedures, and attitudes] (Porto Alegre, Brazil: Artmed, 1998).

⁴⁵ Tony E. Adams, Stacy Holman Jones, and Carolyn Ellis, *Autoethnography: Understanding Qualitative Research* (New York: Oxford University Press, 2015), 1-2.

⁴⁶ Ibid.

list of terms classified as *coding categories*⁴⁷, which served as parameters to analyze the applicability and effectiveness of the rehearsal plan in the preparation of Brazilian art songs.

This disquisition begins with an introductory chapter. Chapter 2 focuses on studies regarding the preparation and performance of art song. Chapter 3 addresses studies in the field of education focusing on the concept of the class plan and its philosophical basis, structure, and applicability. This chapter also addresses the use of the rehearsal plan in choral music, showing the effectiveness of rehearsal planning in the context of music. Finally, in this chapter I propose a rehearsal plan model for the collaborative piano field based on the concept of the class plan. The proposed rehearsal plan is a flexible guide and was used in the rehearsals with the singers throughout this research.

Chapter 4 focuses on the methodology of this research. Chapter 5 addresses the repertoire prepared with the singers and includes a synopsis of Francisco Mignone's life and career, an overview of his art songs, and a brief analysis of the four art songs prepared in the rehearsals for this research. Chapter 6 contains the biographies of myself and the singers. Chapter 7 contains seven rehearsal plans and two dress rehearsal plans, their respective self-reflections, and reports of the performances with both singers. Chapter 8 presents the data of this research. In this chapter, I attempted to be objective in the review of data and sought to elucidate aspects that revealed the applicability of the rehearsal plan to the preparation of Brazilian songs. A chronicle of my relationship with the singers throughout the rehearsals as well as learning and challenges encountered during the research were also germane to the research conclusions. In Chapter 9, I approach the data of this research from multiple perspectives, articulating what was observed and experienced throughout the rehearsals.

⁴⁷ Robert Bogdan and Sari Knopp Biklen, *Qualitative Research for Education: An Introduction to Theory and Methods* (Boston: Allyn and Bacon, 1992).

This disquisition concludes with a chapter in which I reflect on the research both as researcher and subject, assess the effectiveness of the rehearsal plan, and detail the advantages of autoethnography as a research methodology in the field of performance. In addition, I discuss the contributions of this research to the future of the collaborative piano area.

CHAPTER 2. THEORETICAL FRAMEWORK, PART ONE

2.1. Preparation and Performance of Art Songs

Through words, we can demonstrate a variety of moods, feelings, concerns, physical sensations, and wishes. Words are also a tool of cultural exchange between countries, without which life in society would be impossible. Music functions similarly for us. Music without words has its own artistic value and communicative capability; music interconnected with words speaks yet more powerfully in its fusion of these two complementary forms of communication. This enhanced communicative capability is evident in genres as contrasting as Gregorian chant and eighteenth-century opera and oratorio. One could argue, however, that this symbiotic relationship reaches its peak in art song. Originating with popular German minstrels in the fifteenth century, the art song grew in complexity and sophistication until it became, in the nineteenth century and beyond, a vehicle for great masterworks from the likes of Schubert, Schumann, Brahms, and many others after them. According to Carol Kimball, an art song is a “blending of music and poetry in such way that is impossible to think of them apart.”⁴⁸ The way a composer sets a poem to music also differs according to the composer’s musical background and their understanding of the poetry.

A particularly vivid example of the fusion of music and poetry in art songs can be found in Franz Schubert, *Gretchen am Spinnrade*, Op.2, D. 118 (1814). In this art song, the voice takes the role of Gretchen, a character from *Faust* by Johann Wolfgang von Goethe, while we can see the piano depicting the continuous motion of Gretchen’s spinning wheel (see example. 2.1).

⁴⁸ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 1.

Example 2.1. Franz Schubert, *Gretchen am Spinnrade*, mm. 1-2.

The image shows the first two measures of the song. The title is "Nicht zu geschwind" with a tempo marking of a quarter note equal to 72. The vocal line (Singstimme) is in the upper staff, and the piano accompaniment (Pianoforte) is in the lower two staves. The piano part features a continuous sixteenth-note pattern in the treble clef and paired eighth notes in the bass clef. The lyrics "Mei - ne" are written under the vocal line.

The sixteenth notes in the treble staff mimic the motion of the spinning wheel as it turns. The paired eighth notes in the bass staff depict Gretchen's foot powering her machine. At a moment of exhaustion, both the voice (Gretchen), and the piano (the spinning wheel) stop abruptly. Schubert then evokes, through an interlude of interrupted piano entrances, a tired Gretchen trying to make her spinning wheel work again (see example. 2.2).

Example 2.2. Franz Schubert, *Gretchen am Spinnrade*, mm. 67-74.

The image shows two systems of the musical score. The first system starts at measure 67 with the vocal line singing "sein Kuss!". The piano accompaniment features a dynamic shift from *f* to *pp* and includes a section of sixteenth-note accompaniment. The second system starts at measure 72 with the vocal line singing "Mei - ne Ruh ist". The piano accompaniment continues with the sixteenth-note pattern in the treble and eighth notes in the bass.

The depth to which Schubert portrays through music the sights, sounds, emotions, and real-life experience of Gretchen suggested by the text demonstrates the symbiotic relationship of words and music in art songs.

Due to its fusion of text and music, art song preparation requires attention to multiple artistic aspects by the collaborative pianist and the singer. In order to successfully approach the process as a duo, both performers must address all elements of the process individually prior to the first rehearsal as well as on an ongoing basis between rehearsals to integrate ideas discussed together.

According to the American psychologist David Ausubel, it is important for individuals to have a general concept of a subject in order to connect new content with their previous knowledge. These “learning anchors” or “anchoring ideas” facilitate the assimilation of more specific elements and concepts.⁴⁹ As a first step in developing such a general concept of an art song, both pianist and singer should become familiar with the composer and poet. Knowledge of the style, values, and sociohistorical context of the composer and poet will directly impact decisions regarding phrasing, sound, voicing, movement, and other aspects of the music. Contextual knowledge of the composer and poet also illustrates how the composer responded musically to the text.

Based on this knowledge, both performers should develop a broad conception of the poetry. Poetic translations can be a useful resource for arriving quickly at a general idea of the meaning of the text. Knowledge about the composer, poet, and a broad conception of the poem will constitute a base on which the performers will be able to construct their musical and artistic thoughts. According to Martin Katz, “any collaboration with a singer means dealing with language. In our pursuit of perfect ensemble and fusion with our partner, we cannot proceed very far down the road without words entering the picture.”⁵⁰

⁴⁹ David P. Ausubel, *Educational Psychology: A Cognitive View* (New York: Holt, Rinehart and Winston, 1968), 145.

⁵⁰ Katz, *The Complete Collaborator*, 21.

Building on this foundation, it is next necessary to dive into the world of the words. Both pianist and singer should create a word-by-word translation, if the text is in a language foreign to them, and add it along with International Phonetic Alphabet (IPA) symbols directly into their scores. Clear understanding of the poetry also involves knowledge of the parts of speech; for instance, verbs tend to suggest action and would therefore generally involve musical movement, active articulation, brighter sounds, depending on what type of action the verb indicates. Nouns, on the other hand, can show the name of a person, a thing, a place, an idea; if a name is used, the composer might, for instance, associate a certain motif with that name in which the performer might then use sounds contrasting from other material in the song. A single word can also occasionally function as a different part of speech depending on the context. For instance, the Portuguese word “para” can function as a preposition, as in “esse presente é *para* você” (“this gift is *for* you”); “para” can also function as a verb, as in “*para*, por favor!” (“*stop*, please!”). Furthermore, metaphors and idioms are important tools for the understanding of poetic language as well as building musical imagery. Poetry is a great source of figurative language that poets manipulate in order to awaken the reader’s and musician’s imagination.

A detailed analysis of the text in conjunction with accurate pronunciation and characterful intonation of the language will provide a first intimate meeting with the essence of the poetry. According to Pierre Bernac:

In vocal music, the sonority and the rhythm of the words are an integral part of the music itself. The word is itself a musical sound. The sonority and stress and rhythm of words inspire music no less, and at times even more, than the emotion they express [...] the music *of* the poem is as important as the music *set to* the poem. The music of the words and the music itself are one and the same; they should not be disassociated.⁵¹ (italics as in the original)

⁵¹ Bernac, *The Interpretation of French Song*, 3-4.

In order to accomplish the idea proposed by Bernac, both performers should spend a great amount of time in their individual practices working on the text: listening to native speakers through the current available technology and websites, speaking the text following the IPA, speaking the words in rhythm before learning the pitches, and observing how the rhythm aligns with stressed and unstressed syllables. In rehearsal, the pianist can help the singer by correcting mispronounced words and the rhythm of the text. Moore states that when rehearsing, the pianist should primarily “focus his attention and his ears on the singer”⁵². Singers pursue an internal instrument which is very difficult for them to listen to themselves, therefore the feedback provided by the pianist is vital for possible adjustments to the singer’s diction, pitch, rhythm, and tone quality.⁵³ On the other hand, the pianist can also potentially learn from any knowledge the singer may have about words and music. When suggesting ideas or correcting each other, the performers should have an attitude of politeness and encouragement which will preserve the geniality and positive atmosphere of the rehearsal.

Once acquainted with the “music of the poem,” a more profound relationship with the character of the poetry can be developed through consideration of the identity of the speaker, his/her psychology, and their potential audience. Spillman and Stein address two important concepts in a poem, in which “who is speaking is called the *persona* and to whom the *persona* speaks is called *mode of address*.”⁵⁴ We should ask then whether the poem represents a soliloquy, monologue, or conversation involving multiple people; in the latter case, performers must further ask how the characters interact with each other. In making observations regarding the attitude, mood, and feelings of the *persona*, the performers will build a deeper understanding

⁵² Moore, *The Unashamed Accompanist*, 51.

⁵³ Janice L. Chapman, *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (San Diego: Plural Publishing, 2006).

⁵⁴ Stein and Spillman, *Poetry into Song*, 93.

of the psychology of that character. This in turn will guide the performers' choices regarding phrasing, sound, breathing, and movement. In order to make the understanding of the psychology of the character an easier task, when rehearsing, the collaborative pianist can encourage the singer to speak the text in his/her own language using a personal vocabulary and then speaking the same passage or section in the original text language. This approach can help the performers to incorporate feelings and the psychology of the character under their own perspectives and cultural behaviors. In addition, pianists should always show an attitude of encouragement in animating the singer's imagination so that the singer is guided to discover the identities and feelings of the characters.⁵⁵

The *persona*, scenarios, moods, as well as the form of the poetry guides composers in determining the form of the music; these formal and dramatic characteristics can also usefully guide the rehearsal process. In order to achieve a more focused rehearsal and foster a sense of accomplishment, performers can divide the song in sections according to the strophe, character, scene, or idea in order to work on each section separately and also focus on the transitions between sections.

For rehearsal to be efficient and for the process to be fluid, it is necessary for pianists to work individually prior to and between meetings so that "rehearsal time will not be taken up by fumbling for the notes, worrying about pianoforte passages, by giving or exchanging involved explanations, but by getting down to the interpretation of the music."⁵⁶ According to Gerald Moore, personal practice is an opportunity for pianists to experiment with and cultivate the quality of tone, using their fingers "with sensitiveness and variety of touch."⁵⁷ For pianists,

⁵⁵ Adler, *The Art of Accompanying*, 221.

⁵⁶ Moore, *The Unashamed Accompanist*, 51.

⁵⁷ *Ibid.*, 37.

knowledge of the composer and poet as well as understanding of the language and character of the poetry will guide the development of tone quality that best serves the text. By varying sounds and manipulating colors, the pianist is able to depict characters' moods and sensations. "The meaning of the poem and his future collaboration with the singer will help him to know what touch to use and when to employ it."⁵⁸ The sustain pedal is a powerful tool in the development of appropriate tone quality. Heinrich Neuhaus states that "questions of artistic pedaling are absolutely inseparable from questions of the tonal image."⁵⁹ If used in a wise manner, pedal interconnected with touch helps the pianist to build a rich palette of sounds that he or she can combine at different levels and styles according to the nature of the song. For this, the practice should be "governed by the ear which is the only one to issue laws and the only one capable of correcting mistakes."⁶⁰

Another ally in the development of tone quality is the act of singing while playing. The pianist does not need to be an accomplished singer or have a beautiful voice, but with the knowledge of the text meaning, diction, and musical elements, he/she should be able to sing while playing. This approach will also provide a sense of what kind of sound better matches with the meaning of specific sections or passages, how the touch can be most compatible with the consonants and vowels, and how the phrases are driven by ideas suggested in the poem. This kind of practice will simulate rehearsal with the singer, preparing the pianist to feel more comfortable focusing on the singer during rehearsals.

This preliminary and ongoing work done by the pianist will enable him/her to accomplish the main goal of a rehearsal which is "getting down to the interpretation of the music."⁶¹ In order

⁵⁸ Moore, *The Unashamed Accompanist*, 40.

⁵⁹ Heirich Neuhaus, *The Art of Piano Playing* (New York: Praeger Publishers, 1973), 158.

⁶⁰ *Ibid.*, 162.

⁶¹ Moore, *The Unashamed*, 51.

to build a convincing musical image of the poetry in tandem with the singer, the pianist must be able to pay attention to and be poised to adjust all artistic elements, including tone quality, tempo, phrasing, breathing, articulation, and figurations and textures on the keyboard.⁶²

Body language is another important component to create a persuasive musical imagery of the song. All the singer's gestures and facial expressions as well as the pianist's behavior on stage should be within the atmosphere implied by the art song. These elements that enhance the performance should be rehearsed, not improvised.⁶³ During rehearsals, pianist and singer should position the piano in a way that simulates the stage set up and atmosphere. A mirror in a rehearsal space is also an important element so the singer can see him/herself acting. The pianist should be able to see the singer, and observe his/her gestures, breathing, and attitude in order to engage and move with the same energy.

In art song performance, the pianist's body language on stage is also crucial. Moore points out that the singer and collaborative pianist are, "artistically speaking, equal partners, and [...] the accompanist must so comport himself that, should the eyes of the audience stray towards him, he looks in the picture of a song – must not give a false impression."⁶⁴ On stage, pianists should be aware of how they move, how they release their hands when the song is finished, how they go from a song to another, how long they wait between different songs, especially in performances of a song cycle, and how to keep energy in the sound in order to motivate and be engaged with the singer. A rehearsal on stage before the recital is also crucial in order to adjust the balance with the singer and to be comfortable with the piano, lights, and the hall's acoustics.

⁶² The following sources discuss these artistic elements: Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2006); Martin Katz, *The Complete Collaborator: The Pianist as Partner* (New York: Oxford University Press, 2009); Gerald Moore, *The Unashamed Accompanist* (Letchworth: Garden City Press, 1984); Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (New York: Oxford University Press, 1996).

⁶³ Adler, *The Art of Accompanying*, 223.

⁶⁴ Moore, *The Unashamed Accompanist*, 77.

Working with art songs is a daily reality for many collaborative pianists as well as most singers; in order to be successful preparing art songs, pianists' and singers' processes need to be informed by an understanding of four distinct aspects: the historical background of the song; the language; the fusion of music and poetry; and effective performance strategies. Their rehearsals should serve to build the interpretation by connecting these four aspects. Beyond musical skills, rehearsals also require attitudes of commitment, dialogue, encouragement, and passion, all indispensable to the knowledge-building process⁶⁵. Performers must be engaged and empathetic with one another, which in addition to enabling effective art song preparation will also grow our empathetic capabilities as human beings.

⁶⁵ Bernabé Sarabia, "A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes]," in *Os conteúdos na reforma: ensino e aprendizagem de conceitos, procedimentos e atitudes* [Content reform: Teaching and learning of concepts, procedures, and attitudes], César Coll, Juan I. Pozo, Bernabé Sarabia, and Enric Valls (Porto Alegre, Brazil: Artmed, 1998), 136-137.

CHAPTER 3. THEORETICAL FRAMEWORK, PART TWO

3.1. Class Plan: Philosophy, Structure, and Applicability

Planning lessons requires educators to reflect on the teaching and learning process.

Today, the biggest challenge in classrooms around the world is to make the class relevant so students build the knowledge needed to live their lives in society. Therefore, planning is crucial in order for educators to organize, evaluate, and reflect on their actions and decisions, thus making the class more successful and attractive for students. Indeed, Cipriano Luckesi argues that planning “is a group of coordinated actions [...] in which the aim is to achieve the expected results more efficiently and economically.”⁶⁶ (all translations from Portuguese are my own)

Brazilian educator and specialist in educational planning, José Carlos Libâneo states that planning in education “is a process of rationalization, organization, and coordination of teaching action that articulates the scholarly activities with issues of social context.”⁶⁷ This means that planning is not merely the filling in of tables and forms, but a conscious activity informed by one’s teaching performance, student learning, and the connections between the knowledge built in the classroom and life in society.⁶⁸ On the other hand, a lack of commitment to planning can result in an unorganized class with aimless activities that have unclear meaning for the students’ learning.⁶⁹

⁶⁶ Cipriano C. Luckesi, *Avaliação da aprendizagem escolar: estudos e proposições* [Evaluation of school learning: Studies and propositions] (São Paulo, Brazil: Cortez, 2013), 125. Original: É um grupo de ações coordenadas [...] visando atingir os resultados previstos de forma mais eficiente e econômica.

⁶⁷ Libâneo, *Didática* [Didactics], 222. Original: É um processo de racionalização, organização e coordenação da ação docente, articulando a atividade escolar e a problemática do contexto social.

⁶⁸ *Ibid.*

⁶⁹ Annaly Schewtschik, “O Planejamento de aula: um instrumento de garantia de aprendizagem [Class planning: A tool of learning assurance],” *XIII Congresso Nacional de Educação* (Curitiba, Brazil, August 2017): 10665, accessed November 5, 2019. https://educere.bruc.com.br/arquivo/pdf2017/26724_13673.pdf.

Libâneo affirms that the class plan is a significant tool for carrying out teaching activities in an organized manner.⁷⁰ The class plan consists of a set of objectives, pedagogic approaches, and methods of assessment that permeates the educator's teaching within a specific time and space.⁷¹ The class plan is a written document that will guide the educator's actions as well as improvements to future lesson plans.⁷² It contains the class topic, objectives (general and specific), content, methodology, and assessment methods.⁷³ In addition, a class plan has five basic characteristics. First, it should be an *orientation guide*⁷⁴ because it contains in detail the structures and procedures educators employ in their classes. Second, the class plan should have a *sequential order*.⁷⁵ Most of the time, it is necessary to have several classes for the students to learn the content. Thus, many steps are needed to achieve the aims, so the teaching actions should follow a logical sequence. Third, the class plan should be *contextualized*,⁷⁶ which means that the plan should take into consideration the infrastructure, number of students, students' prior knowledge, time constraints, and social context. The fourth characteristic is *coherence*⁷⁷ between general and specific objectives, content, methodology, and assessment. Libâneo argues that "coherence is the relation that must exist between the ideas and the practice. It is also a logical link between the components of a plan."⁷⁸ The last characteristic is *flexibility*,⁷⁹ because the plan is a guide and reality is always fluctuating, educators' actions in the classroom in real time should be subject to change.

⁷⁰ Libâneo, *Didática* [Didactics], 241.

⁷¹ *Ibid.*, 223-224, 244-245.

⁷² *Ibid.*, 241.

⁷³ *Ibid.*, 222, 244-245.

⁷⁴ *Ibid.*, 223.

⁷⁵ *Ibid.*, 224.

⁷⁶ *Ibid.*

⁷⁷ *Ibid.*

⁷⁸ *Ibid.* Original: Coerência é a relação que deve existir entre as ideias e a prática. É também a ligação lógica entre os componentes do plano.

⁷⁹ *Ibid.*, 225.

In scholarly context, class plan is always subordinate to the teaching plan, which encompasses teaching objectives for portions of a semester, a semester, or a year. Again, Libâneo points out that the teaching plan “is a more developed document, divided into sequential units with specific objectives, content, and methodology.”⁸⁰ This document in turn is subordinate to the school plan, which is a global document containing general directives for each grade or course, school-wide educational objectives, and the institutional mission.⁸¹

There are some steps that precede class plan preparation. First, it is crucial to know the students’ social background as well as their previous knowledge. Regardless of the educational context, all teaching and learning processes involve building on prior knowledge. In fact, according to the distinguished Brazilian philosopher and educator Paulo Freire:

*Teaching is not transferring knowledge, but [teaching] creates possibilities for [knowledge] production or building. When I go to the classroom, I must be open to inquiries, curiosity, questions, and inhibition of students; I should be critical, inquisitive, and uneasy facing the task I have – that is to teach and not transfer knowledge.*⁸² (italics as in the original)

Freire’s statement corroborates the importance of educators being willing to listen to, know, and understand their students. Therefore, before planning it is crucial to evaluate students’ previous knowledge and difficulties. It is from this foundation that the educator develops a pedagogical approach that can make learning meaningful.⁸³ This diagnostic assessment can be

⁸⁰ Libâneo, *Didática* [Didactics], 225. Original: É um documento mais elaborado, dividido por unidades sequenciais, no qual aparecem objetivos específicos, conteúdos e desenvolvimento metodológico.

⁸¹ Ibid.

⁸² Paulo Freire, *Pedagogia da autonomia: saberes necessários à prática educativa* [Pedagogy of Autonomy: Necessary knowledge for educational practice] (São Paulo: Paz e Terra, 1996), 47. Original: *Ensinar não é transferir conhecimento, mas criar as possibilidades para a sua própria produção ou a sua construção. Quando entro em uma sala de aula devo estar sendo um ser aberto a indagações, à curiosidade, às perguntas dos alunos, a suas inibições; um ser crítico e inquiridor, inquieto em face da tarefa que tenho – a de ensinar e não de transferir conhecimento.*

⁸³ Juan Ignacio Pozo, “A aprendizagem e o ensino de fatos e conceitos [Learning and teaching of facts and concepts],” in *Os conteúdos na reforma: ensino e aprendizagem de conceitos, procedimentos e atitudes* [Content reform: Teaching and learning of concepts, procedures, and attitudes], César Coll, Juan Ignacio Pozo, Bernabé Sarabia, and Enric Valls (Porto Alegre, Brazil: Artmed, 1998), 69.

made by interviewing of students.⁸⁴ This is a simple and direct technique that enables educators to know students, their attitudes and habits, and to understand students' previous experiences in specific content areas.⁸⁵ This strategy can help educators to connect knowledge imparted in the classroom with students' realities and to develop appropriate objectives and methods to enable students to achieve goals.

The second step preceding class plan preparation is the development of a teaching plan according to the goals that teachers need to achieve. This document contains the objectives and content to be worked on over a certain period in logical and sequential order. In developing their teaching plans, educators should be thoughtful regarding the time it will take students to understand content. Successful teaching plans will also leave room for flexibility based on the fact that it is not possible to predict with complete accuracy the amount of time students will take to understand content.

While the teaching plan contains general objectives and content over a longer period of time, the class plan is a detailed yet flexible document that guides educators' performances during specific classes. The class plan helps educators to connect theory and practice, making the students' learning more meaningful.⁸⁶ The class plan can be used in all educational contexts involving teaching and learning processes, including usage in schools, colleges, universities, churches, and private teaching.

3.1.1. Class Plan Structure

The class plan model I use in this disquisition is based on Libâneo's class plan conception⁸⁷ and on the classifications of learning content established by César Coll, Juan

⁸⁴ Libâneo, *Didática* [Didactics], 215.

⁸⁵ *Ibid.*, 215-216.

⁸⁶ *Ibid.*, 222.

⁸⁷ *Ibid.*, 222, 241, 244-245.

Ignacio Pozo, Bernabé Sarabia, and Enric Valls.⁸⁸ The class plan consists of the following: header with institutional data, date, time, location, educator, and student(s); topic; general and specific objectives; conceptual, practical, and attitudinal content; methodology; material resources; and assessment.⁸⁹

3.1.1.1. Heading

The header of a class plan organizes the plan and acknowledges the institution in which the educator works. It also provides a reference for future use of the class plan by the educator. Providing date, hour, location, educator's name, and group enables the educator to organize his/her plans and to separate them if so desired by group class or individual students in the case of private teaching.

3.1.1.2. Topic

The topic is the central idea upon which the objectives, content, and methodology of the plan will be developed.⁹⁰ For instance, the topic "Dynamics" could be addressed in a music education class for high school students who perform in the school marching band. With each new topic, the educator will refer to the *teaching plan* in order to cohere individual topics with larger plans and objectives.⁹¹ In addition, the educator will consider the students' level of preparedness for each new subject. Having this clarity regarding the larger perspective of the *teaching plan* and the students' level of preparedness enables educators to develop sensible objectives in their class plans.

⁸⁸ Coll, Pozo, Sarabia, and Valls, *Os conteúdos na reforma* [Content reform], 13.

⁸⁹ Libâneo, *Didática* [Didactics], 244.

⁹⁰ *Ibid.*, 241.

⁹¹ *Ibid.*

3.1.1.3. Objectives

Objectives are divided into two groups: general and specific. They designate the purpose of the class and are described through infinitive verbs. To design objectives, educators imagine how class plans will play out in the reality of the classroom. The general objective describes the broader goal of a given class plan. The specific objectives are goals that students need to achieve in order to accomplish the general objective. Specific objectives may pertain not only to knowledge and practices, but also to attitudes students should develop regarding the subject, their colleagues, and life in society. Again, using the earlier example of the school marching band class focused on the topic of “Dynamics,” a general objective and supporting specific objectives could be described as follows:

1. General Objective: Perform different gradations of dynamics and to transition between them.

1.1 Specific Objectives:

- 1.1a. Understand different gradations of dynamics.
- 1.1b. Experiment with different gradations from p to f .
- 1.1c. Demonstrate a diverse range of dynamics within small groups.
- 1.1d. Develop an attitude of engagement, self-confidence, and respect.

Libâneo argues that there must be a direct connection between objectives and the content to be explored:

Formulating objectives is a task that basically consists of describing the knowledge to be assimilated, the skills, habits, and attitudes to be developed after the study of specific disciplinary content. Objectives reflect the structure of the subject’s content. They should be clearly written, expressing what the student should learn. They must be realistic, that

is, express learning outcomes that are really possible to achieve in the time available and under the conditions of teaching.⁹²

Libâneo asserts that each specific objective should be related to specific content addressed in class, through verbs. Each verb used in the specific objectives refers to a particular characteristic of a specific content. Connecting objectives with content demands the educator engage in critical and reflective thinking. In addition, the objectives will guide the teaching methodology and assessment.

3.1.1.4. Content

In the context of teaching, Libâneo defines content as:

A set of knowledge, skills, habits, values, and attitudinal modes of social action organized pedagogically and didactically in view of active assimilation and application by students in their practical lives. Therefore, content encompasses: concepts, ideas, facts, processes, principles, scientific laws, rules, cognitive skills, modes of activity, methods of understanding and application, habits of study, work, and social coexistence; values, beliefs, and attitudes.”⁹³

The content section in the class plan denotes the concepts, practices, and attitudes to be explored in the classroom that contribute to the students’ educational, mental, behavioral, and social development.

Spanish scholars César Coll, Juan Ignacio Pozo, Bernabé Sarabia, and Enric Valls, who were responsible for the reform of basic education in Spain at the beginning of the twenty-first century use the term *learning content* to address the content worked in the classroom. They state

⁹² Libâneo, *Didática* [Didactics], 236. Original: Formular objetivos é uma tarefa que consiste, basicamente, em descrever os conhecimentos a serem assimilados, as habilidades, hábitos e atitudes a serem desenvolvidos, ao término do estudo de certos conteúdos de ensino. Objetivos refletem, pois, a estrutura do conteúdo da matéria. Devem ser redigidos com clareza, expressando o que o aluno deve aprender. Devem ser realistas, isto é, expressar resultados de aprendizagem realmente possíveis de serem alcançados no tempo que se dispõe e nas condições em que se realiza o ensino.

⁹³ *Ibid.*, 128. Original: Conjunto de conhecimentos, habilidades, hábitos, modos valorativos e atitudinais de atuação social, organizados pedagógica e didaticamente, tendo em vista a assimilação ativa e aplicação pelos alunos na sua prática de vida. Englobam, portanto: conceitos, ideias, fatos, processos, princípios, leis científicas, regras; habilidades cognoscitivas, modos de atividade, métodos de compreensão e aplicação, hábitos de estudos, de trabalho, e de convivência social; valores, convicções, atitudes.

that “curricular content is *selected cultural knowledge* in a similar sense as the term knowledge is used in cultural anthropology: concepts, explanations, skills, languages, values, beliefs, feelings, interests, behaviors models, etc.”⁹⁴ (italics as in the original). These scholars go further than Libâneo in the conceptualization of content because they also include emotions, feelings, and cultural behaviors involved in the process of knowledge-building in the classroom. Furthermore, since content is knowledge to be explored in the classroom, Coll, Pozo, Sarabia, and Valls divide it into three categories: conceptual knowledge, practical knowledge, and attitudinal knowledge.

3.1.1.4.1. Conceptual Knowledge

Conceptual knowledge is declarative knowledge.⁹⁵ It consists of meaningful interpretation provided to facts, principles, and data.⁹⁶ It is knowledge with which we describe “things, people, nature, numbers, social groups, objects, symbols, or the past.”⁹⁷ The essence of conceptual knowledge is informative, theoretical, and explainable. Thus, in the class plan, the verbs used in the specific objectives that relate to the learning of conceptual knowledge are: “describe,” “know,” “understand,” “explain,” “relate,” “remember,” “analyze,” “infer,” “interpret,” “enumerate,” “summarize,” etc.”⁹⁸ Again, using the example of the high school band class, the first specific objective consists of “1.1a. Understand different gradations of dynamics.” The conceptual knowledge needed to achieve this goal could be:

1. Concept of dynamics
2. Volume relationships between different dynamics markings

⁹⁴ Coll, Pozo, Sarabia, and Valls, *Os conteúdos na reforma* [Content reform], 13. Original: Os conteúdos curriculares são *uma seleção de formas ou saberes culturais* em um sentido muito próximo, aquele que é dado a essa expressão na antropologia cultural: conceitos, explicações, raciocínios, habilidades, linguagens, valores, crenças, sentimentos, atitudes, interesses, modelos de conduta, etc.

⁹⁵ Coll and Valls, “A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures],” 91.

⁹⁶ Pozo, “A aprendizagem e o ensino de fatos [Learning and teaching of facts],” 25.

⁹⁷ Coll and Valls, “A aprendizagem [Learning],” 91.

⁹⁸ *Ibid.*

3.1.1.4.2. Practical Knowledge

Practical knowledge consists of a group of systematic and orderly actions in order to achieve a goal.⁹⁹ It is knowledge referring to *know-how*, that is, how students perform specific tasks.¹⁰⁰ The adjective “practical” alludes to a set of procedures performed in our daily life such as habits, techniques, algorithms, skills, strategies, methods, and routines.¹⁰¹ Coll and Valls classify practical knowledge into two categories: *motor* and *cognitive*. The *motor component* consists of actions demonstrated through observable bodily actions.¹⁰² *Cognitive component* encompasses actions and decisions of an internal nature.¹⁰³ Even though the authors analyze them separately, these two actions categories work together.

Coll and Valls describe external actions using the example of procedures necessary to handle objects, instruments, and furniture easily, correctly, and accurately.¹⁰⁴ External actions, therefore, would include the manipulation of a musical instrument, compass, computer, laboratory apparatus, ball, or pencil as well as the creation of plans, maps, models and circuits.¹⁰⁵ Internal actions consist of procedures that deal with intellectual tasks such as the decoding of “symbols, ideas, letters, images, and abstractions.”¹⁰⁶ To give an example in the field of music, performing a piece on the piano requires actions of an external nature such as the movement of the fingers, arms, and body while simultaneously requiring actions of a cognitive nature such as score reading, decoding of written symbols, and interpretation of the piece.

77. ⁹⁹ Coll and Valls, “A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures],”

¹⁰⁰ Ibid., 92.

¹⁰¹ Ibid., 76.

¹⁰² Ibid., 81

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

Thus, in the class plan, the verbs used in the specific objectives that relate to the learning of practical knowledge are: “handle,” “use,” “build,” “apply,” “collect,” “observe,” “experiment,” “express,” “explore,” “elaborate,” “simulate,” “demonstrate,” “planning,” “compose,” “evaluate,” “represent,” and “depict.”¹⁰⁷ Verbs can also be used to describe practical knowledge because the nature of this type of knowledge is essentially connected with practical activities.¹⁰⁸ The second and third specific objectives used in the high school band example are directly tied with practical knowledge to be worked on in the classroom.

1. The second and third specific objectives:

1.1b. Experiment with different gradations of *p* and *f*.

1.1c. Demonstrate a diverse range of dynamics within small groups.

Thus, the practical knowledge to be addressed in order to achieve these goals could be:

1. Explore the dynamic scale going from *piano* to *forte* and from *forte* to *piano*
2. Experiment with different relationships between multiple dynamic markings

Since the field of music involves many practical activities, educators should be aware that conceptual and practical knowledge will often be developed through the same task. Furthermore, different types of knowledge have distinct characteristics. Although the two types of knowledge interact, learning concepts requires strategies different than learning procedures.

3.1.1.4.3. Attitudinal Knowledge

Attitudes are thoughts, feelings, and behaviors through which we first evaluate and then act in relation to objects, content, persons, events, or situations.¹⁰⁹ The way an individual thus evaluates and acts is influenced by their past experiences and moral principles as well as social

¹⁰⁷ Coll and Valls, “A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures],” 91.

¹⁰⁸ Ibid., 92.

¹⁰⁹ Sarabia, “A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes],” 121-122.

norms. Attitudes can be expressed through verbal and nonverbal language including gestures, silence, non-participation, and/or remoteness.¹¹⁰ According to Sarabia, schools transmit, reproduce, and modify values in society.¹¹¹ Therefore it is crucial to think about how content worked on in a classroom can build positive attitudes by promoting participation, organization, curiosity, objectivity, and respect for peers.¹¹²

Sarabia argues that there are three basic components of attitudinal knowledge: *cognitive*, which consists of knowledge and beliefs; *affective*, which consist of feelings and preferences; and *behavioral*, which consists of observable actions and intentions.¹¹³ These three components work together as a scope of knowledge that can be developed by students. Moreover, encouraging positive and interactional attitudes in the classroom can make learning of conceptual and practical content meaningful and transformative. In analyzing Sarabia's discussion of attitudinal knowledge, a number of adjectives emerges as related to positive attitudes in a classroom: respect, curiosity, participation, objectivity, kindness, interest, communication, proximity, perseverance, punctuality, friendship, confidence, polite, cooperation, involvement, responsibility, expression, feeling, dialog, incentive, flexibility, commitment, courage, and engagement.¹¹⁴

Attitudinal knowledge should also be connected with one of the specific objectives. Again, using the example of the music class about "Dynamics," the last specific objective is:

1.1d. Develop an attitude of engagement, self-confidence, and respect.

¹¹⁰ Sarabia, "A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes]," 125.

¹¹¹ Ibid., 126.

¹¹² Ibid., 137.

¹¹³ Ibid., 124.

¹¹⁴ Ibid., 136-137.

Thus, the attitudinal knowledge that will be worked with students in order to achieve this goal could be written as:

1. Engagement by playing with each other
2. Confidence to express themselves and perform in public
3. Respect and attention to others when playing in ensembles

In general, attitudinal knowledge is embedded in pedagogical activities that educators use to work on concepts and practical knowledge. Therefore, the choice of activities is important so students can build knowledge, using its three dimensions to make connections with their lives.

3.1.1.5. Methodology

For learning to take place effectively and meaningfully in the classroom, educators need to be mindful of their methodology. Coming from its root word method, or way to achieve a goal,¹¹⁵ the class plan's methodology consists of actions to develop certain content in order to achieve the objectives of the class.¹¹⁶ The class methodology underpins teaching and learning, so it needs to be carefully planned, meeting the needs of students. The educator's actions should stimulate student participation, critical thinking, and knowledge construction in a collaborative environment. Libâneo addresses the following four basic principles to guide educators as they plan and apply their methodologies in the classroom.

1. To clearly explain the class objectives, expectations, and student tasks.¹¹⁷
2. To develop objectives according to the level of the students.¹¹⁸
3. To be aware of students with special needs or problems with discipline.¹¹⁹

¹¹⁵ Libâneo, *Didática* [Didactics], 150.

¹¹⁶ *Ibid.*, 152.

¹¹⁷ *Ibid.*, 159.

¹¹⁸ *Ibid.*

¹¹⁹ *Ibid.*, 160.

4. To know the content in depth, create conditions to motivate students, and promote teamwork.¹²⁰

In the context of teaching and learning, each educator has his/her own way to develop and conduct pedagogical activities in the classroom. In addition, the way educators shape their methodologies should be consistent with the objectives and the content of the class. It is worth remembering that a teaching methodology must be flexible and should adapt to unexpected classroom situations. In short, the class plan's methodology consists of a step-by-step description of educators' actions and decisions: what activity will be performed and how the activity will be developed in order to achieve learning objectives. Libâneo addresses four kinds of methodologies:

1. Educator exposition: verbal exposition of the subject, also known as lecture.¹²¹
2. Independent working method: teacher-guided, student-driven tasks completed individually, usually consisting of reading, interpreting texts, writing texts, observing experiments, or summarizing articles.¹²²
3. Collaborative exchange: interaction between students and the educator with the aim of building knowledge through dialogue.¹²³ The most common way to conduct this class is asking questions.¹²⁴ The educator takes advantage of knowledge of the content to bring depth to student conversations and stimulate active thinking.¹²⁵ This is an example of an approach that can be used in the field of music with success. For instance, in an instrumental or vocal lesson, the educator can ask questions about the musical work to

¹²⁰ Libâneo, *Didática* [Didactics], 160.

¹²¹ *Ibid.*, 161.

¹²² *Ibid.*, 163.

¹²³ *Ibid.*, 167.

¹²⁴ *Ibid.*, 168.

¹²⁵ *Ibid.*

stimulate students to build an interpretation from their own perspective; or, in a music theory class in which the content is major and minor scales, educators can ask questions like “What mood do you hear these scales?”; “Do you hear differences between the scales?”; and “Why they do sound different?” These questions would aim to build knowledge about the differences between major and minor scales in terms of sound and technical differences.

4. Group work: distribution of the same or different objectives to groups composed of multiple students.¹²⁶ The aim of this approach is to promote student cooperation in carrying out an activity.¹²⁷ Again, using the example of the high school music class about “Dynamics,” students could be divided in groups and compose a melody using different dynamic markings. This activity should have a time limit at the end of which students would be asked to perform their melodies with one singing and the others accompanying with available percussion instruments. The ensembles should perform showing the dynamics clearly. Through the composition and performance, the students would be able to observe their colleagues performing different gradations of dynamics, demonstrate what they learned about dynamics, and work in groups interacting with and respecting each other, as well as building confidence in public performance.

Educators are free to opt for one or combine different teaching styles according to the subject, objectives, needs and level of the class, infrastructure provided, teaching and school plans, and/or social context.

¹²⁶ Libâneo, *Didática* [Didactics], 170.

¹²⁷ *Ibid.*

3.1.1.6. Material Resources

When planning a class, educators will be aware of the material resources available. Material resources are tools, devices, furniture, or objects needed by educators and students in the classroom.¹²⁸ Each scholarly field requires certain material resources that should be addressed in the class plan so the educator can be certain of having them available during teaching activities. In the field of music, a class might require musical instruments, a board with staff lines, scores, music stands, chairs, tables, pencils, computers or sound devices, and paper.

3.1.1.7. Assessment

Teaching and learning processes involve the definition of desired results which reflect the students' learning achievement in various content. Brazilian educator and learning assessment specialist Cipriano Luckesi states that “assessment is a qualitative analysis of relevant data from the teaching and learning process that helps the educator in making decisions about his or her work.”¹²⁹ Assessment can be made through the analysis of tests, exams, lectures, verbal responses, conversations, tasks, or attitudes and behaviors in class. Furthermore, learning assessments are also opportunities for educators to reflect on their students' development and consequently improve the effectiveness of their pedagogical practices. Elisama Santos argues that self-reflection is a regular opportunity for educators to think about their mistakes and successes in the classroom, learning from both.¹³⁰

¹²⁸ Libâneo, *Didática* [Didactics], 173.

¹²⁹ Cipriano C. Luckesi, “Avaliação educacional escolar: para além do autoritarismo [School educational assessment: Beyond authoritarianism],” *Revista da Ande*. (São Paulo, Brazil: Ande, 1986), (10): 47-51. (11): 47-49, quoted in José Carlos Libâneo, *Didática* [Didactics], 196. Original: A avaliação é uma apreciação qualitativa sobre dados relevantes do processo de ensino e aprendizagem que auxilia o professor a tomar decisões sobre o seu trabalho.

¹³⁰ Elisama S. G. Santos, *Musicalização Infantil com ênfase no desenvolvimento dos aspectos sensíveis, cognitivos e sociais* [Music education during childhood with emphasis on the sensible, cognitive, and social aspects] (Undergraduate Internship Capstone Project, Universidade Federal da Bahia, Salvador, Brazil, 2011), 149.

Assessment is the last section of a class plan. This section contains the educator's expectations regarding students' achievement of objectives as well as assessment tools to be used to measure students' learning. In the field of music, for instance, music educators can assess students' learning through instrumental or vocal performances since music study involves these types of physical activities. Again, using the example of the high school music class, the assessment section could be written: "Students will be assessed through the correct performance of different gradations of dynamics as well as cooperation and respect in group work."

In order to be successful, assessment in the classroom necessarily reflects the class objectives, content, and methodology; it is perhaps clear to suggest that assessment would test students' achievement of objectives within certain content, but assessment must also be designed from the perspective of the specific student experiences included in the methodology. Student assessment can also help the educator gain perspective regarding the relative success of their teaching methodology, knowledge mediation, and ability to foster student progress. Assessment also aid the educator in refining subsequent lesson plans based on prior measured student achievement. Furthermore, well-done assessment takes into consideration the intellectual and social development of students, such as the inclusion of the "cooperation" and "respect" metrics in the aforementioned assessment example and reinforces the perception of the social importance of educators.¹³¹

Having addressed theoretical and structural aspects of class plans and shown the example of a high school music class throughout, I present the following class plan as a model (see fig. 3.1). For this disquisition, this model serves as the basis for the development of the rehearsal plan (all names and dates are hypothetical):

¹³¹ Libâneo, *Didática* [Didactics], 201-203.

Saint John High School
Course: Music
Class Plan 5

Date: 05/25/2015

Time: 3:30 to 4:30 pm

Location: Music room

Educator: Mrs. Mary John

Group or student name: High School Freshman

TOPIC: Dynamics

1. GENERAL OBJECTIVE: Perform different gradations of dynamics and to transition between them.

1.1 SPECIFIC OBJECTIVES:

- Understand different gradations of dynamics.
- Experiment with different gradations from *p* to *f*.
- Demonstrate a diverse range of dynamics within small groups.
- Develop an attitude of engagement, self-confidence, and respect.

2. CONTENT:

2.1 Conceptual Knowledge:

- Concept of dynamics.
- Volume relationships between different dynamics markings.

2.2 Practical Knowledge:

- Explore the dynamic marking going from *p* to *f* and from *f* to *p*.
- Experiment with different relationships between multiple dynamic markings.

2.3 Attitudinal Knowledge:

- Engagement by playing with each other.
- Confidence to express themselves and perform in public.
- Respect and attention to others when playing in ensembles.

3. METHODOLOGY:

- The class will begin with all students seated in a circle on the floor. We will have a short conversation about how they are and how their week is going.
- While I play Beethoven's "Pathetique" Sonata, Op. 13, second movement on the computer, I will ask the students to close their eyes and breathe deeply while listening. After listening, I will ask how the students felt listening and how this music sounds for them.
- Then, I will play the beginning of Beethoven's 5th Symphony, Op. 67, and ask how students felt while listening and how it "looked" in comparison to the previous music.

Figure 3.1. Class plan model.

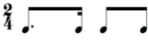
- After they answer, I will address how I feel about these pieces saying that the first one seems more calm and lighter and the second one more intense with combinations of strong and light sounds. I will explain that these differences in music are called *dynamics*.
 - I will ask them to sit on the chairs and use their papers. I will use the board to explain the concept of dynamics and show the most frequently used gradations of dynamics: *pp*, *p*, *mp*, *mf*, *f*, and *ff*.
 - I will play the piano to demonstrate differences between these dynamic marks addressing how they are related depending on the context of the music.
 - Then, the students will take one of the percussion instruments and sit in a circle on the floor. I will also sit with the students using a xylophone to play melodies. First, I will play “Ah, vous dirai-je, Maman” asking the students to play on the beats (quarter note) *piano*.
 - Then, I will perform the same melody while students play the percussion instruments, giving a little more sound, which I will address as *mezzo forte dynamic*. And then, I will ask everyone to play a little bit louder.
 - The next step is play *piano* and then going to *mezzo forte*, *forte*, going back to *piano*, repeating this round, and finishing in *pianissimo*. I will conduct all these actions through gestures and voice.
 - I will then show a rhythmical pattern on the board ($\frac{2}{4}$ ). Then using big flashcards with different dynamic marks, I will ask the students to perform this rhythmic pattern according to the dynamic marking shown on the flashcard.
 - In the last task, students will be divided in groups of three. They will compose a 4-bar melody in 4/4 meter with a range from C4 to G4, using two or three different dynamic marks. I will walk around and help the students while they are working. They will have around 35 minutes to compose, rehearse, and perform. They will be asked to perform their melodies with one student singing the melody and the others accompanying with percussion instruments showing the dynamics. I will encourage the students to clap at the end of each presentation emphasizing that everyone did a good job.
 - After all performances, I will ask if anyone has questions. Then, I will ask the students to store the instruments wishing them a great rest of week.
4. **MATERIAL RESOURCES:** Chairs, table, piano, paper, pencils, stand, board with staff, markers, computer, sound device, tambourine, rattles, maracas, and xylophones.
5. **ASSESSMENT:** The students will be assessed through the correct performance of different gradations of dynamics as well as cooperation and respect in group work.

Figure 3.1. Class plan model (continued).

To improve their pedagogical approach, educators may write brief comments after each class addressing positive and negative aspects of the class with regard to time usage, conflict resolution, levels of student motivation, unexpected changes during the class; these reflections would then inform plans for the next class. In conclusion, this class plan is not a rigid script to be followed, but a pedagogical approach that encourages organization, focus, reflection, and self-

awareness and which can therefore provide inspiration to professionals involved in learning and teaching processes.

3.2. Rehearsal Planning in the Field of Music

Rehearsal in the field of music refers to two or more musicians jointly preparing a musical work. In the case of directed ensembles, it is perhaps clear that music directors in rehearsal would carry many of the same responsibilities as educators in the classroom. In chamber music and collaborative work there may or may not be clearly defined leadership roles analogous to that of a classroom educator. In non-directed rehearsal all musicians assume the position of “educator” and “student” simultaneously. When a pianist is working with singers, whether or not the rehearsal is explicitly labeled a “coaching,” some level of leadership is expected due to the nature of singing and the need for an outside observer; nonetheless, a dynamic of collaboration and mutual exchange of ideas benefits both singer and pianist. When a pianist works with instrumentalists in rehearsal, there tends not to be an assumption of pianistic leadership, and ideally all participants embrace joint leadership and responsibility for progress toward musical goals.

The actual dynamics of leadership within a rehearsal will vary depending on such factors as the relative experience of the participants or potential disparity in institutional role, when the pianist may for instance serve as a staff collaborator and some or all of the other participants are students. Even in non-directed rehearsals, progress is achieved based upon learning and teaching processes informed by strategies, decisions, attitudes, and exchange of ideas. Rehearsal is an opportunity for musicians to share thoughts and experiences which result in expansion of knowledge.¹³²

¹³² Sarabia, “A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes],” 139-140.

In rehearsals, individuals participate in a continuous process of interaction and negotiation in which knowledge is created and recreated.¹³³ Thus, whether in the context of directed or non-directed rehearsal, it is important for participants to maintain a pedagogical perspective, designing and planning with clear objectives and well-defined strategies. This pedagogical approach to rehearsal can be especially valuable for universities, conservatories, and music schools because of their specific commitment to student musicians' pedagogical and professional training.

