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**THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE**

**GUIA PRATICO FOR SOLO PIANO BY VILLA-LOBOS:
STYLISTIC AND PEDAGOGIC INSIGHTS
INTO ALBUMS I, VII, AND IX**

**A DOCUMENT
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSICAL ARTS**

**By
SUSAN SCHROEDER COBB**

Norman, Oklahoma

1998

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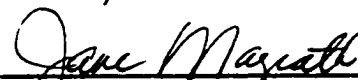
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APPROVED FOR THE SCHOOL OF MUSIC

BY



Dr. Edward Gates
Co-Major Professor



Dr. Jane Magrath
Co-Major Professor



Dr. Gregory Kunesh



Dr. Michael Lee



Dr. Michael Rogers

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TABLE OF CONTENTS

CHAPTER

I.	INTRODUCTION	1
	Purpose of the Study	4
	Limitations	5
	Need for the Study	6
	Related Literature	9
	Design and Procedures	17
II.	BIOGRAPHY AND OVERVIEW OF THE PIANO WORKS.	19
	Biography	19
	Villa-Lobos—Educator	25
	Villa-Lobos—Nationalism and Folklore	29
	Overview of the Piano Works	38
III.	GUIA PRATICO (VOCAL ANTHOLOGY).	52
IV.	GUIA PRATICO FOR SOLO PIANO, ALBUM I	61
	Introduction.	61
	No. 1 "Acordei de madrugada"	62
	No. 2 "A maré encheu"	69
	No. 3 "A roseira"	78
	No. 4 "Manquinha"	85
	No. 5 "Na corda da viola"	93
V.	GUIA PRATICO FOR SOLO PIANO, ALBUM VII	101
	Introduction.	101
	No. 1 "No fundo do meu quintal".	102
	No. 2 "Vai Abóbora!"	109
	No. 3 "Vamos, Maruca"	117
	No. 4 "Os pombinhos"	125
	No. 5 "Anda à roda"	132

;

VI.	GUIA PRATICO FOR SOLO PIANO, ALBUM IX	139
	Introduction.	139
	No. 1 "Laranjeira pequenina"	140
	No. 2 "Pombinha, rolinha"	145
	No. 3 "O ciranda, O cirandinha"	152
	No. 4 "A velha que tinha nove filhas"	160
	No. 5 "Constante"	166
	No. 6 "O castelo"	171
VII.	SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	178
	Summary	178
	Conclusions	180
	Recommendations	183
	SELECTED BIBLIOGRAPHY	185
	Books	185
	Reference Materials	187
	Periodicals and Reviews	188
	Dissertations and Theses	191
	Musical Scores	192
	APPENDICES	
	A. <i>Guia prático for Solo Piano: Contents of Albums I-XI</i>	194
	B. Published Piano Compositions by Villa-Lobos.	197

LIST OF TABLES

Table of Form

1.	"Acordei de madrugada".	.	.	.	.	64
2.	"A maré encheu"	.	.	.	.	71
3.	"A roseira"	.	.	.	.	80
4.	"Manquinha"	.	.	.	.	87
5.	"Na corda da viola".	.	.	.	.	95
6.	"No fundo do meu quintal"	.	.	.	.	103
7.	"Vai abóbora!"	.	.	.	.	110
8.	"Vamos, Maruca"	.	.	.	.	118
9.	"Os pombinhos"	.	.	.	.	127
10.	"Anda à roda"	.	.	.	.	134
11.	"Laranjeira pequenina"	.	.	.	.	141
12.	"Pombinha, rolinha"	.	.	.	.	147
13.	"O ciranda, O cirandinha".	.	.	.	.	154
14.	"A velha que tinha nove filhos".	.	.	.	.	161
15.	"Constante"	.	.	.	.	167
16.	"O castelo"	.	.	.	.	173

LIST OF MUSICAL EXAMPLES

Example

3.1	"A maré encheu," mm. 1-4	.	.	.	.	55
3.2	"A maré encheu," mm. 5-9	.	.	.	.	55
3.3	"Acordei de madrugada," mm. 1-6	.	.	.	.	56
3.4	"Acordei de madrugada," mm. 5-8	.	.	.	.	56
3.5	"Na corda da viola," mm. 1-2	.	.	.	.	60
4.1	"Acordei de madrugada," mm. 1-4	.	.	.	.	65
4.2	"A maré encheu," mm. 1-4	.	.	.	.	71
4.3	"A maré encheu," m. 13	.	.	.	.	74
4.4	"A roseira," mm. 1-4	.	.	.	.	81
4.5	"Manquinha," mm. 1-5	.	.	.	.	88
4.6	"Manquinha," mm. 14-17	.	.	.	.	89
4.7	"Na corda da viola," mm. 74-77	.	.	.	.	97
4.8	"Na corda da viola," mm. 41-43	.	.	.	.	98
5.1	"No fundo do meu quintal," mm. 1-4	.	.	.	.	105
5.2	"No fundo do meu quintal," mm. 5-9	.	.	.	.	105
5.3	"Inventio 8, BWV 779," mm. 1-4	.	.	.	.	113
5.4	"Vai abóbora!" mm. 1-4	.	.	.	.	113

5.5	"Vai abóbora!" mm. 35-37	.	.	.	.	114
5.6	"Vamos, Maruca," mm. 1-5	.	.	.	.	119
5.7	"Vamos, Maruca," mm. 6-10	.	.	.	.	122
5.8	"Os pombinhos," mm. 5-8	.	.	.	.	128
5.9	"Os pombinhos," mm. 1-3	.	.	.	.	129
5.10	"Anda à roda," mm. 14-15	.	.	.	.	136
6.1	"Laranjeira pequenina," mm. 23-24	.	.	.	.	143
6.2	"Pombinha, rolinha," mm. 19-23	.	.	.	.	148
6.3	"Pombinha, rolinha," mm. 14-18	.	.	.	.	149
6.4	"O ciranda, O cirandinha," mm. 1-11	.	.	.	.	155
6.5	"O ciranda, O cirandinha," mm. 6-11	.	.	.	.	156
6.6	"A velha que tinha nove filhos," mm. 1-3	.	.	.	.	162
6.7	"A velha que tinha nove filhos," mm. 4-6	.	.	.	.	163
6.8	"Constante," mm. 19-23	.	.	.	.	169
6.9	"O castelo," mm. 1-3	.	.	.	.	174
6.10	"O castelo," mm. 26-28	.	.	.	.	175

ABSTRACT

GUIA PRATICO FOR SOLO PIANO BY VILLA-LOBOS: STYLISTIC AND PEDAGOGIC INSIGHTS

INTO ALBUMS I, VII, AND IX

BY: SUSAN SCHROEDER COBB

CO-MAJOR PROFESSOR: EDWARD GATES D.M.A.

CO-MAJOR PROFESSOR: JANE MAGRATH D.M.A.

The purpose of this document is to provide stylistic and pedagogic insights into each piece in Albums I, VII, and IX of the *Guia prático for Solo Piano* by Heitor Villa-Lobos. This study is intended to acquaint the contemporary teacher with appealing twentieth-century teaching repertoire reflecting the culture of Brazil.

In the first chapter the importance of Villa-Lobos as a nationalistic composer and an innovative pedagogue is discussed. The second chapter contains a biographical sketch of Heitor Villa-Lobos, a summary of his career as an educator, a discussion of the effect of nationalism and folklore on his compositional style, and an overview of his piano works. Chapter three describes the original vocal anthology *Guia prático*, or Practical

Guide, and explains the musicological classification charts which accompany each folk tune.

Three succeeding chapters describe the stylistic and pedagogic features of each piece in the *Guia prático for Solo Piano*, Albums I, VII, and IX respectively. Stylistic analysis focuses on form, rhythm, harmony, and melody; pedagogic insights pertain to technical and interpretive considerations. The classification chart and lyrics from the vocal anthology have been translated from the Portuguese and are reproduced for each folk tune. Musical and cultural links between folk songs from the vocal anthology and the solo piano arrangements are explored. The level of difficulty of each piece is assessed using the ten categories for leveling of literature contained in Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*.

Chapter seven contains a summary, conclusions, and recommendations. A bibliography precedes the appendices. Appendix A lists the eleven albums of the *Guia prático for Solo Piano* and gives the publisher and titles in each album. Appendix B lists Villa-Lobos' published piano music with selected publishers and dates of compositions.

**GUIA PRATICO FOR SOLO PIANO BY VILLA-LOBOS:
STYLISTIC AND PEDAGOGIC INSIGHTS
INTO ALBUMS I, VII, AND IX**

CHAPTER I

INTRODUCTION

In 1957, Brazil commemorated the seventieth birthday of the country's foremost composer Heitor Villa-Lobos by proclaiming a "Villa-Lobos Year."¹ In 1960, in honor of Villa-Lobos' musical and educational contributions to his native country, Brazilian President Juscelino Kubitschek signed a decree which established the Museum Villa-Lobos in Rio de Janeiro. These accolades were awarded as a tribute to this prolific composer, whose over two thousand compositions reflect the multifaceted vitality of Brazilian society.

¹Oscar Thompson, ed., *International Cyclopedia of Music and Musicians*, 11th ed., (New York: Dodd, Mead, 1985), S.v. "Heitor Villa-Lobos," by Lisa Peppercorn.

The essence of Villa-Lobos' style was summed up by the Brazilian conductor and composer Burle Marx, as follows:

His music is a continuous, spontaneous, abundant pouring forth. He is perhaps the only modern composer who creates with complete abandon and unself-consciousness. Not at all perturbed by rigid innovations, or by problems of style and form, he creates like a god - without question and with sure confidence. Each work has a form, a color, a style, and a vigor of its own. It is possible perhaps that such an amalgamation of contending forces - indigenous, primitive, Portuguese, European, African - could spring only from a country like Brazil with its great unexplored forests, its mountains, its rivers and vast skies. Whatever the sources, the music is Villa-Lobos.²

Villa-Lobos' style assimilated the Iberian, the Indo-American, and the African elements of Brazil with the rural and urban elements of folklore. This synthesis led him to declare: "I am folklore; my melodies are just as authentic as those which emerge from the souls of my people."³

His output includes compositions in every genre: twelve symphonies (1916-57), seventeen string quartets (1915-57), four operas, chamber music, vocal and piano music, and concertos. The sixteen innovative *Choros* (1920-29) synthesize the different modalities of

²David Ewen, ed., *Composers Since 1900: A Biographical and Critical Guide* (New York: H.W. Wilson Company, 1969), 607.

³Juan A. Orrego-Salas, "Heitor Villa-Lobos: Man, Work, Style," *Inter-American Music Bulletin* 52 (March 1966): 2.

Brazilian music, both Indian, and popular.⁴ The *Bachianas brasileiras* (1930-1945), nine suites in homage of Bach, reflect a folkloric influence.

Villa-Lobos' illustrious career as a composer was equalled by his contributions as a pedagogue to the Brazilian system of musical education. In 1932, as founder and director of SEMA (Superintendency of Musical and Artistic Education), Villa-Lobos established a bold and innovative plan for music education in the public schools of Rio de Janeiro. He initiated stadium concerts of mass choruses for as many as thirty thousand voices. He later supervised music education in the whole of Brazil and created the National Conservatory for Orpheonic Singing.⁵ During this period, he compiled the *Guia prático, Canto orfeonico*, and *Solfejos*, collections of choruses for one, two, three, four and five voices, based on Brazilian folk rounds, lullabies, and children's songs.

The *Guia prático for Solo Piano* consists of eleven albums of solo piano pieces which Villa-Lobos selected and arranged from the original *Guia prático* vocal anthology. This collection may be compared in philosophical terms to Bartók's *For Children* or *Mikrokosmos*, other pedagogical collections which seek to preserve the nationalistic folk idiom.

⁴Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul* (University of Texas at Austin: Institute of Latin American Studies, 1994), 74.

⁵As noted by David E. Vassberg in his article "Villa-Lobos As Pedagogue: Music in the Service of the State," the Orphéon, or choral society, originated in France in the 1830s. Named after Orpheus, the Greek mythological figure who charmed the gods with his music, this popular singing society was introduced into Brazil in 1912.

Purpose of the Study

The purpose of this study is to provide stylistic and pedagogic insight into each piece in Albums I, VII, and IX of the *Guia prático for Solo Piano* by Heitor Villa-Lobos. Five pieces are included in Album I: "Acordei de madrugada," "A maré encheu," "A roseira," "Manquinha," and "Na corda da vióla." Album VII includes: "No fundo do meu quintal," "Vai, abóbora!," "Vamos, Maruca," "Os pombinhos," and "Anda à roda." Six pieces are in Album IX: "Laranjeira pequenina," "Pombinha, rolinha," "O ciranda, O cirandinha," "A velha que tinha nove filhas," "Constante," and "O castelo."

The charming miniatures in these three albums illustrate Villa-Lobos' vibrant and spontaneous compositional style. Certain pieces distinctly reflect the Portuguese, African, Indian, or French stylistic influence. Others typify a particular category such as *embolada* or circle dance, or a particular genre such as *samba* or *mazurka*. For the pianist these pieces represent a wide range of difficulty and a variety of technical challenges.

The *Guia prático for Solo Piano* is a musical personification of ethnic and folk influences of Brazil. In discovering the appealing vitality of these compelling pieces, the contemporary teacher may become

acquainted with fresh twentieth-century teaching repertoire which reflects the culture of Brazil.

Albums I, VII, and IX are currently published in the United States and are available for a reasonable price. Other albums published by the French firm Eschig are less accessible and quite costly.

Limitations

Villa-Lobos' *Guia prático for Solo Piano* is published in eleven albums and is based on popular children's folk songs from Volume I of the *Guia prático* choral anthology. This study is limited to the sixteen pieces in Albums I, VII, and IX which have been selected as representative intermediate-level works. The document does not examine some well-known piano works by Villa-Lobos in the concert repertoire, such as *A prole do bebê no. 1* or *Cirandas*. Other intermediate-level sets of pieces for and about children such as *Brinquedo de roda*, *Petizada*, *Histórias da carochinha*, and *Cirandinhas* have been discussed in previous studies and are not included in this document. A brief description of important piano works is included in Chapter II, an overview of Villa-Lobos' output.

Need for the Study

Although Villa-Lobos is recognized as the most important Brazilian composer of the twentieth century, his contributions to music education were equally significant. The *Guia prático* was initially conceived as an anthology of vocal music to be sung by children in the Brazilian public schools. Villa-Lobos' reputation as a pedagogue was noted by the eminent Uruguayan musicologist Dr. Francisco Curt Lange, who described the *Guia prático*: "It is the world's greatest achievement in the field of practical musical pedagogy. Brazil will in a short time have a generation of young lovers of music who will form the basis for the future of musical art in South America."⁶

The *Guia prático* served as a pedagogical tool in the public schools, as well as a musicological record of the origin of folk songs. Villa-Lobos devised a classification chart which accompanied each folk song, detailing the ethnic origins and musicological characteristics.

This study explores the musical and cultural links between selected folk songs from the *Guia prático* vocal anthology and the piano arrangements of these songs in the *Guia prático for Solo Piano*. The classification chart and the lyrics for each folk tune have been translated

⁶Burle Marx, "Brazilian Portrait: Villa-Lobos," *Modern Music* 17 (October-November 1939): 17.

from the Portuguese and are reproduced in this document. No previous study has delved into the correlation between the classification chart, the lyrics, the folk tune, and the piano arrangements, nor have the subsequent interpretative ramifications of these components been addressed.

The document introduces the pianist to a relatively unknown body of intermediate-level piano literature by Villa-Lobos. It also acquaints the performer with the rich and diverse cultural climate of Brazil. While other studies have been done on the piano music of Villa-Lobos, none have provided a comprehensive analysis of the *Guia prático for Solo Piano* or sought to explore the cultural link between the original choral pieces and the piano arrangements.

Dissertations and theses which include a cursory analysis and evaluation of pieces from the *Guia prático for Solo Piano* include Judith Kay Voorhees' "A Study of Representative Piano Works of Heitor Villa-Lobos,"⁷ Laurence Hamilton Morton's "The Piano Music of Heitor Villa-Lobos,"⁸ and Frina Boldt's unpublished paper "A Survey of Selected Piano Works of Heitor Villa-Lobos."⁹

⁷Judith Kay Voorhees, "A Study of Representative Piano Works of Heitor Villa-Lobos" (M.M. thesis, Eastern Illinois University, 1965).

⁸Laurence Hamilton Morton, "The Piano Music of Heitor Villa-Lobos" (M.M. thesis, Southern Methodist University, 1955).

⁹Frina Boldt, "A Survey of Selected Piano Works of Heitor Villa-Lobos" (unpub. paper, Indiana University, Latin American Music Center, 1966).

Other collections of Villa-Lobos' intermediate-level pieces for children have been mentioned in various source books and repertoire lists, including Albergo and Alexander's *Intermediate Piano Repertoire: A Guide for Teaching*,¹⁰ Maurice Hinson's *Guide to the Pianist's Repertoire*,¹¹ Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*,¹² Friskin and Freundlich's *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952*,¹³ Kirby's *Music for the Piano: A Short History*,¹⁴ Gordon's *A History of Keyboard Literature*,¹⁵ Agay's *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor*,¹⁶ and the Illinois State Music Teachers Association Piano

¹⁰Cathy Albergo and Reid Alexander, *Intermediate Piano Repertoire: A Guide for Teaching*, 3rd ed. (Oakville, Ontario: Frederick Harris Music Co., 1993), 53.

¹¹Maurice Hinson, *Guide to the Pianist's Repertoire*, 2nd rev. and enl. ed. (Bloomington, Indiana: Indiana University Press, 1993), 661-665.

¹²Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, California: Alfred Publishing Company Inc., 1995), 543-548.

¹³James Friskin and Irwin Freundlich, *Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952* (New York: Dover Publications, Inc., 1973), S.v. "Villa-Lobos."

¹⁴F.E. Kirby, *Music for the Piano: A Short History* (Portland, Oregon: Amadeus Press, 1995), 357.

¹⁵Stewart Gordon, *A History of Keyboard Literature* (New York: Schirmer Books, 1996), 414-416.

¹⁶Denes Agay, *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor*, Vol. 2 (New York: Yorktown Music Press, Inc., 1981), 402-403, 446.

Syllabus.¹⁷ However, only Maurice Hinson and Jane Magrath include specific information about the *Guia prático for Solo Piano* in their anthologies. Although numerous periodicals contain articles about Villa-Lobos' solo piano music, only *Clavier* features articles by Randall Bush¹⁸ and Laurence Morton¹⁹ which specifically pertain to the *Guia prático for Solo Piano*.

Related Literature

The dissertation by Lucas Jose Bretas Dos Santos and the masters' thesis by Judith Kay Voorhees have been especially useful as models for this study. Lucas Jose Bretas Dos Santos' "Selected Piano Works for Children and About Children by Villa-Lobos: A Pedagogical Insight" examines four collections: *Brinquedo de roda*, *Petizada*, *Histórias da carochinha*, and *Cirandinhas*.²⁰ Dos Santos focuses on the Brazilian cultural background of each piece as related to folklore or children's games

¹⁷Carol Balboa, ed., *Illinois State Music Teachers Association Piano Syllabus* (ISMTA Student Foundation, 1990), IV-79, VI-15, VIII-12, IX-10, X-9, XI-11.

¹⁸Randall Bush, "The Piano Works of Heitor Villa-Lobos," *Clavier* 24 (February 1985): 18-23.

¹⁹Laurence Morton, "Villa-Lobos Brazilian Pioneer," *Clavier* 16 (January 1977): 29-32.

²⁰Lucas Jose Bretas Dos Santos, "Selected Piano Works for Children and About Children by Villa-Lobos: A Pedagogical Insight" (D.M.A. dissertation, Indiana University, 1989).

and songs. Theoretical analysis is limited to a brief discussion of the rhythmic, melodic, and harmonic characteristics of each piece.²¹

Judith Kay Voorhees, in her masters' thesis "A Study of Representative Piano Works of Heitor Villa-Lobos," delves into six piano collections: *A prole do bebê no. 1*, *Alma brasileira*, *Bachianas brasileiras*, *Guia prático for Solo Piano*, *Ciclo brasileiro*, and *The Three Maries*.²² Six pieces are selected for study from the eleven albums of the *Guia prático for Solo Piano*: "A roseira" and "Manquinha" from Album I; "A pombinha voou" from Album VI; "Laranjeira pequenina," "Pombinha, rolinha," and "O ciranda, O ciranda," from Album IX. A brief analytical overview of each piece is followed by a short list of pianistic problems. No reference is made to the cultural or ethnic background of each piece. Other dissertations and masters theses focusing primarily on analysis of piano works by Villa-Lobos have been written by Frina Boldt, Laurence Hamilton Morton, Martha Cuba Marchena, Maritza Helmen Freda Mascarenhas, and Julia Alexzine Cummings Weeks.

"A Survey of Selected Piano Works of Heitor Villa-Lobos" by Frina Boldt provides a thumbnail sketch of each piece in the following

²¹Dos Santos gives a more detailed analysis of technical pianistic skills in Appendix B of his document. The evaluative instrument "Musical and Technical Characteristics Guideline" by Joseph Rezits is the basis for classification of pianistic skills. To facilitate analysis Rezits' instrument lists seventy-two pedagogical applications such as arpeggiated figures, chordal texture, modulation, pedal point, and syncopations.

²²Judith Kay Voorhees, "A Study of Representative Piano Works of Heitor Villa-Lobos" (M.M. thesis, Eastern Illinois University, 1965).

collections: *The Three Maries*, *Histórias da carochinha*, *Suite infantil no. 1*, *Suite infantil no. 2*, the *Guia prático for Solo Piano*, Albums VI and VII, *The Baby's Family No.1 and No. 2*, *Choros no. 5*, *Amazonas*, and *Carnaval das crianças*. The general discussion of ten pieces from the *Guia prático for Solo Piano* is more descriptive than theoretical.

Laurence Hamilton Morton's masters' thesis "The Piano Music of Heitor Villa-Lobos" paints a colorful portrait of Villa-Lobos as man and artist. Morton examines the composer's Brazilian background, as well as his life and works. The two pieces selected for analysis, *A prole do bebê no. 1* and *Bachianas brasileiras no. 4*, are discussed in terms of the stylistic characteristics of Villa-Lobos.

In her document "An Analytical Study of Three Solo Piano Works by Heitor Villa-Lobos" Martha Marchena examines *A prole do bebê no. 1*, *Rudepoema*, and *As três Marias*.²³ Her study addresses three areas: musical analysis, folklore influences, and methodology of composition.

Maritza Helmen Freda Mascarenhas' masters' thesis "Heitor Villa-Lobos: An Analysis of *Prole do bebê no. 1*" examines the composer's unique manipulation of melody, rhythm, and harmony.²⁴ Her analysis

²³Martha Cuba Marchena, "An Analytical Study of Three Solo Piano Works by Heitor Villa-Lobos (1887-1959)" (D.M.A. dissertation, University of Miami, 1985).

²⁴Maritza Helmen Freda Mascarenhas, "Heitor Villa-Lobos: An Analysis of *Prole do Bebê No. 1*" (M.A. thesis, University of Pittsburgh, 1984).

explores the "Brazilian sonority" which Villa-Lobos achieved by synthesizing native and foreign influences.

In her masters' thesis "The Piano Music of Heitor Villa-Lobos" Julia A. Weeks discusses three works typifying the composer's style: *Bachianas brasileiras no. 4*, *Alma brasileira*, and *Rudepoema*.²⁵ Rhythmic, harmonic, and melodic elements of style are examined in relation to Villa-Lobos' Brazilian heritage.

Three dissertations provided informative background on the folk idiom present in Villa-Lobos' compositions. David P. Appleby's dissertation focuses on six contemporary Brazilian composers: Heitor Villa-Lobos, Francisco Mignone, Camargo Guarnieri, Oscar Lorenzo Fernandez, César Guerra Peixe, and Claudio Santoro.²⁶ A chapter on folk music explores the Indian, African, and Portuguese influences on Brazilian folk music, while subsequent chapters discuss melody, harmony, and form as applicable to the works of each composer.

Chapters in Robert Pennington's "The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók" focus on the folk music of Brazil, Villa-Lobos' use of Brazilian folk themes, and

²⁵Julia Alexzine Cummings Weeks, "The Piano Music of Heitor Villa-Lobos" (M.M. thesis, Roosevelt University, 1985).

²⁶David Percy Appleby, "A Study of Selected Compositions by Contemporary Brazilian Composers" (Ph.D. dissertation, Indiana University, 1956).

Bartók's use of Eastern European folk song.²⁷ In "Folk Elements in the Music of Heitor Villa-Lobos" Lourdes Nogueira examines the folk music of Brazil and Villa-Lobos' utilization of the folk element in *Choros*, *Bachianas brasileiras*, and various vocal works.²⁸

Comprehensive biographies on Villa-Lobos have been written by Eero Tarasti, Gerard Béhague, Lisa Peppercorn, Simon Wright, and Vasco Mariz. In 1987 Finnish musicologist Eero Tarasti wrote his voluminous *Heitor Villa-Lobos: The Life and Works 1887-1959*.²⁹ The English translation was published in 1995. Topics covered include music history in Latin America, a biographical portrait of the composer, an examination of the *choro* as a compositional form, the arrival of modernism in Brazil, and Villa-Lobos' role as educator in the 1930s. In the final chapters Tarasti analyzes Villa-Lobos' works by medium. The section on solo instrumental piano works includes only important works such as *Rudepoema* and *A prole do bebê no. 1 and no. 2*.

Gerard Béhague's scholarly *Heitor Villa-Lobos: The Search for Brazil's Musical Soul* published in 1994 examines sources of music in

²⁷Robert Pennington, "The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók" (M.M. thesis, Northwestern University, 1964).

²⁸Maria de Lourdes do Amaral Nogueira, "Folk Elements in the Music of Heitor Villa-Lobos" (D.M.A. dissertation, Southwestern Baptist Theological Seminary, 1976).

²⁹Eero Tarasti, *Heitor Villa-Lobos: The Life and Works, 1887-1959* (Jefferson, North Carolina: MacFarland & Company, Inc., 1995).

Brazil as well as philosophical roots of nationalism.³⁰ In the section "The Musical Language of Villa-Lobos," Béhague concentrates on Villa-Lobos' major works, with emphasis on the *Choros* and *Bachianas brasileiras*. The discussion of piano music is limited to the two books of *A prole do bebê*, *A lenda do caboclo*, *Rudepoema*, and *Cirandas*.

Lisa Peppercorn in *Villa-Lobos: The Music. An Analysis of His Style* gives an authoritative accounting of the composer's works.³¹ In the chapter "Works for Piano" Peppercorn discusses each composition in chronological order and includes elucidating comments and pertinent musical examples. The *Guia prático for Solo Piano* is omitted.

Simon Wright's 1992 publication entitled *Villa-Lobos* is a guide to important characteristic works of the composer.³² This readable chronological study, filled with extensive musical examples, is highly descriptive without being overly analytical. Wright's discussion of piano compositions is confined to *A prole do bebê no. 1*, *Cirandas*, and *Rudepoema*.

³⁰Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*.

³¹Lisa Peppercorn, *Villa-Lobos: The Music. An Analysis of His Style* (White Plains, New York: Pro/Am Music Resources Inc., 1972). This volume is a translation of part 2 of Peppercorn's *Heitor Villa-Lobos Leben und Werk des brasilianischen Komponisten*, first published in German in 1972.

³²Simon Wright, *Villa-Lobos* (New York: Oxford University Press, 1992).

Villa-Lobos: Life and Work, written in 1949 by Brazilian musicologist-diplomat Vasco Mariz, has gone through eleven editions.³³ Mariz gives an overview of the composer's life and works in very general terms. The chapter on piano compositions devotes only four pages to a random sampling of works.

General biographical material on Heitor Villa-Lobos may be found in sources such as *International Cyclopedia of Music and Musicians*,³⁴ *Baker's Biographical Dictionary of Musicians*,³⁵ *Composer's Since 1900: A Biographical and Critical Guide*,³⁶ *The New Grove Dictionary of Music and Musicians*,³⁷ *The New Oxford Companion to Music*,³⁸ and *The Book of the Modern Composers*.³⁹

³³Vasco Mariz, *Heitor Villa-Lobos: Life and Work of the Brazilian Composer* (Washington, D.C.: American Cultural Institute, 1970).

³⁴Oscar Thompson, ed., *International Cyclopedia of Music and Musicians*, 11th ed., 2368-2371.

