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**THE IMPORTANCE OF AFRO-BRAZILIAN MUSIC IN
HEITOR VILLA-LOBOS' QUEST FOR A UNIQUE MUSICAL STYLE**

by

Eduardo Antonio Conde Garcia Junior

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and recommend that it be accepted as fulfilling the requirements for the Degree

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DEDICATION

To my parents,

who carefully guided me through the difficult paths of life with so much love, support, and respect, I dedicate this dissertation. To them, I owe the most this accomplishment, being today a Doctor of Musical Arts, a dream that came true.

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ABSTRACT

This research demonstrates the importance of the African influence as a decisive element in the quest of Brazilian composer Heitor Villa-Lobos (1887-1959) for a unique musical style.

A concise biography is provided in chapter two, revealing, among other topics, Villa-Lobos' childhood and early influences, his years in Paris, and the time he spent as an educator in Brazil under the government of President Getúlio Vargas.

Chapter three deals with the arrival of modernism in Brazil. New tendencies brought from Europe helped to consolidate a trend of renewal in the arts commonly referred to as "futurism." Futuristic currents culminated with the Week of Modern Art, where Villa-Lobos' music was the most preponderant. In this same chapter, the influence of Mário de Andrade (1893-1945), one of the leaders of the modernist movement, is also discussed. He devotes special attention to the Brazilian rhythmic, its origins, and foundation.

The African rhythmic is studied in chapter four. Special attention is given to those African regions that influenced the Brazilian folklore. An ethnography containing original African rhythms found in Angola and Nigeria, as well as Afro-Brazilian rhythms, is provided.

Finally, detailed analyses of selected works for solo piano by Villa-Lobos are presented in chapter five. The criteria for the selection were the use of eclectic compositional techniques, and the presence of Afro-Brazilian influence. The following pieces are analyzed in this document: *Danças Características Africanas (Farrapós,*

Kankikis, and Kankukus), Ciclo Brasileiro (Plantio do Caboclo, Impressões Seresteiras, Festa no Sertão, and Dança do Índio Branco), Choros No.5 — Alma Brasileira, and two movements from Prole do Bebê No.2 (A Baratinha de Papel and O Boizinho de Chumbo). Villa-Lobos' manipulation of the African rhythms resulted in their direct and indirect quotations in these works. Sometimes they are clearly stated and, sometimes, modified.

CHAPTER ONE

INTRODUCTION AND GENERAL BACKGROUND

A. Statement of Purpose

The main objective of this study is to investigate the Afro-Brazilian influence as an element in the development of the musical style of the Brazilian composer Heitor Villa-Lobos (1887-1959). This will be accomplished by means of an analytical approach applied to selected piano pieces by the composer, encompassing works from the first three of his five distinct periods.¹ In this paper, Afro-Brazilian influence refers to Brazilian rhythms directly, or indirectly, derived from African roots. The word period, as used by Villa-Lobos, does not take chronology into consideration. Therefore, his periods will be referred to as groups. The basic criterion for such classification is the presence or absence of folk music elements or influence from it. Pieces that belong to group 1 have “indirect folk intervention;” to group 2, “some direct folk intervention;” to group 3, “transfigured folk influence;” to group 4, “transfigured folk influence permeated with the musical atmosphere of Bach;” and, to group 5, those pieces in which the composer is “in total control of universalism.”²

¹ These five periods were classified, according to Adhemar da Nóbrega, by Villa-Lobos himself. Anna S. Schic, *Villa-Lobos: o Índio Branco* (Rio de Janeiro: Imago Editora, 1989), 115.

² Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul* (Austin, TX: Institute of Latin American Studies – University of Texas at Austin, 1994), 46-7.

B. Methodology

1. Description and Organization of Contents

This document is organized into six chapters, out of which four comprise the main body of the research. In order to situate Heitor Villa-Lobos in a historical context, a summarized biography is provided in chapter two. It discusses, among other topics, Villa-Lobos' formative years, the importance of Brazilian folklore in his quest for a personal style, and his importance as a music educator, establishing, for the first time in Brazilian history, music in public schools with a full patriotic tone. Chapter three deals with the modernist movement in Brazil — showing futuristic currents brought from Europe — that culminates with the Week of Modern Art (1922), a pivotal event in the Brazilian arts, where Villa-Lobos' music had a special emphasis. This same chapter also reveals the influence of Mário de Andrade, the founder of Brazilian musicology, who explores the interrelations of serious and folk music. These interrelations, according to him, form the key-point for the definition of a national music. He places great importance on the study of Brazilian rhythmic patterns, in particular syncopation, as well as the contribution the Africans had in its formation. Chapter four is dedicated exclusively to the African influence in Brazil, tracing back to the geographic areas in the African continent from where slaves were brought to Brazil. Main rhythmic patterns are given, according to the region where they were found. Then, a list of Brazilian rhythms derived from African roots is given. Finally, chapter five deals with the analysis of the selected works, showing Villa-Lobos as an eclectic composer totally conversant with cosmopolitan musical discourse, and the Afro-Brazilian element being decisive in the definition of his style.

2. Criteria for the Selection of Works

The criteria for such selection are eclectic compositional techniques and the presence of Afro-Brazilian influence. This study is limited to the solo piano pieces of Heitor Villa-Lobos. The pieces chosen are: *Ciclo Brasileiro* (with its four movements: *Plantio do Caboclo*, *Impressões Seresteiras*, *Festa no Sertão*, and *Dança do Índio Branco*), *Danças Características Africanas* (with its three movements: *Farrapós*, *Kankikis*, and *Kankukus*), *Alma Brasileira*, and *Prole do Bebê* No. 2 (two out of nine movements are analyzed: *A Baratinha de Papel* and *O Boizinho de Chumbo*).

CHAPTER TWO

BIOGRAPHY

A. Formative Years

1. Childhood and Early Influences

Brazilian composer Heitor Villa-Lobos was born on March 5th, 1887 on Ipiranga Street, in the neighborhood of Laranjeiras, in Rio de Janeiro. His exact date of birth, until recently unknown, was confirmed by Brazilian musicologist Vasco Mariz in research recently conducted in Rio de Janeiro.³ Villa-Lobos' father, Raul Villa-Lobos, son of Maria Carolina Pereira Serzedelo Villalobos and Francisco Silveria Villalobos (both had left Spain with hopes for a better life in Brazil), was a teacher and assistant librarian at the National Library in that city. He was the founder of the Symphonic Concert Society, the first in the genre in the city of Rio de Janeiro. His mother, Noêmia Monteiro Villa-Lobos (daughter of Domitildes Costa Santos Monteiro and Antônio Santos Monteiro — the latter, a skillful amateur musician and composer of popular songs), grew up with the fear that members of her family might become needy musicians. Noêmia and Raul Villa-Lobos lived in a two-story house where the ground floor was the convenience store of Heitor Villa-Lobos' god-grandfather, José Jorge Rangel, married to his Aunt Zizinha.

Raul Villa-Lobos, a music lover, used to invite groups of musicians for informal gatherings at his place. His son, called by the nickname of Tuhu, was thus exposed, from

³ Vasco Mariz, "Projeto Memória de Villa-Lobos," *Revista Brasileira*, September 1999, 2.

an early age, to the music of the great masters. His father was strict and did not allow his son to attend the musical gatherings because they happened in the evening. Tuhu's curiosity was such that one day, at age four, he woke up with the music, went down the stairs and there remained listening to the music, out of the sight of his father, until he fell asleep. His mother, finding him asleep on the stairs, carried him back to his bedroom where she was questioned whose music that was. Finding out the music was by Bach, he expressed his wish to, one day, meet Bach in heaven⁴.

Raul Villa-Lobos, using the pseudonym Epaminondas Villalba, wrote *A Revolta da Armada de 6 de Setembro*⁵ and *A Revolução Federalista no Rio Grande do Sul*,⁶ as well as several other articles against Marshal Floriano Peixoto, Vice-President of Brazil (then under an autocratic regime) at that time. In order to avoid political pursuit, Raul decided to spend some time in Bicas and Cataguases, in the state of Minas Gerais. Tuhu, was then six years old. In Minas, he was exposed to the sounds of violas, fiddles, and accordions.

Back in Rio, the family moved to a house in Maria Amália Street, in the neighborhood of Tijuca. The musical gatherings returned and, at eight years old, Tuhu tried his father's clarinet. His mother was very worried with his passionate tendency

⁴ Américo Lacombe, ed., "Villa-Lobos," *A Vida dos Grandes Brasileiros* (São Paulo: Editora Três, 1974), 42.

⁵ The Army Revolution on September 6th.

⁶ The Federalist Revolution in Rio Grande do Sul.

towards music. She did not approve a musical future for Heitor. She believed music to be a hobby and wished the young Villa to be a doctor in the future.

Like every child, Tuhu also liked to play with other children, to fly kites, and to learn *capoeira*. But going out without telling his parents could result in harsh punishments. The smartest way to keep the child home without the need of punishments was to ask his Aunt Zizinha to play the Preludes and Fugues from *The Well-Tempered Clavier* by J.S. Bach.

Heitor Villa-Lobos' first contact with the music from the Northeast of Brazil took place at the house of Alberto Brandão, a friend of his father. He was then eleven years old. There, he met famous writers like Sílvio Romero, Barbosa Rodrigues, and Melo Morais.

The following year (1899) was a tough one for the young Villa. His father died of small pox at the age of thirty-nine and his mother, Noêmia, was suddenly in difficult financial trouble. From her husband's death, she received a very small pension, but not enough to support the family. So, she got a job at *Confeitaria Colombo*, nowadays a traditional restaurant in downtown Rio, to wash and press napkins and tablecloths.

Heitor started to compose. He wrote *Os Sedutores* (1899), for voice and piano, for a family gathering. He started to like the guitar, against his mother's will. His friend José Rebello (called by the nickname "Zé do Cavaquinho"), who taught him *capoeira*,⁷ introduced him to the instrument. Zé do Cavaquinho also introduced Villa-Lobos to

⁷ Popular folk dance in the Northeast of Brazil. It was brought to that country by slaves from Angola. Usually two men face each other, emulating the blows of a fight, accompanied by the rhythms of the *berimbau*, a Brazilian musical bow of African origin with a single wire string and, sometimes, a resonator.

important groups of *chorões*.⁸ Thus, Villa-Lobos got to know the nocturnal musical life of Rio de Janeiro. One important member of a famous group of chorões, Sátiro Bilhar, was considered an excellent improviser. Villa-Lobos noticed he always used the same four or five melodies to serve as the base on which to improvise. The composer learned from that experience how to use parody in his own works. The inspiration from that contact with the *chorões* led him to compose *Panqueca*, for solo guitar when he was thirteen years old. Noêmia considered the guitar to be a vagabond's instrument. Moreover, she was still very worried with the increasing passion of the child towards music because she wanted Villa to follow medicine as a profession. Despite his mother's worries, Villa-Lobos was sure by then that he would not become the doctor his mother wished. It was music only that touched his soul. Villa wanted to join the *chorões* at night and asked his mother Noêmia to sleep in a wooden hut built in the backyard of the house, with the excuse that he had to concentrate in his studies, so that, after she went to bed, he could leave without her noticing.

In 1903, Villa-Lobos, together with a group of *chorões*, played for Santos Dumont (Brazilian pioneer of aviation) when he returned to Brazil after flying around the Eiffel Tower in his plane "14 Bis."

Soon thereafter, the composer registered himself in a harmony course taught by Frederico Nascimento, at the *Instituto Nacional de Música*. He neither liked the strictness nor the conventionalism of the method. What he learned, he owes to a compositional

⁸ Groups of instrumentalists playing the flute, guitar, *cavaquinho* (a ukulele type of instrument), tambourine, and *reco-reco* (a typical Brazilian percussion instrument), who performed waltzes, sambas, and other genres in the streets of Rio de Janeiro.

method, brought from Europe, by Vincent D'Indy. Among other activities, Villa-Lobos played in pubs, at *Teatro do Recreio*, and at *Cine Odeon*.

In his early period, Villa-Lobos was subject to strong foreign influences that he tried to reject. It was, above all, Puccini who exercised a marked influence on the young Brazilian, but also, though somewhat later, Debussy.⁹ This is easy to understand because late romantic music ranging from Puccini to Debussy was the most favored music among the official music circles in Rio de Janeiro during Villa-Lobos' formative years. The exotic elements present in the music of both Puccini and Debussy fascinated Villa-Lobos. He believed that this exoticism contributed to the success and appeal of these composers' works. It was a similar sense of originality that Villa-Lobos cultivated in his own music. However, instead of seeking this in the music of the Orient, he turned to the folk music of his own country as a source of inspiration.

2. Journeys throughout Brazil

In 1905, already tired of playing in theatres and pubs, Villa-Lobos decided to travel throughout Brazil to enrich his musical knowledge. Thus, at eighteen years old, Villa-Lobos started his journey to the Northeast of Brazil after selling some books from his father's library to gather some money to cover the expenses. Sometimes, he joined local folklore groups like *Bumba-meu-Boi*, *Chegança*, and *Reis* and registered special

⁹ Lisa M. Peppercorn, *Villa-Lobos, the Music: an analysis of his style* (London: Kahn & Averill, 1991), 3.

features of their music. At the age of 21, he composed *Cânticos Sertanejos*, a result of the knowledge gathered from his trip.

