

## ESCOLA DO MUSEU

Curricular Programme for the Seminar for Fado Lyric Writers  
Design and Organisation: Daniel Gouveia

### **INTRODUCTION** - 1 hour

#### **Theory**

- The goals of this Seminar.
- Why *lyric writers* and not *poets*.
- The difference between Fado poetry and the other poetry.
- Fado as prose like poetry.
- Its lyrics are meant to be sung.

#### **Practice**

- On the very first lesson, students will work together to create a motto and roundel lyric with a quatrain and two stanzas of ten verses.

### **METRIC** - 5 hours

#### **Theory**

- Notion of syllable, word, verse, stanza, poem/lyric.
- Notion of accentuation, accented and unaccented syllables, accentuation and musical rhythm
- The different possible Fado verses as far as their length and accentuation is concerned (major and minor roundels, decasyllables, alexandrines, etc.).
- The different stanzas (quatrains, five and six verses stanzas, etc.).
- Regular, irregular, and mix stanzas.
- Motto and roundel. The different possibilities: 5 quatrains, 5 six verse stanzas, theoretical possibility of 7 six verse stanzas, quatrains and six verse stanza, quatrains and 4 ten verse stanza.
- The different rhymes (intersected, paired, interpolated, etc.)
- The most common rhyme schemes used in Fado.

#### **Practice**

- Analysis of well-known lyrics – representative of the explained theory.

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### **PORTUGUESE - 3 hours**

#### **Theory**

- Brief notions on how to speak and write fluently.
- Common parlance and written language.
- Formal correction.
- How to avoid the most common mistakes.
- Notion of the relationship issuer-receptor as an essential factor in Fado.
- Concerns about Fado's clarity, simplicity and easy articulation.
- Notions of diction. Division, breathing, intonation and pauses.
- Specific glossary of Fado.
- How to use a Dictionary of Rhymes.
- How to use a Dictionary of Synonyms.

#### **Practice**

- Students will listen to some records - positive and negative examples.
- Students will compare and debate those records.

### **FADO STYLISTIC - 7 hours**

#### **Theory**

- Fado as a literary and musical based artistic manifestation and, as such, subjected to styles, tastes and fashions. - Definition of Literature as "language charged of meaning" (Ezra Pound), according to David Mourão-Ferreira, who was also a major writer of Fado lyrics.
- Medieval literary roots of Fado, according to Mascarenhas Barreto. The Portuguese way of Fado. Cantigas de Amigo-Fado de Lisboa. Cantigas de Amor-Fado de Coimbra.
- The major literary trends that had a strong influence on Fado: Renaissance, Romanticism, Ultra-Romanticism, Realism, Neo-Realism – Formal genres of current Fado: Fado de Lisboa and Fado de Coimbra.
- Fado de Lisboa: Ancient and Traditional Fado, Fado Jocosos, Fado-Canção, Fado de Revista...
- Themes: Memories from the past, bullfight environment, love, jealousy, description, bucolic...
- Major masters of Traditional Fado: Silva Tavares, Linhares Barbosa, Carlos Conde, Henrique Rego...
- The modern: Alberto Janes, David Mourão-Ferreira, Vasco de Lima Couto...
- The contemporary: José Luís Gordo, Jorge Fernando...

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- Fado music for quatrains, five verse stanzas, etc.

### **Practice**

- Reading of literary examples of the approached subjects.
- Audition of the most representative record productions.

## **HISTORY OF FADO** - 4 hours

- Various theories on the origin of Fado.
- What do we know for a fact.
- Bibliography: Pinto de Carvalho, Mascarenhas Barreto, Ramos Tinhorão, Eduardo Sucena.
- First names and first environments.
- The times of pre-recordings.
- The times of 78rpm disks and of the first radio.
- The times of «vinyl» and television.
- Biographies of the major lyric writers, singers and musicians.

## **PRODUCTION** - 10 hours (throughout the whole course)

### **Theory**

- Revision of theory whenever the moment/timing is adequate.

### **Practice**

- Creation of quatrains, five verse stanzas, six verse stanzas, etc, by the students.
- Group creation of lyrics.
- Solo creation of lyrics.
- Lyric analysis and review.
- Students from the Chant and Guitar School will sing the lyrics written in this course. The best productions will be sung for the public in regular sessions at the Museum.