³⁵Nicolas Slonimsky, ed., *The Concise Baker's Biographical Dictionary of Musicians*, 8th ed., (New York: Schirmer Books, 1994), S.v. "Villa-Lobos, Heitor."

³⁶David Ewen, ed., *Composers Since 1900: A Biographical and Critical Guide*.

³⁷Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), S.v. "Villa-Lobos, Heitor" by Luiz Heitor Correa De Azevedo.

³⁸Denis Arnold, ed., *The New Oxford Companion to Music* (Oxford: Oxford University Press, 1983), S.v. "Villa-Lobos, Heitor," by Paul Griffiths.

³⁹David Ewen, ed., *The Book of the Modern Composers* 3rd ed. (New York: Alfred A. Knopf, 1961), S.v. "Villa-Lobos, Heitor," by Herbert Weinstock.

David P. Appleby's *Heitor Villa-Lobos: A Bio-Bibliography*⁴⁰

includes a short biography, a definitive catalogue of works and performances, a list of collections, a discography, and a bibliography. More general information on Latin American music may be found in *Music of Latin America* by Nicolas Slonimsky,⁴¹ *The Music of Brazil* by David P. Appleby,⁴² and *Music in Latin America: An Introduction* by Gerard Béhague.⁴³

Periodical literature which includes articles about Villa-Lobos' solo piano literature appears in *American Music Teacher*, *Clavier*, *Piano Quarterly*, *Modern Music*, *Musical America*, *Notes*, *Music Journal*, *Music News*, *Music Teacher*, *Musical Courier*, *The Musical Times*, and *Keyboard Classics*.⁴⁴

⁴⁰David P. Appleby, *Heitor Villa-Lobos: A Bio-Bibliography* (New York: Greenwood Press, 1988).

⁴¹Nicolas Slonimsky, *Music in Latin America* (New York: Da Capo Press, 1972), S.v. "Villa-Lobos, Heitor."

⁴²David P. Appleby, *The Music of Brazil* (Austin: University of Texas Press, 1983), S.v. "Villa-Lobos, Heitor."

⁴³Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1979), S.v. "Villa-Lobos, Heitor."

⁴⁴See Bibliography under "Articles" for specific information.

The Portuguese Irmãos Vitale edition of the original vocal anthology *Guia prático*⁴⁵ has been consulted for Villa-Lobos' ethnomusicological classifications of each of the 137 songs.

Design and Procedures

This document consists of seven chapters, a bibliography, and two appendices. Chapter I contains the Introduction, Purpose of the Study, Limitations, Need for the Study, Related Literature, and Design and Procedures. Chapter II includes information on the life and personality of Villa-Lobos, his career as an educator, the influence of nationalism and folklore on his style, and a brief overview of his piano works. Chapter III discusses the evolution of the *Guia prático* vocal anthology and its relationship to the *Guia prático for Solo Piano*. Chapters IV through VI provide a stylistic and pedagogic analysis of each piece in Albums I, VII, and IX from the *Guia prático for Solo Piano*.

The stylistic analysis refers to features of each original folk tune as described in Villa-Lobos' classification chart. These aspects include "Title,"

⁴⁵Heitor Villa-Lobos, *Guia prático: Estudo Folclórico musical, Primeiro volume, Primeira parte*. (São Paulo, Rio de Janeiro: Irmãos Vitale Editores, 1941).

"Melody," "Collected" (Where and by Whom), "Author," "Performance," "Environment," "Genre," "Category," "Tempo," "Character," and "Ethnic Origin." The classification chart and lyrics for each folk tune have been translated from the Portuguese and are reproduced. Additional descriptive analysis examines elements such as rhythm, melody, harmony, and form, with special attention to Brazilian cultural influences. The pedagogic analysis considers the technical and interpretive issues of each piece. Interpretive insights reflect the text of each folk song, as well as the stylistic characteristics. The level of difficulty of each piece is assessed using the ten categories for leveling of literature contained in Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*.

Chapter VII consists of a summary, conclusions, and recommendations for further study. A Bibliography precedes the appendices. Appendix A lists the eleven albums of the *Guia prático for Solo Piano*, including the pieces in each album. Appendix B lists Villa-Lobos' published piano music, selected publishers, and dates of compositions.

CHAPTER II

BIOGRAPHY

The mystique surrounding the legend of Villa-Lobos, often perpetuated by the composer himself, makes it difficult to separate fact from fiction regarding the details of his life. Villa-Lobos' capricious nature contributed to the confusion surrounding the date of his birth, reported to be anywhere between 1881 and 1891. It was Vasco Mariz, the musicologist-diplomat, who, in researching his book on the composer, discovered a baptismal certificate at Rio de Janeiro's São Jose Church which listed March 5, 1887 confirming Villa-Lobos' actual birthdate.¹

Villa-Lobos' father, Raúl, a writer and amateur musician, worked as a librarian at the National State Library in Rio de Janeiro. His mother, Noemia, cared for the family's eight children, four of whom died at an early age. Raúl introduced his son to music and taught him to play the cello.

With him, I always attended rehearsals, concerts and operas...I also learned how to play the clarinet, and I was required to identify the genre, style, character and origin of compositions, in addition to recognizing quickly the name of a note, of sounds or noises...Watch out, when I didn't get it right.²

¹Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, 2.

²*Ibid.*, 3.

Heitor became acquainted with the piano by watching his aunt at the keyboard "for forms and harmonies."³ As a child he was particularly fascinated by the guitar, obtaining "a 'bad' guitar which he played for himself in a little wooden house in the garden where he would not be heard."⁴

His father's untimely death in 1899 resulted in financial hardship for the family. Heitor, a rebellious child, chafed at the concept of formal schooling. Disregarding his mother's wishes for him to study medicine, Heitor associated with the *chorões*, the bohemian street musicians of Rio, and made a meager living by playing the cello in cafes and restaurants. His exposure to the popular instrumental genre, the *choro*,⁵ had a great effect on the improvisational character of his later compositions.

Between the ages of eighteen and twenty-five, Villa-Lobos undertook several expeditions into the interior of Brazil. Financed with funds from the sale of his father's library, he intended to study the indigenous folk music of his country. His travels took him throughout

³Ralph Gustafson, "Villa-Lobos and the Man-Eating Flower: A Memoir," *The Musical Quarterly* 75 (Spring 1991): 2.

⁴*Ibid.*

⁵In *Heitor Villa-Lobos: A Bio-Bibliography* David Appleby explains that the term *choro* was used interchangeably, referring either to an amorous, melancholy type of music or to the groups which performed this kind of music.

the southern, central, and northern states of Brazil, where he absorbed the cultural diversities of his native country.

As far as I tried to fashion my culture, guided by my own instinct and apprenticeship, I found out that I could only reach a conclusion of conscious knowledge by researching, by studying works that, at first sight, had nothing to do with music. Thus, my first book was the map of Brazil,⁶ the Brazil that I trudged, city by city, state by state, forest by forest, searching the soul of a land. Then the character of the people of this land. Then the natural wonders of this land.⁷

Much controversy exists on the authenticity of folk music that Villa-Lobos is said to have collected during his sojourns. Unlike Bartók and Kodály, his excursions were not meant to be a scholarly recording of nationalistic musical idioms. In all probability, he did not penetrate the wild and dangerous interiors of Brazil to record the music of the aboriginal peoples. Rather, the synthesis of the impressions of his travels, whether or not as extensive as he claimed, provided a personal nationalistic stamp on his music.

Burle Marx's description of the effects of these wanderings on the impressionable Villa-Lobos supports this conclusion:

For a temperament like that of Villa-Lobos, inclined to the strange, fantastic and exotic, such direct contact with a primitive culture would lead naturally to a new path and a new goal....Villa-Lobos not only recorded, learned and absorbed but he merged what he found

⁶Villa-Lobos' allusion to his first book as the map of Brazil was only a figurative reference.

⁷Gustafson, "Villa-Lobos and the Man-Eating Flower: A Memoir," 7.

with what he recognized as his own. The result was a fusion of all the elements in his own nature.⁸

Villa-Lobos' fascination with the magnificence of the wild Brazilian interior fueled his imagination as he related fantastic stories of his experiences. Throughout his life, his tales not only entertained the press, but also enhanced the exotic Brazilian flavor he sought to convey in his music.

Captured by savages, he was for three days witness of funeral ceremonies which were celebrated in his honour because his hosts were preparing to eat him....⁹

More dead than alive, he remained meanwhile in a state of unconscious receptivity which allowed him to register accents of his officiates...Freed by whites, he came back from this terrible adventure with lots of rhythms and modulations with which he has since fed his compositions.¹⁰

Interspersed with his travels, Villa-Lobos made attempts to further his education. From 1906-1907 he enrolled in the Instituto Nacional de Musica in Rio de Janeiro, studying harmony with Frederico Nascimento and Francisco Braga, and attending class sporadically. He was fascinated with Vincent D'Indy's *Cours de Composition Musicale* and Berlioz' *Grand Traite' d'Instrumentation et d'Orchestration* composition treatise. Yet he withdrew from the Institute, lacking the perseverance and patience to

⁸Ewen, *Composers Since 1900: A Biographical and Critical Guide*, 608.

⁹Lisa M. Peppercorn, *Villa-Lobos Collected Studies* (Aldershot, England: Scolar Press, 1992), 25.

¹⁰*Ibid.*

pursue academic training. In later years, his cynical attitude toward conventional education was reflected in his comment: "One foot in the academy and you are changed for the worst!"¹¹ In 1910, Villa-Lobos continued to seek the advice of composer-conductor Antônio Francisco Brago and took private harmony lessons from Agnelo França; he was, however, essentially a self-taught composer.

Villa-Lobos' compositions came to the attention of the public at the first concert entirely of his own music given in Rio de Janeiro in 1915. His growing reputation led to a meeting in 1919 with the Polish-American pianist Arthur Rubinstein who was touring in South America.

Rubinstein presented the premiere of the first book of Villa-Lobos' *A prole do bebê* and for him the composer wrote the exceedingly difficult *Rudepoema*. Rubinstein praised Villa-Lobos: "Right here in Brazil lives an authentic genius, in my opinion the only one on the whole American continent. His country does not understand him, but future generations will be proud of him."¹²

During this time, Villa-Lobos also developed a friendship with Darius Milhaud, the appointed cultural exchange secretary to Paul Claudel at the French Embassy in Rio de Janeiro. Milhaud wrote: "When I came

¹¹Gustafson, "Villa-Lobos and the Man-Eating Flower: A Memoir," 3.

¹²Arthur Rubinstein, *My Many Years* (New York: Alfred A. Knopf, 1980), 155, quoted in Heitor Villa-Lobos, *A prole do bebê no. 1*, ed. David P. Appleby, (Van Nuys, California: Alfred Publishing Co. Inc., 1995), 3.

to know him in 1918, he played the cello to earn a living. He showed me straight away some compositions written for the instrument: the early works were full of promise, a promise that has been kept.”¹³

As an aspiring young composer, Villa-Lobos was invited to participate in the “Week of Modern Art” in São Paulo in 1922. The modernismo movement advocated aesthetic experimentation, a move toward nationalistic artistic expression, and a rejection of traditional techniques. These concerts led to a violent public reaction, with Villa-Lobos now in the forefront of artists championing the modernist movement.

In 1923, through the influence of Rubinstein, Villa-Lobos was awarded a grant by the Brazilian government to travel to Paris. The French were enthusiastic about Villa-Lobos’ colorful Brazilian compositions, and his concerts met with great success. During his years in Paris, he associated with Parisian artistic circles which included Paul Dukas, Albert Roussel, Edgard Varèse, Marguerite Long, Florent Schmitt, Jean Cocteau and Erik Satie. Villa-Lobos had no illusions about what he would gain from the French musical establishment: “I didn’t come to study with you, I came to show you what I’ve done.”¹⁴

¹³Lisa M. Peppercorn, “Villa-Lobos” in *The Illustrated Lives of the Great Composers* (London: Omnibus Press, 1989), 41.

¹⁴*Ibid.*, 9.

On his return to Brazil, Villa-Lobos' compositions increasingly reflected his nonconformist personality and his unique nationalistic musical style.

Villa-Lobos—Educator

As an educator, Villa-Lobos combined his national idealism with his passion for music to design a revolutionary program aimed at upgrading music education in Brazil. In 1930, he sent a memorandum to the secretary of education of the state of São Paulo, deploring the condition of music education in the schools. He advocated a program of musical instruction for the masses which reflected his philosophy.

If we consider the development of music in today's world, we are forced to admit that it is at quite a low level. For the most part, (musical) compositions are academically experimental rather than creatively robust. The artist considers his career in terms of an objective to reach, rather than as an idea; and a genuine comprehension of music has not penetrated the social organization as profoundly as one could wish....Now all these phenomena may be traced to a single cause: our teaching methods...I have in mind the entire system of instruction, instruction that encourages confusion of comprehension, not only of musical terms, but also of musical ideals, and for this reason is unable to take music to the great masses of the people.¹⁵

¹⁵Heitor Villa-Lobos, "Educação musical," *Boletim Latino-Americano de Música* 6 (1946): 495, quoted in Appleby, *The Music of Brazil*, 126, 128.

Appointed to implement his plan in São Paulo, Villa-Lobos undertook a fifty-four city concert tour throughout the state to achieve the following goals:

... to proclaim the power of Brazilian artistic will, and to regiment soldiers and workers of national art - of this art which (now) flutters dispersed in the immensity of our territory, to mold a strong group, and to unleash a mighty voice - able to echo in all the corners of Brazil - a shout - a thunderburst, formidable, unisonous and frightening: BRAZILIAN ARTISTIC INDEPENDENCE.¹⁶

Villa-Lobos' method for implementing music education, the canto orfeonico or choral singing, was first introduced in São Paulo in 1931 by a mass chorus of twelve thousand voices. Although the concept was not new, Villa-Lobos' patriotic application of orpheonic singing was revolutionary.

The socializing power of collective singing teaches the individual to forfeit at the necessary moment the egoistic idea of excessive individuality, integrating him into the community....The canto orfeonico integrates the individual into the social heritage of the Patria....It is not necessary to exaggerate here the value of this educational tool in this eminently nationalistic aspect.¹⁷

The materials for transmitting this Brazilian musical tradition to youth were based on children's songs, nursery rhymes, and familiar folk songs which were collected and arranged by Villa-Lobos into collections entitled *Canto orfeonica*, *Solfejos*, and *Guia práctico*. Musical notation

¹⁶David E. Vassberg, "Villa-Lobos as Pedagogue: Music in the Service of the State," *Journal of Research in Music Education* (Fall 1975): 165.

¹⁷*Ibid.*, 166.

was taught by a system of hand signals, called *manossolfa*, which indicated pitch, rhythm and dynamics. This cost-effective method eliminated the need for multiple scores, while the absence of accompanying instruments also contributed to low-budget implementation.

As director of music education, first in São Paulo, and then in 1932 in Rio de Janeiro, Villa-Lobos revolutionized teaching methods in Brazil. His successes led to his appointment as director of the agency SEMA—Superintendencia de Educação Musical e Artística (Superintendency of Musical and Artistic Education) a post he held under the Vargas dictatorship from 1932 to 1941. This socialist regime supported the patriotic and nationalistic spectacles of Villa-Lobos' mass choral performances, which were of political, as well as educational value.

One such dramatic feat was the chorus of forty thousand children which performed for the annual celebration of Brazil's Independence Day on September 7, 1940 in a large soccer stadium in Rio de Janeiro. Nicolas Slonimsky described the phenomenon:

Villa-Lobos stations himself atop a specially constructed platform fifty feet high and directs the chorus, not with an ordinary conductor's baton, but with flags of national colors. Before the beginning of each concert, Villa-Lobos 'tunes up' the children by making them sing a six-part canon in thirds, resulting in a chord of the eleventh, with the following words:
Bondade, Realidade, Amisade, Sinceridade, Igualidade, Lealdade

These words, meaning respectively, goodness, reality, amity, sincerity, equality, and loyalty, form an acrostic, spelling BRASIL, which is the proper orthography in the Portuguese language.¹⁸

Villa-Lobos, in his own flamboyant style, was a tireless spokesman for Brazilian music as a tool for furthering the artistic growth of his country. His flowery radio address on November 22, 1939 on the "Hora de Brazil" (government radio propaganda hour) invoked St. Cecilia, the patron saint of music.

Divine Protector, who has given to Brazil the gift of music, who has exalted the birds, the rivers, the waterfalls, the winds, and the people of this land into an incomparable symphony whose melodies and harmonies have contributed to the formation of Brazil's soul! Illumine those who cultivate Brazilian music! Encourage the musicians disappointed in their musical life! Enlighten public opinion so as to make the appreciation of Brazilian art possible! Gratify the wish of those who believe music to be of national importance, educating the soul as gymnastics strengthen and develop the body! Lend faith to those who trust that the day will come when music becomes the Sonorous Flag of Universal Peace!¹⁹

A staunch educator and administrator, Villa-Lobos addressed the shortage of music teachers by establishing the "Curso de Pedagogia de Musica e Canto Orfeonico" (Course of Music Pedagogy and Orpheonic Singing) and the "Orfeão dos Professores do Distrito Federal" (Orpheon of Teachers of the Federal District) for teacher training in 1932. Ten years later the Brazilian government established a permanent Conservatorio

¹⁸Slonimsky, *Music of Latin America*, 24-25.

¹⁹*Ibid.*, 122.

Nacional de Canto Orfeonico, appointing Villa-Lobos as its director. The Orfeao de Professores, a choir composed of some 250 teachers of the canto orfeonico, concertized successfully throughout Brazil.²⁰ In 1945 Villa-Lobos founded the Brazilian Academy of Music in Rio de Janeiro, serving as its president until his death. Villa-Lobos' musical education programs had an enormous impact on Brazil, with the canto orfeonico remaining a part of the educational system even today.

The last years of Villa-Lobos' life were filled with a demanding schedule of composing and conducting. Now an international figure, Villa-Lobos conducted his works and those of fellow Brazilians throughout Europe and the United States. He died in Rio de Janeiro on November 17, 1959.

Villa-Lobos—Nationalism and Folklore

Villa-Lobos was recognized as a nationalistic composer due to his successful fusion of the Portuguese, African and Indian elements of Brazilian culture in his music. Burle Marx stated:

Villa-Lobos is, in my opinion, the first nationalist composer of the Americas; one must not only be native to a country, but must also possess genius to evoke the sound and feeling of a whole people

²⁰Vassberg, "Villa-Lobos As Pedagogue: Music in the Service of the State," 169.

and its culture. He is as unmistakably Brazilian as Moussorgsky is Russian.²¹

The poet Ronald de Carvalho's tribute to Villa-Lobos was no less enthusiastic:

The music of Villa-Lobos is one of the most perfect expressions of our culture. In it quivers the flame of our race, what is most beautiful and original in the Brazilian race. It does not represent a partial state of our psyche. It is not the Portuguese, African or Indigenous temperament, or the simple symbiosis of these ethnic quantities that we perceive in it. What it shows us is a new entity, the special character of a people that begins to define itself freely, in a cosmic milieu worthy of the gods of the heroes.²²

Whether or not Villa-Lobos deliberately synthesized elements of the Portuguese, African, and Indian ethnic groups, an understanding of these influences is essential to an appreciation of his music. The Portuguese, the original colonizers of Brazil, contributed significantly to the Brazilian musical heritage.

The Portuguese contributed syncopation; most of the instruments (except percussion) used in Brazilian music, including the guitar (viola, violão, cavaquinho), ophicleide, piano, violin, and flute; dances of various types, such as the fandango, children's round-dances, dramatic dances, as the reisados pastoris and the bumba-meu boi; lyric and poetic form, as the moda and the strophic verse forms of most of the songs; a pervading mood of nostalgia (as evidenced in the expression saudada); and many old legends and traditions from Portugal.²³

²¹Marx, "Brazilian Portrait - Villa-Lobos," 12.

²²Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, 13.

²³Albert T. Luper, "The Music of Brazil," *Inter-American Music Bulletin* 9 (Washington, D.C.: Pan American Union, 1943): 5.

The *moda*, or *modinha*, a popular Portuguese sentimental song, originated with the troubadours of the Middle Ages. The *modinha* was later influenced by the bel canto style of Italian opera, with its florid melodic line often ornamented with grace notes and appoggiaturas. The nostalgic, romantic character of the song was heightened by wide leaps in the melodic line. Harmonically similar to Russian popular songs, the *modinha* often modulated into the parallel minor and the subdominant key. The predominance of the European major-minor harmonic system is clearly seen in Villa-Lobos' vocal anthology, *Guia prático*, in which 110 of the Brazilian songs are in a major key, while eight songs are in minor.


The rhythmic aspect of Portuguese influence can be noted in the use of triple meter (3/4) or compound meters (6/8 or 9/8). Luiz Heitor Correa de Azevedo, Brazilian musicologist, credits the Portuguese with "the transformation of the 6/8 rhythm of the Portuguese song into the syncopation of Brazilian music."²⁴

Of particular interest to Villa-Lobos was the Portuguese tradition of children's games accompanied by singing. In his piano collections for and about children - *Petizada*, *Cirandas*, *Cirandinhas*, *Brinquedo de roda*, *Guia prático* - Villa-Lobos utilized folk dances, games, and melodies from childhood.

²⁴Luiz Heitor C. Azevedo, "Brief History of Music in Brazil," *Inter-American Music Bulletin* (Washington. D.C.: Pan American Union, 1948): 58.

The African influence, attributed to the importation of millions of slaves beginning in 1538,²⁵ was most apparent in the rhythmic characteristics of Brazilian music. Although intermarriage affected the pure African heritage, the Afro-Brazilian style which emerged was dominated by syncopation, ostinato, and polyrhythm. Slonimsky describes Brazilian syncopation:

For one thing, the down beat is always strong in the great majority of Brazilian popular songs, and the basic rhythm of many Brazilian melodies of Negro origin is a sixteenth-note, an eighth-note, and a sixteenth-note. The repetition of short and rapid notes is also very common in Afro-Brazilian music. The major mode is predominant in all Brazilian folk songs. The time-signature is two-four in most Brazilian dances.²⁶

The dance was the medium used to transmit African rhythms. The *batuque*, one of the oldest folk dances, was based on the syncopated rhythmic pattern  which evolved into the *samba*. The rural *samba* of African origin had greater syncopation than its counterpart, the urban *samba*, which was derived from the *maxixe*. Both exhibited the three basic characteristics of the *samba*: duple meter, major tonality, and lively tempo. Other dances reflecting the African rhythms were the *côco*, the *congada*, the *congo*, the *lundú*, and the *maracatu*.²⁷ The Brazilian musicologist Renato Almeida documented as many as seventeen

²⁵Appleby, *Music of Brazil*, 4.

²⁶Slonimsky, *Music of Latin America*, 109-110.

²⁷*Ibid.*, 111.

Brazilian dances originating from African or Afro-Brazilian sources.²⁸ The percussion instruments which accompanied these Afro-Brazilian dances emphasized the African rhythmic legacy. Villa-Lobos' three movement piano suite *Danças características africanas* (*African Dances*), subtitled *Danças dos Índios Mestizos do Brasil* (*Dances of the Indian Mestizos of Brazil*), was based on African rhythms.

Melodic motion in Afro-Brazilian music was characterized by small intervals, skips no larger than a fifth, frequent repetition of intervallic patterns, and an improvisatory style.²⁹ Renato Almeida, in *História da música brasileira*, refers to other songs and dances such as the *lundú* of African origin, the *fado* of Brazilian origin, the *tiranas* originating in the Azores, the *desafio* an improvised vocal contest, and the *ballad* of Portuguese origin, all of which provided a fertile source of inspiration for Brazilian composers such as Villa-Lobos.³⁰

The Indian element in Brazilian music was less dominant than that of the Portuguese or the African elements. Although study of the native

²⁸Renato Almeida, *História da música brasileira* (Rio de Janeiro: F. Briguiet & Company, 1942), 14.

²⁹Maria de Lourdes do Amaral Nogueira, "Folk Elements in the Music of Heitor Villa-Lobos" (D.M.A. dissertation, Southwestern Baptist Theological Seminary, 1976), 37, quoted in David P. Appleby, "A Study of Selected Compositions by Contemporary Brazilian Composers" (Ph.D. dissertation, Indiana University, 1956), 193-194.

³⁰Renato Almeida, *História da música brasileira* (Rio de Janeiro: F. Briguiet and Company, 1926), 970, quoted in Gilbert Chase, *A Guide to the Music of Latin America* (New York: AMS Press, 1962), 108.

Indian culture attracts musicologists, Indian music has had little influence on contemporary Brazilian composers. However, Villa-Lobos did adapt Indian melodies in his *Chansons typiques brésiliennes*, and his symphonic poem *Uirapuru* was based on Indian legend. The original music of the aboriginal peoples, prior to assimilation with other races or acculturation by Jesuit missionaries, was melodically simple, consisting of three or four notes intoning a chant-like, static rhythm. As in most African cultures, Indigenous music was closely related to dance, particularly in ceremonial functions.

Renowned Brazilian folklorist Luciano Gallet provided this synopsis of Brazilian folk music:

Brazilian music was born from the fusion of the elements of Portuguese Latin melos with African rhythms. The conjunction of these elements with the racial contribution of the Indian, the master of the continent, has originated the musical psychology of the people of Brazil. Brazil's musical material, whether introduced by the Portuguese or imported from Africa, is enormously rich in form, melody, and rhythm. The alien materials were modified in the new surroundings, and there emerged new modalities, which are now acquiring shape.³¹

As Villa-Lobos synthesized Portuguese, African, and Indian elements of Brazilian culture, he also drew on folkloric elements of these rural and urban cultures. Characteristic folk music as described by Della Monica, is "...spontaneous, functional, and collective; it is orally

³¹Slonimsky, *Music of Latin America*, 117.

transmitted and, therefore, short to be easily memorized.”³² In his description of Brazilian music in *Ensaio sobre a música brasileira*, Mario de Andrade, the Brazilian musicologist and modernistic poet, gave a directive to his countrymen: “A Brazilian composer should derive his materials and his inspiration from native folklore. This folklore, in its characteristic manifestations, reveals the origin of its birth.”³³ In his 1928 publication, de Andrade set forth three stages necessary for the creation of a nationalistic musical idiom:

- 1) faithful adoption of a folk melody whereby the composer, in his arrangement of the same, keeps his individuality at a low profile;
- 2) adoption of a folk melody as basic material to be worked on by the composer, in the process of which he places greater emphasis on his own individual musical voices;
- 3) the highest artistic level at which it is possible to compose music that is truly nationalistic in spirit without the need of a faithful adoption of a folk melody.³⁴

Much of Villa-Lobos’ music manifests these precepts, particularly his sets of piano music written for children. In an interview with Olin

³²Laura Della Monica, *Manual de folclore*, 1st ed. (São Paulo: Producoes Audiovisuais Brasileiras, 1976), 136-137, quoted in Lucas Jose Bretas Dos Santos, “Selected Piano Works for Children and About Children by Villa-Lobos,” 30.

³³Slonimsky, *Music of Latin America*, 110.

³⁴Mario de Andrade, *Ensaio sobre a música brasileira* (São Paulo: Martins-Mec., 1972), quoted in Tiago de Oliveira Pinto, “‘Art is Universal’ - On Nationalism and Universality in the Music of Heitor Villa-Lobos,” *The World of Music* 29 (November 1987): 106.

Downes of the *New York Times*, Villa-Lobos elaborated on the role of folklore in his music.

I compose in the folk style, I utilize thematic idioms in my own way, and subject to my own development. An artist must do this. He must select and transmit the material given him by his people. To make a potpourri of folk melody and think that in this way music has been created is hopeless. But it is only nature and humanity that can lead an artist to truth....I study the history, the country, the speech, the customs, the background of the people. I have always done this, and it is from these sources, spiritual as well as practical, that I have drawn my art.³⁵

Unlike Bartók, who made explicit use of folk songs in his music, Villa-Lobos created more of an atmosphere, rather than a literal rendition of the tune in his settings. He borrowed and harmonized folk melodies, created his own, inserted them into otherwise original compositions, set them to part-writing, and synthesized a whole from melodic or rhythmic cells of folk tunes.³⁶ In his small-scale piano works, often in a simple ternary form, Villa-Lobos effectively applied this principle. He combined the African and caboclo (an ethnic type that resulted from the intermarriage between the native Indian and the white colonizer)³⁷ folk elements into his personal style.