Five years later, Villa-Lobos joined a small opera company that aimed to travel throughout the Northeast unto the state of Pará. Due to financial problems, the company disbanded. However, Villa decided to continue by himself and went up to Fortaleza where he met Donizetti, a bohemian musician with whom he made great friendship. Villa-Lobos and Donizetti decided to go together to Manaus, in the middle of the Amazon. They shipwrecked several times, many of these losing their baggage, but always saving their instruments. In the Amazon, Villa-Lobos met an English lady who fell in love with him. They arranged a trip to the United States, but, due to mechanical problems, the ship had to stop at Barbados for repair. At that island, the composer got the inspiration to compose on the Negro theme and wrote *Danças Características Africanas*, with its three movements entitled *Farrapós, Kankukus, and Kankikis*. This work was only finished in 1914.

After three years outside Rio de Janeiro, Noêmia took for granted her son was dead and held a memorial service. According to the story, Villa-Lobos suddenly walked in during the mass to the surprise of all that were present.

B. Quest for a Personal Style

Villa-Lobos' love for Brazil appeared gradually in his compositions. The famous phrase “*o folclore sou eu*”¹⁰ clearly expresses the composer's nationalism. Further, he expanded:

Empreguei a música folclórica para formar a minha personalidade musical, mas não tenho a pretensão de trabalhar com o folclore como um especialista no gênero. Sou demasiado individualista para o fazer. Assimilei simplesmente a música folclórica forjando para mim um estilo próprio e espero que assim, essa música constitua a melhor parte da minha obra.¹¹

About the Brazilian soul that is manifest in his compositions, Villa said:

. . .[Meu] primeiro livro foi o mapa do Brasil, o Brasil que eu palmilhei cidade por cidade, estado por estado, floresta por floresta, perscrutando a alma de uma terra. Depois o caráter dos homens dessa terra. Depois as maravilhas naturais dessa terra. . .¹²

In the year 1912, Heitor Villa-Lobos met Lucília, who became his wife one year later. They lived with her family in the neighborhood of São Cristóvão. Lucília, a skilled pianist, taught Villa-Lobos the proper style of composing for the piano. In that same year, he composed, among other works, the opera *Izaht, Fleur Fannée*, and the Trio in C minor for piano, flute, and cello.

¹⁰ Lacombe, “Villa-Lobos,” *A Vida dos Grandes Brasileiros*, 67.

¹¹ I employed folkloric music to form my musical personality, but I do not intend to work with folklore as an expert in the genre. I am too self-centered for that. I just incorporated folkloric music to find my own style and, thus, I hope this music to become the best part from my body of work. *Ibid.*

¹² [My] first book was the map of Brazil, this Brazil I traveled through, city by city, state by state, forest by forest, investigating in details the soul of its land. Then, the character of the people of this land. Next, the natural marvels of this land. *Ibid.*, 68.

Villa-Lobos' first concert as a composer took place in Nova Friburgo, at Teatro Eugênia, in 1915, while spending vacation at his aunt Fifina's. The following works by the composer were performed: Trio in C minor, Op. 25; *Sonhar* (cello and piano); *Capriccio*, Op. 49; *Canção Ibérica*, Op. 40 (piano solo); *Ratez – Fantasia Ibérica* (cello solo); *Pequena Sonata*, Op. 20 (cello and piano); *Farrapós*, Op. 47 (piano solo).

Villa-Lobos was introduced in 1917 to Darius Milhaud, then working as secretary to Paul Claudel, French Ambassador in Rio. It was Milhaud who published the first review (1920) in a European periodical in which Villa-Lobos' name and music are mentioned. Milhaud's Suite *Saudades do Brasil* reflects the influence of Villa-Lobos. It was during this time that Villa-Lobos' search for a personal style began to consolidate. According to Gerard Béhague,¹³ the following piano compositions are among 52 works written by the composer between 1901 and 1922, which are the most distinctive in determining the composer's initial language: *Danças Características Africanas* (1914-15), *Suite Floral* (1916-18), *Prole do Bebê No.1* (1918), *Carnaval das Crianças* (1919-20), *Lenda do Caboclo* (1920), *Prole do Bebê No.2* (1921), and *A Fiandeira* (1921). Even though Villa-Lobos was earlier influenced by Puccini and Debussy, his *Danças Características Africanas*, *Prole do Bebê No.1*, and *Prole do Bebê No.2* already present a rather personal language.

Around 1916-17, he wrote works based on legends, Brazilian folk tales, and Greek mythology. *Amazonas* and *Uirapuru* are examples of these.

¹³ Béhague, *Heitor Villa-Lobos*, 44.

The following year, after hearing about Villa-Lobos while in Argentina, pianist Arthur Rubinstein expressed his desire to meet the composer. During the pianist's stay in Brazil for a concert tour, two autograph hunters took him to *Cine Odeon*, where Villa-Lobos used to perform. In the intermission, Rubinstein introduced himself to the composer. The next day, Villa-Lobos, together with a group of *chorões*, went to the hotel where Rubinstein was hosted and played for him. A good friendship developed. Arthur Rubinstein became an ambassador of the music of Villa-Lobos throughout the world. According to Rubinstein, Villa-Lobos "est le musicien le plus remarquable de toute l'Amérique!"¹⁴ *Rudepoema* (1921-1926) was dedicated to the pianist and belongs to Villa-Lobos' most important works. The following statement verifies the importance of *Rudepoema*:

In the music of the Western Hemisphere it can be most readily compared to the *Concord* sonata of Charles Ives; pianistically speaking it is as revolutionary as Stravinsky's piano arrangements of his *Petrushka*. Esthetically, it is Villa-Lobos's strongest contribution to Brazilian modernism, equal to Portinari's frescos or Mário de Andrade's novel *Macunaíma*.¹⁵

In 1919, an important concert took place at *Teatro Municipal* in Rio de Janeiro upon the return of Epitácio Pessoa, the Brazilian envoy to the Hague Conference (where the allied leaders had met), from Europe. The trilogy "War, Peace, and Victory" was conceived. Heitor Villa-Lobos was invited to write the score of "War," with the literary theme developed by Escragnolle Dória.

¹⁴ Villa-Lobos is the most remarkable composer of the Americas. Lacombe, "Villa-Lobos," *A Vida dos Grandes Brasileiros*, 78.

¹⁵ Eero Tarasti, *Heitor Villa-Lobos: the life and works, 1887-1959* (Jefferson, N.C.: McFarland, 1995), 259.

The composer's innovative musical language led to battles between conservatives and modernists, a conflict that happened worldwide. This conflict started in Brazil as early as 1915. Two years later, a painting exhibition by Anita Malfatti, breaking all conservative standards, resulted in harsh criticisms from Monteiro Lobato. New trends were being established which, together with futuristic tendencies first brought from Europe by Oswald de Andrade and later joined by Graça Aranha, Mário de Andrade, and Di Cavalcanti, culminated with a pivotal event in 1922: the Week of Modern Art.

After the events of 1922, Villa-Lobos was convinced that acquiring an international reputation would be almost impossible without first going to Europe and achieving success abroad. Upon the return of Arthur Rubinstein to Brazil in that same year, discussions between the two artists intensified Villa-Lobos' wish to travel to Europe. A bill was then introduced by Arthur Lemos in Congress to provide a grant for Villa-Lobos to go to Europe so that he might present Brazilian music and recent works by Brazilian composers. After fierce debates, Congress passed the bill. As Villa-Lobos prepared to depart to Paris, he realized the money from the government was barely enough to cover the expense of copying scores and parts. Other trip-related expenses had to be raised from concerts given prior to his departure and from friends' generosity.

On June 30th, 1923, Villa-Lobos departed to Paris. His aim was not to study, but to show the Parisians his accomplishments as a composer.

C. Years in Paris

Between 1923 and 1930, Villa-Lobos traveled at least three times to Europe. During his first stay in Paris (1923-1924), the composer finished his *Nonetto*, with its considerably large percussion section containing typical Brazilian instruments unknown in European orchestras of the time. The most important concert was held in May, 1924, in *Salle des Agriculteurs* in which Arthur Rubinstein performed. Here, the *Nonetto* had its premiere. Due to financial problems, Villa-Lobos returned to Brazil to raise money for a longer stay in Europe.

In 1926, Villa-Lobos returned to Paris accompanied by Lucília. He was able to publish several of his works through Max Eschig thank to generous financial support from Arnaldo Guinle, after the company required a 50% subsidy from the composer.

Two important concerts were given the following year. Positive reviews were written by Florent Schmitt in *La Revue de France* and by Henri Prunières in *La Revue Musicale*. Schmitt's review helped to establish Villa-Lobos' international fame.

The event, which in two concerts in Salle Gaveau was a revelation, was the performance of works for chamber and full orchestra by Villa-Lobos, the extraordinary musician with whom Brazil currently overwhelms us. . . The art of Villa-Lobos is based on the simple native devices that his genius has marvelously assimilated.¹⁶

Due to the demands of writing a large number of works to be performed for a critical audience, Villa-Lobos felt the need to sharpen his personal compositional style. According to David Appleby, "the works of the 1920s represent some of his finest works

¹⁶ Florent Schmitt, "Les arts et la vie," *La Revue de France* 8, n.1 (January 1, 1928). In David Appleby, *Heitor Villa-Lobos: A Life (1887-1959)* (Lanham, Maryland: Scarecrow Press, 2002), 75.

as a composer. It is also the period in which his interest in national themes and subjects found original expression and his style of composition reached maturity.”¹⁷ The compositions written during those years show little influence of any music he encountered in Europe. Despite being abroad, his source of inspiration was the music of his native country that, in this decade, was highly influenced by the black culture. According to Simon Wright, “through the work of the sociologist Gilberto Freire (1900-87),” the decade of the 1920’s “saw ultimate recognition of the Negro as an essential part of the nation’s anthropological make-up.”¹⁸

D. The Educator

Villa-Lobos arrived at the Northern Port of Recife (state of Pernambuco), Brazil, on June 1st, 1930. That was a time of economic crisis and great political unrest. Because of the Great Depression, the price of coffee (one of Brazil’s main products at the time) achieved a record low.

Brazil was about to hold presidential elections on March 30th, 1930. The candidate backed by the government was Júlio Prestes. An opposition party (Aliança Liberal) was founded in 1929, having as its presidential candidate Getúlio Vargas. Villa-Lobos had a chance to meet candidate Prestes via one of his patrons. Prestes gave the composer full support for his plans to create a national program on music education, one that would add music to the curriculum of the public schools, inexistent at that time.

¹⁷ Ibid., 79.

¹⁸ Simon Wright, *Villa-Lobos* (Oxford: Oxford University Press, 1992), 79.

After the election, and despite the lack of public support towards the government, Júlio Prestes claimed the great majority of votes. On July 26th, 1930, Aliança Liberal's vice-presidential candidate was assassinated in Recife. Supported by young nationalists, military officers, and intellectuals, Aliança Liberal set out to overturn the results of the election.

A revolution broke out on October 3rd, 1930. A month later, Getúlio Vargas was officially appointed president of Brazil. Thus, Vargas ran the country appointed from a military establishment as chief of the provisional government (1930-1934), then as constitutional president elected by Congress (1934-1937). Next, he became a dictator (1937-1945), and, finally, was elected democratically (1951-1954).

In the same year Villa-Lobos arrived in Brazil, and before the October Revolution, he presented a proposal of music education to the Ministry of Education. Due to the unstable political situation, and fearing that his proposal would not be considered, Villa-Lobos prepared himself to return to Europe. No sooner did he begin packing, he was surprised by an official from the state government of São Paulo. His presence before the state legislature was requested to defend his music education program and to answer questions concerning its implementation. João Alberto Lins de Barros, pianist and friend of the composer, was an important official in the state of São Paulo and gave full support to the composer's proposal. He also approved a tour through the states of São Paulo, Minas Gerais, and Paraná in which Villa-Lobos, Lucília, Antonieta Rudge, Nair Duarte, and a piano technician took part. In the middle of the tour, Villa-Lobos faced a major financial problem: he received a letter from Maison Gaveau demanding immediate

payment for the sale of some pianos in Brazil, a transaction he became involved with and apparently misunderstood the terms of the contract. He was unable to pay what they demanded and wrote a letter on April 4th, 1932, in which he suggested “that Maison Gaveau appropriate his belongings in the Paris apartment at 11 Place St. Michel and sell them for partial payment. Apparently this was done. In spite of Villa-Lobos’ plea that his manuscripts be carefully set aside from the remainder of his belongings, several manuscripts were lost during this period, including Choros No. 13 and 14, according to Villa-Lobos’ account.”¹⁹

The new Vargas government demonstrated interest in Villa-Lobos’ music education program in the state of São Paulo and he was soon offered a major position at the *Superintendência de Educação Musical e Artística* (SEMA) in Rio de Janeiro. As soon as Villa-Lobos started directing SEMA, he began to work on a project to compile a six-volume collection of teaching materials that would be called *Guia Prático* (Practical Guide). The project was never completed and only the first volume was published with 137 popular melodies. This collection was viewed by him as a central element in a national curriculum of musical instruction.

Villa-Lobos’ program of required music instruction in public schools demanded specialized training. He developed a code of hand signals to teach pitch in a similar way as Zoltan Kodaly did in Hungary. A program of “canto orfeônico”²⁰ was prepared. The

¹⁹ Ibid., 100.

²⁰ The term “canto orfeônico” (Orphic singing) was first used in the 1830s in France. By the beginning of the twentieth century, it was used to describe the music produced by French choral societies of working men.

idea was to teach music through singing in groups to attain a spirit of patriotism and to integrate the individual into the community. Ensembles of 30,000 to 40,000 performers were taught to sing patriotic songs and, under Villa-Lobos' baton, were conducted in stadiums. These patriotic concentrations were among President Vargas' interests, once he sought to gain popular support.