Rehearsal planning has been more consistently and historically addressed in the field of choral music. Choral conductors tend to recognize the important responsibility to organize, conduct, and evaluate rehearsals, the relative success of which figures significantly in their ensemble's musical development. The Brazilian music educator and scholar Sergio Figueiredo states that there is a clear relationship between the organization of the choral rehearsal and its participants' musical learning.¹³⁴ Since simply repeating a piece in rehearsal may lead to superficial learning and frustrated participants, rehearsals need to be planned and directed with clear objectives. According to Figueiredo, rehearsal planning fulfills the following functions: 1. facilitating connections between rehearsals; 2. clarifying ideas that can be remembered, reinforced, and corrected; 3. promoting focus and precision; and 4. developing strategies that best encourage the learning process.¹³⁵ It is necessary for conductors to ensure cohesion between activities in a rehearsal and to evaluate their planning process and results in order to promote meaningful learning.

¹³³ Sarabia, "A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes]," 140.

¹³⁴ Figueiredo, "O ensaio coral [The choir rehearsal]," 13.

¹³⁵ *Ibid.*, 20.

Figueiredo addresses three stages of rehearsal planning to be used by choral conductors: organization, application, and evaluation.¹³⁶ Organization includes everything that happens before the rehearsal, such as repertoire selection and preparation, evaluation of the rehearsal environment, scheduling.¹³⁷ In addition, the organization also encompasses the designing of a rehearsal script with objectives, activity timings, and balanced priorities; with this tool the conductor can realistically imagine the rehearsal and correct anticipated difficulties, thus avoiding chaotic or wasted rehearsals.¹³⁸ The application stage consists of the rehearsal itself, when conductor must apply the previously developed rehearsal plan, focusing on the rehearsal objectives while staying flexible enough to accommodate unexpected occurrences.¹³⁹ The evaluation stage takes place after the rehearsal when the conductor organizes rehearsal observations and reflects on the strategies that yielded positive results, which can then inform future rehearsals.¹⁴⁰

Associate Professor of Music at Wake Forest University Brian Gorelick states that principled rehearsal planning is the secret to achieving artistic results and developing singers' musicality in the context of choral music.¹⁴¹ Gorelick argues that a rehearsal schedule is crucial in order to determine appropriate repertoire and preparation time leading to performance.¹⁴² He also suggests a rehearsal plan for each meeting with set durations for each part of the rehearsal, based on the model of *synthesis-analysis-synthesis*, or a three-step cycle where one "begin[s] with a selection that the choir knows well, continue[s] with work on challenging piece or section

¹³⁶ Figueiredo, "O ensaio coral [The choir rehearsal],"20.

¹³⁷ Ibid.

¹³⁸ Ibid., 25-26.

¹³⁹ Ibid., 29.

¹⁴⁰ Ibid., 30.

¹⁴¹ Gorelick, "Planning the Perfect Choir Rehearsal," 28.

¹⁴² Ibid., 28-29.

of a piece, and end[s] on a positive note with a composition that can be sung successfully.”¹⁴³

Gorelick highlights that, if combined with a detailed rehearsals schedule,¹⁴⁴ this plan can be used effectively in several situations, with appropriate adaptations (see fig.3.2).¹⁴⁵

<p>Week 3 Rehearsal 12</p> <ol style="list-style-type: none">1. Vocalize; time allotment: 10 minutes2. Review mm. 78-110 of des Prez learned previously to test mastery of basic elements (notes, rhythms, text, and dynamics). Then begin mm. 1-54 of des Prez for sight-reading and learning of basic elements; time allotment: 8 minutes.3. Begin mm. 1-38 of Haydn for sight-reading and learning of basic elements. Then begin mm. 38-82 of Haydn for sight-reading and learning of basic elements. The second group passage is the more difficult passage; time allotment: 22 minutes.4. Ensemble announcements, time allotment: 2 minutes.5. Review mm. 1-82 of Haydn covered today to test mastery of basic elements and add phrasing details; time allotment: 8 minutes.

Figure 3.2. Choir rehearsal plan proposed by Brian Gorelick.

In addition to rehearsal plans for each meeting, Gorelick emphasizes that conductors should establish well-defined goals for each rehearsal and for the ensemble toward “improving the singers’ vocal technique, developing better choral skills in the ensemble, and understanding compositional styles and text sources.”¹⁴⁶ He asserts that is important for conductors to be prepared, know the parts and ensemble deeply, and act with kindness and positivity. According to Gorelick, conductors who plan in advance with an understanding of how to plan can expect an artistic “music-making experience more often.”¹⁴⁷

University of Central Florida Director of Choral Activities Dr. David Brunner illustrates the relationship between planning and learning in a rehearsal:

Successful rehearsals are planned. Learning does not happen by chance, but by thoughtful and creative planning. Have expectations and goals for each rehearsal. What do you want

¹⁴³ Gorelick, “Planning the Perfect Choir Rehearsal,” 28.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid., 32.

¹⁴⁶ Ibid., 60

¹⁴⁷ Ibid.

to accomplish today? Then devise a strategy for achieving it. Which activities will you use to accomplish your goals? Evaluate each rehearsal and determine its success; then plan the goals and activities of the next rehearsal based upon these results.¹⁴⁸

This statement highlights the importance of planning goals, methodology, and evaluation to make the learning process more successful for all involved. If we apply this concept to the field of collaborative piano, the word “activities” could also be interpreted as “strategies” or “actions” used by the collaborative pianist while rehearsing specific repertoire. Brunner also suggests a list of principles that, if incorporated by conductors, collaborative pianists, music educators, and performers, can make rehearsals more interesting and successful.

1. *“Successful rehearsals are organized”*: have sequential activities with a sense of closure and positivity.¹⁴⁹
2. *“Successful rehearsals follow a synthesis-analysis-synthesis model”*: help the ensemble to synthesize the “big picture,” then focus on specific aspects, and end with a performance of the whole piece or section worked on in that rehearsal.¹⁵⁰
3. *“Successful rehearsals call for ‘doing’”*: encourage active participation by the musicians: listening, singing, and critical evaluation.¹⁵¹ Talking less about the music and performing more may help the leader “guide students to discover and make musical connections on their own.”¹⁵²
4. *“Successful rehearsals teach musical skills”*: lead musicians to “musical literacy and autonomy.”¹⁵³

¹⁴⁸ Brunner, “Carefully Crafting the Choral Rehearsal,” 38.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Ibid.

5. *“Successful rehearsals are positive”*: promote an atmosphere of encouragement, cooperation, respect, and positive reinforcement to develop musicians’ self-esteem and pride in the ensemble.¹⁵⁴
6. *“Successful rehearsals stress the individual and corporate importance”* of participants: recognize the contribution of each singer and musician in the ensemble.¹⁵⁵
7. *“Successful rehearsals are challenging”*: encourage musicians’ imaginations, understanding, skills, and appreciation by providing appropriately challenging pieces and questions.¹⁵⁶
8. *“Successful rehearsals are sequential and build upon each other”*: the rehearsal plan should not only be useful for a specific rehearsal, but also generate anticipation and lead toward content for subsequent rehearsals following a logical sequence.¹⁵⁷

The principles proposed by Brunner can be incorporated, adapted, and used by collaborative pianists in rehearsals. Like the choir conductor, the pianist also often acts as a leader in rehearsals in which he/she coaches the singer. As the leader, the collaborative pianist can provide rehearsal plans aiming to achieve any or all of the following: more positive rehearsals, meaningful and exciting learning for both pianist and singer, methodologies focused on both pianist’s and singer’s needs, good use of time, an atmosphere conducive to work, reflection on positive and negative results, and developing strategies for upcoming rehearsals.

¹⁵⁴ Brunner, “Carefully Crafting the Choral Rehearsal,” 38.

¹⁵⁵ Ibid., 39.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

3.3. The Class Plan and the Rehearsal Plan: Adapting and Proposing a Model for the Field of Collaborative Piano

Given the idea of class plans as an effective tool in the classroom that could also be applicable to planning rehearsals in music, I developed in this disquisition a rehearsal plan model in order to organize and apply rehearsal strategies and promote self-reflection in the preparation of Brazilian art songs. As Gorelick and Brunner argue in the context of choral music, I assert that this approach can provide successful rehearsals and meaningful learning for both pianist and singer.

As I outlined in Chapter 2, the preparation and performance of art songs involve four fundamental aspects: the historical background of the song, the language, the connection between music and poetry, and effective performance strategies. In rehearsals, performers should develop their interpretation by connecting these steps in a meaningful way. The manner of connecting these steps will vary according to the needs of the pianist and singer.

The rehearsal planning in the context of art song consist of four stages: the singer's background, the choice of repertoire, the general plan, and the rehearsal plan. Knowing the singer's background is akin to the diagnostic assessment in the classroom mentioned at the beginning of this chapter in which educators can understand students' previous experiences in specific content areas. Before engaging in the preparation of art songs, the pianist can evaluate the singer's background through an informal conversation, interview, or email. Understanding the singer's experiences can enable the pianist to plan according to the singer's level and needs. The choice of repertoire may depend on several variables, but if it is up to the pianist to plan a recital and choose the repertoire it is important that the repertoire suits the level and expectations of the singer within the allotted time.

The general plan resembles the teaching plan mentioned at the beginning of this chapter. The teaching plan is a document containing the objectives and content to be worked on in the classroom over a specific period in a logical and sequential order. Thus, the general plan consists of the aspects of preparation and performance of art songs divided by topics and their corresponding general objectives. Furthermore, the general plan allows the collaborative pianist to visualize the rehearsal schedule, number of pieces, and the number and length of rehearsals until the recital (see fig. 3.3).

GENERAL PLAN	
Preparation and Performance of Selected Art Songs by Francisco Mignone (1897-1986)	
Repertoire: <i>Canção das mães pretas</i> (Song of the black mothers, 1936) and “O menino doente” (The sick boy, 1938) by Francisco Mignone (1897-1986).	
Suggested Topic	General Objective
Rehearsal 1 – Historical background, translation, and diction.	Develop a general perspective of the songs based on the historical background and the meaning of the poetry.
Rehearsal 2 – Fusion of music and poetry.	Express the meaning of the text while exploring musical elements.
Rehearsal 3 – Strategies and performance preparation.	Develop performance strategies.
Dress Rehearsal – Performance on stage.	Perform the songs, expressing the art in its entirety.
PERFORMANCE	

Figure 3.3. General plan model.

The general plan as well as the rehearsal plan are flexible and can be modified in order to achieve more successful rehearsals according to changing situations, musicians’ needs, or singers’ rate of learning.

The fourth stage of rehearsal planning is the rehearsal plan, which is a written document based on the concept and structure of the class plan. In the context of this research, rehearsal plans were developed weekly. The plans consisted of approximately two pages and it was placed

on the piano close to the scores so I could consult it to refresh my memory regarding rehearsal strategy. The consultation could therefore be done with discretion and without damaging the flow of the rehearsal. The rehearsal plans were for a rehearsal of 45 minutes to 1 hour and utilized the same information addressed in the class plan with slight modifications. Each rehearsal plan contained: a heading with rehearsal number, date, time, location, and collaborative pianist and singer names; the rehearsal topic; repertoire; general and specific objectives; content, consisting of conceptual, practical, and attitudinal knowledge; methodology, describing the steps to be followed in order to achieve the objectives; and material resources. A self-reflection substituted the assessment section present in traditional class plans (see fig. 3.4).

Class Plan	Rehearsal Plan
Heading:	Heading:
School	University, School, Conservatory, Church, Ensemble, or Private Studio
Class Class Number, Date, Time, and Location	Class or Project Rehearsal Number, Date, Time, and Location
Educator	Collaborative Pianist
Student	Singer
Topic	Topic
	Repertoire
Objectives: General and Specific	Objectives: General and Specific
Content: Conceptual, Practical, and Attitudinal Knowledge	Content: Conceptual, Practical, and Attitudinal Knowledge
Methodology	Methodology
Material Resources	Material Resources
Assessment	Self-reflection

Figure 3.4. Adaptation of the class plan to the rehearsal plan

3.2.1. Rehearsal Plan Structure

3.2.1.1. Heading

The heading of the rehearsal plan provides multiple information. First, it acknowledges the institution in which the pianist and singer work or study. For those collaborative pianists who work as freelancers, this section can be filled at the pianist's convenience. The next piece of information in the heading consists of specific class or project. This section is related to the larger class or project to which the rehearsal is linked; for instance, vocal lessons or applied studies. If the rehearsal is part of an independent project or production, it can be addressed by the project's name. The heading also addresses rehearsal number, date, time, location, and names of the collaborative pianist and singer, serving as important documentation for future rehearsals.

3.2.1.1.1 Rehearsal Number, Date, Time, and Location

This section enables the collaborative pianist to organize his/her plans chronologically and sequentially. It contains the rehearsal number, date, time, and location. Addressing the duration of the rehearsal is crucial so the pianist can plan according to the time available.

3.2.1.1.2 Collaborative Pianist

The collaborative pianist's name goes in the section in the rehearsal plan that corresponds to the "educator" in the class plan discussed earlier. The idea here is not to create a hierarchy by placing the pianist above the singer, but to demonstrate that, in the context of this research, the collaborative pianist takes the leadership in guiding the rehearsal while simultaneously aiming for collaborative learning with the singer.

3.2.1.1.3 Singer

Likewise, the singer's name replaces that of the "student" in the class plan. Again, the idea is not to create a hierarchy, but to emphasize that, in the context of this research, the singer

is guided by the collaborative pianist. Yet, it is important to note that even though the pianist leads the rehearsal, the singer has the freedom to suggest, correct, and question, thus contributing to collective musical improvements.

3.2.1.2. Topic

This is the theme of the rehearsal or the main subject to be worked on; the central idea from which the objectives, content, and methodology of the plan will be developed.

3.2.1.3. Repertoire

The songs that will be rehearsed are listed here.

3.2.1.4. General Objective

This section contains the pianist's vision for what needs to be accomplished during a specific rehearsal. It begins with specific infinitive verbs to designate the purpose of the rehearsal, such as: to develop, to express, to perform, (or develop, express, perform), etc. To define the general objective, collaborative pianists must anticipate the results of the rehearsal.

3.2.1.5. Specific Objectives

These are the step-by-step goals that both pianist and singer need to accomplish in order to achieve the general objective. The specific objectives should reflect concepts, practices, and attitudes to be developed when working on the repertoire. Each specific objective should relate to content to be addressed in the rehearsal. This task demands that the collaborative pianist engage in critical, reflective, and logical thinking. In addition, the specific objectives guide rehearsal methodology, procedures, and self-reflection.

3.2.1.6. Content

This is the knowledge that will be developed about and through the songs that, in conjunction with the objectives, contributes to the ensemble's musical success. Three types of knowledge are distinguished under the umbrella of content: conceptual, practical, and attitudinal.

3.2.1.6.1. Conceptual Knowledge

Conceptual knowledge refers to content related to the rehearsal theme that both pianist and singer can understand, know, describe, explain, relate, remember, analyze, infer, enumerate, summarize, and draw conclusions from. For instance, the pianist and singer might explore the impact of the historical context on the song, describe the general meaning of the text, explain the way the composer responds to the text through musical elements, or know the appropriate way to use their bodies in performance of the song.

3.2.1.6.2. Practical Knowledge

In the context of music, this is a group of systematic and coordinated actions required in the performance of a musical piece. This section of the rehearsal plan addresses what actions will be necessary during the rehearsal in order to perform the songs and make the music “happen.” The performance of any music requires a combination of two types of activities, cognitive and motor. As mentioned previously in this chapter, the cognitive activities might consist of such actions as decoding scores, symbols, ideas, letters, images, and abstractions.¹⁵⁸ The motor activities involve observable bodily actions such as moving a hand to play the piano or moving the mouth according to the vowel to be pronounced.¹⁵⁹ In a rehearsal, both pianist and singer use motor and cognitive components in performing the music. There are many ways to develop

¹⁵⁸ Coll and Valls, “A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures],” 81.

¹⁵⁹ Ibid.

practical knowledge in a rehearsal, for instance to demonstrate the correct pronunciation of the words, to build an image of the character's psychology, or to express different colors and shades on the piano according to the changes in the character's mood.

3.2.1.6.3. Attitudinal Knowledge

This is a group of positive thoughts, feelings, and behaviors that we expect to develop in the rehearsal that contribute to thorough preparation of the song, healthy interaction between singer and pianist, and successful performance. These attitudes might consist of respect, curiosity, participation, objectivity, kindness, interest, friendliness, confidence, politeness, cooperation, responsibility, expressiveness, communicativeness, flexibility, commitment, and engagement. For example, communicativeness and respect are needed in order for the pianist and singer to effectively share ideas, flexibility is needed in experimenting with different interpretations, and encouragement is helpful in inspiring imagination in the other musician.

3.2.1.7. Methodology

The methodology consists of steps and strategies to be followed in order to achieve the established objectives for a specific rehearsal. In addition, the methodology must be flexible and should be adaptable to unexpected situations. To draw a comparison with the classroom methodologies defined by Libâneo earlier in this dissertation: in a rehearsal the collaborative pianist uses three kind of methodologies: *educator exposition*,¹⁶⁰ consisting of content explanation; *collaborative exchange*,¹⁶¹ involving interaction between collaborative pianist and singer that promotes learning through dialog; and *group work*,¹⁶² that, when adapted to the field of music, can be seen as practicing performing together. In general, a rehearsal involves far more

¹⁶⁰ Libâneo, *Didática* [Didactics], 161.

¹⁶¹ *Ibid.*, 167.

¹⁶² *Ibid.*, 170.

practical activities than most classes. When planning and executing a rehearsal, the pianist should keep in mind the following practices:

- a. Arrive on time, organize the room, pencils, and scores, and make sure that he/she has all materials needed.
- b. Welcome the singer with warmth and kindness. Singers come to rehearsal, usually by their own choice, to commit to the process of making music. But they also bring emotions to the rehearsal; kindness from the pianist will create an atmosphere conducive to work.
- c. Begin the rehearsal with an informal conversation in order to develop a geniality.
- d. Explain with clarity the objectives of the rehearsal, expectations regarding results, and content and passages that both pianist and singer will focus on.
- e. Perform the song through and then work on specific passages. In the case of first rehearsals in which there is a necessity to focus on diction, the diction should be addressed first, then rhythm, pitch, and a complete run through of the piece.
- f. Work on poetry should always begin with dialogue. The pianist should encourage the singer to use his/her imagination and bring their own ideas about the poem. The pianist can complement the singer's perspective by giving suggestions and information that enrich the interpretation. If the pianist feels that the singer is not confident about the meaning of the poetry, ask the singer to first speak the text in his/her native language, feeling the character's emotions while speaking; second, to speak the text in the original language using the same approach; third, to act as though he/she were in the scene; and fourth, to apply all of these concepts while performing the piece as written.

- g. Demonstrating the proper pronunciation is important when working on diction. Face the singer and speak the words clearly but do not spend too much time talking. Diction must not become the whole focus of the rehearsal; while it is an important component of a successful rehearsal, making music must always be the primary objective.
- h. When working on either textual and/or musical aspects, divide the song into sections corresponding to the form, stanzas, or scenes. Focus also on the transitions between these parts. This approach creates a sense of perspective and continuity for both pianist and singer, making their work more efficient. After this compartmentalized work, performing the entire song helps to frame the smaller sections in the “big picture” and create a sense of accomplishment.
- i. Be careful to not spend too much time on one song. While the preparation of a musical piece takes time, we will never reach a satisfactory performance level in one or two rehearsals. Preparing a song is a process that requires patience; if the pianist and singer can make progress in each rehearsal, however small, the rehearsal was successful.
- j. The pianist should use appropriate tone quality to help singers enhance the character of the text. Pianists should be prepared to pay attention to all the details of performance while also producing the most beautiful sound possible.
- k. Do not spend too much time on one section; make the rehearsal varied so the process can be enjoyable for both. In addition, be ready for unexpected situations. The singer can be sick, both may be facing personal problems, or the singer may not be prepared; the pianist should be able to deal with these situations.
- l. Always be kind, respectful, and encouraging. Address each accomplishment with enthusiasm and be respectful when correcting the singer. Also, ask questions and give the

singer opportunities to make comments and suggestions. Make him/her feel important. Even though the pianist guides the rehearsal, the singer is also a relevant part of the process.

- m. Always finish the rehearsal with a brief conversation and reflection about what was worked on that day, how the rehearsal went, the singer's perspective about the rehearsal, and plans for future meetings. This time should also be dedicated to discussing the rehearsal and performance schedule.
- n. Always show commitment and engagement with the process, giving energy to enhance the character of the music and to encourage the singer. Enjoy making music!

3.2.1.8. Material Resources

These are devices, furniture, or objects available to the performers during the rehearsal.

The material resources should be addressed in the plan so the pianist knows what he/she can plan on using during the rehearsal. Optimally, material resources for art song rehearsals should include:

- a. Piano or keyboard: not all music institutions have acoustic pianos, so the pianist should be aware of the kind of instrument he/she will use. Using a keyboard in an art song rehearsal may affect the performance because the pianist will not be able to manipulate the sounds as he/she does in an acoustic piano. However, the pianist should be prepared to deal with this situation.
- b. Scores: both pianist and singer should make sure they are using the same edition. Also, the word by word translation and the IPA should be written on both performers' scores. All processes, decisions, modifications, and ideas about the art song's character should be

noted or addressed in the score. This approach prevents the knowledge built in the rehearsal from being forgotten.

- c. Pencils: pencils are an important tool to make the necessary notes and record the interpretative decisions in the song's score.
- d. Music stand: the music stand is crucial so the singer can see the score comfortably, adjusting it to his/her height and taste. The pianist should make sure that height of the stand is so the singer can look forward comfortably and be free to sing and interpret the music. Also, the pianist needs to make sure that the singer does not lower his/her head too much, thus locking the larynx.
- e. Mirror: having a mirror in a rehearsal of art songs is crucial so the singer can see his/her body language while singing.
- f. Video camera (optional): if both the pianist and singer wish to record the rehearsal, it is important to include a video camera as a material resource. Also, when recording the rehearsal, the collaborative pianist should arrive as early as possible to set up the camera and start the rehearsal on time. A video camera was used in this research for documentation and further analysis.

3.2.1.9. Self-reflection

The self-reflection consists of brief comments regarding the results of the meeting written by the pianist immediately following each rehearsal. Self-reflection resembles classroom assessment. The difference is that in the context of a rehearsal the collaborative pianist will not use tools to evaluate the singer; instead, the pianist will evaluate the rehearsal process, addressing strategies that were successful or unsuccessful as well as potential reasons why; passages that should be attended to but were not properly addressed due to time or forgetfulness;

conflicts and their resolutions; unexpected situations; and ideas for the next rehearsal. Self-reflection is crucial for continuity in the preparation of art songs because it will help the collaborative pianist review previous methodology and develop strategies for subsequent rehearsal plans.

After addressing the theoretical and methodological aspects of the rehearsal plan, a sample rehearsal plan developed and applied in the context of this research can be seen in figure 3.5. More details regarding the rehearsal plans and the preparation and performance of the Brazilian art songs are presented in Chapter 7.

NDSU

NORTH DAKOTA STATE UNIVERSITY
Performing Arts
DMA in Collaborative Piano Performance
Doctoral Research

REHEARSAL PLAN 1

Date: 10/07/18

Hour: 3.30 pm to 4.15 pm

Local: Practice Room, 219 B.

Collaborative pianist: Elisama

Singer: Lauren

TOPIC: Historical background, translation, and diction.

REPERTOIRE: *Cantiga de viúvo* (The widower's song, 1938) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Develop a general perspective of the song based on the historical background and the meaning of the poetry.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand the relationship between the historical background and the character of the song.
- Observe the meaning of the text as influenced by historical context.
- Demonstrate, through speaking and singing, the correct pronunciation of words.
- Relate rhythmic notation with the tone of the poem.
- Develop an attitude of curiosity, communicativeness, and interest.

2. CONTENT

2.1 Conceptual Knowledge:

- Text and music in the context of the composer's life and output as well as in sociohistorical context.

2.2 Practical Knowledge:

- Demonstrate the correct pronunciation of the words.
- Express the general perspective of the song through phrasing, breathing choices, musical and textual articulation, rhythmic pronunciation, and emphasis on relative harmonic tensions.

2.3 Attitudinal Knowledge:

- Curiosity about the content of the song and its connection with human experience.
- Openness in sharing new ideas about the art song.
- Interest in Portuguese diction.

Figure 3.5. Rehearsal plan model.

3. METHODOLOGY:

- We will start the rehearsal with a short conversation about how our week was in order to develop an ease of communication.
- We will discuss aspects of the composer and historical background of the song.
- I will ask Lauren questions regarding the character, meaning, and form of the song. Following her responses, I will add my perspective.
- Before singing, we will work on diction. I will suggest that I speak first and she repeats after me.
- I will ask her to speak the words as naturally as possible, obeying comas, periods, and the intonation of the language. I will assist the singer with pronunciation and intonation of words, gesturing with my hands, body, and face to help illustrate my speech.
- I will suggest that Lauren speak the words in rhythm until consistent, then adding pitches and piano accompaniment. I will monitor the singer's diction and pitches.
- We will discuss the relationship between the rhythmic patterns and the tone of the poem and how rhythm could depict the mood and emotions of the character.
- We will perform the entire song once more, thinking further about how the phrasing, breathing choices, musical and textual articulation, rhythmic pronunciation, and emphasis on relative harmonic tensions can help to illustrate the character of the poetry.
- We will finish the rehearsal with a brief conversation about what we have worked on, how the rehearsal went, and our plan for next meeting.

4. **MATERIAL RESOURCES:** Piano, mirror, music stand, video camera, scores, and pencils.

5. SELF-REFLECTION:

We had a productive rehearsal today. We rehearsed for almost one hour and were able to do all that I had planned. For this rehearsal, I moved the piano to simulate a realistic stage setup. This position facilitated seeing the singer's face in order to identify her facial expressions and body language.

When we worked on diction, I divided the song into multiple parts, which served as appropriately sized rehearsal focuses and which also isolated certain transitions that were useful to rehearse. The singer did not know about these divisions, but I found that they helped focus our efforts. At the end of the rehearsal, she was singing the song with accurate pronunciation and pitches as well as beginning to explore the character. I advised her that she needs to work on bright "a" [a] and nasal sounds.

Improving upon my approach from rehearsals with an earlier singer, I tried in this rehearsal to speak less in order to listen more and adjust my sound to that of the singer. I realized that my tendency to speak too much comes from a desire for the first rehearsal to be perfect.

At the end of the rehearsal, I asked her for feedback. She said that "the rehearsal was great." She appreciated the work on diction, which she had not expected, and she mentioned that it will be "really helpful" for her future practice. In addition, she mentioned looking forward to working more on the character as well as the fluency of the text in the following rehearsal.

Figure 3.5. Rehearsal plan model (continued).

According to Libâneo, planning for teaching and learning environments is necessary because it is a way to achieve specific objectives through intentional and systematic actions.¹⁶³

¹⁶³ Libâneo, *Didática* [Didactics], 120.

Although the rehearsal plan has some differences to the class plan, the connection between objectives, content, and methodology remains similar. In addition, as in the class plan suggested by Libâneo and based on the knowledge concept addressed by Coll, Pozo, Sarabia, and Valls, the rehearsal plan includes the three types of knowledge important to the learning of any content, be it conceptual, practical, or attitudinal.

Art songs contain within their complexities all three types of knowledge, conceptual, practical, and attitudinal, rooted in the relationship between their texts and their music. Their immersion into poetic and musical discourse requires performers to be careful in the treatment of concepts, dexterity in performing procedures, and the development of attitudes in personal preparation of the songs as well as in collaborative work between musicians. Moreover, it is worthwhile to remember that the proposed rehearsal plan is not a rigid script to be followed, but a pedagogical approach that may be used or adapted by collaborative pianists and other musicians.

CHAPTER 4. RESEARCH METHODOLOGY

4.1. Research Context

The choice of the research topic, context, and participants for this study was based on several criteria I defined in conjunction with my advisor. Once I defined my object of study as the rehearsal plan in the preparation of art songs, I saw the need to recruit singers who were available and willing to be part of my research. As I was studying at NDSU, I decided to work with two students from the Challey School of Music at NDSU, as I already knew the singers, culture, and logistics of the music building, and I could additionally contribute to the School of Music through this research.

The location of this research, North Dakota State University, was founded in 1890 as a land-grant institution for the State of North Dakota. The institution is a public university located in Fargo, the largest city of North Dakota with approximately 129,530 inhabitants.¹⁶⁴ NDSU's mission "addresses the needs and aspirations of people in a changing world."¹⁶⁵ The core values of the university are to: serve and respect cultural diversity; provide a healthy social environment; promote scholarship, research, teaching, good education, and integration; maintain ethical integrity; and contribute to the economic and social development of the community.¹⁶⁶ In the year 2020, NDSU offers 146 undergraduate degree programs, 87 master's degree programs, and 52 doctoral degree programs. The university has a total of 13,173 students¹⁶⁷ coming from a variety of states including North Dakota, Minnesota, South Dakota, Montana, Idaho, Wisconsin, and Wyoming as well as international students from around the world. The university is part of

¹⁶⁴ "Fargo, North Dakota Population 2020," World Population Review, accessed May 2, 2020. <https://worldpopulationreview.com/us-cities/fargo-population/>.

¹⁶⁵ "Mission, Vision, Core Values," President, North Dakota State University, last modified May 2009, accessed May 2, 2020. https://www.ndsu.edu/president/mission_and_vision/.

¹⁶⁶ Ibid.

¹⁶⁷ "Facts about NDSU," Data Reporting and Students Statistics, North Dakota State University, accessed May 2, 2020. <https://www.ndsu.edu/data/fastfacts/>.

the North Dakota University System and is widely recognized for its development of agricultural research impacting the economy of North Dakota and the world.¹⁶⁸

NDSU's musical activities began in 1903 and developed continuously throughout the ensuing century. The Challey School of Music is part of the College of Arts, Humanities, and Social Sciences and offers undergraduate degrees including the Bachelor of Music in Performance, Bachelor of Music in Music Education, Bachelor of Arts in Music, and Bachelor of Science in Music. These degrees offer training in strings, brass, woodwind, percussion, piano, guitar, vocal studies, and composition. The Challey School of Music's graduate program was founded in 2002 and offers doctoral degrees in performance and conducting; a master's degree in music was added in 2008 and a master's and doctoral program in Collaborative Piano Performance was added in 2015.¹⁶⁹ The NDSU Challey School of Music, formerly known as Department of Music, was inaugurated in 2012 and named in honor of the Robert and Sheila Challey family who made a generous financial gift to the school.¹⁷⁰ The Challey School of Music in conjunction with the Theater Department forms the Division of Performing Arts, which also offers courses in music theater. According to the Dean of Performing Arts in Spring 2020, the Challey School of Music had 112 undergraduate students as well as 19 graduate students in residence on assistantships, one performance graduate student without an assistantship, and approximately 24 part-time music education graduate students. Of the undergraduate students and Master of Music in Music Education students, roughly 50% are from Minnesota, 40% from North Dakota, and 10% from elsewhere. Of the graduate assistants, 15 are from a range of

¹⁶⁸ Randal C. Coon, Dean A. Bangsund, and Nancy M. Hodur, "Economic Impact of North Dakota University System in 2013," *Agribusiness and Applied Economics Report 729*, (Oct. 2014), vi, accessed May 2, 2020. <https://ageconsearch.umn.edu/record/190591>.

¹⁶⁹ "Graduate Handbook," Challey School of Music, North Dakota State University, accessed May 2, 2020. https://www.ndsu.edu/performingarts/music/graduate-students/handbook/#general_policies.

¹⁷⁰ *Ibid.*

northern states and 5 are from Malaysia, Colombia, China, and Brazil.¹⁷¹ The Division of Performing Arts administration includes one director, one assistant director, one account technician, one academic assistant, one production facilities assistant, and one promotion director. The faculty is composed of 14 full-time and 12 adjunct members.

The Challey School of Music has excellent infrastructure. It comprises two floors filled with faculty and graduate student offices, one large choral rehearsal room, one large instrumental rehearsal room, classrooms, and practice rooms. All practice rooms contain acoustic pianos for student use, of which three contain grand pianos reserved for piano majors. There is a sign-up sheet in front of the practice room doors on which students can schedule practice time. The practice rooms reserved for piano majors contain one grand piano, one humidifier, one dehumidifier, one mirror, acoustic treatment, chairs, and music stand. The practice room dimensions are approximately 100 sq. ft. (see fig. 4.1 and fig. 4.2). Most of the time, it is in these practice rooms that collaborative pianists rehearse with instrumentalists and singers.



Figure 4.1. Practice room 218 A, Challey School of Music, NDSU. Photograph by author.

¹⁷¹ Dr. John Miller, interview by author via email, Fargo, North Dakota, April 30, 2020.



Figure 4.2. Practice room 218 A, another angle, Challey School of Music, NDSU. Photograph by author.

The music building has one recital hall with a capacity of approximately 200 people in which most of the student and faculty recitals take place. For major events like orchestral concerts and opera productions, there is a large concert hall with a capacity for approximately 1,000 people and a large atrium for receptions.

The Challey School of Music supports large instrumental and vocal ensembles, including Brass Chamber ensembles, the Gold Star Marching Band, Jazz Ensembles, Percussion Ensembles, University Band, University Symphony Orchestra, Wind Symphony, Woodwind Chamber Ensembles, Cantemus, Concert Choir, Madrigal Singers, The Statesman of the NDSU, University Chamber Singers, full Opera productions, and Opera Workshops.

The Challey School of Music produces a variety of concerts, opera productions, chamber and choral festivals, and student recitals open to the Fargo-Moorhead community. These activities involve the full engagement of faculty members as well as undergraduate and graduate students. In addition, the NDSU Challey School of Music has performed an important role in cultural development in its community, offering musical courses at the NDSU Music Academy and promoting musical activities in partnership with elementary and high schools across North Dakota.

4.2. Autoethnography

Autoethnography is a research method in which the researcher uses his/her personal experiences in order to describe cultural beliefs, practices, and experiences.¹⁷² It has its roots in two research methods established in anthropology and social sciences at the end of the nineteenth century: ethnography and autobiography.¹⁷³ According to Wolcott, ethnography is a research method that “provide[s] the kind of account of human social activity out of which cultural patterning can be discerned.”¹⁷⁴ In an ethnographic study, researchers focus on describing human society and culture. Merriam defines culture as “beliefs, values, and attitudes that structure the behavior patterns of a specific group of people.”¹⁷⁵ Anthropologists who pursue ethnography also engage themselves in participant observation in the “field.”¹⁷⁶

According to Roy Pascal, autobiography “is only one form among many in which a writer speaks of himself and the incidents of his personal experience.”¹⁷⁷ Autobiographies written throughout the centuries include a variety of elocution that ranges from lyrical poetry to summaries of personal achievements.¹⁷⁸ According to Pascal, autobiographies have been a great source of research in cultural history for decades, revealing characteristics of cultural behavior, belief systems, psychology, economy, events, social values and attitudes of human beings in different regions and eras. The union of ethnography with autobiography became known as autoethnography in the second half of the twentieth century and is widely used in research in the humanities as well as in education and the arts.¹⁷⁹

¹⁷² Adams, Jones, and Ellis, *Autoethnography: Understanding Qualitative Research*, 1.

¹⁷³ Sharan B. Merriam, *Qualitative Research: A Guide to Design and Implementation* (San Francisco, CA: Jossey-Bass, 2009), 28.

¹⁷⁴ Harry F. Wolcott, *Ethnography: A Way of Seeing* (Walnut Creek, CA: AltaMira Press, 1999), 68.

¹⁷⁵ Merriam, *Qualitative Research*, 27.

¹⁷⁶ *Ibid.*

¹⁷⁷ Roy Pascal, *Design and Truth in Autobiography* (London: Routledge, 2017), 2.

¹⁷⁸ *Ibid.*

¹⁷⁹ Adams, Jones, and Ellis, *Autoethnography*, 17.

Autoethnography is the research method in which the researcher is both a subject of the study and a procedural instigator, “writing and advocating for personal narrative, subjectivity, and reflexivity in research.”¹⁸⁰ In the 1980s and 1990s, the number of researchers in sociology, anthropology, and communication that used storytelling and personal narratives as a research method greatly increased with the growing acceptance that the researcher was simultaneously a human being and a professional, full of rich experiences that could be studied. Because of the complexity of social qualitative research involving human beings, autoethnography became a method for “addressing the problematic application of scientific methods to social scientific research.”¹⁸¹ With the rise of autoethnography as a research method, researchers using personal narrative gained more insights into the peculiarities, nuances, complex identities, relationships, experiences, the context of life, work, and culture.¹⁸² In the 1990s and 2000s, the autoethnographic movement in research gained further momentum with the publication of a variety of works addressing “personal ethnographic, personal experience, personal narrative, personal writing, autobiography, and reflexivity.”¹⁸³

After a careful reading of research methodology literature, I found autoethnography to be the method best suited to my research objective: to investigate the effectiveness of a rehearsal plan in the preparation of Brazilian art song. According to Adams, Johns, and Ellis, autoethnography is a research method that:

Uses a researcher’s personal experience to describe and critique cultural beliefs, practice, and experiences. Acknowledges and values a researcher’s relationship with others. Uses deep and careful self-reflection – typically referred to as “reflexivity” – to name and interrogate the intersections between self and society, the particular and the general, the personal and the political. Shows people in the process of figuring out what to do, how to

¹⁸⁰ Adams, Jones, and Ellis, *Autoethnography*, 16.

¹⁸¹ *Ibid.*

¹⁸² *Ibid.*

¹⁸³ *Ibid.*, 17.

live, and the meaning of their struggles. Balances intellectual and methodological rigor, emotion, and creativity. Strives for social justice and makes the life better.¹⁸⁴

There are several objectives for pursuing autoethnographic research in a field as full of social interaction as collaborative piano:

To critique, make contributions to, and/or extend existing research and theory. To embrace vulnerability as a way to understand emotions and improve social life. To disrupt taboos, break silences, and reclaim lost and disregarded voices. To make research accessible to multiple audiences.¹⁸⁵

Having defined the main objective of this research, I realized that my research would include rehearsals of the pianist and singer, a description of the process and interactions, and my own reflections on the rehearsals, which I realized would be a vital component of the research as well. As a collaborative pianist, I thought it would be enriching to show the process of my own work, my methods as a collaborative pianist, my experiences, beliefs, practices, and cultural behaviors; how I worked in collaboration with others, how I prepared a repertoire, how I dealt with singers, and particularly, how rehearsals with singers might improve with the addition of a new element, the rehearsal plan.

Being the researcher and the subject of study required methodological rigor in terms of ethics and responsibility as well as respecting the identities, relationships, and personal experiences of the singers involved. I did not want my research to become a work of self-praise, but rather an authentic depiction of my daily life as a collaborative pianist in the context of a planned rehearsal, as “autoethnography also provides insights into social experiences that we *cannot* observe directly, because the experiences occur in their own time, uninterrupted by a researcher’s presence.”¹⁸⁶ The experience of being in a rehearsal involves musical skills and

¹⁸⁴ Adams, Jones, and Ellis, *Autoethnography*, 1-2.

¹⁸⁵ *Ibid.*, 36.

¹⁸⁶ *Ibid.*, 32

teamwork as well as the ability to cope with complexities, emotions and social interactions that “cannot be recreated in an experiment or laboratory and often are too sensitive to discuss in interviews or survey research.”¹⁸⁷ For me, this research was an opportunity to “describe an experience in a way that ‘outside’ researchers never could.”¹⁸⁸

The research approach used in this disquisition was supported by methodological procedures including interviewing the singers, developing a detailed rehearsal plan, self-reflecting after rehearsals, video recording rehearsals, and maintaining field diaries that described my routine on rehearsal days. Through these methodological procedures I was able to understand the singers’ backgrounds, develop and apply a rehearsal plan, describe my feelings and concerns about the construction of the plans, reflect about my routine as collaborative pianist, expose concerns regarding leadership and singers’ expectations, provide flexibility in planning, encourage the singers, and remain engaged in the process.

Discussing the effectiveness of the rehearsal plans in this disquisition required reflection on the process of rehearsals and involved analytical interpretation and description of my personal experience in relation to the singers. Writing a self-reflection about each rehearsal also aided me in engaging with the singers, confronting the tension between insider and outsider perspectives, and distinguishing between common practices in collaborative piano and potentially innovative approaches in the field.

4.3. Choice of Repertoire

Since the beginning of my doctoral program, I desired that my dissertation topic address Brazilian repertoire. My aims while in the program were to improve my skills as a collaborative pianist and to illustrate through research the richness of Brazilian music. As a Brazilian

¹⁸⁷ Adams, Jones, and Ellis, *Autoethnography*, 32.

¹⁸⁸ *Ibid.*, 31.

musician, I saw the opportunity to address Brazilian culture through music for voice and piano, to promote Brazilian vocal repertoire, and to show how our abilities as performers and artists can be improved through studying and performing Brazilian vocal repertoire. Allied to my passion for the music of my country, I also had an interest in working on a topic related to the field of singing.

Thus, during the second year of my doctoral program, I decided that my topic would explore Brazilian art songs. For my Music Bibliography and Research Methods class I completed a research project in which I had the opportunity to investigate and survey the main Brazilian composers, focusing on repertoire for voice and piano. While searching the literature, the repertoire for voice and piano of the Brazilian composer Francisco Mignone (1897-1986) caught my attention due to its lyricism, comfortable vocal range, colorful harmonies, picturesque figurations in the piano part, and blending of musical elements from African-Brazilian and European traditions. After a careful listening of selected art songs by Francisco Mignone, I concluded that this repertoire would provide an excellent musical context for my research and would also be valuable to introduce to singers, vocal teachers, and collaborative pianists not familiar with it.

Choosing the songs to focus on was an important early question in my research which was informed by interviews and material-gathering trips to multiple Brazilian institutions. In December of 2018, already certain that I wanted to work on art songs by Mignone, I contacted Mignone's widow, the pianist Maria Josephina Mignone, in order to ask permission to interview her at her home the following summer. In June of 2019, I went to Rio de Janeiro, Brazil to interview Maria Josephina Mignone as well as the retired mezzo-soprano Gloria Queiroz, who worked closely with Mignone during his lifetime, performing Mignone's songs more than any

other singer. Both kindly welcomed me into their homes. During my trip to Rio de Janeiro, I also collected scores for as many art songs by Mignone as I could, scanning them from the library of the Universidade Federal do Rio de Janeiro (UFRJ [Federal University of Rio de Janeiro]) and from Brazilian researchers who have worked on Mignone's art songs. I also found scores in the city of São Paulo from the Universidade Estadual Paulista "Júlio de Mesquita Filho" (UNESP [State University of São Paulo]); at the Instituto de Estudos Brasileiros (IEB [Brazilian Studies Institute]), where I also had access to letters and program notes about Mignone; and from the library of the School of Music at Universidade de São Paulo (USP [University of São Paulo]).

After collecting over one hundred scores, I spent the rest of the summer looking at them, playing excerpts, reading the poetry, and analyzing the piano parts. Some of the compositions I already knew and had played in the past, but many of the songs were totally new to me. I then developed criteria in order to select the songs for my research: the first criterion was that the songs be ones that I felt confident working with and not too challenging, because I knew that I was going to have only four rehearsals with the singers, which would not be enough time to prepare complex songs. Also, working on a very challenging song might distract from my objective for the research: to focus on the rehearsal plan and the individuals involved in the research process. The second criterion centered on the text: that it not be overly complex with uncertain meaning or involve too many difficult Portuguese words for the non-native singers to articulate; I would have only four rehearsals to teach them the diction and prepare the songs for performance. The third criterion was to find songs that exhibited Brazilian cultural elements, such as folk rhythms, melodies, and poetry. Songs that were composed during the nationalistic phase of Mignone's career (1929 – 1941) tend to fit this criterion well. The fourth criterion was

to choose songs that I enjoyed and that touched my heart, since I would spend a significant amount of time working, listening, reading, and writing about them.

After surveying the songs based on the criteria described above, I concluded that I would work with four art songs with two singers performing two songs each. Three of the songs were written during Mignone's nationalistic phase (1930-1940): *Canção das mães pretas* (Songs of the black mothers, 1936), composed for the movie *Bonequinha de Seda* (The little silk doll, 1936); *Cantiga de viúvo* (The widower's song, 1938), a song rich in syncopation with poetry by the famous Brazilian poet Drummond de Andrade; and "O menino doente" (The sick boy, 1938), the second song from Mignone's most famous song cycle, *Quatro Liricas* (Four líricas, 1938). The fourth song, *Cantiga de ninar* (Lullaby, 1925), was an earlier work, composed while he was still living in Milan, Italy and influenced by the style of the music of that country. Of these songs, *Cantiga de ninar* was the only one that I had played before.

The songs were divided between the singers according to the vocal range. *Cantiga de ninar* and *Cantiga de viúvo* were given to the soprano and *Canção das mães pretas* and "O menino doente" were given to the mezzo-soprano. The last song is the only one specifically indicated by Mignone as being for mezzo-soprano. The composer's life and career, his art songs, as well as an analysis of the poetry and music of the art songs chosen for this dissertation are explored fully in Chapter 5.

4.4. Selection of the Singers

In defining my research object as the rehearsal plan in the preparation of art songs, I saw the need to contact singers that would be willing and available to work on my selected songs as part of my research. At first, I wished to work with Brazilian singers; however, I found it difficult to find Brazilian singers living in or around Fargo, North Dakota. I consulted friends

and colleagues living in the United States, but all the Brazilian singers who lived in the country were living in very distant states and I could not afford flight tickets or accommodation for them. I therefore decided to work with non-Brazilian singers. Later, I found this decision very interesting because it made it possible to work on Portuguese diction with non-native speakers, which enriched my research deeply and required careful planning of time in rehearsals. I needed to find at least two singers, one soprano and one mezzo-soprano, that would be available to rehearse with me for four weeks and then perform the four Mignone songs.

The selection of the singers also followed a series of criteria defined in conjunction with my advisor. First, since I was going to work with two singers, we decided that it would be interesting to have one undergraduate student and one graduate student singer in order to see how the rehearsal plan would work in and adapt to these two different scenarios, how the process of preparation of the art song can change according to the partner's background and experience, and common aspects that could be observed in the preparation of art songs with both singers. The second criteria was to find singers with whom I had already worked comfortably, that showed empathy, that were open to new experiences and ideas, whose voices fit the profile of the songs, and who showed receptivity to research.

After discussing several candidates with my advisor, I decided to contact two NDSU student singers: Lauren, an undergraduate soprano, and Katie, a mezzo soprano pursuing her master's degree. Contacting the singers and making sure that they would be able to participate in this project was crucial for the development of the next steps. According to Adams, Jones, and Ellis,

Accessing the field may require making contact with others, acquiring their permission to talk with and accompany them in their everyday lives, and creating representations of their experiences alongside and in contrast to your own. Accessing the field means

making your orientation to research and your goals for a project and known to yourself and to others.¹⁸⁹

I spoke with each singer individually and discussed with both: the aims of my research, the interview that would be conducted at the beginning of the study in order to know their backgrounds and rehearsal strategies, their role in the process, that we would have approximately four rehearsals before performing the songs, the songs that each would perform, and the performance dates. After explaining the details of this research, they showed interest in participating in the rehearsals and excitement to work on completely new repertoire. I offered to refer to them pseudonymously in my research, but both authorized me to use their actual first names in this disquisition. Two weeks before the start of rehearsals, I provided scores as well as word-for-word and IPA translations of the songs to the singers.

In the context of this research, in which I developed and applied rehearsal plans in the preparation of Brazilian art songs, I assumed leadership in acting as a vocal coach, but progress was achieved in a collaborative manner with the singers. They shared ideas and suggested changes, resulting in a collaborative interpretation of the songs. The need for some degree of leadership in rehearsals stemmed from several factors: firstly, as a native Portuguese speaker working on Brazilian art songs, I was equipped to guide the singers regarding diction. Second, working with Brazilian repertoire was a new experience for the singers, who benefitted from cultural background about Brazil as well as insight into folk melodies, folk rhythms, and poetry singularities in the songs that I was able to provide. Third, since I was conducting a research study based on the development and application of a rehearsal plan, I attempted to provide a spirit of leadership, not to retain control of the process, but so that the singers had a continuous

¹⁸⁹ Adams, Jones, and Ellis, *Autoethnography*, 50.

sense of what would be worked in each rehearsal based on the general and specific objectives established in the rehearsal plans.