³⁵David Ewen, *American Composers Today* (New York: H.W. Wilson Company, 1949), 252.

³⁶Lisa M. Peppercorn, "Some Aspects of Villa-Lobos' Principles of Composition," *The Music Review* 4 (1943): 31-32.

³⁷Dos Santos, "Selected Piano Works for Children and About Children by Villa-Lobos," 33.

Villa-Lobos' compositions were tinged with traces of French influence as evidenced in the French titles and performance indications in the piano series *Simples coletânea* (1917-1919) and *Fábulas características* (1914). Burle Marx noted this affinity for the French idiom:

One may say even now, that the part of Villa-Lobos which is not Brazilian, that is, native Indian and Portuguese, is impressionistic and post-impressionistic French. The resemblance between Satie and Villa-Lobos goes beyond a penchant for clever titles; there is the same quest for originality as an end in itself.³⁸

Examples of impressionist techniques such as planing, whole tone and pentatonic scales, and modal harmonies appear in Villa-Lobos' piano suite *A prole do bebê no. 1* (1918).

The utilization of modal scales by nationalist composers such as Villa-Lobos is common to much folk music. Melodic construction may use scale patterns such as the Lydian mode with a lowered fourth, the mixolydian mode with a lowered seventh, an ascending major scale with a raised fourth and a lowered seventh, or a hexachordal scale omitting the leading tone.³⁹ Often the melodic line may end on the third or the fifth of the scale rather than the tonic note.

Rhythm, the heart of Brazilian folk music, reflects the preference for duple meter, often interspersed with a triple pulse and syncopated

³⁸Marx, "Brazilian Portrait - Villa-Lobos," 14.

³⁹Dos Santos, "Selected Piano Works for Children and About Children by Villa-Lobos," 31.

patterns. The rhythmic vitality inherent in Villa-Lobos' compositions incorporates polyrhythms and dotted rhythms with traditional folk rhythms.

Overview of the Piano Works

For Villa-Lobos, composing was therapeutically indispensable. "Musical creation constitutes a biological necessity for me; I compose because I have to,"⁴⁰ he often said. His prodigious output, as even he acknowledged, was uneven in quality: "Better bad of mine than good of others."⁴¹ In his biography on Villa-Lobos, Vasco Mariz articulates the dilemma surrounding the evaluation of his music:

We now ask: is the composer from Rio de Janeiro a great musician in the fullest sense of the word? Yes and no. That which is most attractive in the work of Villa-Lobos is the purity, vigor, musical spontaneity...but not always is the star of Villa-Lobos pure and vigorous. He writes much. Perhaps too much. We are not in the presence of a craftsman. Further: he has no balance, is not able to discern what is good and bad in his work. We defend him, however; he almost never descends to the banal.⁴²

In 1912, Villa-Lobos wrote the first of many piano sets to come illustrating his fascination with the world of children. *Suite infantil no. 1*

⁴⁰Juan A. Orrego-Salas, "Heitor Villa-Lobos, Man, Work, Style," 1.

⁴¹Burle Marx, "The Fabulous Villa-Lobos," *Musical Courier* 151 (January 1955): 8.

⁴²Vasco Mariz, *Heitor Villa-Lobos*, (Rio de Janeiro, Edição da Divisão Cultural do Ministério das Relações Exteriores, Imprensa Nacional, 1949), 116.

contains five simple pieces in ABA form and is in a genre similar to Schumann's *Scenes from Childhood op. 15* or *Album for the Young op. 68*. In *Suite infantil no. 2* (1913) movements are designated by the tempo indications "Allegro," "Andantino," "Allegretto," and "Allegro non troppo," in contrast to the descriptive titles of the first set.

Villa-Lobos composed two other children's sets in 1912, *Petizada* (Little Children) and *Brinquedo de roda* (The Toy Wheel). Both collections feature pieces in ABA form, with homophonic texture, and simple traditional harmonic progressions.

Three of the six pieces in *Petizada* make reference to children's games, while folk tunes are quoted in five pieces. In "Saci," Villa-Lobos draws on the folklore character Saci, an evil and brisk black being who leaps around despite having only one leg and foot.⁴³

The African dance character is reflected in "Uma, duas angolinhas" (One, Two Little Black Girls) from *Brinquedo de roda*, which projects a rhythmic vitality thorough *sforzandos* and accents. "A pobresinha sertaneja" (The Little Poor Backwoods Girl) from *Petizada* utilizes rhythmic patterns from the African dances the *chula*, the *baiao*, and the *lundú*.

⁴³Dos Santos, "Selected Piano Works for Children and About Children by Villa-Lobos," 71.

The effect of Debussy and the impressionist style is unmistakable in Villa-Lobos' 1914 composition *Fábulas características*. This set of three pieces, "O cuco e o gato" op. 60 (The Cuckoo and the Cockerel), "A araponga e o irerê" op. 64 (The Araponga and the Irerê), and "O gato e o rato" op. 65 (The Cat and the Mouse), was meant to convey the character of fables by La Fontaine. Whole tone scales, clusters of seconds, and the use of two extreme registers reveal Villa-Lobos' interest in Debussy's style.

In *Danças características africanas*, also composed in 1914, Villa-Lobos rejects the impressionist style in favor of the exoticism of Brazilian folklore. The three dances represent stages in the life of man: "Farrapós," the golden age, "Kankukus," the age of bronze, and "Kankikis," the age of crystal.⁴⁴ Villa-Lobos' orchestration of the work incorporates native Brazilian percussion instruments which highlight the complex rhythmic features.

Súite floral op. 97 and *Simples coletânea* (Simple Anthology), written between 1916 and 1919, reflect the impressionist influence on Villa-Lobos. The second piece in *Súite floral*, "Uma camponesa cantadeira" (The Singing Peasant Woman), is based on the pentatonic scale. "Rodante" (Rolling), from the three movement *Simples coletânea*,

⁴⁴ Lisa Peppercorn, *Villa-Lobos: The Music*, 4.

features accumulation of seconds, pentatonic glissandi, repetitions of the same note executed by two hands, and the occasional use of three staves.⁴⁵

A prole do bebê no. 1, (The Baby's Family, Number 1), is perhaps the best-known piano work by Villa-Lobos. Written in 1918, the eight-piece collection depicts the ethnic diversity of a child's dolls and was first performed by Arthur Rubinstein. The stylistic integration of Brazilian and French influences was noted in a critic's review:

If the programme had not told us who the composer was, we might have been tempted to say that here were some unpublished pages of Debussy, written in honour of Brazil, because the musical material consisted mainly of certain gracefully presented nursery and folk songs. Appreciated were above all Caboclinha, Negrinha and O polichinelo, the latter two pieces had to be repeated. There was much hearty applause.⁴⁶

"Branquinha" (The Porcelain Doll), marked *delicatamente*, introduces the set. Villa-Lobos drew on the Brazilian folk lullaby "Dorme, nenê" (Sleep Baby) which appears throughout the piece. "Moreninha" (The Paper Doll) is built on the aeolian mode and incorporates impressionist devices such as glissando, parallel sixth chords, and cross rhythms. The chant-like melody is reminiscent of the Indian tradition in Brazilian music. "Caboclinha" (The Clay Doll), set in duple meter, is permeated by a rhythmic pattern of sixteenth notes in groupings of 3+3+2

⁴⁵*Ibid.*, 6.

⁴⁶Peppercorn, "Villa-Lobos" in *The Illustrated Lives of the Great Composers*, 42.

and an underlying Afro-Brazilian *samba* rhythm.⁴⁷ “Mulatinha” (The Rubber Doll), based on the folk melody “Vem cá, Bitú” (Come Here, Bitú), is a joyous collage of changing textures and tempi. In “Negrinha” (The Wooden Doll) Villa-Lobos quotes from the folk tune “Uma, duas angolinhas” (One, Two Little Black Girls) which appears in the *Guia prático* No. 124. The percussive quality of the piece reflects African dance rhythms and is achieved through strongly accented sixteenth notes alternating between the two hands. “A pobrezinha” (The Rag Doll) is constructed on “A canoa virou” (The Boat Capsized), a folk song from the *Guia prático* No. 23. The juxtaposition of major and minor modes characterizes the melancholy mood. “O polichinelo” (Punch) is a raucous favorite in which rapidly alternating chords on the black and white keys result in a bitonal harmony. Villa-Lobos interjects the folk tune “Ciranda, cirandinha” (Circle Dance) from the *Guia prático* No. 35 into the textural fabric with sharp accented triads. Completing the set is “Bruxa” (The Witch Doll) which represents the evil spirits in Afro-Brazilian culture. Through chromaticism, polychordal textures, and modal shifts, Villa-Lobos imaginatively captures the sinister quality of this doll.

Themes from the world of children are highlighted in Villa-Lobos’ 1919 compositions *Histórias da carochinha* (Children’s Fairy Tales) and

⁴⁷Heitor Villa-Lobos, *A prole do bebê no. 1*, ed. David P. Appleby (Van Nuys, California: Alfred Publishing Co., Inc., 1995), 25.

Carnaval das crianças brasileiras (Carnival of Brazilian Children).

Histórias da carochinha, a set of four early-intermediate level pieces, captures the imagination with titles such as “No Palacio encantado” (In the Enchanted Palace) and “E a princezinha dançava” (And the Little Princess Was Dancing).

In much the same vein as Schumann’s *Faschingsschwank aus Wien*, *Carnaval das crianças brasileiras* celebrates the Brazilian carnival.⁴⁸ In characteristic fashion, Villa-Lobos draws on folk or children’s songs which often appear in the B section of an ABA form. The eight pieces in this set feature virtuosic writing as in the *molto allegro* “O chicote do diabinho” (The Little Devils’s Whip) and in the brilliant trills in “Os guizos do dominozinho” (The Little Domino’s Jingle Bells). The last piece in the set, “A folia de um bloco infantil” (The Gaiety of a Children’s Band), is a four-hand piano duet.

One of Villa-Lobos’ most frequently performed solo compositions is the haunting *A lenda do caboclo* (The Legend of the Mulatto), written in 1920. This short, expressive piece reflects the quiet endurance of peasant life.⁴⁹ A syncopated *habañera* accompaniment supports a modal melodic line in a style reminiscent of the Brazilian *modinhas*.

⁴⁸Peppercorn, *Villa Lobos: The Music*, 8.

⁴⁹Béhague, *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul*, 68.

A prole do bebê no. 2, Os bichinhos (Little Animals), differs from *A prole do bebê no. 1* in its dissonant, atonal, and polytonal style. Composed in 1921, this difficult set of nine pieces showcases some of Villa-Lobos' favorite pianistic techniques. "A baratinha de papel" (The Little Paper Bug) and "O camundongo de massa" (The Little Toy Mouse) are built on ostinato figures; chromatic and diatonic glissandi abound in "O boizinho de chumbo" (The Little Tin Ox) and "A baratinha de papel" (The Little Paper Bug); thickly-textured harmonies covering several registers are notated on four staves in "O boizinho de chumbo" (The Little Tin Ox); massive cadenza-like climaxes finalize "O passarinho de pano" (The Little Cloth Bird) and "O cavalinho de pau" (The Little Wooden Horse). Even in these challenging, etude-like pieces, Villa-Lobos quotes folksong melodies and children's tunes. "A baratinha de papel" (The Little Paper Bug) uses the tune "Fui no itororó" (I Went to the Itororó), No. 54 in the *Guia prático*; "O cavalinho de pua" (The Little Wooden Horse) features the tune "Garibaldi foi à missa" (Garibaldi Went to Mass), No. 58 from the *Guia prático*. In 1926 Villa-Lobos wrote *A prole do bebê no. 3, Esportes* (Sports), a suite of nine pieces.⁵⁰ The set is dedicated to sports such as ring games, marbles, diabolo, peteca, soccer, and capoeiragem (a sort of Brazilian jujitsu).

⁵⁰*A prole do bebê no. 3, Esportes*, was never published.

In sharp contrast to the charming children's suites, Villa-Lobos' *Rudepoema* (Rough Poem) is a bombastic, complex work in one movement. Written in 1926, Villa-Lobos conceived the piece as a portrait of the pianist Arthur Rubinstein. Rubinstein, who performed the premiere of the work and to whom the piece was dedicated, describes his first encounter with one of the twentieth century's most difficult piano compositions:

Heitor grabbed his manuscript out of my hands after the big hug I gave him, and rushed to the piano to play it for me. It was a very long and very complicated piece of music. The "Rude" of the title did not have the English meaning. In Brazil it meant "savage." When I asked him if he considered me a savage pianist, he said excitedly, "We are both savage! We don't care much for pedantic detail. I compose and you play, off the heart, making the music live, and this is what I hope I expressed in this work." We read it, playing it in turn with great difficulty, but I did recognize that it was a most original and in places a very beautiful work....It appeared to me to be a monumental attempt to express the origins of the native Brazilian caboclos, their sorrows and joys, their wars and peace, finishing with a savage dance.⁵¹

Unity in this extended work is accomplished through rhythmic and thematic relationships within the seven sections. The variety of moods and coloristic effects are underscored by the use of harmonics, pedal points, ostinato, and complex chords. Tone clusters to be struck with the fist in the lowest registers of the piano at *fff* level contribute to the primitive quality of this virtuosic piece.

⁵¹ Arthur Rubinstein, *My Many Years*, 252, quoted in Lisa Peppercorn, *The World of Villa-Lobos in Pictures and Documents* (Aldershot, Hants, England: Scolar Press, 1996), 133.

With *Cirandinhas* (Little Round Dance) and *Cirandas* (Round Dance), also composed in 1926, Villa-Lobos returned to his preoccupation with the evocation of childhood. Both sets are based on popular folk tunes or games. Several pieces in these works quote the same children's songs: "O cravo brigou com a rosa" (The Pink Quarreling with the Rose), "Nésta rua," (In This Street), "A canoa virou" (The Boat Capsized), and "Que lindo olhos" (What Beautiful Eyes). In *Cirandinhas*, a suite of twelve intermediate-level pieces, Villa-Lobos makes reference to the improvisational guitar style of the street musicians in "Adeus bela morena" (Goodbye Beautiful Brunette Girl). In "Olha aquela menina" (Look at that Girl) the composer deviates from his practice of placing the folk tune in the B section of a ternary form by introducing it in the first section of the piece. "Cae, cae, balão" (The Balloon Is Falling) is based on one of the oldest tunes in Brazilian folklore which is associated with festivities before the harvest season⁵²

Cirandas, considered by some to be Villa-Lobos' piano masterpiece, is a collection of sixteen more sophisticated pieces. Uniquely nationalistic in scope, the style ranges from simplistic in "Xô passarinho!" (Fly! Little Bird), to symphonic in "Vamos atrás da serra, O! Calunga!" (Let's Go Over the Mountain, O Calunga), to virtuosic in "Fui no itororó" (I Went to

⁵²Dos Santos, "Selected Piano Works for Children and About Children by Villa-Lobos," 110.

Itororó) and “Olha o passarinho, domine” (Look at the Bird, Domine).

The pianist Souza Lima believed these pieces were the Brazilian counterpart to Moussorgsky’s *Pictures at an Exhibition*.⁵³

“Alma brasileira” (Brazilian Soul) is the fifth piece in Villa-Lobos’ remarkable series *Choro*. With the composition of sixteen *Choro* during the period from 1920 to 1929, Villa-Lobos made a monumental contribution to the nationalistic music of Brazil. The term *choro* referred to a small instrumental ensemble which performed popular music in an improvisatory style. Villa-Lobos loosely interpreted his *choro* for varied media as a new technique or form which synthesized nationalistic and improvisatory elements. “Alma brasileira,” an expressive solo for piano, replicates the serenade quality of the *choro* with a left-hand accompaniment figure in the style of a guitar. “What is most interesting in this *Choro*,” said the composer, “are the rhythmic and melodic cadences, irregular within a quadruple meter, giving the disguised impression of rubato, or of a delayed melodic execution, which is precisely the most interesting characteristic of the serenaders.”⁵⁴ The lyrical quality of this lament may be traced to the *modinha*, a sentimental popular song,

⁵³Souza Lima, *Comentários sobre a obra pianística de Villa-Lobos* (Rio de Janeiro: Museu Villa-Lobos, 1969), 68, quoted in Béhague, *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul*, 102.

⁵⁴Villa-Lobos, *Sua obra*, 2nd ed. (Rio de Janeiro: Museu Villa-Lobos, 1972), 198, quoted in Béhague, *Music in Latin America: An Introduction*, 194-195.

while the contrasting middle section has a more rhythmic, dance-like quality.

Sul América (South America), an occasional piece composed in 1925, resulted from Villa-Lobos' negotiations in Buenos Aires to play a series of concerts in the Argentinian capital.⁵⁵ An article in the Argentinian daily paper *La Prensa* sparked Villa-Lobos' interest in writing *Sul América*, which he described as "Merging spiritual impressions of folk music in the typically South American countries."⁵⁶

Saudades das selvas brasileiras (Longing for the Brazilian Forests), a two-movement piece, was composed in 1927. *Saudades das selvas brasileiras* resembles *Choro no. 5* and *A lenda do caboclo* in spirit. Lisa Peppercorn draws a parallel between the writing in the second *Saudades das selvas brasileiras*, *Um pouco animado*, and the motivic structuring common to Russian music.⁵⁷

Francette et Piá, subtitled "Ten easy pieces on popular French and Brazilian themes," is a charming set of programmatic pieces depicting the friendship of Piá, a Brazilian Indian boy, and Francette, a French girl. While living in Paris in 1929, Villa-Lobos composed this set of pedagogical pieces for the French pianist and teacher, Marguerite Long. In the ninth

⁵⁵Peppercorn, "Villa-Lobos" in *The Illustrated Lives of the Great Composers*, 58.

⁵⁶Peppercorn, *Villa-Lobos: The Music*, 10.

⁵⁷*Ibid.*, 11.

piece of the set, a syncopated theme assigned to Brazilian Piá joins with Francette's French theme in a variation symbolizing their happy reunion. Villa-Lobos closes the set with a duet entitled "Francette and Piá Play Together Forever."

Bachianas brasileiras, a series of nine compositions written between 1930 and 1941, is Villa-Lobos' "homage to the great genius of Bach."⁵⁸ Written for smaller ensembles or solo piano, each movement has two titles, one Brazilian and the other Baroque. *Bachianas brasileiras no. 4*, for solo piano, is a set of four dance movements. In actuality, this suite for piano was assembled from four independently composed works of the 1930s, rather than specifically written as an integral part of the nine-movement work. For this reason, it is not surprising that Villa-Lobos uses folk melodies in *Bachianas brasileiras no. 4*, a device uncommon in the overall composition. Folk melodies are quoted in the third movement, "Aria" (Cantiga), and in the last movement "Dansa" (Miudinho). The suite opens with a stately "Prelúdio" (Introdução) in the style of the melancholy *modinha*. The second movement, "Coral - Canto do sertão" (Song of the Jungle), is in the style of a chorale-prelude, featuring variation and improvisatory writing. "Aria" (Cantiga), the simplest piece of the suite, quotes a song from northeastern Brazil. The last movement, "Dansa" (Miudinho), in rondo form, contrasts with the other movements

⁵⁸Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, 105.

in its gay and lively mood. The folk tune "Vamos, Maruca" (Let's Go, Maruca) from *Guia prático* No. 128 is the melodic basis for the dance. This technique is illustrative of Villa-Lobos' tendency to recompose or readapt previous compositions.

Ciclo brasileiro, one of the only two-piano cycles which Villa-Lobos wrote between 1931 and 1941, is an expressive four-movement work. The ambience of Brazil is apparent in "Plantio do caboclo" (The Planting of the Caboclo), "Impressões seresteiras" (Impressions of the Serenaders), "Festa no sertão" (Country Fiesta), and "Dança do indio branco" (Dance of the White Indian). In "Plantio do caboclo" Villa-Lobos employs a rhythmic device which imitates the regular clang of the plowshare. "Dança do indio branco," a brilliant and sensual piece, is said to be a musical self-portrait of the composer.⁵⁹

As três Marias (The Three Maries) is based on a Brazilian children's story of three little playmates, Alnitah, Alnilam and Mintika, who were immortalized as eternal stars in the heavens.⁶⁰ "Alnitah," the first piece in the set, is a brilliant early-intermediate level technical study. In "Alnilam" Villa-Lobos employs two characteristic compositional devices: a G pedal point throughout the entire piece and a continuous melody in double thirds in the A sections. "Mintika," the third and most difficult

⁵⁹Mariz, *Heitor Villa-Lobos*, 60.

⁶⁰Frina Boldt, "A Survey of Selected Piano Works of Heitor Villa-Lobos," 1.

piece in the trilogy, is rather dissonant, with a sinuous right hand chromatic line accompanying the left hand melody.

Hommage à Chopin, written in 1949, was the last solo piano composition by Villa-Lobos. This two-movement Romantic work was composed for the centennial of the Polish composer's death as a tribute to Chopin's style. The "Noturno" is lyrical in mood while the contrasting "A la Ballada" is grand in scope.

Villa-Lobos composed the majority of his piano pieces before 1932, the date of his appointment as director of musical education in Rio de Janeiro. Administrative responsibilities and increased interest in orchestral composition dominated his energies during the last twenty-seven years of his life.

CHAPTER III

GUIA PRATICO

(VOCAL ANTHOLOGY)

The *Guia prático*, or Practical Guide, subtitled *Estudo folclórico musical*, was initially conceived as a six-volume, orpheonic collection of folk melodies. Villa-Lobos intended this herculean project to serve as a guide to musical and artistic education in the public schools throughout Brazil. His far-reaching goal was to raise the Brazilian musical consciousness, thereby honing aesthetic discrimination and elevating the role of the musician's contribution to society.¹ Villa-Lobos intended the *Guia prático* to be progressive, so that "when someone reaches the sixth volume, and is in full command of the previous volumes' teachings, he shall have enough capacity to discriminate, judge and criticise the real values of musical art."² He hoped to create for musicians "the right notion of their duty of serving mankind."³

¹Rex Eakins, "Heitor Villa-Lobos: A Music Educator," *International Journal of Music Education* 10 (1987): 34.

²Eakins, 34, citing Heitor Villa-Lobos, "Civic Artistical Education," *Presença de Villa-Lobos* 5 (Rio de Janeiro: Musen Villa-Lobos, 1971), 106.

³Eakins, 34, citing Heitor Villa-Lobos, "Musical Education," *Presença de Villa-Lobos* 6 (Rio de Janeiro: Musen Villa-Lobos, 1971), 99.

Villa-Lobos initiated a passionate nationalistic crusade to educate his countrymen through "music, the most perfect expression of life!"⁴ In his typical flamboyant style he appealed to the patriotism of each Brazilian:

Brazilian Soldiers, Seamen, Labourers, Student Youth, Intellectuals, Educators, Artists, Feminine Souls, Brazilian Youth, Conservative and Progressive Classes of Commerce, Industry and Agriculture. Go Forth!

In this crusade of our country's awakening, going through a great economic development crisis, moral and social, that is shaking the whole world, have for a pioneer the most powerful and charming of all the arts - music, the most perfect expression of life!⁵

Villa-Lobos' democratic recruitment of all Brazilians to participate in his nationalistic campaign of "art for all" was criticized by some who questioned his affiliation with the authoritarian Vargas dictatorship. Was Villa-Lobos an opportunist or an altruistic champion of music for the masses? Did his zeal transcend sociopolitical ideology or promote blatant propaganda? Heinrich Stuckenschmidt defended the composer in his obituary written for the review *Melos* in 1959: "Villa-Lobos was a practical socialist. He saw art as something which comes from the people and that is why it belongs to the people."⁶

⁴Eakins, 35, citing Heitor Villa-Lobos, "Exhortation," *Presença de Villa-Lobos* 4 (Rio de Janeiro: Musen Villa-Lobos, 1969), 115.

⁵Ibid.

⁶Tarasti, *Heitor Villa-Lobos*, 61.

Villa-Lobos' enthusiasm for his educational project was not diminished by challenges to his artistic integrity. He acknowledged "the tune is extremely banal from a purely musical standpoint, but turns out to be fascinating in connection with some music pedagogical problem."⁷ He was determined to make "these same poor and banal tunes, used by people lacking in esthetico-social education and ability to discern musical phenomena of a higher level,"⁸ more interesting through melodic manipulation.

Villa-Lobos planned to educate the children of Brazil through choral singing and the orfeonic choir. Each of the proposed six volumes of the *Guia prático* was to have a unique emphasis: Volume I, in two parts, contained 131 children's songs and six pieces for piano solo; Volume II and Volume III were to consist of patriotic and foreign school songs; Volume IV was to highlight melodies of African, American or Indian origin; Volume V was to be an eclectic collection from which the student could make stylistic comparisons; Volume VI was to contain a variety of liturgical, secular and classical selections.⁹

Only one volume of the *Guia prático* was ever completed. Published in 1932, it was called simply the *Guia prático*. It contained 137

⁷Ibid., 161.

⁸Ibid.

⁹Appleby, *Heitor Villa-Lobos: A Bio-Bibliography*, 33.

folk songs arranged by Villa-Lobos for unison, two, three, four or five vocal parts. No vocal parts were separate from the piano accompaniments; lyrics were simply printed under the melody of the piano part. More than one version of a folk song might be included: the first version of "A maré encheu" was to be sung in unison (Example 3.1); the second version included a piano accompaniment (Example 3.2).

Example 3.1. "A maré encheu," mm. 1-4.



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Example 3.2. "A maré encheu," mm. 5-9.

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Two versions of "Acordei de madrugada" illustrate a setting for two voices (Example 3.3) as well as an arrangement for solo piano without the lyrics printed (Example 3.4).

Example 3.3. "Acordei de madrugada," mm. 1-6.



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Example 3.4. "Acordei de madrugada," mm. 5-8.



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This first and only volume of the vocal anthology was followed by other vocal collections which Villa-Lobos intended for the purpose of

teaching canto orfeonico, or choral singing. The first volume of *Solfejos* (Solfege) included forty one-part melodies and 163 two-part melodies and was published in 1940. The second volume of *Solfejos* which followed in 1946 contained melodies for one to six parts.¹⁰ These exercises for the instruction of solfeggio used a moveable 'do' and the system of hand signals, manosolfa, which Villa-Lobos devised to facilitate musical notation.¹¹

The first volume of the *Canto orfeonico* was published in 1937 and contained forty-one songs, marches and martial hymns. Volume II of the *Canto orfeonico*, containing forty-five patriotic pieces, appeared in 1951. A collection of sacred choral pieces, *Música sacra*, was published in 1952 and provided texts for twenty-three pieces in Latin and Portuguese.

In the preface to the *Guia prático*, Villa-Lobos explained his system of categorization for each folk song. Each piece was preceded by a chart listing pertinent information about each folk tune: "Title," "Melody," "Collected" (Where and by Whom), "Author," "Performance," "Environment" (Ambiente), "Genre," "Categories," "Tempo," "Character," and "Ethnic Origin."¹²

¹⁰Ibid., 157.

¹¹Eakins, 33.

¹²Heitor Villa-Lobos, *Guia prático: Estudo folclórico musical*, Primeiro volume, Preface.

Title	The traditional title of the folk song was generally used. If there was a discrepancy in titles, music, or words for the same song, due to a variance in Brazilian subcultures, an appropriate title was selected to suit pedagogical objectives.
Melody	In most cases the melody was anonymous; otherwise it was present in popular songs or those of foreign origin. Although a melody might lack artistic value, it could be included for its pedagogical or rhythmic merits.
Collected	This category listed where and by whom the folk song was collected. The source referred to an existing work or collection such as <i>Os nossos brinquedos</i> or <i>Ciranda, cirandinha</i> . The folk tune may have been collected or gathered by employees of SEMA during the period in which Villa-Lobos was director.
Author	The category of authors was divided into two sections: one for the author of the music; and the other for the author of the text.
Classification	Classification was by original author, arranger, or adaptor.
Performance	The performance category was subdivided into voices, instruments, and solos. A song might be for two and three voice counterpoint, four-part harmonization, instrumental ensemble, piano solo, piano and voice, or these combinations grouped into one ensemble.
Environment	The environment (ambiente) classification was divided into two parts: harmonization and form/characteristics. Harmonization referred to classical, modern, or popular styles, while the form/characteristics referred to the transformation of the tune as it applied to the country of origin. Villa-Lobos occasionally referred to pieces in the form/characteristics section as 'elevado original,' or elevated original, a purely subjective indication.
Genre	The genre referred to the function of the song such as lullaby or circle dance.