In 1936, Villa-Lobos was invited to represent Brazil at an international conference on music education in Prague. He presented his experience at SEMA, the “canto orfeônico,” and the huge mass concentrations with the participation of thousands of children. He also gave a practical demonstration with local children. At the end of the congress, “o ministro das Relações Exteriores, Sr. Krofta, . . . proclamou que o Brasil ocupara o primeiro lugar dentre as 21 nações ali apresentadas.”²¹

At that time, the composer's relationship with his wife had deteriorated and, while still in Europe, he wrote a letter to Lucília declaring their absolute freedom. At that point, he was completely in love with Arminda Neves de Almeida, whom he had met in 1932. Arminda was a young music teacher who had recently graduated from the Orfeão dos Professores do Brasil (an institute for teachers). She wrote a paper on teaching methods and was advised by well-known musicians to seek the expertise of Villa-Lobos. Their meeting resulted in love at first sight. The composer immediately offered her a position as a copyist, which she accepted. After he returned from Prague, he informed Arminda of his separation from Lucília. For the next 23 years, Arminda would be his love

²¹ Minister of Foreign Affairs, Mr. Krofta, declared Brazil should receive the first place among the 21 nations there represented. Américo Lacombe, ed., “Villa-Lobos,” *A Vida dos Grandes Brasileiros*, 143.

companion. After his death, she became director of the Villa-Lobos Museum (founded in 1960) in Rio de Janeiro.

During the period from 1930 to 1945, Villa-Lobos was influenced by the music of J.S.Bach, a composer he esteemed since his childhood. In that period, he composed the nine *Bachianas Brasileiras* as a tribute to the German composer. He also transcribed preludes and fugues from *The Well-Tempered Clavier* for choral ensembles, and transcribed fugues for orchestras of cellos.

E. Tours in the United States

In 1944, to stay away from problems related to political discrepancies in Brazil, Villa-Lobos left Brazil to tour the United States. He gave concerts and lectures in Los Angeles and New York. The effect of this trip exceeded his expectations and, from that point until his death, he was invited to go to the U.S. every year.

In 1948, a cancer was detected and, following medical advice, Villa-Lobos went to New York to have his bladder removed. Two months after the surgery, his opera *Magdalena* had its premiere at the Ziegfeld Theater as a Broadway musical. Villa-Lobos increasingly regarded New York City as his home and principal workplace.

F. Final Years

During his final years, Villa-Lobos wrote only a few solo piano pieces. Among them is *Hommage à Chopin* (1949). He wrote a considerable number of songs, *Ciranda*

das Sete Notas (1958), for bassoon and piano, and *Odisséia de uma Raça* (1953), dedicated to the nation of Israel, among other pieces.

On November 17th, 1959, four months after being diagnosed with acute kidney insufficiency, Heitor Villa-Lobos died in his apartment at Rua Araújo Porto Alegre, 56, apartment 54, surrounded by close friends and Arminda.

CHAPTER THREE

MODERNISM IN BRAZIL

A. The Arrival of Modernism in Brazil

São Paulo was the center of modernism in Brazil in the early 20th century. This city was the cradle of industrial, economic, and racial futurism, a term used by the modernists. They used the term “futurist” to mean every artistic manifestation that differed from academic standards.

Futurism was founded by Filippo Tommaso Marinetti when, in 1909, he published a manifesto entitled *Le Futurisme*. In it, he advocated the aggressive character, the glorification of war, and the end of moralism.²² The same author, in 1912, published his “Technical Manifesto of Futuristic Literature.” Among other items, it supports: the destruction of syntax, the abolition of adjectives for the conservation of the essence of the noun, the abolition of punctuation, and the destruction of the “self.”

Oswald de Andrade, one of the pioneers of the modernist movement in Brazil, had been in contact with futuristic tendencies in Europe as early as 1912. In 1917, he joined Mário de Andrade, Di Cavalcanti, and Anita Malfatti in their trend of renewal. The latter, in this same year, held an exhibition of paintings that led to harsh criticisms by Monteiro Lobato in the newspaper *Estadinho*.

²² Bruno Kiefer, *Villa-Lobos e o Modernismo na Música Brasileira* (Porto Alegre, Brazil: Movimento, 1981), 73.

The term “futurist” expressed the dynamic and unique qualities of the *Paulistas*²³ as opposed to those in Rio de Janeiro who, at the time, were still attached to old norms. The expression “futurismo paulista”²⁴ was heard for the first time in an article by Oswald de Andrade, dated from May, 1921, called “O meu Poeta Futurista.”²⁵ Thus, Villa-Lobos’ music received a greater response there than in Rio de Janeiro, despite this city was much more folkloristic than São Paulo.

Modernism in São Paulo in the 1920s was sponsored by millionaire patrons who supported artists, financed their trips abroad, and held soirées in their salons. The most important of these patrons was Freitas Valle, who used to gather the most important artists of the city in his palace, *Villa Kyrial*, every Wednesday. These people were intellectuals, painters, writers, musicians, and poets. Out of these people, a group was created to organize the Week of Modern Art. Among them were Mário de Andrade, Graça Aranha, Oswald de Andrade, Paulo Prado, Guilherme de Almeida, Menotti del Picchia, Di Cavalcanti, Ribeiro Couto, Ronald de Carvalho, and Renato de Almeida.

²³ People from the state of São Paulo.

²⁴ Futurism of São Paulo.

²⁵ My Futurist Poet. Vera Bastazin, ed., *A Semana de Arte Moderna: Desdobramentos 1922-1992* (São Paulo: EDUC, 1992), 51.

B. The “Week of Modern Art” - Landmark of Brazilian Modernism

Realiza-se hoje o primeiro festival da Semana de Arte Moderna. . . O espetáculo de hoje, revelando quatro expressões de arte distintas – a literatura, a pintura, a escultura e a música – certamente constituirá uma demonstração prática de valores, de tendências e de temperamentos.²⁶

In 1922, a pivotal event marked the history of modernism in Brazil: the well known Week of Modern Art. This influential event took place at São Paulo’s *Teatro Municipal* during the week of February 11-17. Exhibitions of painters, lectures, and dance demonstrations were interspersed with concerts, for which Villa-Lobos assumed leadership. Works by Debussy and Poulenc were also performed. The Week motivated Villa-Lobos to expose his innovative ideas.

The Week of Modern Art did not mark the starting point of modernism in Brazil, but it made concrete a movement that begun at least a decade earlier. The arrival of Graça Aranha from Europe gave an impulse to the movement: it unified its members.

The idea of making concrete the new artistic ideas expressed in 1920 by Oswald de Andrade should be attributed to Di Cavalcanti:

A paternidade da ‘idéia da Semana,’ em princípio de difícil atribuição (inclusive Mário de Andrade a negou) cabe, ao que parece, em definitivo a Di Cavalcanti, principalmente por começar a concretizar-se nos contatos realizados a partir de sua exposição de novembro na livraria Jacinto Silva.²⁷

²⁶ Today, the first event of the Week of Modern Art happens. . . Today’s show, revealing four distinctive artistic expressions – literature, painting, sculpture, and music – will certainly constitute a practical demonstration of values, of tendencies, and of temperaments. *Correio Paulistano* (São Paulo), 13 February 1922, 1.

²⁷ The paternity of the “idea of the Week,” at first of difficult attribution (Mário de Andrade himself denied it), seems to belong definitely to Di Cavalcanti, mainly because it started to become concrete from the contacts made in his exhibition in November at the Jacinto Silva Bookstore. Aracy Amaral, *Artes Plásticas na Semana de 22* (São Paulo: Editora Perspectiva, 1992), 127.

The organizers of the Week of Modern Art advocated three main principles: the permanent right to aesthetic research, the updating of the Brazilian artistic intelligence, and the settling of a national creative conscience.²⁸

The Week of Modern Art actually consisted of three nights in which both speeches and music were heard. The opening, on February 13th, featured a lecture by Graça Aranha, entitled “A Emoção Estética na Arte Moderna,” followed by Villa-Lobos’ second Sonata for cello and his second Piano Trio. In the second half, Ronald de Carvalho’s lecture “A Pintura e a Escultura Moderna no Brasil” was followed by Ernani Braga’s performance of three piano pieces by Villa-Lobos: *Valsa Mística*, *Rhodante*, and *A Fiandeira*. The second evening, two days later, opened with a lecture by Menotti del Picchia, followed by a performance of Brazilian pianist Guiomar Novaes, who played E.R. Blanchet’s *Au jardin du vieux Serail*, Villa-Lobos’ *O Ginete do Pierrozinho* (from the Carnival of the Brazilian Children), and Debussy’s *La soirée dans Grenade* and *Minstrels*. Mário de Andrade and Renato Almeida, Brazilian musicologist and researcher of folklore, gave short lectures. This was followed by three songs by Villa-Lobos: *Festim Pagão*, *Solidão*, and *Cascavel*; and, at the end, the third String Quartet. The third event, again two days later, consisted exclusively of Villa-Lobos’ music. The following works were performed: the third Piano Trio, *Historietas* (a series of songs set to poems of Ronald de Carvalho), the second Violin Sonata, three piano pieces (*Camponeza Cantadeira*, *Num Berço Encantado*, and *Dança Infernal*), and *Quarteto Simbólico*.

²⁸ Mário de Andrade, *O Movimento Modernista* (Rio de Janeiro: Casa do Estudante, 1942), 15.

The critics declared the Week as being the true “apotheosis” of Villa-Lobos.²⁹

Despite this success, public reception was not entirely enthusiastic. In one of the events “the police had to break up the event and later found young people with boxes full of rotten eggs and potatoes with which, they explained, they had intended to crown the organizers of the Week of Modern Art.”³⁰

Graça Aranha’s opening lecture expressed very well the goal of the modernists. Regarding music, he said, “what does it matter if that transcending music which we are going to hear has not been written according to established schemes?”³¹ In that same lecture, Aranha warned Brazilian modernists against frivolous and playful modernism, so typical of French music. For him, “in Brazil, the basis of all poetry, also that liberated by modernism, was that touch of melancholy, that incurable nostalgia, which forms the key-note of our lyricism.”³²

²⁹ Luiz Guimarães, *Villa-Lobos visto da Platéia e na Intimidade (1912/1935)* (Rio de Janeiro: Gráfica Editora Arte Moderna, 1972), 66-7, 71, 72.

³⁰ Tarasti, Heitor Villa-Lobos, 67.

³¹ Graça Aranha, *A Emoção Estética na Arte Moderna (1922/1976)*. In Aracy Amaral, *Artes Plásticas na Semana de 22* (São Paulo: Editora Perspectiva, 1976), 267.

³² *Ibid*, 271.

C. The Influence of Mário de Andrade (1893-1945)

Mário de Andrade can be considered the founder of Brazilian musicology and was, like Villa-Lobos, to a great extent, self-taught. He studied piano and voice at the *Conservatório Dramático e Musical* of São Paulo, but it was in the literary field that he first gained attention.

His most important work dealing with music was *Ensaio sobre a Música Brasileira*.³³ In this work, Andrade explores the interrelations of serious and folk music and makes reference to the works of some Brazilian composers, like Villa-Lobos, Luciano Gallet, and Oscar Lorenzo Fernandez, that he examined critically. These interrelations form the key-point for the definition of a national music.

In connection with the Week of Modern Art, Villa-Lobos expressed that “what was needed was [a] great composer who, free from external influences, would be able to express the Brazilian character and to fulfill the conditions for a nationalization of music.”³⁴ Mário de Andrade, on the other hand, expressed in his novel *Macunaíma* that Brazilians lacked essential qualities for the formation of a character, such as enduring tradition and general and permanent traits:

What interested me in *Macunaíma* was, without doubt, just to reveal as much as possible the national individuality of the Brazilians. However, I had to notice one thing which seems to me to be sure: a Brazilian does not have a character . . . By the term character I do not mean only the moral aspect, but a permanent psychic individuality, which is manifested in everything . . . A Brazilian has no character since he never had his own civilization nor traditional

³³ Essay on Brazilian Music.

³⁴ Tarasti, *Heitor Villa-Lobos*, 65.

consciousness.³⁵

It can be inferred from this analysis that the Brazilian national elements are formed out of the influence from external cultures. According to Andrade, the native Indians, despite living within the Brazilian borders, did not contribute significantly to the music of that country. On the other hand, he placed great emphasis on the influence of races in Brazilian music:

O critério histórico atual da Música Brasileira é o da manifestação social que, sendo feita por brasileiro ou indivíduo nacionalizado, reflete as características musicais da raça.³⁶

These musical characteristics of the race are, according to Andrade, present in popular music. Further, he states:

A música popular brasileira é a mais completa, mais totalmente nacional, mais forte criação da nossa raça até agora.³⁷

One of the points that prove the richness of this music is the rhythm. It can be noticed from printed versions of popular tunes that their rhythm does not correspond exactly to the performed version. This can happen due to a natural rhythmic *ad libitum* found in the diction. Brazilian singers take advantage of certain values of the Brazilian speech that are essential to the musical rhythm. It can be especially heard in the music from the Northeast:

³⁵ Mário de Andrade, *Macounaima* (Paris: Flammarion, 1979), 10.

³⁶ Nowadays, the historic criterion of Brazilian Music is the musical manifestation that, being realized by a Brazilian or by a nationalized individual, reflects the characteristics of the race. Mário de Andrade, *Ensaio sobre a Música Brasileira* (São Paulo: Livraria Martins Editora, 1962), 20.

³⁷ Brazilian popular music is the most complete, most totally national, strongest creation of our race so far. *Ibid.*, 24.