In summary, the proposed research was not to compare the processes of preparation of art songs between the two singers, but to establish general trends regarding the effectiveness of a rehearsal plan with both singers while noting the particularities of each case. In this research, the singers figured as key players in the development and application of the rehearsal plans. In addition, they also brought the research to life: their identities, thoughts, energy, feelings, knowledge, and cultural experiences lent the research more vividness and realism.

4.5. Methodological Procedures

The context of my research is richly complex in number and types of events, aspects of cultural diversity, and a variety of elements of everyday life. This rich complexity necessitated the use of several data collection instruments in order to adequately address the multiple facets of the field research. The first methodological procedure used in my research was interviews. The aim of the interviews was to perform a diagnostic assessment of the singers, learning about their experiences, personal backgrounds, and habitual process of preparing an art song in order to build a contextual foundation for the rehearsal plans. The second procedure was the preparation of the rehearsal plans, which included a self-reflection written after each rehearsal. The rehearsal plans contained data detailing the plan of the rehearsals, strategies used, content, description of actions, and self-reflection following the meeting with the singer. The third tool of data collection was the video recording of the rehearsals. Through the video recording I was able to preserve each rehearsal for future analysis and conclusions. The final procedure was the field diary in which I wrote a detailed account of each rehearsal, including such details as camera setup, room changes, and the singer's health.

4.5.1. Semi-structured Interviews

According to Merriam, a semi-structured interview is a “interview guide that includes a mix of more and less structured interview questions with all questions used flexibly”¹⁹⁰ aiming the investigation of human relationships and social phenomena. In this research, the semi-structured interview was used as an instrument of data collection in two different situations. The first situation was when I interviewed the widow Maria Josephina Mignone and the singer Gloria Queiroz in order to access their insights about Francisco Mignone and his art songs. For Maria Josephina, I prepared a sequence of questions that focused on the Mignone’s life as a composer, pianist, and his connection with other composers and poets. For Gloria Queiroz, the script focused on Mignone as collaborative pianist, his art songs, and their professional partnership.

When I planned semi-structured interviews with the singers that participated in the rehearsals, it was important to examine their experiences and training as well as repertoire preparation and rehearsal strategies that would serve as the basis for the construction of the rehearsal plans. Interview is a simple and direct technique that enables educators to know students, their attitudes and habits, and their previous experiences in specific content areas.¹⁹¹ Interviews can help educators to connect knowledge imparted in the classroom with students’ realities and to develop appropriate objectives and methods to enable students to achieve goals. Therefore, knowing the singers’ background was fundamental in order to develop rehearsals plans with objectives and methodology that fit the singers’ realities and expectations.

I also interviewed a vocal faculty member at NDSU in order to broaden my conception of how a professional singer approaches the preparation of art songs in a foreign language as well as her relationship with a collaborative pianist in rehearsals.

¹⁹⁰ Merriam, *Qualitative Research*, 89.

¹⁹¹ Libâneo, *Didática* [Didactics], 215.

The questions for all of the interviews were written in conjunction with my advisor and, as in a semi-structured interview, the questions were designed as a flexible script so the interviewee could interrupt and add new ideas at any time during the interview. The interviews with Maria Josephina Mignone and Gloria Queiroz took place at their homes in Rio de Janeiro, Brazil in June of 2019. With Lauren and Katie, the interviews took place in one of the practice rooms at NDSU in August of 2019. In all the interviews, I tried to make the interviewees feel at ease. I followed the pre-established script, but at times, new questions and trains of thought came up that were useful to spend time on. These new directions in the interview were welcome because “[g]ood interviews are those in which the subjects are at ease and talk freely about their points of view. [...] Good interviews produce rich data filled with words that reveal the respondent's perspectives.”¹⁹² I conducted all the interviews with a tape recorder and an interview script at hand. At the conclusion of each interview I always thanked the participants and left the conversation open so they could make any final comments or recommendations.

4.5.2. Rehearsal Plans and Self-reflections

The rehearsal plan is an object of study as well as a document from which a large amount of significant data has been extracted for this research. These rehearsal plans describe the structure of the rehearsals and strategies for the preparation of art songs. They also reveal my expectations and frustrations as a collaborative pianist and researcher. However, if reviewed chronologically, they also expose a growing maturity.

After long process of bibliographic survey, reading, and interviewing, I had built a solid basis to begin to prepare the rehearsal plans. First, I prepared a general plan containing: the estimated quantity of rehearsals (three); topic and general objective for each rehearsal and dress

¹⁹² Bogdan and Biklen, *Qualitative Research for Education*, 97.

rehearsal; and performance date. The second step was the preparation of the rehearsal plans. These were prepared weekly, before each rehearsal, with topics following a sequential order inspired in one of the steps of the preparation of art songs established by the literature. I also based the construction of the plans on the interviews provided by the singers and on my experiences as collaborative pianist. Each rehearsal was organized around the following topics: Rehearsal 1: historical background of the song and language; Rehearsal 2: fusion of music and poetry; and Rehearsal 3: effective performance strategies. The topic was the central theme of the rehearsal. It does not mean that we spent hours discussing these aspects, but that each topic was incorporated as one important pillar in the preparation of the songs through the combination of objectives and methodology. Of course, some adjustments, such as the continuity of a particular topic in the next rehearsal or the mix of adjacent topics, were necessary due to circumstances during the research process. For instance, diction was an aspect that demanded more time than expected to be internalized by the singers. Thus, it took more than a rehearsal for the singers to improve their ability to speak the text and sing in Portuguese. I lead three rehearsals plus one dress rehearsal with Lauren and four rehearsals plus one dress rehearsal with Katie with total of nine rehearsals in general.

The rehearsal plan consisted of two single-spaced pages (see Chapter 7). I printed the appropriate plan before each rehearsal, and I placed them on the piano before the rehearsals began. As stated in Chapter 3, the rehearsal plan is a flexible script open to adjustments according to the situation. Since I was the person who wrote the plans, I was aware of the rehearsal script; however, I kept the plans close to my scores in case I needed to consult the methodology in order to clarify which strategies to use in specific moments. These consultations were very discreet and did not damage the flow of the rehearsals.

After each rehearsal, I wrote a self-reflection containing personal impressions about the rehearsal process and addressed the following: strategies that worked well or were not successful and why; passages that should have been worked on but were not properly addressed due to time or forgetfulness; any conflict and its resolution; how I dealt with unexpected situations; and ideas for the next rehearsal. The self-reflections were written in the rehearsal room immediately following the end of the rehearsal in order to document the rehearsal while it was still fresh in my memory. The self-reflection constituted personal narrative rich in relevant data for this research. It was a narrative in which I tried to “skillfully and artfully recreat[e] the details of a lived experience”¹⁹³ as collaborative pianist, researcher, and human being.

The singers were aware of the rehearsal plans. However, I thought it would be more interesting to wait to show them the plans only in our third rehearsal because I wanted the process to proceed naturally; I was afraid to show the plans to the singers at the beginning of the research because it could have made them think too much about the process. At the end of each rehearsal, the singers made comments about the rehearsal process, which provided an opportunity for me to see if the rehearsal plans were making sense and if they were applicable. And, after showing them the rehearsal plans, the singers provided comments that enriched this research.

4.5.3. Video Recordings

According to the research methodology scholar Christian Heath, researchers “can use video recordings of everyday conduct and interaction to examine the ways in which participants accomplish particular activities in collaboration with others.”¹⁹⁴ Through the use of audiovisual

¹⁹³ Adams, Jones, and Ellis, *Autoethnography*, 29.

¹⁹⁴ Christian Heath. “Analysing Face to Face Interaction: Video, the Visual, and Material,” in *Qualitative Research: Theory, Method, and Practice*, ed. David Silverman (London: Sage, 2004), 266.

recording as a resource in this disquisition, I could watch the videos of the rehearsals multiple times, “revisiting” the fieldwork and lived experiences as well as analyzing the rehearsals’ musical aspects, communication, actions, body language, and attitudes. The first step was to obtain permission from the singers to record the rehearsals. Once they agreed to be recorded, I sought and received permission to use an NDSU camera.

I had access to the camera couple of hours before each rehearsal, at which point I usually checked the battery and the space available in the SD card. I set up the camera in the practice room 30 minutes before the rehearsal started, placing the camera in a position that would not attract our attention so our rehearsal could occur as naturally as possible.

The first rehearsal with each singer was an opportunity to test the process and find the best way to record the rehearsals. It was only after the second round of rehearsals that I found a camera position that best met my expectations. In this position, it was possible to observe my entire body and that of the singer as well as our faces and body language as we talked, played, and sang. I started the recording only after the singer was in the room and had tested the position of the singer and the stand in the camera image. After making sure that the image of the singer and the piano worked well and that the singer was comfortable with her position, I pressed record.

The seven rehearsals and two dress rehearsals completed for this research were recorded between September 16th, 2019 and October 22nd, 2019. The performance with Lauren took place on October 22nd, 2019, with Katie’s performance taking place on October 25th, 2019. The duration of the rehearsals varied between 45 and 55 minutes according to the availabilities and needs of the singers. In addition to the rehearsals, I also recorded the dress rehearsals and the performances, which took place in NDSU’s Beckwith Recital Hall. Having the recording of the

performances provided me the opportunity to watch and reflect in writing on the fusion of music and poetry, tone quality, balance, attitudes, body language, and my engagement with the singers on stage.

4.5.4. Field Diary

The field diary was a valuable data collection instrument in this research. According to Bogdan and Biklen, the field diary is “the written account of what the researcher hears, sees, experiences, and thinks in the course of collecting and reflecting on the data in a qualitative study.”¹⁹⁵ The field diary entries for this research were written on rehearsal days just minutes after I left the rehearsal room. The entries each consist of a document describing the facilities in which the rehearsal occurred with supporting details such as the dimensions of the room as well as the furniture, equipment, and objects present. Most of the time, we rehearsed in the same room, but at one point the piano was moved to another place and I had to schedule a time in a different rehearsal room. I also scheduled weekly rehearsals with the singers with fixed days and time in order to create a routine that did not disturb our schedules. The field diary also contains the description of my routine on rehearsal days, my actions before and after the rehearsals, the actual duration of the rehearsals, and unexpected changes.

4.6. Data Analysis

The data analysis was a crucial stage of my research process. It required hard, sensitive work including transcription, organization, classification, and interpretation of important trends in the data. According to Bogdan and Biklen,

Data analysis is the process of systematically searching and arranging the interview transcripts, field notes and other materials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others. Analysis involves working with data, organizing them, breaking them into manageable

¹⁹⁵ Bogdan and Biklen, *Qualitative Research for Education*, 107.

units, synthesizing them, searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others.¹⁹⁶

After finishing the whole data collection process, which included interviewing the singers, preparing and applying the rehearsal plans with their component of self-reflection, and recording the rehearsals, I began the long process of transcribing the interviews, organizing the rehearsal plans, typing the self-reflections, and watching all the rehearsals and performances videos, taking notes on moments I considered important.

The interviews were organized first. Because I am not a native English speaker, I asked one of the vocal students at NDSU to transcribe the interviews that I completed with Katie and Lauren. Having a native speaker transcribing the audio provided a higher level of assurance that the inflections of lines, punctuation, commas, and expressions specific to each interviewee at that time would be accurately preserved. I printed both interview transcripts and organized them in one file called “notebook of interviews” separated into two parts. I read through the interviews, underlining significant moments or comments with a pen or highlighter.

I then typed all of my self-reflections and included them in the file with the rehearsal plans. I printed all nine rehearsal plans and grouped them in a single file called “Rehearsal plans and Self-reflections.” I read through the rehearsal plans with their respective self-reflections, again underlining with a pen or highlighter key words, concepts, verbs, adjectives and phrases used in the structure of the rehearsal plans; strategies described in the methodologies; and ideas, actions, achievements, changes, and challenges found in the self-reflections. As I underlined or highlighted these important passages, I tried to identify connections and trace improvements between the plans.

¹⁹⁶ Bogdan and Biklen, *Qualitative Research for Education*, 153.

The third step of the analysis process was watching all the rehearsal video recordings, during which I used a notebook and a pen to record important points in the rehearsals, specifying timestamps of the occurrence, describing the actions of that specific moment, and making critical judgments as a researcher and also as a performer. This detailed analysis helped me identify applications of specific rehearsal strategies, conflicts and their resolutions, challenges, particularly successful moments, decisions of and suggestions from both pianist and singer, attitudes, the psychology of the participants, and body language.

The field diary was also an important data collection instrument. I typed my notes after each rehearsal with the singers, highlighting the name of the singer and the respective date of the rehearsal. It consisted of a file with four pages with page numbers. I printed it, and as I read through it, I highlighted with a pencil or highlighter passages that revealed my daily work on rehearsal days, descriptions of the rehearsal environments, and aspects that also informed the conclusions of my research.

4.6.1. Data Categorization

In addition to collecting important points from the interviews, rehearsal plans, self-reflections, analyses of the videos, and the field diaries, I also annotated each highlighted passage with a key word or phrase that summarized the section. For example, when I identified passages in the rehearsal plans in which I describe how I worked with the singer on Portuguese diction or the fusion of music and poetry, I wrote “strategies for working on diction or strategies for working on music and poetry.” When I selected passages in the self-reflections in which I described aspects of my playing during the rehearsal that I should pay more attention to, such as my pedaling, tone quality, and phrasing, I wrote “reflecting through the process.” When I identified in one of the self-reflections achievements of a rehearsal and possible strategies to be

used in the next rehearsal, I wrote “rehearsal connection or continuity.” And, when I identified in the self-reflections how we resolved conflicts or shared ideas, I wrote terms such as “attitude of openness,” “...respect,” or “...interest.”

After having read, highlighted, and annotated all the data, I tried to find phrases or topics in common between the instruments of data collection, focusing mainly on the rehearsal plans, the self-reflections, and the analyses of the videos. It was very common to find similar terms among all data collection instruments. I then created a list of categories from similar terms that emerged across all data collection instruments that included the following terms: “rehearsal objectives,” “rehearsal strategies,” “connections between rehearsals,” “sense of accomplishment,” “reflection on action,” “improvements through the process,” and “attitudes.” This list of categories was developed through a coding system involving a search for regularities and patterns in the data followed by the development of words and phrases to represent these topics and patterns. Bogdan and Biklen describe this coding system as “coding categories.”¹⁹⁷ These categories are further discussed in Chapter 8.

¹⁹⁷ Bogdan and Biklen, *Qualitative Research for Education*, 166.

CHAPTER 5. REPERTOIRE

5.1. Francisco Mignone: Composer and Collaborator

Francisco Paulo Mignone was born on September 3, 1897 in São Paulo, Brazil.

Mignone's father, Alférico Mignone (n.d.), was a conductor and music teacher who introduced Mignone to musical studies.¹⁹⁸ According to Mignone, "my father was the one who introduced me to an old piano, maybe rented or borrowed to him. I was five or six years old."¹⁹⁹ He thus grew up becoming familiar with the professional music world.

At the age of 15, Mignone entered the São Paulo Conservatory where he studied piano, composition, and counterpoint with Agostino Cantú (1878-1943); harmony with Savino de Benedictis (1883-1971); and flute with his own father.²⁰⁰ During that time, Mignone met Mario de Andrade (1893-1945), a colleague who would become his closest friend and the largest influence on his musical style years later.²⁰¹

Mignone began his professional career relatively early by playing piano in cinemas and small orchestras as well as playing flute in choro²⁰² ensembles at night, making money to pay for his studies.²⁰³ At that time, he also composed popular music under the pseudonym of Chico Bororó.²⁰⁴ Mignone used this pseudonym to preserve his identity because in Brazil at the beginning of the twentieth century, composers of popular music were marginalized by serious

¹⁹⁸ Bruno Kiefer, *Mignone: Vida e obra* [Mignone: Life and work] (Porto Alegre, Brazil: Movimento, 1983), 9.

¹⁹⁹ *Ibid.*, 10. Original: Meu pai foi quem me colocou à frente de um piano vertical e surrado, talvez alugado ou emprestado. Devia eu ter mais ou menos cinco ou seis anos de idade.

²⁰⁰ *Ibid.*

²⁰¹ *Ibid.*, 11.

²⁰² The term *choro* is the Portuguese word for "to cry." The term is also associated with groups of musicians in Brazil who played European genres (waltzes, polkas, modinhas, schottish, and tangos) with an improvisational character during the nineteenth century.

²⁰³ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 11-12.

²⁰⁴ *Ibid.*, 12.

classical musicians.²⁰⁵ Under the name of Chico Bororó, he composed waltzes, tangos, *choro*, and *maxixe*.²⁰⁶ His experience as a composer of popular music also served later in his songs in a sophisticated and complex way.

In 1917, Mignone graduated from Conservatory in piano, flute, and composition.²⁰⁷ For his excellence as a composer and performer in the musical scene of São Paulo, he received a scholarship from the government to study in Europe for nine years.²⁰⁸ In 1920, he began his studies at the Giuseppi Verdi Real Conservatory in Milan where he took composition lessons with Vincenzo Ferroni (1858-1934).²⁰⁹ Ferroni had been trained in France, studying with Jules Massenet (1842-1912) at the Paris Conservatory.²¹⁰ As a result, Mignone developed a strong relationship with the French school of composition²¹¹, which can be seen in the textures, structures, and colors he explored in many of his musical works.

While in Milan Mignone was inspired by Italian opera and composed his first two operas, *O Contratador de Diamantes* (The diamond contractor, 1921) and *The Innocent* (1928). Both were premiered in Brazil at the Rio de Janeiro Theatre and were complete successes; Mignone was acclaimed as the successor of the first Brazilian opera composer Carlos Gomes (1836-1896).²¹²

²⁰⁵ Álvares, “Diction and Pronunciation,” 71.

²⁰⁶ Saulo Dias, “A Formação Musical Híbrida de Francisco Mignone: a Música Popular de Chico Bororó, o Ambiente Musical Italianizado de São Paulo e a influência Francesa de Freitas Valle [The hybrid musical training of Francisco Mignone: The popular music of Chico Bororo, the Italian musical environment in São Paulo, and the French influence of Freitas Valle]” (Master’s thesis, Universidade Federal de Goiás, Goiania, Brazil, 2002), 18.

²⁰⁷ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 10.

²⁰⁸ *Ibid.*, 14.

²⁰⁹ *Ibid.*

²¹⁰ *Ibid.*

²¹¹ *Ibid.*

²¹² Carlos Gomes was a nineteenth-century Brazilian composer as well as the first to be famous internationally. He went to Italy to study and became acclaimed for his Opera *Il Guarani*, which was premiered at La Scala in 1870. Gomes is known for his operas in Portuguese and Italian as well as for his *modinhas* and art songs in Portuguese.

While Mignone was in Europe, Brazilian society and arts experienced the growth of a nationalist movement. Various factors contributed to the development of Brazilian nationalism in the 1920's: a societal search for national unity, political changes, and the 1922 Week of Modern Art led by the ethnomusicologist, writer, and poet Mario de Andrade, who preached the rejection of European aesthetics and values and stimulated the incorporation of African, indigenous, and urban culture into Brazilian art.²¹³ The "Week of 1922" took place at the São Paulo Municipal Theatre from February 11-18, 1922.²¹⁴ The event included exhibitions of paintings, musical performances, poetic readings, and lectures about the future of the arts in Brazil. These events proved to be a watershed for the arts in Brazil as the European aesthetic began to be displaced as a primary influence in Brazilian culture, a shift that has profoundly affected subsequent generations.²¹⁵

In 1929, Mignone returned from Europe and began to subscribe to the ideals of the 1922 Week of Modern Art in incorporating into his music Brazilian culture, subjects, and a nationalistic outlook that explored urban and Afro-Brazilian themes and rhythms.²¹⁶ As this transition was pivotal in Brazilian culture, it also figured as a watershed moment in Mignone's own compositional career. Over the years, his compositional style became heterogeneous according to genre or instrumentation. Mignone also eventually experimented with tone clusters, polytonality, and atonality, revealing an openness to continued learning.

Mignone's ability to compose for instruments as well as the voice led to a vast output including pieces for orchestra, solo instruments, chamber music, art songs, operas, and ballet.

²¹³ David P. Appleby, *The Music of Brazil* (University of Texas, Press, 1983), 58.

²¹⁴ Isabel Cristina D. Aguiar, "Paulo Prado e a Semana de Arte Moderna: ensaios e correspondências [Paulo Prado and the Week of Modern Art: Essays and correspondence]" (PhD diss., Universidade Estadual Paulista, 2014), 51.

²¹⁵ Aracy A. Amaral, *Artes plásticas na Semana de 1922* [Visual arts during the week of 1922] (Rio de Janeiro, Brazil: Editora 34, 1998).

²¹⁶ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 19.

Many of his works were conducted by such influential musical figures as Arturo Toscanini²¹⁷ (1867-1957) and Richard Strauss²¹⁸ (1864-1949).

In 1929, Mignone took a position as Professor of Harmony at São Paulo Conservatory,²¹⁹ where he also worked as a collaborative pianist playing with distinguished Italian singers Benjamino Gigli (1890-1957) and Tito Schipa (1888-1965) when they toured Brazil. Mignone became a distinguished pianist, producing a beautiful sound with solid piano technique.

According to his widow, Maria Josephina Mignone, the sound that Mignone produced on the piano endeared him to Brazilian instrumentalists and singers. She stated that a quality that Mignone most admired in a pianist was “the sound, he always said that the sound was what the audience was interested in listening to, because the technique... anyone gets there, but the sound is physiological.”²²⁰ During his time in Europe he had worked as a collaborative pianist, refining the art of accompaniment and piano performance, and this experience equipped him with a thorough knowledge of the voice, accompaniment, poetry, and opera. Azevedo argues that Mignone was “an accompanist whom singers and violinists vied for the honor of having him at the piano as a collaborator, because the refinement of his art in this field was incomparable.”²²¹

About Mignone's experience as collaborative pianist Maria Josephina said,

He went to Italy to study and there he developed this skill. He worked with distinguished singers there, he had a great experience that other Brazilian composers did not [...]. But

²¹⁷ Francisco Mignone, *Catálogo de obras* [Works catalog], ed. Flávio Silva (Rio de Janeiro, Brazil: Academia Brasileira de Música, 2016), 161.

²¹⁸ Vasco Mariz, *História da Música no Brasil* [The history of music in Brazil] (Rio de Janeiro, Brazil: Civilização Brasileira, 1994), 234.

²¹⁹ Mignone, *Catálogo de obras* [Works catalog], 228.

²²⁰ Maria Josephina Mignone, interview by author, Rio de Janeiro, Brazil, June 11, 2019. Original: A sonoridade. Ele dizia sempre que a sonoridade era o que o público se interessava de ouvir, porque a técnica... qualquer um chega lá, mas o som é fisiológico.

²²¹ Luis H. C. Azevedo, “Francisco Mignone: viver de música e para a música [Francisco Mignone: living music and for music],” in *Francisco Mignone: o homem e a obra* [Francisco Mignone: the man and the work], edited by Vasco Mariz (Rio de Janeiro: Eduerj: 1997), 11. Original: Um acompanhador que cantores e violinistas disputavam a honra de ter ao piano como colaborador, pois o requinte de sua arte nesse terreno era incomparável.

before he went to Italy, he had already accompanied Caruso²²² in Sao Paulo [...]. Mignone was very young and he (Caruso) saw Mignone's "piano skills" [...]. Caruso had heard Mignone accompanying and he asked, "I want that young guy" [...]. He accompanied Bidu,²²³ accompanied great singers.²²⁴

Mezz-soprano Gloria Queiroz, one of the most acclaimed Brazilian singers from the twentieth century, worked with Mignone for about 20 years; with regard to Mignone's skills as a collaborative pianist, she stated that:

He was an excellent pianist because when he started the song, he already knew the right tempo, when he did not, [...] he was smart enough [...] to adjust with me, right after my first entrance. He had an excellent technique, [...] he also knew how to sing, he knew the text, and he was gentle to opine and correct the singer [...]. I feel privileged to have worked with him for many years.²²⁵

Gloria Queiroz worked with Mignone, performing recitals and recording his art songs starting in the 1960's and continuing through the 1980's. She has been considered the most important interpreter of Mignone's art songs and operas. Mrs. Queiroz passed away few months before to the completion of this dissertation.

In 1934, Mignone filled a faculty position at the National Institute of Music, known today as the School of Music of the Federal University of Rio de Janeiro.²²⁶ He became visiting professor in 1934 and full professor in 1939, a position he held until his retirement in 1967.²²⁷

²²² Enrico Caruso (1873-1921) was an Italian opera singer and considered one of the greatest tenors of his generation, acclaimed at the most distinguished opera houses in Europe and America, Caruso performed in Brazil in 1903 and 1917.

²²³ Bidu Sayão (1902-1999) was a Brazilian opera soprano and an outstanding artist of the Metropolitan Opera House in New York City from 1937 to 1952.

²²⁴ Maria Josephina Mignone, interview by author, Rio de Janeiro, Brazil, June 11, 2019. Original: Ele foi pra Itália estudar e lá ele desenvolveu essa capacidade. Ele conviveu com grandes cantores lá, ele tinha uma experiência enorme que outros compositores brasileiros não tiveram [...]. Agora, antes dele ir pra Itália, ele já tinha acompanhado o Caruso em São Paulo [...]. Mignone era bem jovem e ele viu o "piano" do Mignone [...]. O Caruso já tinha ouvido ele acompanhar e pediu "Eu quero aquele rapaz jovem" [...]. Ele acompanhou Bidu, acompanhou grandes cantores.

²²⁵ Glória Queiroz, interview by author, Rio de Janeiro, Brazil, June 12, 2019. Original: Ele era um excelente pianista porque quando ele começava a canção, ele já sabia o tempo certo. Quando ele não sabia, [...] ele era inteligente e já [...] ajustava comigo assim que eu entrava. Ele tinha uma excelente técnica [...] e ele também sabia cantar, sabia o texto e era gentil pra opinar e corrigir o cantor [...]. Eu me sinto privilegiada de ter trabalhado com ele por muitos anos.

²²⁶ Azevedo, "Francisco Mignone: viver de música [Francisco Mignone: Living music]," 14.

²²⁷ Mignone, *Catálogo de obras* [Works catalog], 229.

Mignone also excelled as a conductor. He conducted the Berlin Philharmonic in 1937 in a concert of Brazilian repertoire²²⁸ and in 1942, he traveled to the United States to conduct the orchestras of the Columbia Broadcasting System and the National Broadcasting Company.²²⁹ He also traveled across Brazil to teach and give recitals and lectures as a pianist and conductor. In 1981, the Federal University of Rio de Janeiro awarded him the title of *Professor Emeritus*²³⁰; he was the first music teacher to receive this title at the Federal University of Rio de Janeiro.

On February 19, 1986, Mignone passed away at the age 88 in Rio de Janeiro.²³¹ He left a substantial collection of works. Among them are songs; operas; music for piano (solo, four-hands, and two pianos), flute, guitar, symphonic band, solo instrument with orchestra; and chamber, choral, and orchestral music. Mignone was one of the greatest Brazilian composers of art songs due to his ability to combine lyricism with Brazilian musical traditions in this genre, composing approximately 180 art songs.²³² He has been further recognized as a “master of [...] Brazilian dramatic music.”²³³ After his death, Maria Josephina Mignone donated his music manuscripts to the National Library in Rio de Janeiro.²³⁴ She also gave letters, concert programs, and photos as well as Mignone’s awards to the Brazilian Studies Institute at the University of São Paulo. Both collections are accessible to the public. Maria Josephina has dedicated her career to performing, publishing, and promoting Mignone’s works, especially those for piano.

²²⁸ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 32.

²²⁹ Azevedo, “Francisco Mignone: viver de música [Francisco Mignone: Living music],” 14.

²³⁰ Mignone, *Catálogo de obras* [Works catalog], 230.

²³¹ *Ibid.*

²³² Mignone, *Catálogo de obras* [Works catalog], 2016.

²³³ Ronaldo Miranda, quoted in Maria H. C. Andrade. “Da compreensão e interpretação de uma peça inédita de Francisco Mignone através do conhecimento das características composicionais do autor [Understanding and interpreting an unpublished piece by Francisco Mignone through the knowledge of the compositional characteristics of the author]” (Master’s thesis, Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil, 1984), 112.

²³⁴ Maria Josephina Mignone, interview by author, June 11, 2019, Rio de Janeiro, Brazil.

5.1.1. Mignone's Art Songs

The most recent catalog of Mignone's art song output, published by Flavio Silva in 2016, registers 132 songs for voice and piano and 10 song cycles, for a total of 180 songs.²³⁵ In addition, Mignone composed songs for voice and guitar, bassoon, mixed chamber ensemble, and orchestra. Mignone's art songs were composed between 1917 and 1975.²³⁶ However, his song output varied over this extensive range; Mignone's most productive period of song composition was between 1928 and 1953, during which he composed more than 100 songs.²³⁷

Among Mignone's songs, 60% are in Brazilian Portuguese; of these, half are nationalistic and half have no connection with Brazilian nationalism.²³⁸ 15% of Mignone's songs are in Spanish, 15% are in French, and 10% are in Italian,²³⁹ touching on a variety of subjects and cultural mores. Most of his non-Portuguese songs were written between 1917 and 1932.²⁴⁰ Mignone lived in Italy from 1920 to 1929, and a European influence is reflected in his songs from that time.

After 1929, highly influenced by the new Brazilian Nationalism that grew out of the Brazilian 1922 Week of Modern Art, Mignone dedicated himself to exploring Brazilian folk melodies and African-Brazilian rhythms in his art songs.²⁴¹ It was at this time that Mignone also began to use the poetry of acclaimed nationalistic Brazilian poets such as Manuel Bandeira (1886–1968), Guilherme de Almeida (1890–1969), Ribeiro Couto (1898–1963), Cecilia Meireles (1901–1964), Carlos Drummond de Andrade (1902–1987), and Mario Quintana (1906–1994).²⁴²

²³⁵ Mignone, *Catálogo de obras* [Works catalog], 2016.

²³⁶ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 35.

²³⁷ *Ibid.*

²³⁸ Mariz, *Francisco Mignone: o homem e a obra* [Francisco Mignone: The man and the work], 115.

²³⁹ *Ibid.*

²⁴⁰ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 35.

²⁴¹ Gisele P. Oliveira, "Quatro Líricas (1938) de Francisco Mignone [Four Líricas (1938) by Francisco Mignone]," 13.

²⁴² Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 36.

Most of these were close friends of Mignone's and who had also been influenced by the Week of Modern Art. However, though he focused on Brazilian inspired art songs, Mignone did not abandon texts from non-Brazilian writers after 1929. For example, in his *Seven Liricas* (1932) he set the well-known French medieval poem *Rubaiyat*, written by Omar Lhayyam (1048-1131).²⁴³ In addition, the composer also wrote original poetry for some of his songs in Italian, French, and Portuguese.²⁴⁴

Brazilian scholars have recognized Mignone for his ability in setting poetry to music and composing for voice and piano. A combination of lyricism, beautiful melodies, rich text painting, colorful harmonies, and rhythmic variety make Mignone's art songs an example of the pinnacle of the development of the genre in Brazil. Andrade states that, after Carlos Gomes, Mignone was the composer who wrote best for voice and piano in Brazil, applying beautiful and singable melodies in a comfortable range that do not demand inappropriate effort from singers, consequently not tiring the voice.²⁴⁵ The influence of Italian music combined with the composer's Brazilian background made Mignone a "melodist replete of the Mediterranean sun and the Brazilian glow."²⁴⁶ The composer himself recognized his skills as an art song composer, stating that:

It is very easy for me to write for voices, because in addition to working with voices, I also taught vocal lessons. In Milan, I accompanied several vocal teachers to earn money, so I was exposed to the techniques of teaching, I knew the singing, its possibilities. So, when I write, I write well. I know what singing can do. [...] The songs [...] are well written for singing, I'm sure.²⁴⁷

²⁴³ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 43.

²⁴⁴ Álvares, "Diction and Pronunciation," 85.

²⁴⁵ Mário de Andrade, quoted in Vasco Mariz, *Francisco Mignone: o homem e a obra* [Francisco Mignone: The man and the work] (Rio de Janeiro, Brazil: Eduerj, 1997), 20.

²⁴⁶ Mariz, *Francisco Mignone: o homem e a obra* [Francisco Mignone: The man and the work], 115.

²⁴⁷ Francisco Mignone. *Coleção Depoimentos*. (Rio de Janeiro: Fundação Museu da Imagem e do Som, 1991), 12, quoted in Oliveira, "Quatro Líricas (1938) de Francisco Mignone com texto de Manuel Bandeira: música, poesia, performance [Four Líricas (1938) with texts by Manuel Bandeira: Music, poetry, and performance]," 19. Original: Realmente eu tenho muita facilidade para escrever para vozes, porque, além de ter trabalhado com vozes,

Mignone was aware of his skills as a composer for voice, and he recognized the influence of his work as a collaborative pianist on his vocal output. Working with several singers and vocal teachers and performing a variety of repertoire in Europe and Brazil was crucial for his growth as an art song composer.

Regarding Mignone's compositional language, his harmonies are particularly notable. During his career, mainstream harmonic approaches shifted from tonality to free atonality and a multitude of a- and quasi-tonal aesthetics. At first review of his art songs, we could be convinced that Mignone is a tonal composer who explores keys with four or more accidentals, however "a deeper examination of Mignone art songs reveals that he never compromised himself with any harmonic system. The tonal system was a referential point, sometimes explicit exposed, and sometimes underlying."²⁴⁸ Mignone's harmonic language is based on the tonal system, especially in his early songs; however, he also used harmonies based on pentatonic scales, modes, and atonality, sometimes juxtaposing tonal melodies with atonal piano parts.²⁴⁹

In addition to their harmonic richness, Mignone's songs also have an aesthetic identity that underwent changes. Jardim has divided Mignone's songs into four groups:

- 1) "Italianate" (1917-1928): those songs most influenced by Italian music, having simple form, traditional harmony, lyrical melodies, vocal lines highly dependent on the accompaniment, and also including songs written in the style of lullabies and Neapolitan songs. Spanish and French music also influenced his songs from his first period.²⁵⁰

dei também algumas aulas de canto. Em Milão fui acompanhador de várias professoras de canto para ganhar dinheiro. Eu estava muito perto da maneira de ensinar, conhecia o canto, suas possibilidades. Então quando escrevo estou trabalhando bem, sei o que o canto pode fazer. [...] as canções [...] estão bem escritas para canto, disso eu tenho certeza.

²⁴⁸ Kiefer, *Mignone: Vida e obra* [Mignone: Life and work], 37-38.

²⁴⁹ *Ibid.*, 38.

²⁵⁰ Ângela Jardim, "The Brazilian Art Song: Interpreting the Music and Pronouncing the Texts" (DMA diss., Indiana University, 2006), 14.

- 2) “Nationalistic” (1929-1941): songs influenced by Mario de Andrade and the Brazilian nationalistic movement. Mignone explores Brazilian urban genres, folk melodies, guitar-like accompaniments depicting *caipira*²⁵¹ culture, melodies based on *modinha*,²⁵² *toada*,²⁵³ serenade styles, African-Brazilian rhythms with accompaniments based on ostinatos portraying African drums and dances, and texts with onomatopoeic effects and written with *Banto*²⁵⁴ language traits.²⁵⁵
- 3) “Avant-garde” (1941-1950): songs in which the composer experimented with atonality and dodecaphony.²⁵⁶
- 4) “Integration” (1950-1976): songs in which Mignone combined nationalism, modernism, and atonality and which follow the compositional tendencies of Brazilian art music after the 1960s.²⁵⁷

Mignone’s contribution to the development of Brazilian art song is significant and places him as one of the most important composers of this genre. His ability to combine lyrical melodies with colorful harmonies and remarkable rhythms makes Mignone’s art songs one of the most performed bodies of work in Brazil.²⁵⁸ In addition, due to the lyricism applied in his songs

²⁵¹ *Caipira* is a term used for people residing in the fields with a simple lifestyle, religious beliefs, and rich folklore.

²⁵² The term *modinha* comes from *moda*, a generic Portuguese term for an eighteenth-century song, originally for voice, and accompanied by piano or harpsichord. The *modinha* was a lyrical and sentimental song genre exalting love, influenced by Italian opera and European art songs. The genre was cultivated in Brazil at the nineteenth and beginning of the twentieth century, when it was usually sang on the streets accompanied by the guitar.

²⁵³ The *Toada* is a Brazilian folk genre that consists of a strophic, simple and sentimental melody with syncopated rhythms, and with poetry about the life in the fields, nature, and myths.

²⁵⁴ *Banto* was a linguistic group from sub-Saharan Africa where many people were enslaved and taken to Brazil. In the Brazilian territory, these people adapted the Portuguese words to their native language created a different dialect spoken only for enslaved black people and their descendants.

²⁵⁵ Jardim, “The Brazilian Art Song,” 14.

²⁵⁶ *Ibid.*

²⁵⁷ *Ibid.*

²⁵⁸ Mariz, *Francisco Mignone: o homem e a obra* [Francisco Mignone: The man and the work], 119.

and the comfortable vocal range, his songs are widely assigned to students by vocal teachers at universities and conservatories in Brazil.

5.1.2. Selected Songs for this Research

For this disquisition, I selected four art songs to be prepared and performed with the singers. The songs I selected are from the period between 1925 to 1938 and include one song from Mignone's "Italianate" period as well as three songs from his "Nationalistic" period. I will present the songs below in chronological order. Each song is introduced with historical background information, interpretive comments and suggestions, and a reflection about possible challenges in preparation and performance. In addition, the poetry of each song is presented in Portuguese, a poetic English translation, and an IPA transcription.

1. *Cantiga de ninar* (Lullaby, 1925)
2. *Canção das mães pretas* (Song of the black mothers, 1936)
3. *Cantiga de viúvo* (The widower's song, 1938)
4. "O menino doente" (The sick boy, 1938)

5.1.2.1. *Cantiga de ninar* (Lullaby, 1925)

Cantiga de ninar is a modified strophic song composed while Mignone lived in Milan. The song is a setting of a children's tale with a lyrical melody rooted in an accompaniment that encourages simplicity and movement. The composer explores traditional harmonic progressions, reflecting an Italian influence.

The poem was written by Silvia Autuori (1906 – n.d.), also known as Sybica, a Brazilian producer, writer, poet, journalist, novelist, and radio host. Born in São Paulo, Sybica was married to the famous Brazilian conductor Leonidas Autuori. In their home, they gathered famous and distinguished Brazilian artists, such as Pixinguinha, Millôr Fernandes, and Francisco Mignone,

among others.²⁵⁹ Sybica's career, which spanned the 1920's to the 1950's, placed her across several periods of Brazilian literature and embraced post-romanticism, modernism, and post-modernism. Sybica wrote approximately 50 novels as well as many literary works for children. She also presented a radio show from 1935 to 1942 dedicated to children.²⁶⁰ It is not clear if she wrote the poem *Cantiga de ninar* specifically for Mignone, but a few sources indicate that Mignone was a close friend of the poet and her partner, as he visited them constantly and also set to music other poetry from Sybica. The date of Sybica's death is unknown.

The text of *Cantiga de ninar* is divided into two stanzas. In the first, the character describes singing a lullaby while trying to lull their child to sleep with affectionate caresses. In the second stanza, the character tells a story to the child about a green-eyed princess who sang in the moonlight. When the princess arrived, everyone was happy; when the princess left, everyone became sad.

The text includes themes of affection, sleep, princess, happiness, and sadness. In general, the tone of the poem reflects caring, innocence, and magic, which are common in a lullaby. The second stanza contains literary elements open to differing interpretations. For instance, in the line “quando ela chegou, tudo ria, e quando ela partiu tudo triste ficou...,” (“when she arrived everything laughed, and when she left everything was sad...”), there are two possible interpretations as to why the poet ends the thought with pervasive sadness. The first possibility is that the poet highlighted contrasting emotions in the words “laugh” and “sad” in order to awaken the child's imagination. The second possibility is that the person who sings the lullaby may be

²⁵⁹Andrea Albuquerque A. Câmara, “Vocabulário banto na música de câmara brasileira” [Banto vocabulary in Brazilian chamber music] (Anais do IV Seminário da Canção Brasileira da Escola de Música da UFMG [Journal of the Fourth Conference of Brazilian Art Song at UFMG School of Music], edited by Luciana Monteiro de Castro Silva Dutra and Marcus Vinicius Medeiros Pereira. Universidade Federal de Minas Gerais, Belo Horizonte, Brazil, 2015), 31.

²⁶⁰“Silvia Autuori,” Elenco Brasileiro, accessed February 15, 2020. <http://www.elencobrasileiro.com/2017/08/silvia-autuori.html>.

feeling melancholy or nostalgic and so ends the tale talking of or to him/herself while trying to make the child sleep.

The primary key area is E-flat major. The harmony is diatonic, and the progression is centered around the tonic, dominant, and predominant areas, emphasizing the simplicity and innocence of the poem. There are no specifications to the type of voice that should perform this song. The vocal line ranges between E-flat 4 and F5, so could be appropriate for most voice types. The song, like the text, is divided in two stanzas, with a third section that features elements from both stanzas with slight modification. The lullaby is mostly syllabic, which in art song can indicate storytelling.

In the piano bass line, the composer applies a pattern of broken chords in eighth notes that repeats throughout the song (example 5.1). This figuration evokes the movement of cradling an infant and thus also creates a sleepy atmosphere. The piano treble line doubles the vocal melody at all times; for the pianist, it is therefore important not to overshadow the voice. So, both performers should be engaged in such a way that phrasing, breathing, articulation, and tone quality match (see example 5.1).

Example 5.1. Francisco Mignone, *Cantiga de ninar*, mm. 1-7.

Voice: $\text{♩} = 72$ *p* *dolcissimo*
 1. Can - to bai - xi - nho U - ma ve - lha can-
 2. E - rau - ma vez A prin - ce - za que

Piano: *Moderato e calmo.*
 (una corda) *pp*
m.d. *sottovoce e morbido*

The meter is 2/4, common for lullabies. Mignone suggests a tempo of quarter note = 72 with the accompanying directions *moderato* and *calmo*. Mignone also wrote *movendo* in m. 27, *poco rall.* in m. 30, *poco rit* in m. 34, and *a tempo* in m. 35; these markings are interpretative tools that provide movement, contrast, and flexibility to the phrasing. In order to guide performers, he also placed breath marks at various points and provided an initial indication of *dolcissimo* for the voice and *sottovoce* and *morbido* for the piano, signaling the character and tone quality that should be sought by the pianist throughout (see example 5.1).

From mm. 35 to 42, Mignone wrote a melismatic passage on the single syllable “Ah!” In this phrase, the composer does not suggest a place to breathe (example 5.2); the singer will decide where to breathe, either at the end of the phrase as suggested by the cadence or where he/she judges appropriate. The vocal line presents a new melodic material while the piano features the same melodic material from the beginning of the song (see example 5.2).

Example 5.2. Francisco Mignone, *Cantiga de ninar*, mm. 35-42.

Starting in m. 43, the piano part presents previous melodic material one octave higher. The vocal line also features earlier melody, but *bocca chiusa* and *ppp*, creating the sense of the adult cradling a baby while humming reminiscences of the song (see example. 5.3).

Example 5.3. Francisco Mignone, *Cantiga de ninar*, mm. 43-51.

The musical score for Francisco Mignone's *Cantiga de ninar*, measures 43-51, is presented in two systems. The top system shows the vocal line, which begins at measure 43 with the instruction "(a bocca chiusa) ppp". The vocal line consists of a melodic line with a long slur. The bottom system shows the piano accompaniment, which also begins at measure 43. The piano part features a melodic line in the right hand and a bass line in the left hand. The piano part includes a "dim." marking at the end of the passage and a "Leo." signature at the bottom right.

CANTIGA DE NINAR (Sybica)	[kã'ʧi.gɐ dʒi ni' nar]	LULLABY
<p>Canto baixinho uma velha canção de ninar. Ponho com carinho sobre teus olhos a mão devagar. E quando tu dormires cançado Ficarei toda a noite a teu lado a ninar.</p>	<p>['kã.to baj'ʃi.ju 'ũ.mɐ 'vɛ.ʎɛ kã'sã:ũ dʒi ni' nar] ['põ.ɲo kô ka'ri.ɲo 'so.brɪ te:w'zõ.ʎõ.za] [mã:ũ dʒi.va'gar] [i 'kwã.dõ tu dor'mi.rɪs kã'sa.dõ] [fi.ka're:j 'to.da 'no:j.ʧa te:w 'la.dõ a ni' nar]</p>	<p>I will sing an old lullaby for you. With affect, I will touch your eyes With my hands slowly And when you sleep, I will stay beside you all night.</p>
<p>Era uma vez a princesa que canta ao luar. Tinha nos olhos essa cor verde infinda do mar. E quando ela chegou tudo ria, E quando ela partiu tudo triste ficou a chorar. Ah!</p>	<p>['e.ra 'ũ.mɐ 've.za pɾĩ'se.zɐ] [ki 'kã.taw lu'ar] ['ʧĩ.ɲa nu'zõ.ʎõz 'ɛ.sɐ kor 'ver.dʒi'fi.dɐ du mar] [i 'kwã.dwe.lɐ ʃɛ'go:w 'tu.dõ xiɐ] [i 'kwã.dwe.lɐ par'ʧiõ 'tu.dõ 'tris.ʧi fi'ko:w] [a ʃo'rar a]</p>	<p>Once upon a time, there was a princess who sang in the moonlight. She had eyes green like the endless sea. And when she arrived everything laughed, And when she left, everything cried. Ah!</p>

Figure 5.1. *Cantiga de ninar* (Lullaby): Text in Portuguese, IPA, and English translation.

5.1.2.2. *Canção das mães pretas* (Song of the black mothers, 1936)

Canção das mães pretas is a lullaby composed in 1936 using a text by Narbal Fontes. The song was commissioned for the movie *Bonequinha de Seda* (The little silk doll, 1936). This song was included in a music concert based closely on the film's story and characters that was included at the end of the movie. Mignone conducted the orchestra and personally appeared onscreen during the film for this performance. Each of the songs written for the film has a link with a specific character, with *Canção das mães pretas* referring to a “black mother, that is, an old black lady, ex-slave, who appears in the show.”²⁶¹

The movie was directed by the filmmaker and writer Oduvaldo Viana (1892-1972). The Hollywood-influenced movie is in the format of a musical and was notably expensive and luxurious for the time.²⁶² The famous Portuguese-born Brazilian singer Carmen Miranda (1909-1955) was slated to be the main actress, but due to prior commitments the Brazilian actress Gilda Abreu (1904-1979) took over the role.²⁶³

The film tells the story of Marilda (played by Gilda de Abreu), the talented daughter of the tailor Penchincha, who is on the verge of being evicted because he cannot pay the rent. Marilda tries in vain to convince the landlord—the businessman João Siqueira—to give her father more time, but without success. She then formulates a plan to take revenge on João Siqueira. Marilda becomes a charming lady who frequents Madame Valle's home, an exquisite place with numerous luxuries and servants. Marilda claims to be the daughter of the French ambassador from Paris. João Siqueira is taken in by her glamour and wealth, and Marilda uses

²⁶¹ Hernanni Heffner, interview by author via email, Fargo, North Dakota, September 21, 2019.

²⁶² Sheila Schvarzman, “Bonequinha de seda, enfim um filme fotogênico [The little silk doll: A photogenic film],” in *VIII Estudos de cinema e audiovisual Socine* [VIII Studies in cinema and audio-visual], edited by Rubens Machado Jr., Rosana de Lima Soares, Luciana Corrêa de Araújo (São Paulo, Brazil: Socine, 2012), 273.