Category	Categories included circle dance, concert piece, humoristic song and circle dance, <i>embolada</i> , or lullaby.
Tempo	Tempo included a metronome marking and an Italian tempo indication.
Character	The character of the folk tune was either European, regional, a mixture of foreign and national, or typical of a specific region.
Ethnic Origin	This category was subdivided into a list of thirteen ethnic combinations ranging from American Indian to African, Italian, Portuguese, Spanish, or Slavic.

For each piece from the *Guia prático for Solo Piano* discussed in this document, the chart from the corresponding piece in the vocal anthology is reproduced in English.

The dates of publication for each album of the *Guia prático for Solo Piano* as indicated by David Appleby in *Heitor Villa-Lobos: A Bio-Bibliography* follow: Albums I through VII and X were published in 1932;¹³ Albums VIII and IX were published in 1934;¹⁴ and Album XI appeared over a decade later in 1947.¹⁵ Fifty-three pieces are included in the eleven albums: Albums I through VII contain five pieces each, while Albums VIII through IX contain six pieces each.

¹³Appleby, *Heitor Villa-Lobos: A Bio-Bibliography*, 68, 69, 70.

¹⁴*Ibid.*, 82.

¹⁵*Ibid.*, 105.

The majority of arrangements in the *Guia prático for Solo Piano* closely resemble the piano accompaniments of the folk tunes in the vocal anthology but with the lyrics omitted. The piano accompaniment of “Na corda da viola” which appears in the vocal anthology (Example 3.5) is identical to the version in the *Guia prático for Solo Piano* in which the lyrics are omitted.

Example 3.5. “Na corda da viola,” mm. 1-2.



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Pieces in the albums are not arranged chronologically by date of composition, nor are they arranged in order of difficulty. No opus numbers appear; numbering was random or non-existent in Villa-Lobos' compositions. The level of difficulty varies from Level 4-5 in “Xô! passarinho!” in Album VIII, to Level 10 in “Na corda da viola” found in Album I. The majority of pieces are one or two printed pages in length. Fingering and pedal markings are not included.

CHAPTER IV

GUIA PRATICO FOR SOLO PIANO, ALBUM I

INTRODUCTION

The five compelling pieces in Album I, published in 1932, reflect the diversity of Brazilian culture: "Acordei de madrugada" (Dawn), "A maré encheu" (Full Tide), "A roseira" (The Rosebush), "Manquinha" (Little Lame Girl), and "Na corda da vióla" (On the Strings of a Guitar).

Portuguese-European, African, Indo-American, and French impressionist influences are synthesized in these arrangements. The Portuguese melodic influence is particularly apparent in the lyrical, sentimental style of the *modinha* in "Acordei de madrugada." The African *samba* rhythm permeates "A maré encheu," "Manquinha," and "Na corda da vióla." Pulsating ostinato passages abound in "Acordei de madrugada," "A roseira," "Manquinha," and "Na corda da vióla."

The Indo-American influence is apparent in the chant-like repeated notes of the melody in "Na corda da vióla." The French impressionist influence is evident in the programmatic personification of the little lame girl in "Manquinha" and the ebb and flow of the tide in "A maré encheu." An impressionist vocabulary of seventh chords, bitonality, and color chords enlivens the traditional I-IV-V harmonic structure throughout the album.

"Acordei de madrugada" (Dawn)
Guia prático for Solo Piano, Album I, No. 1

Classification Chart Number 2 from Guia prático vocal anthology

Melody	Anonymous
Collected by: Where and by whom	Rio de Janeiro. SEMA
Author: Music, arranged by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Instruments	With instruments
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	National stylized
Genre	Salon piece
Category	For playing, salon piece
Tempo	Moderato, ♩ = 60
Character	European
Ethnic origin of melody	Portuguese - Italian

Lyrics

I woke up at daybreak,
I went to sweep the Conceição,
I found the Virgin Mary with a twig in her hand,
I asked her for her twig and she told me no,
I asked a second time and she gave me her cord.¹

The seven-turn cord which pierced the heart,
The seven-turn cord which pierced the heart,
Saint Antony, Saint Francisco untie this cord,
Which was given by the Virgin with her blessed hand.²

There are two versions of "Acordei de madrugada" in the original vocal anthology: one version is for two voices without a piano part; the other, which immediately follows, is a piano solo without printed lyrics. The form of the two versions is similar, except for the addition of a coda in the piano solo. The piano arrangement in the *Guia práctico for Solo Piano* is exactly the same as the piano version in the vocal anthology; here the lyrics are omitted.

Some inconsistency in metronome markings appears between the versions. The tempo marking at the beginning of the original vocal version is ♩ = 69; in the piano solo in the vocal anthology it is ♩ = 60; and

¹The cord refers to the belt or tie which was worn around the waist.

²The Portuguese lyrics of folk songs from the *Guia práctico* have been translated for this document by Mario Perini, Associate Professor of Linguistics at the Universidade Federal de Minas Gerais in Belo Horizonte, Brazil. Professor Perini was a visiting professor at the University of Illinois in Champaign-Urbana during the 1997 fall semester.

in the *Guia prático for Solo Piano* it is $\text{♩} = 92$. The subdivided eighth-note pulse in the piano solo accounts for the considerably slower tempo, resulting in an ambling, swaying, rhythmic effect.

Villa-Lobos transforms the folk tune “Acordei de madrugada” into a haunting piano solo by adding soprano and tenor rhythmic and melodic ostinati. The form matches the two verses of the folk tune: two eight-measure phrases A and A¹ (Table 1).

Table 1. Form of “Acordei de madrugada.”






<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-4	Introduction	4
5-12	‖ A	4 + 4
13-20	A ¹ ‖	4 + 4
20-25	Coda	5

The two sections are identical except for the mode. Section A is in F major, while section A¹ is in the parallel F minor. Like section A the introduction is in F major; the coda, like section A¹, is in F minor. This fluctuation between major and minor tonalities is typical of the influence of the Portuguese/European harmonic system.

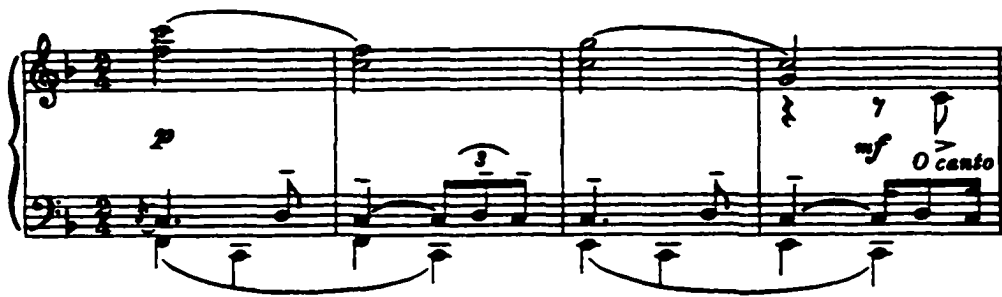
The natural minor and harmonic minor scales are contrasted in section A¹. In the first phrase of section A¹ the E-flat in the natural minor scale is present throughout the tenor line; in the second phrase the E natural in the harmonic minor scale is present. The coda is built on the F

natural minor scale. These modal inflections, typical of Villa-Lobos, provide harmonic color.

The harmonic scheme is relatively simple. In section A, three measures of a tonic pedal (mm. 5-7) alternate with two measures of a dominant pedal (mm. 8-11) and return to one measure of a tonic pedal (m. 12). In a similar fashion in section A¹ four measures of natural minor lead into four measures of harmonic minor.

In the introduction the soprano, tenor, and bass parts each present an individual line. Villa-Lobos' propensity for two against three, syncopation, and the  rhythmic cell is evident here. The alternating motives  |  and  |  are the blueprint for an ostinato which repeats throughout the piece in the left hand (Example 4.1).

Example 4.1. "Acordei de madrugada," mm. 1-4.



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A distinctive rhythmic feature of the A sections is the interplay between the alto and tenor lines. The folk melody, presented in the alto voice, is predominantly in eighth notes and intertwines in a contrapuntal duet with the syncopated pattern in the tenor voice. The bass line is made up entirely of quarter notes, while the soprano is consistently in half notes. The outside voices provide a solid rhythmic skeleton for the more animated alto and tenor parts.

The grace-note flourish on the downbeat of measure 5 announces the beginning of the folk tune and is present in every measure of section A and section A¹. This strumming, guitar-like gesture, reminiscent of the improvisatory style of the *choro*, gives a sense of regularity and predictability to the 2/4 meter.

In section A the melody outlines the tonic (mm. 5-6) and dominant seventh chords (mm. 9-10) of F major. Within sections A and A¹ the melodic range is confined to the span of an octave. The hollow-sounding open intervals of harmonic fourths and fifths in the soprano and melodic thirds and fourths in the bass provide an almost Oriental flavor reminiscent of the impressionist style. The exotic effect of these intervals is enhanced by the two-octave range which separates the soprano and bass parts.

In the 1973 Amsco edition of *The Piano Music of Heitor Villa-Lobos*, the title "Acordei de madrugada" is translated as "Dawn."

Accordingly, the pianist would assume that this piece alludes to the natural phenomenon of the sun rising. However, a more literal translation of the title is "I Woke Up at Daybreak." The lyrics suggest that this is a religious song describing an encounter with the Virgin Mary, in which case a more sensitive and intimate interpretation would be appropriate.

The performance indication *O canto bem saliente e expressivo* (the song very prominent and expressive) at the beginning of the folk tune (mm. 4-6), suggests the style of the lyrical and sentimental *modinha*. The *mezzo-forte* and *piano* dynamic markings reinforce a quiet serenity, as does the *diminuendo pouco a pouco* in the coda. In the final two measures the mood of repose is enhanced by the closing F minor chord, which is tied over for the last two measures (mm. 25-26). A fermata on the final chord prolongs the quietly fading minor harmony.

"Acordei de madrugada," a Level 8 or 9 piece, is appropriate for the late intermediate-level student. As a study in voicing and coordination it is comparable to Mendelssohn's *Songs Without Words*; as a study in widely-voiced chord playing it rivals the Schubert *Waltzes*.

In many ways "Acordei de madrugada" is somewhat unpianistic. Open-voiced chords often require an awkward stretch of intervals up to a tenth. Voicing in the alto and the tenor, the two most rhythmically active voices, is unwieldy. Both parts are to be played with the thumbs,

increasing the difficulty of shaping the rhythmic and melodic nuances expressively. This cumbersome fingering is compounded by thumb shifts in and out of the black and white keys in the minor A¹ section. The pianist must counter the stretched, taut hand position with a relaxed, flexible thumb in order to promote subtle shaping of the lines and to prevent tension.

In addition, the pianist should observe the legato slur indicated under each group of four bass notes. The outside part of the hand must connect the lower notes while the thumb plays a disconnected rhythmic pattern.

Smoothly negotiating the two against three rhythmic passages using the thumbs in both hands may pose a technical difficulty. No pedal markings or fingerings are present to facilitate the composer's indications.

"A maré encheu" (Full Tide)
Guia prático for Solo Piano, Album I, No. 2

Classification Chart Number 76 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	State of Paraíba, Northeast Brazil Gazzi de Sá
Author: Music ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	National stylized
Genre	From lundú to Northeastern samba
Category	Song and circle dance
Tempo	Poco moderato, ♩ = 69
Character	Mixture of foreign and national
Ethnic origin of melody	Saxon-Spanish-African

Lyrics

The tide came in,
The tide went out,
The brook took away the brunette's hair,
The brook took away the brunette's hair.
Seven and seven make fourteen,
Three times seven twenty-one,
I have seven boyfriends,
And I only care for one.

Up that hill,
There is an old cage maker,
When he sees a pretty girl,
He makes the cage without the perch.

The solo piano arrangement of “A maré encheu” is identical to the piano accompaniment of this folk tune in the *Guia prático vocal* anthology; the lyrics are omitted in this version. The piece is an example of Villa-Lobos’ synthesis of stylistic influences: melodic elements of the Portuguese style, rhythmic elements of the African style, and harmonic/coloristic aspects of the impressionist style. Each section of the piece reflects a different stylistic tendency.

The A and B sections are framed by a symmetrical introduction and coda (Table 2).

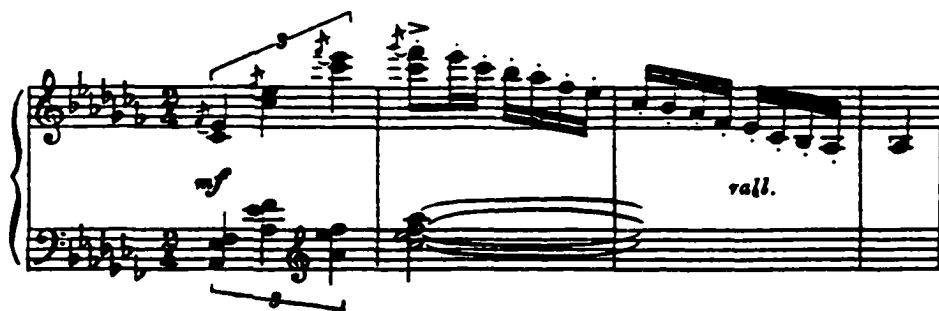
Table 2. Form of "A maré encheu."

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-4	Introduction	4
5-12	||: A :||	2 + 2 + 4
13-20	B	4 + 4
21-24	Coda	4

The eight-measure A section is marked with repeat signs. In the B section a repetition of the first four-measure phrase is simply written out. These two four-measure phrases differ only in a register shift in the left-hand crossovers and an altered tenor line in measure 20. The A and B sections are to be repeated in toto.

The introduction presents a microcosm of impressionist techniques (Example 4.2).

Example 4.2. "A maré encheu," mm. 1-4.



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The vivid opening chord, an A-flat minor chord with an added sixth, provides a splash of color as it ascends from bass to treble clef in octave leaps. Decorative guitar-like grace notes embellish the ascending chords, which peak on the accented interval of a fourth in the second measure. The ensuing descending scalar passage (mm. 2-3) outlines the A-flat natural minor scale, a mode common to the nationalistic style of Villa-Lobos. Slowed by the *rallentando* in the third measure, the scale comes to rest on A-flat, in anticipation of the parallel major key in the A section.

The programmatic aspect of the tide coming in and out alludes to the impressionist style. The ebb and flow of the tide is implied by the ascending color chords (m. 1) followed by the descending natural minor scale (mm. 2-4). Carried one step further, the hemiola rhythmic effect in the first measure may be interpreted to symbolize the lilting motion of the waves. This improvisatory beginning sets a sinister harmonic mood, in contrast to the cheerful mood in the A and B sections.

In contrast to the impressionist introduction, the simple, diatonic folk tune is stated in the A section in a straightforward, strophic manner. As in other Portuguese folk songs, the melodic contour outlines the tonic triad; the range is narrow; the phrases are the same length; the tonality is major; a simple I-IV-I-V-I harmonic progression is implied; and the rhythmic pattern is regular. It is Villa-Lobos' adeptness at arranging which transforms "A maré encheu" into a personalized stylistic statement.

By modifying traditional elements of harmony, texture, voicing, rhythm, and form a Brazilian flavor is injected into the European folk tune in section A . The folk tune is harmonized with color chords, rather than tonic-dominant chords which follow the contour of the melodic line. The A-flat minor chord with an added sixth in the introduction reappears in the A section (m. 5, m. 9), but in the major mode. The second inversion sub-dominant seventh chord in measure 7 adds harmonic interest. Alternating seventh, ninth, and thirteenth chords add variety to the standard dominant seventh harmony. The chromatic tenor, which winds in and out of the half note chords in the bass, gives a sense of harmonic instability.

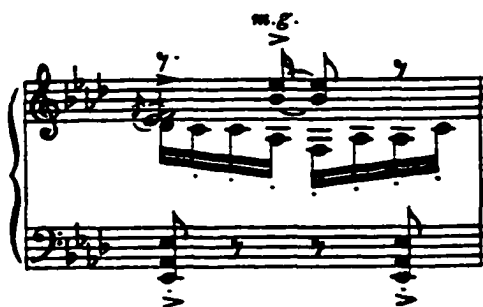
In the A section the four- and five-part chordal writing and the doubled octaves in the melodic line provide a thick texture. The soprano features an accented E-flat pedal point (mm. 9-12). Here the thickly-textured writing seems inappropriate for the light-hearted mood implied by the nonsense lyrics of "A maré encheu."

Equally out of character for this arrangement of a European folk tune is the subtle addition of a triplet *samba*-like rhythmic cell. In the A section, syncopated examples occur at cadence points (m. 8, m. 12) and enliven the monotonous  melodic pattern. The pattern of phrases cadencing on the downbeat (m. 6, m. 8) is disrupted in measure 12 as the tune stumbles to a syncopated close on an offbeat.

The strophic balance of the A section is disturbed by the placement of the *piano* dynamic mark in measure 7. Although the melodic line in some ways implies a symmetrical four-measure question-answer phrase, the *mezzo-forte* question is interrupted after two measures with a *piano* answer. As a result, the length of the question is two measures and that of the answer is six measures. The subdivision of the phrase parallels the 2 + 2 measure lyrics: "The tide came in, The tide went out."

In the boisterous *forte* B section the overt rhythmic influence of the African culture is apparent. Rhythmic interest displaces melodic interest with ostinato, syncopation, and repetition of short rapid notes in *embolada* style. In each of the soprano, alto, tenor, and bass voices, a different rhythmic ostinato occurs (Example 4.3).

Example 4.3. "A maré encheu," m. 13.



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Strong downbeats result in a Brazilian drum effect, while heavily accented offbeats project the energy and vitality of the African dance. In every measure a mood of excitement is transmitted through the sheer physical gesture of the left-hand crossovers to accented fourths. The shift of the fourths from higher registers (mm. 13-16) to lower registers (mm. 17-20) adds variety to the timbre.

Section B is unified by the perpetual sixteenth notes in the alto melody. The running sixteenths enhance the rhythmic vitality, as well as reinforce the harmonic scheme. In both four-measure phrases the broken chord sixteenths outline a V_7 -vi- V_7 -I progression in A-flat major.

The bass maintains a dominant pedal, a favorite compositional device of Villa-Lobos, until the last measure of the B section. The inner voice of each E-flat octave fluctuates between B-flat and A-flat. In measure 14 of the piano score, the E-flat in the inner voice is a misprint; in the vocal score the note is an A-flat.

The harmonic unity of the tonic-dominant relationship is maintained throughout both the A and B sections. Rhythmically the two sections are opposite in character: the vigor of the syncopated African dance is prevalent in the B section, while the naïveté of the Portuguese folk song characterizes the *expressivo* A section.

The four-measure coda features a reversal of the same compositional elements as the four-measure introduction. An

incomplete ascending A-flat major scale in the coda (m. 21) substitutes for the descending A-flat natural minor scale (mm. 2-3). The A-flat minor added sixth chord in measure 22 is similar in quality and voicing to that in measure 2. Both the coda and the introduction have *rallentandos*, although the *poco rallentando* in the coda is indicated a measure sooner than that in the introduction. This placement, coupled with the 4-3 suspension (mm. 22-23), sets up the *forte* climax in the final measure. “A maré encheu” closes on an inconclusive tonic chord with an added sixth, identical to the chord in measure 5, but in second inversion.

“A maré encheu,” a Level 10 piece, is a technical challenge for the pianist. The motoric sixteenth-note line in the B section requires a clean, precise articulation. A bouncing wrist staccato would normally be required to play this staccato scale passage, but here the interval of the second must be held by the fourth and fifth fingers throughout the eight measures. Consequently it is even more difficult for the pianist to produce an evenly articulated line, particularly with the extension of the thumb required in measures 14 and 18. A large hand span is a prerequisite for negotiating this section, as well as the octaves in the melodic line in the A section.

The rollicking, left-hand crossovers in the B section require a keen sense of kinesthetic spacing. By practicing a large swinging gesture toward and away from the interval of the fourth, the pianist can not only

guarantee accuracy but also insure a convincing underlying rhythmic pulse. Careful planning of fingerings may facilitate the scalar passages in the introduction, the coda, and the rapid sixteenth note lines in the B section.

A convincing interpretation of “A maré encheu” depends on the pianist’s ability to contrast the A and B sections. The interpretation of the song-like A section, marked *expressivo*, must reflect the simplicity and gentle lyricism of the folk tune. The spirit of joyous abandon in the *forte* B section, partially transmitted by the sheer physicality of the left-hand crossovers and right-hand running sixteenths, must be conveyed.

"A roseira" (The Rosebush)
Guia prático for Solo Piano, Album I, No. 3

Classification Chart Number 111 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	Rio de Janeiro. SEMA
Author: Music, ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Semi-modern, classic traditional
Environment: Form/Characteristics	Elevated original
Genre	Mixture of Mazurka and Schottisch [round dance]
Category	Social dancing
Tempo	Allegro non troppo, ♩=176
Character	European
Ethnic origin of melody .	French

Lyrics

The right hand holds a rosebush,
The right hand holds a rosebush,
Which flowers in the spring,
Which flowers in the spring.

There are two versions of "A roseira" in the vocal anthology. The original version, in D major, is for three voices without a piano part. The second version, in C major, is for one voice with a piano part. The solo piano arrangement in the *Guia prático for Solo Piano* is identical to this second version; here the lyrics are omitted.

In the classification chart, the genre of "A roseira" is listed as a mixture of the *mazurka* and the *schottisch*. The rhythmic characteristics of these two dance forms are inherent in the piano arrangement. The *mazurka*, a Polish folk dance in triple meter, is characterized by the strong accenting of normally weak beats.³ The *schottisch*, a slightly syncopated Latin-American air, evolved from a nineteenth-century round dance that resembled a slow polka.⁴ Slonimsky underscores the European contribution to Brazilian music through his citation of the following quotation by Mario de Andrade from his *Ensaio sobre a música brasileira*:

³Willi Apel, ed., *The Harvard Dictionary of Music*, 2nd rev. and enl. ed. (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1979), S.v. "Mazurka."

⁴Slonimsky, *Music of Latin America*, 54.

"The European influence is revealed not only through parlor dances such as the Waltz, Polka, Mazurka, and the Schottische, but also in the structure of the *Modinha*..."⁵ Paradoxically Villa-Lobos' arrangement of this European folk tune with roots in the traditional *mazurka* and *schottisch* dance forms is one of the most contemporary and innovative settings in the entire *Guia prático for Solo Piano*.

The symmetrical form consists of four equal sections. The two two-measure phrases in the A sections reflect the repetition of each line in the lyrics (Table 3).

Table 3. Form of "A roseira."

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-4	Introduction:	2 + 2
5-8	A	2 + 2
9-12	A	2 + 2
13-17	Coda D.S.	2 + 3

The repeat of the four-measure A section is written out. Repeat signs indicate the repetition of the introduction. The introduction and coda are identical except for dynamics and a concluding measure tacked on to the coda (m. 17). The *del segno* marking in measure 16 of the coda indicates a repetition of the entire piece. "A roseira" is the most rhythmically complex piece in the *Guia prático for Solo Piano*. The asymmetrical 5/4

⁵Mario de Andrade, *Ensaio sobre a música brasileira*, quoted in Slonimsky, *Music of Latin America*, 110.

Example 4.4. "A roseira," mm. 1-4.



This is the only instance of a 5/4 meter in the 137 pieces of the *Guia prático* vocal anthology and in the *Guia prático for Solo Piano*. Equally significant is the left hand ♩ ♩ ♩ ♩ ♩ rhythmic and melodic ostinato (m. 1) which repeats without interruption throughout the entire work.

81

beat (mm. 1-2) and the fourth beat (mm. 3-4). In the treble line *sfz* accents on beat one (mm. 2-3) and beat four (m. 3) further obscure the pulse.

The rhythm becomes more regular in the A sections, with the *sfz* in the left-hand ostinato always occurring on beat five. In addition unexpected right-hand *sfz* interjections (mm. 7-8, mm. 11-12) jolt the rhythmic flow. *Sfz* accents also appear at the beginning of the coda, but as the piece dies away to a final cadence (*dim. poco a poco sem rall.*), they are omitted.

Although *sfz* accents are prevalent in this piece, additional accents occur over notes G or C in the soprano line, appearing randomly in the folk melody (mm. 5-8, mm. 9-12) on all beats except beat two. Each repeated note G following a G grace note is accentuated (m. 5, m. 6, m. 9, m. 10). This figure often occurs in conjunction with a *sfz* accent (m. 3, m. 7, m. 8, m. 11). Tenuto marks appear on the fifth beat of every measure on the two eighth notes in the bass ostinato. To compound the pianist's difficulty in realizing these myriad accents, the metronome marking of ♩ = 200 in the piano score indicates a tempo even slightly faster than the ♩ = 176 tempo in the classification chart from the vocal anthology.

The harmony in this piece is bitonal: the soprano revolves around C major and the ostinato in the bass revolves around A minor. The layering of dueling tonalities in this thin-textured arrangement results in a sense of harmonic ambiguity.

The soprano voice is solidly in C major, with each phrase ending on the tonic or dominant note. In the introduction and in the coda, a G dominant pedal is sounded for the entire section. The folk melody is outlined by an ascending C major arpeggio (m. 6, m. 10) as well as a descending C major broken triad (m. 6, m. 7, m. 10, m. 11).

The harmony of the bass ostinato line is more ambiguous. The downbeats alternate between C major chord tones (m. 5, m. 7) and A minor chord tones (mm. 6-8). However the leading tone B which moves to the tonic note C on beat 5 (mm. 8-9, mm. 16-17) implies that C major is the more dominant tonality. In the introduction and in the coda the dominant G pedal point in the soprano also underscores the C major harmony.

The triadic melodic outline and the melodic motion by steps or small intervallic skips are characteristic of the European folk style. In "A roseira" the fourth dominates the melodic contour, appearing in every measure (mm. 5-13). The melodic range in the right hand encompasses one octave; in the left hand the range is limited to a seventh.

The curious feature of the range centers around the distance between the individual lines: over two octaves separate the soprano and bass lines. In addition to providing an unusual color, the very low register of the bass suggests a menacing character.

The textural simplicity of this two-page arrangement is deceptive. Although the two-voice, contrapuntal style is similar to a moderately difficult Level 7 or Level 8 Bach *Invention*, the technical and rhythmic demands are commensurate with a Level 10 Muczynski or Shostakovich *Prelude*.

Hand independence, finger dexterity, sensitivity to contrasting articulations, and a strong rhythmic sense, all prerequisites for performing the Baroque literature, are demanded even more here. Hand independence is needed for the coordination of contrasting touches in the legato right hand and the staccato left hand, and for proper balance between the *mezzo forte* soprano line and the *piano* bass line. Finger dexterity is required for crisp articulation at the rapid tempo ($\text{♩} = 200$), particularly for the repeated G grace notes (m. 5, m. 6, m. 9, m. 11).

A strong rhythmic sense is essential to project the energetic bass ostinato which is peppered with off-beat accents. Maintaining a steady pulse within the 5/4 subdivision of 3 + 2 and coordinating the inconsistent accents in both hands is an exacting challenge.

Interpretively, the pianist must reconcile the contrast between the charming folk tune and the primitive underlying ostinato. The French origin and lyrics of "A roseira" imply a playful, light-hearted spontaneity, while the heavily accented ostinato accompaniment is reminiscent of the primitivism of Stravinsky.

"Manquinha" (Little Lane Girl)
Guia prático for Solo Piano, Album I, No. 4

Classification Chart Number 74 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	From the book <i>Ciranda, cirandinha</i> J.G. Junior, J.B. Julião
Author: Music ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	National stylized
Genre	Regional song
Category	Song and circle dance
Tempo	Andante moderato, ♩ = 63
Character	Mixture of foreign and national
Ethnic origin of melody	French-Italian

Lyrics

Where are you going pretty lame girl?

Goi! Goi! Goi! Goi!

I am going for a walk in the woods,

Goi! Goi! Goi! Goi!

What are you going to do in the forest?

Goi! Goi! Goi! Goi!

I am going to gather the pretty flowers,

Goi! Goi! Goi! Goi!

Who are the flowers for?

Goi! Goi! Goi! Goi!

They are to decorate our heads,

Goi! Goi! Goi! Goi!

The solo piano arrangement of “Manquinha” is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology; the lyrics are omitted here. However, there is a discrepancy in tempo between the two settings. The tempo indication in both versions is *Andante moderato*. Yet in the classification chart the metronome marking is ♩ = 63, indicating a slow, dirge-like pulse, while in the piano arrangement the ♩ = 72 marking indicates a faster, more light-hearted tempo. Whether this inconsistency is due to the composer or the editor is unclear.