Quanto à peça nordestina, ela se apresenta muitas feitas com uma rítmica tão sutil que se torna quase impossível grafar toda a realidade dela. Principalmente porque não é apenas prosódica. Os nordestinos se utilizam no canto de um *laisser aller* contínuo, de feitos surpreendentes e de natureza exclusivamente musical. Nada tem de prosódico. É pura fantasia. . .³⁸

Andrade mentions that the rhythm of the Africans is based on the systematic repetition of a single note-value of short duration (sixteenth note).³⁹ Brazilian composers were aware of this when composing on the Negro theme. This process of rhetoric rhythmic, without musical time-values, contrasted with Portuguese music, which is traditionally mensural. This conflict naturally arose in Brazilian music. Brazilians learned how to deal with these different tendencies and, ultimately, found a fantasist way of expressing themselves through rhythms:

[O brasileiro] fez do ritmo uma coisa mais variada, mais livre, e sobretudo um elemento de expressão racial.⁴⁰

The main characteristic of the Brazilian rhythmic is syncopation.⁴¹ Many times, that natural rhythmic *ad libitum* leads to a fake notion of syncopation. Thus, the richness of the Brazilian syncopation is not evident in its printed form, but in its performed versions. This rhythmic freedom turns into a complexity that Villa-Lobos naturally knew.

³⁸ Concerning music from the Northeast, it is presented many times with so subtle rhythmic that it becomes almost impossible to write all of its reality. Mainly because it is not just prosodic. People from the Northeast use in their singing a continuous *laisser aller* of surprising effects and, several times, of an exclusively musical nature. There is nothing of prosodic. It is pure fantasy. . . Ibid., 23-4.

³⁹ Ibid., 31.

⁴⁰ Brazilians transformed rhythm into something more varied, freer, and, above all, an element of racial expression. Ibid., 32.

⁴¹ Ibid., 29.

It is mainly in the works of Villa-Lobos that we can find a great variety of syncopations. But he also understood that, in art music, it could not be left to the interpretation of the performer.

CHAPTER FOUR

AFRICAN INFLUENCE IN BRAZIL

A. Historic Background

Brazilian folk music was mostly influenced by rhythms brought to Brazil by African slaves until the nineteenth century. The black culture in Brazil came mainly from the Northeast and South parts of Africa, namely: 1) Southwestern Nigeria and Dahomey (the latter now called 'Benin'), and 2) Angola and southwestern Zaire. Less significant influences arrived from Mozambique (mainly from the area of the lower Zambezi valley and the hinterland of the Northern Mozambique Coast) and some western Sudanic elements originating in the broad savannah belt North of the Guinea Coast.⁴²

The Brazilian language was enriched by a variety of sonorous terms and some inflections in the diction that necessarily influenced the melodic lines. The instruments brought by the slaves were numerous and several of them became part of the Brazilian arsenal of instruments currently in use. Most of these are purely percussive instruments, such as: the *atabaque*, a funnel-shaped drum, with leather in only one of the sides, played with the hands; the *agogô*, an instrument made of two iron bells, played with a stick made out of that same material.

The slaves introduced in Brazil dramatic dances, such as *Maracatu* and *Congo* (or *Congada*), as means of expressing their homesickness.

⁴² Gerhard Kubik, "Angolan traits in black music, games and dances of Brazil: a study of African cultural extensions overseas," *Estudos de Antropologia Cultural* 10 (1979), 9-10.

B. The African Rhythmics

In a study conducted in Angola, Maria Lourdes Ribeiro comments about the African musician/composer:

Não pensa harmonicamente, apenas melodicamente, subordinando sempre à base *ritmo* a arquitetura de suas composições. Ritmo quase sempre sincopado.⁴³

In this same research, she points out the main rhythms used in Angola (examples 1 through 14):

Example 1
Angolan rhythm (1)



Example 2
Angolan rhythm (2)



Example 3
Angolan rhythm (3)



⁴³ He does not think harmonically, but melodically, always subordinating to the rhythmic basis the architecture of his compositions. The rhythm is almost always syncopated. Maria Lourdes Ribeiro, "Folclore Musical de Angola – Povo Quioco," *Revista Brasileira de Folclore* 22 (September 1968), 290.

Example 4
 Angolan rhythm (4)
Muquiche and hunt drumming



Example 5
 Angolan accompanying rhythm (1)



Example 6
 Angolan accompanying rhythm (2)



Example 7
 Angolan accompanying rhythm (3)



Example 8
 Angolan accompanying rhythm (4)



Example 9
 Angolan accompanying rhythm (5)



Example 10
Angolan funeral rhythm (1)



Example 11
Angolan funeral rhythm (2)



Example 12
Angolan funeral rhythm (3)*



*Played together with either example 10 or 11.

Example 13
Angolan funeral rhythm (4)*



*Played together with either example 10 or 11.

Example 14
Angolan funeral rhythm (5)*



*Played together with either example 10 or 11.

In research conducted by Samuel Akpabot,⁴⁴ several rhythmic patterns were found in different parts of Nigeria. For this study, only those rhythms that possibly influenced

⁴⁴ Samuel Akpabot, "Standard drum patterns in Nigeria," *African Music* 5, no.1 (1971), 38-39.

the Brazilian music are of interest. In Western Nigeria, the following pattern can be observed between bursts of improvisation:

Example 15
Western Nigeria (1)



In that same region, examples 16 and 17, the former from Sahara, shows the rhythm is played by a small drum (shaped like a tambourine) and by the *kanango* drum, respectively:

Example 16
Western Nigeria (2)
(Sahara region)



Example 17
Western Nigeria (3)*



*Played by the *kanango* drum.

The African rhythmic is characterized by a complexity that is “the result of the combination of uneven and even subdivisions of a beat (a division in a triplet played

against a division in two or four).⁴⁵ This combination is achieved through independent parts acting simultaneously as shown in examples 18, 19, and 20.

Example 18
Slow Agbekor (Africa)

Example 19
Takai (Africa)

Example 20
Zhem (Africa)

⁴⁵ Beatrice Landeck, *Echoes of Africa in the Folk Songs of the Americas*, New York: David McKay Company, Inc., 1961.

B. Afro-Brazilian Rhythms

1. *Baião*

Like other genres, *baião* originally designated a type of festive gathering where dancing was predominant. Folk specialist Câmara Cascudo associates the term to “*baiano* and *rojão*.”⁴⁶ The latter refers to the section in the music where the fiddles play without the voice. *Baião* is related to *lundu*, an African dance very popular in the state of Bahia. The expression *lundu baiano* sheds light on the origins of the term. It is to Luiz Gonzaga that Brazil owes the urbanized form of *baião*. He gave the Northeast of Brazil its reputation for new music. Gonzaga imagined the rhythm performed by an ensemble including a triangle, an accordion and a *zabumba* (a kind of drum).

It is believed that *baião* was derived from *samba*. Silvio Romero and Pereira da Costa believe that both *baião* and *samba* are “transformações já abasileiradas dos batuques e maracatus africanos.”⁴⁷ They believe that *samba* and *baiano* were popular in the Northeast of Brazil at the end of the 18th century.

Baião is characterized by its punctuated rhythm (usually syncopated) in simple duple meter and melodies in the mixolydian mode.

Example 21

Baião



⁴⁶ Tarik de Souza, *Baião*, «http://www.cliquemusic.com.br/br/Generos/Generos.asp?Nu_Materia=2» Accessed on July 16th, 2001.

⁴⁷ Brazilian transformations of the African batuques and maracatus. Mário de Andrade, *Dicionário Musical Brasileiro*, 2d series, vol. 162 (Rio de Janeiro: Editora Itatiaia Ltda, 1989), 35.

The following variant of *baião* is known as *xaxado*:

Example 22

Xaxado



In the state of Sergipe, a variant of *xaxado* is found under the name *ilariô*:

Example 23

Ilariô



2. *Bumba-meu-Boi*

Bumba-meu-boi is a comic-dramatic dance that introduces human characters (Pai Francisco, Mateus, Arlequin, etc.), animals (the bull, the ostrich, the snake, etc.), and myths (Caipora, the devil, Babau, Jaraguá, etc.), whose games turn around the death and resurrection of a bull. Its probable origins are in the Northeast of Brazil around the end of the 18th century, where cattle herds were grown by African slaves. Musically speaking, *Bumba-meu-Boi* encompasses several styles, such as pastoral songs, folk songs, *toadas*,⁴⁸ and *repentes*.⁴⁹ For some musicologists, the name *bumba* comes from the sound made by the *zabumba*, a kind of drum used in that dance.

The legend, on which the dance is based, varies according to the region, but the most famous is that which tells the story of slave *Catarina*, who, being pregnant, asks *Pai*

⁴⁸ Brief song, composed of four-line verses and refrains, in which love is usually the main theme.

⁴⁹ Story improvisations sung in a simple repeated melodic pattern, characteristic of the Northeast of Brazil.

Francisco to kill the most beautiful bull in the farm so she can eat its tongue. *Pai*

Francisco does so, but is arrested by his patron, who tries by all means to resurrect the bull with the help of the *curandeiros*.

Example 24
Bumba-meu-boi



3. *Carimbó*

One of the most beautiful dances from Brazilian folklore, *Carimbó* is also the name of a large drum of African origin. It is made out of a hollow tree-trunk section — about 1 meter tall and 30 cm wide — covered at one end by a deerskin. *Carimbó* is a circle dance accompanied by heavy percussion. In the middle of the dance, a woman throws a handkerchief on the floor and her partner must grab it with his mouth. It is famous in the state of Pará, in the region of the mouths of the Amazon. Raimundo Morais describes the instrument:

Feito de um tronco escavado numa das extremidades. Nessa parte aberta é colocado o couro curtido do veado. O tocador do instrumento senta-se-lhe em cima e, com as mãos, zabumba-o nos batuques, que é uma dança amazônica de origem evidentemente africana trazida, de certo, pelos negros cativos dos tempos coloniais.⁵⁰

⁵⁰ Made out of a log carved at one of its ends. On that open end, the deer leather is attached. The instrument player sits on top and, with his hands, plays the *batuques*, which is a dance from the Amazon with clear African origins, brought, certainly, by the slaves from the colonial times. Raimundo de Morais, *O Meu Dicionário de Cousas da Amazônia*, vol. I (Rio de Janeiro: Alba oficinas gráficas, 1931), 116.

Example 25
Carimbó



4. *Choro*

Choro, or *chorinho*, as it is commonly called in Brazil, is a genre created from the mixture of European ball-dances, Portuguese popular music, and African influences, as Carlos Calado defines: “Gênero criado a partir da mistura de elementos das danças de salão européias (como o schottisch, a valsa, o minueto e, especialmente, a polca) e da música popular portuguesa, com influências da música popular africana.”⁵¹ As a genre, *choro* was not established until the first decade of the 20th century. However, its history traces back to the mid-19th century when slaves would gather to dance, a ritual they called *xolo*. In 1870, flutist José Antônio Calado organized a group of improvisers and called his ensemble *Choro Carioca*. Ary Vasconcelos suggests that the term links itself to the musical corporation of the *chormeleiros*, very active during the colonial period.⁵² José Ramos Tinhorão has another point of view: he explains the term as originated from the sensation of melancholy transmitted by the basses of the guitar (*choro* can be translated as “cry”).⁵³

⁵¹ It is a genre created from the mixture of elements of the European ball dances (like the schottische, the waltz, the minuet and, especially, the polka) and of the Portuguese popular music, with influences of the African popular music. Carlos Calado, *Choro*, [«http://www.cliquemusic.com.br/br/Generos/Generos.asp?Nu_Materia=63»](http://www.cliquemusic.com.br/br/Generos/Generos.asp?Nu_Materia=63) accessed on Aug 16th, 2001.

⁵² Ibid.

⁵³ Ibid.

The nature of *choro* is neither choreographic, nor programmatic. It does not have the intent of transmitting messages of any kind, either economic, religious, or familiar. The customary ensemble for this kind of genre evolved from informal gatherings by street musicians. Eventually, the favorite ensemble became one in which one or two solo instruments would play accompanied by others in a clearly rhythmic-harmonic level. Villa-Lobos shows this tendency in his *Choros* No. 2, for flute and clarinet. It is interesting to notice that this evolution is reminiscent of the development of the orchestra with a small number of solo instruments accompanied by small instrumental ensembles. And, in the 17th century, Torelli, Bassani, and Veracini, among others, used to write for two violins accompanied by small instrumental ensembles. Mário de Andrade defines *choros* as: “um conjunto instrumental livre, de função puramente musical, composto de um pequeno grupo de instrumentos solistas, exercendo o resto do conjunto uma função acompanhante, de caráter puramente rítmico-harmônico.”⁵⁴

The rhythm of *choro* is exactly like that of *samba*, but it is usually in a much slower tempo.

5. *Côco*

The origin of *côco*, a traditional dance from the North and Northeast of Brazil, is somewhat uncertain. Some believe it originated with the African slaves; others say it is the result of the mixture of black and native Indian cultures. Although *côco* is more

⁵⁴ A free instrumental ensemble, of purely musical function, made of a small group of solo instruments, having the rest of the ensemble an accompanying function of rhythmic-harmonic character. Mário de Andrade, *Dicionário Musical Brasileiro*, 137.

frequently played on the coast, it is believed to have been originated inland (probably in the “Quilombo dos Palmares,” in the state of Alagoas) from the rhythm in which coconuts were broken for the extraction of the fleshy lining. Its musical form is sung, with the accompaniment of a *ganza*⁵⁵ and feet tapping. The music starts with the coconut man, who begins the verses, followed by the chorus. The form is of a strophe-refrain in 2/4 or 4/4 meter.