²⁶³ Felipe de Moraes, “Bonequinha de seda (1936) [The little silk doll],” in *Vol. III Entre Filmes e Histórias da Era dos Estúdios* [Among films and histories from the time of studios], edited by Daniela Gillone, (São Paulo, Brazil: Três Artes, 2015), 23.

her influence on Siqueira to forgive her father's debt. After reaching her goal, she feels victorious over Siqueira. However, this victory is complicated by the fact that she has fallen in love with Siqueira.²⁶⁴

The song *Canção das mães pretas* is specifically linked to a black character who plays the role of one of the servants of the wealthy Madame do Valle. The film portrays a peaceful but mythical coexistence between people from different social classes given the reality that black women in the first half of the 20th century in Brazil tended to serve as domestic workers, cooks, babysitters, laundresses, and street vendors.²⁶⁵ The concept of the “black mother” in this movie was commonly applied to ex-slave women who took care of their ladies' children as nannies and wet nurses.

The poem in *Canção das mães pretas* was written by Narbal Fontes (1899-1960), who was a teacher, playwright, writer, poet, and interpreter. In 1930, Narbal graduated with a medical degree from the Medical School of Rio de Janeiro. He also taught in the schools and prisons of São Paulo. In partnership with his wife Ofélia de Barros Fontes (1902-1986), he dedicated himself exclusively to didactic literature, writing plays, poems, and novels for children.²⁶⁶

Canção das mães pretas depicts a servant singing a lullaby for her lady's baby. Its themes include sleep, dreams, love, and pain. Even though it is a lullaby, the text also reflects the sad reality of servants who stopped taking care of their own children to dedicate themselves to their ladies' children. The *persona*, the black mother, is singing a lullaby for the baby focusing on the power of dreams. The central idea of the poem is that when we sleep, we can dream with

²⁶⁴ Schvarzman, “Bonequinha de seda” [The little silk doll], 271-272.

²⁶⁵ Lucilene Margarete Pizoquero, “Cinema e gênero: a trajetória de Gilda de Abreu (1904 - 1979) [Cinema and genre: the path of Gilda de Abreu]” (Master's thesis, Universidade Estadual de Campinas, Campinas, Brazil, 2006), 24.

²⁶⁶ “Biografia do Patrono Narbal Fontes [Biography of patron Narbal Fontes],” Cidade de São Paulo, accessed February 17, 2020. https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/bibliotecas/bibliotecas_bairro/bibliotecas_m_z/narbalfontes/index.php?p=180#.

love and our sufferings can go away. The poetry also reveals the bittersweet tension between a reality of servitude and pain and dreams of future happiness in saying “Quem nasceu pra padecê/ Inda pode remediá/ Fecha os oio pra esquecê/Sonha até a dô passá” (“Who was born to suffer/ still can remedy/ close your eyes to forget/ dream until the pain is gone”). This mix of innocence, dreaming, and sadness illustrates that the servant directs her song to the baby and to herself at the same time. Another possible interpretation is that the baby may be a black mother's son or a black child, since the *persona* refers to the child as “calunginha de sinhá.” The African word “calunginha” means “little doll from the African continent” or “African deity.” The word “sinhá” was a term enslaved black people used to refer to their Brazilian lady-masters.

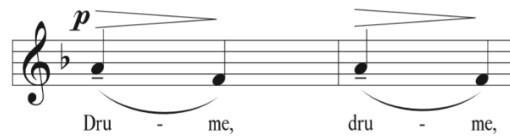
The text reveals *Banto* language traits. *Banto* was a dialect spoken by enslaved black people brought from Africa to Brazil. According to Andréa Câmara, “the word *banto* (or *bantu*) refers to a linguistic group in sub-Saharan Africa, which brings together about 500 languages and still represents one third of the African population, with around 240 million speakers.”²⁶⁷ The word *Banto* is also related to the idea of “people,” “ethnicity,” and “language.”²⁶⁸ Most of the Africans brought to Brazil were originally from sub-Saharan Africa. When they arrived in Brazil, they were forced to adapt their languages to Portuguese and thus created a dialect that was a mixture of Brazilian Portuguese and their mother tongues. This fusion is illustrated in the poetry of Narbal through words such as, “drume,” “favô,” “sonhá,” “amô,” “remediá,” and “falá,” which in Portuguese are “dorme,” “favor,” “sonhar,” “amor,” “remediar,” and “falar,” respectively. Setting the poetry of this song using words with *Banto* language traits was an attempt to highlight the character’s African roots in the movie.

²⁶⁷ Andréa Albuquerque Adour da Camara, “Vissungo: O cantar banto nas Américas” [Vissungo: Banto singing in the Americas] (PhD diss., Universidade Federal de Minas Gerais, 2013), 120.

²⁶⁸ Ibid.

Canção das mães pretas is divided into three musical parts and can be diagrammed as ABA'. The song is written in 2/4, which again is typical of lullabies. The primary key is F major and is emphasized with long pedal points on the tonic pitch, providing a sense of stability and simplicity. In the A section (mm 1 to 16), Mignone uses a typical lullaby figuration in the vocal line with two diminishing and descending quarter notes (see example 5.4).

Example 5.4. Francisco Mignone, *Canção das mães pretas*, vocal line, mm. 3-4.



The piano part is mostly chordal and features the same melodic material. The harmonic simplicity as well as the dependent accompaniment depict the innocence and naivety of a lullaby. Mignone provides a number of phrasing slurs and tempo markings designed to provide fluidity and naturalness to the scene (see example 5.5).

Example 5.5. Francisco Mignone, *Canção das mães pretas*, mm. 1-10.

The B section (mm 17 to 26) consists of new melodic material accompanied by a piano ostinato that uses a long pedal dyad of F and C. The sufferings and pain felt by the black mother are highlighted through the use of *tenuto* eighth-notes in the vocal line as well as a *ritardando* over the text “sonha até a dor passar” (“dream until the pain is gone”), culminating in the end of the ostinato in the piano part with the most colorful chord in the piece, an E-flat minor 7 (see example 5.6).

Example 5.6. Francisco Mignone, *Canção das mães pretas*, mm. 22-26.

The image displays a musical score for measures 22 to 26 of Francisco Mignone's 'Canção das mães pretas'. It consists of two staves: a vocal line (top) and a piano accompaniment (bottom). The vocal line begins at measure 22 with the lyrics 'diá fe - chaos o - io pra esque - cê So - nhain - te a dô pas - sá'. The notes are marked with tenuto lines, and a 'ritard.' marking is placed above the final measure. The piano accompaniment features a long pedal dyad of F and C, with a final chord in measure 26 circled in red, marked *ppp*.

The colorful chord in m. 26 is an expressive device used by the composer to evoke the release from pain we experience when we dream and is also used to prepare the listener for the subsequent section.

The A' section (mm 27 to 40) features the same vocal line used at the beginning of the song with important changes in the piano part. Mignone retains a long pedal point on the tonic F in the bass clef while in the piano treble clef featuring a repeated chromatic motive that uses the rhythm of an eighth note plus two sixteenth notes, which provides a contemplative and velvety atmosphere to the final section (see example 5.7).

Example 5.7. Francisco Mignone, *Canção das mães pretas*, piano part, mm. 27-30.

The musical score consists of two staves. The upper staff is in treble clef and contains a complex, rapid sixteenth-note pattern with slurs and ties, marked *levissimo* and *ligado*. The lower staff is in bass clef and contains a simple, slow-moving bass line with long notes and ties, marked *pp*.

This song deals with complex social themes combined with simple musical approaches, which makes it potentially difficult in performance to propagate an image of the poetry that is convincing and attractive to the public. The direction of the phrases, tone quality, use of sounds appropriate to each section, and special attention to the understanding and correct pronunciation of the text are crucial for a successful performance.

CANÇÃO DAS MÃES PRETAS (Narbal Fontes)	[kã' sã:w̃ das mã:js 'pre.tʊs]	SONG OF THE BLACK MOTHERS
Drume, drume, bonequinha Calunguinha ²⁶⁹ de sinhá Drume, fais favô Drume pra sonhá com seu amô.	['dru.mi 'dru.mi bo.ne'kĩ.nɐ] [ka.lũ'gĩ.nɐ dʒi sĩ 'nɐ] ['dru.mi fa:js fa'vor] ['dru.mi pra sɔ'na kɔ se:w a'mo]	Sleep, sleep, little doll, My lady's little doll Please sleep to dream with your love.
Quem nasceu pra padecê Inda pode remediá Fecha os oio pra esquecê Sonha até a dô passá	[kɛ:~ na'se:w pra pa.de'se] ['ĩ.dɐ 'pɔ.dʒi xe'mɛ.dʒja] ['fe.ʃaw' zɔjɔ pra.js.ke'se] ['sɔ.nã'tɛ a do pa'sa]	Who was born to suffer can still remedy Close your eyes to forget everything Dream until your pain is gone
Drume, drume, bonequinha Calunguinha de sinhá Drume, fais favô Drume pra falá com seu amô.	['dru.mi 'dru.mi bo.ne'kĩ.nɐ] [ka.lũ'gĩ.nɐ dʒi sĩ 'nɐ] ['dru.mi fa:js fa'vor] ['dru.mi pra fa'la kɔ se:w a'mo]	Sleep, sleep, little doll, My lady's little doll Please sleep to talk to your love.

Figure 5.2. *Canção das mães pretas* (Song of the black mothers): Text in Portuguese, IPA, and English translation.

²⁶⁹ Doll from African continent.

5.1.2.3. *Cantiga de viúvo* (The widower's song, 1938)

Cantiga de viúvo was composed in 1938. The text is a poem by Carlos Drummond de Andrade that was published in the book *Alguma Poesia* (Some poetry) in 1930. The song stands out among the composer's nationalist output due to its use of nationally acclaimed poetry as well as a use of syncopation that owes itself to African-Brazilian influences.

Carlos Drummond de Andrade (1902-1987) was a poet and writer and stands out as a famous and influential poet of the second generation of Brazilian Modernism. Although Drummond de Andrade came from a family of Brazilian farmers, he received a very good education at a Jesuit school in Nova Friburgo in Rio de Janeiro. In 1925, he graduated in Pharmacy from the Universidade Federal de Minas Gerais (Federal University of Minas Gerais).²⁷⁰ In the same year, he founded the magazine *A Revista* with other poets and writers to promote poetry, tales, and modernism in Brazil.²⁷¹ Drummond de Andrade worked as chief of staff for the Ministry of Education and, from 1945 to 1962, was part of the staff at the National Artistic and Historical Center, a distinguished art institution in Brazil.

Drummond de Andrade distinguished himself through his questioning poetry that sought to understand the essence of human existence and everyday life. He concentrated on themes such as life, death, the routine of big cities, loneliness, memory, love, philosophy, religion, life in society, political issues, and human relations.²⁷² His poetic style is permeated by irony, everyday observation, humor, and pessimism about life.²⁷³ Drummond de Andrade is well

²⁷⁰ Roberto Alexandre do Carmo Said. *Quase biografia: poesia e pensamento em Drummond* [Almost biography: Poetry and thoughts in Drummond] (PhD. diss., Universidade Federal de Minas Gerais, Belo Horizonte, Brazil, 2007), 70.

²⁷¹ *Ibid.*, 68.

²⁷² *Ibid.*, 79, 84-86, 122-123.

²⁷³ *Ibid.*, 57.

recognized in Brazil, Portugal, and other Portuguese-language countries. The period of his literary production extends from 1920 to 1987, the year of his death.

The poem *Cantiga de viúvo* was first published in a magazine called *A Revista* (The Magazine) in 1925, as was Drummond de Andrade's practice at the beginning of his career.²⁷⁴ The poem is about a lonely widower who sees and touches the ghost of his wife who died long ago. Her spirit comes to him, embraces him with love and passion, and kisses him. Then she laughs, says goodbye, and leaves the widower again alone. The poetry falls clearly into themes commonly addressed by Drummond de Andrade: loneliness, sadness, death, mysticism, love, passion, and parting of ways.

The text's figurative meanings are ambiguous. The poet describes a lonely widower who has a vision and meets the spirit of his wife. One interpretation is that the vision is fantasy on the widower's part, a frequent theme in Drummond's poetry. A second interpretation is that since Drummond also addresses religious and mystical topics in his poetry, the widower truly has a supernatural experience in which he sees and touches the spirit of his wife. The text in this case could depict the endlessness of love, another known theme of the poet.²⁷⁵ A further interpretation is that the widower is visited by a different woman who touches, kisses, and comforts him with love and passion in a way reminiscent of his dead wife. The last interpretation is possibly supported by Drummond's occasional use of eroticism as a theme.

The widower is the *persona* of the poem and speaks in the present tense to describe his experience. It is therefore clear that he is either talking to himself or to someone who is listening to this possibly supernatural story. The interpretation of the poetry and the psychology of the

²⁷⁴ Pedro Gabriel, "A Pedra e o Viúvo [The stone and the widower]," *Lituraterre* (blog), September 3, 2011, accessed November 28, 2019. <https://lituraterre.com/2011/09/03/cantiga-de-viuvo/>.

²⁷⁵ *Ibid.*

widower is crucial for the musical decisions the performers will make. Other composers have also set this poem to music, including Heitor Villa-Lobos in 1926 and Osvaldo Lacerda in 1976.

The musical form used by Mignone does not match the textual form; the poem’s original form as published in 1930 has four free verses. The verses do not contain the same number of lines and there is no rhyming scheme, a characteristic of Modernist Brazilian poetry. The text is organized into four stanzas: stanza 1 contains six lines while stanzas 2, 3, and 4 contain three lines each. In contrast, the musical form used by Mignone is ternary (ABA’). The composer delineates the original four stanzas into three musical sections through the use of cadence, melody, and accompaniment figuration (see fig. 5.3).

Cantiga de viúvo Poet: textual form	The widower’s song English translation	Cantiga de viúvo Mignone: textual and musical form
A noite caiu na minh'alma, fiquei triste sem querer. Uma sombra veio vindo, veio vindo, me abraçou. Era a sombra de meu bem que morreu há tanto tempo.	As the night fell, I felt sadness on my soul. I felt the shadow come to me And embraced me. The spirit of the one I loved Who died so long ago.	A noite caiu na minh'alma, fiquei triste sem querer. Uma sombra veio vindo, veio vindo, me abraçou.
Me abraçou com tanto amor me apertou com tanto fogo me beijou, me consolou.	She embraced me with love, passion, comfort, And a kiss.	Era a sombra de meu bem que morreu há tanto tempo. Me abraçou com tanto amor me apertou com tanto fogo me beijou, me consolou.
Depois riu devagarinho, me disse adeus com a cabeça e saiu. Fechou a porta.	Then she laughed slowly she said goodbye with her head and left. Closing the door.	Depois riu devagarinho, me disse adeus com a cabeça e saiu. Fechou a porta.
Ouvi seus passos na escada. Depois mais nada... acabou.	I heard her footsteps on the stairs. And the silence, nothing more... ended.	Ouvi seus passos na escada. Depois mais nada... acabou.

Figure 5.3. *Cantiga de viúvo* (The widower’s song), textual and musical form.

The A section (mm. 1 to 13) depicts the widower’s sadness and loneliness as well as the appearance of his wife’s spirit. It contains a piano introduction with a syncopated rhythmic figuration that evokes instability, uncertainty, and a mixture of feelings felt by the widower. This figuration persists throughout the song (see example 5.8).

Example 5.8. Francisco Mignone, *Cantiga de viúvo*, piano part, mm. 1-4.

Languoroso e indeciso

The B section (mm.13 to 25) portrays a scene in which the widower recognizes his wife and they touch and kiss each other with love and passion. Mignone applies changes in the harmony, including a tonicization of C major in m. 14, and in the melodic contour, shifting the vocal line and the piano part to a higher register, becoming thinner texture (see example 5.9).

Example 5.9. Francisco Mignone, *Cantiga de viúvo*, mm. 13-16.

The B section also contains the most intense musical illustrative devices of the song: in addition to the aforementioned harmonic instability, the composer also uses two time signatures (2/4 for the vocal line and 6/8 for the piano part) that, combined with syncopations, obscure the pulse and emphasize the widower's confused feelings (see example 5.10).

Example 5.10. Francisco Mignone, *Cantiga de viúvo*, mm. 17-20.

(♩.=♩) *animando e crescendo*

17 tem - po Mea - bra - çou com tan - toa - mor me - a - per - tou com tan - to

17 *cresc.*

In the A' section (mm. 26 to 39) Mignone uses the same melodic and harmonic material from the beginning with slight rhythmical and metrical changes; in this section, the vocal line is mostly declamatory following the natural rhythm of the text (see example 5.11).

Example 5.11. Francisco Mignone, *Cantiga de viúvo*, vocal line, mm. 27-32.

a tempo
pp

De - pois riu de - va - ga - ri - nho, me dis - sea -

29 *a tempo*

deus coma ca - be - ça e sa - hui. Fe - chou a por - ta. Ou - vi seus pas - sos na esca - da.

This declamatory vocal line symbolizes the widower describing his farewell and acceptance of a lonely life. The piano part here also features material from sections A and B. The A' section finishes with a sustained chord that leaves freedom for the singer to follow the natural rhythm of the words (see example 5.12).

Example 5.12. Francisco Mignone, *Cantiga de viúvo*, mm. 33-35.

The image shows a musical score for measures 33-35. The top staff is the vocal line in G major, with lyrics: "De - pois mais na - da... a - ca - bou." The melody features a triplet of eighth notes on "na - da" and a half note on "a - ca - bou." The bottom two staves are the piano accompaniment. The right hand plays a sustained chord of G major, while the left hand plays a descending eighth-note line. The score includes dynamic markings of *pp* and *sem rall.*

Mignone closes the song with a postlude that uses a sequence of descending eighth-notes alternating in the hands between G-major and G-minor key before culminating in an F⁶ major chord that precedes the final resting place of G major (see example 5.13). This mode mixture restates the tonic and emphasizes that, even after an incredible supernatural experience, the widower's life will return to its previous world of loneliness.

Example 5.13. Francisco Mignone, *Cantiga de viúvo*, piano part, mm. 35-39.

The image shows the piano part for measures 35-39. The score is in G major and features a complex rhythmic pattern with syncopation. The right hand plays a descending eighth-note line, while the left hand plays a more complex pattern of eighth and sixteenth notes. The score includes dynamic markings of *pp* and *sem rall.*, as well as markings for *m.c.s.* (measures 35-36) and *m.d.* (measures 37-38).

The rhythmic syncopation in the piano part and vocal line in this song deserves special attention. Syncopation is characteristic of Brazilian art songs after 1922 as an attempt by composers to include influences of African culture. In the case of *Cantiga de viúvo*, the syncopation also reinforces the widower's feelings of uncertainty, surprise, passion, and

nostalgia as well as his confused feelings after touching the spirit of his wife. The syncopations tend to obscure the beat, especially in the middle of measures, which makes the song challenging for both performers. It is therefore helpful to feel the “big pulse” at the beginning of each measure and to be flexible in the middle of each measure.

CANTIGA DE VIÚVO (Carlos Drummond de Andrade)	[kã'ʧi.gɐ dʒi vi'u.vu]	THE WIDOWER'S SONG
<p>A noite caiu na minh'alma, fiquei triste sem querer. Uma sombra veio vindo, veio vindo, me abraçou. Era a sombra de meu bem que morreu há tanto tempo.</p>	<p>[a'no:j.ʧi ka'iu na mi'na:w.mɐ] [fi'ke:j 'tris.ʧi sê:j ke'rer] ['ũ.mɐ 'sõ.brɐ 've:jõ 'vi.dõ] ['ve:jõ 'vi.dõ mja.bra'so:w] ['e.ra 'sõ.brɐ dʒi me:w bẽ:j] [ki mo'xe:w a 'tã.to 'tẽ.põ]</p>	<p>As the night fell, I felt sadness on my soul. I felt the shadow come to me And embraced me. The spirit of the one I loved Who died so long ago.</p>
<p>Me abraçou com tanto amor me apertou com tanto fogo me beijou, me consolou.</p>	<p>[mja.bra'so:w kõ 'tã.twa'mor] [mja.per'to:w kõ 'tã.to 'fo.gõ] [mi be:j'zõ:w mi kõ.so'lo:w]</p>	<p>She embraced me with love, passion, comfort, And a kiss.</p>
<p>Depois riu devagarinho, me disse adeus com a cabeça e saiu. Fechou a porta.</p>	<p>[de'po:js xiõ dʒi.va.ga'rĩ.õ] [mi dʒi.sja'de:ws kõ a ka'be.sɐ] [i sa'iu fe'ʃõ:w a 'põr.tɐ]</p>	<p>Then she laughed slowly she said goodbye with her head and left. Closing the door.</p>
<p>Ouvi seus passos na escada. Depois mais nada... acabou.</p>	<p>[ow'vi se:ws 'pa.sõs najs'ka.dɐ] [de'po:js ma:js 'na.dɐ] [a.ka'bo:w]</p>	<p>I heard her footsteps on the stairs. And the silence, nothing more... ended.</p>

Figure 5.4. *Cantiga de viúvo* (The widower's song): Text in Portuguese, IPA, and English translation.

5.1.2.4. “O menino doente” (The sick boy, 1938)

The song “O menino doente” (The sick boy) is the second song of a cycle composed in 1938 and written for mezzo-soprano called *Quatro Liricas* (Four lyrics). The songs in the cycle are “Cantiga” (Song), “O menino doente” (The sick boy), “Dentro da noite” (Within the night), and “D. Janaina” (Lady Janaina). All poems used in this cycle were written by one of the most famous Brazilian poets from the twentieth century, Manuel Bandeira (1886-1968). He was one of the principal figures of the Brazilian literary movement known as Modernism that emphasized colloquial language and everyday themes. Bandeira’s poetry, adorned with melancholy and anxiety, addresses themes from daily life. Bandeira was originally from the northeast of Brazil, a very poor region with high infant-mortality rates. In addition, he suffered from tuberculosis his whole life; the weakness of the body and mortality are constant themes in his poetry.

According to Mariz, Mignone and Bandeira were close friends. In 1955, at the occasion of the Festival Francisco Mignone that took place at the Rio de Janeiro Municipal Theater, Bandeira made a speech that included the following words: “... Mignone gave to half-a-dozen of my poems a timbre of eternity that they never had before.”²⁷⁶ These words clearly reveal Bandeira's recognition of Mignone’s skills and sensibilities when setting his poems to music.

In all four poems of this song cycle, the themes vary between divinity, nature, death, and everyday life. In addition, all the songs are connected by a theme of the supernatural female presence. In the first song “Cantiga” (Song), this female presence is portrayed by the “Estrela d’alva and the Rainha do Mar” (Morning Star and Queen of the Sea); in the second song “O menino doente” (The sick boy), a female saint succeeds the exhausted mother; the third song “Dentro da noite” (Within the night) portrays simple life in the countryside, the soul of a

²⁷⁶ Mariz, *Francisco Mignone: o homem e a obra* [Francisco Mignone: The man and the work], 23.

deceased saint, and the suffering soul of a girl; and the last song, “Dona Janaína” (Lady Janaina) depicts the power and strength of one of the most powerful African-Brazilian deities, Yemanjá, the Queen of the Sea, also known as Janaína. The use of a modernist text and Afro-Brazilian rhythmic elements reflects the nationalist characteristics of this song cycle.

The song “O menino doente” (The sick boy) has as its central axis a very sick child. Desperate, his mother tries to put him to sleep, but she ends up falling asleep herself from exhaustion. Suddenly, a saint appears and continues the lullaby sung by the mother, helping the child finally fall asleep. In this text “there are some of the main characteristics of Manuel Bandeira's poetry: the child, the illness, the mother, and the songs that his memory has retained.”²⁷⁷ Knowing death as a constant theme in Bandeira’s poetry and that it permeates the entire song cycle, the word “sleep” can be seen as directly tied to the idea of death or eternal rest. In addition, themes of childhood, supernatural experiences, illness, nursery rhymes, and affection can be identified in the text.

The song portrays three different *personas*: the narrator, the despairing and exhausted mother who sings the lullaby, and the saint who appears at the end of the song, replacing the mother to sing the lullaby and help the boy sleep. In this song, the child who is present but does not speak is classified as the *mode of address* for whom the mother and the saint sing.

The song is through-composed, and the way Mignone responds musically to the text clearly depicts each different scene. The piano and the vocal line create a different setting for each section, changing the mood as each character – the narrator, the mother, and the saint – are introduced into the poetry. The song begins with the narrator telling the story and setting the first scene. In depicting the narrator’s speech, Mignone created a declamatory melody with repeated

²⁷⁷ Emanuel Moraes. *Manuel Bandeira: análise e interpretação literária* [Manuel Bandeira: Analysis and literary interpretation] (Rio de Janeiro, Brazil: Livraria Jose Olympio Editora, 1962), 102.

notes over a piano part with a long pedal point in the bass using the interval G-flat and D-flat (example 5.14). This pedal point continues throughout the scene. It provides freedom for the narrator’s declamation and a sense of gloom and darkness to the scene (see example 5.14).

Example 5.14. Francisco Mignone, “O menino doente,” mm. 1-4.

The musical score for Example 5.14 consists of two staves. The top staff is for the voice, marked 'Lento' with a tempo of 66 to 72 bpm. It begins with a rest for one measure, then the lyrics 'O me-ni-no dor - me. Pa-ra queo me - ni-no Dur-ma sos-se-'. The voice part is marked 'declamando' and 'p'. The bottom staff is for the piano, marked 'pp'. It features a long pedal point in the bass, consisting of a G-flat and a D-flat, which continues throughout the scene. The piano part is marked 'pp' and includes dynamic markings like '>' and '<'. The key signature has three flats (G-flat major), and the time signature is 4/4.

In the piano treble clef, Mignone uses chords in ascending and descending contours that show the movement of the mother trying to make her baby sleep (see example 5.15).

Example 5.15. Francisco Mignone, “O menino doente,” piano part, treble clef, mm. 1-7.

The musical score for Example 5.15 shows the piano part in the treble clef for measures 1-7. It is in 4/4 time, G-flat major (three flats). The score is marked 'pp'. It features chords in ascending and descending contours. There is a measure rest at the beginning, followed by several measures of chords. The score includes dynamic markings like '>' and '<'. At the end of the excerpt, there is a change to 3/4 time. The key signature has three flats, and the time signature is 4/4.

The harmony makes clear use of the G-flat locrian mode. The use of a modal harmony combined with parallel fifths could be seen as a reminder of medieval church music. This subtext can further be seen as preparing the appearance of the saint in the second scene.

The mother appears in m. 8 singing a very lyrical melody and begging her son's illness to go away. At this point, the melody transforms, assuming drawn contours and increased intervallic distances (see example 5.16).

Example 5.16. Francisco Mignone, "O menino doente," mm. 8-9.



8 *cantando*
 "Do-dó-i, vai-te em - bo - ra! Dei-xa o meu fi-lhi-nho.

The mode changes to G-flat Ionian (G-flat major). Such writing emphasizes the emotional character of the maternal song and its relationship with the boy. The descending and ascending chords in the piano part again depicts the mother rocking her son. This first scene ends with an inconclusive cadence and an incomplete sentence spoken by the mother, who falls asleep while rocking her son: "dorme, dorme, meu..." ("sleep, sleep, my...") (see example 5.17).

Example 5.17. Francisco Mignone, "O menino doente," mm. 10-12.



10 *retard.*
 "Dor - me... dor - me... meu..."
 10 *retard.* *ppp*

The next scene starts in m. 13 with the narrator singing a declamatory melody with repeated notes and chromaticism depicting the mother falling sleep. The melody and chords suggest a possible tonal center of D major. Mignone uses long chords in the piano part, giving some freedom to the narrator's speech (see example 5.18).

Example 5.18. Francisco Mignone, "O menino doente," mm. 13-15.

13 *Em tempo declamando*
pp
Mor-ta de fa - di - ga E-laa-dor-me - ce - u

13 *p*

Shortly after, in m.16, the song clearly modulates to D major, which brings to the character of the song a sense of light, change, hope, and blessing. Now, the narrator sings a lyrical melody and the text announces the arrival of the saint. The melody is lyrical with legato slurs. This narrative passage from mm. 16 to 21 is accompanied by chords with portato on eighth-note figuration which is a typical articulation for stringed instruments and alludes to the celestial, supernatural aspects of the saint (see example 5.19).

Example 5.19. Francisco Mignone, "O menino doente," mm. 16-18.

(♩ = 72 a 76)
16 *mp e dizendo*
En-tão, no om-bro de - la, Um vul - to de san - ta,

16 *p sustentando e interessando-se*

The end of the scene is marked by the return of the lullaby and the mother's melodic motive, which is now sung by the saint (see example 5.20).

Example 5.20. Francisco Mignone, "O menino doente," vocal line, m. 22.



Continuing the lullaby, in mm. 24 and 25 the saint intones "Dorme, meu benzinho..." ("Sleep, my sweetheart ..."). The word "benzinho," which means "sweetheart," appears only at this place in the song. Furthermore, it is set with the largest melodic interval of the song, a descending minor 7th. Mignone indicates the dynamic of *ppp* and applies a vocal portamento on this interval, which can be understood as word emphasis that possibly symbolizes the child's death (see example 5.21).

Example 5.21. Francisco Mignone, "O menino doente," mm. 24-25.

Musical notation for Example 5.21, showing measures 24 and 25. The dynamic is "ppp". The lyrics are "Dor - me, meu ben - zi - nho".

In the last two measures, Mignone introduces new material in the piano part: an arpeggio figuration in semiquaver triplets leading to a long dyad (example 5.22). From a metaphorical point of view, this can be seen as the confirmation of the idea of death by evoking the sense of the child's spirit rising toward eternal rest (see example 5.22).

Example 5.22. Francisco Mignone, “O menino doente,” mm. 26-27.

The image shows a musical score for two staves. The top staff is a vocal line in G-flat major, starting at measure 26. It features a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a half note (C5), marked with *bem devagar* and *ppp*. The lyrics "Eo me-ni - no dor - me." are written below the notes. The bottom staff is a piano accompaniment, also starting at measure 26. It features a triplet of eighth notes (G4, A4, Bb4) in the bass clef, marked with *ppp*. The right hand has a half note (C5) and a half note (Bb4), marked with *m. es*. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

The melody for the last words of this song “E o menino dorme” (“and the child sleeps”) is declamatory, using only G-flat with the dynamic of *ppp* (example 5.22). Mignone indicates *bem devagar*, which means very slow. These last two bars show the narrator emphasizing in a calm and sober way that the child is gone.

O MENINO DOENTE (Manuel Bandeira)	[u me' nĩ.nu do' ê.tʃi]'	THE SICK BOY
<p>O menino dorme. Para que o menino durma sossegado, Sentada a seu lado, a mãezinha canta: “Dodói, vai-te embora! Deixa o meu filhinho. Dorme, dorme... meu...” Morta de fadiga ela adormeceu. Então, no ombro dela, Um vulto de santa, Na mesma cantiga, Na mesma voz dela, Se debruça e canta: “Dorme, meu amor, Dorme meu benzinho...” E o menino dorme.</p>	<p>[u me' nĩ.nu 'dɔr.mi] ['pa.rɐ kju me' nĩ.nu 'dur.mɐ so.se' ga.dɔ] [sɛ' ta.da se:w 'la.dɔ a mãj' zĩ.nɐ 'kã.tɐ] [dɔ'do:j va:j.tʃjɛj' bɔ.rɐ] ['de:j.faw me:w fi' lĩ.nɔ] ['dɔr.mi 'dɔr.mi me:w] ['mɔr.tɐ dʒi fa'dʒi.gɐ 'ɛ.la.dɔr.me'se:w] [ɛj' tã:ũ nu 'ô.brɔ 'dɛ.lɐ] [ũ 'vu:w.to dʒi 'sã.tɐ] [na 'mez.mɐ kã' tʃi.gɐ] [na 'mez.mɐ voz 'dɛ.lɐ] [si de'bru.saj 'kã.tɐ] ['dɔr.mi me:w a'mɔr] ['dɔr.mi me:w bɛ:ʒ' zĩ.nɔ] [i u me' nĩ.nu 'dɔr.mi]</p>	<p>The child sleeps To make the child sleep calmly, Seated by his side, his mom sings: “boo-boo, go away! Leave my little son. Sleep, sleep...my...” Deadly tired, she fell asleep. Then, upon her shoulder, the vision of a saint, with the same song, with the same voice, leaning over, sings: “Sleep, my love, sleep my sweetheart...” And the boy falls asleep.</p>

118 Figure 5.5. “O menino doente” (The sick boy): Text in Portuguese, IPA, and English translation.

CHAPTER 6. PERFORMERS

6.1. The Collaborative Pianist

My name is Elisama da Silva Gonçalves Santos. I am 31 years old and I have been working as collaborative pianist and music educator for fifteen years. I was born in a humble family in the city of Feira de Santana, in the Bahia State of northeastern Brazil. I began my musical studies when I was five, influenced by my mother who loved piano and orchestral music. She was my first music teacher. Buying an acoustic piano was very expensive for our family, therefore a simple electric keyboard was all that my parents could afford; it was given to me when I was 6 years old. One year later, I began my studies in piano at the Conservatory of Music in Feira de Santana where I also attended classes in music theory, choir, flute block, and music history. For eight years, I pursued these courses thanks to the efforts of my parents, who paid a semiannual fee, taking from the little money that they made working exhaustively to support me and my brother.

This experience changed my life because I was able to not only develop my musical studies in piano, but also to exchange experiences with other colleagues, engage new realities, and even pursue a career as a musician. Parallel to my time at the conservatory, I also experienced music at church and at home listening to Brazilian and American gospel singers, listening to my parents sing church hymns, watching concerts on tv, and listening to my mother playing the keyboard. In addition to the rich musical experience at home, attending a music school changed the direction of my life and gave me the opportunity to expand my cultural, artistic, and human knowledge.

I had my first experience as collaborative musician when I was ten years old when I began to play organ at church with the church orchestra for Sunday services. We used a hymnal

book that consisted of 450 hymns; all the organists had to study and know the whole book because the hymns were decided at the last moment during the services. We also had a supervisor who listened to us every Saturday in order to give feedback and directions about how to set up and play the organ. Playing together with the orchestra and the congregation was not an easy task. I had to listen to myself as well as the orchestra and the singers all the time. We had to breathe, start, and end sections together without a conductor. The organist played introductions before the orchestra, and then, the musicians and congregation started the hymns together. Togetherness and attention were important tools for a successful performance, as in all kinds of musical collaborations.

My conservatory piano teacher was a great collaborative pianist who performed for singers and instrumentalists. I had the opportunity to see her performing chamber music, opera arias, and art songs. Her passion and engagement awakened in me the desire to one day perform with other musicians as well. In my last year of conservatory, at 14 years old, I was invited to substitute for her when she was supposed to play with the clarinet, flute, and saxophone students' recital. That was the first time I had found myself in front of a group of chamber pieces, duo sonatas, and piano reductions—and I just had 3 weeks to prepare, rehearse, and perform! Yet, after 3 weeks working on these pieces, I was able to play with the students and accomplish my goals. After my graduation from the conservatory, the director made me an offer to work as a collaborative pianist playing for the adult choir, chamber music ensembles, and conservatory events. I remember this as one of the happiest moments of my life.

In 2005, at 16 years old, I began my professional work as collaborative pianist at the conservatory playing for choir, string, and wind ensembles. One year later, I moved to the capital city of Salvador, Brazil to pursue undergraduate work in Music Education and piano studies at

the Universidade Federal da Bahia (UFBA [Federal University of Bahia]). Starting during this time my passion for collaborating with other people grew further. Being in the capital also provided me the opportunity to watch opera productions, orchestral concerts, and theatrical plays that enriched my experience both as a musician and a human being.

During my undergraduate studies, I had an opportunity to work with singers and I became passionate about opera and art songs. Playing an opera aria while singers acted on stage expanded my conception of art and exposed me to the diverse world of opera. Collaboration with singers also improved my ability to see music as art that comes from inside our bodies. Listening to singers improved my melodic lines, my ability to breathe while playing, and caused me to conceive every single phrasing in as singing a way as possible, even in instrumental repertoire. I also collaborated with brass, woodwind, and string players, most of them my friends and colleagues at the university. In my third year of my undergraduate career, I received a scholarship to work as a collaborative pianist in the university's professional choir, a position that I held until I graduated. My experiences with choir, vocal, and instrumental repertoire provided me valuable exposure to a variety of repertoires, an opportunity to learn different musical styles and work with many people from different backgrounds.

I finished my undergraduate degree in 2011; since then I have performed as a collaborative pianist at many types of competitions, concerts, and festivals in Brazil, Peru, and Portugal, including vocal competitions, Brazilian brass festivals, vocal and instrumental recitals, orchestra and choir concerts, opera productions, wind symphony concerts, percussion festivals, master classes, musical events in the church, social projects, and music in public schools. When I finished my degree in Music Education, I was awarded a position as professional staff pianist at the same university where I had been working for the last nine years.

In the midst of this universe of collaborative experience, the desire to specialize in collaboration grew more and more. I saw in my doctoral studies the possibility of realizing a dream of having substantial training in piano collaboration to improve my skills through work on repertoire, technique, language, rehearsal strategies, and social and cultural exchange. In Brazil we do not have collaborative piano programs; thus, I spent months looking for programs around the world. After pursuing my master's degree in 2014 at the Universidade Federal da Bahia (UFBA [Federal University of Bahia]) I focused my efforts on improving my English in order to apply for a collaborative piano program in the U.S. In 2017, I was accepted into the Doctorate of Musical Arts in Collaborative Piano Performance at NDSU where, beyond my classes in music theory, music history, and in my specialization area, I have had the opportunity to collaborate with singers and musicians, choirs, professional chamber musicians; to work on opera productions; and to improve my knowledge and experience as an artist and human being.

After almost 20 years of collaboration, I have built significant perspective regarding the field of collaborative piano that involves three essential elements: music, pedagogy, and social interaction. The collaborative pianist is, by nature, a musician who plays, teaches, learns, and interacts with a variety of people. In collaboration we can exchange culture, behavior, and stylistic taste, thus building partnerships and becoming more sensitive artists and human beings.

6.2. Katie

Katie is a mezzo-soprano originally from Sturgis, South Dakota. She is 24 years old²⁷⁸ and singing has been a part of her life since she was young. During her childhood, Katie used to sing nursery rhymes and children's songs. As she grew, she began to sing all kinds of music and

²⁷⁸ She was 22 at the time of the interview.

joined a choir in high school. Her experience in choir deepened her musical studies and launched her on the path to become a professional singer.

She began her undergraduate work majoring in accounting. Because she was passionate about singing, she also joined the university choir. Her colleagues realized Katie's musical talents and encouraged her to focus on the field of music. Thus, Katie decided to change her major, becoming a vocal performance student. In 2018, Katie graduated from Black Hills State University in Spearfish, South Dakota, an institution located 25 minutes from her hometown.

Even though Katie had never sung Brazilian art song before, she had sung a Brazilian choral piece in Portuguese when she was in high school which provided her an idea about how the language sounds. The students in her high school did not have access to the IPA; they learned by repeating the words spoken by the teacher and writing words and expressions into the score to remind them what the words sounded like. In my interview with her, Katie highlighted her general understanding of Portuguese, emphasizing that the language uses the same alphabet as English while using diacritical marks and special characters very close to French, including "the 'c' that has the little tail on the bottom" ("ç").²⁷⁹ She also compared the Portuguese alphabet to the Latin alphabet with diacritical marks that are similar to those found in other European languages.

Katie has never been to Brazil, but she demonstrated some knowledge of the country in stating that Brazil is a significant country "culture-wise,"²⁸⁰ having, for example, "important museums."²⁸¹ Katie shared that for her, singing Brazilian art songs and encountering Brazilian culture is a "whole new learning experience."²⁸²

²⁷⁹ Katie, interview by author, Fargo, North Dakota, August 29, 2019.

²⁸⁰ Ibid.

²⁸¹ Ibid.

²⁸² Ibid.

Regarding the preparation process of a song in a foreign language, Katie first likes to write down the IPA and translate the text. Second, she learns the notes and rhythms. Third, she learns the diction and mixes the notes, rhythms, and diction together. Usually, she goes through this process having divided the song in portions, working on each portion individually. She does not learn all the notes and rhythms going through the whole piece; she prefers to learn specific portions at a time until she learns all of the divided sections completely.

When rehearsing with a collaborative pianist, Katie does not usually think specifically about the rehearsal process, including such questions as how both performers will work on a specific song, what sections they should focus on, or how long they spend on each section. At the first rehearsal, she just thinks about going through the song that needs to be prepared. However, Katie does expect to focus on specific aspects, such as how the voice part fits in with the piano, having accurate rhythms and accurate pitches, and adjusting diction and technique while singing. In rehearsals, she tries to fit the music as closely as possible to what is written in order to know how she and the pianist sound together.

As soon as she begins to feel comfortable with the music, she thinks that some ensemble skills need to be addressed between singer and pianist. Katie appreciates how when the voice part fits in with the piano the performers can “artistically shape the song together.”²⁸³ She believes that she can work on technique, diction, notes, and rhythm by herself during her own practice time, when she can take as long as she wants and not waste rehearsal time. For her, when the singer and pianist get together, it is more valuable to work on the piece as a whole in order to build a “whole picture... the big picture.”²⁸⁴

²⁸³ Katie, interview by author, Fargo, North Dakota, August 29, 2019.

²⁸⁴ Ibid.

There are a few attitudes that Katie expects from a collaborative pianist during rehearsals. Being calm, positive, ready to work, and sincere are the traits that she most admires in a pianist. For Katie, the pianist should be able to address the singer's mistakes and specific aspects of the piece that the singer does not understand or has missed, and the pianist should be "straightforward and not wasting time trying to put things nicely."²⁸⁵ Being direct with a calm attitude is what Katie expects from the collaborative pianist in order to match Katie's energy and achieve a successful rehearsal.

Despite her young age, Katie has had valuable experiences as a musician singing for opera productions, solo recitals, choirs, and teaching vocal lessons. Since 2018, she has pursued her master's degree in Vocal Performance at NDSU where she also performs duties as a Graduate Teacher Assistant, singing and teaching vocal lessons for music and non-music majors. She graduated in Summer of 2020.

6.3. Lauren

Lauren is a soprano originally from Grand Forks, North Dakota. She is 21 years old²⁸⁶ and music has been part of her life since her childhood. Lauren began her musical studies playing violin with her father and, encouraged by him, in the third grade she attended a youth community choir for the first time. Singing then became part of her everyday life. Lauren started her undergraduate studies in Music Education at NDSU in 2017. She was not sure yet about what specialization she would have in her music major, but she was convinced that she wanted to pursue vocal music in some way. In 2018 she decided to switch to the Vocal Performance major.

Lauren has never sung Brazilian repertoire before, but she has a general understanding of Brazilian culture and the Portuguese language. Her perspective about Portuguese is that the

²⁸⁵ Katie, interview by author, Fargo, North Dakota, August 29, 2019.

²⁸⁶ She was 20 at the time of the interview.

language is close to Spanish as well as French. Lauren highlighted that singing Portuguese can be close to the idea of singing in French, with fluidity and with “not [...] so many breaks in the sound.”²⁸⁷

When preparing a song in a foreign language, Lauren usually starts by learning the melodic notes so that she never has “to worry about that again.”²⁸⁸ She then writes down the IPA, especially if she is unsure what the language sounds like. From there, she tries to find recordings made by native speaker singers since “people who that is their native language usually tend to work the best.”²⁸⁹ In addition, she might talk to teachers or friends who have some experience in that specific language, “trying to find resources to make sure it is as accurate as possible.”²⁹⁰

When rehearsing with a collaborative pianist, Lauren usually does not think too much about the step-by-step rehearsal process; she thinks more about what they need to do on a given day. The language is usually the first aspect that she likes to work on, starting with the words and making sure that the text can be understood and “go[ing] from there into more musical stuff.”²⁹¹ She feels that understanding and singing every word accurately at the very beginning has to be the main focus of performers in a rehearsal “because if you skip over that at the beginning of the process, it’s harder at the end”²⁹² to focus on musical aspects. Lauren states that work with a collaborative pianist is helpful because “you have two sets of ears telling you”²⁹³ if the pitches and words are accurate. Singing alone, the singer can convince herself that she is right, but the

²⁸⁷ Lauren, interview by author, Fargo, North Dakota, August 29, 2019.

²⁸⁸ Ibid.

²⁸⁹ Ibid.

²⁹⁰ Ibid.

²⁹¹ Ibid.

²⁹² Ibid.

²⁹³ Ibid.

collaborator can provide feedback for the singer, guiding and helping her to achieve the results she is working toward.

Lauren's main goal when she rehearses with a collaborative pianist is to make sure that both performers are on the same page about what ideas they are trying to convey. For instance, the singer may have a perspective about the piece as a love song while the pianist thinks of it as a comedy or as mocking love. She believes that the interpretation would not make sense if the pianist and singer have such varying ideas. She asserts that, as an ensemble, it is crucial to have a "cohesive thought that we can both communicate"²⁹⁴ through the dynamics, tempos, and other musical aspects.

In a collaborative pianist, Lauren appreciates an attitude of geniality, not being overly serious, but also not too slack or distracted. She enjoys when the rehearsal starts with a short conversation about everyday life like "How are you today? How is your week been going? [...]" because then it is easier to communicate other things too."²⁹⁵ For her, the pianist should be communicative and be open to the singer's opinions and suggestions in order to accomplish a satisfactory and successful collaboration.

Even though she is very young, Lauren has had rich experiences as singer participating in opera productions, musicals, choir, and solo recitals, as well as a violin player performing in orchestras and ensembles in Fargo-Moorhead and Grand Forks area. Currently, she is an undergraduate senior in the Vocal Performance major at NDSU.

²⁹⁴ Lauren, interview by author, Fargo, North Dakota, August 29, 2019.

²⁹⁵ Ibid.

CHAPTER 7. REHEARSALS

7.1. Katie

7.1.1. Rehearsal Plan 1

NDSU

NORTH DAKOTA STATE UNIVERSITY
DMA in Collaborative Piano Performance
Doctoral Research

REHEARSAL PLAN 1

Date: 09/16/2019
Hour: 1:30 pm to 2:15 pm
Local: Practice Room, 218 A
Collaborative pianist: Elisama
Singer: Katie

TOPIC: Historical background, translation, and diction.

REPERTOIRE: *Canção das mães pretas* (Song of the black mothers, 1936) and “O menino doente” (The sick boy, 1938) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Develop a general perspective of the songs based on the historical background and the meaning of the poetry.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand the relationship between the historical background and the character of the song.
- Observe the meaning of the text and influences from historical context.
- Demonstrate, through speaking and singing, the correct pronunciation of words.
- Develop an attitude of engagement, curiosity, interest, and openness.

2. CONTENT

2.1 Conceptual Knowledge

- Influences of the historical context on the songs.
- General perspective about the text and music.

Figure 7.1. Katie, rehearsal plan 1.

2.2 Practical Knowledge:

- Demonstrate the correct pronunciation of the words.
- Express the meaning of the text, giving emphasis to pivotal words.
- Express the general idea of the song through phrasing, breath marks, accentuation of the music and text, and the expression of harmonic tension.

2.3 Attitudinal Knowledge:

- Engagement to learn a new piece.
- Curiosity about the theme(s) of the song and its relationship with social issues.
- Interest in Portuguese diction.
- Openness to new ideas about the art songs.

3. METHODOLOGY:

- Katie and I will begin the rehearsal with a short conversation about how our week was in order to develop geniality.
- We will then have a short conversation about foundational aspects of the song, such as the composer and historical background.
- I will ask Katie, “What is this song about? What is its character and form: is it strophic, recitative-like, or through-composed?” After the singer’s explanation, I will add my own comments.
- Before singing, we will work on Portuguese diction. Since Portuguese is my first language, I will ask Katie if she prefers having me speak first and then repeating what I say, or, since she has the IPA in her score, if she prefers to speak first with me correcting her.
- After that, I will ask Katie to speak the words as naturally as possible, obeying comas, ends of phrases, and the language’s intonation. I will help her with the pronunciation and intonation of words.
- I will ask her to speak the words in rhythm and then we will perform them on pitch with piano accompaniment.
- I will pay close attention to Katie’s diction and pitch.
- We will perform again, thinking more about how phrasing, breath marks, accentuation of music and text, and tensions in harmony can bring out the character of the poetry.
- We will continue to perform the song while observing the aspects above, pausing as needed for comments and suggestions.
- The rehearsal will finish with a brief conversation about what we worked on that day and the plan for future rehearsals.

