5-2-2017

An Analysis and Performance Guide of Three Works by Brazilian Composers Featuring the Violin

João Paulo Machado

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

AN ANALYSIS AND PERFORMANCE GUIDE OF
THREE WORKS BY BRAZILIAN COMPOSERS
FEATURING THE VIOLIN

A Dissertation Submitted in Partial Fulfillment
Of the Requirements for the Degree of
Doctor of Arts

João Paulo Machado

College of Performing and Visual Arts
School of Music
Instrumental Performance

May 2017

This dissertation by: João Paulo Machado

Entitled: *An Analysis and Performance Guide of Three Works by Brazilian Composers Featuring the Violin*

has been approved as meeting the requirements for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music, Program of Violin Performance

Accepted by the Doctoral Committee

_____

Russell Guyver, D.M.A., Research Advisor

_____

Carissa Reddick, Ph.D., Co-Research Advisor

_____

Gal Faganel, D.M.A., Committee Member

_____

Stephen Luttmann, M.A., Faculty Representative

Date of Dissertation Defense_____

Accepted by the Graduate School

_____

Linda L. Black, Ed.D.
Associate Provost and Dean
Graduate School and International Admission

ABSTRACT

Machado, João Paulo. *An Analysis and Performance Guide of Three Works by Brazilian Composers Featuring the Violin.* Published Doctor of Arts Dissertation, University of Northern Colorado, 2017.

This is a study of a selection of works for violin composed in the twentieth century by Brazilian composers: Sonata for Violin and Piano by José Guerra Vicente (1906-1976); *Chôro* for Violin and Orchestra by Mozart Camargo Guarnieri (1907-1993), and Trio for Violin, Violoncello and Piano by César Guerra-Peixe (1914 -1993). These pieces contain strong identifiable nationalistic features of Brazilian music allied to twentieth-century compositional elements. The selected works will serve as examples for a study of compositions for violin incorporating the above-mentioned styles.

These works have been selected to represent a variety of instrumental genres: a sonata for violin and piano, a concerto for violin and orchestra, and a piano trio. Each composition contains unique characteristics and no scholarly studies have been made of them to date.

The first two cited works, Guerra-Vicente's Sonata and Guarnieri's *Chôro*, are in ternary forms, while the trio by Guerra-Peixe has sonata form as a compositional principle.

The analytical procedures included, but are not limited to, the methods created by the formal theorists William Caplin,[1] James Hepokoski, and Warren Darcy.[2] The analytical portions of each chapter focused primarily in the first movements of each work, while the performance guide presented carefully chosen excerpts that contain special challenges.

The first chapter provided an overview of the musical history in Brazil with additional information on the repertoire for violin, and each following chapter is dedicated to one of the composers and to his respective work. The chapters are subdivided per each composer's background, information about the corresponding musical work, analysis, and a performance guide. The analytical portions of each chapter aim to help the performer to better understand the studied repertoire, providing relevant performance practice information for each musical work.

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[1] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998).

[2] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: University Press, 2006).

ACKNOWLEDGEMENTS

A special thanks to my amazing wife, Larissa Paggioli de Carvalho for her encouragement during rough times, especially during the times when I wanted to give up. She is the most precious and the kindest human being on earth. I would like to thank her for believing in me and for her unconditional love.

I would like to dedicate this study to the memory of my mother, Maria Madalena Machado, who shared my passion for music, gave me her blessing, and encouraged me to follow this path. I am sure that she would be proud to see me trying to do the best in my limited capacity. I strongly wish that she can feel loved wherever she is now.

My sincere thanks to all my family, friends, colleagues, teachers, and students. I hope that this paper will introduce musicians to the hitherto little known Brazilian repertoire for violin.

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C = closing zone: within an exposition, musical material following the EEC. Its internal modules are designated as C1, C2, etc.

CF = caesura-fill. Any material that sounds during the MC.

EEC = essential expositional closure – concludes the exposition with a satisfactory PAC.

MC = medial caesura: within an exposition, I: HC MC represents a medial caesura built around the dominant of the original tonic; V: HC MC represents an MC built around V/V.

P = primary-theme zone: whose individual modules may be described as P1.1, P1.2, etc. A module that precedes or sets up what is taken to be the "P-theme proper" may be designated as P0 or P1.0.

PAC = perfect authentic cadence.

PMC = post medial caesura: any emphatic MC-effect that occurs in an exposition after the first MC.

RT = retransition: a connective passage of preparation, usually leading to the onset of a new rotation, that is, to the repeat of the exposition, to the onset of the recapitulation, or to the beginning of the coda.

S = secondary-theme zone following an MC.

TR = transition: following P, the energy-gaining modules driving toward the medial caesura.[3]

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[3] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Kindle Locations 633-634).

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CHAPTER I

INTRODUCTION

The selected pieces, Sonata for Violin and Piano by José Guerra Vicente, *Chôro* for Violin and Orchestra by Camargo Guarnieri, and the Piano Trio by César Guerra-Peixe are important musical art works that are representative of contemporary Brazilian Art music. Concert music for violin created in Brazil during the twentieth century contains unique and interesting compositional elements such as

- the frequent use of modalism as opposed to the more frequently employed use of tonality or atonality;

- the allusion to folkloric rhythms and styles;

- reference to idiomatic elements related to rustic bowed instruments such as the *rabeca*. [4] There are many occasions when the violin part refers to different types of instruments such as a rustic flute or percussive instruments.

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[4] *Rabeca* is a rustic violin commonly found in the northeast of Brazil. It has four strings and the tuning system vary regionally. Traditionally the players make their own instruments, and they are called *Mestres-Rabequeiros*. The most common kind of wood used to construct a *Rabeca* are the *Caixeta* (*Tabebuia Cassinoides*). The characteristics of the instrument, and the techniques of construction vary per regional traditions.

All these innovative compositional aspects inserted into traditional musical forms, such as ternary and sonata-allegro forms, are an essential characteristic of Brazilian music produced in the twentieth century.

Despite the recent efforts to stimulate research in this area, scholarly literature that studies the Brazilian violin repertoire is scarce. It is unfortunate that, although this sort of repertoire contains several valuable pieces of art work, they are rarely performed even by Brazilian violinists. The present research aimed to bring these works to light by analyzing and by providing relevant background information that helps to contextualize this repertoire.

Two of the main challenges when analyzing this type of repertoire, using methods that are addressed to classical forms, were the formal ambiguities and the variety of compositional elements usually presented by twentieth-century works. Even when composers choose to write using traditional forms, such as ternary, rondo, and sonata, there is a multiplicity of elements that are not present in the old models from the Classical-Romantic era. The key schemes of the musical works written in the twentieth century rarely follow the patterns of the Classic-Romantic era models. To solve, or to minimize this analytical problem, the selected works were compared to a traditional "ideal sonata model," or "ideal ternary model" as appropriate. After the comparison, it was possible to identify which elements of the selected pieces coincide and/or deviate from traditional models.

One of the main sources used to analyze the selected pieces is the book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and*

Beethoven, by William Caplin.[5] This source contains definitions of classical forms and descriptions of formal functions from the Classical era.

Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata by James Hepokoski and Warren Darcy[6] is another analytical source used to develop this research. The study consists of comparing the selected works to an "ideal form scheme" based on the late eighteenth century traditional models. After this comparison, it is possible to identify the aspects that differ from the traditional models, and the ones that preserve the traditional structure. In addition to that, Hepokoski and Darcy provide specific terminologies for each section and subsection of the sonata form. In this way, it is easier for the performer to identify the parts and subparts to have a clearer view of how the sonata functions as a whole.

The analyzed works in chapters I and II are ternary. In chapter III, the analyzed piece is a sonata. The main analytical method for chapter III is a comparison with the "classical ideal sonata scheme" using the terminology of Hepokoski and Darcy. The diagram, "General Layout of the Sonata Form" presents the sonata form events, or what is formally expected in a sonata form (see figure 1). Other relevant facts such as the influence of folkloric elements, the imitation of rustic instruments, rhythms, and characteristic melodies, will also be taken into consideration.

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[5] Caplin, *Classical Form*.

[6] Hepokoski and Darcy, *Elements of Sonata Theory*.

General Layout of the Sonata Form
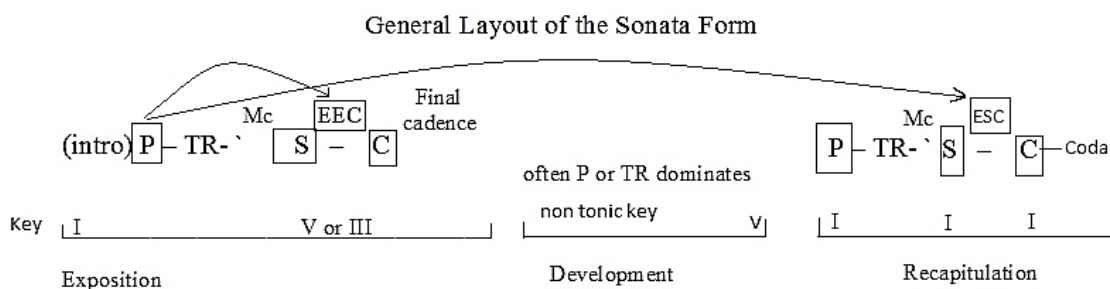
Figure 1. General Layout of the Sonata Form by Hepokoski and Darcy. [7]

Performance Guide

From the point of view of a performer, it is extremely helpful to know the history behind the music in order to understand the composer's choices and how to interpret them. Also, it is important to understand the relationship between the piece's parts. For instance, in a sonata or ternary form, if one can comprehend that a specific section of the exposition is similar to another section in the recapitulation, one will gain the capacity to find patterns and interpret the work with more understanding. For example, if a transitional section of a sonata has a different articulation in the recapitulation compared to the one presented in the exposition, it is imperative to the interpreter to find out if it was an editorial mistake, or if the composer deliberately intended the difference. Only after a careful study will the performer be able to determine how to deal with the discrepancies. Analysis can also help the performer determine high and low points in the work, and thus reveal the architecture of the composition.

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[7] Hepokoski and Darcy: *Elements of Sonata Theory,* Kindle version, location 1067 of 19692.

The performance guide portion of each chapter will provide interpretative suggestions based on the musical understanding provided by the analysis, and on the author's performance experience. The performance practice issues provided by this study include, but are not limited to, tempo, articulation, phrasing, rhythm, fingerings and bowings.

A Brief Overview of the History of Music in Brazil

In the beginning of the twentieth century, Brazilian composers of Art music sought a national style of writing music. In the previous century, mostly because of the Portuguese king and court influence, the European style of composition dominated musical production. The Portuguese emperor, Dom João VI, moved from Portugal to Brazil with the royal family in 1808 to escape from Napoleon during the Iberian Peninsular War (1807-1814). The court also moved to Brazil, maintaining its refined and extravagant way of living. This factor had a significant cultural impact on the local community.

Before the royal family arrived in Brazil, the country was merely a colony for exploration and exploitation, where Portugal would use the country as an extension of its land. The Portuguese crown forbade books, newspapers, and all kinds of media as an attempt to avoid any kind of revolution. Naturally, the study of music and arts was rudimentary during this period in the country. According to the musicologist Bruno Kieffer,[8] music teaching prior to the arrival of the royal family in Brazil was the

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[8] Bruno Kieffer, *História da Música Brasileira – Dos Primórdios ao Início do Século XX.* (Porto Alegre: Editora Movimento, 1997), 11.

responsibility of Jesuit priests and Portuguese Kapellmeisters, who taught the Brazilian natives how to sing sacred music.

During the thirteen years that the king stayed in Rio de Janeiro, the city underwent a period of cultural expansion. The presence of the king and his court in Rio attracted numerous musicians and artists to the city. Music was the favorite art of the Portuguese court.[9] This preference motivated the king to create a Royal Chapel in Rio de Janeiro, with the intent to make it similar to the Royal Chapel in Lisbon. In 1808 Dom João brought Marcos Portugal to Brazil to work as the official royal composer, and the Italian violinist Francesco Ignácio Ansaldi to be the first violinist in the Royal Chapel.[10] Dom João also started to bring entire opera companies from Italy to stay for one or two weeks to present their art to the nobility and to the emerging upper class. In addition, Dom João brought another important composer to Brazil, the Austrian Sigismund von Neukomm (1778-1858).

Neukomm was born in Salzburg and started his musical studies at the age of seven with the Salzburg Cathedral organist Xavier Weissauer. Later, Neukomm studied with Michael Haydn (Joseph's brother). When Neukomm was sixteen years old, he moved to Vienna where he studied with Joseph Haydn for seven years. After being invited by the Duke of Luxembourg to work for the Portuguese court, Sigismund Neukomm went to Brazil in 1816 and stayed until 1821. Neukomm promoted the works

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[9] Laurentino Gomes, *1808 – Como uma Rainha Louca, um Príncipe Medroso e uma Corte Corrupta Enganaram Napoleão e Mudaram a História de Portugal e do Brasil* (São Paulo: Editora Planeta do Brasil, 2007), 198.