There are several variations of *côco* in the Northeast: *agalopado*, *bingolé*, *catolé*, *côco-de-roda*, *côco de-praia*, *côco-de-zambê*, *côco-de-sertão*, *desafio*, among others. Several of these are not often heard anymore due to urban influences, but they are still practiced in the festivities of June, dedicated to Saint John the Baptist. One of the most popular of the *côcos* is the *embolada*, characterized by short melodic phrases repeated several times, with improvised texts, where the important goal is not to lose the rhyme.

Example 26
Côco



6. *Jongo*

Jongo is a dance of black origin brought to Brazil by the slaves who came from Angola and described by some authors as being a variation of *samba*. *Jongo* probably means "entertainment." Renato de Almeida describes his impression of *jongo*: "no centro

⁵⁵ A percussion instrument (shaker) of African origin.

7. *Maracatu*

Maracatu is a dramatic dance that has its origins at the time of the colonization of Brazil, around 1538. At that time, certain black people were designated by the Portuguese to organize the arrival of slaves. These were called kings or queens. The dance emerged from the festivities of the slaves following the king during the crowning ceremony (nowadays, the queen usually carries a doll held on a wooden stick). After the abolition of slavery, *maracatu* started to be danced and played at carnival and in the days of *Santos Reis* (Holy Kings) and the feast of *Nossa Senhora do Rosário* (Our Lady of Rosário).

Example 29
Maracatu (1)



Example 30
Maracatu (2)



In the state of Sergipe, the following variants, called *Maracatu-do-Brejão*, are found:

Example 31
Maracatu-do-Brejão (1)



Example 32
Maracatu-do-Brejão (2)



8. *Marcha-Rancho*

Derived from *samba*, *marcha-rancho* compositions are meant to be danced and sung in a slow tempo. *Rancho* refers to a group of people gathered to sing and dance. In carnival, the word is a synonym with *bloco* (a group of people gathered to commemorate the festivities). *Blocos* and *ranchos* usually wear very rich costumes. The *baliza* is the main figure that defines the march.

Example 33
Marcha-rancho



9. *Maxixe*

Maxixe is a rhythm originating from the fusion of habanera and polka, with the addition of Afro-Brazilian syncopations. It was first danced on stage on Feb 4, 1876 “na paródia de Artur Azevedo *À Filha de Maria Angu*.”⁵⁸ *Maxixe* was the name of one of the characters in that play. The actor who played the role of *Maxixe* was the one who danced

⁵⁸ In Artur Azevedo’s parody *À Filha de Maria Angu*. Mário de Andrade, *Dicionário Musical Brasileiro*, 317.

in the “Students Carnival of Heidelberg.” His interpretation of the dance would have been so exaggerated that it called the attention of the audience who followed to imitate him.

According to Mário de Andrade, Villa-Lobos claims to have discovered *maxixe*:

Villa Lobos descobriu, julga ter descoberto a origem do maxixe. . .
 “Maxixe” era o apelido do sujeito que nesse clube dançou o lundu de um certo
 jeito particular que, imitado depois por outros, deu no maxixe.⁵⁹

The origins of the word could very possibly, although not believed by some authors, be related to a type of fever that would be followed by convulsions. The Incas used to call it *chuchu*, which is the same as *maxixo*, or *maxixe*.

Maxixe is played in 2/4 meter and is characterized by an anticipation at the end of phrases, causing them to finish before the logical spot, the strong beat. This probably gave origin to the syncopation (as a physiological need), which led to an incredible rhythmic originality. Mário de Andrade poses the question of whether the Africans played these syncopations before coming to Brazil: “uma coisa importante a observar é o emprego da síncopa pelos negros africanos que não saíram da África. Empregaram-na?”⁶⁰

Example 34
Maxixe



⁵⁹ Villa-Lobos discovered, says he discovered the origin of maxixe... “Maxixe” was the nickname of the person who, in that club, danced *lundu* in a certain particular way that, imitated by others afterwards, became maxixe. Ibid.

⁶⁰ Something important to observe is the employment of the syncopation by the black Africans who did not leave Africa. Did they employ it? Ibid., 319.

10. *Samba*

The origins of the word are uncertain. Mozart Araújo believes it is derived from *semba*, which means "a embigada que o dançarino do centro dá num dos circunstantes da roda para convidá-lo a dançar."⁶¹ That author classifies *samba* as an "evolução do batuque, jongo e lundu, de origens africanas."⁶² José Veríssimo says that "*samba é de origem africana perfeitamente assentada.*"⁶³ On the other hand, Mário de Andrade poses the question as to whether *samba* comes from *zamba*: "No século XVI já se usava na Espanha o *zamba* que se assemelha bem aos sambas negros que vi no carnaval do Brás por 1930, 31, 32."⁶⁴

The Brazilian *samba* was born in downtown Rio de Janeiro in the houses of the so-called "*tias baianas*" and extended to the *Little Africa* area. *Pelo Telefone* (composed in 1917), by Ernesto dos Santos, is the first song in the genre. Villa-Lobos played an important role in bringing *samba* to the national level as Tárík de Souza states:

O samba ganha status de identidade nacional através do reconhecimento de intelectuais como Villa-Lobos, que organiza uma histórica gravação com o

⁶¹ The touch at the navel level given by the center dancer to somebody at the circle in order to invite her to dance. Ibid., 453.

⁶² Evolution from batuque, jongo, and lundu, of African origins. Ibid.

⁶³ Samba is of perfect African origin. Ibid., 454.

⁶⁴ In the 16th century, *zamba* was used in Spain, which is like the black sambas I saw at the Brás carnival around 1930, 31, 32. Ludwig Pfandl, *Spanische Kultur und Sitte des 16. und 17. Jahrhunderts; eine Einführung in die Blütezeit der Spanischen Literatur und Kunst* (Kempten: Josef Kpesel/ Friedrich Pustet, 1924), 181.

maestro erudito americano Leopold Stokowski no navio *Uruguai*, em 1940, de que participam Cartola, Donga, João da Baiana, Pixinguinha e Zé da Zilda.⁶⁵

As variations of samba, we find: *samba-choro*, or *samba-de-gafieira*, permeated with syncopations; *samba-de-breque*, characterized by punctuations where the singer would be allowed to say something without singing; *samba-canção*, which is slower and was influenced by the bolero. In the 1960's, a new genre derived from samba emerged: *bossa-nova*.

Example 35
Samba (1)



Example 36
Samba (2)



Example 37
Samba (3)



As a variant of samba, we find the following rhythm in the state of Sergipe called *Samba-de-Pareia* (original from Mussuca, town of Laranjeiras):

⁶⁵ Samba gains the status of national identity through the recognition of intellectuals like Villa-Lobos , who organized a historical recording with conductor Leopold Stokowski at ship Uruguay, in 1940, in which Cartola, Donga, João da Baiana, Pixinguinha e Zé da Zilda took part. Târik de Souza, *Samba*, «http://www.cliquemusic.com.br/br/Generos/Generos.asp?Nu_Materia=26», accessed on July 28, 2001.

Example 38
Samba-de-Pareia



11. *São Gonçalo*

The Dance of *São Gonçalo* was introduced in Brazil by its Portuguese colonizers. Gentil de la Barbinais, a French traveler, was the first person to notice its presence in the state of Bahia in 1718. Originally, it was a religious ritual found in urban and rural locations. Little by little, it disappeared from the cities and remained in the countryside. Choreography varies according to the region, but the verses sung are basically the same everywhere with slight variations. According to tradition, *São Gonçalo* lived in Amarante in the 8th century. He used to dance with prostitutes and play his fiddle as a means to keep them away from sinning. When he died, he was sanctified and the dance invented by him became tradition.

In the state of Sergipe, the dance of *São Gonçalo* is found in Mussuca, town of Laranjeiras, and in Riachão do Dantas. In Mussuca, it is danced only by black men, and the presence of women is limited to carry the statue of the saint.⁶⁶

Example 39
São Gonçalo



⁶⁶ Beatriz G. Dantas, *Dança de São Gonçalo*, Cadernos de Folclore, Vol. 9 (Rio de Janeiro: Evoluarte Geradora Promocional, 1976), 4-5.

12. *Taieira*

Taieira is a religious dance linked to the feasts of the Catholic Church. It is always performed on Saint Benedict's day and on Our Lady of Rosário's day. Benedict was a slave, an assistant cook in the kitchen. One day, when carrying food in a pot to share with other slaves, he was surprised by his master who asked him what he had in that pot. Benedict lied and said there were flowers in it. When asked to open the pot, as in a miracle, there were only flowers in it. This episode is remembered through the flowers carried by the queens during the dance. "O sentido religioso da *Taieira*, originalmente inspirado no catolicismo, encontra-se hoje em Laranjeiras mesclado com elementos das crenças afro-brasileiras."⁶⁷ Because of prejudice, *Taieira* was abolished from several communities by local priests. The town of Laranjeiras, state of Sergipe, is one of the few places where this rhythm can be found.

Example 40 *Taieira*



⁶⁷ The religious meaning of *Taieira*, originally inspired in Catholicism, is found today in Laranjeiras mixed with elements from Afro-Brazilian beliefs. Beatriz G. Dantas, *Taieira*, Cadernos de Folclore, Vol. 4 (Rio de Janeiro: Evoluarte Geradora Promocional, 1976), 17.

CHAPTER FIVE

HEITOR VILLA-LOBOS' SELECTED PIANO WORKS

A. Danças Características Africanas

It was between 1914 and 1915, with the composition of his *Danças Características Africanas* (Characteristic African Dances), that Villa-Lobos changed the prevailing musical atmosphere from that of salon concerts to a kind of music based on purely Brazilian roots. Simon Wright observes: "Here, in its place, Villa-Lobos presented an impression of the music of the Caripunas Indians of Mato Grosso, a tribe which had been crossed with an African Negro strain. Already falling into place in Villa-Lobos's work was the distinctive racial amalgam so characteristic of Brazil."⁶⁸ The three pieces that comprise the *Três Danças* are: *Farrapós*, *Kankikis*, and *Kankukus*. Villa-Lobos originally wrote them for the piano, but later, he transcribed them for octet and for full orchestra.

1. Farrapós

Farrapós is written in "ABACA" form. The following table illustrates the form and general characteristics of the first movement of *Danças Características Africanas*:

⁶⁸ Simon Wright, *Villa-Lobos* (Oxford: Oxford University Press, 1992), 9.

Table 1
Farrapós

	Intro	A	B	A	C	A'
Measures	1-9	10-25	26-57	58-73	74-137	138-157
Key/tonal Center	C#m	C#m	Db	C#m	F(M)	C#m
Scales	none	C# aeolian	Dbmajor	C# aeolian	whole-tone	C# aeolian
Harmony	N/A	functional	functional	functional	non-functional	functional
Prevailing rhythm(s)	none	<i>maracatu</i>	<i>maracatu</i>	<i>maracatu</i>	<i>baião</i> (modified), <i>maracatu</i>	<i>maracatu</i>

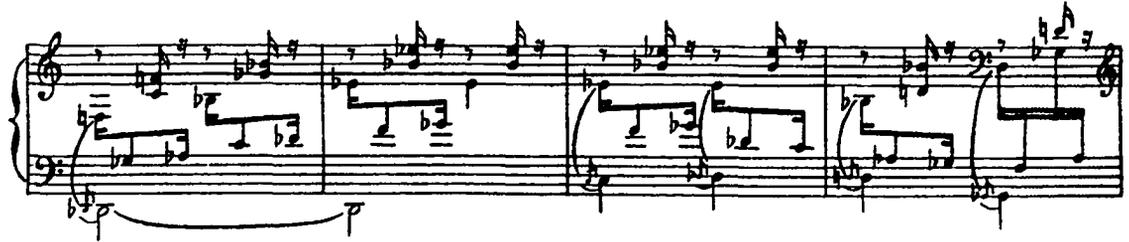
Farrapós starts with an introduction that outlines a dominant chord with enharmonic spelling, leading to the beginning of the “A” section in C#m. Measures 10-12 show the presence of *Maracatu* (example 30), being the main rhythm that permeates this piece. The melody is based on the C# aeolian scale.

Example 41
Farrapós (mm. 9-12)

The musical score for Example 41 shows measures 9-12 of *Farrapós*. It is written for piano and features a maracatu rhythm. The tempo is marked "Allegro Giocoso" and the performance instruction is "bene marcato il canto e sempre legato". The key signature is C# minor. The melody is based on the C# aeolian scale.

A linear modulation to Db major indicates the beginning of the “B” section in m. 26, with new thematic material, but the same unifying rhythm.

Example 42
Farrapós (mm. 26-29)



After a sustained G#, section “A” returns without alterations in C# minor. A cadential C (m. 73) implies a dominant chord and prepares the entrance of section “C” in F major (m. 74), enharmonically in third relation with C# minor. However, that key is diluted by the use of whole-tone scales and non-functional chords, as exemplified below:

Example 43
Farrapós (mm. 71-79)

An altered version of *baião*, without the syncopations, can be noticed in alternation with *maracatu* in the lower staff of the previous example. After a long section of tonal instability, the “A” section returns, this time modified, in C# minor, leading the piece to the end.

2. *Kankukus*

Kankukus is written in a clear “ABA” form. Its harmonies are non-tertian and non-functional. Nevertheless, tonal centers can be established as represented in the table below:

Table 2
Kankukus

	Intro	A	B	A
Measures	1-10	11-94	95-156	157-206
Key/tonal center(s)	E	E/A	E	E/A
Scales	none	E major, chromatic	E aeolian	E major, chromatic
Prevailing rhythm(s)	none	<i>maracatu</i>	<i>samba</i>	<i>maracatu</i>

The introduction of *Kankukus* sets E as the main tonal center of this short section. In m. 9, a second pole (A) emerges in the basses, creating an unexpected bitonality that permeates this section. Variants of *maracatu per se* (example 30) and *maracatu-dobrejão* (example 31) appear as a unifying element.