The pathos of the little lame girl is captured through harmonic and rhythmic means. Characteristic Villa-Lobos’ devices such as the *samba*

rhythmic figure, ostinato, and pedal points reinforce the programmatic aspect of the piece.

Contrasting A and B sections provide a canvas for the composer's colorful harmonic palette (Table 4).

Table 4. Form of "Manquinha."

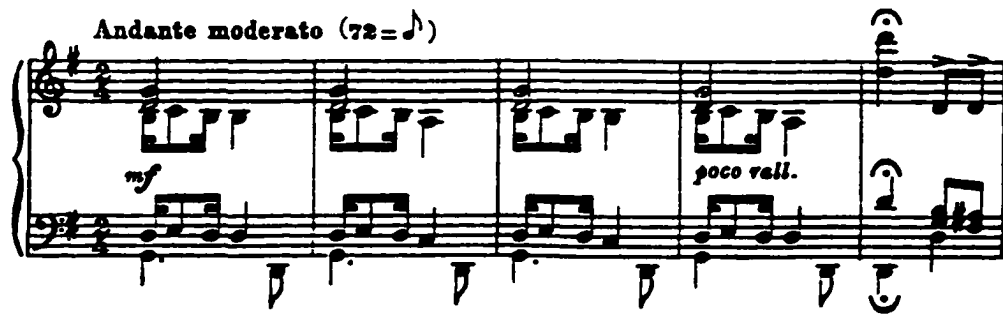
<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-5	Introduction	5 measures
6-13	||:A:|	4 + 4 measures
14-21	||:B:|	4 + 4 measures
22-29	A	4 + 4 measures
29-32	Coda	4 measures

The introduction and the coda are constructed on a two-measure G tonic ostinato; the five-measure introduction cadences on the dominant, while the four-measure coda cadences on the tonic. Sections A and B repeat. The final statement of section A (mm. 22-29) overlaps with the coda in measure 29.

The harmonic scheme follows a traditional format: the A section is in the tonic; the B section is in the dominant. Although the B section is in D major, it begins with a jolting B minor chord. While the major tonalities reinforce the gay lyrics describing a pretty little girl picking flowers in the forest, this somber B minor harmony symbolizes the plight of her physical deformity. Each measure in the introduction (mm. 1-4) and the coda (mm. 29-32) is solidly in the tonic G major. In these two

sections the G tonality is reinforced with a tonic pedal point in the outer voices of a five-voice G major chord (Example 4.5).

Example 4.5. "Manquinha," mm. 1-5.



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The A sections are each composed of two four-measure phrases; the first phrase begins and ends on the tonic (m. 6). In contrast the second phrase (m. 10) begins on a B minor chord, anticipating the B minor beginning of the B section. The last measure of the phrase cadences on the tonic.

In the B section a passionate outburst in B minor (m. 14) marked *ff* *grandioso* shatters the tranquillity of the *mezzo-forte/pianissimo* A section. The texture is thickened with octaves in the bass and three- and four-voice chords in the soprano which underscore the power of this section. The melodic line is quite similar to that in the A sections, giving the effect of a harmonic variation (Example 4.6).

Example 4.6. "Manquinha," mm. 14-17.











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The voicing and the dynamic intensity are retained throughout the emotional B section, but the minor tonality is not. Although the first phrase begins on a B minor chord and the second phrase begins on an E minor chord, both phrases cadence in D major (m. 17, m. 21).

The abrupt introduction of B minor in measure 14 is the most powerful harmonic statement in "Manquinha," but it is not the only colorful harmonic surprise. Villa-Lobos' penchant for seventh chords, chromaticism, major/minor shifts, and color chords is evident throughout the arrangement. Seventh chords are an integral part of the harmonic fabric throughout the A and B sections (m. 7, m. 8, et. al.). Chromatic slippage in the inner voices provides flecks of color. Subtle major/minor contrasts, second-nature to Villa-Lobos, are evident in inner voices (mm. 11-12, m. 20, m. 24, mm. 27-28). In measure 15 the

diminished seventh chord on the second beat provides a striking splash of color.

The 2/4 duple meter and the quarter, two-eighth, and half note values of the folk melody are typical of the European influence. But the underlying  pulse of the lively *samba* gives this piece a distinctive Brazilian flavor. In the context of “Manquinha” this pattern carries programmatic significance, symbolizing the limping gait of the little lame girl. Percussive *sfz* accents or complex off-beat syncopations which might interfere with this interpretation are avoided in the piece.


In the introduction and the coda the  ostinato in the alto and tenor voices, the   ostinato in the bass, and the  ostinato in the soprano all reinforce the lilting rhythmic motion. In the A sections the   cell appears in the last two measures of each phrase. In the B section the  figure appears in the last measure of each phrase. Without the undulating rhythm of this accompaniment figure, the stark, quarter-note rhythmic skeleton would assume an aggressive, march-like character.

In contrast to the distinctive harmonic and rhythmic features of “Manquinha,” the melodic features are quite ordinary. The melodic line is composed primarily of seconds, thirds, and fourths. Four stepwise, ascending quarter notes (mm. 7-9, mm. 11-13, mm. 27-29) occur on the syllabic nonsense lyrics of the refrain “Goi! Goi! Goi! Goi!”

The opening phrase in the B section begins with the same melodic intervals as those in the A section transposed up a third (mm. 14-15). In the last two measures of the phrase the melody is altered (mm. 16-17).

Villa-Lobos' fondness for parallel intervallic motion is revealed throughout this piece. Parallel thirds occur sporadically in the inner voices of the accompaniment (m. 5, m. 9, mm. 11-13, et. al.). Parallel sixths are characteristic of the introduction (mm. 1-4), the coda (mm. 29-31), and intermittently throughout the piece (m. 9, m. 13, m. 21, et. al.). Parallel octaves emphasize chromatic slippage in the inner voices (mm. 10-11, mm. 26-27). The composite of these intervallic doublings is a thickly-textured homophonic setting in five, six, or seven voices.

A discerning interpretation and subtle technical control are necessary for successful performance of this Level 8 piece. Voicing and balance require considerable attention. The melody in the soprano voice must project over thickly-textured chords. Balance must be maintained between active accompaniment figures in the alto and tenor voices and more rhythmically static bass and treble lines. Sustaining the forceful mood and the thickly-textured chords of the *fortissimo e grandioso* B section requires finger and arm strength and a large hand span. Use of a supple wrist and arm will insure a full-bodied tone.

In the A section the  figure must be accurately articulated while still maintaining an undulating flow. In order to prevent the piece from

degenerating into a maudlin statement, it is necessary to carefully gauge the pacing of the *rallentandos*. The *poco rallentando* (m. 4), *rallentando* (m. 9, m. 13, m. 28), and *poco a poco rallentando* (mm. 30-31) markings provide slight rubato at phrase endings. A functional fingering and pedaling must be formulated throughout.

While "Manquinha" is not as difficult as other pieces in Album I, the performer must have finesse and sensitivity to reveal the programmatic implications of the little lame girl.

"Na corda da viola" (On the Strings of a Guitar)
Guia prático for Solo Piano, Album I, No. 5

Classification Chart Number 43 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	<i>Os nossos brinquedos. Icks.</i>
Author: Music, ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Semi-classical, modern, traditional and national
Environment: Form/Characteristics	Elevated original
Genre	Coco canção [slow, rhythmic song]
Category	Song and circle dance
Tempo	Poco animato, ♩ = 112
Character	Mixture foreign and national
Ethnic origin of melody	Spanish-African

Lyrics

The strings of the guitar beat with everyone's rhythm,
[Repeats three times].

Seamstresses do like this...
Carpenters do like this...
Lumberjacks do like this...

The solo piano arrangement of "Na corda da vióla" is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology; here the lyrics are omitted.

"Na corda da vióla" is a popular Brazilian folk song which appears in several of Villa-Lobos' compositions. The tune is also found in his second album of *Modinhas e canções*, a collection of songs published in 1943, with a different harmonization than that in the *Guia prático* vocal anthology. In *Magdalena, Seed of God*, a two-act operetta written in 1947-48, Villa Lobos utilized the tune once more for the character Pedro's liberation song.

"Na corda da vióla," the longest solo in the eleven albums of *Guia prático for Solo Piano*, is noteworthy for its grandiose scope. Even in the vocal anthology this piece is expanded, through a twenty-five measure insertion of a solo piano section in a quasi-theme and variation format. Although the ABA form of the piece is quite common in other

arrangements of folk songs by Villa-Lobos, here the length of the A and B sections is unusual (Table 5).

Table 5. Form of “Na corda da viola.”

<u>Measures</u>	<u>Section</u>	<u>Phrase Length</u>
1-34	A	8 + 6 + 8 + 8 + 4
35-59	B	3 + 8 + 8 + 6
60-73	A ¹	8 + 6
74-77	Coda	4

Each section is delineated by a different tempo marking: section A, *Poco animato*; section B, *Meno, estremamente ritmato*; section A¹, *A tempo*; coda, *animato*. In the A sections the eight-measure phrases reflect the verse: “The strings of the guitar beat with everyone’s rhythm.” The six-measure phrases represent the refrain: “Carpenters do like this.” These phrases alternate throughout the A sections; in section A¹ they are stated only once. The B section correlates with the piano solo in the vocal version.

“Na corda da viola” is intriguing due to the influence of the guitar style. The guitar was the first instrument Villa-Lobos learned to play; his earliest pieces were written for the instrument. His skill at writing for the guitar may be attributed to his expertise as a guitarist with the *choro* ensembles in Rio de Janeiro. His abilities were respected by the guitar virtuoso Andres Segovia who advised guitarists to follow Villa-Lobos’ directions carefully, for “he knew the guitar thoroughly, and if he chose a

certain string or fingering for the performance of some phrase, we must follow his wishes closely, even at the cost of struggling more technically.”⁶

Villa-Lobos’ use of guitar effects is apparent in “Na corda da viola” in the parallel chordal movement, repeated note passages, and occasional tonal ambiguity.⁷ In the opening measures the two-measure melodic cell (mm. 1-2) which is dominated by repeated notes is reminiscent of a guitar figure.

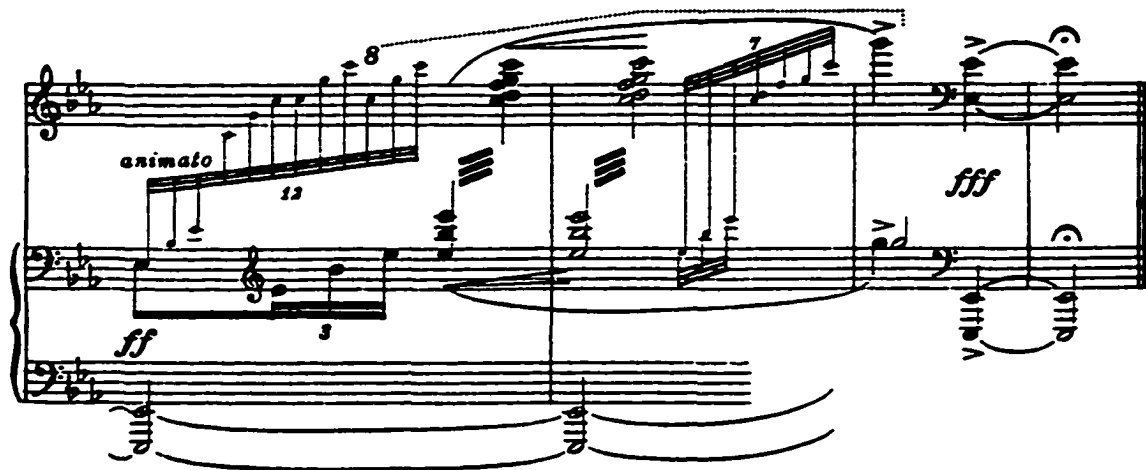
A thickly-textured, quasi-orchestral presentation forms the basis of the lengthy piano arrangement. Right- and left-hand octave passages alternate with four-voice chords throughout the *fortissimo* A section. In the B section soprano parallel thirds, triads, and triads with an added sixth accompany the tenor melody set over a low bass pedal point.

In the coda the complex texture is even more elaborate, with tremolo chords alternating between the hands and virtuosic *animato* arpeggios notated on three staves which lead to a resounding *fff* octave cadence (mm. 74-77) (Example 4.7).

⁶Tarasti, *Heitor Villa-Lobos*, 240.


⁷*Ibid.*, 239. Coincidentally, Jose Vieira Brandão, the pianist to whom Villa Lobos dedicated the piano solo “Na corda da viola,” himself arranged the composer’s *Five Preludes for Guitar* for piano.

Example 4.7. "Na corda da viola," mm. 74-77.



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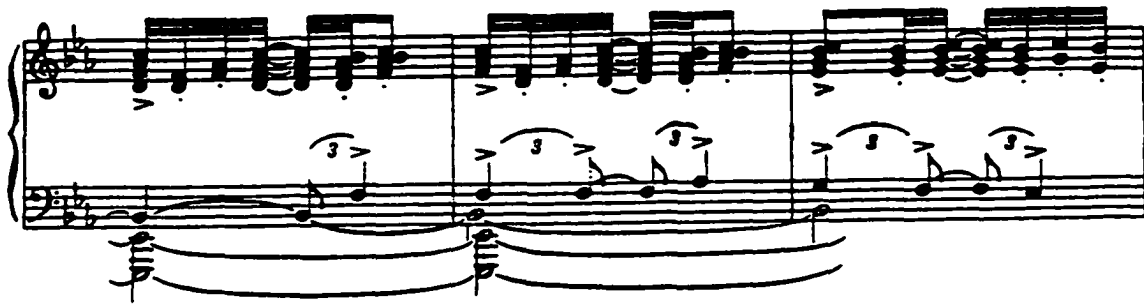
An interesting feature of the coda is the compositional device of black key versus white key writing.⁸ As in "O polichinelo," from *A prole do bebê no. 1*, the right-white and left-black bitonal combination facilitates the technically demanding passage.

Rhythmic complexities add to the pianistic challenges of "Na corda da viola." The  *samba* rhythmic figure, characteristic of the African influence, saturates the A sections. The sway of the *samba* dance rhythm contrasts with the march-like quality of the relentless ostinato and heavily

⁸Jamary Oliveira, "Black Key versus White Key: A Villa-Lobos Device," *Latin American Music Review* 5 (1984): 33-47.

accented downbeats in the B section. In the B section interest is primarily rhythmic rather than melodic, although the folk tune is present in the rhythmically augmented tenor line. The syncopated ostinato rhythm in the right hand is countered with a syncopated triplet melody in the left hand, resulting in an intricate 3 against 4 pattern (Example 4.8).

Example 4.8. "Na corda da viola," mm. 41-43.



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The chant-like, repeated-note melody which permeates "Na corda da viola" is reminiscent of the simple melodies of the native Indian culture. The two-measure melodic cell is repeated eleven times throughout the A section. Each repetition is slightly varied through dynamic contrast, register shifts, octave doublings, or chromaticism. In measures 15 through 20, the subtle manipulation of the third and seventh

scale degrees results in a modal fluctuation between E-flat major and E-flat minor. Two six-measure interludes provide further relief from the monotonous melodic ostinato (mm. 9-14, mm. 29-34).

The E-flat major key center is underscored by lengthy pedal points. In the A section the dominant B-flat pedal point sounds through each repetition of the two-measure melodic cell. In the B section the tonic E-flat pedal point appears uninterrupted for twenty consecutive measures (mm. 35-54). A five-measure dominant B-flat pedal point (mm. 55-59) bridges the return to the B-flat dominant pedal point in the A section. The last four measures of the coda return to an E-flat tonic pedal point.

In spite of the tonic-dominant harmonic axis, numerous second inversion chords and seventh chords give a sense of harmonic instability. Villa-Lobos' characteristic use of the seventh chord is evident throughout this piece. According to Peppercorn.... "The working to death of the chord of the seventh, side-slipping (originally borrowed from Italian opera composers), the perpetual pedal points and the unceasing ostinati, are an obvious element in his music, a commonplace rather than a technical peculiarity."⁹ In addition to providing a sense of tonal unrest, seventh chords function as a harmonically colorful accompaniment.

Other factors contribute to the tonal instability. In the A sections the melodic line avoids cadencing on the tonic E-flat, instead ending each

⁹Peppercorn, "Some Aspects of Villa-Lobos' Principles," 34.

phrase on the dominant B-flat. This convention of the melodic line ending on the dominant rather than the tonic is typical of the caboclo melodic style.

A further hinderance to tonal stability is the chromatic descending bass line in the bridge section (mm. 9-14) which challenges the repeated tonic E-flat in the right hand. In this interlude the chromatic movement of the bass line counteracts any harmonic stability provided by the tonic E-flat notes in the right hand.

The rhythmic complexity of “Na corda da viola” is just one of the factors that contributes to the Level 10 difficulty of this piece. The thickly-textured writing necessitates a large hand span coupled with an aural sensitivity to voicing. Profuse articulation markings and accents require a finely-tuned finger technique. The sparkling coda is saturated with pianistic challenges: arpeggiated thirty-second note flourishes of twelve and seven notes; tremolos of five-voice chords; a pivotal *poco allargando - animato* tempo indication; and an abrupt four-octave register leap to tonic E-flat accented octaves. The sonorous swirl of color which climaxes in crashing *fff* E-flat octaves (mm. 76-77) challenges the performer to transform the piano into an orchestra.

CHAPTER V

GUIA PRATICO FOR SOLO PIANO, ALBUM VII

INTRODUCTION

Five pieces appear in Album VII, which was published in 1932: "No fundo do meu quintal" (In My Back Yard), "Vai abóbora!" (Go Pumpkin!), "Vamos Maruca" (Let's Go, Maruca), "Os pombinhos" (The Little Doves), and "Anda a roda" (Round the Circle). Although all five are derived from Brazilian folk tunes, each has its own unique character.

"No fundo do meu quintal," in the genre of a *samba* song, features undulating rural and urban *samba* rhythmic figures. "Vai abóbora!" is a glittering technical study in the contrapuntal style of Bach. Linear writing, contrasting articulations, and independent voices duplicate the Baroque style. "Vamos, Maruca," based on the buoyant *catira* dance rhythm, features a chorale-like, four-part texture. "Os pombinhos," derived from the *mazurka*, is unified by motivic construction atypical of Villa-Lobos' writing. "Anda a roda," in the style of a march, is based on a popular Brazilian circle game. Thickly-textured *forte* passages alternate with more lyrical, contrapuntal sections.

"No fundo do meu quintal" (In My Back Yard)
Guia prático for Solo Piano, Album VII, No. 1

Classification Chart Number 57 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	From the book <i>Ciranda, cirandinha</i>
Author: Music, ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Semi-classical, modern, traditional, and national
Environment: Form/Characteristics	Semi-classical, modern, traditional, and national
Genre	Samba song
Category	Song and circle dance
Tempo	Poco animato, ♩ = 100
Character	Mixture foreign and national
Ethnic origin of melody	Spanish-Portuguese-African

Lyrics

In my backyard
I met Mariquinha,
Picking beautiful flowers,
Beautiful flowers to give to me.

Beautiful flowers for the wedding;
Mariquinha is going to get married.
Mariquinha forget that,
Forget that, be careful.

The solo piano arrangement of “No fundo do meu quintal” is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology except for an additional repetition of the verse; here the lyrics are omitted.

The form consists of two repetitions of the verse which first appears in section A (mm. 6-13) (Table 6).

Table 6. Form of “No fundo do meu quintal.”





<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-5	Introduction (X)	2 + 2 + 1
6-13	A	4 + 4
14-21	A	4 + 4
21-25	Interlude (X)	2 + 2 + 1
22-33	A	4 + 4
33-38	Coda (X)	2 + 2 + 2



The five-measure introduction is repeated as first the interlude (mm. 21-25) and then the coda (mm. 33-38). An elision occurs following the second and third verses. The first measure of the interlude (m. 21) and the first

measure of the coda (m. 33) double as the last measure of the previous verse.

Dynamic markings help to delineate the form: the introduction is *piano*; A is *mezzo-forte*; the second statement of A and the interlude are *forte*; the third statement of A and the coda are *mezzo-forte*.

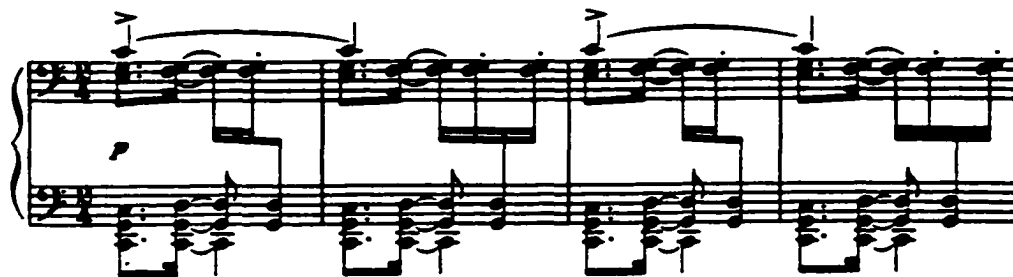
In Villa-Lobos' classification chart, the genre of "No fundo do meu quintal" is *samba* song, and the *samba* rhythms give this piece its distinctive character. The African rhythmic influence is clearly apparent.

The rhythmic vitality is derived from a combination of patterns from the rural *samba* and the urban *samba*. The flexible, undulating rhythms uninterrupted by percussive accents are characteristic of the rural *samba*. Various rhythmic cells associated with the urban *samba* are present:   or  or ¹

The   *samba* figure first appears in the introduction as a two-measure ostinato which repeats once (mm. 1-4) (Example 5.1).


¹ Mascarenhas, "Heitor Villa-Lobos: An Analysis of Prole do bebê no. 1," 9.

Example 5.1. "No fundo do meu quintal," mm. 1-4.



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This figure also occurs in the final two measures of each verse in the A sections.



The  *samba* figure dominates the A sections. Syncopation appears in the melodic line in the first two measures of each A section (mm. 6-7, et. al.) (Example 5.2).

Example 5.2. "No fundo do meu quintal," mm. 5-9.



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The presence of syncopation in the melody is unusual; in most European folk tunes it appears in the accompaniment. The  figure is pervasive throughout the remainder of each phrase in the left-hand accompaniment.

The bass accompaniment pattern consists of the  or  rhythmic figures which occur in all but one measure of the A sections (m. 9, et. al.). Here a descending sixteenth-note scalar passage adds variety to the accompaniment while doubling as a link to the following phrase.

The harmonic language is remarkably uniform; all of the harmonic motion revolves around the key of C major. The tonic pedal point, a frequent harmonic device used by Villa-Lobos, is the underpinning for the entire composition. A C pedal permeates each phrase except for the V-I motion in the last two measures of each phrase in the A sections. In this arrangement the simplicity of the folk melody is matched with the simplicity of a tonic-dominant harmonization.

Occasional touches of color are provided by seventh chords, chromaticism, and register shifts. Seventh-chord color is evident in the homophonic off-beat chords in the X sections, as well as in two-measure segments in the last half of each phrase in the A sections.

An ascending chromatic line in the tenor voice, punctuated by accents and tenuto markings, adds interest to the C major harmonic framework (mm. 6-8, mm. 14-16, mm. 26-28). Further variety in color is

evident in the alternations of register between the X sections in the bass clef and the A sections in the treble clef.

Melodic complexity is minimal, as the folk tune melody combines basic elements typical of Afro-Brazilian music such as small intervals, skips no larger than a fifth, and frequent repetition of intervallic patterns. Thirds occur consistently on the first beat of each measure in the X sections. Alternating thirds and seconds add a tinge of dissonance to the inner ostinato voices. Thirds also appear on the downbeat of five of the eight measures in the A sections. This intervallic consonance contributes to the stability of the C major harmony.

“No fundo do meu quintal,” a Level 8 piece, is of moderate difficulty, similar to other Level 8 pieces such as the Turina *Miniatures*. As in many of Villa-Lobos’ arrangements, a successful interpretation requires a sensitivity to rhythmic figures. In this case, the *samba* rhythms themselves seem to generate an inherent rhythmic ebb and flow, which the pianist sets in motion during the introduction. A supple wrist and arm aid in projecting the undulating *samba* quality. The *poco moderato* tempo and the ♩ = 100 metronome indication facilitate this rhythmic realization.

Minor voicing difficulties require finger independence and control, such as in the soprano C pedal in the X sections and the chromatic tenor line in the A sections. The tenor staccato scalar passage (m. 9, m. 17,

m. 29) requires a precise articulation for clarity. With the exception of the large hand span necessary to reach chords of a ninth, “No fundo do meu quintal” is an accessible repertoire piece for the intermediate-level student with a well-developed sense of pulse.

"Vai abóbora!" (Go Pumpkin!)
Guia prático for Solo Piano, Album VII, No. 2

Classification Chart Number 125 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	Rio de Janeiro - SEMA
Author: Music, arranged by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Semi-modern, classic traditional
Environment: Form/Characteristics	Elevated original
Genre	Cantiga [popular song]
Category	Song and circle dance
Tempo	Allegro, ♩ = 126
Character	Mixture foreign and national
Ethnic origin of melody	Saxon-Spanish-African

Lyrics

Go pumpkin! Go melon!
Go melon! Go watermelon!
Go quince! Mistress!
Go quince! Mistress!
Go quince! Mistress very sweet!

Senhora Dona F.....
Come into this circle now;
Say a very pretty verse,
Say goodbye and go away.

The solo piano arrangement of "Vai abóbora!" is identical to the piano accompaniment of this folk tune in the *Guia prático vocal* anthology; here the lyrics are omitted.

Preceded by a seven-measure introduction, the folk tune is stated in the eight-measure A and A¹ sections. The introduction, section A and A¹ are then repeated (Table 7).

Table 7. Form of "Vai abóbora!"

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-7	Introduction (X)	4 + 3
8-15	A	4 + 4
16-23	A ¹	4 + 4
24-30	Interlude (X)	4 + 3
31-38	A	4 + 4
39-46	A ¹	4 + 4

The bipartite structure is delineated with the dynamic indications *mezzo-forte* (mm. 1-23) and *forte* (mm. 24-46). Within this framework the folk

tune is stated four times (mm. 8-15, mm. 16-23, et. al.). The tune is always stated in the right hand; only in the introduction and in the interlude is the melodic line relegated to the left hand.

The piano arrangement of "Vai abóbora!" is a unique example of Villa-Lobos' fascination with the contrapuntal writing of Bach, whom he considered to be the "God of Music."² As a child, Villa-Lobos' first exposure to the music of Bach was through his aunt's playing of Bach's Preludes and Fugues from the *Well-Tempered Clavier*. His reverence for the Baroque master's works bordered on idolatry: "The music of Bach comes from infinite space in order to filter onto the earth as folkloric music; it is a cosmic phenomenon, which is repeated in individuals, scattering itself over the various parts of the globe in an endeavor to become universal."³

Villa-Lobos believed that the counterpoint in the music of Bach paralleled that found in Brazilian folk music. His own integration of contrapuntal technique with Brazilian folk elements in compositions such as *Bachianas brasileiras* forged a link with the eminent master, leading Villa-Lobos to proclaim: "There are only two great composers, Bach and I."⁴

²Peppercorn, "Villa-Lobos" in *The Illustrated Lives of the Great Composers*, 36.

³Villa-Lobos, *Sua obra*, 2nd. ed., 187, quoted in Tarasti, *Heitor Villa-Lobos*, 170.

⁴Peppercorn, "Some Aspects of Villa-Lobos' Principles," 28-34.

Villa-Lobos' affinity for Bach's music led to his incorporation of contrapuntal techniques into the canto orpheonico. Villa-Lobos devised an experiment to document the inner relationship between Bach and Brazilian musical folklore.

We conducted a test in music appreciation at a meeting of 2,000 workers using two Preludes and Fugues of Bach, sung by a choral group of 200 professors of Canto Orpheonic; they were works whose melodic and rhythmic motifs had an undeniable similarity to a certain kind of popular music of the Brazilian countryside. We had earlier informed the listeners that they would hear works of different kinds of national composers and the music of the greatest composer of all time without mentioning names or titles, in order that no external influences or mental associations would affect the evaluation. They listened raptly to the program, but applauded Bach's works most of all. On another occasion we performed more or less the same program for another group of listeners which represented the same level of appreciation but whom we had previously told that they would hear Bach as well as national composers identified by name. The result: they did not appreciate Bach especially and applauded the works of composers whose names were known to the audience.⁵

Villa-Lobos' predilection for the contrapuntal style of Bach can clearly be seen in "Vai abóbora!" The stylistic similarities between the Bach "Invention No. 8 in F Major" (Example 5.3) and that of "Vai abóbora!" (Example 5.4), also in F major, are unmistakable. The linear writing, the independence of voices, and the contrasting articulations illustrate the striking resemblance.