[10] Camila Fresca*, Uma Gênese do Violino no Brasil: A Escola Franco-Belga e o Desenvolvimento do Violino como Instrumento Autônomo*, http://www3.eca.usp.br/category/tags/uma-g-nese-do-violino-no-brasil, accessed on 7/15/2015.

of Mozart and Haydn in South America while in Rio de Janeiro.[11] During this period

Neukomm taught the young composer Francisco Manuel da Silva, and composed many

works such as *A Grande Missa de São Francisco* (The Great Saint Francis Mass).[12]

However, the period of musical profusion was brief, lasting only for thirteen years – the

period that the Dom João VI stayed in Brazil.[13]

After Dom João VI returned to Portugal in 1821, the arts in general suffered from

lack of support and poor structure. Although the prince regent, Dom Pedro I, was an

amateur violinist and an enthusiastic composer, the musical period after 1821 was

challenging for the arts because of the lack of financial resources. In addition, the Royal

Theatre, Teatro São João, caught fire in 1824.[14] Since there were no conservatories

during this period, music education was elitist, and only people belonging to the upper

class could afford to pay for private lessons. This situation started to change with the

foundation of the Conservatório de Música do Rio de Janeiro (Music Conservatory of Rio

de Janeiro) in 1848.[15] The Conservatory of Music was funded by Manuel Joaquim de

Macedo and soon it started to produce results. Composers such as Henrique Alves de

Mesquita, Francisco Braga and Carlos Gomes were students at that institution.

After the second half of the nineteenth century, composers such as Brasílio Itiberê

de Cunha (1846-1913), Francisco Braga (1868-1945), Alexandre Levy (1864-1892),

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[11] Rudolph Angermüller, "Neukomm, Sigismund Ritter von," *Grove Music Online*, accessed on 7/1/2015.

[12] Olga G. Cacciatore, *Dicionário Biográfico da Música Erudita Brasileira* (Rio de Janeiro: Editora Forense Universitária, 2005), 304.

[13] Vasco Mariz, *História da Música no Brasil*, (Rio de Janeiro: Nova Fronteira, 2000), 65.

[14] Ibid., 67

[15] Fresca, *Uma Gênese do Violino no Brasil,* 3.

Barroso Neto (1881-1941), Alberto Nepomuceno (1864-1920), Luciano Gallet (1893-1931), Ernesto Nazareth (1863-1934), and Luiz Levy (1861-1935) paved the way for the first generation of nationalist composers. Although this group learned how to write music according to the European school, they attempted to free their music from the European cultural heritage.

The nationalist movement in Brazil occurred much later than in Europe. Perhaps due to the lack of music conservatories before 1948, or the poor structure of music education in the country prior to the 1850s, it took longer for Brazil to provide formal training for native composers. In many European countries, composers were writing nationalist music by the end of the nineteenth century. At this time in Brazil, composers were still finding a musical language that could represent their culture. Brasílio Itiberê de Cunha (1846-1913) was one of the first composers to insert national elements into his compositions by writing music with Brazilian references.[16] The work for solo piano entitled *"A Sertaneja"* is a rondo with rhapsodic characteristics quoting a popular southern song, *"Balaio,"* in minor mode (example 1). Despite the inclusion of a folk theme in the work, the style of composition has clear influences of Franz Liszt`s virtuoso style of solo piano writing.

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[16] Mariz, *História da Música no Brasil,* 114.

Example 1. Brasílio Itiberê da Cunha, *A Sertaneja*, mm. 1–18.

Both Brasílio Itiberê da Cunha and Antonio Carlos Gomes wrote music with native subject matter such as the operas *Il Guarani* and *Il Schiavo*, and they composed as any other European composer would: using traditional forms such the da capo aria and the rondo. In addition, even the titles of Carlos Gomes' operas were written in Italian. Although Gomes's first operas from the 1860s had libretti in Portuguese, the libretti of his most significant operas were in Italian. Despite the fact that the musical forms were still attached to the European school, Carlos Gomes wrote the opera *Il Guarany* completely based on José de Alencar's book *O Guarani,* one of the first Brazilian novels. Gomes inserted *modinhas*, Brazilian arias based on popular songs, in his operas. José Maria Neves, writing in *Música Contemporânea Brasileira* in 1981, writes:

> On a strictly musical level, these operas present only minor references to Brazilian music; some of his arias are very similar to the *modinha*, the typical Brazilian song. But it is important to point out that the melodic structure of a *modinha* directly descends from the Italian ariettas. Thus, even when it seeks to reflect Brazilian musical elements, Carlos Gomes finds his deep Italianism.[17]

After the first attempts of Carlos Gomes, Brasílio, and other composers to find a musical identity, Heitor Villa-Lobos, in the beginning of the twentieth century, started to use a musical language that successfully incorporated cultural elements such as Brazilian-Afro rhythms, rain forest sounds, birds singing, "fiddle" style, flute bands, church modes used in the popular music from the northeast, dances, and other folk elements. Furthermore, Villa-Lobos had a real interest in the originality of musical forms. It was

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[17] "No plano estritamente musical, estas óperas contêm apenas leves referências à música brasileira; algumas de suas árias obedecem ao corte tradicional da "modinha", a canção típica brasileira. Mas não se pode esquecer que a modinha brasileira descende em linha direta, enquanto estrutura melódica, das "ariettas" italianas. Deste modo, ainda quando busca refletir elementos da música brasileira, Carlos Gomes encontra seu italianismo profundo. " José Maria Neves, *Música Contemporânea Brasileira* (São Paulo: Ricordi Brasileira,1981), 17. Translation by João Machado.

not enough for him to include Brazilian folk elements into classical forms. Although

Villa-Lobos was a creative and innovative composer, his music was clearly influenced by

the French composers Debussy and Ravel and by the originality of the Russian composer

Igor Stravinsky.

Besides the lack of music schools and conservatories in the country and the poor

structure for arts after the departure of Dom João, another factor that delayed nationalism

in Brazil was the way society perceived folk cultural elements with African roots. The

African rhythms and chants were not well regarded by the emerging upper classes. They

considered any kind of reference to African culture as inferior. Regarding this subject,

Neves says:

> In Brazil, the valorization of the folklore elements found resistance from
> the society that was still very dependent on the European traditional taste.
> Since the richest and exquisite popular musical elements came from the
> African descendants who were freed from slavery only in 1888, the
> musical audiences of the concerto societies looked to this sort of folk
> cultural elements with contempt. If today, apparently, there is a positive
> valorization of the lower-class cultures, in 1920 the composers had to
> dissemble "samba" music under the titles of "tangos" in order for those to
> be accepted by the society.[18]

According to the musicologist Vasco Mariz, there were three different categories

of nationalist music in Brazil. The first had exoticism as its main element. In this type,

any kind of Amerindian chant or any sort of folk tunes would be considered nationalist

music. The second category of nationalism in music was the attempt to insert direct

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[18] "No Brasil essa valorização das riquezas folclóricas nacionais encontrou resistência da parte de uma sociedade ainda demasiado dependente dos gostos tradicionais europeus. Como a parte mais rica e pitoresca de nosso populário musical vinha dos negros, que só obtiveram a abolição da escravatura em 1888, o público musical das sociedades de concertos olhava com certo desprezo tudo que pudesse proceder do povo. Se hoje parece prevalecer uma supervalorização cultural das camadas mais baixas da sociedade, ainda em 1920 era preciso disfarçar os sambas sob o título de "tangos" para que pudessem ser lançados e aceitos. " Ibid., 115-16.

quotations or specific rhythms into concert music.[19] The pioneers of nationalism in music in Brazil, the generation of Brasílio Itiberê de Cunha, belong in the second category because of the way they inserted rhythms and dances into classical forms without necessarily creating new genres or styles. The third category is absolute national music. This kind of music has the power to evoke national feelings without having to insert direct quotations of specific melodies or rhythms. The absolute nationalist music often shows hints of modality, or the feeling of a specific dance, without having strong characteristics or direct quotations of any kind. The musical atmosphere in this category often attempts to portray certain characteristic moods, often melancholic feelings, or cultural expressions, without having to clearly state a chant melody, rhythmic pattern, or song.

The musicologist Marion Verhaalen classifies Brazilian music in five different categories:

1. International: uses European traditional techniques and forms.

2. Incipient National: Brazilian topics expressed throughout European and traditional forms. A good example of the Incipient National category is the piano solo piece "A Sertaneja" by Brasílio Itiberê Cunha. (See ex. 1).

3. Nationalist: predominant Brazilian subjects inspired in ethnic and folkloric sources with innovative musical language. A good example for this category is the work for piano by Heitor Villa-Lobos, "*Danças Características Africanas*" (African Folk Dances; example 2). In this work for piano, the composer employs African rhythmic patterns to create a piece with innovative

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[19] Ibid., 33-35.

musical language. After the fermata in the first measure, each chord is played simultaneously by the right and left hands, suggesting a percussive gesture. In measure 9, Villa-Lobos inserted characteristic African rhythms using them throughout the movement.

Example 2. Villa-Lobos, *Danças Características Africanas*, "Farrapos, " mm. 1–19.

4. National: unconscious absorption of folkloric styles. The music absorbs the essence of the folkloric music without direct quotations. A good example for this category is the *Chôro* for Violin and Orchestra by Camargo Guarnieri. Although this symphonic work does not contain a direct quotation of known folk tunes, the music evokes the atmosphere of Northeastern Brazil. In measure 48 of the first movement, there is a section where the solo violin has triplets. The rustic style, the range, the Dorian mode, and the accented triplets can be related to *Baião*,[20] a northeastern musical style being played by a *rabeca*.

Example 3. Guarnieri, *Chôro* for Violin and Orchestra, solo violin part, mm. 44–50.

5. Universal: international style employing any sort of available technique including avant-garde and new techniques.[21]

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[20] Baião is a dance with a characteristic rhythm and it is usually played by a trio with a singer. The trio is composed by a *zabumba*, *triângulo*, (both percussion instruments), and an accordion. The main rhythmic figure that characterizes the dance of baião is a dotted eighth note followed by an accented sixteenth note slurred to an eighth note. The meter is binary and the accents are placed on the weak beats. The baião rhythmic cell is also present in other important northeastern genres such as the *xote* and *forró*.

[21] Marion Verhaalen, *Camargo Guarnieri, Expressões de uma Vida* (São Paulo: Editora da Universidade de São Paulo, 2001), 70.

The musicologist Mario de Andrade (1893-1945) was the leader of the nationalist musical movement in the twentieth century in Brazil. It was through the influence of his articles related to Brazilian folklore and through his direct appeals that many twentieth-century classical composers decided to write national music. Mario de Andrade believed that Brazilian composers had to find a compositional style that reflected the culture of the country instead of reproducing European forms. Besides the fact that Mario de Andrade wrote a significant number of articles calling the composer to write Brazilian music, he also created personal relationships with them spending a great deal of energy to convince them to do so.

An important event in São Paulo known as the Semana da Arte Moderna de 1922 (Week of Modern Art of 1922) contributed to the development of modern music in Brazil. This special event portrayed the new avant-garde artistic production of the current generation, having a strong impact on the conservative Brazilian society. The guest musician was Heitor Villa-Lobos, who had twenty of his compositions performed during three days of events. Villa-Lobos' participation was important because of the impact that his new musical language had on the cultural environments throughout the country. The events that happened in the week of 1922 were widely reported in newspapers, articles, magazines, and radio stations across the country, and it was a great opportunity for the young artists to become nationally known.

The main musical elements that characterize Brazilian nationalistic music are the preference for modalism, folk rhythms, allusion to popular titles, and an amalgamation of concert music with Brazilian references. After the week of 1922, Brazilian audiences

gradually started to accept some of the new concepts of modern music, and nationalism

started to become the main compositional trend.

The twelve-tone technique created by the Austrian composer Arnold Schoenberg

had a great impact on the European musical community, but it had almost no influence in

Brazil until 1938 with the arrival of Hans-Joachim Koellreutter.[22] Koellreutter was a

German musician who fled to Brazil during the Second World War; his teachings

affected the musical climate of the time. Koellreutter created the musical movement

called Música Viva, in which was a group of young composers sought new ways to write

music. Koellreutter, as the leader of the group, started to disseminate the new trends of

compositions brought from Europe by teaching twelve-tone technique, serialism, and

other new compositional techniques. Furthermore, the Música Viva movement created an

annual journal featuring articles about new music. The journal only survived for eleven

issues. The main goal of the Música Viva movement was to provide new compositional

tools for the young composers, allowing them to find musical language free from

nationalistic tendencies. There was a political reason why Koellreutter was not in favor of

national music. Koellreutter had just escaped from an extremist National Socialist regime

that he was ideologically opposed to. When he arrived in Brazil, he attempted to

influence composers to find alternative ways to create a universal style of music.

