



These notes accompany the Podcast lesson that you may access by going to <http://tltc.la.utexas.edu/brazilpod/tafalado/lesson.php?p=24>.

## Lesson #24: Intonation

**Note:** This lesson is not based on a dialog, but is designed to give listeners a chance to focus on the intonation patterns of Brazilian Portuguese.

### Clip #1, from Lesson 13 dialog

Valdo & Vivian

Ah, é mesmo. Dentro de alguns cinemas aqui eles servem comida.

Gostoso, né?

Ah, es cierto. Dentro de algunos cines aquí se sirve comida. Qué chévere, ¿no?

That's right. In some of the theaters they serve food. That's cool, right?

Observations: Here we see the tendency that Brazilians have to pronounce some syllables longer than the others. In the phrase "é mesmo" both Valdo and Vivian lengthen the stressed syllable, resulting in "é meeeesmo". This is extremely common in stressed syllables. Among Spanish speakers there is a tendency not to lengthen the vowel, but to add extra elements to the phrase. For example in Spanish one might hear "eso sí es verdad" as a way to emphasize what originally was just "es verdad". In other words, Portuguese speakers use length and pitch to show emphasis where Spanish speakers tend to use word order and extra words. Another interesting example from this first clip is how Valdo and Vivian say the word "comida". Notice that the stressed syllable is the second one, *coMida*, but both Valdo and Vivian tend to go up in pitch and lengthen the first syllable too, something like *coooMida*. This is also typical of Portuguese, but rare in Spanish.

### Clip #2, Lesson 13 dialog

Michelle & Vivian

Então tá. A gente come massa com espinafre e toma umas bebidas enquanto assiste o filme.



Está bien. Nosotros comemos pasta con espinacas y tomamos unas bebidas mientras miramos la película.

OK then. We'll have pasta with spinach and we'll have a few drinks while watching the movie.

Observations: Here we see another nice example of how sometimes the stressed syllable is not the syllable with the highest pitch. Note the way that Michelle and Vivian pronounce the phrase "então tá". The stressed syllable is the second one, enTAO but the higher pitch is on the first syllable, enTAO. Brazilians often do the same thing when they are listing things, for example ceBOla, alFAce, leGUmes, etc. This also happens in exclamations, Que COIsa! RaPAZ! The pattern, once again, is not typical of Spanish speakers.

The next four clips were recorded as Michelle, Valdo, Orlando, and José Luis were practicing and discussing what they were going to say as part of their lesson on epenthetic vowels (lesson 23). They didn't know they were being recorded and so their banter, give and take, turn-taking, and exchanges all have excellent examples of intonation patterns that are typical of Brazilians. As you listen to these clips, focus on the intonation patterns. A rough transcription of their exchanges is provided below, but do worry too much about what they are saying. Focus more on how the intonation sounds.

### **Clip #3, "Hot Dog" or "Hoti Doggie"**

**Michelle, Valdo, José Luis, & Orlando**

- Eu quero ver ele pronunciar "hoti doggie."
- É porque foi uma controvérsia porque ela queria que eu falasse "fasti foodi" mas eu não falo "fasti foodi."
- Eu também não falo "fasti foodi", mas eu vou forçar aqui porque todo mundo fala!
- No cultural note vamos fazer...
- O que cê fala geralmente?
- Cachorro quente.
- Não, mas a gente fala "hoti doggie."
- Mas se você dissesse...
- Se falasse no Brasil...
- Ele, como sabe inglês, ele vai falar "hot dog"...
- Ninguém vai entender o que é, né? É lógico.

Tá falado, Lesson 24 Pg. 2

<http://tltc.la.utexas.edu/brazilpod/>

Orlando R. Kelm, [orkelm@mail.utexas.edu](mailto:orkelm@mail.utexas.edu)



- ...mas as pessoas falam "hoti doggie." É como falar "fasti foodi."
- Eu queria salientar isso nos cultural note, que eu não falo "hoti doggie"...