Example 44
Kankukus (mm. 9-14)

The musical score for Example 44, *Kankukus* (mm. 9-14), is presented in a piano accompaniment format. It is in 7/8 time and marked 'Allegro giocoso'. The score begins with a forte (*ff*) dynamic and a 'poco rall.' instruction. The first section (measures 9-14) is characterized by a bitonal texture, with a second pole (A) emerging in the basses. The dynamics shift to mezzo-forte (*mf*) with a 'rall.' instruction. The second section (measures 15-18) features a 'poco a' instruction, and the third section (measures 19-22) is marked 'poco animato'. The score concludes with a final chord in E major.

Closing the first section, a *più mosso* passage leads to the entrance of section “B,” with a lyric melody in E aeolian, backed by an accompaniment in the rhythm of *samba*.

Example 45
Kankukus (mm. 94-98)

marcato
brontolando come inegri

The tonal bipolarity returns in m. 157, indicating the return to section "A."

A B^{13} chord emerges in m. 201, strongly suggesting a close in E. Surprisingly, a *glissando* marked *veloce* leads to a final and unexpected A.

Example 46
Kankukus (mm. 201-end)

Veloce.
glissand
ff

3. *Kankikis*

Kankikis is written in a flexible “ABA” form, with an introduction. It is tonal, but non-functional. The following table shows its main structure:

Table 3
Kankikis

	Intro	A	B	A'
Measures	1-35	36-68	69-92	93-116
Key/tonal center	A	A	F#	A
Prevailing rhythms	<i>baião</i> (suggested), <i>maracatu-do-brejão</i> , <i>xaxado</i>	<i>baião</i> , <i>xaxado</i> , <i>ilariô</i> , <i>maracatu</i>	<i>maracatu</i> , <i>baião</i> (modified)	<i>xaxado</i> , <i>maracatu</i>

The introduction presents the accompanying material (including main rhythms) that will be used throughout the piece. The tonal center of A is established in m. 5, marked *allegro frenético*.

Example 47
Kankikis (mm. 1-5)

The musical score for Example 47 shows the first five measures of *Kankikis*. The left hand (bass clef) is marked *ff* and *martellato*, playing a syncopated melody. The right hand (treble clef) is marked *Allegro ben marcato* and *Allegro frenético*, playing a rhythmic accompaniment. The key signature has one sharp (F#).

Still in the introduction, while the right hand reinforces the syncopated rhythm of its counterpart, the left hand presents the main melody colored by *maracatu-do-brejão*.

Example 48
Kankikis (mm. 25-28)

Section “A” is marked by the entrance of a melody in m. 36, supported by an accompanying bass, reaffirming the tonal center of A. The melody is in the rhythm of *xaxado*, whereas the accompaniment reinforces the syncopations with *ilariô*.

Example 49
Kankikis (mm. 34-42)

Above a Db pedal, the rhythm of *baião* is introduced with major 7th sonorities in the following passage:

Example 50
Kankikis (mm. 51-54)

Section “B,” marked *meno*, starts in the tonal center of F#. The melody, derived from the theme of section “A,” is now in F# dorian and is interspersed by a modified version of *maracatu*, whereas the basses play a dotted rhythm that resembles *baião*, without the syncopations.

Example 51
Kankikis (mm. 67-70)

Within the same tonal center, an accompanying pattern similar to that in the previous example gives support to septuplet runs in F# pentatonic.

Example 52
Kankikis (mm. 80-82)

These runs in F# pentatonic lead to the arrival of section “A’ ” in m. 93, with the same accompanying material from the introduction, and same melody as in the previous “A” section.

Example 53
Kankikis (mm. 93-96)

B. *Ciclo Brasileiro*

The well-known *Ciclo Brasileiro* (Brazilian Cycle), dated from 1936, consists of four pieces and it is among Villa-Lobos’ most popular works. The four pieces it contains depict the backwoodsman who seeds his land, sings a serenade in the moonlight, then gives a party and invites the White Indian to it. In *Plantio do Caboclo* (Peasant’s Planting), we hear a rhythmic design that expresses the regular clang of the plowshare. In *Impressões Seresteiras* (Impressions of a Serenade Musician), the hinterland atmosphere is evoked with all its sorrowfulness, and in *Festa no Sertão* (Feast in the Desert), Villa-

Lobos achieved one of his best descriptive works, so varied are the musical devices used. Finally, *Dança do Índio Branco* (Dance of the White Indian) portrays sensualism in a duple meter, developing a theme of great melodic and rhythmic beauty. This piece ends with an ascending modulation, accelerated and very brilliant. Pianist Vieira Brandão, for a while considered an official interpreter of Villa-Lobos' music, once said he believed "The Dance of the White Indian" to be "a kind of musical self-portrait of the composer."⁶⁹

1. *Plantio do Caboclo*

Plantio do Caboclo (Peasant's Planting) is written in "ABA" form with a short introduction. Section A, in Gb major, is tonal and functional. It is composed mostly of tertian harmonies. Section "B," in Eb minor, is in 3rd relation with its counterpart. It contrasts with section "A" in that it is mostly non-functional and modal. The table below summarizes *Plantio do Caboclo*:

Table 4
Plantio do Caboclo

	Introduction	A	B	A
Measures	1-4	5-25	26-43	44-76
Key/tonal center	Gb	Gb	Ebm	Gb
Harmony	Tritone relation: Gb/C	functional	Non-functional	functional
Prevailing rhythm	none	habanera	<i>maracatu-do-brejão</i>	habanera

⁶⁹ Vasco Mariz, *Villa-Lobos: Life and Work*, 2d ed., (Washington, D.C.: Brazilian American Cultural Institute, 1970).

The introduction of *Plantio do Caboclo* shows the tritone relation Bb/Gb, a technique used to “hide” the main key.

Example 54
Plantio do Caboclo (mm. 1-3)

Moderato (*em ritmo absoluto*)

An authentic cadence establishes the main key of Gb major, marking the beginning of section “A.” Creating a distinct layer of sound, an ostinato based on broken chords with added notes is repeated throughout the piece, making *Plantio do Caboclo* the most impressionist of the four movements. The rhythm of the melody, together with that of the basses, forms a habanera rhythm that is actually a variant of *baião*, without the syncopation.

Example 55
Plantio do Caboclo (mm. 4-7)

The musical score for Example 55 consists of two systems of piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, frequently beamed in groups of three. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *o canto mf*. The key signature has one flat (Bb).

Section B begins with a modulation, after a deceptive cadence, to Eb minor.

Example 56
Plantio do Caboclo (mm. 26-27)

The musical score for Example 56 shows a modulation to Eb minor. The right hand continues with the eighth-note rhythmic pattern, while the left hand plays a series of chords, illustrating the simultaneous use of Eb dorian and Eb aeolian scales.

In this section, Villa-Lobos uses two modes simultaneously: the Eb dorian scale is played with the left hand against the Eb aeolian scale in the right hand. A smooth

transition from Eb dorian to Eb aeolian occurs in the lower part, in m. 33, against a chromatic scale notated on the top voice. Another characteristic of Villa-Lobos' eclectic idiom in this piece is the masterful way in which the composer employs mixed-interval chords in the left-hand part of the "B" section, creating major and minor sonorities with either added 4ths or 2nds. Within the mastery of compositional techniques employed in this piece, Villa-Lobos' personal style is consolidated with the rhythmic writing of the left hand that introduces a variation of *maracatu*, the rhythm being in augmentation.

Example 57

Plantio do Caboclo (mm. 30-33)

8

Ebm: Ebm^{add 4} DbM^{add 4} AbMm^{6/5} Ebm^{6/4} Ebm^{add 4} GbM^{add 2} Bbmm^{4/7} Ebm^{add 4} Bbm^{add 4} Abm^{add 4} Ebmm^{6/5}

8

Another authentic cadence reveals the return to section “A” in m. 44. After a sustained pedal of Gb, this piece ends on a Gb major chord with added 9th and 13th.

Example 58

Plantio do Caboclo (mm. 74-76)

2. *Impressões Seresteiras*

Impressões Seresteiras (Impressions of a Serenade Musician), written in “ABACA” form, is tonal, but the harmonies are non-functional. It contains *tremolando* effects (mm. 58-66) and blends the virtuoso aspect with the cantabile melody presented by the waltz theme, at times with a Spanish flavor, accented and imitating the guitar, at others with an introspective mood, dreamily sensual. The aeolian mode permeates the cantabile sections, at certain moments supported by a chromatic bass. The table below shows its form and content:

Table 5
Impressões Seresteiras

Section	A	B	A
Measures	1-31	32-125	126-151
Key/tonal center	C# minor	F# minor	C# minor
Scales	C# aeolian, chromatic	F# aeolian	C# aeolian, chromatic
Prevailing rhythms	modified Angolan (10)*	modified Angolan (10)*, Western Nigerian (17)*	modified Angolan (10)*

Section	C	A
Measures	152-223	224-251
Key/tonal center	A minor	C# minor
Scales	A aeolian, chromatic	C# aeolian, chromatic
Prevailing rhythms	Western Nigerian (17)*, <i>baião</i> (modified)	modified Angolan (10)*

* The number between parentheses refers to the example number in this document.

Impressões Seresteiras starts with a brilliant descending C# minor chord that leads to the entrance of the main theme, in C# aeolian, in m. 6. This melody is supported by an ascending chromatic bass. The rhythm of the melody resembles the Angolan rhythm represented in Example 10, with the first two notes tied. In *Impressões Seresteiras*, this rhythm is presented in triple meter, against the original 6/8 compound meter. Obviously, that changes its character and makes it suitable for the serenading aspect that is so important in the *choro* style.

Example 59
Impressões Seresteiras (mm. 1-13)

8

ALL.º non troppo Mov. de Valsa

f *> f* *mf*

(Poco moderato)

Cantado e espressivo

A modulation to F# minor starts section “B,” marked *più mosso*, with the pivot chord C#⁷. A new melody, derived from the former, is now presented in F# aeolian.

Example 60
Impressões Seresteiras (mm. 32-37)

Più mosso (Allegro)

a tempo

f *poco rall.*

In this same section, mm. 58-62, a *tremolando* effect is created, sketching an E major broken chord with added sixth.

Example 61
Impressões Seresteiras (mm. 57-61)

The musical score for Example 61 consists of two staves. The right staff (treble clef) begins with a melodic line in G major, marked with a crescendo. The left staff (bass clef) starts with a 4-measure rest, followed by a rhythmic pattern of chords and eighth notes. The piece concludes with a final chord in G major.

The rhythm of *São Gonçalo* is suggested in *Impressões Seresteiras* in the bass of example 62. It is introduced in augmentation, and with the rests replaced by a half note tied with an eighth note.

Example 62
Impressões Seresteiras (mm. 117-121)

The musical score for Example 62 consists of two staves. The right staff (treble clef) begins with a melodic line in G major, marked with a crescendo. The left staff (bass clef) starts with a 4-measure rest, followed by a rhythmic pattern of chords and eighth notes. The piece concludes with a final chord in G major.

Section A is back in m. 126, with the same material as in the beginning. An E⁹ chord sets a strong resolution into A minor, starting section “C.” This section is functional within A aeolian, as outlined by the melody. The rhythm that pervades it is found in Western Nigeria (see example 17), modified by a different meter.

Example 63
Impressões Seresteiras (mm. 152-157)

Animato

The musical score for Example 63 shows a piano part with a complex, multi-layered texture. The right hand features a melodic line with a trill-like figure in the first measure, followed by a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. The tempo is marked 'Animato' and the dynamics are 'ff'.

In this section, the different layers of sound expose independent rhythms, characteristic of the African rhythmic patterns as discussed in chapter 4B.

Example 64
Impressões Seresteiras (mm. 164-168)

The musical score for Example 64 shows a piano part with a complex, multi-layered texture. The right hand features a melodic line with a trill-like figure in the first measure, followed by a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. The tempo is marked 'Animato' and the dynamics are 'ff'.

The return to section "A" occurs at m. 224, exactly with the same material.

3. *Festa no Sertão*

Festa no Sertão (Feast in the Desert) is tonal and mostly functional. It is written in an “ABACA” form with a short coda as illustrated below:

Table 6
Festa no Sertão

	A	B	A
Measures	1-37	38-53	54-83
Key/tonal center	C major	C minor	C major
Compositional techniques	pandiatonicism	layers of sound	pandiatonicism
Prevailing rhythms	<i>maracatu</i> (modified), <i>côco</i> (modified), Angolan (1)*	<i>maracatu</i> (modified)	<i>maracatu</i> (modified), <i>côco</i> (modified), Angolan (1)*

	C	A
Measures	84-104	105-142
Key/tonal center	Ab major	C major
Compositional techniques	pandiatonicism	pandiatonicism
Prevailing rhythms	<i>maracatu</i> (modified), <i>xaxado</i>	<i>maracatu</i> (modified), <i>côco</i> (modified), Angolan (1)*, <i>xaxado</i>

* The number between parentheses refers to the example number in this document.

Festa no Sertão starts with a descending pandiatonic movement in the key of C major, presenting diatonic clusters in the middle staff. This movement gives way to the entrance of the rhythmic melody that is a variation of *maracatu*. By placing ties over the 16th notes of example 30, it is possible to obtain exactly the same syncopations as in the example below. Therefore, one could say that this rhythm is directly derived from *maracatu*.