In the following years, there was a certain ideological balance between nationalist

composers and composers who preferred a more universal twentieth-century style. Some

of the young composers such as Cláudio Santoro and Guerra-Peixe, who were helping to

establish the Brazilian style, started to study composition with Koellreutter, who

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[22] Ibid., 290.

introduced newer compositional elements to them. However, this scenario started to change after Guerra-Peixe and Santoro published articles criticizing the way composers associated with the nationalistic movement employed their folkloric themes.[23] Santoro argued that in order to write national music, composers needed to have a more systematic way of studying Brazilian folklore before alluding to it, instead of simply inserting folk themes into their compositions. The articles caused a disagreement between the Música Viva group and the composers associated with the nationalistic school. In response to that, Camargo Guarnieri wrote an open letter stating how dangerous the avant-garde principles were to the Brazilian musical culture, since, according to him, Brazil was just beginning to find its musical identity.

The nationalist movement that attempted to free the country from the European cultural influence, and the Música Viva endeavors to renovate Brazilian compositional resources, illustrates the diversity of ideas that were converging and conflicting in Brazil. In the second half of the century, the variety of compositional trends increased even more. In the 1960s, the group called Música Nova continued the ideals proposed by the Música Viva group. The Música Nova group promoted a music completely free and with even newer compositional trends such as experimentalist, electroacoustic, and aleatoric music.

In the 1980s onward, composers became more and more disassociated from specific compositional schools. Brazilian contemporary composers now utilize a wide

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[23] Thais Lopes Nicolau, *The Piano Concerts of Edmundo Vilâni-Côrtes* (D.A. Diss., University of Northern Colorado, 2013), 4.

range of compositional resources, resulting in an amalgamation of styles including traditional, and all manner of current techniques.

The Repertoire for Violin in Brazil

It is challenging to study the development of the repertoire for violin in Brazil during the eighteenth century due to the absence of surviving music from that time. Despite this, there is concrete evidence that in the eighteenth century the violin was present both in the northeast and in the southeast of Brazil, especially in the state of Minas Gerais during the "gold rush" years. The period of economic prosperity contributed to the development of the arts and attracted talented musicians to that area.[24] There were many skilled violinists in Brazil during the colonial period, but it is still unclear if there was a large number of Brazilian compositions for violin in the eighteenth century. The earliest surviving example of music for violin written by a Brazilian composer, the *Duetos Concertantes para Violino* by Gabriel Fernandes da Trindade (1800-1854)*,* dates from the nineteenth century. Trindade was a student of the Italian violinist Francesco Ignácio Ansaldi, who was the first violinist of the Royal Chapel in 1808.[25]

The production of compositions for violin in Brazil was relatively abundant during the twentieth century, especially after the second decade. The researcher André

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[24] Camila Fresca*, Uma Gênese do Violino no Brasil: A Escola Franco-Belga e o Desenvolvimento do Violino como Instrumento Autônomo*. PhD diss. in progress, http://www3.eca.usp.br/category /tags/uma-g-nese-do-violino-no-brasil, accessed on 1/3/2016.

[25] Paulo Castagna, "Gabriel Fernandes da Trindade: Duetos concertantes," In Anais do Encontro de Musicologia Histórica. Juiz de Fora, Centro Cultural Pró-Música, 1986, 64-111.

Cavazotti created a list with the most significant sonatas for violin and piano from 1884 to 1980. The result is a catalog containing 61 sonatas by 33 composers.[26] In 2012, Luciano Pontes wrote a master's thesis containing an updated list ranging from 1884 to 2000 from the composer Leopoldo Miguez (1850-1902) to Estércio Marquez (b.1941). Pontes's study focuses on the identification of prominent idiomatic aspects of the sonatas for violin and piano.[27] Recently discovered, Guerra Vicente's Sonata for Violin and Piano is absent from both lists.

According to recent research, the development of the repertoire for violin in Brazil is directly related to the Franco-Belgian violin school because, since the colonial period, it was common for Brazilian violinists to study in Europe. For example, Manuel Joaquim de Macêdo (1847-1952), Leopoldo Miguéz (1850-1902) and Paulina D'Ambrosio (1890-1976) are important Brazilian violinists and pedagogues who studied in Brussels and went back to Brazil to perform, compose, and teach.[28]

Born in Rio de Janeiro, Henrique Oswald (1852-1931) was a Brazilian composer with Italian and Swiss roots. He studied in São Paulo, and when he was sixteen he moved to Europe, where he lived for thirty years. Henrique Oswald wrote numerous works for

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[26] André Cavazotti, "As Sonatas Brasileiras para Violino e Piano: Classificação dos Elementos Técnico–Violinísticos in Anais do XII Encontro da Associação Nacional de Pesquisa e Pós-Graduação em Música, 2001." *Revista Música Hodie,* vol. I, (Dezembro de 2001), 36.

[27] Luciano Pontes, "Aspectos Idiomáticos em Peças Brasileiras para Violino de Leopoldo Miguez (1884) a Estércio Marquez (2000)" (M.M. Thesis, Universidade Federal de Goiânia, 2012).

[28] "O violino, portanto, era cultivado no Brasil desde a colonização, e já naquela época não era incomum que músicos brasileiros fossem se aprimorar na Europa. Isso se intensifica durante o século XIX e, no caso do violino, o destino preferido dos instrumentistas era Paris e alguns centros musicais da Itália. No entanto, essa tendência vai progressivamente se modificando, e a Bélgica se torna um dos principais destinos dos violinistas brasileiros em busca de aperfeiçoamento nas últimas décadas do século XIX." Camila Fresca*, Uma Gênese do Violino no Brasil: A Escola Franco-Belga e o Desenvolvimento do Violino como Instrumento Autônomo*. pp.3. "PhD diss. in progress." http://www3.eca.usp.br/category/tags/uma-g-nese-do-violino-no-brasil, accessed on July 15, 2015.

strings employing the European romantic language, including chamber music with characteristics of the Franco-Belgian style of composition. His piano trios, piano quartets, and violin sonatas have similarities with works by Debussy and Fauré.[29] After his return to Brazil, Henrique Oswald taught piano and composition for many years.

Like Henrique Oswald, more and more Brazilian composers and violinists in this period went to Europe to study. Several violinists followed this trend around this period to learn with the European violin masters. When they returned to Brazil, the influence of the Franco-Belgian school occurred naturally. Two such violinists-composers are Marcos Salle and Flausino do Vale, the "Brazilian Paganini." These two composers wrote preludes and caprices with advanced idiomatic techniques. Already common in Europe, idiomatic writing for violin was something new in Brazil. Marcos Salles and Flausino do Vale have contributed tremendously to the development of the way composers approach writing for strings.[30]

In the later part of the twentieth century there were several composers who wrote music for the violin, in particular, José Guerra Vicente, Camargo Guarnieri, Guerra-Peixe, Claudio Santoro, Villa-Lobos, and Ernest Mahle. Chapters II-IV examine in detail a work by the first three composers.

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[29] Gerard Béhague. "Oswald, Henrique," *Grove Music Online,* accessed January 22, 2016.

[30] Zoltan Paulinyi, "Flausino do Vale e Marcos Salles: Influências da Escola Franco-Belga em Obras Brasileiras para Violino Solo" (M.M. Thesis, Universidade de Brasília, 2010).

CHAPTER II

SONATA FOR VIOLIN AND PIANO BY
JOSÉ GUERRA VICENTE

The composer José Guerra Vicente was born in Portugal in the city of Almofala in

1906. When he was ten years old, he moved to Rio de Janeiro with his family and

became a Brazilian citizen in 1939. Guerra Vicente started his musical studies after he

met an amateur cellist who agreed to give him free private lessons. Guerra Vicente was

part of the group of cellists who premiered Villa-Lobos` *Bachianas Brasileiras No. 1,* a

famous work for cello ensemble. Between the years 1939 to 1958, Guerra Vicente was a

cellist of the Municipal Theater Symphony Orchestra of Rio de Janeiro. In 1960 his

symphonic work *Sinfonia Brasília* was awarded the first prize in a competition organized

by the Ministry of Education.

From 1963 to 1964, Guerra Vicente participated in the Movimento Musical

Renovador. [31] The leader of this musical movement was the composer Dr. Brenno

Blauth. Blauth advised a group of young Brazilian composers to find ways of publishing

and presenting their new works, using all the available means at the time such as

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[31] Restorer Musical Movement.

recordings, radio, and concerts. [32] The period between 1963 and 1964 was one of the most prolific periods of Vicente's career. Dating from this period are important works with a strong nationalistic vein, such the Toccata for solo piano, *Cenas Cariocas* for cello and piano, Concerto for Trumpet and Orchestra, and the Trio for Strings.[33] In 1968, Guerra Vicente won a national competition, concurso de composição Francisco Braga, with his "Abertura Sinfônica" (Symphonic Overture).

Although not included in the Sonata discussed in this chapter, a main compositional characteristic of Guerra Vicente is the introduction of elements from "*carioca*"[34] urban music into concert music. This category of music is based on characteristics of the main popular genres from Rio in the mid-twentieth century. Two good examples of Guerra Vicente's music from this period are the suites *Cenas Cariocas No. 1 for Cello and Piano*, and no. 2 for clarinet and piano. The main mood of these two suites evokes *carioca* urban nights based on the serenade style.

Another example of Guerra Vicente's *carioca* urban style is the *Valsa Seresteira for Violoncello and Piano*. Some of the main characteristics of the style found in this piece are lyricism, particularly lyricism that evokes nostalgia, the improvisatory style, and the rhythmic elements from the *chôro*.

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[32] Mosineide S. de Souza, "Concertino para Oboé e Orquestra de Cordas T 17 de Bleno Blauth. Revisão Edição e Redução da Parte Orquestral para Piano" (M.M. Thesis, Universidade do Rio de Janeiro, 2010).

[33] Elizete Higino, *José Guerra Vicente*: *O Compositor e Sua Obra* (Rio de Janeiro: Academia Brasileira de Música, 2006).

[34] *Carioca* is a term that refers to the people who are born in Rio de Janeiro and is also applied to any other element of their culture such as food, music, beaches, etc.

Despite being an important icon of Brazilian music, unfortunately most of the works by José Guerra Vicente have not achieved significant exposure until the present time. Exceptions to this are Guerra Vicente's main works for cello, which received public and critical attention.

José Guerra Vicente's Sonata for Violin and Piano

Elizete Higino's biography of Guerra Vicente contains a chapter that describes his musical views, explains compositional techniques, and lists some composers he admired. The following quote describes some technical compositional resources he would often employ:

> In my opinion, without completely abandoning tonality, I tried to use compositional resources that, in my understanding, could better suit my style of composition such as orchestration full of "divisi" with a sophisticated harmony (bolder harmonies), polytonality, contrapuntal techniques, and a very constant use of quartal harmonies, which concerns the dissolution of tonality. [35]

Vicente's Sonata for Violin and Piano written in 1972 is a rarely performed Brazilian piece for violin. This is his last work, and it presents some of his main compositional trends that deserve deeper investigation.

A general characteristic that Guerra Vicente uses in this sonata is the avoidance of regular phrases: the primary theme has nine measures, and it does not divide into regular phrases as shown in example 5. The primary theme has nine measures and contains

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[35] "Por mim, tratei, sem abandonar a tonalidade, de recorrer aos meios que mais, no meu entender, me convinham: orquestração rica em "divisi"; harmonia sofisticada (bastante ousada); combinação dos tons (politonalismo) uso da técnica contrapontística no que ela tem de mais positivo, como sejam as imitações a todos os intervalos e o abuso dos intervalos de 4ª justa, o que importa na diluição da tonalidade." Elizete Higino, *José Guerra Vicente: O Compositor e Sua Obra* (Rio de Janeiro: Academia Brasileira de Música, 2006), 25.

contrasting elements that will be reused and fragmented throughout the whole movement. The composer starts the theme suddenly, with no introduction. Generally, there are no harmonic clues to indicate where one phrase ends and where a new one starts. Instead, texture and rhythmic motion determine phrase beginnings and endings.

The use of harmony is free. The composer frequently employs quartal harmonies. He only uses tritones rarely, which diminishes the hierarchical relationship between chords in the tonal context. Measures 53–54 contain examples of quartal harmonies (see ex. 4). In measure 53, the chord on the third beat is formed by the notes Eb-Ab-Db-Gb. In the following measure, the last beat of the developmental section is formed by C-F-Bb-Eb.

Example 4. José Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 53–54.

Another important compositional characteristic of Guerra Vicente is the combination of post-tonal techniques with modality and tonality. The primary theme (P) is constructed with almost all the twelve pitch classes creating a twelve-tone flavor to the opening (ex. 6). However, the composer does not follow strict twelve-tone serialist technique. The concept of serialism encompasses the avoidance of tonal centers using

twelve pitch classes ensuring that all twelve notes are used as often as one another. The theme of Vicente's sonata shown in example 5 has tonal centers, and the notes are repeated in a free manner. The only resemblances with the twelve-tone technique are the use of eleven pitch classes in primary theme and the changing of tonal centers during the phrase. This comparison illustrates the fact that Vicente intentionally combines tonal and serialist techniques in his works.

Example 5. José Guerra Vicente, Sonata for Violin and Piano, movement I, Primary theme, mm.1–9.

An important characteristic of this compositional technique is the replacement of functional harmony and tonic dominant relationships with non-traditional tonal conceptions such as the use of clusters, linear counterpoint, or tonal assertion around a central pitch or chord. These are common compositional practice in the twentieth century.[36]

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[36] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music* (Englewood Cliffs: Prentice Hall, 1990).