4. MATERIAL RESOURCES: Piano, mirror, stand, video camera, scores, pencils.

Figure 7.1. Katie, rehearsal plan 1 (continued).

5. SELF-REFLECTION:

We had good moments at our rehearsal today. We began the rehearsal very motivated and excited. Katie told me about being excited to be part of this project. In general, we had productive rehearsal in which the main aim was achieved. Also, we had some details that we need to adjust for our next meeting.

The talking about the background was very helpful for both of us, especially for Katie, so she was able to be aware about the contexts in which these pieces were composed. She was very motivated to participate in this rehearsal. She mentioned that she had worked on the pieces, mostly on *Canção das mães pretas*.

The highest point of the rehearsal was the work on diction. Katie mentioned she was excited to learn how to sing in a new language. I also realize that work on pronunciation takes time and I had to be very precise and objective. Since Portuguese is my native language, when I spoke the words I tried to be close to the natural intonation and shaping of text phrase as much as possible, so, Katie would be able to understand not just word by word, but how the intonation in Portuguese sounds. I tried to motivate Katie all the time, highlighting each achievement at the end of the text phrases. I also was very polite and careful to correct her when her pronunciation was not accurate. When we put text and melody together, she had some problems reading her score because the IPA that I provided was not vertically aligned with their respective words (some of the words were aligned, but others were not). But, after repeating the excerpts two times she started to feel more comfortable with the words and music.

For the second piece, “O menino doente,” we just went through historical background, translation of the whole piece, and diction of the first page, which was very helpful because it creates a link for the next rehearsal. The most impressive moment in this rehearsal was when I was explaining to Katie about the song cycle that this song is from and the influences on the poet. Then, after reading the poetry just once she was able to describe what this poetry is about very precisely.

At the end of the rehearsal, I talked about plans for the next meeting and what we should focus on during practice this week, which is diction, music and text together, a little bit more on the characters of these pieces, and how it is applied musically. Also, I asked Katie about her thoughts about the rehearsal and she said that she enjoyed the rehearsal, the pieces, and that the work on diction was very helpful. I tried to be very communicative the whole time. I gave space to her to make comments or suggestions. I always asked her opinion before I made decisions or before I went to the next step because I understand that she is also a fundamental part of this process.

Figure 7.1. Katie, rehearsal plan 1 (continued).

7.1.2. Rehearsal Plan 2

NDSU
NORTH DAKOTA STATE UNIVERSITY
DMA in Collaborative Piano Performance
Doctoral Research

REHEARSAL PLAN 2

Date: 09/23/2019
Hour: 1:30 pm to 2:15 pm
Local: Practice Room, 218 A
Collaborative pianist: Elisama
Singer: Katie

TOPIC: Diction and the fusion of music and poetry.

REPERTOIRE: “O menino doente” (The sick boy, 1938) and *Canção das mães pretas* (Song of the black mothers, 1936) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Express the meaning of the text while exploring musical elements.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand the meaning of the text from our own perspectives.
- Demonstrate, through speaking and singing, the correct pronunciation of words.
- Describe the *persona(s)* and the *mode of address* in the poetry.
- Demonstrate how the composer responds to the text through phrasing, accentuation, articulation, pronunciation, tone quality, and timbre.
- Develop an attitude of openness, curiosity, involvement, and flexibility in order to bring out the character of the poetry.

2. CONTENT

2.1 Conceptual Knowledge:

- The meaning of the poetry from our perspective.
- *Persona* and *mode of address* in the poetry.

2.2 Practical Knowledge:

- Demonstrate the correct pronunciation of the words.
- Express the meaning of the text while speaking and singing, giving emphasis to pivotal words.
- Build an image of the psychology of the character(s).

Figure 7.2. Katie, rehearsal plan 2.

- Experiment with the relationship between poetry and music through the breath, phrasing, pronunciation, accentuation of music and text, tensions and changes of harmony, manipulation of sounds on the piano and the colors of vowels.

2.3 Attitudinal Knowledge:

- Openness to share and suggest ideas.
- Curiosity and involvement during the process of understanding the psychology of the character (s).
- Flexibility to experiment with new possibilities of interpretation.

3. METHODOLOGY:

- We will start with a short conversation about how our week was in order to develop geniality and friendship between pianist and singer.
- Since during the last rehearsal Katie had problems reading the IPA translation I provided, I gave her another one that was vertically aligned with the text.
- We will start this rehearsal focusing on the pronunciation of “O menino doente.” I will speak first and she will repeat. After that, I will ask Katie to speak the words as naturally as possible, obeying comas, ends of phrases, and quotation marks. I will help her with the intonation of the language.
- I may ask her if she wants to sing on pitches. If she does not feel comfortable singing on pitches right away, I will ask her to speak the words in rhythm and then we will perform with pitches and piano accompaniment. My task here is to observe whether her pronunciation and pitches are accurate.
- After we perform the whole song with a more accurate sense of how the text sounds, we will discuss the poetry. I will encourage Katie to use her imagination about context and character. I will ask her whether there is more than one person and how they relate to each other. I also will ask “Who is singing?”; “For whom are you singing?”; and “What is the psychology of the character(s)?” The aim here is to build an image of the poetry that satisfies both pianist and singer.
- We will study the text again and possibly speak the words, focusing on language intonation, pivotal words, and showing the changes of character.
- We will perform the art songs again, focusing on the musical elements the composer used to demonstrate feelings, mood, and changes of character. I will ask Katie to perform again while focusing on the melodic contour, color of vowels, the natural sound of the words, and how the composer responds to the text through the phrasing, harmonic changes, transitions, and delivery type of each section (declamatory or lyric).
- If we have time, we also will work on *Canção das mães pretas*, focusing much more on the fusion of poetry and music.
- We will continue performing the pieces during the rehearsal, pausing for comments, suggestions, and focusing on spots needing specific attention.
- The rehearsal will finish with a brief conversation about what we have worked on, Katie’s comments, and our plans for future rehearsals.

4. MATERIAL RESOURCES: Piano, mirror, stand, video camera, scores, and pencils.

Figure 7.2. Katie, rehearsal plan 2 (continued).

5. SELF-REFLECTION:

We had a good time in our rehearsal today. It was 8 minutes longer than the previous one. From my perspective, we had positive moments and some details that I need to pay more attention to next time. First, we spent 30 minutes working on “O menino doente,” since it has much more complex poetry in terms of variety of words, and around 15 minutes working on *Canção das mães pretas*. I had planned to work on diction and start to dive into the psychology of the characters a little bit more. However, Katie was not feeling comfortable with diction in “O menino doente,” so we had to work on pronunciation of the words again as well as singing in rhythm and then including pitches. When I spoke the words I made gestures according to the meaning of the word: for instance, when I spoke the word *ombro*, I touched my shoulder to it make easier for her to understand the meaning as well as the scene. When I realized that diction would take so long, I start to work on the pronunciation and intonation of the words already giving the sense of each character. That’s why, after work on diction and before we sang, I asked Katie about the *personas* in the poetry and how many characters there were. Then, we looked at the score signaling when the characters changed and who they were, which was helpful. Even though she was not comfortable with the language yet, I thought it was helpful to learn the pronunciation already thinking about the meaning of the words in context.

When we worked on the song “O menino doente,” first we worked on diction and discussed a little bit about the *personas*. She then spoke the words in rhythm and later she added pitches. To help her, I played her notes and the accompaniment to give her a sense of how the piano sounds and how it portrays the atmosphere suggested by the poetry.

When we finished a specific section, I always asked her if she would like to work on that section again, any specific spot, or move on. I understand that this process is built together; sometimes we need to keep the control of the rehearsal and sometimes we need to give the singer some space to “guide the ship” as well.

During the last 15 minutes we worked on *Canção das mães pretas*. From my perspective, we made some progress on the fusion of music and poetry. Katie was much more comfortable with the diction in this piece. We were able to discuss a little bit about the character, sing through the song, review diction in B section, and singing focused on phrasing and manipulating the colors of the words in order to bring out the essence of the *persona*. The emphasis given to a determined consonant or vowel is also crucial for interpretation.

For the next rehearsal, I will include in my plan how we will work on each piece thinking about sections or chunks. I think this will be very helpful for both of us making our understanding more solid. In “O menino doente,” I would like to divide the piece into narrator, mother, narrator, and saint. We will work on each section and on transitions between them. I will divide *Canção das mães pretas* into three parts: A, B, and A’. Then, before we go through this detailed preparation, we will sing through first and discuss the psychology of the character(s). I feel that preparation focused on section by section will be more effective.

I also feel that I should trust more on the abilities of my singer. Sometimes, I want to sing with her because I want to make sure that her words are correct, but I should listen more and only correct if I hear wrong note or word. At the end of the rehearsal, I asked Katie if she had comments about the rehearsal and she said that for next rehearsal she will study more on diction so we can focus more on the character(s).

Figure 7.2. Katie, rehearsal plan 2 (continued).

EXPLAIN LESS IN WORDS, APPLY MORE IN MUSIC! This is one of the attitudes that I have learned so far from these two rehearsals. ALSO, REHEARSAL IS PART OF AN ENHANCEMENT PROCESS. WE CANNOT BE PERFECT IN THE FIRST COUPLE OF MEETINGS. MUSIC TAKES TIME!

I suggest that for collaborative pianists in general, if they need to work on diction with their singers is very important to schedule an extra meeting just to go through the words and pronunciation. However, we do not always have time in the real world to schedule extra meetings, or most of us are always busy, so we SHOULD FIND A WAY TO DEAL WITH DICTION IN OUR REHEARSALS.

WE also should ENCOURAGE OUR SINGERS TO WORK ON DICTION BY THEMSELVES, SO DURING THE REHEARSALS WE CAN BE “GETTING DOWN TO THE INTERPRETATION OF THE MUSIC.”¹

¹ Moore, *The Unashamed Accompanist*, 51.

Figure 7.2. Katie, rehearsal plan 2 (continued).

7.1.3. Rehearsal Plan 3

NDSU

NORTH DAKOTA STATE UNIVERSITY
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Doctoral Research

REHEARSAL PLAN 3

Date: 10/03/2019
Hour: 3:45 pm to 4:30 pm
Local: Practice Room, 218 J
Collaborative pianist: Elisama
Singer: Katie

TOPIC: Fusion of music and poetry.

REPERTOIRE: “O menino doente” (The sick boy, 1938) and *Canção das mães pretas* (Song of the black mothers, 1936) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Express the meaning of the text while exploring musical elements.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand the meaning of the text from our own perspective.
- Describe the *persona(s)* and the *mode of address* in the poetry.
- Demonstrate how the composer responds to the text through different melodic contours, phrasing, breathing, accentuation, articulation, pronunciation, tone quality, and timbre.
- Develop an attitude of encouragement, dialogue, curiosity, and flexibility in order to bring out the character of the poetry.

2. CONTENT

2.1 Conceptual Knowledge:

- The meaning of the poetry from our perspective.
- The way the composer explores the meaning of the poetry musically.

2.2 Practical Knowledge:

- Experiment with the relationship between poetry and music through melodic contour, breath, phrasing, pronunciation, cadence, harmonic tension, keyboard figuration, and accentuation of the music and text.

Figure 7.3. Katie, rehearsal plan 3.

- Explore colors and shades on the piano according to the mood of the poetry.
- Experiment with various approaches while communicating the meaning of the poetry; for instance, breathing in different places, or experimenting with different kinds of piano articulation.

2.3 Attitudinal Knowledge:

- Encouragement of the singer's imagination.
- Openness to dialogue in sharing and suggesting ideas.
- Curiosity and interest in character building.
- Flexibility to experiment with new possibilities of interpretation.

3. METHODOLOGY:

- The rehearsal will start with a short and informal conversation about how our week was, if we have been busy, and comments about interesting things that happened in order to develop a kind of geniality, friendship, and trust between Katie and myself.
- We will sing through the pieces once, and then we will focus on specific aspects.
- I will ask Katie: "Please tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, personality)." I will also ask about how characters are related to each other. We will then discuss each of our views of the poetry. I will encourage Katie to use her imagination about the context and character.
- We will work on different segments: I will divide "O menino doente" into sections based on the different speakers: narrator; mother; narrator; and saint. I will also divide *Canção das mães pretas* into three sections: A, B, and A'.
- Once we start to work on a specific section, I will ask Katie to speak the words naturally to get the meaning of the phrase or idea, following the sequence below:
 - a. First speak the phrase in English using her own words.
 - b. Then, speak the same phrase in Portuguese, focusing on language intonation, pivotal words, and using the sounds of the words to depict the moods of the character.
 - c. Feel the character's emotions or any change of character while speaking.
 - d. Act as if in the scene.
 - e. Apply these concepts while singing!
 - f. Repeat the same approach for each section and work on transitions between sections.
- We will perform the art song again in order to internalize the "whole picture" of the song. We will focus on the musical elements the composer used to demonstrate feelings, mood, and changings of the character such as melodic contours, breath marks, phrase shape, accentuation, cadence, suspension, harmonic change, and piano textures.
- In order to demonstrate the phrases or ideas, I will ask Katie to act with her body or hands, demonstrating possible gestures made by the character or changes in behavior, intention, and color of the voice when the character changes.
- The rehearsal will finish with a brief conversation about what we have worked on, Katie's comments, and plans for future rehearsals.

4. MATERIAL RESOURCES: Piano, mirror, stand, video camera, scores, and pencils.

Figure 7.3. Katie, rehearsal plan 3 (continued).

5. SELF-REFLECTION:

Today, we had a very productive rehearsal. Katie seemed to be more comfortable with the Portuguese, consequently, we had more space to explore the character and make music. We also had a longer rehearsal, around 55 minutes. Since we rescheduled our rehearsal for today (Thursday), Katie did not have anything to do either before or after the rehearsal. So, we could rehearse without any concern and I realized that it is very important to schedule a rehearsal in a comfortable time so both performers will be able to be totally focused on the rehearsal without rushing to finish in order to go or do something else. Also, we rehearsed in a different room, because the piano at 218 A had been removed.

Today, I showed her the rehearsal plan for the first time. I decided to not show the plans to my singers until the third rehearsal because I did not want to give an impression that we had a strict script to follow. But, after few weeks, we were more engaged in the process of preparing these art songs, so we had more connections with each other, and I realized that the rehearsals were happening in a very natural way. So, at the beginning of this rehearsal, I gave the plan to Katie and she looked at it very calmly. I also gave some explanations about the structure of the plan and the reasons why I had not showed it yet. When looking at the plan, Katie commented that in rehearsals, usually everything happens in our heads, but it is interesting to see this “scientific kind of stuff.”

After her comments, I mentioned that this plan is a very flexible script, which means that we do not have to follow it strictly, but instead use it as a guide in order to make the rehearsal more focused and effective. I also highlighted that the plans are connected. Katie asked me if I prepare one every week and I said that they are prepared weekly before the rehearsal. I also emphasized that the results of a rehearsal are crucial to build the next plan.

My plan was more focused and objective today. We worked on the songs, dividing them in sections. The song “O menino doente” was divided by character section, while I divided *Canção das mães pretas* in A, B, and A sections. This approach made the rehearsal more effective; we were able to work on interpretation for each section, transitions between scenes, character entrances, and review diction and pitches.

My conclusion for this rehearsal is that the more objective the methodology, the more objective and focused will be the work during the rehearsal!

Figure 7.3. Katie, rehearsal plan 3 (continued).

7.1.4. Rehearsal Plan 4

NDSU

NORTH DAKOTA STATE UNIVERSITY
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Doctoral Research

REHEARSAL PLAN 4

Date: 10/17/2019
Hour: 3:45 pm to 4:30 pm
Local: Practice Room, 218 J
Collaborative pianist: Elisama
Singer: Katie

TOPIC: Strategies and performance preparation.

REPERTOIRE: “O menino doente” (The sick boy, 1938) and *Canção das mães pretas* (Song of the black mothers, 1936) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Develop performance strategies.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand how body language and posture onstage affect the interpretation of art songs.
- Make appropriate use of the body during the performance of art songs.
- Express the meaning of the text while exploring musical and acting elements.
- Develop an attitude of encouragement, commitment, and engagement in order to make the performance more vivid and convincing.

2. CONTENT

2.1 Conceptual Knowledge:

- The impact of body language and attitudes during the performance of art songs.

2.2 Practical Knowledge:

- Demonstrate the feelings of the character through small gestures with hands or with facial expressions, eye movement, and breathing.
- Express the relationship between poetry and music while exploring the body as an artistic element.

Figure 7.4. Katie, rehearsal plan 4.

2.3 Attitudinal Knowledge:

- Encouragement to motivate each other.
- Commitment to the sound and character of the music and poetry.
- Engagement in the process.

3. METHODOLOGY:

- The rehearsal will start with a short, informal conversation about how our weekend was, if we have been busy, and/or interesting things that happened this week in order to continue the development of geniality, friendship, and trust between Katie and myself. I will also thank Katie for being willing to perform these art songs at Convocation¹ next week.
- I will ask Katie to stay in a position that simulates our arrangement onstage so we can start to think about the real performance.
- Before we start, I will ask Katie about the best way for her to show me she is ready to begin singing. We will sing through both pieces once as if we were giving the real performance. I will observe Katie's actions during the performance.
- After singing through, we will adjust specific aspects of the music and performance. I will correct possible mistakes in diction, pitch, or rhythm.
- I will ask Katie how she usually uses her body in order to communicate the actions of the character or the meaning of the poetry. Where will she focus her eyes and sound? How can she breathe at the beginning in a way that gives the feeling of the character even before she sings? How will she be "in character" during the piano introductions? We will perform the songs again while focusing on these thoughts.
- Then, we will work on the transition between the two songs, adjusting the time in turning pages, the way we start the next song, and the posture and attitude of both singer and pianist during the transition. We will also discuss how body language may show changes of the character from one song to another. I will also focus on my attitude and timing in the transitions of the songs. We may repeat the transition two or three times to make sure that we incorporate the thoughts of the character.
- We will perform both songs again, applying the above thoughts as if we were truly onstage. I will emphasize that now is the time to make music, have fun, and give our best effort.
- After this, I will ask Katie if she has comments about the rehearsal and suggestions for the performance.
- We will finish with a brief conversation and evaluation of our rehearsal and plans for our dress rehearsal next week. Katie will be free to do a self-assessment as well as an assessment about my performance as collaborative pianist during these 4 weeks.

4. MATERIAL RESOURCES: Piano, mirror, stand, video camera, scores, and pencils.

¹ Convocation is a student recital that takes place every Friday at 2 pm in Beckwith Recital Hall at NDSU.

Figure 7.4. Katie, rehearsal plan 4 (continued).

5. SELF-REFLECTION:

Katie and I had such great rehearsal. We were able to work more on the facial expressions in order to enhance the interpretation of the songs. Katie mentioned that she uses her hands as an expression tool only for opera. When singing art songs, she just uses her eyes and facial expressions. For the dress rehearsal I need to double check the stand height relative to Katie's face to see if the stand disturbs her facial communication.

In this rehearsal, I worked more on the transition between songs and now I feel more comfortable and secure with the music, character, and scene changings.

At this point, Katie has acquired a good sense of the meaning of the poetry and has the music is in good shape (phrasing, pitch, breathing, and color of sound). She just needs to be careful on the transition of mm. 19 to 20 at second page of "O menino doente," which has a tritone interval on the melody on the word *voz* (*voice*). This spot depicts the scenario in which the saint sings in the same voice as the mother. She needs to work on this specific interval making sure that the pitches are accurate enough to enhance the drama of this scene in which the saint and the mother witness the boy's death.

In general, I need to pay more attention to the quality of sound that I provide to the singer, especially on passages that require warmer and obscure sounds. I need to adjust my touch in combination with pedal to provide more a beautiful and meaningful sound connected with the character of the poetry. Because I am paying so much attention to the singer, sometimes I miss focusing on my sound.

Today was our last rehearsal, so I asked Katie for comments on the process. She mentioned that the rehearsals seemed to be connected and flowed, and she was also happy to work on different pieces from different countries and languages. I thanked Katie for the participation in this research project also highlighting that she did a great job on these songs.

Figure 7.4. Katie, rehearsal plan 4 (continued).

7.1.5. Dress Rehearsal Plan

NDSU
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Doctoral Research

DRESS REHEARSAL PLAN

Date: 10/22/2019
Hour: 10:30 am to 10:45 am
Local: Beckwith Recital Hall
Collaborative pianist: Elisama
Singer: Katie

TOPIC: Performance on stage.

REPERTOIRE: “O menino doente” (The sick boy, 1938) and *Canção das mães pretas* (Song of the black mothers, 1936) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Perform the songs, expressing the art in its entirety.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand and demonstrate appropriate posture and attitude onstage during entrances, transitions, and exits.
- Express the meaning of the text while exploring musical and acting elements.
- Develop an attitude of communicativeness, self-confidence, and engagement in order to make the performance more vivid and meaningful.

2. CONTENT

2.1 Conceptual Knowledge:

- The appropriate way to approach, sing, act, communicate, and leave the stage.

2.2 Practical Knowledge:

- Express the relationship between poetry and music while exploring the body as an artistic element.
- Observe our balance and adjust the sound as necessary.

2.3 Attitudinal Knowledge:

- Communicativeness through breathing, eyes, and gestures.
- Self-confidence on stage.
- Engagement in the process of interpretation and in interactions between partners.

Figure 7.5. Katie, dress rehearsal plan.

3. METHODOLOGY:

- Since the dress rehearsal is a performance rehearsal, we will begin by setting up the stage, placing the piano with lid fully open as well as a music stand and lights.
- We will enter the stage from a theater aisle. Katie will go straight to the front of the piano and I will pass behind the piano until I find her in front of the piano and we will bow together.
- I will sit at the piano and wait until Katie shows that she is ready to start, as we rehearsed previously.
- Once she breathes and lifts her head, I will start the first song, “O menino doente.”
- After performing “O menino doente,” I will turn the page to the new song while Katie prepares to perform and assumes the new character. Once she breathes and lifts her head, I will start *Canção das mães pretas*.
- At the end of *Canção das mães pretas*, I will lift my hands off the keyboard very gently, stand up next to Katie, and then we will bow together.
- During our performance, I will listen to Katie and myself as much as I can in order to make necessary adjustments in balance.
- After our performance, I will turn back to the piano, take my scores, and we will leave the stage together.
- Since this is a dress rehearsal, we will discuss some adjustments or maybe repeat some passages if necessary.

4. **MATERIAL RESOURCES:** Piano, stand, video camera, and scores.

5. SELF-REFLECTION:

The dress rehearsal with Katie was very exciting and the dress rehearsal performance was very similar to what we were expecting. We just had to adjust couple things that could contribute to an even better performance.

First, Katie decided to perform using a folder in her hands instead of using the stand. She felt more comfortable this way, so I did not object. After performing both songs I just had a comment and a suggestion about the way she was using the folder. I suggested she hold the folder a little below the chest and open the chest a little more so as not to hide her facial expressions and mouth during the performance.

During the performance of “O menino doente,” I realized that Katie was moving her body on each beat of the measures. So, after performing both songs, I suggested to repeat “O menino doente” thinking more on phrasing in order to avoid moving her body on each beat. I suggested Katie think about the beginning of the song as if she were declaiming, think about the scene, the narrator, and assume a more declamatory posture to enrich the phrasing and consequently the interpretation.

We performed this song again and the result was completely different. Katie no longer moved her body on each beat, and she explored more the phrasing and big lines. Even her voice, projected much better at this time. When we finished the song, I mentioned these accomplishments emphasizing that the performance was much better.

In my point of view, this specific situation in “O menino doente” reflected how much body language can influence musical and artistic results, because after Katie positioned the folder better, opened her chest, faced the audience more, and no longer moved her body on each

Figure 7.5. Katie, dress rehearsal plan (continued).

beat, the good results were reflected in her voice, phrasing direction, and in the interpretation of this song.

During the performance of the songs I tried to adjust my sound to Katie's and to the hall acoustics as much as I could. At the end of our dress rehearsal I asked Katie about the piano sound and she mentioned that it sounded good for her.

I believe that we were able to bring to the stage significant results for one short month of work. The aim of this dress rehearsal was performing these two songs on the stage, deal with balance, acting, being comfortable to perform in front of audience, and make little adjustments in order to make the art vivid and meaningful for all involved—singer, pianist, and audience.

Figure 7.5. Katie, dress rehearsal plan (continued).

7.1.6. Performance

Katie and I performed the songs on October 25th, 2020 during Convocation²⁹⁶ in the School of Music's Beckwith Recital Hall. The audience consisted mostly of students and faculty members. I felt that the performance was great and everything went as planned. In general, we achieved good sound balance between the piano and the voice. Also, we were able to keep the phrasing, breathing, tone quality, musical ideas, and energy very well connected. Katie did a great job with the Portuguese and I feel that we also demonstrated self-confidence on stage.

I had a couple of observations that surfaced during and after the performance in watching the video. From a musical point of view, in the first song, "O menino doente," the sound balance between piano and voice and the tone quality of both performers matched the atmosphere of the song as well as the changes in the song's scenes and the characters' moods. However, these aspects could have been enhanced even more, especially by me on the second page from mm. 16 to 21, in order to give more direction through the eighth notes and to achieve a better tone quality. The piano sounded a little bit whipped and marked, which made it difficult to depict the sacred scene in which the saint emerges to sing.

²⁹⁶ Convocation is a student recital that takes place every Friday at 2 pm in Beckwith Recital Hall at NDSU.

Katie preferred to use the folder instead of the music stand, which was fine; it did not damage the performance. However, I think that using the folder instead of the stand blocked the audience's view of Katie's body slightly and also interfered with her ability to perform the kind of small movements that are natural during the performance of any song, such as the movement of the torso, head, or even the hands. In these situations, when the singer has not memorized the songs, using the stand is, from my perspective, much better because it allows the singers to keep their bodies more relaxed, stable, and freer to engage in the interpretation. This was one of the issues that I did not pay attention to during the dress rehearsal, but now makes me rethink how details such as this can be decisive in giving an even more compelling performance.

In the second song, *Canção das mães pretas*, Katie did a great job with the phrasing. I think I could have enhanced its phrasing a little more in A section, mm. 3 to 16, giving more direction to the melodic material that doubled Katie's line. In the A' section, we could have used a much more intimate, smooth, and velvety sound. In this section, the *persona* repeats the earlier text and melody from the beginning of the lullaby. Mignone uses a different figuration in the piano and writes *pp* and *levissimo* (very light) in the piano part as well as new dynamic and tempo marking for the voice, which suggests that the repeated text is meant to evoke a different atmosphere in the final section.

From a visual perspective, even though Katie used a folder with the score, she seemed generally free and comfortable with the text and music. This was reflected in her direction of phrases with a full sound. Every line was heard perfectly. I believe this to be due to the text and poetry of this song being slightly easier than that of the previous one, which deals with a more complex variety of characters, scenes, atmospheres, and a harmony. The more complex the poetry is, the more challenging the preparation and performance of a song will be!

The drawbacks discussed here did not damage the performance or the interpretation of the song at all. These observations focus on small details that, if incorporated into the ensemble, can make the performance even more vivid and convincing. Despite the small amount of time we had to work together, I believe we were able to bring to the stage significant results and experience the art in its entirety.

7.2. Lauren

7.2.1. Rehearsal Plan 1

NDSU
NORTH DAKOTA STATE UNIVERSITY
DMA in Collaborative Piano Performance
Doctoral Research

REHEARSAL PLAN 1

Date: 09/24/2019
Hour: 3:30 pm to 4:15 pm
Local: Practice Room, 218 A.
Collaborative pianist: Elisama
Singer: Lauren

TOPIC: Historical background, translation, and diction.

REPERTOIRE: *Cantiga de viúvo* (The widower's song, 1938) and *Cantiga de ninar* (Lullaby, 1925) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Develop a general perspective of the songs based on the historical background and the meaning of the poetry.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand the relationship between the historical background and the character of the song.
- Observe the meaning of the text as influenced by historical context.
- Demonstrate, through speaking and singing, the correct pronunciation of words.
- Relate rhythmic notation with the tone of the poem.
- Develop an attitude of engagement, curiosity, and interest.

2. CONTENT

2.1 Conceptual Knowledge:

- The influence of historical context on the songs.
- Understand the text and music in the context of the composer's life and output as well as in sociohistorical context.

2.2 Practical Knowledge:

- Demonstrate the correct pronunciation of the words.
- Express the meaning of the text and recognize pivotal words.

Figure 7.6. Lauren, rehearsal plan 1.

- Express the general perspective of the song through phrasing, breathing choices, musical and textual articulation, rhythmic pronunciation, and emphasis on relative harmonic tensions.

2.3 Attitudinal Knowledge:

- Engagement to learn a new song.
- Curiosity about the content of the song and its connection with human experience.
- Openness to exchange different perspectives on the song.
- Interest in Portuguese diction.

3. METHODOLOGY:

- We will start the rehearsal with a short conversation about how our week was in order to develop a kind of geniality between pianist and singer.
- We will have a short conversation about aspects of the composer and historical background of the piece.
- I will ask Lauren questions regarding the character, meaning, and form of the song. Following her responses, I will add comments from my perspective.
- Before singing, we will work on Portuguese diction. Since Portuguese is my first language, I will suggest that I speak first and that she repeats after me.
- I will then ask Lauren to speak the words as naturally as possible, obeying comas, periods, and the intonation of the language. I will assist her with pronunciation and intonation of words, using gestures with my hands, body, and face to help illustrate my speech.
- I will ask her to speak the words in rhythm until they are solid, especially in *Cantiga de viúvo* with its rhythmic challenges in the melodic line. We will then add the pitches and piano accompaniment. I will monitor the diction and pitch as Lauren sings.
- In *Cantiga de viúvo*, after performing through it, I will ask Lauren about the relationship between the rhythmic patterns and the tone of the poem, how rhythm could depict the mood and emotions of the character, and why the composer used a different time signature in B section.
- We will continue working on the art songs, thinking further about how the phrasing, breathing choices, musical and textual articulation, rhythmic pronunciation, and emphasis on relative harmonic tensions can help illustrate the character of the poetry. We will pause for comments and suggestions at our convenience.
- We will finish the rehearsal with a brief conversation about what we have worked on, how the rehearsal went, and our plan for the next meeting.

4. MATERIAL RESOURCES: Piano, mirror, music stand, video camera, scores, and pencils.

Figure 7.6. Lauren, rehearsal plan 1 (continued).

5. SELF-REFLECTION:

We had a productive rehearsal today. We rehearsed for almost one hour and were able to do all that I had planned. During the first two rehearsals with another singer, I experimented with different positions for the piano. For this rehearsal, I moved the piano to simulate a realistic stage setup. This position facilitated seeing Lauren's face which make the work on diction much easier. I was able to speak the words directly to her, evaluate her words pronunciation, and identify her facial expressions and body language.

In this rehearsal, I used a different approach regarding to the preparation of the songs. When we worked on diction, I divided the songs into multiple parts, which served as appropriately sized rehearsal focuses and which also isolated certain transitions that were useful to rehearse. During the rehearsal I divided *Cantiga de viúvo* into three parts according to the form of the music: part 1 between measures 5 and 13, part 2 between measures 13 and 25, and part 3 between measures 26 and 35. I divided *Cantiga de ninar* into two parts corresponding to the two strophes. Lauren did not know about these divisions, but I found that they helped focus our efforts. At the end of the rehearsal, Lauren was singing the songs with accurate pronunciation and pitches as well as beginning to explore the characters. Also, I advised Lauren that she needs to work on a bright "a" [a] and nasal sounds.

Improving upon my approach from rehearsals with Katie, I tried in this rehearsal to speak less in order to listen more and better adjust my sound to that of the singer. I realized that my tendency to speak too much came from a desire for the first rehearsal to be perfect.

At the end of the rehearsal, I asked Lauren for feedback. She said that "the rehearsal was great." She appreciated the work on Portuguese diction, which she had not expected, and she mentioned that it would be "really helpful" for her future practice. In addition, she mentioned looking forward to working more on the character "being able to put personality and get more flowing with the text," she said.

Figure 7.6. Lauren, rehearsal plan 1 (continued).

7.2.2. Rehearsal Plan 2

NDSU

NORTH DAKOTA STATE UNIVERSITY
DMA in Collaborative Piano Performance
Doctoral Research

REHEARSAL PLAN 2

Date: 10/01/2019
Hour: 3:30 pm to 4:15 pm
Local: Practice Room, 218 A
Collaborative pianist: Elisama
Singer: Lauren

TOPIC: Fusion of music and poetry.

REPERTOIRE: *Cantiga de ninar* (Lullaby, 1925) and *Cantiga de viúvo* (The widower's song, 1938) and by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Express the meaning of the text while exploring musical elements.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand the meaning of the text from our own perspective.
- Describe the *persona(s)* and the *mode of address* in the poetry.
- Demonstrate how the composer responds to the text through phrasing, breathing, pronunciation, accentuation, rhythmic patterns, tone quality, and timbre.
- Develop an attitude of openness, encouragement, curiosity, and flexibility in order to bring out the character of the poetry.

2. CONTENT

2.1 Conceptual Knowledge:

- The meaning of the poetry from our perspective.
- *Persona* and *mode of address* in the poetry.
- The way the composer explores the meaning of the poetry musically.

2.2 Practical Knowledge:

- Build an image of the psychology of the character(s).
- Experiment with the relationship between poetry and music through phrasing, breath marks, pronunciation, cadences, harmonic tensions, rhythms, and accentuation of music and text.

Figure 7.7. Lauren, rehearsal plan 2.

- Explore different colors and shades on the piano according to the mood of the character.
- Experiment with different approaches while communicating the meaning of the poetry; for instance, breathing in different places, or exploring different kinds of piano articulation.

2.3 Attitudinal Knowledge:

- Openness to share and suggest ideas.
- Encouragement of the singer's imagination.
- Curiosity and interest in character building.
- Flexibility to experiment with new possibilities of interpretation.

3. METHODOLOGY:

- The rehearsal will start with a short, informal conversation about how our week was, if we have been busy, and interesting things that happened this week in order to develop geniality, friendship, and trust between Lauren and myself.
- We will sing through the pieces once, and then we will focus on specific aspects.
- I will ask Lauren: "Please, tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, and personality)." We will discuss each of our views of the poetry. I will encourage Lauren to use her imagination about the context and character.
- We will work in segments: I will divide *Cantiga de viúvo* into three sections based on the song's form: ABA'. I will also *divide Cantiga de ninar* by its two stanzas
- Once we start to work on a specific section, I will ask Lauren to speak the words naturally to get the meaning of the phrase or idea.
 - a. First, speak the section or stanza in English.
 - b. Then, speak the same section or stanza in Portuguese, focusing on language intonation, pivotal words, and using the sounds of the words to depict the moods of the character.
 - c. Feel the character's emotions while speaking.
 - d. Act as if in the scene.
 - e. Apply these concepts while singing!
 - f. Repeat the same approach for each section and work on transitions between sections.
- We will perform the art song again in order to gain a holistic idea of the song. We will focus on the musical elements the composer used to demonstrate feelings, moods, and sensations of the character such as the shape of phrases, accentuation, cadences, suspensions, harmonic changes, rhythmic patterns, and colors in the piano.
- In order to demonstrate phrases or ideas, I will ask Lauren to act with her body through facial expressions or gestures to demonstrate intentions and changes in the character's behavior.
- The rehearsal will finish with a brief conversation about what we have worked on, Lauren's comments, and plans for future rehearsals.

4. MATERIAL RESOURCES: Piano, mirror, stand, video camera, scores, and pencils.

Figure 7.7. Lauren, rehearsal plan 2 (continued).

5. SELF-REFLECTION

We rehearsed for fifty minutes. Since Lauren had more time, we spent five extra minutes today. We focused much more on music and speaking less. We dived into the character much more, also connecting the sound of Portuguese words with their own meaning. For instance, the word “chorar” means cry, so I asked Lauren to emphasize the first sound “ch” reminding the act of crying.

Lauren has a better sense of the Portuguese now, good pronunciation and intonation but she still has problems with “lh,” “nh,” “ão,” and nasal sounds. Also, I tried to fix the diction without lose the focus on the character.

In general, I feel that I am still too focused on Lauren’s singing. I think I need to focus a little bit more on how the piano tone quality and colors could enhance the character and create an appropriate atmosphere for Lauren’s interpretation.

In *Cantiga de ninar*, we worked on taking big breaths at the beginning of the phrases, giving more direction through it to bring out the meaning of the poetry. We also experimented breathing in different passages and I realized that this is very helpful. Because with this approach, Lauren recognized that she did not need to breathe at the middle of some phrases, specially between mm. 23 and 30. When we talked about this passage, I used the following analogy created by the collaborative pianist Warren Jones “thinking about breathing is like walking from here to there.”

At the end of the rehearsal, Lauren mentioned that she liked the approach to speak the text in English first and then in Portuguese emphasizing that it was “really helpful.”

Figure 7.7. Lauren, rehearsal plan 2 (continued).

7.2.3. Rehearsal Plan 3

NDSU

NORTH DAKOTA STATE UNIVERSITY
DMA in Collaborative Piano Performance
Doctoral Research

REHEARSAL PLAN 3

Date: 10/15/2019
Hour: 3:30 pm to 4:15 pm
Local: Practice Room, 218 J
Collaborative pianist: Elisama
Singer: Lauren

TOPIC: Strategies and performance preparation.

REPERTOIRE: *Cantiga de viúvo* (The widower's song, 1938) and *Cantiga de ninar* (Lullaby, 1925) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Develop performance strategies.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand how body language and posture onstage affect the interpretation of art songs.
- Make appropriate use of the body during the performance of art songs.
- Express the meaning of the text while exploring musical and acting elements.
- Develop an attitude of encouragement, commitment, and engagement in order to make the performance more vivid and convincing.

2. CONTENT

2.1 Conceptual Knowledge:

- The impact of body language and attitudes onstage on the performance of art songs.

2.2 Practical Knowledge:

- Demonstrate the feelings of the character through small gestures with hands, facial expressions, eye movement, and breathing.
- Express the relationship between poetry and music while exploring the body as an artistic element.

Figure 7.8. Lauren, rehearsal plan 3.

2.3 Attitudinal Knowledge:

- Encouragement to motivate each other.
- Commitment to the sound and character of the music and poetry.
- Engagement in the process.

3. METHODOLOGY:

- The rehearsal will start with a short, informal conversation about how our weekend was, if we have been busy, and/or interesting things that happened this week, in order to continue the development of geniality, friendship, and trust between Lauren and myself. Also, we will talk about her availability to sing these pieces for Convocation¹ next week.
- I will ask Lauren to stay in a position that simulates our arrangement onstage so we can start to think about the real performance.
- Before we start, I will ask Lauren about the best way for her to show me she is ready to begin. We will sing through the both pieces once as if we were doing the real performance. I will observe Lauren's actions during the performance.
- After singing through, we will focus on specific aspects of the music and performance. I will correct possible mistakes in diction, pitch, or rhythm.
- I will ask Lauren how she plans to use her body to communicate the actions of the character or the meaning of the poetry. Where will she focus her eyes and sound? How could she breathe at the beginning to depict the feelings of the character even before she sings? How will she be "in character" during the piano introduction? We will be free to make comments and suggestions the whole time. We will perform the songs again, focusing on these thoughts.
- Then, we will work on the transition between the two songs, adjusting the time to turn pages, how we start the new song, and the posture and attitude of both singer and pianist during the transition.
- We will perform both songs again, applying the concepts worked on above as if we were on the real stage. I will emphasize that now is the time to make music, have fun, and do our best.
- I will ask Lauren if she has comments about the rehearsal and suggestions for the performance.
- We will finish with a brief conversation and evaluation of our rehearsal and plans for our dress rehearsal next week. Lauren will be free to do a self-assessment as well as an assessment about my performance as collaborative pianist during these 4 weeks.

4. MATERIAL RESOURCES: Piano, mirror, stand, video camera, scores, and pencils

¹ Convocation is a student recital that takes place every Friday at 2 pm in Beckwith Recital Hall at NDSU.

Figure 7.8. Lauren, rehearsal plan 3 (continued).

5. SELF-REFLECTION:

We had a productive rehearsal focused on how we act during the performance of an art song. Lauren does not use her hands to gesture during performances, just her eyes, face, and breath to engage with the character.

We worked through the transition just once, and I think we could have spent more time working on the transition between songs. Although Lauren was able to demonstrate changes in the mood of the characters and attitude between songs, I still believe that it would have been important to give more emphasis to the transition to make sure that both of us were comfortable. Also, I tried to give her enough space between songs so she could incorporate the new character. I asked her if she felt good and she said the transition time was good – “not too much, not too short.”

I think next time, during our dress rehearsal on stage, we can spend more time working on entrances, transitions, and end of the art songs.

Lauren will not be able to perform at Convocation because she will be out of town, but we will perform in Piano Studio² class on Tuesday, Oct. 22 at 12:30 pm in Beckwith Recital Hall.

² Piano Studio consists of weekly meetings with solo piano and collaborative piano majors and piano faculty. Students perform for each other and everyone can make comments.

Figure 7.8. Lauren, rehearsal plan 3 (continued).

7.2.4. Dress Rehearsal Plan

NDSU
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Doctoral Research

DRESS REHEARSAL PLAN

Date: 10/22/2019
Hour: 10:00 am to 10:15 am
Local: Beckwith Recital Hall
Collaborative pianist: Elisama
Singer: Lauren

TOPIC: Performance on stage.

REPERTOIRE: *Cantiga de ninar* (Lullaby, 1925) and *Cantiga de viúvo* (The widower's song, 1938) by Francisco Mignone (1897-1986).

1. GENERAL OBJECTIVE: Perform the songs, expressing the art in its entirety.

1.1 SPECIFIC OBJECTIVES FOR SINGER AND PIANIST:

- Understand and demonstrate adequate posture and attitude onstage during entrances, transitions, and exits.
- Express textual meaning while exploring musical and acting elements.
- Develop an attitude of communicativeness, self-confidence, and engagement in order to make the performance more expressive and authentic.

2. CONTENT

2.1 Conceptual Knowledge:

- The appropriate way to approach, sing, act, communicate, and leave the stage.

2.2 Practical Knowledge:

- Express the relationship between poetry and music while exploring the body as an artistic element.
- Observe and adjust our balance

2.3 Attitudinal Knowledge:

- Communicativeness in breathing, use of the eyes, and gestures.
- Self-confidence on stage.
- Engagement in the process of interpretation and in interactions between partners.

Figure 7.9. Lauren, dress rehearsal plan.

3. METHODOLOGY:

- Since the dress rehearsal is a performance rehearsal, we will start by setting up the stage, placing the piano with lid fully open and lights in the middle of the stage.
- We will enter the stage from the theater aisle. Lauren will go straight to the front of the piano and I will pass behind it until I see her in front of the piano, and we will bow together.
- I will sit at the piano and wait until Lauren shows she is ready to start, as we rehearsed.
- After she breathes and lifts her head, I will start the first song, *Cantiga de ninar*.
- After performing *Cantiga de ninar*, I will turn the page to the new song while Lauren prepares to perform and assumes the new character. After she breathes and lifts her head, I will start *Cantiga de viúvo*.
- At the end of *Cantiga de viúvo*, I will lift my hands off the keyboard very gently, stand up next to Lauren, and then we will bow together.
- During our performance, I will listen to Lauren and myself as much as I can in order to make necessary adjustments to find appropriate balance.
- After our performance, I will turn back to the piano, take my scores, and leave the stage with Lauren.
- Since this is a dress rehearsal, we will discuss any adjustments and/or repeat some passages if necessary.

4. **MATERIAL RESOURCES:** Piano, stand, video camera, and scores.

5. SELF-REFLECTION:

I think the dress rehearsal was very successful; it was very close to what we expected for the performance.

One issue that came up was Lauren's breathing. There were moments in which she did not breathe or she breathed in a passage that we did not prepare or rehearsed that way, but it happened just very few times. In *Cantiga de ninar* it happened twice and in *Cantiga de viúvo* it happened once. However, I think this is due to many factors that can cause breathing issues, such as breathing in the wrong place, distracted breathing, or even breathing impacted by health or emotional problems (which I do not think was Lauren's case). These breathing issues did not damage the performance or the interpretation of the song at all. However, pianists should be prepared and ready when these situations occur and be able to connect with the singer as much as possible. I tried to adjust the sound and balance it to the theatre's acoustics as much as I could. After the rehearsal, Lauren mentioned that she felt comfortable with the sound and transition time between songs.

We had a very concise dress rehearsal. I did not see the need to repeat any excerpt. I think we were able to bring to the stage the results of almost one month of rehearsals. The objective was to feel the atmosphere of the stage, perform the songs, and make little adjustments in order to provide an artistic experience expressive for us as well as for the audience.

Figure 7.9. Lauren, dress rehearsal plan (continued).

7.2.5. Performance

Lauren and I performed the songs on October 22nd, 2020 during Piano Studio²⁹⁷ class in the School of Music's Beckwith recital hall. This was the only opportunity that we had to perform because Lauren needed to leave town on October 23rd to participate in a conference. Since we needed to present the results of our rehearsals, I found that the Piano Studio class would be good opportunity to perform and have comments from the audience. The audience consisted of two piano faculty, seven piano majors, and a doctoral voice student invited by me. In this document, I will report only my personal observations of the performance.

The performance was satisfactory; everything went as planned. In general, we attained a good sound balance, good direction in phrases, and a good tone quality that matched the feelings and changes in mood and character. Lauren did a very good job using the sound of the words to enhance the atmosphere evoked by the poetry. Also, we demonstrated confidence and a strong connection to each other on stage.

I had a couple of observations that emerged during the performance, and then again when I watched the video. Lauren decided to sing with her score on the music stand, so her body was very relaxed and stable, making her freer to engage in interpretation. Also, she was able to move her head and trunk slightly to depict her intentions and changes in the scene and in the mood of the character. Lauren's eyes were very expressive as well; the way she looked at the audience during the performance communicated a lot about the mood and the atmosphere of the songs.

In the first song, *Cantiga de ninar*, my left hand sounded a little bit heavy in the broken pattern of eighth notes. The aim of this rhythmic pattern is to provide harmonic background and characteristic movement to the lullaby. Therefore, I should have kept my hand more into the

²⁹⁷ This is a group class composed by all NDSU piano major students including collaborative pianists as well. Every week, students play for each other and hear comments from teachers and students.

keys, moving easily, using the whole hand, and articulating my thumb much less. This approach would enhance the phrasing even more because the easier the movement is, the more flexibility I will have in order to move with the singer's line. In the second stanza, I could have provided much more contrast through my sound and articulation since this is the part of the text where the *persona* begins to tell the story. Since the text depicts the telling of a princess tale, my sound could have been a little lighter and more spoken, with more articulation and less pedal.

Despite the rhythmic challenges in the second song, *Cantiga de viúvo*, Lauren and I were able to give direction, movement, and flexibility to the phrases. Sometimes, a syncopated vocal line can obscure phrasing, but Lauren was able to keep the melodic contour, fluidity, and engagement within the atmosphere suggested by the text. In a few passages, she tended, almost imperceptibly, to accentuate syllables that were aligned with syncopations. This accentuation was slightly more perceptible in one passage in m. 16 on the first syllable of the word "tan-to."

In A' section, Mignone's writing is full of *pianissimo* repeated notes in the vocal line, long notes in the piano part, and consistent time signature changes, which taken together suggest a declamatory style, depicting a farewell scene between the widower and his wife. In this section, Lauren's singing could have been more "speech like" and less *cantabile*. This approach could have been further encouraged by me marking the rhythm less and being more flexible starting each phrase, which would have provided more movement and fluidity for Lauren.

However, the issues discussed here did not damage the performance or the interpretation of the songs. These were small details that could be later incorporated into a performance to make it even more colorful and authentic. Despite the small amount of time we had to work together, I believe we were able to bring to the stage meaningful results and an enriching artistic experience.