Example 65

Festa no Sertão (mm. 1-5)

Allegro animato

The rhythm of *côco* is suggested by an inversion of elements. If this rhythm is compared with that in the top voice of example 66, one can conclude that the beats are inverted. It is true that the slightest modification in a rhythm creates a new one, but that new one is, undoubtedly, a derivation of the former.

Example 66

Festa no Sertão (m. 12)

Measures 18 and 19 demonstrate the usage of an African rhythm from Angola, described in this document as “example 1.”

Example 67
Festa no Sertão (m. 18-20)

The rhythm of *maracatu*, now in its original form (without the syncopations), can be found in m. 24 over a low tonic pedal.

Example 68
Festa no Sertão (mm. 24-25)

A chromatic pivot chord modulation resolves in the new key of C minor in m. 38, the start of section “B.” This section shows clear layers where the melody, in sequence, is presented in the middle register against a bass that provides resonance and a capricious

figuration glittering in the upper part. Notice how subtly the rhythm of *maracatu* is hidden (syncopated) in example 69. The rhythmic independence between the upper two layers is characteristic of the African rhythmic.

Example 69
Festa no Sertão (mm. 38-39)

Section "A" returns in m. 54 in C major with the same material exposed previously. A modulation to Ab major introduces section "C," in m. 84, backed by the rhythm of *maracatu*.

Example 70
Festa no Sertão (mm. 82-84)

The rhythm of *xaxado* is exposed at the end of section "C," in the basses of mm. 99 and 100, preparing the way for the return of section A in m. 105. Villa-Lobos uses pandiatonicism over a bass of C in mm. 102-104.

Example 71
Festa no Sertão (mm. 98-106)

The musical score for Example 71, *Festa no Sertão* (mm. 98-106), is presented in three systems. The first system (mm. 98-100) shows a melodic line in the right hand and a rhythmic pattern in the left hand. The second system (mm. 101-104) features a dense texture with a *ff com alegria* marking and an *allarg.* instruction. The third system (mm. 105-106) returns to a more rhythmic texture with *a tempo I?* and *pp* markings.

Gathering the energy from all rhythms exposed so far, the music ends in a crescendo from m. 130, introducing the rhythm of *xaxado* in the left hand. This is supported by the right hand playing the melody in the same rhythm, but dividing the last 8th note of the main rhythm into two 16th notes (example 53).

Example 72

Festa no Sertão (mm. 130-133)

Molto animato

4. *Dança do Índio Branco*

The last movement, *Dança do Índio Branco* (Dance of the White Indian), is in “AA” form. The melody is presented in A aeolian, backed by tertian harmonies. A feature that is characteristic of Villa-Lobos’ personal language in this work is the alternating motion of repeated notes between the hands. The following table demonstrates the structure of *Dança do Índio Branco*:

Table 7
Dança do Índio Branco

	A	A'
Measures	1-127	128-246
Key/tonal center	A minor	A minor
Scales	A aeolian, C major	A aeolian, C major
Prevailing rhythm	<i>marcha-rancho</i> (modified)	<i>marcha-rancho</i> (modified)

Dança do Índio Branco starts with an accompanying figure in the low register that sets the character of the piece.

Example 73
Dança do Índio Branco (mm. 1-5)

ALLEGRO

8ª abaixo...

The main theme is introduced in m. 14, outlining an A aeolian scale.

Example 74
Dança do Índio Branco (mm. 11-19)

A very interesting approach is used, alluding to the rhythm of *marcha-rancho*: as in *Festa no Sertão*, syncopations are used to hide the original rhythm. A close analysis of the rhythm given by the melody in example 75 shows the connection with *marcha-rancho*. Isolating the rhythm of the top voice and adding ties to connect the last note of the first beat with the first note of the second beat and doing the same with the next beat, the resulting rhythm is exactly the one shown in this excerpt of *Dança do Índio Branco*. The only alteration that occurs is in the last beat of the original rhythm, which is replaced here by a quarter note. However, the essence of the rhythm remains the same.

Example 75
Dança do Índio Branco (mm. 34-37)

Sem sair da uniformidade absoluta do ritmo

A *glissando* in m. 112 moves the tempo to *presto* (m. 113). The dotted rhythm of the left hand alternates with triplets, resembling the same alternation as in the Angolan rhythm presented in this document as “example 12.”

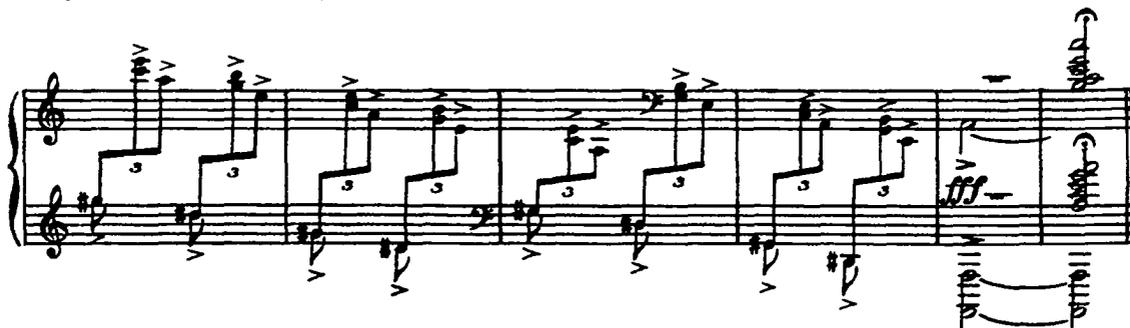
Example 76
Dança do Índio Branco (mm. 112-116)

Presto

ff *Gliss.*

Section “A” begins in m. 128 with the same material as in the beginning. The music ends in *fff*, on an A_m^7 chord, after a descending passage where Villa-Lobos hides the key, sketching a $G^\#$ chord in the lower staff.

Example 77
Dança do Índio Branco (mm. 241-end)



C. Choros No. 5 — Alma Brasileira

The fifth of Villa-Lobos' *choros*, subtitled *Alma Brasileira* (Brazilian Soul), is the only one of the 14 *choros* written for solo piano. It was written in 1925, when the composer returned from Paris to Brazil for the first time to raise funds for an extended stay in Europe. This piece was dedicated to his patron, Arnaldo Guinle.

Choros No. 5 is an excellent sample of the popular *choro* style. Despite the traditional *choro* rhythm is not constant in this piece, its serenading aspect and, above all, “the predominance of melody, frequent melodic construction on the chordal structure of the accompaniment, and rhythmic function of chords with the fundamental on the downbeat, the other pitches in syncopated patterns,”⁷⁰ are elements that characterize this style.

⁷⁰ Béhague, *Heitor Villa-Lobos*, 82.

Eero Tarasti raises the question of whether *choro* is a new form of composition.⁷¹

Villa-Lobos himself wrote about his *choros*:

The *choros* represent a new form of musical composition in which different modalities of Brazilian Indian and popular music are synthesized, having as its principal elements rhythm and some typical melody of a popular nature.⁷²

The general form of *Alma Brasileira* reveals the following scheme:

Table 8
Alma Brasileira

	A	B	C	A
Measures	1 - 24	25 - 33	34 - 64	65 - 79
Key	E minor	E major	F# major	E minor
Scales	E melodic minor	E major	F# aeolian	E melodic minor
Prevailing rhythm	<i>xaxado</i>	<i>baião</i>	<i>marcha-rancho</i>	<i>xaxado</i>

Alma Brasileira is built upon a slow harmonic rhythm interspaced by secondary chords whose function is to induce a sensation of movement without, however, interfering with the main harmonic structure. Thus, the harmony is functional as exemplified in the analysis of sections “A” and “B:”

⁷¹ Tarasti, *Heitor Villa-Lobos*, 84-150.

⁷² Heitor Villa-Lobos, *Choros No.3* (Paris: Max Eschig, 1927). In Tarasti, *Heitor Villa-Lobos*, 87.

Table 9
Alma Brasileira (harmony)

A								
Measures	1-4	5	6	7	8	9-11	12-23	24
Chord	Em	Em/G	C-F# ^o 7/C	Am7 - F# ^o 7/A	F - B7/F#	Em	same	E
Function	em: i	i6	VI - ii	IV7 - ii ^o 6/5	NF - V ⁴ /3	i	as 1-11	E: I

B						
Measures	25	26		27-28	29	
Chord	E/B w/ added 6th	B7 w/ added 2nd	E w/ added 6th	same as 25-26	E/G# w/ added 6th	B7/F# w/ added 2nd
Function	I	V ⁷ -	I		I ⁶ -	V ⁴ /3

B (continued)					
Measures	30	31	32	33	
Chord	B ⁷ /D# added 2nd	C#11	E maj7	C# ^o w/ added - 11 th &13 th	F#
Function	V ⁶ /5	ii ¹¹	I	NF	F#: I

It can be observed from the analysis above the predominance of tertian harmonies in section "A" against chords with added notes in section "B."

The creation of layers of sound is a characteristic that Villa-Lobos inherited from impressionist composers. This technique is employed throughout *Choros* No. 5. The upper layer infers the influence of Puccini in the lyric melodic lines that pervade section "A."

Example 78
Alma Brasileira (mm. 1-6)

Moderato (M.M. ♩ = 52)

dolente

Ben marcato

mf

p

f

pp

murmurando e rítmico

pp

mf

dim

The syncopated character of the melody is intended to translate the characteristics of the Brazilian diction, as discussed in chapter 3C, that results in a feeling of improvisation. The rhythm of *xaxado*, syncopated by its nature, adds to the independence of each layer of sound (see example 55).

The repeat of section “A” (mm. 12-23) reveals a fourth layer (2nd from top) that could be interpreted as written in the rhythm of *choros*. The rhythmic independence between the top three layers points out a style that resembles that of example 20.

Example 79
Alma Brasileira (mm. 12-17)

The beginning of section C implies the rhythm of *xaxado* in augmentation
 (example 80).

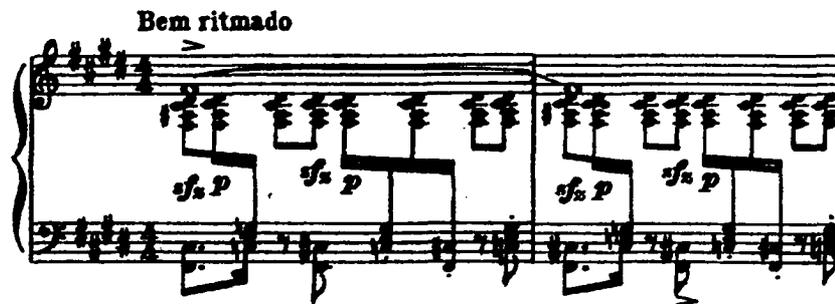
Example 80
Alma Brasileira (mm. 34-35)

Movimento giusto di marcia, moderato (M.M. ♩=112)

However, the main rhythm of this section is a modified version of *marcha-rancho*
 in the central layer of sound. The alteration is in the inversion of the third and fourth

beats. Adding to the rhythmic momentum of section C, the bass is written in the rhythm of *xaxado*.

Example 81
Alma Brasileira (mm. 36-37)



The rhythmic aspects of *Alma Brasileira* add a personal touch to an elaborate piece that demonstrates mastery in the use of eclectic techniques of composition that are characteristic of the beginning of the 20th century.

D. *Prole do Bebê* No. 2

Prole do Bebê (The Baby's Family) No.2, subtitled *Os Bichinhos* (The Animals) is a set of nine pieces "conceived by the composer as toys that come to life to entertain the children."⁷³ The nine pieces it contains are: *A Baratinha de Papel*, *O Gatinho de Papelão*, *O Camundongo de Massa*, *O Cachorrinho de Barro*, *O Cavalinho de Pau*, *O Boizinho de Chumbo*, *O Passarinho de Pano*, *O Ursinho de Algodão*, and *O Lobozinho de Vidro*. Written in 1921, it represents one of the most mature works of the 1920s. It is technically demanding and shows compositional techniques that reach the limits of

⁷³ Appleby, *Heitor Villa-Lobos*, 73.

atonality. According to Gerard Béhague, “the melodic invention . . . together with specific rhythmic patterns, maintain the Brazilian atmosphere of these pieces.”⁷⁴ Further, he states that “this set begins to define the strongly expressive and unique personality of Villa-Lobos as a seasoned composer.”⁷⁵

1. *A Baratinha de Papel*

A Baratinha de Papel (the Little Paper Cockroach) is written in a simple “AB” form. It can be better understood in the table below:

Table 10
A Baratinha de Papel

	A	B
Measures	1 - 52	53 - 79
Tonal center	C	F#
Prevailing rhythms	<i>ilariô/xaxado</i>	<i>ilariô</i> (up to m. 60)
Folk tunes	none	<i>Fui no Tororó</i>

Because of the horizontal nature of its writing, it is difficult to establish underlying harmonies for its structure. Thus, it is easier to define tonal centers from the scales used in the melodies in both sections. Section “A” suggests a tonal center of C in the melodic writing of the left hand (mm. 5-18). The accompaniment figure demonstrates

⁷⁴ Béhague, *Heitor Villa-Lobos*, 65.

⁷⁵ *Ibid.*, 67.

an interesting combination of the tetrachord E-F-G-A against four notes from the the F# pentatonic scale, G#-Bb-C#-D#. The latter, faded into a second plan, is in tritone relation with the tonal center of C.

Example 82
A Baratinha de Papel (mm. 1-12)

Quasi lento (M: 76 = ♩)
 Presque lent

PIANO

en dehors

cresc. c molto affret.

Measures 19-30 present the theme (modified) in the upper register against the same underlying accompaniment. In this sub-section, Villa-Lobos employs chords built on juxtaposed fifths as well as mixed-interval chords.