Although twelve-tone technique is invoked with the use of almost all twelve pitch classes, Vicente consistently centers the key around the note E. In this particular case, the composer combines characteristics of tonal and atonal music. As example 6 shows, Vicente settles a tonal ground around the note E by assertion, which means, repeating the note consistently. At the same time, the theme has almost all twelve pitches, with the exception of D#, the leading tone to E. The avoidance of the leading tone eliminates traditional tonal relationships, thus creating a more modal flavor. By using this system, Guerra Vicente combines traditional and newer compositional techniques.

Example 6. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 1–3.

Example 6 shows how often the composer uses the note E to suggest the pitch center. Since the violin has the theme in the opening measures, the assertion of the tonal center around the note E is more obvious in the violin part, but even though it is not so clear in the piano part, all the chords of the right hand contain the note E or its enharmonic equivalent Fb.

Movement I, Allegretto, Analysis

Although the composer gives the title "Sonata," Vicente preferred a less intricate format for the first movement. The three big sections (exposition, development, and recapitulation) are all connected through the consistent use of a primary theme and contain subsections generated by fragments of the theme. The first movement is best considered as a variant of a large ternary form common in the Classical period and used almost exclusively in slow movements. The formal theorist William Caplin defines large ternary as a movement in which the A section ends with an authentic cadence in the home key, even if there has been an internal modulation. The B section is contrasting to A, usually in a key apart from the tonic. This section differs from the small ternary because instead of ending in the dominant of the home key, the second part of a large ternary frequently closes with local tonic harmony. The last part, A´, is back to the home key and ends with a perfect authentic cadence.[37] Since Guerra Vicente's sonata is not from the Classical period, it is not possible to classify this work only by looking at the key areas. It makes more sense to analyze the big sections and how the parts interact with each other. In this sense, it is possible to identify the functionality of each section. This work also contains characteristics of a monothematic sonatina, such as the presence of a medial caesura in the first section, and the harmonic instability and lack of thematic definition of the central section. The B section has characteristics which are often the marks of a development section, instead of a new key or contrasting compositional material. These factors show that Guerra Vicente's sonata has both ternary and sonata form elements.

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[37] Caplin, *Classical Form*, 211-16.

Because of these characteristics, some terms frequently employed to analyze sonata

forms will be also included in this chapter.

Table 1. Form chart for Sonata for Violin and Piano by Guerra Vicente, movement I, Allegretto.

A Exposition	B Development	A' Recapitulation	Transition to the 2nd movement
(1–35) Pitch Center E (P based)	(36–54) D (New material)	(55-86) E (P based)	(87–99) E changing to C in m. 99

The exposition (mm. 1–35) contains the complete statement of the theme. The

development is the central section (mm. 36–54). The recapitulation (mm. 55–89) is the

restatement of the main theme. The recapitulation in a large ternary is often ornamented,

and, in this case, the most evident difference from the exposition is the completely

different piano accompaniment in the restatement of the primary theme. After the

conclusion of A' there is a transition (mm. 87–89) to the slow second movement instead

of a coda.

Thematic Fragmentation

The movement starts with no introduction. The main compositional technique is

the consistent use of fragmentation. After the primary theme is presented in the violin

part, Guerra Vicente fragments it to generate smaller motives to develop the whole

movement. The fragmentation of the theme gives unity to the movement while creating

new characters and different moods. To better understand the compositional process of

Guerra Vicente, each motive collected from the primary theme (P; example 7) by

fragmentation will be labeled as:

Example 7. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 1–9. Theme with the indication of the fragmented motives.

Motive-X

Motive-Y

Motive-W

Motive-V

Motive-Z

Example 8 shows how the fragments are used to create new sections:

Example 8. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 1–17. Theme and fragmentation.

Besides fragmentation, other compositional techniques employed in this work are imitation, diminution, and augmentation. The piano part (m. 5; ex. 9) imitates motivic cells right after the violin has presented them (m. 2). The piano part (m. 6) has a rhythmic diminution of the same notes the violin has just played (m. 4). Measure 14 contains the rhythm and the articulation of Motive-Z with different notes, measure 15 is an inversion of Motive-V, and measure 16 has the same rhythm of Motive-X with different notes.

Example 9. Guerra Vicente, Sonata for Violin and Piano, movement 1 mm. 1–7, score, relationship between fragments.

A Section – Expository Function

Like the small ternary, the first part of the large ternary form is a relatively stable unit that achieves closure by means of a perfect authentic cadence. Most often the theme is constructed as a small ternary and occasionally, as a small binary.[38] The A section in Guerra Vicente's sonata has an expository function (mm.1–35) and it consists of the presentation, motivic fragmentation, and conclusion of the theme.

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[38] Ibid., 212.

Table 2. Form chart for Sonata for Violin and Piano by Guerra Vicente, movement I. Exposition chart.

Primary theme (1–9)	Conclusion of P (10–24)	P-based S (25-29)	Closing Zone (30-35)
E	E	E	D

Right after the conclusion of P, instead of having a contrasting secondary theme (S), the primary theme (P) is presented again with no transition. This is what Hepokoski and Darcy call a P-based S, and it is now presented in the piano part, characterizing a "monothematic" exposition.[39] The expected key of "S" in the traditional sonata-allegro is the dominant (V) in major modes, and the mediant (III) in minor modes. In this case, the P-based S is restated in the tonic, E minor, but now in the piano (mm. 25–35). Ultimately this is not in sonata form because of the declined expected key in the S area, tonic instead of mediant or dominant. Example 10 shows the P-based material in the S area in the tonic.

Example 10. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 21–25. Tonic (i) instead of mediant (III) or dominant (V).

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[39] Hepokoski and Darcy, *Elements of Sonata Theory*. Kindle Version, location: 3870 of 19692.

P is restated in the S area in the piano part, but it is not completely repeated. The violin interrupts it with Motive-W (m. 29). To connect the end of the exposition with the development, the composer uses a variety of fragments as example 11 shows.

Example 11. Guerra Vicente, Sonata for Violin and Piano, movement I, variety of fragments, mm. 26–37.

B Section - Developmental Area

For analytical purposes, the central section will be treated and subdivided as a sonata development. The B section or developmental area (mm. 36–54) can be divided into three main sections: entry zone, central-action-zone, and exit-zone.[40] The entry zone, or the opening section of the development, starts predominantly based on Motive-Y in a slower and calmer mood. A C-based opening occurs when the development starts with the post-S material or character. In this case, the entry zone is considered C-based material because the character of the entry zone is similar to the conclusion of the exposition (the post-S-area). Despite the fact that all material can be traced to the theme, the first portion of the development is based on the rhythmic figure in the violin part from measures 34 and 35. Example 12 shows how Guerra Vicente uses motives to conclude the exposition and to build the entry zone.

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[40] Hepokoski and Darcy, *Elements of Sonata Theory*, Kindle Version, location: 3870 of 19692.

Example 12. Guerra Vicente, Sonata for Violin and Piano, movement I, entry zone construction, mm. 33–44.

In the central action zone, the violin part has more lyrical and improvisatory material, while the piano has a discreet accompaniment. The developmental space of this piece is unusual because it is slower and contemplative, in contrast with the energetic and incisive exposition.

Since B has a calmer and more introspective character, the exit zone (mm. 47–54), also called the retransition, starts to increase in energy to prepare the return of the primary theme (P) in the recapitulation. To reestablish the incisive character of the recapitulation, the ascending eighth notes (Motive-V based cell) start to create a driving feeling (m. 47). Example 13 shows the exit-zone regaining energy to prepare the return of P. In measure 50, the quarter notes in the violin part descend chromatically (E–D# –D–C#). The chromaticism allied to the accelerando creates tension and increases the energy. Once the violin reaches the long C# (m. 51), the piano has a driving figure composed by two eighth notes slurred to quarter-note chords. Another factor that increases the energy is the gradual crescendo. The piano part starts mezzo piano (m. 51) and, measure by measure, it keeps increasing in volume and excitement until it reaches a fortissimo (m. 54).

Example 13. Guerra Vicente, Sonata for Violin and Piano, movement I, energy gain in the exit-zone, mm. 45–56.

The development section concludes with an abrupt rhythmic gesture on a quartal chord with a fermata (see example above). This gesture concludes the development and prepares the return of P in the recapitulation.

A' Section – Recapitulatory Function

The material used in the recapitulation of this sonata is similar but not the same as the material used in the exposition. When the theme returns in the recapitulation (m. 55) the violin part is identical to the exposition while the piano accompaniment is completely different. In the first section, the piano accompaniment consists of chords preceded by eighth notes. In A´, the accompaniment pattern is based on Motive-V, a cell that originates in the theme and is reused in the piano part (mm. 6–7). The composer recycles the material from measures 6–7 to accompany the theme in the recapitulation. Example 14 compares the beginning of the sections A and A' showing their similarities and differences.

Example 14. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 1–7 and mm. 53–60. Comparison between exposition and recapitulation. Rhythmic cells based on Motive-V.

Using the violin part as reference, the correspondence[41] between the exposition and recapitulation ceases in measure 78. In this measure, the piano part has a dramatic rhythm—two accented sixteenth notes and one eighth note, tied to a dotted half note— recalling the opening Motive-X with a faster rhythmic figure.

Example 15 compares the theme and the material in measure 78 showing the moment when the correspondence between the exposition and the recapitulation ceases.

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[41] An important part of Hepokoski and Darcy analytical procedures is the comparison between exposition and recapitulation. For instance, if an exposition starts in measure 1, and the recapitulation in measure 72, it is possible to find that m. 1 = m. 72, and m. 2 = m.73, and so on. This is what Hepokoski and Darcy define as correspondence measures. Hepokoski and Darcy, *Elements of Sonata Theory*, Kindle version, location 6618.

Example 15. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 77–80 and mm. 1–2.

The circled motive in measures 79-80 of example 15 is a transposition of the primary theme a half-step lower, centered now on Eb. The new pitch center prepares the primary tonal center of the second movement (Bb) with a dominant-tonic relationship. Instead of concluding, Guerra Vicente creates a suspenseful feeling as a preparation to the second movement, with a slow transitional section that is based on the previously used motives.

The Transition to the Second Movement

P-related rhythmic and melodic gestures are also present in the transition to the second movement. The main motives Guerra Vicente uses to build this transition are Motive-X, Motive-Y, and Motive-W, as example 16 points out:

Example 16. Guerra Vicente, Sonata for Violin and Piano, movement I, transition to the second movement's motives, mm. 85–92.

After the correspondence between the exposition and recapitulation ceases, the composer indicates the tempo quarter notes equal 66 bpm, which is half the speed of tempo I. In this way, the composer expands the thematic material to build the transition and to prepare the calmer mood of the second movement. Example 17 shows how the transition to the second movement is related to the primary theme.

Example. 17. Guerra Vicente, Sonata for Violin and Piano, movement I, transition to the second movement compared with P, mm. 93–99 and mm. 1–8.

Second Movement - Andante

The overall form of the second movement is ternary. As opposed to the first movement where the two outer sections are agitated while, the central section is calmer, in the second movement, the B section is agitated and fast, contrasting with the calm and introspective mood of the A and A' sections.

Table 3. Form chart for Sonata for Violin and Piano by Guerra Vicente, movement II. Andante.

A (1–42)		B (43–74)		A' (75–92)
Peaceful and meditative Andante		Agitated Allegretto		Peaceful and meditative Tempo I

A				
A in piano (1-7)	A in the violin (8-17)	Energy gain (18-21)	Conclusion of A (22-27)	Transition to B (28-42)

B	
New thematic material (43–66)	Violin solo (67-74)

A'	
Theme Returns - (75-78)	Free improvisatory violin part – Thematic material on the piano (79-94)

The second movement starts with the primary theme in octaves in the piano part. It has a natural flow towards the pitch class of Bb. Instead of resolving the melody to Bb on the downbeat of the second measure, Vicente repeats the theme and only settles the key area to Bb on the first beat of the third measure. The longest note value rests on Bb,

and it is harmonized with its fifth, F. The theme consists of a basic idea (mm. 1–4) and a

contrasting idea (mm. 5–7), as example 18 shows:

Example. 18. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 1–7.
Theme, piano part. Basic idea (b.i.), and contrasting idea (c.i.).

The seven-measure main theme in the second movement has a contemplative

character. The violin enters in the seventh measure with different, more improvisatory

motives, contrasting with the preceding thematic idea. Although the motives and style of

the violin part differ, the character is similar to the meditative piano part. The overall

mood in the first section is calm with an improvisatory feeling.

The conclusion of the first section (mm. 28–35) is thematically related to Motive-

Y from the first movement (ex. 19). Guerra Vicente uses Motive-Y on many occasions

throughout first movement, including during the transition into the second. The second

movement uses a similar rhythmic figure to increase the energy, creating a transition to

the central section.

Example 19. Guerra Vicente, Sonata for Violin and Piano, movement II,
mm. 25–31. Motive-Y in the second movement.

The motivic cell in section B is also Motive-Y (ex. 20). Here, this motive is

present in both the piano and the violin parts. The sudden tempo changing in measure 28

creates contrast with the previous section.