⁵Heitor Villa-Lobos, "Educação musical," *Boletín Latino-Americano de Musica* 6 (1946), 525, quoted in Tarasti, *Heitor Villa-Lobos*, 170-171.

Example 5.3. "Inventio 8, BWV 779," mm. 1-4.



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Example 5.4. "Vai abóbora!," mm. 1-4.



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Scale passages in sixteenth notes and broken chord patterns in eighth notes are common to both pieces. However, articulations differ. Scale passages such as those in the "Invention No. 8 in F Major" may be

played with a non-legato touch; similar passages in "Vai abóbora!" are indicated with a staccato articulation. In both pieces eighth notes may be slightly separated, particularly in "Vai abóbora!" when accents are indicated on each eighth note.

The rhythmic inflection which gives "Vai abóbora!" its Brazilian character is the  cell interwoven throughout (Example 5.5).

Example 5.5. "Vai abóbora!," mm. 35-37.



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This rhythmic syncopation is derived from the African *samba* as are the repeated notes of the figure, both of which add to the dance-like quality. The toccata-like effect of the uninterrupted sixteenth notes is enhanced by the *Allegro* tempo indication and the metronome marking $\text{♩} = 126$. The resulting energetic momentum coupled with the major mode evokes a joyous, exuberant mood.

The melodic contour of the first two measures of the folk tune reinforces the key of F major by outlining the F major triad (mm. 8-9, et. al.). The range of the tune is confined to the five-note F major pentascale. Repeated notes on rhythmic sixteenth-note figures abound. Small skips of fourths and fifths reflect the African melodic influence (mm. 14-15).

The harmonic scheme of “Vai abóbora!” is quite simple, alternating between tonic and dominant. Intermittent chromaticism and the presentation of scalar passages in three registers provide a variety of color.

Like the easier Bach *Two-Part Inventions*, “Vai abóbora!” is a Level 7 piece. The absence of chordal writing, the predominately five-note melodic range, and stepwise scalar passages make this piece suitable for the small hand. The brief left-hand octave passage in the introduction may present difficulties (mm. 5-7). The designing of an appropriate fingering, particularly in the left-hand sixteenth-note passages, is crucial to a successful performance.

The staccato scale passages require a clean and consistent touch, coupled with a solid rhythmic pulse to control the sixteenth-note momentum. The non-legato melodic passages must be shaped in spite of the accents on every note.

As in most pieces in the *Guia prático for Solo Piano*, accents appear on every note in the melodic line. The accents seemingly function to identify the melodic line rather than to indicate a percussive articulation.

According to Dos Santos, the implied non-legato touch emphasizes the syllabic singing and clear phonetic articulation typical of the nordestinos, inhabitants of Northeastern Brazil.⁶ The pianist must strive to maintain consistency of touch and evenness of line while maintaining a steady tempo. “Vai abóbora!” with its spirited vitality, is an appealing contemporary alternative to contrapuntal intermediate-level Baroque repertoire.

⁶Dos Santos, “Selected Piano Works for Children and About Children by Villa-Lobos,” 127-128.

"Vamos, Maruca" (Let's Go, Maruca)
Guia prático for Solo Piano, Album VII, No. 3

Classification Chart Number 43 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	São Paulo - SEMA
Author: Music, arranged by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	Two
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	Mixture foreign, national, civilized
Genre	Catira (dance)
Category	Song and circle dance
Tempo	Poco moderato, ♩ = 84
Character	Mixture foreign and national
Ethnic origin of melody	African-Spanish

Lyrics

Let's go Maruca, Let's Go,
Let's Go to Jundiai,

You go with the other ones
You don't want to go with me.

You go with the other ones
You don't want to go with me.

The solo piano arrangement of "Vamos, Maruca" is identical to the piano accompaniment of this folk tune in the *Guia prático vocal* anthology; here the lyrics are omitted.

The form is subdivided into three similar A sections prefaced by a brief introduction (Table 8).

Table 8. Form of "Vamos, Maruca."

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1	Introduction	1
2-13	A	4 + 4 + 4
14-27	A ¹	4 + 4 + 6
28-41	A ¹	4 + 4 + 6

The one-measure introduction is a C octave which functions as a starting pitch for the singer. The pitch sets the stage for the chorale-like setting of this folk tune.

The folk tune is stated in three equal four-measure phrases in section A. The A¹ sections echo the folk tune one octave higher: the first

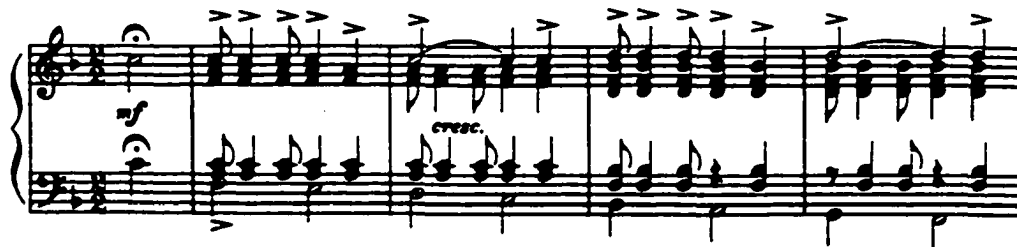
statement is marked *piano* and may be played tentatively; the second statement is marked *forte* and may be played emphatically. An ascending arpeggio (m. 13, m. 27) separates the sections.

Both A¹ sections are two measures longer than section A due to an extension which prolongs the F major tonic. This extension might also function as a coda in the second statement of A¹ to balance the brevity of the one-measure introduction.

The lyrics of "Vamos, Maruca" consist of a two-line verse and a two-line refrain which is repeated. Like the lyrics, the second and third phrases of the music are identical, except for dynamics, echoing the refrain: "You go with the other ones, You don't want to go with me." In the A¹ sections a descending scalar arpeggio closes the eight-measure statement of the folk tune (m. 21, m. 35).

The rhythm of the *catira* dance, ♩ ♩ ♩, is found in the first four-measure phrase (Example 5.6).

Example 5.6. "Vamos, Maruca," mm. 1-5.



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Syncopation gives an exuberant and buoyant quality to this phrase.

Accents over the melodic line stress the ostinato pattern, while the six-part homophonic texture gives additional impact to the opening verse. The texture thins to four parts in the two phrases of the refrain.

The quarter-note rhythm of the melodic line in the second two phrases contrasts sharply with the vitality of the *catira* rhythm in the first phrase. Only in the guitar-like arpeggiated flourishes (m. 13, et. al.) is the uniform quarter pulse interrupted.

The arpeggio figurations function in several ways: as delineators between sections, as melodic embellishments, and as enhancements to rhythmic pacing. In the descending scalar arpeggios the transformation of a stepwise pattern into a skipping pattern produces a snowball effect which accelerates the forward motion of the line. Sixteenth-notes and the four-beat duration add to the sweeping effect.

The ascending arpeggios are notated in triplets and occur on only the last two beats of the measure. The rollicking triplet figure leads into the *catira* rhythm of the first measure of the folk tune. The repeated peak note C at this juncture further heightens the transition.

A disparity exists between the *Allegro non troppo, espressivo*, ♩ = 80 indication in the piano arrangement and the *Poco moderato*, ♩ = 84 marking in the vocal anthology. The latter is clearly preferable for an energetic interpretation. It would seem that in transcribing this marking

to the piano score, an error was made. Whether or not the mistake may be attributed to Villa-Lobos or to the publisher is debatable. Considering Villa-Lobos' notorious reputation for not proofing his work, the error could very well be his. Only the *espressivo* indication supports the slower metronome marking.

The I-IV-V-I harmonic scheme of "Vamos, Maruca" is quite conservative. The only unusual feature is the alternation of two measures of the subdominant B-flat major chord with the tonic (mm. 4-5, mm. 16-17, mm. 30-31). The piece is so solidly in F major that not one accidental is indicated; no modal ambiguity is present. The blandness resulting from the lack of seventh chords, cluster chords, or chromatic motion is atypical of Villa-Lobos' colorful harmonic writing. This may reflect the original piano accompaniment which was tailored to the chorale-style arrangement of the folk tune.

The tonic F major is reinforced with many root position triads in the melody and in the accompaniment. An entire F major scale descending in half notes in the bass unifies the opening four-measure phrase in each A section.

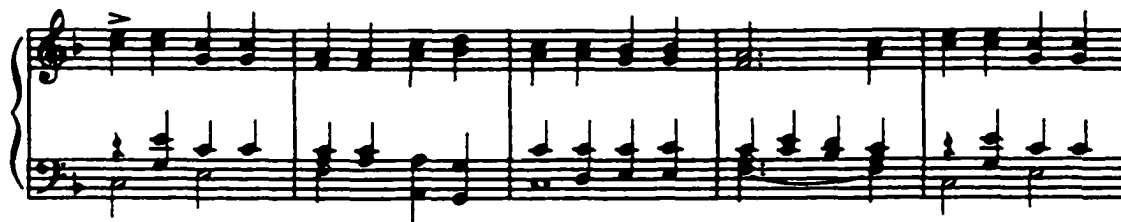
The monochromatic harmonic scheme is varied by rare hints of color. A ninth chord embellishes the cadence in the extended third phrase. The triplet arpeggiated figures outline seventh chords, although

the harmonic effect is less striking due to the underlying F tonic pedal point.

An example of the Portuguese melodic style of parallel thirds and tertian harmonies is found throughout the melody. The second and third phrases in each A section cadence on the third in the soprano, indicative of the caboclo style. The chant-like repeated notes in each initial four-measure phrase reinforce the *catira* dance rhythm.

The formal balance of "Vamos, Maruca" is more sophisticated than on first appearance. The lively *catira* rhythm of the first phrase is paired with a repeated-note melody, while the static quarter-note rhythm of the second and third phrases features a skipping melodic line. These two combinations move the phrase ahead or pull it back. Similarly, contrary motion mirror images between treble and bass parts create a vertical zig-zag pattern between the voices (Example 5.7).

Example 5.7. "Vamos, Maruca," mm. 6-10.



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As in Schumann's "Important Event," this Level 7 piece is a study in chord playing, voicing, and tone production. The simplicity of the harmonic and rhythmic elements precludes extensive technical difficulties. Chordal voicing is divided equally between the hands within an octave span. The *catira* rhythms are played in unison.

The pianist must voice out the soprano melodic line within the six- and four-part chordal texture. The descending F major scale line in the bass also requires skillful voicing.

Supple arm weight coupled with the sensation of rebounding from the keys is required to play the repeated chords in the energetic *catira* sections. A pulsating physical sensation on each beat of the 2/2 meter will transmit the buoyant quality of the dance. The fingers must remain in contact with the keys at all times in order to control the hammers and to avoid playing in an overly-accented, march-like manner.

The arpeggiated passages may require careful practice. To bring out the pulse and to insure evenness, a suitable fingering must be devised. In the ascending triplet arpeggio the last three notes must be played with the right hand in preparation for the F major chord which follows. In the descending scalar arpeggio, crossing hands must be carefully coordinated. To preserve the strict rhythmic integrity of the piece, all arpeggiated passages should be played in time, except where *rallentando* is indicated.

The chorale-like aspect of this arrangement may serve as a key to

interpretation. The A section in the middle register might be sung by an entire ensemble, whereas the A¹ sections, written in a higher register, might be divided between sopranos and altos. The accompanist would instill enthusiasm into the singers, supporting them with rhythmic vigor in syncopated passages and with a steadfast beat in static passages. Likewise the solo pianist may visualize himself as an accompanist for a chorus seeking to express the joyous anticipation of travel to Jundiai.

"Os pombinhos" (The Little Doves)
Guia prático for Solo Piano Album VII, No. 4

Classification Chart Number 102 from Guia prático vocal anthology
(second version)

Melody	Anonymous
Collected: Where and by whom	<i>Os nossos brinquedos</i> Icks.
Author: Music, ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	Popular civilized foreign
Genre	Mazurka
Category	Song and circle dance
Tempo	Allegretto, ♩ = 160
Character	European
Ethnic origin of melody	Italian-French

Lyrics

The little dove is rolling
Up on the roof.
The little dove is rolling
Up on the roof.

The little male dove comes
He sits by her side.
The little male dove comes
He sits by her side.

Two versions of “Os pombinhos” are present in the *Guia prático* vocal anthology. The two vocal versions differ in form, tempo, key, and dynamics. A comparison of the two reveals substantial revisions, especially in form. No introduction or coda appears in the first version, while in the second version a seven-measure introduction and a five-measure coda are added. In both vocal versions the eight-measure folk melody is repeated.

In Villa-Lobos’ classification chart the genre of the first vocal version of “Os pombinhos” is *Minuetto*; in the second version it is *Mazurka*. Tempo indications vary accordingly: the tempo indication in version one is *Andantino Quasi Allegretto*, ♩ = 138; in version two it is *Tempo de Mazurka*, ♩ = 160.

The two vocal versions also differ harmonically: the first version is in E-flat major while the second version is in C major. Version one is

mezzo-forte throughout; version two is *forte* except for two two-measure *pianissimo* passages.

In the *Guia prático for Solo Piano* the arrangement of “Os pombinhos” is based on the second version in the vocal anthology. Here the form is expanded further (Table 9).

Table 9. Form of “Os pombinhos.”

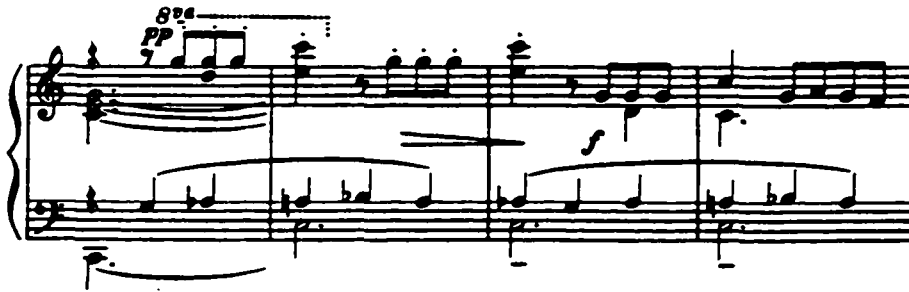
<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-7	Introduction (X)	4 + 3
8-15	A	4 + 4
16-23	A	4 + 4
24-30	Interlude (X)	4 + 3
31-38	A	4 + 4
39-43	Coda (X)	5

The introduction (mm. 1-7) is repeated as an interlude (mm. 24-30) and finally in abbreviated form as a coda (mm. 39-43). While in the vocal versions the eight-measure folk melody is repeated once, in the piano arrangement it is repeated a second time after the interlude.

The rapid tempo and 3/4 meter of the *mazurka* are duplicated, as is the dynamic scheme. Dynamic contrast is the only difference between the A sections: the first and third statements are *forte*; the second statement is *mezzo-forte*. The *pianissimo* staccato eighth notes in the introduction and interlude descend three octaves from a high treble register, resembling little doves fluttering to rest.

The $\text{♩} \text{♩} \text{♩} \text{♩}$ motive which permeates “Os pombinhos” is derived from the first four notes of the folk tune: three repeated notes which then skip up a perfect fourth (Example 5.8).

Example 5.8. “Os Pombinhos,” mm. 5-8.



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Although traditional motivic construction is not a stylistic trait of Villa-Lobos, this four-note motive is sprinkled throughout the introduction, the interlude, and the coda. The cell also serves as a link between the four-measure phrases in the A sections.

The two phrases of the introduction display distinctly different characters. The first phrase has a five-octave range with a cascading arpeggiated pattern in the right hand and a triadic accompaniment moving in parallel motion in the left hand. The harmony moves from I to V with added notes typical of Villa Lobos (I chord with 6th; V₇ chord

with tritone). The parallel descending lines give the impression of the downward sweep of a bird in flight (Example 5.9).

Example 5.9. "Os pombinhos," mm. 1-3.

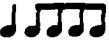


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In contrast to the opening *forte* statement, the sprightly *pianissimo* motive (♩♩ | ♩) dominates the second phrase, moving breathlessly across three registers. Here the left-hand accompaniment consists of a chromatic line in the tenor voice over a C pedal point. In the coda, this second phrase is omitted, and in its place the rhythmic motive ♩♩ | ♩, now in parallel octaves, enhances the final exciting cadence on two C major triads (mm. 42-43).

The A sections lack the sparkle of the vibrant introduction, perhaps due to the homogeneity of the melody anchored by a C pedal point, or to the numbing repetition of the ♩♩♩ rhythmic pattern in each measure.

As in the majority of European folk melodies, the melodic range is limited to one octave with leaps no larger than a fourth.

The European orientation of this folk tune is evident in its lack of rhythmic syncopation. The strong percussive element inherent in the African style is missing and no *sforzando* or accentuation markings appear in the A sections. There are no strong distinguishing rhythmic characteristics of the *mazurka* style. The overall rhythmic scheme of the A sections is built on a square, two-measure ostinato  which appears in each measure.

The piano arrangement is dominated by C major: a bass C pedal throughout the A sections and the introduction (mm. 5-7); C major chords and C major triads with an added sixth in the accompaniment of the first phrase of the X sections; arpeggiated figures outlining a C major triad in the X sections; C octaves and C major triads in the final cadence (m. 43). Only at the end of the first phrase of the introduction (m. 4) and the interlude (m. 27), and in the coda (m. 42), is a dominant chord present.

The sole hint of a varied harmony is the jarring dominant seventh chord with a sharp 4th (m. 4, m. 27, m. 42). The chromatic tenor line provides color, but due to the underlying C pedal point the harmony is virtually unaltered.

“Os pombinhos” is a Level 6 piece, similar in difficulty to Burgmuller’s *25 Progressive Pieces, Op. 100*. It is essential that the pianist

devise an appropriate fingering to facilitate demanding passages. The right-hand arpeggiated staccato line in the introduction (mm. 1-3, et. al.) is best negotiated with a 5-2, 4-1 (or 5-2, 3-1) alternating fingering pattern. Each of the three repeated notes in the melodic cell (♯♯♯ | ♯), when fingered with an alternating 4-3-2 pattern, may be articulated with clarity and precision. A carefully planned fingering will also eliminate tension and facilitate voicing in measures in which the right-hand thumb is to be held (m. 8, et. al.). In accordance with the *Tempo di Mazurka* indication, the rhythm must be felt in one pulse per measure rather than three. Abrupt register shifts in the introduction call for rapid position moves, particularly at the fast ♯ = 160 tempo.

The pianist must also differentiate between articulations: the staccato touch marked in the introduction; the non-legato implied in the A sections; and the legato touch marked in the chromatic tenor line. The bright quality of the C major tonality, the vitality of the *vivace* tempo, and the exuberance of the *forte* dynamics can best be realized with a facile finger technique.

"Anda à roda" (Round the Circle)
Guia prático for Solo Piano, Album VII, No. 5 (third version)

Classification Chart Number 7 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	Recife [city in northeast Brazil] SEMA
Author: Music, ambiented by	Heitor Villa-Lobos
Execution: Instruments	With instruments
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	Popular civilized foreign
Genre	March
Category	Concert piece
Tempo	Grand march, ♩ = 120
Character	European
Ethnic origin of melody	Saxon

Lyrics

Go in circles, because I want, because I want to get married.
Choose from the circle the girl that pleases you,
Choose from the circle the girl that pleases you.

This one does not suit me,
That one does not suit me,
Only you, only you will I love,
You are the only one that I love.

There are three versions of “Anda à roda” in the *Guia prático vocal* anthology: two versions are to be sung and one version is a piano solo. The first and second versions are for two voices, soprano and alto, without a piano part. The first version, marked *Andantino, Quasi Movimento de Marcha* (♩ = 104) is in A-flat major; the meter is 4/4.⁷ The second version marked *Andantino* (♩ = 72), is in A major; the meter is 6/8. In both songs the verse is written in two-part harmony, while the refrain is to be sung in unison. Although the lyrics are identical, the melody and the rhythm differ. No introduction or coda appears in either song. The discrepancy between the two versions is indicative of the occasional variance of titles and music for a single folk tune in Brazilian subcultures.

The third version, marked *Movimento de Marcha (Imponente)* (♩ = 120), is a piano solo. Like the first version, the tonic key is A-flat

⁷It is interesting to note that in Villa Lobos’ classification chart the metronome indication for the third version of “Anda à roda” is ♩ = 120. In the Mercury edition of the *Guia prático for Piano* entitled *Twice Five Pieces*, Albums 6-7 the marking is ♩ = 100.

major and the meter is 4/4. The melodic motion and rhythmic patterns follow the same general outlines. This version is identical to the version in the *Guia prático for Solo Piano*.

The form of the piano solo features march-like A sections alternating with more lyrical B sections. A brief introduction and coda are included (Table 10).

Table 10. Form of “Anda à roda.”

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1	Introduction	1
2-13	A	4 + 4 + 4
14-25	B	2 + 4 + 2 + 4
26-41	A ¹	4 + 4 + 4 + 4
42-47	B ¹	2 + 4
48-49	Coda	2


As in both vocal versions, the march-like sections of the verse are more thickly voiced, while the lyrical sections of the refrain are written in a single soprano melodic line.

Three four-measure phrases appear in section A. As in the first verse of the lyrics, the third phrase “Choose from the circle the girl that pleases you” is a repeat of the second phrase. In the B sections, phrases three and four are a repeat of one and two. Sections A¹ and B¹ are virtually identical except in phrasing. In section A¹ the last phrase is repeated one additional time, and in section B¹ the third and fourth phrases are omitted.

The form of “Anda à roda” resembles the standard march form derived from the minuet-trio in which the march is repeated after one or several trios of a more melodious character: MTM, or MTMTM.⁸ However, here there is no return of M (section A) at the end.

The indication *Movimento de March (Imponente)* carries a different connotation in Latin America than in the United States. In Brazil the Spanish *marcha* refers to “a carnival dance whose steady rhythms are occasionally broken by Afro-Brazilian syncopation.”⁹ In the United States the term march implies a military march, replete with strong accented pulses and regular phrases. Both of these traditions are combined in “Anda à roda.” The A sections feature simple, strongly marked rhythms and regular phrases, while the B sections exhibit slightly syncopated rhythmic figures and truncated phrases.

While the piano arrangement of “Anda à roda” is in the style of a grand, ceremonial march, the original vocal version was sung by children playing a circle game. The translation of the title, “Round the Circle,” refers to a popular Brazilian circle game in which the children march around a circle singing: “Who will choose me to marry.”

The A section is introduced by a martial repeated-note fanfare  reminiscent of a drum-roll figure. This motive punctuates

⁸Apel, ed. *The Harvard Dictionary of Music*, 504.

⁹*Ibid.*, 505.

the end of each phrase of the A sections and the first and third phrases of the B sections. In the final two measures of the piece it is expanded into an ascending arpeggiated figure, cadencing in a ♩ | ♩ rat-a-tat *fortissimo* flourish.

In the A sections the stalwart quarter-and dotted-quarter note march rhythms in the tune contrast with a ♩ ♩ ♩ lilting dance-like pattern in the accompaniment. This dancing rhythm occurs in the third measure of each phrase, juxtaposed with the martial figure in the fourth measure. The B sections display a new rhythmic color, with continuous eighth notes transferring back and forth between the soprano and tenor within the contrapuntal texture (Example 5.10).

Example 5.10. "Anda à roda," mm. 14-15.



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Thick, chordal texture reinforces the *Imponente* ("grand") march-like A sections. Rolled chords (m. 2) and octave grace notes in the lower bass register (m. 9, mm. 16-17) compound the dense texture.

Contrapuntal texture in the opening two measures of the B section provides a respite from the triumphant processional flavor of the A sections. This brief shift to a more linear texture, coupled with motivic imitations flowing from hand to hand, contrasts the assertive mood of the preceding section.

Coherence is achieved through harmonic consistency. The tonal center of A-flat major dominates both the A and B sections. Although harmonic variety is achieved with occasional seventh chords, color chords, and chromatic chords, I, IV, and V chords are most prominent.

The melodic line in the A sections conforms to the European folk tradition of a limited range characterized by small intervallic motion. Imaginative writing in the B section features a question-answer format. In the first two-measure phrase an entreating six-note motive is stated twice in the soprano and echoed in the tenor (mm. 14-15). Entrances overlap in a contrapuntal style. In sharp contrast, the four-measure answer in the second phrase is declamatory and heavily accented (mm. 16-19). This six-voice homophonic texture, devoid of rhythmic syncopation, imitates the march-like style of the A section.

Although the chordal writing and exuberant spirit of “Anda à roda” resemble the Level 7 piece “Important Event” by Schumann, coordination and voicing of inner lines suggest that it is more appropriately categorized as a Level 8 piece.

Forte dynamic markings and thickly-textured writing imply a serious, straight-forward interpretation. Yet this folk song originally functioned as a light-hearted, spirited game. By understanding this dichotomy, the pianist can better formulate his own interpretation.

“Anda à roda” is best suited to the pianist with large hands and finger strength. Thickly-textured *forte* passages require a full-bodied tone. Skillful voicing of the soprano line is essential. Subtle voicing and phrase shaping is called for in the contrapuntal B sections. Here the lyrical quality necessitates a contrast to the boisterous chordal passages in the A sections.

CHAPTER VI

GUIA PRACTICO FOR SOLO PIANO, ALBUM IX

INTRODUCTION

Titles of the six pieces in Album IX, published in 1947, reflect a variety of subjects associated with Brazilian folk culture: “Laranjeira pequenina” (Little Orange Tree), “Pombinha, rolinha” (Little Dove, Little Rola), “O ciranda, O cirandinha” (Circle Dance), “A velha que tinha nove filhas” (The Old Woman That Had Nine Daughters), “Constante” (Constant), and “O castelo” (The Castle). In “Laranjeira pequenina” the blossoms covering the orange tree are a metaphor for the sweetheart “totally covered with love.” In “Pombinha, rolinha” numerous shifts in meter and rhythm mimic the playful quality of the little dove. “Ciranda, cirandinha” simulates the excitement of a children’s circle game. The nonsense lyrics and carefree mood of “A velha que tinha nove filhas” are captured with energetic syncopations and large left-hand leaps. The faithful lover is symbolized in the chorale-like textural simplicity of the one-page “Constante,” while the majestic “O castelo” reflects the grandeur and stateliness of a massive edifice.

"Laranjeira pequenina" (Little Orange Tree)
Guia prático for Solo Piano, Album IX, No. 1

Classification Chart Number 67 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	From the book <i>Ciranda, cirandinha</i>
Author: Music, ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Semi-classical, modern traditional
Environment: Form/Characteristics	Elevated original
Genre	Regional song
Category	Song and circle dance
Tempo	Allegretto quasi allegro, ♩ = 116
Character	Mixture foreign and national
Ethnic origin of melody	French-Spanish

Lyrics

Little orange tree,
Totally covered with blossoms,
I am also very little,
Totally covered with love.

I have planted the purple one in the water,
The blue one on the bank,
Whoever wants to marry me
(Please) send letters and more little letters.

The solo piano arrangement of “Laranjeira pequenina” is identical to the piano accompaniment of this folk tune in the *Guia prático vocal* anthology but without lyrics printed in the score. The form is made up of two verses of the song plus an introduction and coda (Table 11).

Table 11. Form of “Laranjeira pequenina.”

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-6	Introduction	2 + 4
7-14	A	4 + 4
15-22	A	4 + 4
23-24	Coda	2

The A sections consist of two similar four-measure phrases which correspond to the lyrics.

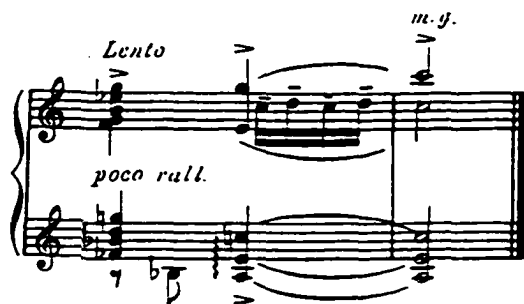
The entire piece is built over a dominant G octave tremolo except for the last two measures in each A section and in the coda, where the tremolo pedal is resolved.