Example 83
A Baratinha de Papel (mm. 21-32)

An implied F major harmony in mm. 44-50 serves as the leading tone to the entrance of the folk tune *Fui no Tororó*, in F# major, marking the beginning of section “B.”

Example 84

A Baratinha de Papel (mm. 49-60)

Musical score for Example 84, *A Baratinha de Papel* (mm. 49-60). The score consists of three systems of piano accompaniment. The first system shows a tremolando effect in the right hand with repeated chords and a *dim.* marking in the left hand. The second system is marked **Menos** and includes the instruction *mf muito cantado e sertido*. The third system continues the tremolando accompaniment.

Villa-Lobos uses an accompaniment of clusters creating a *tremolando* effect in mm. 61-66.

Example 85

A Baratinha de Papel (mm. 61-64)

Musical score for Example 85, *A Baratinha de Papel* (mm. 61-64). The score consists of two systems of piano accompaniment. The first system shows a tremolando effect in the right hand with repeated chords. The second system is marked **No mesmo movimento** and includes the instruction *M.G.*

The composer employs a broken chord built upon juxtaposed fourths in m. 67, leading to the second part of the folk tune in m. 68. The accompaniment, now modified into sextuplets, underlies the same principle of tritone ambiguity.

Example 86
A Baratinha de Papel (mm. 67-69)

The musical score for Example 86 consists of three measures. Measure 67 shows a broken chord in the right hand, with notes G4, B4, D5, and F#5. The left hand has a bass line with notes G2, B2, D3, and F#3. Measure 68 features a folk tune in the right hand, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The left hand has a bass line with notes G2, B2, D3, and F#3. Measure 69 shows a modified accompaniment with sextuplets in the right hand, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The left hand has a bass line with notes G2, B2, D3, and F#3.

This piece ends with three clusters formed out of the junction of C major and F# major.

Example 87
A Baratinha de Papel (mm. 77-79)

The musical score for Example 87 consists of three measures. Measure 77 shows a folk tune in the right hand, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The left hand has a bass line with notes G2, B2, D3, and F#3. Measure 78 shows a modified accompaniment with sextuplets in the right hand, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The left hand has a bass line with notes G2, B2, D3, and F#3. Measure 79 shows a modified accompaniment with sextuplets in the right hand, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The left hand has a bass line with notes G2, B2, D3, and F#3.

Despite the use of eclectic techniques of composition in this piece (such as bitonality, chords built on juxtaposed fourths and fifths, mixed-interval chords, and clusters) is masterfully done, it is the presence of the rhythms *ilariô* and *xaxado* that sets the unique and national characteristics of the composer.

2. *O Bozinho de Chumbo*

In *O Bozinho de Chumbo* (The Little Lead Ox), Villa-Lobos borders on atonality.

This piece can be divided into six sections, where a hint of Bb minor can be heard, at times being completely abandoned.

Its form is free and its unity is felt through intervallic relations. Therefore, set theory will be used for didactic purposes. The table below shows the general construction of this piece:

Table 11
O Bozinho de Chumbo

Section	1	2	3	4
Measures	1-13	14-27	28-41	42-49
Tonal center	Bb	atonal	Bb	Bb
Sets employed (in prime form)	(027), (013), (012345), (013478)	(013478), (0237), (0123), (015)	(013), (0236), (0237), (016), (012345), (0134)	(0237), (01235), (0236), (0123)
Scales	chromatic, Bb dorian	chromatic	Chromatic, Eb major, octatonic	Bb dorian, chromatic, C major
Prevailing rhythms	<i>maracatu-do-brejão, côco</i>	<i>baião</i>	<i>maracatu-do-brejão</i>	<i>maracatu-do-brejão, maracatu</i>

Section	5	6
Measures	50-62	63-76
Tonal center	Bb-50-57 C-58-62	Bb
Sets employed (in prime form)	(013), (016), (01234)	(0248), (0237), (0247)
Scales	chromatic, C major	chromatic
Prevailing rhythms	<i>baião, maracatu-do-brejão</i>	none

Section 1 exposes four sets that will be used in other sections. The key of Bb minor is established in the ostinato pattern that starts in m. 2 (Bbm with added 2nd → set 0237), against which a low A sounds steadily, marked *sec*, representing the ox's stumping. This note "hides" the key and adds dissonance to the texture.

Example 88
O Bozinho de Chumbo (mm. 1-3)

Un peu modéré

PIANO

mf sec

8º abaixo.....

The first phrase is presented chromatically (set 012345) in mm. 5-7. At this moment, a polychord is heard (Ebm X Bbm).

Example 89
O Bozinho de Chumbo (mm. 4-6)

8º abaixo.....

The next phrase (mm. 8-11) is made of three statements of set 013.

Example 90
O Boizinho de Chumbo (mm. 7-9)

The musical score for Example 90 consists of two staves, treble and bass clef. It shows three measures of music. The first measure (m. 7) features a complex rhythmic pattern with eighth and sixteenth notes. The second measure (m. 8) continues this pattern with some melodic variation. The third measure (m. 9) concludes the phrase with a final cadence. The key signature is B-flat minor. There are dynamic markings like *v* and *me* throughout. At the end of the third measure, there is a marking *8ª abaxo.....* with a dotted line.

An authentic cadence reinforces the key of Bb minor in mm. 11-12 whereas a new set (013478) is introduced in the upper layer of m. 11.

Example 91
O Boizinho de Chumbo (mm. 10-12)

The musical score for Example 91 shows three measures of music. The first measure (m. 10) has a marking *v. c.* above it. The second measure (m. 11) is marked with *(013478)* above it and *cresc. anim.* below it. The third measure (m. 12) continues the complex rhythmic and melodic patterns. The key signature is B-flat minor. There are various dynamic markings like *v* and *me*. The score ends with a double bar line and a key signature change to B-flat major.

Tonality is soon abandoned in m. 14, marking the beginning of section 2.

Chromaticisms are heard in the lower two layers (set 0123) topped by a series of set 013478. Villa-Lobos uses set 0237 to connect the continuous statements of set 013478.

Example 92
O Boizinho de Chumbo (mm. 13-16)

The musical score for Example 92, *O Boizinho de Chumbo* (mm. 13-16), is presented in two systems. The first system (measures 13-16) features a treble clef and a bass clef. The treble clef part has a key signature of two flats and a common time signature. It includes a melodic line with slurs and accents, and a bass line with chords and glissandos. The second system (measures 17-20) features a treble clef and a bass clef. The treble clef part has a key signature of one flat and a common time signature. It includes a melodic line with slurs and accents, and a bass line with chords and glissandos. The score includes various musical notations such as dynamics (*p*, *cresc.*, *f*), articulation (accents), and performance instructions (*Tempo I°*, *p et très lié*, *gliss.*, *rongo*). Measure numbers (0123, 013478) are indicated in parentheses.

The tonal center of Bb returns in section 3 (m. 28), bringing the listener back to the material exposed in the beginning of the piece.

Example 93
O Bozinho de Chumbo (mm. 28-33)

Tempo I^o (♩: 80 : ♩)

gliss.

sec

pouco a pouco voltando ao 1º movimento

sans ped.

8º abaixo.....

8º abaixo.....

The dichotomy between Bb and Eb can be heard in the basses of mm. 37-41.

Above those, two distinct layers are heard: the top one, sketching an Eb major five-finger-pattern, interspersed by 016 sets; and, the middle layer, containing the melody (set 0237). Measure 41 introduces an incomplete octatonic scale.

Example 94
O Boizinho de Chumbo (mm. 37-41)

The musical score for Example 94, *O Boizinho de Chumbo* (mm. 37-41), is presented in two systems. The first system (mm. 37-41) features a piano accompaniment with a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature is B-flat major. The score is divided into two systems. The first system covers measures 37-41, and the second system covers measures 42-47. Various musical markings are present, including dynamics (*pp*, *pp3*, *f*, *sf*), articulation (accents, slurs), and performance instructions (*vite*, *8va abaixo*, *rall.*). Measure numbers (016, 0236, 0237) are indicated above and below the staff. The bass line in the second system is labeled as an "octatonic scale - incomplete".

Section 4 starts in m. 42, reaffirming the Bb tonal center in the ostinato pattern. Here, it seems reasonable to say that the Eb is introduced to give a certain plagal quality. The melody, in the central layer, suggests a Bb dorian scale. The basses of mm. 45-47 form a broken Bb⁷ chord, indicating a modulation to Eb that never happens.

Example 95
O Bozinho de Chumbo (mm. 42-47)

The musical score for Example 95, *O Bozinho de Chumbo* (mm. 42-47), is presented in two systems. The first system (mm. 42-44) is marked *a Tempo* and *rall.*. The right hand features a melodic line with slurs and accents, while the left hand has a bass line with a chromatic descent, marked *8° abaixo*. Dynamic markings include *pp* and *f*. The second system (mm. 45-47) continues the chromatic bass line, marked *8° abaixo*. The right hand features glissandi, marked *gliss.*, and dynamic markings include *mf*, *f*, *pp*, *cresc.*, and *animé*. The score includes various articulations and fingerings throughout.

Section 5, marked *lent*, introduces a chromatic melody against Bbs in the bass that are weakened for falling, most of the times, on weak subdivisions of the beat. An ostinato pattern in the middle layer is in Cb major, weakening even more the tonal center.

Example 96
O Bozinho de Chumbo (mm. 50-55)

Lent (M: 60: ♩)
frès en dehors

Finally, section 6 holds a thick texture, permeated with polychords: mm. 63 and 65 present the polychord BbM/GbM; and, mm. 64 and 66 present the polychord GM/EM.

Example 97
O Bozinho de Chumbo (mm. 63-66)

Grandeose (M: 60: ♩)

Bringing the piece to an end, with a varied gamut of colors, the polychord

BbM/Gb+ is interspersed by the chromatic set 0123.

Example 98

O Bozinho de Chumbo (mm. 71-end)

The musical score for Example 98 consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat major/G-flat major). It contains a melodic line with chromatic movement, marked with dynamics *p*, *dim. toujours*, and *ppp*. The middle staff is a bass clef with a similar melodic line, marked with *p en dehors* and *ppp*. The bottom staff is a bass clef with a rhythmic ostinato pattern, marked with *8ª abaixo* and *ppp*. The score includes pitch-class set labels (015) and (0123) and various performance markings.

The composer uses set 0237 in sections 1, 3, 4, and 5 to establish the tonal center of Bb with an ostinato in the rhythm of *maracatu-do-brejão*. Chromatic melodies are used with the rhythms of *coco* (mm. 5-6) or *baião*, hidden by syncopations in mm. 50-54. The octatonic scale is used with the rhythm of *maracatu* in m. 41 (see example 71). The rhythmic independence between the different layers is characteristic of African music (compare with example 18).

The use of pitch-class sets was a common practice of composers such as Schoenberg, Bartok, Webern, and Berg, among others. However, none of them used the rhythms Villa-Lobos inserts in this piece, which seems to add a personal touch to a composer who can easily manipulate tonal and atonal passages, using varied compositional techniques that set him among the best composers of the 20th century.

CHAPTER SIX

CONCLUSION

The analyses of the selected works in this document reveal Villa-Lobos as a composer completely conversant with compositional techniques that are characteristic of the first half of the 20th century. Villa-Lobos' style manifests the influence of composers of diverse nationalities. His piano literature is a body of work by a composer who was technically secure and thoroughly conversant with cosmopolitan musical discourse. Despite being able to handle atonal techniques well (as demonstrated in *O Boizinho de Chumbo*), the vast majority of his works are tonal (employing both functional and non-functional harmonies). His style demonstrates a preference for the use of: lyric melodies; chromatic, pentatonic, whole-tone, and modal scales related to minor (especially the dorian and the aeolian); combination of functional and non-functional sections, and simultaneous combinations of modal scales; polychords, mixed interval chords, and chords with added notes; layers of sound (a technique inherited from impressionist composers); pandiatonicism; tritone relations; free manipulation of musical forms; and, occasional use of bitonality.

The futuristic ideas first brought to Brazil by Oswald de Andrade were soon assimilated by Villa-Lobos, who foresaw originality based on the folk material of his own country, which was in turn highly influenced by the African culture. Mário de Andrade pointed out the richness of the Brazilian popular music, mainly characterized by its rhythm. Andrade noticed a natural rhythmic *ad libitum* found in the diction that influenced

the melodic lines, resulting in a syncopated character. Brazilian singers take advantage of certain values of the Brazilian speech that are essential to the musical rhythm. Villa-Lobos was able to translate these prosodic values into his music. His manipulation of the African rhythms resulted in their direct and indirect quotations. Sometimes they are clearly stated (as in *Kankikis*) and, sometimes, modified (as in *Dança do Índio Branco*).

Villa-Lobos used layers of sounds not only to evoke an impressionist quality, but also to give independence to distinct rhythmic parts, a characteristic of African music. These rhythmic layers are usually syncopated and combined with even and uneven subdivisions of the beat. Afro-Brazilian rhythms are usually inserted in this textural complexity. Thus, the use of African (and Afro-Brazilian) elements in Villa-Lobos' music sets him apart from composers who constantly employed modal scales and layering of sounds, like Debussy and Ravel. Villa-Lobos avoided serialism, and, in his atonal experiments (as shown in *O Boizinho de Chumbo*), he used rhythms such as *maracatu* and *xaxado*, which sets him apart from composers like Schoenberg, Berg, and Webern.

Finally, it can be deduced that, among the diverse compositional techniques at hand, the African element was decisive in the consolidation of Heitor Villa-Lobos' quest for a unique musical style.

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