Example 20. Guerra Vicente, Sonata for Violin and Piano, movement II,
mm. 25–31. Motive-Y in the second movement.

After the B section, A is restated. The thematic material in the piano part is
identical to the beginning, but this time the violin has a new melody collaborating with
the piano (ex. 21). The character is calm and less expressive compared to the previous
section.

Example 21. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 72–79.

In contrast to the predominantly quartal harmonies from the first movement, the composer chooses to write the second movement using mostly tertian harmonies. Some examples that illustrate the tertian harmonies in the second movement are the chords in measure 4 (G-Bb-D-F), the chords in measures 8 and 9, and the last chord in measures 93 and 94, as example 22 and 23 show.

Example 22. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 4–11. Tertian harmonies.

Example 23. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 92–94. Tertian chord.

After a brief restatement of the main theme, the second movement ends in a soft and languid way. In measure 93, the violin has a long note, accompanied by a long chord consisting of Eb-Gb-Bb-D-F. The last chord is a good example of tertian harmony.

Third Movement - Animato

The third movement of Guerra Vicente's sonata, like the first and second movements, is ternary. Table 4 shows the overall scheme of this movement:

Table 4. Form chart for Sonata for Violin and Piano by Guerra Vicente, movement III. Animato.

A (1–80)	B (81–126)	A′ (127–209)	Coda (210-232)
Fast with an agitated character	Moderato/ Lyric Character	Fast	Energy gaining, faster

In the third movement, the main theme is based on intervals of fourths. The first statement is based on perfect fourths while the second one is based on augmented fourths (ex. 24).

Example 24. Guerra Vicente, Sonata for Violin and Piano, movement III, mm. 1–8, opening theme.

The overall harmonic language in the third movement has a mixture of quartal, tertian and modal harmonies, as opposed to the predominantly quartal harmony in the first movement and the predominantly tertian harmony in the second. In the third movement Guerra Vicente continues recycling fragments and motives from the first movement; he uses the same motives in all three movements to unify the work. An example that was consistently used throughout the whole piece is Motive-Y, or the C-based motive. Example 25 shows the appearance of Motive-Y in the third movement.

Example 25. Guerra Vicente, Sonata for Violin and Piano, movement III, mm. 16–30. Motive-Y in the third movement.

This movement presents a duality between extremely energetic and fast passages and places where the musical energy completely drops out giving the impression of weariness. It has an exciting character and virtuosic display. The violin part has some challenging technical passages in a higher range. Despite the fast speed and the excitement, the main affect is a distant melancholy mixed with a hint of nostalgia. A

passage that exemplifies this idea is the transition from section A to section B. (mm. 74–90; ex. 26).

Example 26. Guerra Vicente, Sonata for Violin and Piano, movement III, mm. 74–90. Transition.

After the slower central section, A' is presented with few variations. The sonata

ends with an exciting and energetic coda.

Performance Guide

For Vicente's Sonata for Violin and Piano, tempo is the first aspect performers

must consider. Robert Donington, when writing about performance practice issues, says

and quotes:

> It is notoriously difficult for a musician to attach any metronome marking which seems right the next time he comes back to it, as Beethoven used to find out to his own incredulous fury, or Brahms when he wrote to Sir George Henschel that 'the metronome is of no value. As far at least as my experience goes, everybody has, sooner or later, withdrawn his own metronomic markings'. Or we might put it with Bemetzreider in 1771 that 'taste is the true metronome'. And the reason surely is that tempo itself is not a constant. Tempo is a variable.[42]

For the first movement, Allegretto, Guerra Vicente suggests that a quarter note

equals 116 bpm. To decide on the first movement's final speed, one needs to consider the

following elements: the tempo of the other movements (to find balance and contrast), the

piano accompaniment part, and the character of each movement's themes and

subsections. Since the primary theme is strong and incisive, and at the same time lyrical,

the tempo suggestion for most of the first movement is a speed that varies between

quarter note equals 100 and 116 bpm.

Another important matter regarding tempo is how the performer will group

accented rhythmic figures that might imply a different meter. It is possible for the

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[42] Robert Donington, *Baroque Music Style and Performance: A Handbook* (New York: W.W. Norton and Company, 1982), 19.

performer to find a more natural flow in specific passages with syncopations and/or irregular meter by grouping these rhythms in different manners. Example 27 shows how a performer can organize rhythmic figures to create different meters, even though the score is not explicitly written in this way.

In measures 14, 18, 20, and 21 (ex. 27), the performer has the option to group the eighth notes in groups of three, as if the measure were written in compound meter.

Example 27. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 14–24.

Example 28 shows an excerpt where the notes demand the articulation to be legato, with notes extremely connected without unexpected accents. The notes with the tenuto lines demand just a gentle extra bow weight, or a *rinforzato*. The performer needs to make sure that there is no gap between the bow changes within measure 18 and between measures 20 and 23. The double stop in measure 24 demands a strong attack. The bow must be on the string, and an extremely fast bow speed is recommended after the attack in order to project and to match the articulation with the piano.

Example 28. Guerra Vicente, Sonata for Violin and Piano, movement I, mm.18–24.

Example 29 shows a passage that could be played at a different contact point: closer to the fingerboard with faster bow speed, to obtain a thinner sound. The thin texture in the piano part corroborates this suggestion.

Contact point

Example 29. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 89–96. Contact point.

In the developmental area, the energy starts to diminish. To create an organic decrescendo, the performer may play the whole note in measure 36 with a strong accent, a fast vibrato, and gradually moving the bow closer to the fingerboard, while gently releasing the bow pressure to achieve a less prominent sound. In measure 39, one can play using only the natural bow weight to find a sweeter sound. The violinist can also explore the expressive possibilities of the melodic intervals of major sevenths by discretely stretching the Eb in measure 37 and the C# in measure 38. (See ex. 30).

Example 30. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 33–40. Sound quality, less vibrato.

In measure 94 (ex. 31), one should play using a narrow vibrato. In measure 95, the performer can increase the use of vibrato in the first two beats and play the third beat without vibrato. Playing in this manner, creates more contrast at the *subito piano* effect on the note G. Similarly, if the performer elongates the G#, slows down the first two beats, and takes time to shift from the G# to the G natural on the G string, it helps to create a more effective *subito piano*, enhancing the harmonic surprise that comes in the next beat in the piano part. From here to the end of the movement, the violinist may play the remaining measures (mm. 95–99) without vibrato, thus creating a calm and suspenseful mood. To achieve those musical ideas, an extremely slow bow closer to the bridge is recommended for the last long note.

Example 31. Guerra Vicente, Sonata for Violin and Piano, movement I, mm. 93–99.

Second Movement

In the second movement, the first entrance of the violin is in measure 7 (ex. 32). The violinist can take time employing rubato. Since the piano part has long notes holding a chord (mm. 7–10), and given the improvisatory character of the violin part, the violinist should play this passage like a cadenza. To follow the composer's instruction, *movido*, the performer should start slowly, elongating the eighth note D (m.7), gradually accelerate until measure 8, and make a *ritardando* in measure 10. After that, one should aim to reestablish the tempo, using the opening measures as reference.

Example 32. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 7–10. Rubato.

The beginning of the second movement is calm and less expressive in comparison to what follows. The character in the outer sections is slow and meditative, while in the central section there is a sudden energy gain. To create this sort of contrast technically, the performer must find the appropriate sound for each character. From measures 14 to 23, the violinist may play using a touch of fast and narrow vibrato. The transitional measures (mm. 24–27) demand that the performer increase the width and vibrato speed to play with more intensity. More projection will also contribute to the dramatic character of the central section. (See ex. 33).

Example 33. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 16–28.

The passage from measures 28 to 33 demands more vibrato, more attack on the beginning of each note, and more sound. This is the first dramatic passage in this movement. The player needs to be significantly less expressive in the beginning of the movement to build up momentum for measures 28 and beyond. Also in measure 28, to achieve a clear articulation and to find balance with the piano part, the violinist needs to emphasize the eighth notes with clear accents since these notes are preceded by strong chords in the piano. Example 34 shows how the dramatic excerpt (mm. 28–36) culminates in a cadential moment (mm. 36–42).

Example 34. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 25–40.

The central section has a light, more fluid character (mm. 43–73). To find a lighter bow stroke, one should play the first two quarter notes (m. 43) in the lower half of the bow, (down–down), and Gb–G legato up bow, directing the phrase to the first beat of each measure. The circled notes in example 35 illustrate where the emphasis should be. The bowings are written as down bows to create a natural emphasis on the stronger beats.

Example 35. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 41–46.

The allegretto section (mm. 43–62) has a lighter, playful character. The composer marks a slash/dot on each quarter note. Even though the following measures (mm. 48–62) do not have the slash/dot marks, the character is the same until measure 66.

Example 36. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 47–62. Light character.

The transition (mm. 68–71; example 37) changes the faster tempo and the lighter and playful character into a calmer mood. The violinist leads the mood into the next

section. To affect the rallentando, one can elongate the eighth notes in measure 73 to

gradually bring the pulse back to tempo primo.

Example 37. Guerra Vicente, Sonata for Violin and Piano, movement II, mm. 68–75.
Transition to A´.

Third movement

The most challenging technical aspect of the third movement for the violinist is

coordination between the left and right hands. This problem can be minimized with

finding appropriate fingerings. Since the main thematic idea in the third movement is

based on intervals of a fourth, it is possible to solve intonation problems that may arise by

understanding the intervallic pattern and pairing fingerings accordingly. Example 38

presents fingerings that work in fast speeds for this specific passage.

Example 38. Guerra Vicente, Sonata, movement III, mm. 1–21. Fingerings.

Compared to the two previous movements, the third movement is the most challenging because many passages contain non-idiomatic intervallic patterns. Examples 38, 39, and 40 present fingering suggestions to facilitate their execution.

Example 39. Guerra Vicente, Sonata for Violin and Piano, movement III, mm. 64–89, fingerings.

Example 40. Guerra Vicente, Sonata for Violin and Piano, movement III, mm. 212–32.

Analyzing José Guerra Vicente's music can be challenging because his rich musical background encompasses a variety of compositional techniques, including modal and atonal harmonic languages, a variety of meters, and the mixture of traditional with freer forms. Guerra Vicente spent many years seeking his own style of composition. A contemporary of Villa-Lobos, Guerra Vicente was also successful in his ideal of avoiding major European influences, resulting in the creation of a new musical language of his own.

Among Guerra Vicente's compositions is possible to find tonal, and atonal works. In this sonata, he tries to combine both techniques by using bold harmonies with tonal centers that change often. It is not possible to clearly classify his music as avant-garde, nor as neo-romantic. Despite occasional hints of modality, and predominant nostalgic character, this sonata does not have clear indications of nationalistic elements. Instead, Guerra Vicente employs free compositional techniques.

CHAPTER III

CHÔRO FOR VIOLIN AND ORCHESTRA BY
MOZART CAMARGO GUARNIERI

Camargo Guarnieri is, without doubt, one of the most important figures of twentieth-century music composition in Brazil. Considered to be one of the most prolific and respected Brazilian composers, Guarnieri had a highly individualized way to express Brazilian rhythms, styles, and harmonies in his songs, waltzes, chamber music, and especially in his symphonic works.

Born in Tietê, São Paulo state, Guarnieri started his musical studies when he was eleven years old with Virgínio Dias. When he was thirteen, he created his first piece of music entitled "Sonho de Artista" (An Artist's Dream) and dedicated it to his mentor. In 1923, Guarnieri moved to São Paulo city where he studied with Ernâni Braga and Antônio Sá Pereira. He also took lessons from the Italian conductor Lamberto Baldi from 1926 to 1930. At the age of twenty, Guarnieri started to teach piano at the Conservatório Dramático e Musical de São Paulo. In 1928, he met the musicologist and writer Mario de Andrade, who greatly influenced the development of his career.

Following a path of combining folklore based elements, modern harmonies, and counterpoint, Guarnieri started to find his style of composition. With this amalgam of musical language, Guarnieri wrote the Sonatina for Piano (1928), achieving great

success. In 1938, Guarnieri went to Paris to study composition with Charles Koechlin and

conducting with Franz Rühlmann, and he returned to Brazil in 1939 because of the

Second World War.

Camargo Guarnieri was the recipient of numerous national and international

prizes for composition. He was a prolific composer. Among his oeuvre there are pieces

for solo piano, songs, choral pieces, chamber music, and symphonies. Guarnieri wrote

three violin concertos; the second he titled "*Chôro.*" They were written respectively in

1940, 1951, and 1952. The *Chôro* for Violin and Orchestra, was dedicated to the violinist

Mariucia Iacovino. In 1952, the *Chôro* was premiered in Paris, with the French National

Orchestra Radio, with the work's dedicatee as the soloist and Eugene Bigot as the

conductor.