The writing in the introduction falls short of the imaginative style characteristic of Villa-Lobos. Here a monotonous G tremolo repeats relentlessly for six measures, interrupted only by a harmonic perfect fifth in the bass in measure 3. The hairpin *crescendo* which culminates in a *sforzando* in measure 2 and terminates in a *diminuendo* in measure 6 offers little variety to the *piano* dynamic level. The excessive length of the introduction contradicts its simplicity.

In the A sections the tonal stability of the C major harmony is temporarily jarred by occasional chromaticism in the winding inner voices. Intermittent color chords (m. 11, m. 19) offer variety to the predominantly tonic, subdominant, and dominant harmonies. Active sixteenth-note alto and tenor lines in these sections result in complex, thickly-textured writing. The performer must take care not to obscure the simple folk melody.

The two-measure coda, announced by a rich nine-voice color chord, provides the lush sound associated with Villa-Lobos' varied harmonic palette (Example 6.1).

Example 6.1. "Laranjeira pequenina," mm. 23-24.



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This striking chord, a combination of a Neapolitan chord and a V^{b13} , resolves to the C major tonic (m. 23). Notation of the final C major chord contains elements typical of Villa-Lobos' writing: a rolled left-hand chord in the bass; a span of a tenth in both hands; a guitar-like ornament in the right hand; a cross-over to a high note C in the left hand; a four-octave range. The *poco rallentando* indication within the *Lento* framework of the coda allows for rubato.

As in the majority of European folk tunes, the stepwise melodic motion in the A sections is within an octave range. Repeated notes are prevalent in the first two measures of each four-measure phrase (mm. 7-8, et. al.). Accents, which may be played with a slightly percussive touch, outline the soprano melody.

The setting of this piece is rhythmically straightforward, with few syncopations or *samba* rhythms present. The *Allegretto quasi Allegro*

tempo indication and the 2/4 meter are consistent throughout, except for the *Lento* marking in the coda. Only in the combined two-against-three-against-four figure (m. 9, m. 17) is there a hint of Brazilian rhythmic flavor.

“Laranjeira pequenina” is a Level 9 piece, with voicing difficulties similar to those in Bach’s *Three-Part Inventions* and Mendelssohn’s *Songs Without Words*. Weight must be distributed to the outside of the right hand to prevent the alto sixteenth-note line from obscuring the soprano melody. Large chord spans in the right hand add to the challenge of voicing out the soprano melodic line (m. 11).

The constant left-hand tremolo requires a relaxed arm rotation to prevent tension and to insure against a harsh, percussive tone. Sustained quarter and half notes compound voicing difficulties in the left-hand tremolo.

To transmit the light-hearted mood of “Laranjeira pequenina” the pianist must carefully balance the hierarchy of voices. Active listening and skillful coordination are necessary to overcome the textural complexities.

"Pombinha, rolinha" (Little Dove, Little Rola)
Guia prático for Solo Piano, Album IX, No. 2

Classification Chart Number 100 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	From the book <i>Os nossos brinquedos</i> Icks.
Author: Music arranged by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Half classical, traditional
Environment: Form/Characteristics	Half national stylized
Genre	Song
Category	Song and circle dance
Tempo	Allegro vivace, ♩ = 144
Character	Mixture foreign and national
Ethnic origin of melody	Italian-Spanish

Lyrics

Little dove, little rola,
Went by here, eating, drinking, doing
like this, like this, like this, like this,
Once more, like this.

The solo piano arrangement of "Pombinha, rolinha" is identical to the piano accompaniment of this folk tune in the *Guia prático vocal* anthology; the lyrics are omitted from the score.

"Pombinha, rolinha" is one of seven pieces in the eleven albums of *Guia prático for Solo Piano* which pertains to birds.¹ The others are:

"Olha o passarinho domine" (Look at the Bird, Lord), Album IV, No. 3;

"Os pombinhos" (The Little Doves), Album V, No. 1; "A pombinha voou" (The Little Dove Flew Away), Album VI, No. 4; "Os pombinhos" (The Little Doves), Album VII, No. 4; "Xô passarinho!" (Fly! Little Bird), Album VIII, No. 5.

Villa-Lobos acknowledged his affinity for nature:

Every call of a bird that comes to my ears is already a theme that links up with other invisible, imperceptible and abstract themes to take sonorous shape and become music, art music (*musica de arte*). An unrestrained art, as is our natural environment also. An independent art, just like the birds of Brazil....²

¹In Portuguese *pombo* means dove or pigeon, while *rola* means turtle dove. The suffix *inha* means little.

²Pinto, "Art is Universal," 112.

The spirit of children playfully mimicking the antics of the little dove is captured in this song and circle dance.

The form is identical to the vocal version of the folk song except that here the second four-measure phrase in the A section repeats twice (Table 12).

Table 12. Form of "Pombinha, rolinha."


<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-3	Introduction	3
3-18	A	4 + 4 + 4 + 4
19-30	A ¹	4 + 4 + 4
31-33	Closing	3
34-36	Introduction	3
36-47	A ¹	4 + 4 + 4
48-50	Closing	3

Section A appears to be an extension of the introduction due to the similarity of rhythmic and melodic material and the elision of two phrases in measures 3 and 36. However in the vocal anthology version, the lyrics begin in the second half of these measures, accompanied by a G discant soprano pedal which delineates the A section.

Section A is divided into four four-measure phrases. The first phrase represents the lyrics of the verse. The last three phrases echo the playful lyrics of the refrain: "Like this, like this, like this, like this; Once more, like this." The refrain repeats twice in the A section and once in the A¹ sections.

The frolicking mood of the introduction/verse contrasts with the undulating tranquility of the refrain. A light-hearted, effervescent quality is pervasive in the absence of percussive *sforzando* indications.

Tempo and meter markings are constantly changing: the introduction/verse is marked *Allegro vivace*; the refrain is *Moderato*; the closing is *Vivo*. Frequent tempo changes are reminiscent of "O ciranda, O cirandinha" (Circle Dance), Album IX, No. 3.

The verse and refrain differ in tempo, meter, and rhythmic figurations, inflecting each phrase according to the lyrics. The verse is comprised of  figures accompanied by dotted quarter note chords notated in 6/8, *Allegro vivace* (Example 6.2).

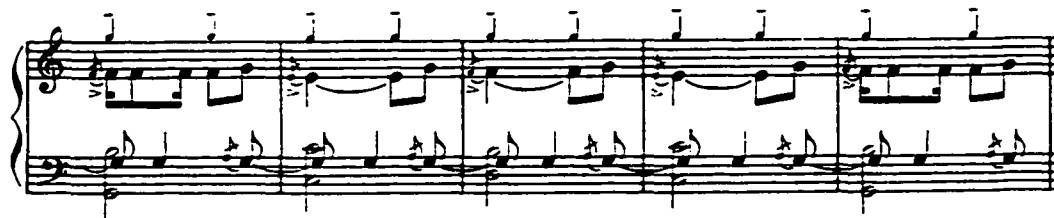
Example 6.2. "Pombinha, rolinha," mm. 19-23.



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The refrain features an $\text{♩} \text{♩} \text{♩}$ ostinato in the tenor line against a lilting rhythm and $\text{♩} \text{♩}$ syncopated figure in the alto voice in 2/4, *Moderato*. The $\text{♩} \text{♩}$ *samba* pattern (m. 10, m. 14, m. 18, et. al.) confirms the African influence (Example 6.3).

Example 6.3. "Pombinha, rolinha," mm. 14-18.



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The closing is simply a quick flourish of cadences tumbling down over three registers at a *Vivo* tempo.

An ascending perfect fourth initiates the repeated note $\text{♩} \text{♩}$ melody in the introduction/refrain. Staccato articulations in the right hand contribute to the spritely, carefree mood.

In the refrain the static melodic line alternates between notes E and F in a chant-like rendition of the lyrics "like this." Tied notes in the alto voice and sustained half notes in the bass evoke a calm, placid mood. In

the *Vivo* closing the melodic line is displaced by V₇-I progressions which interject a burst of energy.

A curious harmonic inflection adds interest to the C major arrangement. An F⁶₄ chord suggests an F major tonal center at the beginning of the introduction. In measure 3, a G₇ chord moves to C major, as if in preparation for a V₇/V-V-I cadence in F major. In measure 4 the progression cadences on an F major chord in the left hand, but in the right hand the melody continues with a sequential passage in C major. The resulting harmonic overlap is resolved three measures later as both hands cadence in C major in the first measure of the refrain. Chromatic slippage in the accompaniment of sixths (mm. 1-2, mm. 34-35) adds to the harmonic ambiguity.

The continuous G pedal point in the tenor ostinato solidifies the C major tonality in the *Moderato* refrain. The alto melody circles around the mediant E. Tonic harmony is reaffirmed by the V₇-I pattern in the closing.

Notation in this arrangement includes smaller notes: quarter-note G pedal points in the soprano and occasional grace notes in the alto and tenor. Continuous G quarter notes in the soprano function as a discant; grace notes embellish the line with a guitar-like flourish.

The level of difficulty of this piece varies between Level 6 and Level 7. If the smaller notes in the soprano, alto, and tenor are considered to be

optional and are omitted, the piece is a Level 6 work. If the smaller notes are included the difficulty increases to Level 7. Including the right-hand notes results in an awkward stretch between frequent ninths and tenths in the soprano and alto voices. Tied grace notes before the downbeat in the alto voice enhance the dance-like rhythm; in the tenor voice grace notes embellish the line. Left-hand grace notes in the tenor provide an attractive Latin flourish but are difficult to articulate while sustaining half-note bass intervals.

Gauging the frequent tempo changes and *rallentandos* between *Allegro vivace* and *Moderato* phrases is a challenge for the performer. Unlike “Ciranda, cirandinha” in which the same section repeats three times, each time at a faster tempo, here each tempo change is accompanied by new melodic material. Properly interpreted, the contrasting tempos and moods in “Pombinha, rolinha” convey the skittish, capricious qualities of the little dove.

"O ciranda, O cirandinha" (Circle Dance)
Guia prático for Solo Piano, Album IX, No. 3

Classification Chart Number 35 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	<i>Os nossos brinquedos. Icks.</i>
Author: Music, ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Classic traditional
Environment: Form/Characteristics	Popular civilized [foreign]
Genre	Quadrille [French early 19th century dance]
Category	Embolada [fast, alliterative folk singing] and circle dance
Tempo	Andantino, ♩ = 120
Character	European
Ethnic origin of melody	Saxon-Spanish-African

Lyrics

O circle dance, o little circle dance,
Let's all dance the circle dance,
We'll make a turn, half a turn, a turn and a half,
We'll make a turn, half a turn, a turn and a half.

O circle dance, o little circle dance,
Let's all dance the circle dance,
Let's go see Dona Luiza
Who is going to get married.

The ring you gave me
Was glass and got broken;
The love you had for me
Wasn't much and is over.

The solo piano arrangement of "O ciranda, O cirandinha" is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology but without lyrics printed in the score.

"O ciranda, O cirandinha," a popular round dance throughout Brazil, exists today in the southern region as a children's game and in the northern region as a rural dance. In *Cem melodias populares*, Maynard de Araujo explains that the dance and song were originally performed during harvest season, with the term *ciranda* referring to an implement used by the farmers.³ Villa-Lobos' preoccupation with this dance is reflected in the titles of two of his piano suites: *Cirandinhas*, written in 1912-14, and

³Alceu Maynard de Araujo, *Cem melodias populares* (São Paulo: Ricordi, 1957), 15, quoted in Dos Santos, "Selected Piano Works for Children and About Children by Villa-Lobos," 54.

Cirandas, written in 1926. His fondness for this folk tune led him to assimilate or ambiente the tune as the main theme of the popular "O polichinelo" from *A prole do bebê no. 1*.

The Brazilian *ciranda* is comparable to the American children's game ring-around-the-rosy. Oneyda Alvarenga, in her book on Brazilian folk music, describes the circle games:

Our children's song games are, with rare exception, circle games, in which the boys, and much more frequently the girls, hold hands and circle singing, while one of them occupies the center of the circle. Some of these circle games are, at the same time, hiding games. Remaining with the eyes covered the child who is in the center must touch someone from the circle so that he will be substituted; or if not, the song terminated, the circle is dissolved, all hide, and the first one who is encountered will be the one to occupy the center of the next circle.⁴

The unpretentiousness of "O ciranda, O cirandinha" is reflected in the simplicity of the form, which lacks an introduction or a coda (Table 13).

Table 13. Form of "O ciranda, O cirandinha."

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-12	A	4 + 4 + 4
13-24	A	4 + 4 + 4
25-36	A	4 + 4 + 4
37-48	A	4 + 4 + 4

⁴Oneyda Alvarenga, *Música popular brasileira* (Mexico City-Buenos Aires: Fondo de Cultura Economica, 1947), 197, quoted in Robert Pennington, "The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók," 15.

The twelve-measure melody consists of three four-measure phrases; the third phrase is an exact repetition of the second phrase. The A section is stated four times in different tempi and consecutively higher registers. Each time the melody moves to a different register the tempo accelerates from *Andantino*, to *Allegretto*, to *Allegro*, to *Vivo*.

The tonic key of F major dominates the harmonic scheme. The right-hand melodic line reinforces the tonic by frequently outlining the F major triad (mm. 1-2, 4, 8, et. al.) and the dominant C₇ chord (m. 6, 10, et. al.) (Example 6.4).

Example 6.4. "O ciranda, O cirandinha," mm. 1-11.



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The left-hand chordal accompaniment further solidifies the key center by cadencing on a root position F tonic chord at the end of each four-measure phrase. An exception appears in measure 12, in which the final cadence is on a second inversion F major chord. Tonal stability of the F major harmony, emphasized with accents on the left-hand triads, reinforces the predictability of this strophic arrangement.

Thin, transparent texture contributes to the ambience of child-like naïvety in "O ciranda, O cirandinha." The texture varies between the first phrase and the second and third phrases in each A section.

In the first four-measure phrase, a homophonic texture prevails, as left-hand triads accompany a soprano melodic line. In the following two phrases the writing reverts to two voices moving in parallel motion at the interval of the tenth. A third alto voice punctuates the texture with an accented, offbeat C pedal point (mm. 6-7, 10-11, et. al.) (Example 6.5).

Example 6.5. "O ciranda, O cirandinha," mm. 6-11.



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The syncopated alto voice in the two-measure sections provides rhythmic energy. The soprano and bass lines are in consistently regular quarter and two-eighth values. Interjection of the syncopated, dance-like ostinato in the alto voice breaks up the rhythmic monotony. This syncopation does not alter the regular duple pulse of the 2/4 meter, but coupled with the moving parallel voices in this passage, adds rhythmic and textural variety.

A d minor ii₇ chord (m. 1, m. 7, m. 11, et. al.) adds a periodic tinge of color to the monochromatic harmonic scheme. In the last measure the final d₇ chord adds spice to the resonating F major harmony. Modifying the predictable harmonic voicings is the tonic ⁶/₄ chord on the downbeat of the first measure of each A section. The chord gives a tentativeness to the F major tonality.

In the classification chart for “O ciranda, O cirandinha” the category is *embolada*. Robert Pennington defines this Brazilian vocal style: “The word means literally a rolling ball and the vocal technique used in this unique song is the rapid repetition of a text, one syllable to a tone (syllabic style), moving in small intervals.”⁵ Full impact of the *embolada* is felt in the *Vivo* A section in which the two-eighth repeated note pattern is articulated very rapidly. The repeated note pattern is the most distinctive

⁵Pennington, “The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók,” 17.

feature of the melodic line. As in many European folk tunes, the melody consists of small intervals and triadic outlines within a one-octave range.

No dynamic markings appear in “O ciranda, O cirandinha.” In the *Guia prático* vocal anthology, Villa-Lobos stipulated that in the instrumental execution each of the four verses was to be repeated in consecutive registers, *crescendoing* proportionately with the *accelerandos*. However, the solo piano arrangement lacks any dynamic indications.

Contrast is limited to articulations, with soprano and bass voices primarily non-legato in the eighth-note passages. Chords are marked with staccatos and accents in left-hand accompaniment passages. The accent is used exclusively for emphasis, rather than to delineate the melody.

“O ciranda, O cirandinha” is a Level 6 piece, similar in difficulty to the *Bürgmüller 25 Progressive Pieces, Op. 100*. Carefully gauging the three abrupt changes of tempo is essential to a convincing performance. Each tempo must be played in strict time, rejecting the tendency to accelerate, to bring out the maximum affect of the progression from *Andantino* to *Vivo*. The lively, bouncy mood of the dance must be maintained in spite of tempo changes.

Crisp, clean articulation of the eighth-note melodic line at the *Vivo* tempo is a challenge for the pianist. Minor difficulties include proper voicing of the accented C alto pedal point in the right hand, the reading of leger line notes in the third A section, and the execution of the two-octave

left-hand leap between the last two chords at the *Vivo* tempo. Although there are no damper pedal markings, the pianist may choose to lightly touch the damper pedal on each left-hand chord for color.

“O ciranda, O cirandinha” is an appealing, early-intermediate level piece suitable for the student who has a small hand, yet possesses digital facility and control.

"A velha que tinha nove filhas"
(The Old Woman That Had Nine Daughters)
Guia prático for Solo Piano, Album IX, No. 4

Classification Chart Number 129 from *Guia prático vocal anthology*

Melody	Anonymous
Collected: Where and by whom	From the book <i>Ciranda, cirandinha</i>
Author: Music ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Semi modern classic traditional
Environment: Form/Characteristics	Mixture foreign and national civilized
Genre	Samba song
Category	Song and circle dance
Tempo	Allegro non troppo, ♩ = 108
Character	Mixture foreign and national
Ethnic origin of melody	African-Spanish

Lyrics

There was an old woman who had nine daughters,
And all of them made biscuits.
One was hit by "tangoronomango,"⁶
And from nine remained eight.

These eight that remained, my darling,
They went to learn French.
One was hit by "tangoronomango,"
And from eight remained seven.

And these seven that remained, my darling,
They went to plant potatoes.
One was hit by "tangoronomango,"
And from seven remained six.

The solo piano arrangement of "A velha que tinha nove filhos" is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology but without lyrics printed in the score.

The amusing nonsense lyrics of "A velha que tinha nove filhos" set the tone for this jovial piece. The form is simple and straightforward (Table 14).

Table 14. Form of "A velha que tinha nove filhos."

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1-3	Introduction	3
4-11	A	4 + 4
12-23	B	4 + 4 + 4
24-35	B	4 + 4 + 4
36	Coda	1

⁶"Tangoronomango" is a humorous Brazilian expression which refers to people who get sick or go crazy.

The four-note opening motive of the introduction is derived from the first four notes of the folk tune in the A section (mm. 3-4). This staccato motive expands into a sequential descending pattern that repeats three times in the introduction (mm. 1-3) (Example 6.6).



Example 6.6. "A velha que tinha nove filhos," mm. 1-3.



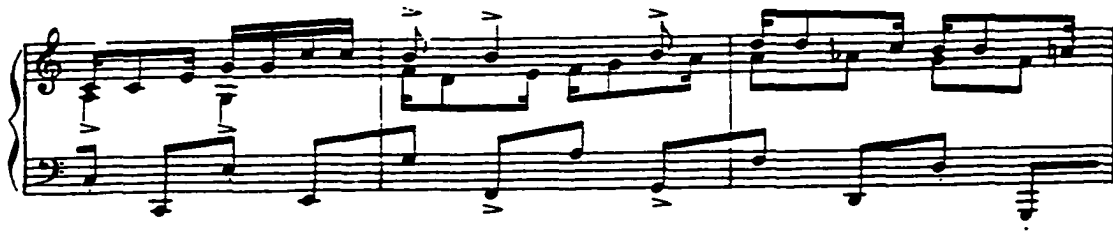
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The initial four-measure phrase of the folk tune (mm. 4-7) is identical in the A and B sections. The second four-measure phrase (mm. 8-11) is rhythmically and melodically modified in the B sections. The B sections are expanded by the repetition of the second phrase which corresponds with the lyrics of the refrain: "One was hit by tangoronomango, and from eight remained seven."

The one-measure coda (m. 36) consists of staccato eighth notes which bounce flipantly from low to high registers. This abrupt ending encompasses a range of six octaves.

African rhythmic influence is apparent in the *samba* figure  which appears throughout the A and B sections. This animated rhythmic figure alternates between the soprano melody and the alto accompaniment in an energetic exchange. A syncopated  pattern occurs in the melody in the second and fourth measures of the first phrase in the A and B sections. The combination of these two dance rhythms infuses the piece with a buoyant rhythmic pulse (Example 6.7).

Example 6.7. "A velha que tinha nove filhos," mm. 4-6.



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Rhythmic organization of the bass line, with accented low notes on weak beats, is an interesting feature. Off-beat accents add to the rhythmic buoyancy and occasionally obscure the harmony (mm. 15-16). The consistently animated bass ostinato is a foil for the intricate rhythms in the soprano and alto voices. The only interruption in the regular bass pattern

is the triplet figure (m. 10, et. al.) preceding cadential points. The triplet functions as a built-in *accelerando* at the end of each eight-measure phrase. The *Allegro non troppo* and *En tempo assoluto* indications at the beginning of the work insure a strict tempo.

The static C major tonality of “A velha que tinha nove filhos” is harmonically varied by chromatic movement in all three voices. Chromaticism appears in the introduction in the alto and bass voices. Throughout the A and B sections chromatic slippage accompanies the *samba* rhythmic figure (m. 6, m. 9, m. 14, m. 26) in the alto voice. Occasional accidentals in the bass line add color to predominantly tonic/dominant chord outlines.

The tonic is momentarily contrasted as a D-sharp in the alto voice resolves to an A minor harmony (m. 15, et. al.). This slight suggestion of A minor appears on the downbeat in the first and last measures of each four-measure phrase.

The three-voice contrapuntal texture reflects the linear texture in “Vai Abóbora!” in Album VII, Number 2.

Technical difficulties in this Level 7 piece are commensurate with those in easier Kuhlau and Diabelli *Sonatinas*. Independent soprano and alto lines in the right hand must be skillfully coordinated. The catchy soprano melody must be voiced out over randomly accented notes in the

alto voice. Integrity of the staccato articulation throughout the bass line must be maintained.

Lack of a consistent intervallic pattern in the stride-bass accompaniment creates a potential hazard for the performer. Leaps of ninths, tenths, and elevenths are interspersed with leaps of sixths, sevenths, and octaves. Gauging correct spacing in the left hand skips is particularly difficult in view of the irregularity of intervals. Awkward white key skips and a descending black key leap of a ninth from F-sharp to E-flat (m. 9) test the performer's accuracy. Widely-spaced leaps in the right hand in the coda are playful but treacherous at the *allegro* tempo.

"Constante" (Constant)
Guia prático for Solo Piano, Album IX, No. 5

Classification Chart Number 40 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	Rio de Janeiro - SEMA
Author: Music, arranged by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Harmonization	Modern traditional
Environment: Form/Characteristics	Popular civilized foreign
Genre	Mazurka
Category	Song and circle dance
Tempo	Andantino quasi allegretto, ♩ = 132
Character	European
Ethnic origin of melody	French

Lyrics

Constança, my love, Constança,
I will always be faithful.....
I will be faithful until death,
I will die faithful.

The solo piano arrangement of “Constante” is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology but without lyrics printed in the score. “Constante” is only one page long and is the shortest and simplest of the pieces in Albums I, VII, or IX. Framed by a one-measure introduction and a six-measure coda, the A section is repeated without variation (Table 15).

Table 15. Form of “Constante.”

<u>Measure</u>	<u>Section</u>	<u>Phrase Length</u>
1	Introduction	1
2-9	A	2 + 2 + 2 + 2
10-17	A	2 + 2 + 2 + 2
18-23	Coda	6

A C major chord provides the tonic pitches in the one-measure introduction. Four two-measure phrases make up the folk tune. The unique feature of the form is the six-measure coda. Not only is the length of the coda disproportionate to the dimensions of the other sections, but the improvisatory style is in marked contrast to the simple, chordal style of the arrangement.

The European aspects of “*Constante*” are noted in the classification chart: the melody of French origin, the genre of *mazurka*, the European character, and the category of Portuguese song and circle dance. The demure melody is composed of a two-measure phrase which is sequenced twice at consecutively lower stepwise pitches with a varied final phrase. The melodic line, moving primarily by step, revolves around tonic/dominant pitches. Parallel double thirds in the accompaniment are continuous except at cadential points (m. 9, m. 17).

The Iberian preference for triple meter is reflected in the 3/4 time signature. Accenting of normally weak beats, a rhythmic characteristic of the *mazurka*, is less obvious. Perhaps the *mazurka* genre in the classification chart relates only to the dance-like quality of the piece. Here the lilting rhythmic movement results from the ♩ | ♩♩ ♩♩ | ♩ ♩ ostinato pattern of the folk tune. No dotted rhythms or syncopations interrupt the fluid motion.

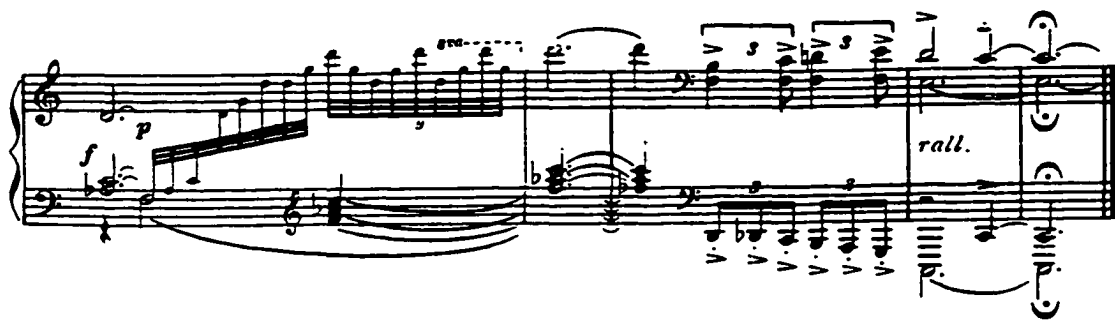
Static C major harmony contributes to the simplicity of “*Constante*.” No modulations, unresolved dominant pedal points, or modal ambiguities complicate the harmonic scheme. Occasional chromaticism in the left-hand parallel thirds and intermittent four-voice seventh chords provide subtle harmonic color.

The cadenza-like coda contrasts sharply with the naïve presentation of the folk tune. The coda is a microcosm of improvisatory writing that is


Villa-Lobos' trademark. Commenting on his remarkable style of writing Villa-Lobos declared: "I don't compose. I improvise in the dark."⁷

Grandiose improvisatory gestures characteristic of more sophisticated piano solos such as "Rudepoema" are synthesized in the coda (Example 6.8).

Example 6.8. "Constante," mm. 19-23.





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A  excerpt related to the folk tune begins the coda (m. 18). In the accompaniment the bass line descends by half-step, anchored by a tonic C pedal in the tenor. Accents over each note in the soprano alert the listener to the changing style. An unexpectedly *forte* half-diminished seventh chord (ii^b_5), (m. 19) expands into a striking thirty-second note

⁷Gustafson, "Villa-Lobos and the Man-Eating Flower," 2.

swirl of color. The sweeping arpeggios, marked *piano*, traverse a four-octave range.

A triplet figure is introduced following a sudden leap in both hands to bass clef (m. 21). Accents and staccato articulations emphasize the triplet rhythm. Here the melodic fragment (mm. 21-22) is similar to the   excerpt which begins the coda (m. 18).

Without the coda “*Constante*” could be classified as a Level 3 or 4 piece. With the addition of the improvisatory coda the difficulty increases to Level 6 or 7. In the A sections a smooth legato is preferred in the left-hand double thirds. A discriminating sense of phrasing is necessary to shape the melodic line.

More complex technical difficulties appear in the coda. Here the performer confronts an array of challenges: abrupt dynamic changes (m. 19), quick register shifts (m. 21), a change to triplet rhythms (m. 21). Coordination and facility are required to negotiate the arpeggiated flourish. A secure rhythmic pulse must be maintained throughout shifts from thirty-second to triplet-eighth rhythms. In the coda the skillful performer must meld the charm of the European folk tune with the understated verve of Villa-Lobos’ Brazilian improvisatory style.