CHAPTER 8. THE REHEARSAL PLAN AND THE PREPARATION OF BRAZILIAN ART SONGS

In this chapter, I illustrate the applicability of the rehearsal plan to the preparation of Brazilian art songs. I explore categories that emerged following the analysis of my interviews with the singers as well as my rehearsal plans, self-reflections, video recordings, and field diaries. The analyzed categories are organized into six topics: *rehearsal objectives*, *rehearsal strategies*, *time efficiency*, *connections between rehearsals and sense of accomplishment*, *reflection on action and improvements through the process*, and *attitudes*. The second topic, *rehearsal strategies*, is subdivided into separate groups of strategies that address diction, poetry, the fusion of music and poetry, song learning management, and performance preparation. Throughout the chapter I also chronicle my actions, attitudes, emotions, challenges, and experiences within the context of planned rehearsals.

8.1 Rehearsal Objectives

According to Libâneo, the objectives of the class plan are the basis of all pedagogical work in any context that involves teaching and learning processes.²⁹⁸ Thus, when preparing the rehearsal plans, I sought to develop a rehearsal methodology with strategies to achieve the general objective and specific objectives outlined for each rehearsal. Sometimes I used multiple strategies to achieve a single goal or a single strategy to achieve multiple goals. This approach is corroborated by Coll and Valls who argues its necessity due to the complexity of learning processes.²⁹⁹ Further, the general and specific objectives guided the development of rehearsal content, rehearsal methodologies, and self-reflection.

²⁹⁸ Libâneo, *Didática* [Didactics], 122.

²⁹⁹ Coll and Valls, “A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures],”

Figure 8.1 below shows the rehearsal plan for my first rehearsal with Katie in which I emphasize the general objective, specific objectives, content, and related rehearsal strategies. This rehearsal plan indicates content to be worked on with regard to each specific objective through one or more rehearsal strategies. The first two specific objectives are related to conceptual knowledge, the third specific objective is related to practical knowledge, and the last specific objective is related to attitudinal knowledge (see fig. 8.1). The aim of the rehearsals was to work on the songs from the perspective of conceptual, practical, and finally attitudinal knowledge in order to achieve the specific objectives and therefore the general objective. This pedagogical approach provided clarity regarding each rehearsal’s objectives, a systematic methodology to achieve them, and a sequential order of connected steps toward the preparation of the songs (see fig. 8.1).

SINGER: KATIE REHEARSAL PLAN 1		
TOPIC: Historical background, translation, and diction.		
GENERAL OBJECTIVE: Develop a general perspective of the songs based on the historical background and the meaning of the poetry.		
SPECIFIC OBJECTIVES FOR SINGER AND PIANIST	CONTENT	METHODOLOGY (Rehearsal Strategies)
Understand the relationship between the historical background and the character of the song.	Conceptual Knowledge <ul style="list-style-type: none"> • Influences of the historical context on the songs. • General perspective about the text and music. 	<ul style="list-style-type: none"> • We will then have a short conversation about foundational aspects of the song, such as the composer and historical background.
Observe the meaning of the text and influences from historical context.		<ul style="list-style-type: none"> • I will ask Katie, “What is this song about? What is its character and form: is it strophic, recitative-like, or through composed?” After the singer’s explanation, I will add my own comments.
Demonstrate, through speaking and singing, the correct pronunciation of words.	Practical Knowledge <ul style="list-style-type: none"> • Demonstrate the correct pronunciation of the words. 	<ul style="list-style-type: none"> • Before singing, we will work on Portuguese diction. Since Portuguese is my first language, I will ask Katie if she prefers having me speak first and then repeating

Figure 8.1. Katie, rehearsal plan 1: Topic, general and specific objectives, content, and methodology.

	<ul style="list-style-type: none"> • Express the meaning of the text, giving emphasis to pivotal words. • Express the general idea of the song through phrasing, breath marks, accentuation of music and text, and the expression of harmonic tension. 	<p>what I say, or, since she has the IPA in her score, if she prefers to speak first with me correcting her.</p> <ul style="list-style-type: none"> • After that, I will ask Katie to speak the words as naturally as possible, obeying comas, ends of phrases, and the language’s intonation. I will help her with the pronunciation and intonation of words. • I will ask her to speak the words in rhythm and then we will perform them on pitch with piano accompaniment. • We will perform again, thinking more about how phrasing, breath marks, accentuation of music and text, and tensions in harmony can bring out the character of the poetry.
<p>Develop an attitude of engagement, curiosity, interest, and openness.</p>	<p style="text-align: center;">Attitudinal Knowledge</p> <ul style="list-style-type: none"> • Engagement to learn a new piece. • Curiosity about the theme(s) of the song and its relationship with social issues. • Interest in Portuguese diction. • Openness to new ideas about the art songs. 	<ul style="list-style-type: none"> • We will then have a short conversation about foundational aspects of the song, such as the composer and historical background. • I will ask Katie, “What is this song about? What is its character and form: is it strophic, recitative-like, or through composed?” • I will ask Katie to speak the words as naturally as possible, obeying comas, ends of the phrases, and the language’s intonation. I will help her with the pronunciation and intonation of words. • We will continue to perform the song while observing these aspects above, pausing as needed for comments and suggestions.

Figure 8.1. Katie, rehearsal plan 1: Topic, general and specific objectives, content, and methodology (continued).

As this was my first rehearsal with Katie, and although we were able to “make music,” this rehearsal focused more on song conceptualization. This process of conceptualization was reflected in the use of verbs in the specific objectives related to conceptual knowledge. For example, in the first specific objectives I used the verb “Understand,” which denotes internal comprehension of a specific content; in this case, the historical background of the songs and a general perspective of the text and music (see fig. 8.1). In the second specific objective I used the verb “Observe,” which denoted analysis with a view to improving the understanding or

assimilation of specific content (see fig. 8.1). In the third specific objective I used the verb “Demonstrate,” which according to Coll and Valls is related to practical knowledge³⁰⁰ (see fig. 8.1). In this rehearsal, the actions were focused on diction, correct word pronunciation and language intonation, and the expression of the meaning of the words while speaking and singing.

When developing rehearsal plans, I also included specific goals related to the development of positive attitudes. Attitudes are considered by scholars as knowledge and can be shaped in any environment involving teaching and learning processes.³⁰¹ Developing and applying the rehearsal plans showed me the importance of this type of knowledge in the collaborative preparation of repertoire as well as to our growth as human beings. Attitudinal knowledge was implicated in the entire methodology: in each shared idea, thought, dialogue, behavior, and decision. To illustrate this statement, I repeated some rehearsal strategies, already used in the previous boxes, in the field corresponding to the strategies used to develop attitudinal knowledge (see fig. 8.1).

The rehearsal strategies corresponding to the fourth specific objective “develop an attitude of engagement, curiosity, interest, and openness” encouraged dialogue and openness, as we can see in the following strategy, “we will then have a short conversation” (see fig. 8.1), as well as in the rehearsal strategy “I will ask Katie, “What is this song about? What is its character and form: is it strophic, recitative-like, or through composed?” (see fig. 8.1). In these rehearsal strategies, we awakened our imagination, curiosity, and openness to discuss ideas. A further rehearsal strategy used was “I will ask Katie to speak the words as naturally as possible, obeying comas, ends of the phrases, and the language’s intonation. I will help her with the pronunciation

³⁰⁰ Coll and Valls, “A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures],” 91.

³⁰¹ Sarabia, “A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes], 136.

and intonation of words” (see fig. 8.1). The objectives of this strategy were to encourage Katie to be engaged with the language, to be open to learning Portuguese diction, and to awaken her interest in working on this new repertoire. In general, the attitudes that I wanted to develop in this rehearsal were the *engagement* necessary to learn and discover the richness of new repertoire; *openness* to discuss ideas and thoughts; and *curiosity* and *interest* to learn a new piece, a new language (for Katie), and unfamiliar poetry.

The design of the rehearsal objectives and the appropriate methodology for achieving them also varied according to the aspect of song preparation to be worked on in that rehearsal. In the first rehearsals, in which the singer experienced their first contact with the songs and the language, I realized that the objectives were mostly “conceptual” (see fig. 8.1). Although we performed the songs in all rehearsals, I realized that only from the second rehearsal on was I able to outline objectives more closely linked to “making music,” making subsequent rehearsals more hands-on than the first rehearsal.

Figure 8.2 shows the rehearsal plan for the second rehearsal with Lauren, which outlined many actions and procedures. In this rehearsal, Lauren and I spent more time singing in comparison to our first rehearsal as well as in comparison to the first rehearsal I had with Katie. The general objective in the figure below is “Express the meaning of the text while exploring musical elements,” in which the verb “express” gives us the idea of action (see fig. 8.2). The practical knowledge involved with accomplishing this general objective was applied throughout the rehearsal: we performed more and focused to a greater degree on musical aspects while speaking less than in previous rehearsals (see fig. 8.2).

SINGER: LAUREN REHEARSAL PLAN 2		
TOPIC: Fusion of music and poetry.		
GENERAL OBJECTIVE: Express the meaning of the text while exploring musical elements.		
SPECIFIC OBJECTIVES FOR SINGER AND PIANIST	CONTENT	METHODOLOGY (Rehearsal Strategies)
Understand the meaning of the text from our own perspective.	Conceptual Knowledge <ul style="list-style-type: none"> • The meaning of the poetry from our perspectives. • <i>Persona</i> and <i>mode of address</i> in the poetry. • The way the composer explores the meaning of the poetry musically. 	<ul style="list-style-type: none"> • We will discuss each of our views of the poetry. I will encourage Lauren to use her imagination about the context and character.
Describe the <i>persona</i> and the <i>mode of address</i> in the poetry.		<ul style="list-style-type: none"> • I will ask Lauren: “Please, tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, and personality).” • We will discuss each of our views of the poetry. I will encourage Lauren to use her imagination about the context and character.
Demonstrate how the composer responds to the text through phrasing, breathing, pronunciation, accentuation, rhythmic patterns, tone quality, and timbre.	Practical Knowledge <ul style="list-style-type: none"> • Build an image of the psychology of the character(s). • Experiment with the relationship between poetry and music through, phrasing, breath marks, pronunciation, cadences, harmonic tensions, rhythms, and accentuation of music and text. • Explore different colors and shades on the piano according to the mood of the character. • Experiment with different approaches while communicating the meaning of the poetry; for instance, breathing in different places, or exploring different kinds of piano articulation. 	<ul style="list-style-type: none"> • Once we start to work on a specific section, I will ask Lauren to speak the words naturally to get the meaning of the phrase or idea. <ol style="list-style-type: none"> a. First speak the section or stanza in English. b. Then, speak the same section or stanza in Portuguese, focusing on language intonation, pivotal words, and using the sounds of the words to depict the moods of the character. c. Feel the character’s emotions while speaking. d. Act as if in the scene. e. Apply these concepts while singing! f. Repeat the same approach for each section and work on transitions between sections. • We perform the art song again in order to gain a holistic idea of the song. We will focus on the musical elements the composer used to demonstrate feelings, moods, and sensations of the character such as the shape of phrases, accentuation, cadences, suspensions, harmonic

Figure 8.2. Lauren, rehearsal plan 2: Topic, general and specific objectives, content, and methodology.

		<p>changes, rhythmic patterns, and colors in the piano.</p> <ul style="list-style-type: none"> • In order to demonstrate phrases or ideas, I will ask Lauren to act with her body through facial expressions or gestures to demonstrate intentions and changes in the character's behavior.
<p>Develop an attitude of openness, encouragement, curiosity, and flexibility in order to bring out the character of the poetry.</p>	<p>Attitudinal Knowledge</p> <ul style="list-style-type: none"> • Openness to share and suggest ideas. • Encouragement of the singer's imagination. • Curiosity and interest in character building. • Flexibility to experiment with new possibilities of interpretation. 	<ul style="list-style-type: none"> • We will discuss each of our views of the poetry. I will encourage Lauren to use her imagination about the context and character. • I will ask Lauren: "Please, tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, and personality)."

Figure 8.2. Lauren, rehearsal plan 2: Topic, general and specific objectives, content, and methodology (continued).

In the first specific objective in fig. 8.2, I used the verb "Understand," which denotes an internal comprehension of specific content; in this case, the poetry (see fig. 8.2). In the second specific objective, I used the verb "Describe" with regard to the *persona* and *mode of address* of the poetry; in this context, this verb signifies the action of explaining our perspectives about the meaning of the poetry and the psychology of the character (see fig. 8.2). Even though Coll and Valls relate this verb to conceptual knowledge or concepts that can be explained³⁰², the verb "describe" also demands the action of speaking, which is an observable bodily action. For the third specific objective, I used the verb "Demonstrate," which is related to practical knowledge,³⁰³(see fig. 8.2). Demonstration requires cognitive and motor actions: know-how about how to do something, such as playing, singing, or acting.

³⁰² Coll and Valls, "A aprendizagem e o ensino de procedimentos [Learning and teaching of procedures]," 91.

³⁰³ Ibid.

In fig. 8.2, I emphasize two rehearsal strategies related to attitudinal knowledge as examples of how collaborative pianists can stimulate positive attitudes in their rehearsals, making the process of preparation of art songs more successful and enjoyable. The fourth specific objective is “Develop an attitude of openness, encouragement, curiosity, and flexibility in order to bring out the character of the poetry.” (see fig. 8.2). This phrase contains pivotal words linked to the attitudes that I sought to develop with the singers. The rehearsal strategy “We will discuss each of our views of the poetry,” contains the word “discuss,” which in the context of the rehearsal strategy refers to conversation and dialogue requiring *openness* to share and suggest ideas about the meaning of the poetry (see fig. 8.2).

In this rehearsal plan’s methodology, I also wrote “I will encourage Lauren to use her imagination about the context and character,” which required from me an attitude of encouragement in order to awaken her imagination regarding the *persona*’s psychology (see fig. 8.2). In order to develop curiosity and interest I recorded in the rehearsal plan that “I will ask Lauren: “Please, tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, and personality),” (fig. 8.2). Asking questions focused on the psychology of the character was a way to stimulate curiosity and interest about the *persona* and to promote discussion of it. This strategy also aimed to awaken interest in both of us to build a collective image of the poetry that would guide our musical decisions. The last attitude mentioned in the fourth specific objective is “flexibility” (see fig. 8.2). Dialogue with the singer requires flexibility in order to listen and potentially accept different perspectives about the psychology of the *persona*. Since multiple interpretations of the poetry were possible, we needed flexibility to share and convey our ideas as well as to experiment with different possible musical ramifications of our poetic interpretations.

8.2 Rehearsal Strategies

In this topic, I emphasize rehearsal strategies developed to work on five important aspects in the preparation of art song: diction, poetry, fusion of music and poetry, song learning management, and performance preparation. The rehearsal strategies were part of the plans' methodology and consisted of systematic and coordinated actions to achieve specifics and general objectives. In addition, these strategies were result of maturing throughout the research process. They resulted from: a process of a study of the literature that address technical and artistic aspects necessary to the preparation of art songs; detailed elaboration of the plans that sought to contemplate the singers' previous knowledge and their study strategies; of a growth provided by self-reflections on rehearsals, previous adjustments and ideas for subsequent rehearsals, as well as the way the results of a rehearsal with one singer influenced my pedagogical performance with the other.

My rehearsals with Lauren only started after I had already performed two rehearsals with Katie. Which gave me enough time to rethink my actions with Katie, the applicability of the plan, and make adjustments for my rehearsals with Lauren. When the rehearsals with Lauren began, I started having rehearsals with Katie on Mondays and with Lauren on Tuesdays. The strategies were planned in detail in the rehearsal plans, but as already mentioned, the plans are flexible pedagogical guide which allowed me to make some adjustments to my methodology throughout the rehearsals.

Diction is the first topic for which I will present strategies developed and applied throughout the rehearsals. This set of strategies was mostly planned, and other strategies are the result of ideas that emerged in the middle of the rehearsals which had positive results.

8.2.1. Diction

According to Bernac, for most composers of songs and operas “the primary impulse to melodic inspiration comes from the sonority and rhythm of the literary phrase, its inflections, its stress, its own and proper music.”³⁰⁴ There is no doubt that interaction with the language is an opportunity for both pianist and singer to dive into the composer's first source of inspiration: the text. The text tells us a lot about how the composer responds to poetry musically, giving us important clues about interpretive paths. Thus, diction was an aspect to which I devoted important attention when planning the methodologies of the first rehearsals.

First, I provided the Portuguese IPA translation of the songs to the singers two weeks before start of our rehearsals. Creating these IPA translations involved the somewhat work-intensive process of applying a system of diction rules addressed in two dissertations about Portuguese diction in Brazilian art songs.³⁰⁵ I wrote the Portuguese IPA in all songs parallel to the vocal line in the score. I also provided the singers a document with the word-for-word translation. In the case of *Canção das mães pretas*, a song which poetry was written with *Banto* traces, I additionally provided a figure showing equivalent words with *Banto* language traits and Portuguese (see fig. 8.3). Finally, I sent links to recordings of the songs to the singer so they could listen to the language while identifying the sounds of the words with the words on the page.

³⁰⁴ Bernac, *The Interpretation of French Song*, 3.

³⁰⁵ Marília Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone” (DMA diss., University of Nebraska, 2008); Stela Maria Santos Brandão, “The Brazilian Art Song: A Performance Guide Utilizing Selected Works by Heitor Villa-Lobos” (DMA diss., Columbia University, 1999).

Words with <i>Banto</i> language traits	Portuguese	English
drume	dorme	sleep
fais	fazer	do/make
favô	favor	favor/grace
sonhá	sonhar	dream
padecê	padecer	suffer
inda	ainda	yet
remediá	remediar	remedy
oio	olhos	eyes
esquecê	esquecer	forget
dô	dor	pain
passá	passar	leave
falá	falar	speak

Figure 8.3. *Canção das mães pretas*, words with *Banto* language traits translated to Portuguese and English.

In my first rehearsal with the singers, I began to work with them on diction, explaining very briefly some peculiarities of Portuguese, including the character of nasal sounds as in the words “sombra” [ˈsõ.brɐ] and “mãezinha” [mãĩˈzi.nɐ]; the pronunciation of the letter “r,” which in some cases represents a lateral flap alveolar voiced [r] like in “era” [ˈe.ra] and in other contexts represents [x], the fricative velar voiced, or, in initial position as in the word “remediá” [xeˈmɛ.dʒja], represents the lateral trill alveolar voiced; the consonantal digraphs “lh” and “nh,” as in the word “filhinho” [fiˈʎĩ.nu] (little son); and the bright [a], which can be challenging for native English-speaking singers.³⁰⁶

This brief explanation accomplished, I then asked the singers if they were willing to have me speak first and to repeat the text based on my example. Since I am native Portuguese speaker, I imagined it would be helpful for them to listen to me first and then to repeat after. At first, I spoke only excerpts of phrases before asking them to repeat after me in order to facilitate ease in understanding; I demonstrated entire phrases only when they were short, for example, the phrase

³⁰⁶ Bernac, *The Interpretation of French Song*, 12.

“O menino dorme” (“The boy sleeps”). As I spoke phrases or excerpts of phrases, I tried to exaggerate the elements that bring together proper sounds with the intonation of the language, including stressed syllables, meetings of vowels and consonants, vowel and consonantal digraphs, elisions, and the rhythm of the words. After my first rehearsal with Katie, I realized that in diction work, looking at the singer directly and closely was important. Watching the video recording of my first rehearsal with Katie, I highlighted in my notes:

I should look at the singer when I speak. That’s why, the position of the piano is so important. Speaking words involves articulation of the mouth, position of vowels so it is crucial for the singer see how the mouth moves in order to produce a specific sound.³⁰⁷

These reflections resulted from my desire to make the learning of Portuguese diction as efficient as possible as well as a recognition of the importance to a successful performance of the text being well pronounced and understood. Thus, in the next rehearsal I changed the position of the piano so I could speak more directly to Katie while at the piano with my score and see her mouth pronouncing the words at the same time.

Speaking the text for the singers required articulating words clearly without caricaturizing the language as well as using natural speech to create the atmosphere suggested by the poetry. In imitating my demonstrations, the singers displayed trust and confidence in my ability to communicate with excellence songs written in my native language; doing so also required from me a significant amount of time working on the text by myself. In my personal practice, I not only spoke the words but also tried to clarify the meaning of pivotal words in context, the sound of specific words, and how the composer responded to them musically, analyzing aspects of music such as accentuation, tempo markings, dynamics, and articulation. I

³⁰⁷ Author’s rehearsal no. 1 with Katie, Fargo, North Dakota, September 16, 2019, author’s notes about video recording, 00:34:19 to 00:36:00. Author’s personal research data.

also sang and played simultaneously in order to understand how the text, vocal line, and piano part sounded together.

Another strategy used to work on Portuguese diction with the singers was speaking for them using gestures related to the meaning of the word, acting out and giving life to the words. I realized that the singers pronounced words much better when they understood the meaning of them, especially in context. I used bodily gestures as well as facial expressions. For example, working on “O menino doente” with Katie, I touched my shoulders (ombro) in the line “Então, no ombro dela” (“Then, upon her shoulder”). In one of our rehearsals, Katie made a comment related to this strategy and how it influenced her learning, mentioning “whenever I read through it, I imagined you speaking this to think how it looks.”³⁰⁸ I also interacted with objects in the room to facilitate singers’ learning of the language. For example, working on *Cantiga de viúvo* with Lauren, I pointed to the door (porta) when the text said “Fechou a porta” (“Closed the door”). In our first rehearsal, Lauren highlighted our work on diction and its influence in her future accomplishments, mentioning “I appreciate take the time to work on the text since it was so new to me [...] make me feel a lot of better to practice in the future.”³⁰⁹

Another important strategy that I encouraged was for them to speak through the text by themselves in the rehearsal. I monitored their pronunciation of the words, elisions, vocal meetings between words, consonantal meetings, stressed and unstressed syllables, exclamative expressions, and nasal sounds, which are often the most challenging aspect of the diction for non-native Portuguese speakers.

³⁰⁸ Author’s rehearsal no. 3 with Katie, Fargo, North Dakota, October 03, 2019, video recording transcription, 00:06:35 to 00:06:40. Author’s personal research data.

³⁰⁹ Author’s rehearsal no. 1 with Lauren, Fargo, North Dakota, September 24, 2019, video recording transcription, 00:55:50 to 00:56:04. Author’s personal research data.

Another strategy applied to help the singers understand the rhythm of the language was to encourage them to speak the text in the rhythm indicated in the song. This strategy was particularly helpful in working with Lauren on the song *Cantiga de viúvo* due to the widespread use of syncopation and shifting subdivision to simulate natural speech (examples 8.1 and 8.2). In the vocal line, we see stressed syllables aligning with short *tenutos* notes appearing on strong beats and local melodic peaks, for the most part, with respective unstressed syllables of words aligning with longer, less stressed musical figures (example. 8.1 and 8.2). Example 8.1 shows Mignone aligning the stressed syllables in m.6 with the “strong” beat as well as providing *tenutos* on the sixteenth notes which gave more emphasis to the stressed syllables.

Example 8.1. Francisco Mignone, *Cantiga de viúvo*, vocal line, stressed syllables aligned with figures with *tenuto*, mm. 5-8.

Example 8.2. Francisco Mignone, *Cantiga de viúvo*, vocal line, stressed syllables aligned with pair of notes, strong beats, and longest and higher notes, mm. 9-12.

This pairing of musical accents with emphases in the vocal line encourages the singers to be sensitive to the rhythm, consequently helping the expression of the poetic text. According to Stein and Spillman, paying attention to syncopations, durations, and musical accents “are important first and foremost because they help in text declamation; in addition, they also highlight the composer’s nuances of text depiction and the subtleties of melodic design.”³¹⁰

³¹⁰ Stein and Spillman, *Poetry into Song*, 93.

These issues are essential to the singer’s control of the vocal line as well as for the collaborative pianist in playing a piano part inspired by the text.

In the A’ section of *Cantiga de viúvo*, Mignone uses a speech-like vocal line. I encouraged Lauren to digest the rhythm of the sixteenth notes and the triplets in order to understand, speak, and sing the words while following their natural rhythm, creating the appropriate atmosphere for the end of the song (example 8.3). The poem here shows the widower full of sadness and resignation at the conclusion of his story, missing his beloved (see example 8.3).

Example 8.3. Francisco Mignone, *Cantiga de viúvo*, vocal line, mm. 27-32.

The musical score for the vocal line of "Cantiga de viúvo" by Francisco Mignone, measures 27-32, is presented in two staves. The first staff (measures 27-30) is in treble clef, 3/4 time, and begins with the tempo marking "a tempo" and the dynamic marking "pp". The melody is characterized by a long slur spanning four measures, with two triplet markings over eighth notes in measures 28 and 29. The lyrics are: "De - pois riu de - va - ga - ri - nho, me dis - sea -". The second staff (measures 31-32) begins with the measure number "29" and continues the melody with a slur and a dynamic marking of "z" (zest). The lyrics are: "deus coma ca-be-ça e sa - hiu. Fe - chou a por-ta. Ou-vi seus pas-sos na esca-da." The time signature changes to 2/4 for the final two measures.

I also suggested the strategy to speak in the rhythm of the melody to Katie in “O menino doente” due to its complex poetry, rich vocabulary, and melodies tied to specific characters. The *declamando* indication from Mignone in m. 1 of this song already signals the speech-like character of the narrator’s melody (example 8.4). I encouraged Katie to speak the text while following the rhythm of the melody, the phrasing slurs, the rests in m. 3, the breath in m.5, and the *tenutos* in m. 7 (see example 8.4). All of these aspects helped Katie to discern the rhythm of the words, important textual phrases, and the natural intonation of the language.

Example 8.4. Francisco Mignone, “O menino doente,” vocal line, mm. 1-7.

Lento ♩ = 66 a 72

declamando

p

O me-ni-no dor - me. Pa-ra queo me - ni-no Dur-ma sos-se-

5

V

3

ga-do Sen-ta-daa seu la-do A mãe-zi-nha can-ta:

The strategy of speaking words in the rhythm of the vocal line was not used in all songs; this strategy was only used in rehearsals for *Cantiga de viúvo* with Lauren and “O menino doente” with Katie due to the textual, melodic, and rhythmic complexities of those two songs. While the singers spoke the text following the rhythm of the melody, I played the piano part in order to create an atmosphere conducive to understanding the text; the relationship between the text and the piano part; and connections between words, phrases, and figurations, all while providing phrase direction so they could learn Portuguese diction in relationship with the music. The figure below summarizes all rehearsal strategies used to work on diction in the rehearsals (see fig. 8.4).

REHEARSAL STRATEGIES TO WORK ON DICTION IN BRAZILIAN ART SONGS
1. Provide the Portuguese IPA and word-for-word translation.
2. Looking directly at the singer, the pianist speaks the text first and the singer repeats. 2.1 Speak phrases or phrase excerpts with clear and natural articulation of the words, focusing on stressed syllables, vowel meetings, consonant meetings, vowel and consonantal digraphs, elisions, and the rhythm of the words. 2.2 Speak the text using gestures and facial expressions related to the meaning of the words.
3. Encourage the singer to speak the text in the rhythm of the melody. 3.1 Pianist plays the piano part in accompanying the singer's speaking
4. Pianist and singer perform the song through with the pianist monitoring diction and pitches.

Figure 8.4. Rehearsal strategies to work on diction in Brazilian art songs.

In my first rehearsals with the singers, the work on language demanded a significant amount of time; I realize that having rehearsal strategies to work on diction was essential for greater efficiency. In the self-reflection written after my first rehearsal with Katie I reported the following impressions:

The highest point of the rehearsal was the work on diction. Katie mentioned she was excited to learn how to sing in a new language. I also realize that work on pronunciation takes time and I had to be very precise and objective. Since Portuguese is my native language, when I spoke the words I tried to be close to the natural intonation and shaping of text phrase as much as possible, so, Katie would be able to understand not just word by word, but how the intonation in Portuguese sounds. I tried to motivate Katie all the time, highlighting each achievement at the end of the text phrases. I also was very polite and careful to correct her when her pronunciation was not accurate. When we put text and melody together, she had some problems reading her score because the IPA that I provided was not vertically aligned with their respective words (some of the words were aligned, but others were not). But, after repeating the excerpts two times she started to feel more comfortable with the words.³¹¹

Although the singers had studied their songs and the text before we started the rehearsals, I considered the work on the Portuguese to be important, first because language is a crucial aspect

³¹¹ Author's self-reflection of rehearsal no. 1 with Katie, September 16, 2019.

in the preparation of any art song, and second because it gave the singers the opportunity to work on Brazilian songs with a native-Brazilian pianist.

8.2.2. Poetry

Poetry is “the art of speaking rhetorically, of expressing thoughts and feelings in terms that are unusual – delicate, sweet, provocative, intense.”³¹² In order to achieve this art, poets enrich their texts with rhetorical devices such as word imagery, metaphor, symbolism, irony, and figures of speech. These devices make the poetry more vivid, expressive, and colorful. Thus, poetry, with its varied vocabulary, creative combinations of words and expressions, and expressions influenced by culture has continued to be a source of inspiration for composers and many other types of artists.

Poetry and music are together the heart of the art song. Understanding the meaning of the poem is crucial to understanding and performing the music set to it. When planning strategies to work on poetry, a great number of questions came to my mind; “How do we convey ideas about the poetry? How do we understand the psychology of the *persona*? Is there more than one possible interpretation of the poetry? Is there more than one *persona*? Are there musical illustrations of changes of speaker? How do these different characters interact? How will our decisions impact tone quality and tempo?” The rehearsal strategies that I developed and that the singer and I applied in rehearsal were designed to address all of the above questions.

Poetry was an aspect to which I devoted significant attention when planning the methodologies of the rehearsals. These methodologies highlighted the need for engagement, experimentation, practice, and continuous dialogue between the pianist and singer in order to develop a convincing manner of conveying ideas about the text and music.

³¹² Stein and Spillman, *Poetry into Song*, 22.

In the first rehearsal with each singer, we focused on building a general perspective of the meaning of the poetry. Based on the conception of learning developed by Ausubel, I planned in the first rehearsal to develop a general concept about the text which would provide “anchoring ideas” in the cognitive system to better facilitate the eventual understanding of details later in the process.³¹³ I knew that it would be difficult to try to dive into the nuances of the poetry without first accomplishing the pronunciation of the text; so, in our first rehearsal I asked the singers only general questions, as for instance in my first rehearsal plan with Katie: “I will ask Katie, ‘What is this song about?’ ‘What is its character and form?’”³¹⁴ We discussed the content of the poetry briefly while leaving the objective of immersing ourselves in poetry as a more sensible goal for subsequent rehearsals.

In these subsequent rehearsals, the singers were more comfortable with the text, which allowed us to discuss the poetry with more tranquility. I initiated conversations about the poetry in a rehearsal only after running through the music at least once in order to remind ourselves of the atmosphere provided by the text and music.

The strategies used to work on poetry focused on questions and dialogue. The first such strategy was to discuss with the singers the psychology of the *persona*, addressing personality, feelings, behavior, moods, and sensations revealed in the poetry. Besides asking questions such as “Who's singing? Who are you singing for? If there is more than one character and how do they interact,” I also asked the singer to describe the character’s mood using three adjectives. Both of us then recorded the adjectives as well as other shared ideas about the poem in our scores so that they would not be forgotten. As the singer described the *persona*, I also contributed with some opinion or thoughts.

³¹³ Ausubel, *Educational Psychology*, 145.

³¹⁴ Author’s rehearsal plan for rehearsal no. 1 with Katie, September 16, 2019.

The strategy below was planned for the second rehearsal with Lauren:

I will ask Lauren: “Please, tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, and personality).” We will discuss each of our views of the poetry. I will encourage Lauren to use her imagination about the context and character.³¹⁵

Strategies such as this operated not as ends to themselves but as starting points for more profound conversations and sharing of ideas with the singers. For example, during the rehearsal where I discussed the poetry of *Cantiga de ninar* with Lauren, other ideas also emerged:

1. Elisama: Could you describe this character for me? The psychology of this character? Who is this person and for whom is he singing?

2. Lauren: The singing is probably for a child, like the lullaby for a child. The first stanza or the first verse is speaking... directly what is happening right now like ‘I will sing to you, you will be ok, I love you’ and the second verse is the story ‘Once upon a time, there was this princess’... It is more mystical this second time not as real (*I wrote down the word mystical in my score*). The first one (*stanza*) is very like... ‘this is what I will do and what you are doing’ and the second verse is... ‘here is this magical lullaby, a magical story’ so maybe putting that into the character.

3. Elisama: If you could use three adjectives to describe this person, what kind of adjectives would you use?

4. Lauren: I think... definitely caring. Very caring. But also... melancholy, not super happy but also not sad and I think... (*Lauren look at the score trying to find another adjective*)

5. Elisama: I have something in mind. Maybe innocence?

6. Lauren: Oh, yeah. That’s a good one! (*Lauren and I write down the adjectives on the score*).

7. Elisama: Do you think that this lullaby could be sung to another person who is not a child?

8. Lauren: I think so! Because a child wouldn’t understand the sadness of the princess story, an adult or older person probably catch it. Someone who loves to sing to your loved one, your partner would be a different type of feeling than if you choose to sing to the child.

9. Elisama: What do you think is the best?

10. Lauren: I think for the child, probably (*I wrote down the word child in my score*).

Because it just gets kind of sad if you sing to not a child because they understand ... “When she left everything was sad and everyone was crying” a kid would just feel “Oh, because they loved her” but older person would be...sad about it.³¹⁶

³¹⁵ Author’s rehearsal plan for rehearsal no. 2 with Lauren, October 1, 2019.

³¹⁶ Author’s rehearsal no. 2 with Lauren, Fargo, North Dakota, October 1, 2019, video recording transcription, 00:08:09 to 00:10:59. Author’s personal research data.

This type of conversation was important for Lauren and me in understanding the psychology of the character from our own perspective. In such conversations, I encouraged Lauren to speak and express ideas by asking open-ended questions. I recorded all of Lauren’s responses regarding her feelings about the character and the atmosphere proposed by the poetry; for example, in our work on *Cantiga de ninar* I wrote down Lauren’s words “mystical, caring, melancholy,” the word “innocence” suggested by me, and the expression “sung for a child.” Lauren also wrote down the ideas discussed. Our conversation shown above helped us to solidify an image of the poetry which guided all later musical decisions. For example, the decision to think about the song as a lullaby sung for a child led us to try to create an atmosphere of dreaming, sleep, innocence, and the sense of a child’s tale. These ideas influenced my tone quality directly, requiring a brighter and lighter sound, less pedal, and articulation simulating someone “speaking the story to a child,” especially in the second stanza which the child’s tale begins (see example 8.5).

Example 8.5. Francisco Mignone, *Cantiga de ninar*, mm. 3-6.

p dolcissimo

3

1. Can - to bai - xi - nho
2. E - rau - ma vez

sottovoce e morbido

3

Our ideas also influenced the vocal timbre used by Lauren toward a brighter and lighter sound, clearer articulation of the words, and more expressive facial expressions to suggest the magical atmosphere.

For my second rehearsal with Katie, after we discussed the poetry of “O menino doente,” an unexpected idea came to my mind: in this song, there are three personas, the narrator, the mother, and the saint; the entrance of characters into the scene described by poetry was clearly outlined by the composer using melodic contour and specific figurations and harmonies. So, I asked Katie to mark their entrances in the score, naming each character and their role in the scene. About this moment I wrote in the self-reflection,

[...] After work on diction and before we sang, I asked Katie about the *personas* in the poetry and how many characters there were. Then, we looked at the score signaling when the characters changed and who they were, which was helpful. Even though she was not comfortable with the language yet, I thought it was helpful to learn the pronunciation already thinking about the meaning of the words in context.³¹⁷

Although Katie still felt uncomfortable with diction, I tried to make the rehearsal more meaningful by introducing some initial thoughts about the poetry.

The focus on poetry took more depth in my third rehearsal with Katie. As I explained in Chapter 4, the time I spent with Katie on diction was longer than I planned, so we needed an extra rehearsal to refine the diction and focus on the fusion of music and poetry. In our third rehearsal, although we worked on the poetic content of the two songs, our discussion about the lullaby *Canção das mães pretas* was notable to me. *Canção das mães pretas* is a song whose poetry reflects the sad reality of black women in Brazilian society at the beginning of the twentieth century. A deep understanding of the poetry would help us to understand the historical and cultural meaning of this song, the melodic contours and dynamics used by Mignone, the simplicity implied in the harmony and long pedal points, the piano part with its block chords and featured melodic material, the phrasing outlined by the intonation of the text, and the chromaticism used to evoke different atmospheres. During the second half of the third rehearsal

³¹⁷ Author’s self-reflection of rehearsal no. 2 with Katie, September 23, 2019.

with Katie, we discussed the psychology of the character in *Canção das mães pretas*, and other ideas again emerged from this discussion:

- 1. Elisama:** If you could give two adjectives to describe this person, or the personality or the psychology of the character, what kind of words would you use?
- 2. Katie:** Hum... describe the character... (*Katie looks at the score touching her face with the pencil*) Well...
- 3. Elisama:** How she feels...
- 4. Katie:** It is probably like 'I just want you go to sleep' kind of 'we are tired' (*I wrote the word tired on my score*), maybe this baby or this little kid has been up a long time and it is like 'I just want you go to sleep' kind of thing. Maybe she is tired or, I mean, she is pleading for the baby go to sleep.
- 5. Elisama:** Do you think this is sad or...?
- 6. Katie:** Hum, I don't know if it is really that sad [...] because she calls herself someone who was born to suffer, maybe there is a sadness deep down inside but it is not like super sad [...] on the surface. Maybe is deeper down, perhaps. (*I wrote on my score the words sadness and deeper down*).
- 7. Elisama:** Can I share some thoughts?
- 8. Katie:** Sure!
- 9. Elisama:** You know, when she says "Dream until your pain is gone"?
- 10. Katie:** Hum! Hum!
- 11. Elisama:** Because maybe she didn't have a good life, or she was not happy and when we sleep or when we dream everything is possible when we dream. Maybe when she says that to the baby, she is ... (*I point my index fingers at myself*)
- 12. Katie:** Talking to herself. Ya! Totally!³¹⁸

This conversation was crucial for the mutual understanding of the poetry that later helped us to understand the *mode of address* of this song. I tried to encourage Katie's imagination by asking questions and giving ideas in order to enrich our dialogue toward building a solid perspective about the poem. In this conversation, I wrote down the words "tired, sadness, deep down, dreams." I realized that having adjectives as reminders would help us to incorporate the spirit of the *persona* into the sound, which for me involved adjusting pedaling, voicing, arm weight, and articulation, and which for Katie involved adjusting legatos, the articulation of consonants, and the color of vowels. It was already clear in the poetry that the black mother sings

³¹⁸ Author's rehearsal no. 3 with Katie, Fargo, North Dakota, October 3, 2019, video recording transcription, 00:38:11 to 00:40:08. Author's personal research data.

for a baby or small child; after concluding that the *persona* also directed this discourse toward herself, our interpretive decisions in some passages were modified. The B section finishes with the expression "sonha inte a do passa" ("dream until your pain is gone") that brings us to the duality of the *mode of address*: the character who sings for the baby while singing for herself, almost like a soliloquy. This is reflected in the piano part, where Mignone applies a colorful Ebm7 chord (see example 8.6).

Example 8.6. Francisco Mignone, *Canção das mães pretas*, mm. 24-26.

The image shows a musical score for Example 8.6. It consists of two staves. The top staff is the vocal line in treble clef, with lyrics "cê So-nhain - te a dô pas - sá". Above the staff, the word "ritard." is written. The bottom staff is the piano accompaniment in bass clef. It features a series of chords. A red circle highlights the final chord in measure 26, which is an Ebm7 chord, marked with "ppp".

Following this chord, the A' section begins, with a vocal line and text identical to those of A section, but using a new chromatic motive in the piano part over a long pedal point in F, which provide an introspective atmosphere for the ideas of sleep and dreams (see example 8.7).

Example 8.7. Francisco Mignone, *Canção das mães pretas*, mm. 27-30.

The image shows a musical score for Example 8.7. It consists of two staves. The top staff is the vocal line in treble clef, with lyrics "Dru - me, dru - me, bo - ne - qui - nha". Above the staff, the words "a tempo" and "p" are written. The bottom staff is the piano accompaniment in bass clef. It features a long pedal point in F in the bass line, with a chromatic motive in the right hand. The piano part is marked with "pp" and "ligado".

After our discussions of the poetry and observation of the musical texture, Katie and I decided to perform the A' section starting at m. 27 (example 8.7) using a velvety, slightly darker and rounder sound. This sound brought a contrast to the song in depicting the feelings of caring, sadness, and hopelessness implicit in the main character's speech. In this way, musical textures can be used "to illuminate the drama of the text, and attention to textural concerns helps the performer to convey the nuances of the poetry."³¹⁹ In addition, understanding the drama of the text is a process of conveying ideas built in partnership through dialogue and experimentation.

The way we understand the *persona*, *mode of address*, and cultural aspects of the poetry will influence not only our technical and musical decisions but also our body language and attitudes. Performers convince the audience of their ideas through confident use of body language, posture, and especially facial expressions, as our bodies are capable of showing profound emotions. As musicians, we can also portray how characters in the poetry feel by the manipulation of motives, rhythms, textures, figurations, melodic contours, phrasing, legatos, harmony, dynamics, and tone quality. These artistic elements, when interpreted with respect to the composer's markings, can enhance the drama significantly.

8.2.3. Fusion of Music and Poetry

I have been working on vocal repertoire for years, but this was the first time that I worked on repertoire in my native language with non-native singers. This experience provided me a new perspective on how challenging it is for non-native speakers to understand the meaning of the text, including its metaphors, idioms, symbolism, and figures of speech, since language is closely linked to culture. According to the linguists Gass and Selinker, "language is a tool (a symbolic

³¹⁹ Stein and Spillman, *Poetry into Song*, 59.

artifact) that mediates between individuals and their environment.”³²⁰ Although I tried in many ways to bring singers closer to the poetic content, meaning of certain expressions, understanding of cultural behaviors in the poetry, and historical context, I expected that it would be difficult for them to achieve the same understanding of the text as me. I realized that they had to understand the poetry based on their own experiences as well as on their own ways of demonstrating feelings, moods, and sensations. Thus, I developed a group of strategies to address the fusion of the music and poetry in which the singers could use their native English to gain a better understanding of the *persona*’s psychology.

The following rehearsal strategy was developed and used with both singers in order to coherently combine the poetry and music (see fig. 8.5). These strategies were used in the second rehearsal with Lauren³²¹ and the third rehearsal with Katie³²² (see fig. 8.5).

Once we start to work on a specific section, I will ask the singer to speak the words naturally to get the meaning of the phrase or idea, following the sequence below:

- a. First, speak the phrase/section/stanza in English.
- b. Then, speak the same phrase/section/stanza in Portuguese, focusing on language intonation, pivotal words, and using the sounds of the words to depict the moods of the character.
- c. Feel the character’s emotions or any changes of character while speaking.
- d. Act as if in the scene.
- e. Apply these concepts while singing!
- f. Repeat the same approach for each section and work on transitions between sections.

Figure 8.5. Strategies to work on the fusion of music and poetry.

Since the Portuguese language was unknown to Lauren and Katie, I encouraged them to speak the text in English, speaking a poetic translation in their own words to make it easier for

³²⁰ Susan M. Gass and Larry Selinker. *Second Language Acquisition: An Introductory Course*, 3rd ed. (New York: Routledge, 2008), 285.

³²¹ Author’s rehearsal plan for rehearsal no. 2 with Lauren, October 1, 2019.

³²² Author’s rehearsal plan for rehearsal no. 3 with Katie, October 3, 2019.

them to understand the psychology of the character and the moods suggested by the poetry.

Robert Lado, in his early and influential book *Linguistics Across Cultures*, stated this clearly:

Individuals tend to transfer the forms and meanings, and the distribution of forms and meanings of their native language and culture to the foreign language and culture—both productively when attempting to speak the language and to act in the culture, and receptively when attempting to grasp and understand the language and the culture as practiced by natives.³²³

According to Lado, we tend to use our native language as a model to transfer and assimilate meanings, forms, images, and symbols from foreign languages. In the context of art songs, when we use our primary language it is easier to understand and engage in the atmosphere suggested by the poem.

After speaking the text in English in their own words, I asked the singers to speak the text in Portuguese. The work done in Portuguese diction was crucial for success at this point; the singers already had a good sense of the intonation of the language and the meaning of the text. I encouraged them to declaim the text in Portuguese while enjoying specific pivotal words and expressions. For example, in working on the second stanza of *Cantiga de ninar*, I encouraged Lauren to speak the expression “Era uma vez” (“Once upon a time”) with more excitement, since the character is beginning a child’s tale, and focusing the stress on the word “vez” (time) (see example 8.8).

Example 8.8. Francisco Mignone, *Cantiga de ninar*, vocal line, mm. 3-6.

p *dolcissimo*

3

2. E - rau - ma vez

³²³ Robert Lado, *Linguistics across Cultures*. (Ann Arbor: University of Michigan Press, 1957), 2, quoted in Susan M. Gass and Larry Selinker. *Second Language Acquisition: An Introductory Course*, 3rd ed. (New York: Routledge, 2008), 89.

Working with Katie in “O menino doente,” I asked her to speak the words “Dodói, vai-te embora! Deixa o meu filhinho” (“boo-boo goes away, leave my little son”) with a more dramatic spirit, since this is said by a desperate mother with her boy in her arms. I suggested that she emphasize the second syllable of the word “em-bo-ra” as well as the second syllable of the word “fi-lhi-nho,” since the score shows these syllables positioned on strong beats at the end of melodic shapes (see example 8.9).

Example 8.9. Francisco Mignone, “O menino doente,” vocal line, mm. 8-9.



As they spoke the text in English and then in Portuguese, I asked them to imagine the situation in which the character or characters were involved and to demonstrate the characters’ emotions as well as any changes in mood. The goal of this strategy was to encourage the singers and myself to be engaged as an actor with the psychology of the character, not to the point of caricaturizing but to the point of being convincing, exploring musical elements in a way that makes sense with respect to the atmosphere suggested by the poetry. A question emerged during the rehearsals of how to engage the body in this process without caricaturizing; the conclusion was to simply to do things that make sense, to relax, and to use the eyes and other possibly subtle facial expressions to communicate. Alternately, this distinction can be understood as being the character rather than showing the character. Knowing the character is also an exercise in knowing ourselves, since only by knowing ourselves we can understand the emotions embedded in another’s conscience.

The next step was to sing while applying all of the above ideas. Expressing the *persona*'s psychology through singing required diving into the world of sound, articulation, breathing, and phrasing direction to find the ideal representation of the poetic drama. The meticulous work done on poetry, as well as the incorporation of the psychology of the character, constant self-reflection, and the observance of musical elements written by Mignone were all crucial to fusing the music and poetry.

For example, in the following excerpt from *Cantiga de viúvo*, after speaking A' section in English in her own words and then with the Portuguese text, Lauren sang the whole section. I then asked her to enjoy the sixteenth notes to give movement to the speech, since Mignone here uses a speech-like melody that depicts the widower finishing his story with sadness and resignation. I also asked Lauren to enjoy textual punctuation coinciding with breath marks, phrase slurs, and musical pauses to enhance the drama (see example 8.10).

Example 8.10. Francisco Mignone, *Cantiga de viúvo*, vocal line, mm. 29-36.

29

deus coma ca-be-ça e sa - hui. Fe-chou a por-ta. Ou-vi seus pas-sos na esca-da.

33

De - pois mais na - da... a - ca - bou.

pp

The piano part also played an important role in the fusion of music and poetry. In art songs, the piano supports the drama by providing colorful sonorities appropriate to the mood as well as figuration that characterize the *persona(s)*, *mode of address*, or the *persona*'s actions and feelings. Stein and Spillman also assert the “possibility that the pianist not only accompanies the

singer's persona but also adds a separate dimension to that persona, singer and pianist representing two different sides of the poet's consciousness or two different aspects of a poet's conflict."³²⁴ In *Cantiga de viúvo*, Lauren and I concluded that, since Mignone uses the same figuration to the point of acting as a complex, syncopated, and rhythmically unstable ostinato, we understand that the piano depicts the confused feelings felt by the widower (see example 8.11). Example 8.11. Francisco Mignone, *Cantiga de viúvo*, piano part, repeated rhythmic pattern.



The piano part's figuration works here as a part of the *persona*, representing his psychological state. My role in this process was to express this emotional instability while also feeling the “big pulse,” providing phrase direction, and moving with Lauren.