Chôro for Violin and Orchestra by Camargo Guarnieri

Guarnieri's *Chôro*, completed in August 26, 1951, is an important example of a

concerto for violin and orchestra written by a Brazilian composer. From his seven

symphonic *chôros* for solo instrument and orchestra, the one written for violin and

orchestra is the most rhapsodic.[43] The composer chose to entitle this concerto as *Chôro* to

indicate that it was deliberately structured with distinctive Brazilian characteristics. The

idea of choosing Brazilian musical terms and instructions over European traditional titles

represents the nationalistic ideals of Guarnieri.[44]

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[43] Marion Verhaalen, *Camargo Guarnieri Expressões de uma Vida* (São Paulo: Editora da Universidade de São Paulo, 2001), 377.

[44] In the same way that Guarnieri preferred to use the term *ponteio* over the title prelude, he decided to use musical terms in Portuguese to make a nationalist statement.

Chôro is a Brazilian popular genre and its history starts with the arrival of the Portuguese court to Brazil in 1808. The amalgamation of the European instruments and dances with the African instruments, rhythms, and dances, resulted in the origins of diverse Brazilian genres including the *chôro*. The Brazilian *chôro* can be considered as the mixture of chamber Art music with urban popular style. It is also a mixture of European and African styles. Among all the elements that characterizes the *chôro* [45] as a popular style, the most important is improvisation, which is also the most prominent feature in Guarnieri's *Chôro*. When compared to the other *chôros* for solo instrument and orchestra, the one for violin is more improvisatory than the others.[46]

<center>First Movement, Andante</center>

The instrumentation of the *Chôro* is traditional for western musical conventions: solo violin, strings, 1 piccolo, 2 flutes, 2 oboes, 2 Bb clarinets, 2 bassoons, 2 French horns, 2 trumpets in C, 2 trombones, 1 timpani, percussion, and 1 harp. Despite that fact that Guarnieri uses a traditional orchestral instrumentation, he writes in an unconventional way that makes the instruments sound rustic. For example, the solo violin imitates the sound of a *rabeca:* [47] the syncopated rhythms accompanied by open string pedal tones, the lower range, and accented figures illustrate this.

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[45] According to Gerard Béhague: "Generically, *chôro* denotes urban instrumental ensemble music, often with one group member as a soloist. Specifically, it refers to an ensemble of *chorões* (musician serenaders) that developed in Rio de Janeiro around 1870." Gerard Béhague, "Chôro," *Grove Music Online*, accessed September 22, 2016.

[46] Marion Verhaalen, *Camargo Guarnieri Expressões de uma Vida* (São Paulo: Editora da Universidade de São Paulo, 2001), 377.

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[47] See footnote 4.

The overall form of the first movement is a large ternary. Guarnieri´s *Chôro* has three parts, where the central section has a contrasting new theme, and the third section is similar to the first.

Table 5. Form chart for *Chôro* for Violin and Orchestra, movement I. Andante.

A	B	A′	Transition to 2nd mvt.
(1–70)	(71–104)	(105-150)	(151–161)
C# (Aeolian)	Instability (A Dorian)	C#	A Major (V of 2nd mvt.)

The first movement of Guarnieri's *Chôro* fits Caplin's description of large ternary form except that the key areas are not as clear as in classical ABA forms. The harmony is modally based, and the key relationship among the sections is, A (C# Aeolian) B (A Dorian) and A' (C# Aeolian). The Aeolian, and Dorian are often found in his compositions. The A section's theme is based on the C# Aeolian scale as example 41 shows.

Example 41. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 19–25. Solo violin theme.

A Section

The A section starts with cellos and basses playing a long C# pedal along with the syncopated rhythm of the timpani (ex. 42). In measure 5, bassoons and violas present the main theme in unison. In measure 8, clarinets and second violins answer the main theme a third higher, followed by the first violins and oboe at the fifth in a fugal style. Guarnieri orchestrates the section that precedes the solo violin entrance by pairing a woodwind and a string instrument. The imitative style continues, adding more and more instruments culminating in a forte in measure 20. This effect creates a crescendo that precedes the first entrance of the violin soloist. The *tutti fortissimo* in measure 19 builds the tension that announces the soloist's main entrance.

Example 42. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 1–20.

The combination of these structural elements illustrates Guarnieri's compositional style. This movement´s polyphony, thematic idea, fugato style, and the way the orchestra alternates the melody with the soloist are all characteristics reminiscent of Baroque instrumental music. The most evident elements of a Brazilian national style employed in this piece are the constant use of modality instead of tonality, orchestral instruments imitating rustic instruments, and rhythms that resemble specific folk styles. The amalgamation of the resources used in traditional European music and these elements from Brazilian music are probably the most noticeable Guarnieri characteristics in this work. In this sense, the Chôro fits in the national, and nationalist categories of Brazilian music by Marion Verhaalen presented in the first chapter of this dissertation. [48]

In the A section, the characteristics that defines Guarnieri's nationalism are the use of modality, the nostalgic mood, and the allusion to the northeastern folk styled called *baião*.[49] The section between measures 49 and 62 shares important characteristics with this style: the instrumentation, the modality, the rhythm, and the texture. Guarnieri chooses the piccolo, the flute, and the violin soloist to be in the forefront (mm. 48–59). By choosing this combination of instruments, Guarnieri refers to the rustic instruments used in processions and during festivities in the northeast. The violin represents the *rabeca*[50] while the piccolo and flute represent the *pifanos*.[51] The Dorian mode is readily

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[48] See Chapter I, p. 30.

[49] Almir Côrtes, "Como se Toca o Baião: Combinações de Elementos Musicais," *Per Musi* 29 (2014), 195-208. See footnote 20 for more information about the *baião*.

[50] See footnote 13, chapter 1.

[51] *Pifano* is a rustic flute, made from wood that is used in processions, ceremonies, and festivities in the northeastern culture in Brazil with Amerindian roots.

found in Brazilian northeastern music; here the flute´s main theme is in A Dorian. The combination of the accented triplets in the solo violin, the harp part, the timpani, and the flutes reinforces the allusion to *baião* (see example 43

Example 43. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 48–49. *Baião* texture.

The B Section

The B section (measure 71, see example 45) is characterized by a change of texture and by the entrance of a contrasting theme. The B section continues the A Dorian modality from the end of the A section. The new theme has a nostalgic and melancholic character. From measure 71 to measure 98, the orchestration is thinner and more homophonic, as opposed to the polyphonic A section. Example 44 shows the B section's theme, and example 45 shows an excerpt of section B that illustrates its homophonic texture.

Example 44. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 71–73. B section theme.

Example 45. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 74–78. Homophonic texture in the B section.

The B section concludes with a transition (mm. 99–104) to the A' section. The orchestration in this moment is fuller, and the music starts to increase in intensity until it reaches its summit point in the fortissimo of measure 103. Guarnieri uses the thematic material from the B section to construct this transition. Example 46 shows the orchestral excerpt that concludes the B section and prepares the soloist's first entrance in the A' section.

Example 46. Guarnieri, *Chôro* for violin and Orchestra, movement I, mm. 97–103.
Transition to A´, thicker texture.

The A' Section

In the A' section (mm. 105–50), the movement's opening theme comes returns in the solo violin part. Each time the theme appears in the solo part, the orchestra responds with thematic motives that use more aggressive harmonies such as augmented fourths in parallel motion, major sevenths, and parallel fifths in the woodwinds and brass.

Example 47. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 103–11. A' section theme with woodwind interventions.

In measure 150–52, the flute and oboe have triplets derived from the violin part (mm. 48–52). Guarnieri concludes the first movement with a slow and calm transition (mm. 155–160) to the second movement. The transition contains motives and fragments of the A section theme throughout the orchestra while the solo violin sustains long notes.

The Second Movement – Calmo

The second movement, Calmo, is in ternary form. The main theme of the second

movement shares some similarities with the first movement's theme; both have an

anacrusis with an interval of a fourth, and they are both lyrical and modally based.

Example 48. Guarnieri, *Chôro* for Violin and Orchestra, movement II, mm. 172–87.
Theme, Lydian-Mixolydian Mode.

Table 6. Form chart for *Chôro* for Violin and Orchestra, by Camargo Guarnieri, movement II. Calm.

A	B	A'
(Lydian–Mixolydian) (Main Theme) (mm. 161–93)	(Major–Minor) (Interior theme) (mm. 194–236)	(Lydian–Mixolydian) (Theme 8a higher) (mm. 236–74)

A		
Orchestral Introduction (mm. 161–71)	Solo Violin Theme (mm. 172–86)	Orchestra Theme (mm. 187–93)

B		
Interior Theme Solo Violin (mm. 195–205) Major Mode	Theme Oboe (mm. 208–18) Major Mode	Theme French Horn-Trumpet (mm. 219–31) Minor mode

A'	
Main Theme–Solo violin an Octave Higher (mm. 240–261)	Transition to the 3rd movement (mm. 265–274)

The A section is calm, and the B section has a new theme with more interactions between the orchestra and the solo violin. The A' is similar to A, the theme is presented only once, and the solo violin part is transposed an octave higher. The orchestral introduction (mm. 161–172) contains fragments of the theme to prepare the soloist's

entrance. The first violins set the mood and the French horn imitates the syncopated figure before the solo violin start playing in measure 173.

In the second movement, the main characteristic that defines Guarnieri's nationalism is the allusion to northeastern folk styles the *baião*. [52] Shown in example 49, the main rhythmic cell that characterizes the *baião* is traditionally played by the *zabumba* [53] and the triangle.

Example 49. Main rhythmic figure of the *baião*.

Guarnieri uses the *baião*'s rhythmic figure in the second movement to create the orchestral accompaniment. In measure 161 (ex. 50), the second violins start playing this figure, and gradually, it is exchanged with the other instruments of the orchestra. *Baião* is a dance, and it usually has a happy mood with a driving feeling. In the second movement, however, the composer transforms the rhythmic figure to a more calm and introspective character. Example 50 shows how Guarnieri uses the *baião*'s rhythmic cell throughout the movement.

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[52] Côrtes, "Como se Toca o Baião. "

[53] *Zabumba* is a percussion instrument common in Brazil and in El Salvador. It is similar to a snare drum because it is double-headed and cylindrical with a wooden body. Traditionally, zabumba players also make the drums using goat skin. Zabumba is used in processions, to accompany a *banda de pifanos*, and to play the *baião* rhythm and in many other traditional dances.

Example 50. Guarnieri, *Chôro* for Violin and Orchestra, movement II, mm. 161–70.

Guarnieri writes a glissando in measures 166 and 167 in the first violin parts, as shown in example 50. This expressive resource is a characteristic of the fiddle style. The effect is a reference to the way the *rabeca* players use the instrument to play the northeastern folk style. The accompaniment in the woodwinds (mm. 187–92) is also a reference to the northeastern dance *baião*. The rhythm found in those measures, written with sixteenth notes, slurs, and accents is similar to the rhythms that characterize the folk style as examples 51 and 52 show. [54]

Example 51. Additional rhythmic figures of the *baião*, usually played by the *zabumba* and by the triangle.

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[54] Côrtes, "Como se Toca o Baião."

Example 52. Guarnieri, *Chôro* for Violin and Orchestra, movement II, mm. 187–92. Similarities between the rhythmic figures in the woodwind parts and the *baião* dance.

The B section (mm. 194–236) has an interior theme[55] that is first presented by the solo violin in measure 194, and then by the oboe in measure 208. The oboe repeats the interior theme while the solo violin plays variations on it. In measure 219, the French horn plays the theme from A in minor mode followed by the trumpet (mm. 226–231) while the solo violin keeps developing the interior theme. By the end of the B section, both themes from A and B overlap.

The A' section is similar to A, but this time the solo violin presents the main theme only once, an octave higher, while the orchestral accompaniment is lighter and less rhythmic. To create a less agitated section to conclude the movement, the composer places long notes in the strings and in the flute in a choral-like accompaniment. The second movement concludes with a calm transition to the third.

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[55] Caplin, *Classical Form,* 212.

The Third Movement – Allegro Ritmado

Table 7. Form chart for *Chôro* for Violin and Orchestra, by Camargo Guarnieri, movement III. Allegro Ritmado.

Introduction	A	B	A'	Coda
(mm. 275–281)	(mm. 282–304)	(mm. 328–386)	(mm. 387–454)	(mm. 455–477)

Following the pattern in the previous movements, the third movement is ternary. Its rhythmic and agitated main theme is based on the third measure of the main theme from the first movement. Both themes share the same intervals and the same pitch classes, with rhythmic variations. Example 53 illustrates their similaritie

Example 53. Guarnieri, *Chôro* for Violin and Orchestra, movement III, mm. 282–85. Comparison of themes.

The third movement has a lighter and more humorous character, as opposed to the dramatic first movement and the calm second movement. The theme in the third movement is more agitated, its rhythm similar to the *embolada* style: a humorous genre of improvisatory songs in which two men sing and improvise witty rhymed verses accompanied by a tambourine. Guarnieri combines the notes from the third measure of

the first movement's main theme with a rhythmic pattern that is commonly found in the *embolada*. Example 54 presents the *embolada'*s main rhythm.
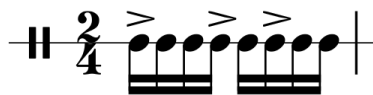
Example 54. *Embolada* rhythm.