Observations: Besides the incredible rise in pitch and length that Michelle is capable of producing, for example "mas eu vou forçar aqui" and "mas as pessoas falam", another pattern that Brazilians employ is what is called a topic-comment construction. Note that Michelle starts one sentence with the topic "ele" and then she then makes a comment on that topic "ele, como sabe inglês, ele vai falar hot dog." It is as if she were to say, "He, since he speaks English, he will say hot dog." Part of the rhythm of Portuguese comes from this pattern of topic-comment.

#### **Clip #4**

**Michelle, Valdo, Jose Luis, & Orlando:**

- "Fasti Foodi"
- Eu também não falo assim Valdo, mas eu vou dar uma forçada porque as pessoas falam.
- O que cê fala?
- Não, a gente fala "fast food" mas as pessoas falam "fasti foodi" com "i" no final.
- Mas o objetivo é esse, né? da lição.
- Exatamente,
- Mas eu queria que...
- ...ênfatize que nós não falamos assim.
- Que nós dois, né?
- Nós não falamos mas o resto é normal.

Observations: Once again we are amazed at Michelle's ability to speak at a high pitch, but notice also Valdo's intonation during the phrase "mas o objetivo é esse, né? da lição." There is a rise in his pitch that starts at "é esse" and continues throughout the rest of the sentence. This is also typical of speakers of Portuguese, and something that would sound out of place in Spanish.

#### **Clip #5**

**Michelle, Valdo, Jose Luis, & Orlando:**



- Na verdade eu não escuto muito a gente falar "hoti doggie". O pessoal fala...
- Sim, fala mais cachorro quente, mas quando vai falar.
- É que a gente precisava de usar essas palavras para...
- We'll play with it, we'll let people know that cachorro quente is also said a lot.
- Mas, quando as pessoas vão falar, fala "hoti doggie".
- If they ever say it.
- Sim.
- Porque Orlando lo dirá en inglés, hot dog.
- Eu diria cachorro quente, para falar a verdade, eu falaria em português...
- Eu não falaria hot dog nunca
- Sim, mas tem lugares também
- We need to come up with some epenthetic vowel...
- I fully understand what we are doing.

Observations: We include this clip because it contains comparison examples from Portuguese, Spanish, and English.

## Clip #6

**Michelle, Valdo, Jose Luis, & Orlando:**

- Outra coisa que você pode incluir, se você quiser, que eu lembrei agora, Halles...
- O que é Halles?
- Halles.
- Eu nunca ouvi as pessoas pronunciarem Halles.
- É Halles.
- Escuto pronunciar Halls
- É, eu sempre falo Halls. Gente, eu sempre falo assim.
- Una clase divina.
- For us, Jose Luis, you will not believe this, but for us Halls is a medicine. You know, throat lozenges, when you have a sore throat you have Halls.
- Oh yea.
- In Brazil, they eat it like candy!
- Candy.
- They sell Halls like candy!
- Yea,

Tá falado, Lesson 24 Pg. 4

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Orlando R. Kelm, [orkelm@mail.utexas.edu](mailto:orkelm@mail.utexas.edu)



- Yea. It's like...
- E eu pronuncio Halls sempre. Eu nunca ouvi Halles.
- Is it candy, I mean the Halls?
- No. A primeira vez que eles ofereceram para mim Halls como se fosse candy eu pensei, what is this?
- Para mim foi estranho achar que o povo usa aqui como remédio.
- Não, não, no Brazil não. Imagina! Uma balinha, que cê compra todo dia, toma todo dia.
- Toma não, chupa todo dia, uma balinha...
- Pra botar bom hálito na boca.
- Sim.
- Oh, I like that.
- OK, we better get rolling here.

Observations: This clips offers a chance to here Orlando's English language intonation that rises and falls, compared to Valdo and Michelle's who have a sustained rise that keep on going during the duration of the whole sentence.

To summarize, these three factors, (i.e., lengthening of syllables, higher pitch on non-stressed syllables, and high pitch that is sustained throughout the whole sentence) are some of the major characteristics of Brazilian Portuguese intonation.