On the strategies used for fusing music and poetry, Lauren reported at the end of our second rehearsal:

I think taking my native language and then bring it into the other way was really helpful specially [...] with the pauses between the phrases. I feel like sometimes I don't quite put the two together like the English into to Portuguese, it just like there are two separate things, and doing that (*strategy*) kind of made it [*Lauren put one hand above another*]. It's all the same meaning, even if you spoke two languages.³²⁵

Lauren highlighted our work on the poetry using both languages, emphasizing that the strategy used in this rehearsal helped her with the understanding of the poetry. Although we are dealing with two languages in this strategy, the meaning and the atmosphere should remain true to the

³²⁴ Stein and Spillman, *Poetry into Song*, 96.

³²⁵ Author's rehearsal no. 2 with Lauren, Fargo, North Dakota, October 1, 2019, video recording transcription, 00:49:15 to 00:49:39. Author's personal research data.

original. Since Lauren is a native English speaker, the use of the English in this case was a tool to facilitate the understanding of the poetry in Portuguese. Her statement above corroborates the idea proposed by Gass (2008) of language as a symbolic artifact used by human beings from any background to communicate their feelings and interact with their environment.³²⁶

Working on the song “O menino doente” with Katie in our third rehearsal, after speaking in English in her own words and in Portuguese while showing the changes of character and their moods, I asked Katie to sing while exploring the differences in melodic contour related to each character in order to enhance the drama. For example, since the narrator has a declamatory melody, I suggested that Katie articulate the words, exploring the natural rhythm of each phrase. In the melodies related to the mother, Katie emphasized the lyricism by exploring legatos and more *cantando* singing as suggested by the composer (see example 8.12).

Example 8.12. Francisco Mignone, “O menino doente,” melodies related to the narrator and to the mother.

MELODY RELATED TO THE NARRATOR

The musical notation for the narrator's melody is in 4/4 time, marked *declamando* and *p*. It features a series of eighth and quarter notes with a long horizontal line above the staff indicating a declamatory style. The lyrics are "O me-ni-no dor - me."

MELODY RELATED TO THE MOTHER

The musical notation for the mother's melody is in 3/2 time, marked *cantando*. It features a more lyrical melody with a triplet of eighth notes and a long horizontal line above the staff. The lyrics are "Do-dó-i, vai-te em - bo - ra! "Dei-xa o meu fi-lhi-nho."

Stein and Spillman describe the role of the piano part in cases of poetry with multiple *personas*, stating that in this case,

³²⁶ Gass and Selinker. *Second Language Acquisition*, 285.

The pianist conveying not one but several different personas throughout the setting, sometimes sharing the singer’s persona, other times adding one or more additional “voices.” In this case, the mode of address obviously will change with the persona, which in turn will alter the pianist’s musical projection.”³²⁷

In “O menino doente,” three different figurations are used in the piano part in the illustration of the three different *personas*. The first example shows the mother cradling the baby (example 8.13); the second example uses long notes in the piano part to give flexibility to the speech-like singing of the narrator (example 8.14); and from mm. 16 to 21, string figuration is used to announce the entrance of the saint (see example 8.15).

Example 8.13. Francisco Mignone, “O menino doente,” mm. 1-4.

Example 8.14. Francisco Mignone, “O menino doente,” mm. 13-14.

³²⁷ Stein and Spillman, *Poetry into Song*, 96.

Example 8.15. Francisco Mignone, “O menino doente,” m. 16.

(♩ = 72 a 76)
16 *mp e dizendo*
En-tão, no om-bro
Pouco mais movido
p sustentando e interessando-se

The saint, like the mother, is supported by the cradling piano part that moves with the melody (see example 8.16).

Example 8.16. Francisco Mignone, “O menino doente,” mm. 22-23.

Lento e embalando
22 *pp*
Dor - me, meu a - mor.
22 *pp*

In the case of “O menino doente,” Katie and I concluded based on the above characteristics of the piano part that the role of the piano is to illustrate aspects of each character and to provide the appropriate sound atmosphere for the scenes. For instance, to create the atmosphere of mysticism and death suggested by the poetry, harmonies, and figurations, I kept my fingers as close to the keyboard as possible, playing legato and lending more weight to those superior notes with *tenutos*, manipulating sound through the careful use of pedal, and giving movement to the phrases.

At the end of this rehearsal (our third), when asked about the rehearsal process Katie mentioned that “I thought it was great [...] the steps make sense.”³²⁸

8.2.4. Song Learning Management

The idea of developing learning management strategies in the songs only emerged at the end of my second rehearsal with Katie, influencing my subsequent rehearsals with her as well as my rehearsals with Lauren. As previously mentioned, Lauren was sick when I started this research, so my first rehearsal with Lauren only took place after completing two rehearsals with Katie. The need to develop a method of working on the songs arose from long-standing curiosity of mine regarding the best approach to rehearsing a musical work with a partner in terms of potentially dividing the work by musical phrase, larger form, dramatic scenes, changes in *persona* or mood, or other changes suggested by the poetry. I was curious to discover if dividing the work in such ways would have a notable impact on our effectiveness.

In addition to these personal questions, in my second rehearsal with Katie I had also noted problems in my use of time, since we spent a lot of time in diction. Based on this occurrence, in the self-reflection of my second rehearsal with Katie I planned a work strategy for the next meeting:

For the next rehearsal, I will include in my plan how we will work on each piece thinking about sections or chunks. I think this will be very helpful for both of us making our understanding more solid. In “O menino doente,” I would like to divide the piece into narrator, mother, narrator, and saint. We will work on each section and on transitions between them. I will divide *Canção das mães pretas* into three parts: A, B, and A’. Then, before we go through this detailed preparation, we will sing through first and discuss the psychology of the character(s). I feel that preparation focused on section by section will be more effective.³²⁹

³²⁸ Author’s rehearsal no. 4 with Katie, Fargo, North Dakota, October 17, 2019, video recording transcription, 00:36:04 to 00:36:15. Author’s personal research data.

³²⁹ Author’s self-reflection of rehearsal no. 2 with Katie, September 23, 2019.

As I was writing this self-reflection, I remembered Katie's interview where she described how she prepares a vocal work:

“[...] I do each part in chunks by itself until I get each chunk down. So, I don't learn all the notes and rhythms, like, 'I'll go through the whole piece just to get a feel for the whole thing.' But I learn specific chunks, each chunk at a time. So, once I put the diction in, or put the IPA with the words, then I'll learn a certain chunk of the music with the words. And then once I have that down, I'll move on to another chunk with the music and the words together.”³³⁰

My personal questions and Katie's statement served as inspiration for the development of strategies regarding the management of our work on the song. I started to develop and apply systematic strategies to work on the diction, poetry, and the fusion of music and poetry. First, I analyzed how I could divide the songs and thus work different aspects section by section, including transitions between sections. I realized that our work on the songs could be done by dividing it according to form, stanzas, or changes in *persona* or dramatic scene.

The figure below shows that in my rehearsals with Lauren, this divisional strategy was applied in *Cantiga de ninar* by stanza, while in *Cantiga de viúvo* we divided our work by the song's form, ABA'. In rehearsal with Katie, we applied dividing our work on “O menino doente” according to the two scenes “Narrator and mother” and “Narrator and saint.” In the song *Canção das mães pretas*, we divided our work by the form of the song, ABA' (see fig. 8.6).

³³⁰ Katie, interview by author, Fargo, North Dakota, August 29, 2019.

Singer	Song	Song Learning Management
Lauren	<i>Cantiga de viúvo</i>	Work on the song by form A B A'
	<i>Cantiga de ninar</i>	Work on the song by stanzas
Katie	<i>Canção das mães pretas</i>	Work on the song by form A B A'
	“O menino doente”	Option 1: Work on the song by <i>personas</i> ' entrances Narrator Mother Narrator Saint Option 2: Work on the song by scenes Scene 1 – Narrator and mother Scene 2 – Narrator and saint

Figure 8.6. Song learning management strategies.

These strategies began to be applied in my first rehearsal with Lauren. In the self-reflection following that first rehearsal I reported:

In this rehearsal, I used a different approach regarding to the preparation of the songs. When we worked on diction, I divided the songs into multiple parts, which served as appropriately sized rehearsal focuses and which also isolated certain transitions that were useful to rehearse. During the rehearsal I divided *Cantiga de viúvo* into three parts according to the form of the music: part 1 between measures 5 and 13, part 2 between measures 13 and 25, and part 3 between measures 26 and 35. I divided *Cantiga de ninar* into two parts corresponding to the two strophes. Lauren did not know about these divisions, but I found that they helped focus our efforts. At the end of the rehearsal, Lauren was singing the songs with accurate pronunciation and pitches as well as beginning to explore the characters.³³¹

³³¹ Author's self-reflection of rehearsal no. 1 with Lauren, September 24, 2019.

Lauren did not know that I would use this strategy to work on diction. In *Cantiga de viúvo*, after discussing a general perspective of the poetry, we began to work on diction as follows: first, we worked on the whole text; I then suggested that Lauren speak the text, following the rhythm of the vocal line, working on each section two times and continuing directly to the following section the second time. Sometimes, when Lauren made a mistake at the beginning of the following section, I asked her to return to the last sentence of the previous section in order to make the transition by speaking the text in rhythm. After this thorough work with the text, I asked Lauren to sing the whole song.

After singing the whole piece, we went back and sang the A section again. I corrected some pronunciation errors in the words "noite" (night) and "veio" (came) and corrected some notes and rhythms. Since the A section only contained two sentences, I asked Lauren to sing the A section again and proceed directly to the B section where the same process of correcting pronunciation errors was repeated. I also suggested that Lauren use the sounds of some words in B section such as "abraçou" (hugged) and "amor" (love) to emphasize the tone of the widower as he described physical contact with his beloved. In addition to this work with the text, we also addressed phrasing direction and other musical issues. We then proceeded to the A' section where we did a similar work. To conclude our work, we performed the whole song once again.

Similarly, in *Cantiga de ninar*, we worked on diction first, focusing on the verses separately. The work of speaking the words in the rhythm of the text was not necessary, given that Lauren was more comfortable with the text of this song. When starting to work on the text and music, we focused first on the first stanza, addressing text, phrasing direction, and breathing before doing similar work in the second stanza. After this work, we performed the whole song. At the end of the rehearsal, I realized that this way to work was very helpful and efficient,

making the rehearsal more dynamic and the work on the song more focused. In the methodology of subsequent rehearsal plans I planned in more detail how I would work in each song with the singers. The following strategy was part of the rehearsal methodology planned for my third rehearsal with Katie in which the topic was *Fusion of Music and Poetry*:

We will work on different segments: I will divide “O menino doente” into sections based on the different speakers: narrator; mother; narrator; and saint. I will also divide *Canção das mães pretas* into three sections: A, B, and A’.³³²

The work on “O menino doente” was more complex. Following a deeper analysis of this song, I realized that it would be more useful to think about scenes instead of characters’ entrances. In the earlier rehearsals with Katie we worked on the diction focusing on the *personas*’ entrances. In my third rehearsal with Katie, I wrote in the rehearsal plan: “I will divide “O menino doente” into [...] narrator, mother, narrator, and saint”; however, following this further reflection I instead decided to work on the song by dividing it into two scenes featuring first the narrator and mother followed by the narrator and the saint, applying the strategies mentioned in figure 8.5 in both scenes. My decision to divide the song this way was based on a series of reasons. In the first scene, the narrator is not speaking alone, since the mother is in the scene while he/she is speaking. Even though the music reflects the different *personas*, the poetry creates a single scene naturally. In the second scene, the narrator returns to announce the arrival of the saint, and she (saint) concludes the song.

First, we performed “O menino doente” in its entirety. Then, I asked Katie to speak the text of the first scene in English in her own words, showing the changes of *persona*. I then asked her to speak the text in Portuguese, again emphasizing the changes of character, the intonation of

³³² Author’s rehearsal plan for rehearsal no. 3 with Katie, October 3, 2019.

the language, and the despair of the mother, using facial expressions to show the mood of the characters. We then performed the whole first scene.

After performing the first scene, we discussed various ideas and focused on the transition between the narrator's speech and the mother's entrance that occurs in the scene, working on this passage few times. We performed the first scene twice, adjusting timing, phrase direction, and breathing as well as voicing, pedaling, and other pianistic aspects so that I could find the most appropriate sound and create an atmosphere that would enhance the drama. We also worked to maintain the direction of phrases and the energy of long notes.

I suggested performing the last phrase of the first scene in proceeding to the second scene. We worked on this transition three times. At the end of the first scene, the mother can be seen falling asleep in the words “*Dorme... dorme... meu ...*” (“sleep... sleep... my...”). The word “meu...” is preceded by a chord that gives a sense of non-resolution (example 8.17). The narrator returns at the beginning of the second scene. Katie and I focused on this transition, trying to find the ideal timing between the first and second scenes as well as the ideal sound, breathing, and acting for both piano and the voice when the narrator returns in bar 13 (see example 8.17).

Example 8.17. Francisco Mignone, “O menino doente,” end of scene 1 mm. 10-12 and beginning of scene 2 mm. 13-15.

END OF SCENE 1

Musical score for the end of Scene 1, measures 10-12. The score is in 4/4 time and B-flat major. The vocal line (treble clef) has lyrics "Dor - me... dor - me... meu..." and includes a "retard." marking. The piano accompaniment (grand staff) features chords and a "ppp" dynamic marking.

BEGINNING OF SCENE 2

Musical score for the beginning of Scene 2, measures 13-15. The score is in 4/4 time and B-flat major. The vocal line (treble clef) has lyrics "Mor - ta de fa - di - ga E - laa - dor - me - ce - u" and includes "Em tempo declamando" and "pp" markings. The piano accompaniment (grand staff) features chords and a "p" dynamic marking.

We recognized that there was no sure recipe for correct answers. We experimented with how long I would wait to play the first chord of the second scene, the tempo relationship between the two scenes, the time needed to breathe together, and the tone quality appropriate to the new scene. In the case of the piano part, the tone quality changes were important because the piano introduces the narrator before he/she sings at the beginning of the second scene (example 8.17). I played the first chord using a brighter sound that would transport us to the view of the narrator, who, despite being in the scene, differs significantly in character from the mother. This work on transitions was extremely important because the transitions connect our ideas and give flow to the drama. After performing the first phrase of the second scene, we did similar work to that done in the first scene: speaking the entire second scene in English, speaking it in Portuguese, and then singing it. After performing the entire second scene, we addressed mistakes in the text, pitches, dynamics, phrase directions, and tempo, repeating specific phrases and passages. After this detailed work on both scenes, we performed the whole song once.

In *Canção das mães pretas*, we first performed the song before dividing our work according to the three sections: A, B, and A'. First, we applied strategies to fuse the music and poetry (see fig. 8.5) in the A section. After singing through this section, we focused on adjusting diction and phrasing to highlight the melodic contours given by the composer. We performed the last phrase of the A section in transitioning to our work on the B section. Since the B section was very short (8 bars), I suggested to Katie after performing it once through that she speaks it in English and Portuguese before singing it. After singing the B section, we again addressed some specific issues before singing again to transition to our work on the A' section. Since the text in the A' section was the same as in the A section, we focused much more on how to manipulate musical elements to enhance the drama and provide a more introspective atmosphere. We

finished the work by performing the whole song once. In all songs, significant attention was dedicated to transitions, always proceeding to subsequent sections from the last phrase of the previous section and spending time in refining musical differences between stanzas, scenes, and *personas*.

The strategy of dividing our work in the songs is based on the *synthesis-analysis-synthesis* model addressed by Gorelick and Brunner in choral music.³³³ This model has helped ensembles to understand the “big picture” before focusing on specific aspects, ending with a performance of the whole piece or section worked on in that rehearsal.³³⁴ In this research, the initial *synthesis* helped the duo to build a general perspective of the song and experience the “big picture.” The *analysis* stage helped us to dive into the psychology of the character and fuse the music and poetry. In the second *synthesis*, we were able to achieve the “big picture” with more solidity. Once the text was addressed, we began rehearsals by performing through the songs before working on specific passages and sections, finishing by performing the whole song again (see fig. 8.7).

Model	Activity
<i>Synthesis</i>	Performing the whole song
<i>Analysis</i>	Working on sections and stanzas, addressing specific issues and transitions
<i>Synthesis</i>	Performing the whole song again

Figure 8.7. *Synthesis-analysis-synthesis* model.

³³³ Gorelick, “Planning the Perfect Choral Rehearsal,” 32; Brunner, “Carefully Crafting the Choral Rehearsal,” 38.

³³⁴ Brunner, 38.

This rehearsal approach is clearly identified in the methodologies of the second rehearsal plan with Lauren and the third rehearsal plan with Katie. As they are similar, I will show only the example of the third rehearsal plan with Katie below (see fig. 8.8).

SINGER: KATIE REHEARSAL PLAN 3	
Model	Rehearsal Methodology
Synthesis	<ul style="list-style-type: none"> • We will sing through the pieces once, and then we will focus on specific aspects.
Analysis	<ul style="list-style-type: none"> • I will ask Katie: “Please tell me who are you in this piece? Describe the psychology of the character (personal characteristics, behavior, feelings, personality).” I will also ask about how characters are related to each other. We will then discuss each of our views of the poetry. I will encourage Katie to use her imagination about the context and character. • We will work on different segments: I will divide “O menino doente” into sections based on the different speakers: narrator; mother; narrator; and saint. I will also divide <i>Canção das mães pretas</i> into three sections: A, B, and A’. • Once we start to work on a specific section, I will ask Katie to speak the words naturally to get the meaning of the phrase or idea, following the sequence below: <ol style="list-style-type: none"> a. First speak the phrase in English using her own words. b. Then, speak the same phrase in Portuguese focusing on language intonation, pivotal words, and using the sounds of the words to depict the moods of the character. c. Feel the character’s emotions or any change of character while speaking. d. Act as if in the scene. e. Apply these concepts while singing! f. Repeat the same approach for each section and work on transitions between sections.
Synthesis	<ul style="list-style-type: none"> • We will perform the art song again in order to internalize the “whole picture” of the song. We will focus on the musical elements the composer used to demonstrate feelings, mood, and changings of the character such as melodic contours, breath marks, phrase shape, accentuation, cadence, suspension, harmonic change, and piano textures.

Figure 8.8. Katie, rehearsal plan 3: *Synthesis-analysis-synthesis* model applied to the rehearsal methodology.

The *synthesis-analysis-synthesis* model, in tandem with strategies to address essential aspects in the preparation of art songs, provided focus, fluidity, and a sense of accomplishment to rehearsals. Although it was effective, managing the work in the song was not easy and required constant improvements. In addition, dialogue and experimentation with the singers were necessary in working on specific sections and transitions in each song.

8.2.5. Performance Preparation

This section addresses rehearsal strategies focused on performance preparation. I focused on the question of performance in my third rehearsal with Lauren and my fourth rehearsal with Katie. Beyond musical elements, in these rehearsals we also focused on body language as another important component in creating a persuasive musical image of the song. We sought to work on the singer's gestures and facial expressions as well as the pianist's behavior on stage according to the atmosphere implied by the text and music. These elements that enhance the performance should be rehearsed, not improvised.³³⁵

The first strategy applied in these latter rehearsals was to simulate the stage. Before the rehearsals began, I organized the room to simulate the piano's position onstage. When starting the rehearsals, I asked the singers to position themselves in simulating their usual positions on stage. Thus, our work was based on a simulation of real performance.

Before singing through, I asked the singers which of the two songs they preferred to start with. I then asked them to show me the best way to know they were ready to start. The singers had different approaches to starting their songs. Lauren first mentioned, "I don't know, I guess I don't really show."³³⁶ I responded, "Ok, now we will start it."³³⁷ Lauren looked straight ahead at

³³⁵ Adler, *The Art of Accompanying*, 223.

³³⁶ Author's rehearsal no. 3 with Lauren, Fargo, North Dakota, October 15, 2019, video recording transcription, 00:11:45 to 00:11:48. Author's personal research data.

³³⁷ *Ibid.*, 00:11:55 to 00:11:57.

the horizon, kept her head up, and took a big breath. She looked at me and mentioned, “I think I usually breathe.”³³⁸ I wrote on the score of *Cantiga de viúvo* the word “breath” to remind myself of Lauren’s approach.

When asked how she usually shows that she is ready to start, Katie said “I like to take a second and having my eyes closed [*Katie moves her head down*] and like Zen and then I go like this [*Katie raises her head*] and then, when I bring my head up I will be ready.”³³⁹ I wrote on the score of “O menino doente” the expression “head up.” I realized that in both cases the singer and I always breathed before the start of the performance. Breathing is an important body tool that connected us with the moment, the atmosphere of the song, and each other. For songs with long introductions such as *Cantiga de viúvo*, I suggested that Lauren use the piano’s five measures of introduction to connect with the character's consciousness and the emotional instability shown in the rhythmic instability of the piano part.

After this conversation with the singers, we performed both songs as if we were on stage, pausing only between the songs. Neither singers sang from memory, so they used a music stand. After running through all the songs, we discussed some musical issues and fixed some errors in the diction.

The second step of performance preparation involved body language and attitude on stage. Over the years, I have realized the impact that eyes, hands, breathing, attitude, posture, and behavior can have on the performance of any repertoire. This personal experience together with the studies of scholars in collaborative piano led me to devote a rehearsal to these performance issues. When working with the singers, I realized that body language not only involves gestures,

³³⁸ Author’s rehearsal no. 3 with Lauren, Fargo, North Dakota, October 15, 2019, video recording transcription, 00:12:00 to 00:12:02. Author’s personal research data.

³³⁹ Author’s rehearsal no. 4 with Katie, Fargo North Dakota, October 17, 2019, video recording transcription, 00:02:45 to 00:02:56. Author’s personal research data.

facial expressions, and slight movements with the torso, but that it also involves intention, energy, and our ability to understand the atmosphere suggested by the poetry and portray it through musical elements in a natural and convincing way. I planned the following strategy below to work on body language with the singers:

I will ask the singer how she usually uses her body to communicate the actions of the character or the meaning of the poetry. Where will she focus her eyes and sound? How can she breathe at the beginning in a way that gives the feelings of the character even before she sings? How will she be “in character” during the piano introductions? We will be free to make comments and suggestions the whole time. We will perform the songs again focusing on these thoughts.³⁴⁰

Both singers reported not being a “hand person.” In my self-reflections I reported, “Lauren does not use her hands to gesture during performances, just her eyes, face, and breath to engage with the character.”³⁴¹ Regarding my rehearsal with Katie I reported: “Katie mentioned that she uses her hands as an expression tool only for opera. When singing art songs, she just uses her eyes and facial expressions.”³⁴² After listening to the singers, we worked on their eye movements, posture, and breathing. Although I saw the singers only in profile while looking at my score, I tried to look directly at them whenever I could and to listen to them at all times. Observing their breathing, expressions, and small movements of the torso or head told me a lot about their emotions and thoughts at a given moment. Doing so better connected me with the characters and with the singers, both of which served as inspiration for my tone quality and musical expressions.

The next stage in the rehearsal was to work on the transitions between songs. This type of transition involved the way we finished one song, how the singer released her sound, how I

³⁴⁰ Author’s rehearsal plan for rehearsal no. 3 with Lauren, October 15, 2019; Author’s rehearsal plan for rehearsal no. 4 with Katie, October 17, 2019.

³⁴¹ Author’s self-reflection of rehearsal no. 3 with Lauren, October 15, 2019.

³⁴² Author’s self-reflection of rehearsal no. 4 with Katie, October 17, 2019.

released my hands from the piano, how we timed the change between the songs, how we engaged in the new atmosphere, how we breathed, and how we started the new song. My rehearsal with Lauren on performance preparation took place two days before my analogous rehearsal with Katie, so some changes occurred between the strategies used with Lauren and those I used with Katie (see fig. 8.9).

Singer	Lauren	Katie
Rehearsal	3	4
Date	10/15/2019	10/17/2019
Strategies to work on transition between songs	Then, we will work on the transition between the two songs, adjusting the time to turn pages, how we start the new song, and the posture and attitude of both singer and pianist during the transition.	Then, we will work on the transition between the two songs adjusting the time in turning pages, the way we start the new song, and the posture and attitude of both singer and pianist during the transition. We will also discuss how body language may show changes of the character from one song to another. I will also focus on my attitude and timing in the transitions of the songs. We may repeat the transition two or three times to make sure that we incorporate the thoughts of the character.

Figure 8.9. Strategies to work on transition between songs.

After my rehearsal with Lauren, I realized that our work on transition between songs and changing the atmosphere had not been solid. After this rehearsal with her, I reported in my self-reflection:

We worked through the transition just once, and I think we could have spent more time working on the transition between songs. Although Lauren was able to demonstrate changes in the mood of the characters and attitude between songs, I still believe that it would have been important to give more emphasis to the transition to make sure that both of us were comfortable.³⁴³

³⁴³ Author's self-reflection of rehearsal no. 3 with Lauren, October 15, 2019.

Thus, when I arrived at home, I started reviewing Katie's plan and added some ideas for thinking about changes in body language when switching songs as well as reminding myself to focus on my attitude and timing in transitions between songs. I also planned to repeat the transitions between songs, always performing the last phrase of the previous song and the first phrase of the next song. In my self-reflection after Katie’s rehearsal, I wrote: “In this rehearsal, I worked more on the transition between songs and now I feel more comfortable and secure with the music, character, and scene changes.”³⁴⁴

The diagram below illustrates the steps followed by me and the singers in working on the transitions between the songs (see fig. 8.10):

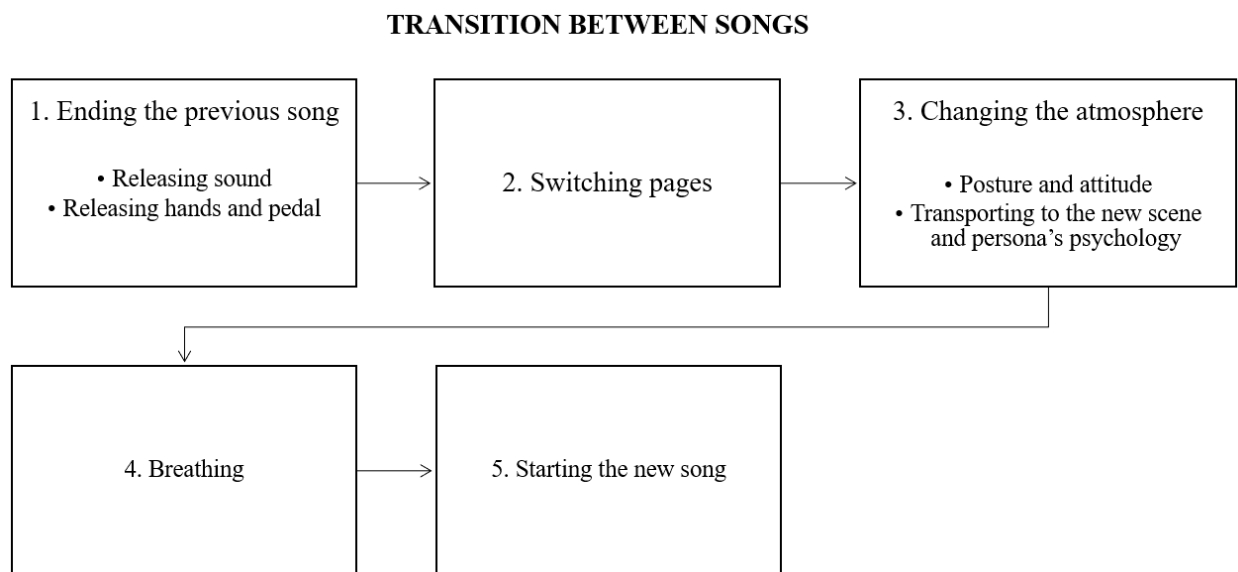


Figure 8.10. Diagram of the steps in transitioning between songs.

During a performance, the time between one piece and another is precious. So, it was necessary to find an ideal transition time in conjunction with the singers through experimentation. We knew that we only had a brief time to keep the audience's attention and begin the next story by painting a new sound picture. Again, following the *synthesis-analysis-*

³⁴⁴ Author’s self-reflection of rehearsal no. 4 with Katie, October 17, 2019.

synthesis model, we finished these rehearsals by performing both songs again, applying all the concepts and strategies as if we were really onstage. At this point, I sought to encourage the singers, emphasizing that “now is time to make music, have fun, and do our best.”³⁴⁵

8.3. Time Efficiency

All of the rehearsal strategies discussed in the section above directly influenced the use of the time in rehearsal. They were effective both for the acquisition of knowledge necessary to the preparation of the song as well as in achieving efficient use of time. Having a rehearsal plan with clear strategies provided focused dialogue, clarity in action, continuity in rehearsals, and a sense of accomplishment for both partners. In addition, each rehearsal plan was connected with the previous rehearsal, with new elements and perspectives added each time. This approach facilitated the efficient use of the time since we did not need to be burdened with accomplishing all aspects of the song in each rehearsal.

In my first rehearsals with the singers, I spent a lot of time talking; after some significant self-reflection, I realized that I should explain less in words and apply more in music. After my second rehearsal with Katie, I wrote in the self-reflection, “Rehearsal is part of an enhancement process. We cannot be perfect in the first couple of meetings. Music takes time!”³⁴⁶ Music certainly takes time and collaborative pianists should not try to be perfect at the first rehearsal; performance preparation is a longer-term process.

In addition, I realized that songs with more complex poetry would require more time, consequently necessitating more focused rehearsal strategies. The songs *Cantiga de viúvo* and “O menino doente” have greater poetic complexity due to the range of vocabulary, idiomatic

³⁴⁵ Author’s rehearsal plan for rehearsal no. 3 with Lauren, October 15, 2019; Author’s rehearsal plan for rehearsal no. 4 with Katie, October 17, 2019.

³⁴⁶ Author’s self-reflection of rehearsal no. 2 with Katie, September 23, 2019.

expressions, and less obvious meaning. After my first rehearsal with the singers, I realized that the secret to making work on diction more exciting was to use systematic strategies in addition to clear communication. At the same time, I understood that more rehearsals would be necessary for them to be engaged and familiar with the language.

In the self-reflection written after my second rehearsal with Katie I reported,

I suggest that for collaborative pianists in general, if they need to work on diction with their singers is very important to schedule an extra meeting just to go through the words and pronunciation. However, we do not always have time in the real world to schedule extra meetings, or most of us are always busy, so we should find a way to deal with diction in our rehearsals.³⁴⁷

Since diction was taking a significant amount of time in rehearsal with Katie and because of its importance, I suggest that collaborative pianists schedule an extra meeting to work on language with singers. In addition, diction demands hours of personal practice outside of rehearsal. The more complex the poetry, the more demanding the work in the rehearsals because of the time needed to figure out the sound of the words and the intonation of the language and to discuss the psychology of the character.

After my first rehearsal with the singers, I realized that I had to be careful with our use of the time. So, after my second rehearsal with Katie, I carefully planned the time allocated for each activity, conversation, and performance. Although I did not write down exact timings in the plans, given the need for a certain amount of flexibility, I provided a time estimate for each activity. Decisions regarding the amount of time were informed by the need to carry out each activity dynamically but also without haste. Sometimes, I realized that it was necessary to dedicate a little more time in a certain stretch of text or to more complex musical elements. Other times, a passage that seemed simple ended up demanding more attention. I also occasionally felt

³⁴⁷ Author's self-reflection of rehearsal no. 2 with Katie, September 23, 2019.

insecure facing a particular passage, and due to an unrealistic desire to be perfect I sometimes ended up dedicating more time than intended to a specific section, measure, or phrase. I realized the need to find a balance between verbal feedback, performance, and dialogue, transitioning from one to the other in an organic way. The figure below shows rehearsal steps and their corresponding time allotments in the second rehearsal with Katie (fig. 8.11) based on an analysis of the video recording of that rehearsal. Each step consists of the group of strategies discussed in section 8.2. At each rehearsal step there were pauses for comments, suggestions, adjustments, and to reinforce diction, except in the boxes marked “performing through,” in which we performed the whole song and only paused for comments after having finished the song (fig. 8.11). In the rehearsal shown below, Katie and I spent 31 minutes working on “O menino doente” due to the complexity of the poetry and music, and 11 minutes working on *Canção das mães pretas* (see fig. 8.11).

Singer: Katie Rehearsal 2 Topic: Diction and the fusion of music and poetry Date: 09/23/2019		
Repertoire	Rehearsal Methodology (Steps)	Time Allotment
“O menino doente”	Informal conversation	1 min.
	Announcements/ adjusting/remembering previous rehearsal	1 min.
	Working on diction	7 min.
	Speaking in rhythm	7 min.
	Performing	6 min.
	Discussing poetry	3 min.
	Performing and reinforcing diction	7 min.
	General comments about the song	1 min.
<i>Canção das mães pretas</i>	Working on diction	2 min.
	Performing through	2 min.
	Performing	5 min.
	Performing through A’ section	1 min.
	General comments about the song	1 min.
	General comments about the rehearsal	1 min.
TOTAL		45 min.

Figure 8.11. Katie, rehearsal 2: Repertoire, rehearsal methodology, and time allotment.

The figure below shows rehearsal steps used and their corresponding time allotments in the second rehearsal with Lauren (see fig. 8.12). We spent 27 minutes working on *Cantiga de ninar* and around 20 minutes working on *Cantiga de viúvo*. I decided to conclude our work on the second song by performing only through A' section since Lauren seemed tired and we had already done a substantial work during the rehearsal (see fig. 8.12).³⁴⁸

Singer: Lauren Rehearsal 2 Topic: Fusion of music and poetry Date: 10/01/2019		
Repertoire	Rehearsal Methodology (Steps)	Time Allotment
<i>Cantiga de ninar</i>	Informal conversation	1 min.
	Announcements/ adjusting/remembering previous rehearsal/questions	2 min.
	Performing through	2 min.
	Working on diction	2 min.
	Discussing poetry	4 min.
	Fusing music and poetry – Stanza 1	7 min.
	Fusing music and poetry – Stanza 2	6 min.
	Working on breathing – Stanza 2	3 min.
	Performing through	2 min.
	General comments about the song	1 min.
<i>Cantiga de viúvo</i>	Performing through	3 min.
	Discussing poetry	3 min.
	Fusing music and poetry – sections A and B	7 min.
	Fusing music and poetry – A' section	4 min.
	Performing through A' section	1 min.
	General comments about the song	1 min.
	General comments about the rehearsal	1 min.
TOTAL		50 min.

Figure 8.12. Lauren, rehearsal 2: Repertoire, rehearsal methodology, and time allotment.

³⁴⁸ The strategies used to work on the fusion of music and poetry are discussed in this chapter, topic **8.2.3 Fusion of music and poetry**.

Analyzing both figures 8.11 and 8.12, we see that the distribution of the time in working on the songs was different between my rehearsals with Katie and Lauren. Although my rehearsal with Katie was a little shorter and “O menino doente” has complex poetry, the distribution of time between the songs was much more uneven than in my rehearsal with Lauren. In the rehearsal with Lauren, even though I dedicated more time to *Cantiga de ninar*, which also has poetry rich in vocabulary, I distributed the work time more evenly between the two songs. This was due to maturation on my part as the research progressed: since my second rehearsal with Lauren was completed after three rehearsals, two with Katie and one with Lauren, I had had occasion by this point to rethink my approach to planning and to develop clearer and more focused strategies. The use of time in Lauren's rehearsal, in fig. 8.12, lent itself to a more cohesive, organic, and dynamic rehearsal.

In this research, the planned time for rehearsals was 45 minutes. In some rehearsals, however, we continued beyond the planned time (fig. 8.12), while in other rehearsals we finished before 45 minutes had passed. Planning the length of the rehearsal and maintaining this format was important in creating a routine that would work well for the weekly schedules of the singer as well as myself. Although we had a regular rehearsal schedule, the rehearsal time was not rigid; given the objective of fulfilling what was planned, I tried to be flexible, responding to the singers, applying the planned strategies, talking only when necessary, and creating an environment of dialogue.

8.4. Connections Between Rehearsals and Sense of Accomplishment

The rehearsal plan provided two kinds of connections: connections between rehearsals and connections between activities in a single rehearsal. The connection between rehearsals occurred in several ways. First, each rehearsal had a different topic based on the steps of art song

preparation discussed in Chapter 2: the historical background of the song, the language, the connection between music and poetry, and effective performance strategies. These topics are individual in nature but also complement each other in the preparation of a song. Second, the objectives were connected with the topic of the rehearsal; consequently, the objectives of each rehearsal also complemented those of the previous rehearsal. Third, new elements regarding the preparation of the songs were added at each rehearsal. Thus, the singers and I had the feeling that we were preparing the songs by adding elements gradually, step by step, without overwhelming ourselves. Having a methodology with connected activities as well as connected rehearsals provided a sense of accomplishment and the feeling that we were going somewhere, building larger achievements by sequencing smaller achievements. The figures below show the rehearsals with their respective dates, topics, and general objectives (see figures 8.13 and 8.14).

Singer	Rehearsal	Date	Topic	General Objective
Katie	1	09/16/2019	Historical background, translation, and diction	Develop a general perspective of the songs based on the historical background and the meaning of the poetry
	2	09/23/2019	Diction and the fusion of music and poetry	Express the meaning of the text while exploring musical elements
	3	10/03/2019	Fusion of music and poetry	Express the meaning of the text while exploring musical elements
	4	10/17/2019	Strategies and Performance Preparation	Develop performance strategies
	Dress Rehearsal	10/22/2019	Performance on stage	Perform the songs, expressing the art in its entirety
PERFORMANCE 10/25/2019				

Figure 8.13. Rehearsals and performance with Katie.

Singer	Rehearsal	Date	Topic	General Objective
Lauren	1	09/24/2019	Historical background, translation, and diction	Develop a general perspective of the songs based on the historical background and the meaning of the poetry
	2	10/01/2019	Fusion of music and poetry	Express the meaning of the text while exploring musical elements
	3	10/15/2019	Strategies and performance preparation	Develop performance strategies
	Dress Rehearsal	10/22/2019	Performance on stage	Perform the songs, expressing the art in its entirety
PERFORMANCE 10/22/2019				

Figure 8.14. Rehearsals and performance with Lauren.

Connections between rehearsal activities were created through the planning of sequential steps and strategies in the rehearsal methodologies. The rehearsal methodologies consisted of systematic steps and strategies, each with a start and end point, aiming toward the achievement of clear objectives. I started each rehearsal with an informal conversation in order to develop geniality and clarify what would be worked on during the rehearsal. We always finished each rehearsal with a brief conversation about what we had worked on as well as plans for future rehearsals and the performance. In the rehearsal methodologies, I also used words and expressions to show transitions and connections between each step or strategy and the following step or strategy. Examples of these transition words and phrases include “after singing through,” “then,” “before singing,” and “we will continue.”

The figure below is an example of a rehearsal plan in which we worked on the art songs by focusing on such connected strategies toward performance preparation. Each step or rehearsal strategy in the methodology is indexed by a capital letter (see fig. 8.15).

SINGER: LAUREN REHEARSAL PLAN 3		
Rehearsal Topic	General Objective	Rehearsal Methodology (Steps and Strategies)
Strategies and Performance Preparation	Develop performance strategies	<p>A - The rehearsal will start with a short, informal conversation about how our weekend was, if we have been busy, and/or interesting things that happened this week, in order to continue the development of geniality, friendship, and trust between Lauren and myself. Also, we will talk about her availability to sing these pieces for Convocation next week.</p> <p style="text-align: center;">↓</p> <p>B - I will ask Lauren to stay in a position that simulates our arrangement onstage so we can start to think about the real performance.</p> <p style="text-align: center;">↓</p> <p>C - Before we start, I will ask Lauren about the best way for her to show me she is ready to begin. We will sing through the both pieces once as if we were doing the real performance. I will observe Lauren’s actions during the performance.</p> <p style="text-align: center;">↓</p> <p>D - After singing through, we will focus on specific aspects of the music and performance. I will correct possible mistakes in diction, pitch, or rhythm.</p> <p style="text-align: center;">↓</p> <p>E - I will ask Lauren how she plans to use her body to communicate the actions of the character or the meaning of the poetry. Where will she focus her eyes and sound? How could she breathe at the beginning to depict the feelings of the character even before she sings? How will she be “in character” during the piano introductions? We will be free to make comments and suggestions the whole time. We will perform the songs again focusing on these thoughts.</p> <p style="text-align: center;">↓</p> <p>F - Then, we will work on the transition between the two songs, adjusting the time to turn pages, how we start the new song, and the posture and attitude of both singer and pianist during the transition.</p> <p style="text-align: center;">↓</p> <p>G - We will perform both songs again, applying the concepts worked on above, as if we were on the real stage. I will emphasize that now is time to make music, have fun, and do our best.</p> <p style="text-align: center;">↓</p> <p>H - I will ask Lauren if she has comments about the rehearsal and suggestions for the performance.</p> <p style="text-align: center;">↓</p> <p>I - We will finish with a brief conversation and evaluation of our rehearsal and plans for our dress rehearsal next week. Lauren will be free to do a self-assessment as well as an assessment about my performance as collaborative pianist during these 4 weeks.</p>

Figure 8.15. Lauren, rehearsal plan 3: Topic, general objective, and methodology.

Each rehearsal’s goal was to achieve specific objectives, which in turn were designed to accomplish the general objective. Sometimes, one rehearsal strategy could be applied to achieve multiple specific objectives, while at other times multiple strategies were used to achieve one specific objective. The figure below shows the specific objectives expected to be achieved in the third rehearsal with Lauren as well as strategies used to achieve them (see fig. 8.16). Specific steps and strategies from the rehearsal methodology used to accomplish each specific objective are identified with capitalized letters corresponding to those in figure 8.15.

SINGER: LAUREN REHEARSAL PLAN 3	
Specific Objectives	Rehearsal Methodology (Steps and Strategies)
Understand how body language and posture onstage affect the interpretation of art songs.	B, C, E, F
Make appropriate use of the body during the performance of art songs.	E, F, G
Express the meaning of the text while exploring musical and acting elements.	G
Develop an attitude of encouragement, commitment, and engagement in order to make the performance more vivid and convincing.	B, C, E, G, H

Figure 8.16. Lauren, rehearsal plan 3: Specific objectives and their corresponding rehearsal steps and strategies.

The self-reflections written at the end of each rehearsal were also critical in creating connections throughout the process of preparing the songs, with each self-reflection working as a bridge between meetings. In self-reflections, I reported strategies that worked and did not work, positive and negative points of the rehearsal, and possible strategies, ideas, and comments that would be incorporated into the next rehearsal plan. The excerpt below is taken from the self-reflection following my second rehearsal with Katie. In this rehearsal, I felt very insecure about strategies to manage the work on the songs. As I was writing my self-reflection, I wrote a strategy that I planned to apply in the next rehearsal:

For the next rehearsal, I will include in my plan how we will work on each piece thinking about sections or chunks. I think this will be very helpful for both of us making our understanding more solid. In “O menino doente,” I would like to divide the piece into narrator, mother, narrator, and saint. We will work on each section and on transitions between them. I will divide *Canção das mães pretas* into three parts: A, B, and A’. Then, before we go through this detailed preparation, we will sing through first and discuss the psychology of the character(s). I feel that preparation focused on section by section will be more effective.³⁴⁹

Self-reflections also provided connections between plans since I used them to remind myself of issues to which I should pay more attention at the following rehearsal. In my second rehearsal with Lauren I reported: “In general, I feel that I am still too focused on Lauren’s singing. I think I need to focus a little bit more on how the piano tone quality and colors could enhance the character and create an appropriate atmosphere for Lauren’s interpretation.”³⁵⁰ Self-reflections were also useful to the designing of strategies for the methodology of future plans, since these strategies arose out of my reflections about what had happened.

At the end of the last rehearsal, I asked the singers to assess our rehearsals, the song preparation process, me as a collaborative pianist, and how they felt about the preparation of this new repertoire. Katie responded:

“I thought it was good. I think the steps make sense and then having each rehearsal broken down into further tiny chunks [...] it flowed. There is a logical flow to each part which I thought was great and made sense to me.”³⁵¹

Lauren responded:

“I thought it was very well timed-out, you stated at the basics, like the first day pronouncing and stuff. And then [...] I didn’t left feeling overwhelmed like I had too much to think about. It was good and always [...] we did just enough each time. We had stuff to work on but not be [...] panic, which is good.”³⁵²

³⁴⁹ Author’s self-reflection of rehearsal no. 2 with Katie, September 23, 2019.

³⁵⁰ Author’s self-reflection of rehearsal no. 2 with Lauren, October 1, 2019.

³⁵¹ Author’s rehearsal no. 4 with Katie, Fargo, North Dakota, October 17, 2019, video recording transcription, 00:36:04 to 00:36:35. Author’s personal research data.

³⁵² Author’s rehearsal no. 3 with Lauren, Fargo, North Dakota, October 15, 2019, video recording transcription, 00:31:45 to 00:32:07. Author’s personal research data.

The connections between rehearsals as well as between rehearsal activities provided a sense of accomplishment that I believe was crucial for the whole process. A sense of accomplishment boosts our self-esteem. Throughout the process, I felt motivated and fulfilled to see that we had achieved something new with each rehearsal. Trying to work on everything in a single rehearsal can be disastrous because it can make the process stressful and performers can be frustrated without clear indication of accomplishment. Music takes time, and the preparation of art songs as well as other music genres involves a series of elements that require technical, artistic, and personal maturity. This maturity is more easily achieved over time with a sequenced construction of rehearsals in which interpretation takes place in dialogue with the partner.

8.5. Reflection on Action and Improvements through the Process

According to Libâneo, the planning of any activity involving teaching and learning processes require rationalization.³⁵³ Thus, rationalization precedes all planning work. Before I sat down to plan rehearsals, I spent a significant amount of time reading, thinking, and reflecting on how to develop a focused rehearsal plan with clear objectives and methodology. In developing the rehearsal plans, I sought an approach that connected theory with practice, a flexible plan that would also allow me to reflect following each rehearsal toward the planning of future actions. About theory and action Paulo Freire affirms that “it is by thinking critically about the practice of today or yesterday that the next practice can be improved. The theoretical discourse itself, necessary for critical reflection, must be so concrete that it is almost confused with practice.”³⁵⁴ In this sentence, the term practice is not used in its specific meaning associated with music,

³⁵³ Libâneo, *Didática* [Didactics], 222.

³⁵⁴ Freire, *Pedagogia da autonomia* [Pedagogy of autonomy], 39. Original: É pensando criticamente a prática de hoje ou de ontem que se pode melhorar a próxima prática. O próprio discurso teórico, necessário a reflexão crítica, tem de ser de tal modo concreto que quase se confunda com a prática.

although that practice was also necessary in the preparation of art songs; in this quote, the term would refer in the context of the rehearsal planning as my actions as a collaborative pianist.

My reflection on action was a process of constant analysis of my actions as a performer and researcher. I continually wondered if the methodology of the plans and rehearsal strategies would make sense for me and the singers; if the proposed strategies were connected with the objectives and content of each rehearsal; if my attitudes matched the expectations of the singers; if my speech, comments, and suggestions were clear and connected with the poetic and sound atmosphere proposed by the song; and if the singers felt comfortable with the way I conducted the rehearsals. The self-reflections written at the end of each rehearsal were my opportunity to revisit, re-evaluate, and question my actions, reflecting on the teaching-learning process in development in the rehearsals with the singers.

As Katie sang during our second rehearsal, I also sang very softly with her, which at the end of the rehearsal I realized was a reflection of my insecurity. I reported the following in the self-reflection following that rehearsal: “I also feel that I should trust more on the abilities of my singer. Sometimes, I want to sing with her because I want to make sure that her words are correct, but I should listen more and only correct if I hear wrong note or word.”³⁵⁵ I was so concerned that everything be perfect that I ended up interfering with Katie’s actions. Sometimes we are so concern about keeping control that we do not give enough space to our partner to make improvements, find answers, and figure things out by themselves.

Useful reflection on action also occurred when something had not worked with one singer, leading me to try to improve a certain strategy with the other singer. In the self-reflection following my first rehearsal with Lauren I reported:

³⁵⁵ Author’s self-reflection of rehearsal no. 2 with Katie, September 23, 2019.