The humorous character of this movement and the exchanges of percussive rhythms between the solo violin and the orchestra can be related both to the *embolada* and to the *baião* style. The A section starts with the rhythmic cells of *baião,* which are also present in the orchestral accompaniment of the third movement as example 55 illustrates. During the introduction, the composer evokes a tambourine, represented by the snare drum in measures 275–286. To make the reference to *baião* even clearer, Guarnieri indicates the use of a triangle in the percussion accompaniment, which is part of the *baião* traditional trio.[56] Example 55 shows the introduction and the main theme.

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[56] The instruments that form the *Baião*'s trio are the *zabumba,* the triangle, and the *sanfona* (accordion).

Example 55. Guarnieri, *Chôro* for Violin and Orchestra, movement III, mm. 275–86. *Baião* rhythmic figures in the third movement.

The B section starts with an interior theme first presented by the solo violin (mm. 328–39) and exchanged with the orchestra. Every time the solo violin has new material, the orchestra repeats it. The imitative style continues until the end of the section (m. 387). The A' section starts with the introductory material in the percussion but now with the harp playing the rhythm of *baião* as the accompaniment. As expected, the main theme is given to the violin part with variations and virtuosic writing.

An interesting effect present in the third movement is the thematic recurrences from the previous movements. Guarnieri discretely inserts parts of themes in specific places of this movement. In the first instance of recurrence, the bassoon plays the first half of the second movement's main theme (mm. 440–44). Example 56 shows this passage.

Example 56. Guarnieri, *Chôro* for Violin and Orchestra, movement III, mm. 440–44. Thematic material from movement II reused.

Another passage where the composer reuses thematic material from the previous movements is when the French horn plays a diminution of the second part of the first movement's main theme (mm. 467–69; see ex. 57).

Example 57. Guarnieri, *Chôro* for Violin and Orchestra, movement III, mm. 467–69. French horn fragment from first movement's theme.

Guarnieri concludes the work with an exciting and energetic coda. The orchestral accompaniment still presents northeastern rhythmic figures, while the solo violin has completely new material with melodic lines based on intervals of a fourth.

Performance Guide

After the orchestral introduction, the soloist enters in measure 20 with the theme.

The main technical challenges of this passage relates to the clarity of the fast notes and to

the sound quality in the high positions. To solve these problems an appropriate fingering

is suggested in example 58. For good sound quality on the high notes, as in the G# in

measure 31, a slow bow close to the bridge is recommended.

Example 58. Guarnieri, *Chôro* for Violin and Orchestra, movement I, mm. 19–34, solo
violin part. Fingerings.

The piu mosso section (mm. 48–62) contains fast triplets with many string

crossings. To minimize this difficulty, one should play these figures in the lower half of

the bow, being careful not to exaggerate the string crossing motion in the right hand. In a

passage like this one needs to use the appropriate amount of bow. One should play using

open strings as much as possible in this passage to imitate the sound of the *rabeca* as the

fingerings suggest in example 59.

Example 59. First movement, mm. 44–63. Solo violin part. Fingering suggestion.

The theme of the second movement is modally inflected. By knowing that, one
can emphasize the distinctive scale degrees according to the character of each phrase. The
mode of this theme is D Lydian-Mixolydian. In this mode, the seventh degree (C) is
lowered and the fourth degree is raised (G#). The performer can gently highlight the
circled notes with extremely legato bow changes. The hairpins in this passage represent
Guarnieri's idea of a lyric phrase. Example 60 shows the notes that demand more
emphasis.

Example 60. Guarnieri, *Chôro* for Violin and Orchestra, movement II, (mm. 172–87). Phrasing.

Camargo Guarnieri inserted folk music into his compositions in a similar manner to the Hungarian composer Bela Bartók. The most common and well-known folk element influential in Bartók's compositions is the *verbunkos*—a Hungarian dance that Bartók collected in his travels to research folk styles. The *verbunkos* rhythmic figure consists of four eighth notes connected by slurs and with accents in the weak beats (see ex. 61). Once the performer is aware of the origins of the folk style, one can give the proper emphasis to the strong beats even when not indicated by the composer.

Example 61. *Verbunkos* rhythmic figure used in Bartók

Similarly, Guarnieri employed the rhythm of *baião* (see ex. 49) frequently in his *Chôro* for violin and orchestra. This rhythmic fragment is distributed throughout the orchestra in the second and third movements, in different contexts. The *baião* is a binary dance with the emphasis on the second beat. Knowing this, the orchestra needs to emphasize the syncopation of the second beat every time this rhythm is presented. Example 62 shows the strings at the beginning of the second movement. The viola part has a rhythmic figure that needs to have emphasis on the second beat (mm. 236–46).

Example 62. Guarnieri, *Chôro* for Violin and Orchestra, movement II, mm. 236–46. Sample of the accompaniment derived from *baião* that needs emphasis on the second beat: viola part.

In the third movement, the performer needs to be aware of how to play the syncopated figures; the rhythm, based on the *embolada* style, imitates percussive instruments. To properly articulate the figures, the performer needs to know which notes demand a stronger attack and which ones should not be sustained too long. Example 61 illustrates a passage where the syncopated notes need to have a clear and percussive attack, followed by a natural *decrescendo,* which is not indicated in the music.

Example 63. Guarnieri, *Chôro* for Violin and Orchestra, movement III, mm. 285–93. Percussive figures that imitate the tambourine.

The excerpt with double stops (mm. 419–29) is not as challenging as it appears. To simplify this passage, the performer needs to know that all the three-note chords can be played with at least one open string, and that the double stops with two notes are always octaves. Then, one can focus on keeping a hand frame in which the fingers do not disturb the reverberation of the open strings. Example 62 shows fingerings that are suitable for the passage with double stops.

Although the dynamic is *fortissimo*, the performer should create a significant contrast between the accented notes and the repeated notes without accents. In other words, exaggerate the accents to emphasize the percussive character of the passage.

Example 64. Guarnieri, *Chôro* for Violin and Orchestra, movement III, mm. 419–29. Fingering suggestion for the double stops.

Generally, there is no balance issues between the orchestra and the soloist. Guarnieri usually avoids using the full orchestra when the soloist is playing. One exception to that occours in the coda of the third movement. In this passage, the violin soloist is in the middle range while the strings have the *embolada* rhythm (ex.54) with the adition of the woodwinds and percussion interactions. Although the orchestra has *pianissimo* and *piano* indications, and the soloist has *fortissimo* in this passage, the conductor needs to make sure the orchestra plays soflty enough to avoid balance problems with the soloist. The strings should play the *embolada* rhythm very softly and with an extremely short articulation.

The *Chôro* for Violin and Orchestra is a piece that shows Guarnieri's mastery of symphonic writing. He chose an instrumentation that brings a variety of colors, contrasts of texture, and that evokes nature and specific folk styles. He created rhythms that emphasize Brazilian genres, using modes and harmonies that reference his native country. This work also demonstrates how successful Guarnieri was as a nationalist composer and how well he could write idiomatically for violin.

CHAPTER IV

TRIO FOR VIOLIN, VIOLONCELLO AND PIANO BY CÉSAR GUERRA-PEIXE

The composer, ethnomusicologist, conductor, and violinist César Guerra-Peixe was born in Petrópolis, and was one of the most important figures of nationalist music in Brazil. The son of Portuguese immigrants with Romani origins, Guerra-Peixe started playing the mandolin, guitar, violin, and piano when he was young. In 1925, when he was eleven years old, he began study violin with Gao Omacht, and later took violin lessons from Paulina D'Ambrosio[57]. After five years studying violin, Guerra-Peixe won the golden medal in a violin competition offered by the Associação Petropolitana de Letras. In 1934, he settled in Rio de Janeiro and started to write arrangements and compose popular music. In 1944, he met the German composer Hans-Joachim Koellreutter, recently arrived in Brazil. From 1944 to 1947, Guerra-Peixe studied with Koellreutter, with whom he learned new compositional techniques such as twelve-tone serialism. In 1945 he joined

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[57] Paulina D'Ambrosio (1890-1976) was a very important Brazilian violinist and teacher. After graduating at the Royal Conservatory of Brussels, Paulina D'Ambrosio came back to Brazil and taught many violinists. At the same time, she played with Villa-Lobos, Alberto Nepomuceno, Lorenzo Fernandez, Henrique Oswald, among others. Paulina also collaborated with many composers as a dedicatee of their compositions and premiering important works. *Dicionário Bibliográfico de Música Erudita Brasileira*, 119.

Koellreutter's group Música Viva.[58] His works from 1944 to 1947 are mostly

dodecaphonic and serialist reflecting the strong influence Koellreutter had on him. Among

these works is a dodecaphonic Symphony (Symphony No. 1, 1946), and the Divertimento

No. 2 for orchestra (1947), and the *Peça para dois minutos* (A Two Minute Piece), which

is not properly dodecaphonic since it has only ten different pitch classes.

In 1949, Guerra-Peixe abandoned the group Música Viva because he wished to

develop a freer style of composition—a style that allowed him to portray the culture of his

country without specific rules. When he realized that it was possible to express himself

and write music with folkloric roots without the newest compositional techniques, he

started to write in a different style. He studied the newest compositional techniques and

applied them to Brazilian music.

After leaving the group, Guerra-Peixe started ethnomusicological research in

Brazilian northeastern folklore; eventually he became the most methodic folklore

researcher among all the Brazilian nationalistic composers. His research emphasized the

Maracatus do Recife and culminated in a book with this title.[59] He moved to the city of

Recife where he worked at Rádio Jornal from 1948 to 1950. During this period, he wrote

many arrangements and new compositions using fragments, melodies and rhythms that he

collected from different local styles such as *maracatu, frevo, xangô,* and *côco,* which are

folkloric dances with African roots. These new materials were widely employed by

Guerra-Peixe in his compositions after 1950.

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[58] See chapter 1, page 17 for more information about the group Música Viva.

[59] The *Maracatu de Recife*, or the Maracatu of Recife is an Afro-Brazilian folkloric dance originated in the state of Pernambuco in the eighteenth century. The religious dance was originated from the musical amalgamation of the Iberian, African, and Amerindian cultures.

The Trio for Violin, Violoncello, and Piano exemplifies Guerra-Peixe's nationalistic ideals. It has strong folk roots, is modally based, and contains rhythms that allude to the northeast musical tradition. He wrote this trio in 1960 for a competition, the II Concurso de Composição do Programa de Música e Músicos do Brasil da Rádio MEC, where he received second place. Although this trio is the result of the composer's folklore research in both the states of São Paulo and Pernambuco, Guerra-Peixe composed all the themes, and there are no direct quotations of folk songs. According to the composer, he used traditional forms in this trio because it was a rule in the competition.[60] The first movement is written in sonata-allegro form; the second is a Liedbinário or a binary song, and the third movement is a rondo.

Movement I – Allegro Moderato

The general harmonic language in this trio is modal, based on triadic chords enriched with notes that do not belong to the harmony. Chords with major sevenths, seconds, sixths, ninths, and borrowed and altered chords, for example, are often found in this trio. The opening four chords in the piano right hand that accompany the primary theme are spelled [D-F#-A-(C#)], [E-G#-(A)-B], [B-D-F#-(E)] and [G#-B#-D#-(A)] (ex.

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[60] Guerra-Peixe e Heitor Alimonda, *Trio da Rádio MEC* (1980), CD, Pro-Memus/Fundação Nacional da Arte DR6752. "Primeiro movimento: Allegro moderato. Uma vez que a obra se destinava a um concurso realizado naquela época (hoje os critérios costumam ser mais abertos), este movimento está restrito formalmente ao tradicional allegro de sonata muito embora aparecam aqui elementos derivados do toque do berimbau, assim como da modinha e da inúbia (flautinha) dos "cabocolinhos" do Recife. Segundo movimento: Andante. Trata-se de um Lied binário (canção de duas partes) composto segundo a modinha no seu sentido mais amplo. Começa com uma espécie de recitativo executado pelo violoncelo; e após uma passagem de ligação, surge um segundo tema na execução oitavada do violino e violoncelo. Terceiro movimento: Vivace. A forma é a do rondó, peça que, no caso, tem um estribilho intercalado com outros temas. Aqui foram aproveitadas as sugestões rítmicas do tambú (batuque paulista), do jongo e da cana verde, ao modo popular em voga em Ubatuba, litoral norte de São Paulo; bem como as nordestinas, mas agora com outra feição melódica e, ainda, um toque de tarol (piano) etc. (Guerra-Peixe) ".

65). Another passage that exemplifies this sort of harmonization in the first movement

happens in measure 30 to 36. This passage contains chords that are spelled (C-F-A-B),

(C#-D#-A-B), (A#-C#-D#-G#) and (A-C#-E-G#) (ex. 66.)

Example 65. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I,
mm. 1–5. Enriched chords in the opening.

Example 66. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I, mm. 30–36. Example of harmonic language.

The bass line that accompanies the primary theme (P) has an ostinato figure that creates motion and establishes the harmonic function of the theme. Although the composer enriches the chords with notes that do not belong to the harmony, the bass line that accompanies the primary theme creates harmonic stability. Example 67 shows the harmonic functions between measures 1 and 12 based on the bass line.