"O castelo" (The Castle)
Guia prático for Solo Piano, Album IX, No. 6

Classification Chart Number 32 from Guia prático vocal anthology

Melody	Anonymous
Collected: Where and by whom	Rio de Janeiro - SEMA
Author: Music ambiented by	Heitor Villa-Lobos
Author: Text, original	Anonymous
Execution: Voices	One
Execution: Instruments	With instruments or piano
Execution: Solos	Piano
Environment: Form/Characteristics	Semi classical traditional based on a German church bell theme
Genre	Traditional march
Category	Song and circle dance
Tempo	March, ♩ = 132
Character	European
Ethnic origin of melody	German

Lyrics

The castle caught fire,
Saint Francis sounded the alarm,
Help, help, help,
The national flag.

One, two, three,
Four, five, six,
Seven, eight, nine,
It lacks three to twelve.

The solo piano arrangement of "O castelo" is identical to the piano accompaniment of this folk tune in the *Guia prático* vocal anthology, except the lyrics are not printed in the score.

As in Debussy's "The Engulfed Cathedral" and Moussorgsky's "Great Gate of Kiev," the programmatic title "O castelo" (The Castle) conjures up the image of an imposing fortress. The indications *marcha* (march) and *com imponencia* (with stateliness) further enhance the concept of majestic grandeur.

The underlying programmatic connotation of this folk tune, however, refers to a carillon, not a castle. In the classification chart, Villa-Lobos notes that the basis of the piano version is a popular song based on a liturgical theme from a German carillon or musical clock. The lyrics of the first verse of the folk song allude to a burning castle, while those in the second verse signify the bell tolling the hour of nine "lacking three to

twelve.” The tolling bell motive is the overriding programmatic and structural element which unifies “O castelo.”

Contrary to the symmetrical form of the majority of folk song arrangements, here the form is strikingly disproportionate (Table 16).

Table 16. Form of “O castelo.”

<u>Measures</u>	<u>Section</u>	<u>Phrase Length</u>
1-8	Introduction	4 + 4
9-13	A	2 + 3
14-18	A ¹	2 + 3
19-28	Coda	4 + 6

Both the introduction and the coda are longer than the A sections in which the folk tune is stated. The thickly-textured five-voice chords of the introduction and coda also threaten to overpower the folk tune musically.

In the first measure of the introduction the four-note tolling bell motive descends by fourths and is presented in octaves between the two hands (Example 6.9).

Example 6.9. "O castelo," mm. 1-3.



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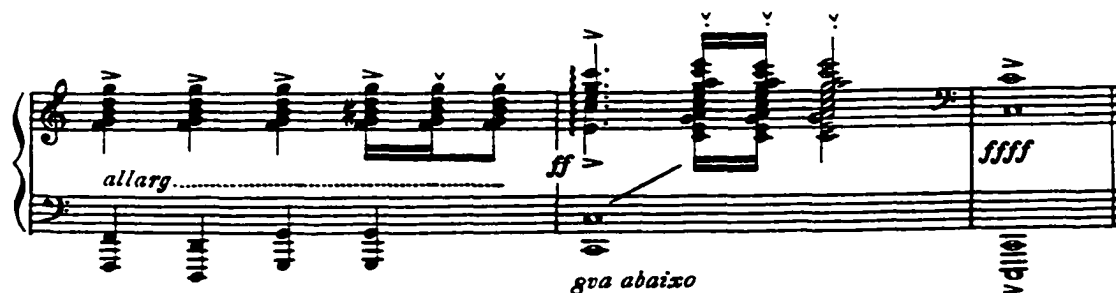
The motive in the left-hand octaves forms an ostinato which appears in all but the last measure of the introduction (mm. 1-7). A descending stepwise pattern, moving from the alto voice to the tenor (mm. 5-7), reinforces the effect of a tolling bell.

The initial four-measure phrase (mm. 1-4) seemingly functions as an introduction to a second introduction (mm. 5-8). The second phrase is more complex than the first due to an inner contrapuntal line (mm. 5-7) and thickly-voiced chords (mm. 6-8).

The coda is an exact repetition of the introduction with two additional final measures. The dramatic cadence is precipitated by added *crescendo* and *allargando* markings. Chromatic motion from B-natural to B-sharp (m. 26) heightens the sense of anticipation before the final resolution to the tonic (m. 27). The virtuosic closing utilizes flamboyant gestures typical of Villa-Lobos' style: *ff* and *fff* dynamics, ten-voice

chords, a five-octave span between hands, an abrupt treble-bass register shift, and a rolled chord on the downbeat (Example 6.10).

Example 6.10. "O castelo," mm. 26-28.



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The two symmetrical A sections are identical except for the first measure in each phrase (m. 9, m. 14). The eighth-note melodic line in measure 9 is reduced to quarter notes in measure 14; the tolling bell fourth motive substitutes for the original left-hand accompaniment. An optional fanfare of sixteenth notes is written in smaller notation (m. 10, m. 15).

A distinctive rhythmic feature of the A sections is the measure of 2/4 meter surrounded by measures in 4/4 meter. The 2/4 measure appears as the fourth measure of each five-measure phrase (m. 12, m. 17) and prepares the bass line for a return to the tolling bell ostinato pattern in the measure which follows (m. 13, m. 18). The effect is similar to a rhythmic

hitch in the regular, march-like pulse. However, the contour of the melodic line is not affected.

Rhythmic interest is limited to the quarter-note bass ostinato which simulates a briskly animated martial beat. Only two syncopations in the melody (m. 9, m. 11) disrupt the continuity of the march. Occasional sixteenth-note flourishes embellish the rhythmic scheme.

Harmonic structure is equally uniform. The key center is solidly in C major. Only the A minor half cadence in the A sections (m. 10, m. 15) offers some tonal variety. Periodic chromatic passing tones in inner voices provide color, while the G⁷ and cluster chords strengthen cadential points.

The folk tune is presented in the A sections over a three-voice chordal texture. The melodic line revolves around tonic-dominant chord tones and triadic outlines of a C major chord. The simplicity of the folk tune is overshadowed by the pervasive octave ostinato and the pomposity of the introduction and coda which frame the A sections.

"O castelo" is an imposing Level 7 piece similar in difficulty to the Schubert *Valses Nobles*. The grandeur and stateliness of the piece must be conveyed by the performer. A large hand span is a prerequisite for negotiating the massive five-voice *fff* chords in the coda. Skillful octave technique is required for the energetic left-hand accompaniment. The folk tune melody in the soprano must be voiced out over three- and four-part

chords. Voicing the descending scale line in the alto and tenor voices (mm. 5-7) requires refined coordination. As in “Na corda da viola,” Villa-Lobos transforms this simple folk tune into a flamboyant solo.

CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this document is to provide stylistic and pedagogic insight into each piece in Albums I, VII, and IX of the *Guia prático for Solo Piano* by Heitor Villa-Lobos. This study is intended to acquaint the pianist with fresh twentieth-century repertoire which reflects the culture of Brazil.

Villa-Lobos was a student of the history, customs, and social background of Brazil. Recognized as a nationalist composer, his compositions integrated Portuguese, African, Indo-American, and French influences with the native folklore of Brazil. His works range from the innovative *Choros* and *Bachianas brasileiras* to unpretentious piano suites for children, such as *Cirandinhas* and *Histórias da carochinha*.

Villa-Lobos' tenure as founder and director of SEMA (Superintendency of Musical and Artistic Education) from 1932 to 1941 established a lasting legacy in Brazil. He crafted a system of music education whose mission was to educate all the children of Brazil. The *Guia prático* vocal anthology, based on Brazilian folk tunes, became the

vehicle for transmitting this musical knowledge. Classification charts detailing the ethnic origins and musicological characteristics of 137 Brazilian folk tunes were included in the anthology.

From 1932 to 1947 Villa-Lobos extracted piano accompaniments and solo piano pieces from the *Guia prático* vocal anthology, compiling them into eleven albums. Occasionally an introduction or coda would be added to a piano accompaniment, or a verse from a folk tune would be repeated. These sets of five, six, or seven pieces were entitled *Guia prático for Solo Piano*.

Albums I, VII, and IX of *Guia prático for Solo Piano* embody the vibrant and spontaneous musical heritage of Brazil. The analysis of formal, rhythmic, harmonic, and melodic elements in this document enables the performer to gain insight into these delightful pieces. Pedagogic suggestions on technical and interpretive issues facilitate performance. Correlation of the classification chart, the lyrics, and the folk tune with each solo piano arrangement provides a valuable interpretive resource.

In these compelling pieces from the three albums of *Guia prático for Solo Piano* the diverse richness of Brazilian culture is replicated. African rhythmic influence is reflected in the rural and urban *samba* figures, in the lively *catira* rhythms, and in the pervasive ostinato motives. Portuguese traditions of children's games accompanied by singing,

strophic verse songs, and sentimental *modinha* ballads, enhance arrangements of native folk tunes. French impressionist influence is apparent in programmatic titles, colorful harmonic language replete with seventh chords, and perpetual pedal points. Improvisatory, guitar-like gestures reflect Villa-Lobos' youthful association with the street musicians of Rio de Janeiro. Contrapuntal writing techniques affirm the composer's affinity for the music of Bach.

Villa-Lobos advised a friend always to remember three things in music: "First, rhythm. Second, sonority. Third, your own personality."¹ These engaging miniatures from Albums I, VII, and IX of the *Guia prático for Solo Piano* aptly reflect his philosophy.

Conclusions

Twentieth-century composers intrigued with the world of childhood have written piano collections for and about children which are staples of the intermediate-level repertoire. Villa-Lobos' primary contribution to this idiom is the perennial favorite *A prole do bebê* no. 1. Reputable Russian collections include: Gretchaninoff's *Children's Album*, Op. 98 and *Glass Beads*, Op. 123; Kabalevsky's *Children's Pieces*, Op. 27 and *24 Pieces for Children*, Op. 39; Khachaturian's *Children's Album*, Volumes 1 and 2; Prokofiev's *Music for Young People*, Op. 65; Shostakovich's *Six*

¹Gustafson, "Villa-Lobos and the Man-Eating Flower: A Memoir," 11.

Children's Pieces, Op. 69; Tcherepnin's *Bagatelles*, Op. 5. Other notable nationalistic collections are: Bartok's *Mikrokosmos* and *For Children* Volumes 1 and 2, Hungary; Debussy's *Children's Corner*, France; Turina's *The Circus* Op. 68, Spain; Bloch's *Enfantines*, Switzerland; Tansman's *Pour Les Enfants*, Poland; Dello Joio's *Suite for the Young* and *Lyric Pieces for the Young*, United States. *Children's Festival* (*Fiesta de crianças*) and *Memories of Childhood* (*Scenas infantis*) are two popular collections by Brazilian composer Octavio Pinto.

The eleven albums of Villa-Lobos' *Guia prático for Solo Piano* deserve recognition as standard Brazilian repertoire. Although these solo piano arrangements are often extracted note-for-note from the piano accompaniments to folk tunes, they stand alone as reputable piano literature. Rhythmic interest and melodic beauty identified with Villa-Lobos' compositions are equally apparent in these pieces.

Acknowledgement of the *Guia prático for Solo Piano* has been hampered by lack of availability of scores, due in part to exclusive publishing rights held for many years by the Brazilian firm Napoleão or the French firm Eschig. Within the last twenty-five years many copyrights have been released, enabling American publishers such as Consolidated Music Publishers, Marks, and Masters Music to offer editions of Villa-Lobos' piano music at moderate prices. Although three of the eleven

albums of *Guia prático for Solo Piano* are still published exclusively by Eschig, eight albums are now available through American publishers.

In the context of piano repertoire written by Villa-Lobos, the *Guia prático for Solo Piano* serves to bridge the gap between elementary- and advanced-level repertoire. Villa-Lobos' piano compositions encompass a wide range of difficulty, from the formidable *Rudepoema* to the easier *Petizada* and *Brinquedo de roda*. Study of the *Guia prático for Solo Piano* prepares the student for late-intermediate/early-advanced level repertoire such as *A prole do bebê no. 1* and *Carnaval das crianças*.

The relevance of *Guia prático for Solo Piano* extends beyond musical parameters. The original *Guia prático* vocal anthology, accompanied by a classification chart for each folk tune, was regarded as an important musicological contribution to the Brazilian folk idiom. Subsequent arrangements for solo piano resulting in the eleven albums of *Guia prático for Solo Piano* preserve this tradition for keyboard.

Villa-Lobos was a prolific composer who distilled the spirit of Brazil into his nationalistic compositions. His music melded the Portuguese, African, Indo-American, and French influences into his own unique style. His prestigious reputation extends beyond his illustrious contributions as a musician to his accomplishments as an innovative educator and a resourceful administrator. Few twentieth-century composers can rival the multi-faceted abilities of Villa-Lobos.

Guia prático for Solo Piano offers an opportunity for the pianist to experience the kaleidoscopic musical heritage of Brazil through the eyes of its most colorful composer, Heitor Villa-Lobos. The spirit of Villa-Lobos, a bohemian street musician from Rio de Janeiro who emerged as the most famous musician of Brazil, is mirrored in these captivating vignettes.

Recommendations

Further research is recommended in the following areas:

1. A pedagogic edition of selected pieces from albums of the *Guia prático for Solo Piano* should be prepared, incorporating fingering, pedaling, and interpretive comments to aid the intermediate-level student.
2. A study of the remaining eight albums of the *Guia prático for Solo Piano* should be undertaken with respect to stylistic influences and pedagogic considerations.
3. A recording should be produced of the eleven albums of the *Guia prático for Solo Piano* as an introduction to this attractive, but little-known, body of intermediate-level literature.
4. A stylistic and pedagogic study of Villa-Lobos' intermediate-level piano suite *Carnival das crianças brasileiras*, which includes the background of the popular carnival tradition of Latin America, should be undertaken.

5. A study should be made of the piano accompaniments to various collections of Villa-Lobos songs to include discussion of the relationship of the piano part to the text, technical difficulties, and interpretive considerations.

6. A pedagogic edition of *A prole do bebê no. 2, Os bichinhos* (Little Animals), should be prepared to acquaint the more proficient performer with this relatively unknown collection.

7. Additional research to explore the piano compositions of the Brazilian Ernesto Nazareth, a contemporary of Villa-Lobos, should be undertaken. A recent pedagogic edition of his Brazilian tangos and dances for the piano, edited by David P. Appleby, has been published by Alfred.²

8. Pedagogic articles on Villa-Lobos' intermediate-level piano compositions should be submitted to professional musical journals.

9. Student recitals featuring elementary and intermediate-level compositions by Villa-Lobos, with program notes including background information on each piece, should be performed. More advanced literature should be performed in lecture-recitals and on full solo programs.

²Ernesto Nazareth, *Brazilian Tangos and Dances*, ed. David P. Appleby (Van Nuys, California: Alfred Publishing Co., Inc., 1997).

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APPENDIX A

GUIA PRATICO FOR SOLO PIANO ALBUMS I - XI

Guia prático, Album I. in *The Piano Music of Heitor Villa-Lobos*. New York: Consolidated Music Publishers, 1973.

Dedicated to José Vieira Brandão

1. Acordei de madrugada (Dawn)
2. A maré encheu (Full Tide)
3. A roseira (The Rose-Bush)
4. Manquinha (Little Lame Girl)
5. Na corda da viola (On the Strings of a Guitar)

Guia prático, Album II. Boca Raton, Florida: Masters Music Publications, Inc., 1993.

Dedicated to Julieta d'Almeida Strutt

1. Brinquedo (The Toy)
2. Machadinha (The Hatchet)
3. Espanha (Spain)
4. Samba-Lêlé
5. Senhora Dona Viúva (Madame Veuve)

Guia prático, Album III. Boca Raton, Florida: Masters Music Publications, Inc., 1992.

Dedicated to Arnaldo Estrela

1. O pastorzinho (The Little Shepherd)
2. João Cambuête (Jean Cambuête)
3. A freira (The Nun)
4. Garibaldi foi à missa (Garibaldi Went to Mass)
5. O pião (The Top)

Guia prático, Album IV. Paris: Eschig, 1987.

Dedicated to Magdalena Tagliaferro

1. O pobre e o rico (The Poor and the Rich)
2. Rosa amarela (Yellow Rose)
3. Olha o passarinho, domine (Look at the Bird, Lord)
4. O gato (The Cat)
5. O sim (The Yes)

Guia prático, Album V. Paris: Eschig, 1987.

Dedicated to Anna Stella Schic

1. Os pombinhos (The Little Doves)
2. Você dix que sabe tudo (You Say You Know Everything)
3. Có-có-có (Cluck, Cluck, Cluck)
4. O bastião or Mia gato (Oh Sebastien, or Meow Cat)
5. A condessa (The Countess)

Guia prático, Album VI. Bryn Mawr, Pennsylvania: Mercury Music Corporation, 1947.

Dedicated to William Kapell

1. Sonho de uma criança (The Child's Dream)
2. O corcunda (The Hunchback)
3. O carangueijo (The Crab)
4. A pombinha voou (The Little Dove Flew Away)
5. Vamos atrás da serra, Oh! Calunga! (Let Us Go Over the Mountain, O Calunga!)

Guia prático, Album VII. Bryn Mawr, Pennsylvania: Mercury Music Corporation, 1947.

Dedicated to Noemi Bittencourt

1. No fundo do meu quintal (In My Back Yard)
2. Vai, abóbora! (Go, Pumpkin!)
3. Vamos, Maruca (Let's Go, Maruca)
4. Os pombinhos (The Little Doves)
5. Anda à roda (Round the Circle)

Guia prático, Album VIII. in *The Piano Music of Heitor Villa-Lobos*. New York: Consolidated Music Publishers, 1973.

1. O limão (Oh, Lemon)
2. Carambola (Goodness!)
3. Pobre céga (Poor Blind Woman)
4. Pai Francisco (Father Francisco)
5. Xô! Passarinho! (Fly! Little Bird)
6. Sinh' Aninha (Farmers' Daughters)
7. Vestidinho branco (Little White Dress)

Guia prático, Album IX. in *The Piano Music of Heitor Villa-Lobos*. New York: Consolidated Music Publishers, 1973.

1. Laranjeira pequenina (The Little Orange Tree)
2. Pombinha, rolinha (Little Dove, Tiny Dove)
3. O ciranda, O cirandinha (Circle Dance)
4. A velha que tinha nove filhas (The Old Woman That Had Nine Daughters)
5. Constante (Faithful)
6. O castelo (The Castle)

Guia prático, Album X. Paris: Eschig, 1937.

Dedicated to Sonia Maria Strutt

1. De flor em flor (From Flower to Flower)
2. Atché (Ah-choo)
3. Nesta rua (In This Street)
4. Fui no itororó (I Went to the Itororó)
5. Mariquita muchaca (Mariquita the Spanish Girl)
6. No jardim celestial (In the Celestial Garden)

Guia prático, Album XI. Bryn Mawr, Pennsylvania: Peer Southern, 1947.

Dedicated to Mieczyslaw Horszowski

1. O anel (The Ring)
2. Nigue ninhas
3. Pobre cega (Poor Blind Woman)
4. A cotia (The Hedgehog)
5. Vida formosa (Beautiful Life)
6. Viva o carnaval (Long Live Carnival)

APPENDIX B

PUBLISHED PIANO COMPOSITIONS BY VILLA-LOBOS

IN CHRONOLOGICAL ORDER

The following is a chronological list of published piano compositions by Villa-Lobos. (*Guia prático for Solo Piano*, Albums I-XI, appears in Appendix A). After each title the original publisher is given, followed by selected publishers and date of composition. Except for the addition of selected publishers this list is taken from David P. Appleby's *Heitor Villa-Lobos: A Bio-Bibliography*.

Brinquedo de roda, Peer, 1912

Tira o seu pezinho
A moda da carranquinha
Uma, duas angolinhas
Os três cavalheiros
Garibaldi foi à missa
Vamos todos cirandar

Petizada, V. Vitale, Peer, 1912

A mão direita tem uma roseira
Assim ninava mamãe
A pobrezinha sertaneja
Vestidinho branco
Saci
História da caipirinha

Suíte infantil no. 1, Napoleão, Masters Music, 1912

Bailando
Nenê vai dormir
Artimanhas
Reflexão
No balanço

Suíte infantil no. 2, Napoleão, Dover, Masters Music, 1913

Allegro
Andantino
Allegretto
Allegro non troppo

Valsa-scherzo, Napoleão, 1913

Fábulas características, Napoleão, 1914

O cuco e o gato
A araponga e o irerê
O gato e o rato

Danças características africanas, Napoleão, Dover, Masters Music, 1914-1915

Farrapós op. 47 (Danca dos mocos - Danca indigena no. 1)
Kankukus op. 57 (Danca dos velhos - Danca indigena no. 2)
Kankikis op. 65 (Danca dos meninos - Danca indigena no. 3)

Suite floral, Napoleão, Consolidated Music Publishers, Dover, Masters Music, 1916-1918

Idílio na rede
Uma camponesa cantadeira
Alegrai na horta

Simples coletânea, Napoleão, Consolidated Music Publishers, Dover, Masters Music, 1917-1919

Valsa mística
Um berço encantado
Rodante

A prole do bebê no. 1, (A família do bebê) Napoleão, Eschig, Alfred, Dover, Kalmus, Marks, 1918

Branquinha (A boneca de louça)
Moreninha (A boneca de massa)
Caboclinha (A boneca de barro)
Mulatinha (A boneca de borracha)
Negrinha (Boneca de pau)
O pobrezinha (A boneca de trapo)
O polichinelo
A bruxa (A boneca de pano)

Histórias da carochinha, Napoleão, Dover, Masters Music, 1919

No palacio encantado
A cortesia do príncipezinho
E o pastorzinho cantava
E a princezinha dançava

Carnaval das crianças, Napoleão, Dover, Masters Music, 1919-1920

O ginete do Pierrozinho
O chicote do diabinho
A manhã de Pierrete
Os guizos do dominozinho
As peripécias do trapeirozinho
As traquinices do mascarado Mignon
A gaita de um precoce fantasiado
A folia de um bloco infantil (four hands)

A lenda do caboclo, Napoleão, 1920

Fiandeira, A, (La Fileuse), Napoleão, 1921

Prole do bebê no. 2 (Os bichinhos), Eschig, 1921

A baratinha de papel
A gatinha de papelão
O camundongo de massa
O cachorrinho de borracha
O cavalinho de pau
O boizinho de chumbo
O passarinho de pano
O ursinho de algodão
O loboizinho de vidro

Rudepoema, Eschig, 1921-1926

Choros no. 5 (Alma brasileira), Eschig, Consolidated Music Publishers, Marks, Masters Music, 1925

Cirnadinhas, Napoleão, Eschig, Masters Music, 1925

Zangou-se o cravo com a rosa
Adeus bela morena
Vamos maninha
Olha aquela menina
Senhora pastora
Cai, cai, balão
Todo mundo passa
Vamos ver a mulatinha
Carneirinho, carneirão
A canoa virou
Nésta rua tem um bosque
Lindos olhos que ela tem

Sul América, Napoleão, Masters Music, 1925

Cirandas, Napoleão, Masters Music, 1926

Teresinha de Jesus
A condessa
Senhora Dona Sancha
O cravo brigou com a rosa
Pobre cega (Toada de rede)
Passa, passa, gavião
Xô, xô, passarinho
Vamos atrás da serra, Calunga
Fui no itororó
O pintor de Canahy
Nesta rua, nesta rua
Olha o passarinho domine
A procura de uma agulha
A canoa virou
Que lindos olhos
Có-có-có

Saudades das selvas brasileiras, Eschig, 1927

Francette et Pià, Eschig, 1929

Piá veio a França (Pià est venu en France)
Piá viu Francette (Pià a vu Francette)
Piá falou a Francette (Pià a parle à Francette)
Piá e Francette brincam (Pià et Francette jouent ensemble)
Francette ficou zangada (Francette est fâchée)
Piá foi para a guerra (Pià est parti pour la guerre)
Francette ficou triste (Francette est triste)
Piá voltou da guerra (Pià revint de la guerre)
Francette ficou contente (Francette est contente)
Francette e Piá brincam para sempre (Francette et Pià jouent pour toujours) (Piano four hands)

Caixinha de música quebrada, Consolidated Music Publishers, 1931

Bachianas brasileiras no. 4, V. Vitale, Consolidated Music Publishers, 1930-1941

Prelúdio (Introdução) 1941
Coral (Canto do sertão) 1941
Aria (Cantiga) 1935
Dansa (Miudinho) 1930

Valsa da dor, Eschig, 1932

Ciclo brasileiro, V. Vitale, Consolidated Music Publishers, 1936-1937

Plantio do caboclo

Impressões seresteiras

Festa no sertão

Dança do índio branco

New York Skyline Melody, Eschig, 1939

As três Marias, Carl Fischer, 1939

Alnitah

Alnilam

Mintika

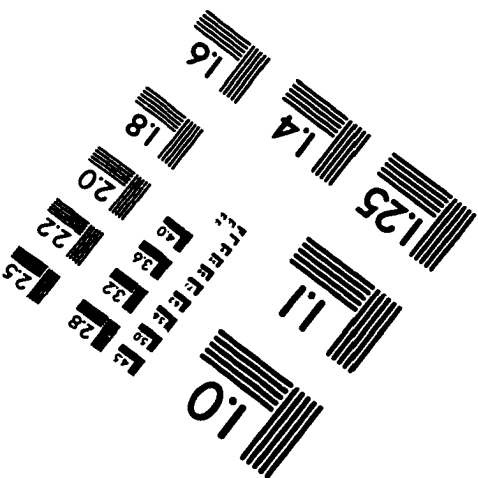
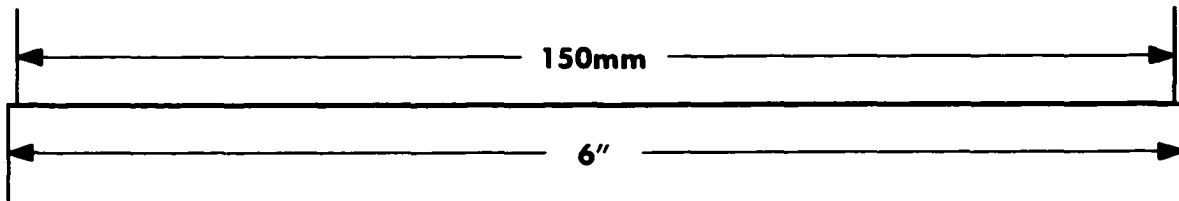
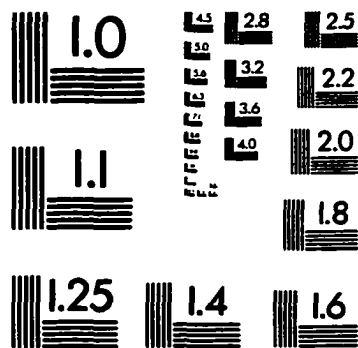
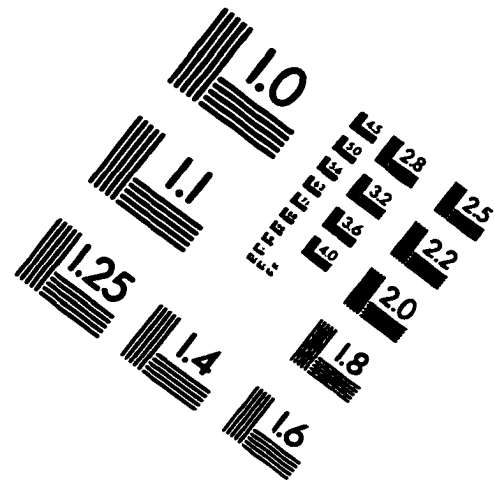
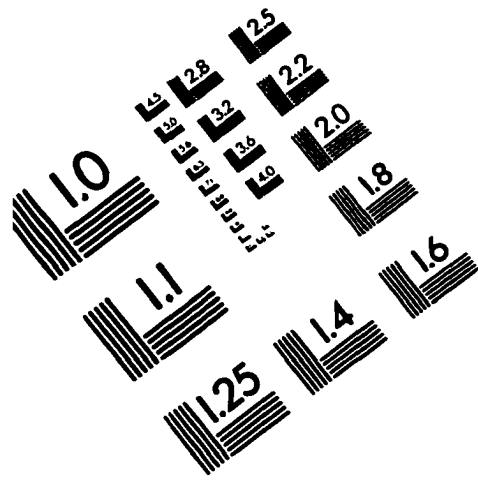
Poema singelo, V. Vitale, Consolidated Music Publishers, 1942

Hommage à Chopin (Homenagem a Chopin), Eschig, Merion, 1947

Noturno

Ballada

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