Improving upon my approach from rehearsals with Katie, I tried in this rehearsal to speak less in order to listen more and better adjust my sound to that of the singer. I realized that my tendency to speak too much came from a desire for the first rehearsal to be perfect.³⁵⁶

I realized that I had spoken too much in my first rehearsals with Katie out of a desire to be perfect and accomplish everything immediately. In my first rehearsal with Lauren, I was more calm and secure with the planning and with the singer.

Reflecting constantly on my actions also improved my playing. I was learning and practicing along with the singers, and I also made mistakes during the rehearsals. While I felt excited to work on repertoire from my native country, I also felt nervous due to the seriousness with which I approached this research. Sometimes, I felt insecure mainly due to the barrier of having to discuss poetry, metaphors, and symbolism in English, which is not my native language. I often had to use short stories or real-life examples to express what I wanted to say to the singers. In addition, I had never studied these particular songs before, so I was also deepening my own understanding of the psychology of the characters, practicing the language and piano part by myself, and listening to my sound as well as the singers as much as I could in order to improve tone quality and other musical aspects.

In self reflections, I reported aspects of my playing and decision-making in rehearsals that I needed to improve. The excerpt below contains my impressions about my actions in my second rehearsal with Lauren:

In general, I feel that I am still too focused on Lauren's singing. I think I need to focus a little bit more on how the piano tone quality and colors could enhance the character and create an appropriate atmosphere for Lauren's interpretation.³⁵⁷

³⁵⁶ Author's self-reflection of rehearsal no. 1 with Lauren, September 24, 2019.

³⁵⁷ Author's self-reflection of rehearsal no. 2 with Lauren, October 1, 2019.

In the self-reflection following my fourth rehearsal with Katie, I reported a similar concern:

In general, I need to pay more attention to the quality of sound that I provide to the singer, especially on passages that require warmer and obscure sounds. I need to adjust my touch in combination with pedal to provide more a beautiful and meaningful sound connected with the character of the poetry. Because I am paying so much attention to the singer, sometimes I miss focusing on my sound.³⁵⁸

These reports revealed a concern of mine: “how we can work with singers, coach them and still provide good tone quality on the piano for them?” Although a variety of authors address this issue, I also found answers through doing: trying to listen and adjust pedaling, touch, movement, and the direction of phrases; having ears completely attuned to the piano and the singer; remaining connected with the psychology of the *persona* and atmosphere suggested by the poetry; using a palette of sounds reflecting the feelings, moods, and sensations of the character(s) or scene; and breathing with the singer at all times. As we performed the songs, I adjusted my sound as if I were on stage, balancing voicing and pedal, listening to the singers as much as I could, providing movement to the phrases, and observing diction, pitch, and rhythm.

Analyzing the video recording of my third rehearsal with Katie, I reported the following perception about my playing:

I think I should move more. The way I play should provide direction to phrases and the way I manipulate tempo can help the singer giving more fluidity, movement to the phrase and also help the pronunciation of the words. The understanding of the idea, pulse, atmosphere, and phrasing will be better when we play the right tempo or in a tempo that make sense. It also helps her to sing the words in good intonation.³⁵⁹

The way we manipulate tempo, phrasing, tone quality, pedaling, and voicing is fundamental to the fluidity of the melodic line. Based on the character of the piece, the pianist needs to ask him/herself: “Does what am I doing makes sense to the singer, to the piece, and to the style of

³⁵⁸ Author’s self-reflection of rehearsal no. 4 with Katie, October 17, 2019.

³⁵⁹ Author’s rehearsal no. 3 with Katie, Fargo, North Dakota, October 03, 2019, author’s notes about the video recording, 00:25:50 to 00:26:20. Author’s research personal data.

the composer?” Sometimes, pianists need to think and operate as if the singer cannot themselves give direction or movement to a phrase so that the pianist is driven to support the proper direction. It is necessary to find ways to listen, adjust, and communicate, always remembering that what governs us is the musical idea that in turn is driven by the poetry. Bernac says:

It is important, from the very beginning, to eliminate the idea of the pianist ‘following’ his singer; except, of course, on certain occasions when the singer must lead the way, or, let it be admitted, in order to facilitate particular vocal difficulties. There are, in fact, times when the singer has to ‘follow’ the pianist, either for technical or musical reasons. But in general this conception of following each other often produces the worst possible musical results. It is of paramount importance for the pianist to give his singer a firm basis of flawlessly musical and rhythmical support, which should not yield leniently. Upon this support the singer will be able to give flexibility to his vocal line and correct and expressive accentuation to the literary text.³⁶⁰

Bernac’s statement corroborates the idea that the collaborative pianist and singer are equally responsible in the building of a successful performance.

My constant reflection on the application of my plans and actions in the rehearsals allowed me to become comfortable with the poetry and music, direct phrases easily, and provide the best sound that I could. The preparation of repertoire has no end; even after the public performance, I realized that I still had a lot to improve as a pianist, artist, and person. In addition to those stemming from reflection on my actions, improvements throughout the process resulted from discussions with my advisor as well as dialogue with the singers.

8.6. Attitudes

Performance results would be insignificant without the cultivation of positive attitudes throughout the rehearsals. Likewise, having an excellent rehearsal plan would be insufficient without an environment conducive to work. Therefore, finding a pedagogical approach that included cultivating positive attitudes in rehearsals was one of the foundational goals of this

³⁶⁰ Bernac, *The Interpretation of the French Song*, 10.

research. According to Sarabia, attitudes are important knowledge in the learning of any content and can be stimulated in environments involving teaching and learning processes.³⁶¹ Attitudinal development was embedded in all aspects of the rehearsals: in informal conversations, in the discussion of poetry, in the sharing of ideas about music and/or text, and in the preparation for public performance. In this analysis, I highlight nine attitudes addressed in the rehearsals and how they contributed to the preparation of the repertoire as well as to our growth as human beings.

Openness was one of the primary attitudes involved in the rehearsals. Working on vocal repertoire in a foreign language required openness to a different language and culture, especially for the non-native singers, as well as openness to new ideas in rehearsals introduced both by me and by the singers.

Communicativeness was another important attitude crucial to the rehearsals: to share any idea, make comments, or exchange different views on poetry, communication was necessary. Every time we started a rehearsal, I sought to develop an informal conversation with the singers to make them feel comfortable and develop geniality. I did not perceive any communication problems with them. We were always polite to each other and friendly. As I conducted the rehearsals, I always tried to be kind and make the singer feel at ease so that she felt able to comment and suggest ideas. Communicativeness was also crucial for musical dialogue. When working together, body language and a sense of each other's breathing helped me to understand the movement and nuances used by the singer in the manipulation of the vocal line. Facial expressions were also used by the singers in revealing the character of the music and poetry.

³⁶¹ Sarabia, "A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes]," 137.

As I was working with vocal repertoire in a language unfamiliar to the singers, I set a goal in rehearsals to stimulate and develop *interest*, especially in Portuguese diction. I tried to develop this interest in our diction work by asking the singers to speak the text while using gestures, facial expressions, and body movements to aid them in the understanding of the poetry.

Encouragement was another important attitude nurtured in the rehearsals: I always phrased questions to the singers in ways that encouraged them to think about the poem, phrasing, breathing, the psychology of the *persona*, or how they felt singing a specific passage in ways that stimulated their imagination and creativity. Asking encouraging questions to the singers stimulated dialogue and provided me with ideas and different perspectives about the text and music. It was a cyclical process of mutual encouragement: working to nurture positive attitudes in a rehearsal generated further positive attitudes. Encouragement was also cultivated through acknowledgement of the singers' achievements as well as in highlighting aspects that needed further attention in individual practice. I also encouraged the singers to share their opinions and suggestions for my own playing as well as for the rehearsal process, making the rehearsals more dynamic and exciting.

Curiosity was one of the pieces of attitudinal knowledge most used in the plans. Since curiosity is the driving force for learning, I realized that our work on the songs must involve curiosity for the poetry, for the historical background, for the feelings of the *persona* or *personas*, and in finding the perfect sound atmosphere to represent the poet's ideas. Freire affirms,

The exercise of curiosity calls for imagination, intuition, emotions, the ability to conjecture, to compare in the search for the profiling of the object or the finding of its reason for being. A noise, for example, can provoke my curiosity. I observe the space where it seems that it is being verified. I sharpen my ear. I try to compare it with another noise whose reason for being I already know. I investigate the space better. I admit

several hypotheses around the possible origin of the noise. I eliminate some until I get its explanation.³⁶²

Freire's statement illustrates the importance of curiosity in learning and how we can expand our knowledge through it. Stimulating curiosity was crucial in rehearsals since the preparation of art songs requires imagination, intuition, emotional understand of the character(s), and the ability to think and convey ideas together.

Flexibility was also necessary when working with the singers for two reasons: first, flexibility is important in any kind of group work in order to listen to each other, make agreements, and accept different ideas. In addition, flexibility became important in the context of song preparation since we needed to experiment with new possible interpretations. This involved re-evaluating our ideas about the text, adjusting our breathing, manipulating time in different ways, and experimenting with different sounds. Such experiments were made by listening to each other and engaging in dialogue.

During the preparation of the art songs, it was necessary to develop *commitment* not only to the rehearsals and research, but to the repertoire itself. Thus, in two of the rehearsal plans, I highlighted, as attitudinal knowledge to be developed, "Commitment to the sound and character of the music and poetry."³⁶³ This commitment to the repertoire involved always being willing to find the best sound possible, to find the essential character of music and poetry, to be faithful to the ideas developed in previous rehearsals, and to communicate possible deficiencies in tempo, breathing, text, or tone quality. I perceived the singers to be very committed and responsible

³⁶² Freire, *Pedagogia da autonomia* [Pedagogy of autonomy], 88. Original: O exercício da curiosidade convoca a imaginação, a intuição, as emoções, a capacidade de conjecturar, de comparar, na busca da perfilização do objeto ou do achado de sua razão de ser. Um ruído, por exemplo, pode provocar minha curiosidade. Observo o espaço onde parece que se está verificando. Aguço o ouvido. Procuo comparar com outro ruído cuja razão de ser já conheço. Investigo melhor o espaço. Admito hipóteses várias em torno da possível origem do ruído. Elimino algumas até que chego a sua explicação.

³⁶³ Author's rehearsal plan for rehearsal no. 3 with Lauren, October 15, 2019; Author's rehearsal plan for rehearsal no. 4 with Katie, October 17, 2019.

throughout the five weeks of rehearsals and in the performance. They were always open to cooperating with the research.

Our *engagement* in the process was important in order to learn new pieces, especially since the repertoire and language was new for the singers. It was also necessary to engage with all aspects involved in the preparation of songs, including the historical background, language, fusion of music and poetry, as well as the strategies for performance preparation. In some rehearsal plans, I included the following attitudinal knowledge as an element to be developed: “Engagement in the process of interpretation and in the interactions with the partner.”³⁶⁴ Engagement in both partners was critical for open dialogue, getting to know each other’s personalities, understanding each other’s approach to technical aspects of the music, knowing each other’s sounds, and understanding ways of empathetically breathing and moving our bodies. Stimulating engagement throughout the process also enabled us to be engaged with the spirit of the song onstage, helping us to make music in a vivid and convincing way for the audience.

Self-confidence was an attitude developed throughout the rehearsals in order to improve the relationship between partners and was the result of engagement with the repertoire, with each other as well as maturity gained throughout the process. During the research process, I immersed myself in planning in order to understand which strategies worked, which provided me more self-confidence in taking the lead. Our familiarity with the poetry and music as well as dialogue toward the building of our interpretations also improved our self-confidence. I realized that the more open the communication, the more collective the decisions will be and the more self-confidence the performers will develop.

³⁶⁴ Author’s dress rehearsal plan with Lauren, October 22, 2019; Author’s dress rehearsal plan with Katie, October 22, 2019.

Self-confidence was also crucial for performance on stage. This self-confidence was achieved through detailed work on body language and posture during the rehearsals; simulation of the stage; the singers demonstrating how they were ready to start; performing the songs in their entirety; breathing together before starting the song; assuming the mood of the character during piano introductions; working on transitions between the songs; and finishing each rehearsal by singing through as if we were on stage. I realized that focus on the performance itself provided confidence that we were prepared, had worked the songs in depth, had sufficiently understood the character's psychology and the tone of poetry, and translated all of that into music. Self-confidence also aided us in having convincing posture and presence onstage. The figure below summarizes these nine attitudes found in the rehearsal plans discussed above and their applicability in the preparation of the Brazilian art songs (see fig. 8.17):

ATTITUDINAL KNOWLEDGE	APPLICABILITY
Openness	<ul style="list-style-type: none"> • Openness to new ideas about the art songs.
Communicativeness	<ul style="list-style-type: none"> • Dialogue to share and suggest ideas. • Communicativeness through breathing, eyes, and gestures.
Interest	<ul style="list-style-type: none"> • Interest in Portuguese diction. • Interest in character building.
Encouragement	<ul style="list-style-type: none"> • Encouragement of the singer's imagination. • Encouragement to motivate each other.
Curiosity	<ul style="list-style-type: none"> • Curiosity about the theme(s) of the song and its relationship with social issues. • Curiosity about the content of the song and its connection with human experience. • Curiosity during the process of understanding the psychology of the character.
Flexibility	<ul style="list-style-type: none"> • Flexibility to experiment with new possibilities of interpretation.
Commitment	<ul style="list-style-type: none"> • Commitment to the sound and character of the music and poetry.
Engagement	<ul style="list-style-type: none"> • Engagement in learning a new song. • Engagement in the process of interpretation and in interactions with the partner.
Self-confidence	<ul style="list-style-type: none"> • Self-confidence on stage.

Figure 8.17. Attitudinal knowledge and its applicability in rehearsals.

These types of attitudinal knowledge were important for solid preparation of the songs as well as for our growth as human beings. Rehearsing these songs while addressing these attitudes was an experience where we were able to work on our ability to listen, to dialogue, to experiment with new things, to be engaged in the process, and to develop self-confidence. In addition, we learned from each other by sharing our feelings, values, beliefs, and life experiences.

9. DISCUSSING THE RESULTS

Is the rehearsal plan an effective pedagogical tool in the preparation of Brazilian art song? How can the rehearsal plan guide the collaborative pianist's actions in the preparation of Brazilian art songs? How should the preparation of repertoire be approached in the context of planned rehearsals? What impact does the rehearsal plan have on the relationship between the collaborative pianist and the singer? These questions encouraged me to examine the connections between the data of this research in analyzing the effectiveness of the rehearsal plan in the preparation of four of Francisco Mignone's art songs.

In this disquisition, analysis of the data showed that the rehearsal plan constituted an effective pedagogical tool toward the systematic achievement of objectives. The rehearsal plan served as an orientation guide for my actions without being rigid to the point of stifling the process; learning processes are always evolving.³⁶⁵ Thus, the planned preparation of the songs remained flexible and was influenced by discussions from previous rehearsals, take-aways from our personal practice, our engagement in rehearsals, and my discussions with my advisor.

The results of applying the rehearsal plans included the ability to formulate clear rehearsal objectives and strategies, efficiency in the use of time, connections between rehearsals, a sense of accomplishment, improvements through the process resulting from reflection on action, and the development of positive attitudes, an integral part in the learning process regardless of content.³⁶⁶ The data analysis showed inter-relation and patterns of influence between all of these elements, resulting in multi-faceted improvements to the process of preparing the songs.

³⁶⁵ Libâneo, *Didática* [Didactics], 223.

³⁶⁶ Sarabia, "A aprendizagem e o ensino das atitudes [Learning and teaching of attitudes]," 135-136.

The rehearsal plan provided clarity to the general and specific objectives to be achieved at each meeting. The objectives were the starting point of planning and guided the connections between content and methodology. Clear objectives provided precision about what we wanted to achieve, which stimulated the development of more focused rehearsal strategies. The use of systematic and focused rehearsal strategies allowed more efficient use of time, bringing excitement and dynamism to the rehearsals. The rehearsal strategies also elucidated connections between the steps of the rehearsal methodology, bringing fluidity to the rehearsals.

In addition to connections between rehearsals activities, the rehearsal plan also provided connectivity between rehearsals. The connections between rehearsals occurred by way of the connections between the topics of each plan, between the general objectives of each plan, and in the systematic introduction of new elements to each rehearsal. Thus, we had the feeling that we were preparing the songs by adding elements gradually, step by step, without overwhelming ourselves. Likewise, the rehearsal methodologies consisted of steps and strategies developed in a systematic and sequential manner. The activities and rehearsals both built upon each other, provided a sense of accomplishment through songs preparation with continual achievement of planned steps.

The planning of rehearsal strategies as well as their refinement was the result of a process of reflection on my actions. Freire states that constant thinking about action arouses curiosity and questions about the educator's performance.³⁶⁷ Based on this principle, I immersed myself in a reflective process of more effectively connecting each subsequent action with the reality of the repertoire and the participants while recognizing technical weaknesses and artistic aspects that I could improve on as a performer. The self-reflections written after the rehearsals became a key

³⁶⁷ Freire, *Pedagogia da autonomia* [Pedagogy of autonomy], 38-39.

element in the writing of this autoethnographic work as they contained descriptions of my achievements, insecurities, improvements, impressions, and plans for future rehearsals.

All the above aspects influenced my pedagogy and playing as well as the performance of the singers in the rehearsals. In addition, the effectiveness of the plans was directly influenced by attitudes cultivated in the rehearsals. Based on the data analysis, I conclude that the rehearsal plan proved to be an effective pedagogical tool in the preparation of Brazilian art songs with respect to the theoretical and methodological foundation proposed by Libâneo (2006) and Coll, Pozo, Sarabia, and Valls (1998) regarding the effectiveness of planning in teaching and learning environments. All findings discussed above are synthesized in the diagram below, showing the effectiveness of the rehearsal plan in the preparation of Brazilian art songs (see fig. 9.1).

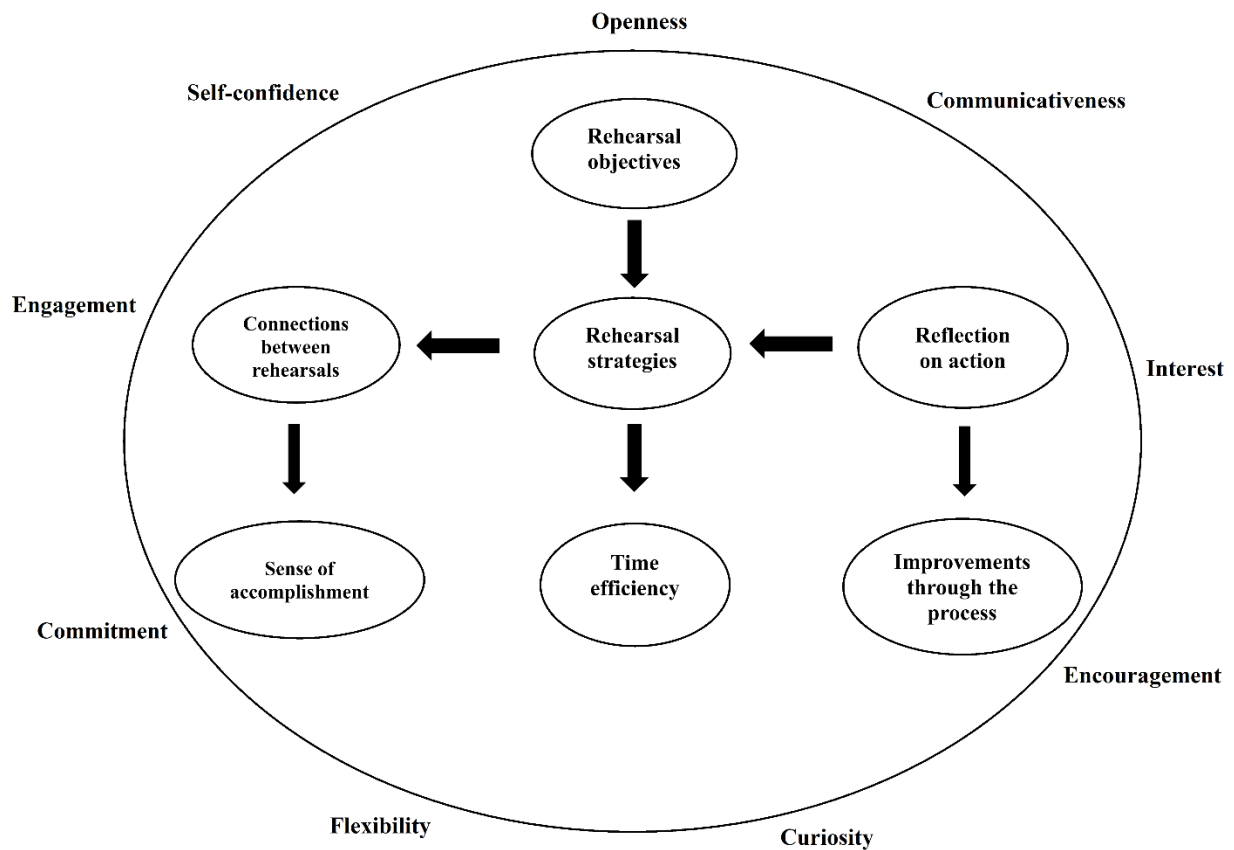


Figure 9.1. Diagram showing the effectiveness of the rehearsal plan in the preparation of Brazilian art songs.

The diagram above (fig. 9.1) shows that the rehearsal plan provided clear rehearsal objectives which in turn helped to develop more focused strategies. The use of focused rehearsal strategies allowed more efficient use of time. In addition, clear rehearsal strategies facilitated connections between rehearsals and between steps and activities in the methodologies and thus brought fluidity to the rehearsals. The rehearsal plans were each informed by the successes and insights gained in previous rehearsals, which provided a tangible sense of accomplishment in pursuing an informed step-by-step process. Observing the right part of figure 9.1, we see that reflection on my actions helped me to develop more effective rehearsal strategies and also brought improvements to my work as performer and researcher.

Attitudes were addressed in the plans as knowledge to be worked on in rehearsals and appear in the diagram as a circle that encompasses and enables the success of a rehearsal (fig. 9.1). Attitudinal knowledge greatly influenced the preparation of the songs, our acting on the stage, as well as my relationship with the singers. There was no point in having focused rehearsal strategies without the ability to establish a relationship of trust and communication between myself and the singers. The rehearsal is a space where technical, artistic, and human values can be planned and developed organically and systematically.

10. CONCLUSION

Based on the development and application of the rehearsal plans, the analysis of my data, and the discussion of the data of this research, I present some reflections on the possible contributions of this disquisition.

The data analysis revealed that the rehearsal plan proved to be an effective pedagogical tool in the preparation of Brazilian art songs. The rehearsal plan worked as a flexible guide, having as its basis the concept of the class plan used in the field of education, collaborative piano literature that addresses fundamental aspects in the preparation of the art song, interviews with the singers, and my professional experience as a collaborative pianist. The rehearsal plan provided coherence and clarity in the preparation of the songs due to the clear outlining of objectives for each rehearsal, which, combined with conceptual, practical, and attitudinal content, guided the development of a methodology with clear and focused strategies. Additionally, working on attitudinal knowledge in the preparation of the song was an innovative and significant contribution of this research. It was in the rehearsals conducted for this research that I was able for the first time to cultivate positive attitudes in rehearsals in a planned way, aiding the interpretation of the songs as well as improving my relationship with the singers.

The singers were also an important part of this process: the plans were developed based on their interview responses regarding how they were accustomed to preparing art songs in a foreign language; while Katie's and Lauren's approaches contained similarities, they also displayed aspects unique to each singer. The planning process was also influenced by feedback from the singers. Their reports, suggestions, and comments during rehearsals helped me to refine concepts, procedures, attitudes, and strategies for subsequent rehearsals. Thus, the singers became active agents in the planning process alongside me.

The use of autoethnography as a research method in this disquisition revealed that collaborative pianists have much to contribute to the field of collaborative piano through their experiences. Autoethnography enabled me to simultaneously act as a researcher, educator, and performer within the context of planned rehearsals and to describe my actions, emotions, thoughts, and experiences in a way that outside researchers would be unable to duplicate.³⁶⁸ Rehearsal planning within a research context required consistency with my identity as a performer as well as adherence to research ethics and objective truths, since I sought authenticity in this autoethnography and not results that would simply exalt myself. Thus, throughout my self-reflections I tried to be as transparent as possible, revealing successes but also my mistakes and weaknesses as a professional musician and human being. Conducting autoethnographic research in the context of Brazilian vocal repertoire made the research process special for me since I had the opportunity to showcase the cultural richness and peculiarities of my country's art songs.

This research provides three main contributions to the field of collaborative piano. First, this research establishes the rehearsal plan as an effective pedagogical tool for rehearsals with singers. Second, this document provides considered insight into the planning of specific strategies in the preparation and performance of art songs. Third, this dissertation shows the importance of considering the preparation of the art song in the context of three distinct categories of knowledge: conceptual, practical, and attitudinal.

In recommending rehearsal planning in collaborative piano, I do not mean to imply that collaborative pianists would need to employ a plan identical to that which was developed and applied in this research; I suggest that even the development of a simple plan that incorporates

³⁶⁸ Adams, Jones, and Ellis, *Autoethnography*, 31.

thoughtful objectives and methodologies will serve as a first step toward a more focused and dynamic rehearsal, with rich rewards to be found upon successive improvements to that plan.

The rehearsal is a space where teaching and learning processes are developed. Environments like this require a deep understanding of how we learn and teach, our cognitive and motor development, and how we relate to each other. Researching the use of the rehearsal plan in the preparation of the Brazilian art song caused me to reflect on the importance of pedagogic training for collaborative pianists, whether in the context of music or general education. With this research, I do not intend to propose a training curriculum, much less to attempt to transform collaborative pianists into superheroes, but I do hope to awaken the understanding that the rehearsal, with its teaching and learning processes, greatly benefits from the application of pedagogical didactics; I also assert that educational institutions should develop curricula that include collaborative piano classes and pedagogical training, especially in the piano undergraduate programs, since many collaborative pianists proceed directly into the field after the completion of such undergraduate degree.

I hope this dissertation can underscore the importance of the rehearsal plan as a pedagogical tool for collaborative pianists. I hope further that this research would stimulate us to reflect on the daily life and challenges of collaborative pianists, would serve as a starting point for other academic studies, and would inspire collaborative pianists, singers, vocal teachers, instrumentalists, music educators, and scholars in general.

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**APPENDIX A. LETTER OF PERMISSION OF RIGHTS OVER INTERVIEWS AND
AUDIO AND/OR VIDEO RECORDINGS WITH KATIE AND LAUREN**

I _____ declare for due purposes that I am giving to Elisama da Silva Gonçalves Santos, student of the Doctoral of Musical Arts at North Dakota State University, United States, the rights to my interview on August 29th, 2019 and any audio and/or video recordings in full or in parts, both held in the city of Fargo, North Dakota, with no restrictions on deadlines or citations, since the present date, for the purpose of writing her doctoral dissertation and other activities related to it, including research, publication, and dissemination. I also authorize Elisama to use my name as _____ in this disquisition.

This authorization forecast for my review and approval of the performed interviews. Forgoing my rights and those of my descendants, I subscribe to this authorization.

Fargo, _____, 2020.

_____(signature)

APPENDIX B. KATIE'S INTERVIEW

Elisama: So today, it's August 29th?

Katie: 29th.

E: August 29th, and I have Katie here, and I will ask some questions. Okay. So, thank you, Katie, for doing this. First of all, I'd like to ask you your name, where you come from, your age, and what's your field of study.

K: Okay, my name is Katie. I'm from Sturgis, South Dakota. My field of study is in Vocal Performance, and I'm a mezzo-soprano.

E: Okay, great, and also your age.

K: Oh, I'm 22, almost 23.

E: How did you become a singer?

K: I was singing from when I was really young, a little, just a tiny kid, singing, like, nursery rhyme songs and little kid tunes. Um, but then as I grew up, when I got to high school, when I was a junior, I joined choir, and then that kind of like launched me on the path to being here for grad school. So, I sang when I was growing up all the time. Any kind of music. But then, I didn't actually get into music until I was a teenager. So, it was because of choir that I became a singer. So...

E: Yeah, and then you decided to go to undergraduate...

K: When I went to my undergrad, I was going to be an accounting major, like, money and all that kind of stuff. And then, I joined the choir at my university because I loved choir so much, and then all the people in choir were like, "Whoa. You're really good! You should be a music major." And I was like, "What? Really? Okay, maybe I'll do that." So, then I changed my major. So, I wasn't originally a music major or going to do any kind of professional music at all.

E: Mhm.

K: I just kind of fell into it, and here I am, so...

E: As an undergraduate in Vocal Performance, or...?

K: Yep. Yep. I had a Vocal Performance degree, and then I came to grad school. Like, right after I graduated. So, there wasn't a year break or anything.

E: Okay. Where did you graduate?

K: I graduated from Black Hills State University in Spearfish, South Dakota, which is 25 minutes from my hometown—my parents' hometown.

E: And you came here last year, right?

K: Yep. 2018. So, that was my first year of grad school.

E: Do you have any background in Brazilian art songs?

K: Not Brazilian art songs. I have done, uh... a Brazilian jazz choral piece before, and we sang in Portuguese, um, but that is the only real experience that I have had.

E: Okay. So, did you guys sing in Portuguese?

K: Yeah.

E: Yeah, because this would be the next question, but since you answered that's good. Um, what do you know about Brazil so far?

K: It's really big. (laughter)

E: Yeah! (laughter)

K: And, you guys speak Portuguese. And, you had a museum that burned down.

E: Museum?

K: Yeah, wasn't there like a huge, really important museum?

E: Uh huh...

K: And it burned down... and, but other than that, like, the culture-wise, I don't know a ton. So, this is all a whole new learning experience.

E: Since you have some idea about Portuguese, how it looks like? Do you know if there is any language that come closest?

K: Well it uses the same, well, kind of the same, alphabet like as English uses, but there are different accents. They look kind of like French-ish to me. Like, don't you have the 'c' that has the little tail on the bottom?

E: Yeah.

K: Yeah.

E: I have in my name, "Gonçalves," my last name.

K: Yeah! Gonçalves. So, I know that it's kind of Arabic alphabet or however you want to say it. Or the Latin alphabet, but there's certain accents that are similar to other European languages.

- E: This question is about song preparation. How do you prepare a song in a foreign language?
- K: Oh, in a foreign language! The first thing I do is get the IPA and the translation for it. And then, I learn the notes and rhythms first without the words. And then, I will put... well... okay. So, I learn the notes and rhythms after I have the IPA and the translations. Then, I learn the notes and rhythms, and then I'll learn, like, the diction of it. And then, I'll put the two together. So, I do each part in chunks by itself until I get each chunk down. So, I don't learn all the notes and rhythms, like, "I'll go through the whole piece just to get a feel for the whole thing." But I learn specific chunks, each chunk at a time. So, once I put the diction in, or put the IPA with the words, then I'll learn a certain chunk of the music with the words. And then once I have that down, I'll move on to another chunk with the music and the words together. So, I just do it piece-by-piece, and it kind of depends on, I don't know, how I'm feeling, or the song, which order I'll do it in. But I always do it in chunks.
- E: That's great. When you rehearse with a collaborative pianist, are you used to thinking about the rehearsal process?
- K: Am I used to thinking about it?
- E: Yeah.
- K: I don't know. I feel like sometimes. But, other times, we just go through stuff and don't necessarily think about a "rehearsal process." It's just kind of, I don't know. We just kind of do it, if that makes sense?
- E: Yeah. I understand. In which aspects do you focus more when you're rehearsing a new song with a pianist?
- K: I think about how the voice part fits in with the piano part. So, I think about accurate rhythms for sure and accurate pitch. And then, once that happens, then I'll start thinking about the diction and the technique of it. But, like, at the beginning, I just want to try and fit in as closely as I can to what's written. I want to try and do everything accurately, so I know how we fit together. So, at the very beginning, I'm more focused on notes and rhythms and that kind of stuff.
- E: In general, what's your main goal when you rehearse with the pianist?
- K: I think for the rehearsing together, it's so, like, part one I guess is seeing how I, or the voice part, fits in with the piano, and then the second part is how we make, how we like artistically shape the song together. Because diction and technique and all that stuff are things that I do on my own or try to do by myself when I have my own practice time. And then, when we come together, that's when I think it's more valuable to try and work as a whole, instead of using that time to do, like, notes and rhythms and diction. So, it's more useful and, I like to do things over and over and over and over and over. So, it's more useful to do those kinds of basic stuff when I'm by myself, so I can take as long as I want and not waste people's time. Like, I don't

want to sit here and waste our time by having to do notes or whatever, so... That's what I focus on when a pianist and I are together, the whole picture... big picture.

E: What attitudes do you expect from a collaborative pianist during rehearsals?

K: Oh, an attitude? I like calm but positive. It's just, like, you know, there's no need to get all worked up. Just be present and ready to work, but also be like, "Eh, if we have to do it again, we have to do it again, and it's no big deal." And also, being able to tell me—the singer—when I do something wrong is really important. Because sometimes I might not necessarily be thinking about a certain aspect of the piece. Maybe I'm really in my head about making this phrase work, and I, you know, miss something. Or, maybe a pitch is flat, or whatever. Sometimes, I can't think of everything at once. So, it'd be nice if they heard something, and they were like, "Oh, we should do that again," or "You should fix it." And I'm like, "Okay, cool." And also, being straightforward and not wasting time trying to put things nicely. Just being like, "Hey, that was wrong. We'll practice it once, and then let's do it again." That kind of stuff instead of being like, "Well, that was great, but there was one little thing that was wrong..." and I'm like, "Just tell me!" So, those are the kind of things that's being present, being straightforward, being ready to work, but, also just kind, having a calm attitude. Because that's what I'm about. So, matching the same energy, I guess.

E: That's great. So, would you like to say something else?

K: About the rehearsal process, or just anything?

E: About anything.

K: I don't think so. Did I answer all the questions, do you need any other kind of answers that you're looking for that I maybe, like, not answered or forgotten?

E: No, I think you did well. I did not expect you to have sung Portuguese before.

K: Yeah!

E: Yeah, so I'm curious about...did someone provide IPA for you guys?

K: I don't think it was IPA, because it was when I was in high school, and I think we just kind of learned it by speak-and-repeat-it-back kind of thing. And then, maybe in our scores, writing something close to IPA, but I never learned IPA when I was in high school. So, I wouldn't expect that to be the case. So, I think it was more like a 'they speak, and we repeat.'

E: Great.

K: ...until we sound right.

E: First I want to thank you for your answers.

K: You're welcome!

E: Can I use this information in my dissertation?

K: Absolutely.

E: And write about it?

K: Yep.

E: Good! Thank you so much, Katie.

K: You're welcome!

APPENDIX C. LAUREN'S INTERVIEW

- Elisama: Today is August 29th, right?
- L: Yep.
- E: Lauren, thank you for doing this. The first question is, "tell me about you, your name, where you come from, age, and what's your field of study."
- L: So, my name is Lauren, like you said. I'm from Grand Forks, North Dakota. I'm 20 years old, so I'm a junior in the Vocal Performance program here at NDSU.
- E: How did you become a singer?
- L: I started playing violin, with my dad, and then it just kind of like transformed into the first choir that I could be in. People like my dad was like, "why don't you just try out for it just for fun?" So, it was just third grade that I got to be in a choir for the first time...So that's kind of why I started singing.
- E: This choir was at your school, high school?
- L: It's like a community choir for youth in Grand Forks. So yeah, it was an outreach program to the schools. They came and talked to us.
- E: And when you went to school, you started right at a Vocal Performance major?
- L: I started as an Ed. major because I didn't know what I wanted to do here at NDSU. But I was always going to do vocal music in some way. So, last year, I decided to switch to performance.
- E: Do you have any background in Brazilian art song?
- L: I do not have any.
- E: What do you know about Brazil so far?
- L: Not too much. I know it's in the southern hemisphere, I know where it is, and like, you know, I have a general picture of culture, but it's more like a general South American kind of culture in my head. So, I don't anything about specifically Brazil.
- E: Have you sung in Portuguese before?
- L: Nope.
- E: What's your idea about Portuguese? How it looks like? Do you know if there's any language closest to Portuguese?
- L: Right. Well, I think that people always say that/assume that Spanish and Portuguese are, like, identical, but they're not from what I've gathered recently.

- E: Mhm.
- L: And then, Andre, when I am singing French, always tells me to sound more like you speak Portuguese, because it's so fluid. You know, there's not like so many breaks in the sound, I guess. So that's kind of the only things I know.
- E: This question is about song preparation. "How do you prepare a song in a foreign language?"
- L: Foreign language. I usually will start just learning the melody and the notes so that I never have to worry about that again. And then I'll kind of go into probably like an IPA, especially if it's Portuguese or something that I have no idea what it really sounds like. Um, and then from there, you know, try to find recordings with people who that's their native language usually tends to work the best. And then, yeah, like, with Portuguese, I'd find you as a reference. Or, if I'm singing French, I might talk to Dr. Lemieux because she probably knows it better than anyone. So just trying to find resources to make sure it's as accurate as possible
- E: When you rehearse with a collaborative pianist, do you think about the rehearsal process?
- L: I don't know that I think about it so much as a rehearsal process, that there is a step-by-step. It's more of just like what do you need on that day. So, if I go in with the collaborative pianist and, you know, language is probably the first thing that people talk about and work on, so I guess the process would be start with the words. Make sure the words can be understood and then go from there into more musical stuff. Maybe? Yeah.
- E: In which aspects do you focus on when you're rehearsing new songs with a collaborative pianist?
- L: Yeah. Probably definitely, like, words and understanding every word. You know, because if you skip over that at the beginning of the process, it's harder at the end to be like, "Oh wait. What does this word mean again?" You know, I think it's so much easier to learn at the beginning. And it's really nice to work with the collaborator, too, because then you have two sets of ears telling you, "Oh, that pitch is incorrect" or, "Oh, this section, I don't think you're saying it quite right, let's put that..." Because if it's just you singing it, you could convince yourself you're right, but then if you have a collaborator, it's easier to kind of be like, "Oh, let's take a step back. I think you're singing the wrong notes" or something. So that's helpful, too, when it's a new song.
- E: What's your main goal when you rehearse with a collaborative pianist in general?
- L: Yeah. I think it's to make sure that both of you are on the same page about what you're trying to convey. You know, it wouldn't make sense if I'm trying to sing a love song, and you think it's a comedy, you know, like, mocking love. It wouldn't make sense for us to have such varying ideas. So, I think it's to just have one, cohesive thought that we can both communicate. I mean, that's like through the

dynamics we decide on, the tempos, and everything. But mostly just having that one idea to take us through the performance.

E: What attitudes do you expect from a collaborative pianist during rehearsals?

L: I like a light, a not-humor-but-not-too-serious. If I go into a collaboration with somebody, and they come in, and they're just immediately like, "We're starting now, we're doing this song..." I'm not going to respond as well. Take the first two minutes, like, "How are you today? How's your week been going?" You know, just a little bit of conversation because then it's easier to communicate other things, too. I could say, "Elisama I think that we should do this attitude instead of the attitude you think," and I think you have to have that open communication. Because if I came into a collaboration and they were not caring what I said, I probably would feel unsatisfied in the outcome. Because maybe it's not what I think it should be or didn't get a say. So, yeah. Definitely.

E: Would you like to say something else?

L: No. I'm really excited to sing in Portuguese! It should be fun.

E: Are you okay if I use this information in my dissertation?

L: Yeah! Absolutely.

E: Okay. Do you agree with that?

L: Yes. I do agree with that.

E: Okay, so, thank you for your participation, and I look forward to working with you!

L: Thank you!

**APPENDIX D. LETTER OF PERMISSION OF RIGHTS OVER INTERVIEWS IN
PORTUGUESE FOR MARIA JOSEPHINA MIGNONE WITH ENGLISH
TRANSLATION**

CARTA DE CESSÃO DE DIREITOS SOBRE ENTREVISTAS

Eu, _____ declaro para os devidos fins que cedo para Elisama da Silva Gonçalves Santos, RG _____ e CPF _____, aluna do Doutorado em Artes Musicais na North Dakota State University, Estados Unidos, os direitos de minha entrevista realizada no dia 11 de Junho de 2019 na cidade do Rio de Janeiro, bem como o direito de uso de áudio para o único e exclusivo fim de serem utilizadas integralmente ou em partes, sem restrições de prazos ou citações, desde a presente data, para a escrita da Tese de doutorado e demais atividades vinculadas à mesma, incluindo a pesquisa, publicação e divulgação.

A presente autorização prevê a minha revisão e anuência da(s) entrevistas(s) realizadas(s).
Abdicando direitos meus e de meus descendentes, subscrevo a presente autorização.

Rio de Janeiro, _____ de _____ de _____.

_____ (assinatura)

LETTER OF PERMISSION OF RIGHTS OVER INTERVIEWS

I _____ declare for due purposes that I am giving to Elisama da Silva Gonçalves Santos, ID _____ and CPF _____ student of the Doctorate of Musical Arts at North Dakota State University, United States, the rights to my interview conducted on June 11, 2019 in the city of Rio de Janeiro, as well as the right to use audio for the exclusive purpose of to be used in full or in parts, with no restrictions on deadlines or citations, since the present date, for the writing of the doctoral dissertation and other activities related to it, including research, publication, and dissemination.

This authorization forecast for my review and approval of the performed interviews.
Forgoing my rights and those of my descendants, I subscribe to this authorization.

Rio de Janeiro, _____ de _____ de _____.

_____ (signature)

**APPENDIX E. INTERVIEW QUESTIONS WITH MARIA JOSEPHINA IN
PORTUGUESE WITH ENGLISH TRANSLATION**

1. A senhora autoriza que partes dessa entrevista ou partes dela seja publicada em minha tese de doutorado?
2. Quais as habilidades que o Mignone mais admirava em um pianista?
3. Quando começou a carreira do Mignone como pianista colaborador?
4. Mignone também trabalhou na Europa como pianista colaborador. Como ele se referia a esse momento da sua carreira?
5. Como era o processo de composição das canções? Havia algum tipo de procedimento ou preparação para compor as canções? Qual?
6. Como o Mignone orientava os pianistas a executarem suas canções?
7. Mignone também tinha conhecimento sobre questões de técnica vocal? Como ele interferia na performance do cantor?
8. Sei que o Mignone tinha proximidade com alguns poetas. Como era esse diálogo do Mignone com os poetas? Mignone também tinha algum feedback dos poetas sobre suas canções?
9. De todas as canções que ele escreveu, Mignone tinha alguma preferida? Qual ou quais? A senhora saberia dizer o porquê?
10. Como era a relação do Mignone com outros compositores? Ele chegou a ter contato com o Villa Lobos e o Camargo Guarnieri? Onde? Quando e em qual contexto?
11. A senhora é pianista e já executou muitas peças de seu esposo. Pela sua experiência e como intérprete do Mignone, quais conselhos a senhora daria para a interpretação pianística tanto das canções quanto das obras para piano dele em geral?

English Translation

1. Do you authorize this interview and/or parts of it to be published in my dissertation?
2. What skills did Mignone most admire in a pianist?
3. When did Mignone's career begin as a collaborative pianist?
4. Mignone also worked in Europe as a collaborative pianist. How did he refer to this time in his career?
5. What was his process of writing his songs? Did he have a special procedure or composition process? Which one?
6. What suggestions did Mignone give to guide pianists to perform his songs?
7. Did Mignone have knowledge about vocal technique issues? How did he interfere in the singer's performance?
8. I know that Mignone had conversations with poets. How was this dialogue with the poets? Did Mignone get feedback from the poets about the settings of their songs?
9. Did Mignone have any favorite songs from his own compositions? Which ones? Could you tell me why he especially liked these?
10. How were Mignone's relationships with other composers? Did he ever meet Villa Lobos and Camargo Guarnieri in person? Where? When? In what context?
11. You are pianist that has performed many of your husband's pieces. In your experience and as an interpreter of Mignone, what advice would you give to a pianist regarding both his songs and his piano pieces in general?

**APPENDIX F. LETTER OF PERMISSION OF RIGHTS OVER INTERVIEWS IN
PORTUGUESE FOR GLÓRIA QUEIROZ WITH ENGLISH TRANSLATION**

CARTA DE CESSÃO DE DIREITOS SOBRE ENTREVISTAS

Eu, _____ declaro para os devidos fins que cedo para Elisama da Silva Gonçalves Santos, RG _____ e CPF _____, aluna do Doutorado em Artes Musicais na North Dakota State University, Estados Unidos, os direitos de minha entrevista realizada no dia 12 de Junho de 2019 na cidade do Rio de Janeiro, bem como o direito de uso de áudio para o único e exclusivo fim de serem utilizadas integralmente ou em partes, sem restrições de prazos ou citações, desde a presente data, para a escrita da Tese de doutorado e demais atividades vinculadas à mesma, incluindo a pesquisa, publicação e divulgação.

A presente autorização prevê a minha revisão e anuência da(s) entrevistas(s) realizadas(s).
Abdicando direitos meus e de meus descendentes, subscrevo a presente autorização.

Rio de Janeiro, _____ de _____ de _____.

_____ (assinatura)

LETTER OF PERMISSION OF RIGHTS OVER INTERVIEWS

I _____ declare for due purposes that I am giving to Elisama da Silva Gonçalves Santos, ID _____ and CPF _____ student of the Doctorate of Musical Arts at North Dakota State University, United States, the rights to my interview conducted on June 12, 2019 in the city of Rio de Janeiro, as well as the right to use audio for the exclusive purpose of to be used in full or in parts, with no restrictions on deadlines or citations, since the present date, for the writing of the doctoral dissertation and other activities related to it, including research, publication, and dissemination.

This authorization forecast for my review and approval of the performed interviews.
Forgoing my rights and those of my descendants, I subscribe to this authorization.

Rio de Janeiro, _____ de _____ de _____.

_____ (signature)

APPENDIX G. INTERVIEW QUESTIONS WITH GLÓRIA QUEIROZ IN PORTUGUESE WITH ENGLISH TRANSLATION

1. A senhora autoriza que essa entrevista ou partes dela seja publicada na minha tese de doutorado?
2. Como a senhora conheceu o Francisco Mignone? Quando?
3. A senhora trabalhou com ele por muitos anos. Como era trabalhar com ele? Quais eram as habilidades que Mignone tinha como pianista colaborador?
4. A senhora teve a oportunidade de gravar ou fazer recitais sendo acompanhada por ele? Como se dava o processo de preparação das performances?
5. Quantas canções a senhora teve a oportunidade de executar? A senhora lembra de alguma performance em particular?
6. O que a senhora tem a dizer sobre o modo como Mignone relacionava a música ao texto em suas canções?
7. Essa pergunta é sobre a colaboração dele durante os ensaios. Quais tipos de sugestões o Mignone dava para o cantor?
8. Mignone também dava espaço para que o cantor desse sugestões?
9. Ele trabalhou como pianista colaborador e compositor ao mesmo tempo. A senhora acha que o fato de o Mignone ser um pianista colaborador fazia diferença na hora de compor?
10. De todas as canções que ele escreveu, ele tinha uma canção favorita? Qual?
11. Ele escreveu alguma canção especificamente para a senhora? Qual?
12. Quais sugestões a senhora daria para os pianistas colaboradores e cantores que executam as canções do Mignone?
13. Como a senhora avalia a oportunidade de ter trabalhado com o Mignone e executado suas canções?

English Translation

1. Do you authorize this interview or parts to be published in my dissertation?
2. How did you first meet Mignone? When?
3. I know you worked with him. How it was like to work with him? What skills did Mignone have as a collaborative pianist?
4. Did you have the opportunity to both record and perform being accompanied by him. How was the process of preparing the performances?
5. How many songs did you have the opportunity to perform? Do you remember any performances in particular?
6. What do you think about how he set the text to music?
7. This question is about collaboration with him during the rehearsals. What kind of suggestions did he give to the singer?
8. Did Mignone give the singer opportunities to make suggestions?
9. He worked as collaborative pianist and composer at the same time. Do you think that his experiences as a collaborative pianist influenced his writing as a composer?
10. Of the many songs he wrote, do you know whether he had a favorite song? Which one?
11. Did he write songs specifically for you? Which one(s)?
12. What suggestions would you give to collaborative pianists and singers who perform Mignone songs?
13. How do you evaluate the opportunity to work with Mignone and perform his songs?