Allegro moderato (♩ = c. 108)

Violino

Violoncelo

Piano

Harmonic Function:

I (tonic)

IV

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V

Example 67. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I,
mm. 1–14. Harmonic functions.

Other examples of unusual chords in this trio are the polychord in measure 134 and

a succession of triads in ascending and descending motion planing in scalar motion (mm.

134–136). This polychord is created from the juxtaposition of three chords: C major, in

the left hand piano part (C–G–E), Ab major in right hand piano part (Ab–C–Eb), and G

major (G–B–D) in the strings (G–D in the cello and B in the violin). The harmonization

between measures 134 and 136 is planing, which is very common in impressionist works.

Example 68 shows the polychord and the harmonic planing.

Example 68. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I, Polychord (m. 134) and chords (mm. 134–136).

Table 8. Form chart for Trio for Violin, Violoncello, and Piano, by César Guerra-Peixe, movement I. Allegro Moderato.

Exposition	Development	Recapitulation	Coda
(mm. 1–68)	(mm. 69-136)	(mm. 137-198)	(mm. 199-214)
P (D Lydian)	A Major	P (D Lydian)	D major
S (B Dorian)		S (D Lydian)	

Exposition

The first movement of Guerra-Peixe's trio, Allegro moderato, follows a sonata form structure. It does not strictly follow the key scheme of a sonata because its harmony is modally based. This movement uses a mediant key relationship made more common throughout the Romantic era, but with modal rather than tonal areas. During the Classical period, the most common key scheme for sonatas in major mode was to have P in the tonic (I) and S in the dominant (V). In the exposition of the trio, P is in the tonic D Lydian, and S is in B Dorian. The key relationship between these two keys is similar to a major tonic and its relative minor (I-vi). The use of modality, makes the harmonic scheme of this trio distinctive.

The violin and the cello present the primary theme (P) in octaves, in the key of D Lydian, while the piano (m. 42) and later cello (m. 57) present the secondary theme (S) in B Dorian. The primary theme is rhythmic and incisive while the secondary theme is melodic and lyric. In both themes, Guerra-Peixe uses the note G# when the melody is ascending to characterize the Lydian mode, and when it is descending, he uses a G natural. Examples 69 and 70 show the primary theme (mm. 1–9) and the secondary theme (mm. 42–49).

Example 69. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I, mm. 1–9, the primary theme (P).

Example 70. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I, mm. 42-49, secondary theme (S).

Although the relationship between keys is different from the classical models, the sections of the first movement are similar to the traditional sonata structure. The primary theme occurs in measures 1–25, followed by a long transition (TR) to the secondary theme (mm. 26–41, see example 71) that is repeated in the recapitulation. The TR has new material with a ritualistic character based on the B Phrygian mode, and in measure 28 modulates to A minor.

Using Hepokoski and Darcy's terminology, the exposition in Guerra-Peixe's Trio is classified as a two-part exposition, which occurs when the two contrasting themes are divided by a Medial Caesura (MC),

> A Medial Caesura is the brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas).[61]

Despite the different key scheme in this trio, there is a clear and conclusive medial caesura in measure 41. In a typical classical sonatas transition, the TR gains considerable energy, modulates from the key of P to the new key of S, and prolongs the dominant to create tension. In the first movement of Guerra-Peixe's trio, the TR moves towards the new key to modulate (ex. 71), it does not have a dominant prolongation, and instead of energy gain, the musical energy decreases from measures 35 to 41. In this sense, the rhetoric of this sonata differs from the classical models. Although it differs from the classical models, this movement is similar to romantic models. The relationship between P (I) and S (vi) is common in romantic sonatas.[62]

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[61] Ibid.

[62] Brian Miller, "Exploring Tonal Substitutions in Schubert's late Sonata Forms" (M.M. Thesis, University of Kansas, 2014), 61.

Example 71. Guerra-Peixe, Trio for Violin, Cello and Piano, movement I. Transition mm. 25–40, and Medial Caesura mm. 41–44.

The harmonic function of the secondary theme (S) is to achieve the EEC (essential expositional closure).

> One central feature of Sonata Theory is its emphasis, after the onset of the secondary theme, on the attainment of the first satisfactory perfect authentic cadence that proceeds onward to differing material. This is the moment that we term essential exposition closure (the EEC).[63]

In this movement, the EEC occurs in measure 69. After the presentation of S, there is an authentic cadence that concludes the exposition. In the Classical era sonata models, the PAC occurs in the key of S, but in the case of this movement it goes to the key of A major, which is the dominant of the main key, D. The first movement of Guerra-Peixe's trio can be classified as a three-key exposition. P is in D Lydian, S starts B Dorian and ends in A major, and the development is predominantly in A major. The three-key exposition occurs because S ends in a different key then it started. This sort of key relationship used in the exposition was a common resource employed by composers such as Beethoven, Schubert, and Brahms.[64]

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[63] Hepokoski and Darcy: *Elements of Sonata Theory,* Kindle version, location 3575 of 19692.

[64] Ibid. Location 97 of 19692.

Example 72. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 63–68. EEC.

Development

The development of this trio is divided in three main zones: the entry zone, central-action-zone, and exit zone, as table 9 shows.[65]

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[65] Hepokoski and Darcy, *Elements of Sonata Theory*, Kindle version, location 6618 of 19692.

Table 9. Form chart for Trio for Violin, Violoncello, and Piano, by César Guerra-Peixe, movement I, development chart.

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Development

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Entry Zone		**Central action zone**		**Exit Zone**
(P')	(S-Based)	(P')	(P-based)	(Percussive material)
(69-87)	(88-103)	(104-112)	(113- 127)	(128-136)
Predominant Key Area : A				

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The development starts in measure 69 with a percussive accompaniment played by the strings. The new melodic material is a very energetic variation of the basic idea from P that will be called P' henceforth. Both melodies share the same intervallic patterns and melodic design, but the melody in the development is more ornamented. The strings have a percussive rhythm and accented articulations, while the piano has a playful rhythmic figure that evokes to the rhythms of the *caboclinhos* or *cabocolinhos* [66] of Recife. Example 73 shows one of the most common modes collected by Guerra-Peixe that was used by the *inúbia* [67] players during the *cabocolinhos*' performance.

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[66] *Caboclinhos*, or *cabocolinhos* is a folkloric dance from Recife that represents the Amerindian influence in Brazilian music, and that is performed during the carnival in Pernambuco. The costumes used are related to the Amerindian culture and its rituals. The instrumentation consists of percussion instruments and a rustic wooden flute called an *inúbia*. According to Guerra-Peixe's annotations in his *Apostila de Composição Musical,* the *inúbia* plays modally based melodies accompanying the procession.

[67] Rustic wooden made flute, with Amerindian roots, used in folkloric events in the northeast of Brazil.

Example 73. Lydian mode used during the performance of *cabocolinhos*.

Guerra-Peixe collected melodies and rhythmic patterns that represented northeastern folklore. Ex. 74 illustrates a rhythmic figure that is traditionally used by the *inúbia* players during the processions of *cabocolinhos* and that is similar to P´.

Example 74. Rhythmic pattern frequently used by the *inúbia* players during the performance of cabocolinhos.

The development is formed by these elements: P-based material, P', S-based, and percussive rhythms. Ex. 75 shows the similarities that the basic idea of P shares with the motive found at the beginning of the development and that is derived from the *cabocolinhos*.

Example 75. Trio movement I, violin mm. 1–5, and piano right hand (P) mm. 103–105.

The entry zone in the classical sonatas is often quiet and ominous, or as Caplin describes, the "calm before the storm."[68] In this trio, the entry zone starts with an energetic percussive accompaniment figure in the strings, and a varied P-based material that passes from the piano to the violin, as example 76 illustrates.

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[68] Caplin, *Classical Form*, 147-151.

Example 76. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 67–76.

In measure 88, S-based developmental material takes over. The transitional material first presented in the exposition (mm. 26–29) is repeated in a calmer mood by the cello (mm. 100–103), as example 77 shows.

Example 77. Movement I, mm. 98–105.

In the central action zone, P´ from the beginning of the development is used again and distributed throughout the parts (mm. 104–112). In the second half of the central action zone (mm. 113–127), the violin and cello share parts of P, in canon, for five measures.

Example 78. Movement I, mm. 112–119. Canonic distribution of thematic material in the central-action-zone.

The climax of the movement happens in the exit zone. Measure 117 begins an energy gain that culminates in the climax of the movement in measure 134. The climax is achieved through the repetition of accented percussive figures in the strings and

descending fortissimo chords in the piano part. This is an extremely dramatic passage. The

repeated figures in the strings and the progression of chords in the piano collaborate to

build the energy that ends in measure 134, resulting in a polychord. This chord consists of

the juxtaposition of three chords: C major in the left hand piano part (C–G–E), Ab major

in the right hand piano part (Ab–C–Eb), and G major (G–B–D) in the strings (G–D in the

cello and B in the violin). This choice of harmony creates a sense of harmonic ambiguity.

Instead of a simple dominant prolongation, Guerra-Peixe creates a line of successive

triadic chords in the piano. The bottom notes in the left hand have a stepwise descent that

culminates in the D (heard two octaves lower) at the moment of recapitulation (mm. 134–

136). The descending line dissolves the energy and gently prepares the recapitulation (ex.

79).

Example 79. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I,
mm. 134–37. Recapitulation.

The Recapitulation.

The recapitulation starts in a subtle way. The change of instrumentation from the

exposition creates the sense of a momentary formal ambiguity. In the exposition, the

theme is played in octaves by the strings with a rhythmic piano accompaniment, while in

the recapitulation the violin has the same accompaniment that the piano (right hand part)

played in the exposition. The dynamic in the exposition is *forte* and in *mezzoforte* in the

recapitulation. The cello has the melody, and the piano has a legato bass line with chords in the right hand.

Another difference between the recapitulation and the exposition is in the bass line that accompanies the primary theme. In the exposition, the bass line consists of three quarter notes and two eighth notes in the fourth beat, while in the recapitulation, the composer writes groups of quarter notes with a slur, connecting them every two measures. In this way, the character is calmer, introspective, and more melodic, in contrast to the exciting exposition.

A careful sonata analysis must compare the exposition and the recapitulation. During this process the analyst can trace similar measures, or "correspondence measures" between the two sections. For instance, if an exposition starts in measure 1, and the recapitulation in measure 84, it is possible to find that m. 1 = m. 84, and m. 2 = m. 85, and so on. At some moment, the correspondence will cease. The moment when the events in the exposition and recapitulation rejoin after having ceased is called the *crux.* [69]

Table 10. Form chart for Trio for Violin, Violoncello, and Piano, by César Guerra-Peixe, movement I, recapitulation chart.

		Recapitulation			
Primary theme (137–155) D Lydian	Correspondence Ceases (155–156)	Crux (159)	TR (159–179)	Secondary Theme (180–198) D Lydian	Coda (199-214) V–I

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[69] Ibid., Location 6618 of 19692.

Example 80. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 137-43. Differences from the exposition to the recapitulation. Bass line articulation.

Another difference between the exposition and the recapitulation is the key area of the repetition of P. In the exposition (m. 12), P is restated in D minor by the piano, while in the recapitulation (m. 149) the violin presents P in the key of G minor.

Example 81. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 147–54. Recapitulation.

The correspondence between the exposition and recapitulation ceases in measure 155. Instead of completely restating the primary theme played by the violin, the composer shortens it and repeats the last part of the theme, as example 82 illustrates.

César Guerra-Peixe - Trio para violono, violoncelo e piano

Example 82. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I,
mm. 155–58. Correspondence ceases.

The crux occurs in measure 159, when TR is restated in the recapitulation (ex. 81).

Guerra-Peixe uses the TR to prepare the return of the secondary theme, restated in the

tonic (D Dorian). The secondary theme in the recapitulation starts in D Dorian and ends in

A major. (See ex. 83).

Example 83. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I,
mm. 159–61. Crux.

Example 84. Guerra-Peixe Trio movement I, mm. 180–87. Secondary theme back to the tonic in the recapitulation.

The Coda

The coda is the last portion of a piece or movement, and it is an addition to a standard form or design.[70] It contains musical information the composer adds either to expand an idea previously stated or to create more excitement before the conclusion. A coda may be used to elongate the dramatic apotheosis of a movement or to achieve tonal resolution; all codas are conclusive. According to Hepokoski and Darcy:

[70] Roger Bullivant and James Webster, "Coda," *Grove Music Online*, accessed February 11, 2016.

> A coda is normally considered to have begun once the rhetorical pattern of the exposition has been retraced (in the tonic) to its end in the recapitulation. [71]

The coda in the first movement of Guerra-Peixe's Trio (mm. 199–214) consists of

percussive rhythms based on the variations of P that were presented in the development.

Guerra-Peixe creates the exciting ending of the first movement through the amalgamation

and repetition of the rhythmic figures and the melodic idea as example 85 illustrates.

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[71] Hepokoski and Darcy, *Elements of Sonata Theory*, Kindle version, location 8021 0f 19692.

Example 85. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 206–14. Coda.

The Second Movement, Andante.

The overall form of the second movement of Guerra-Peixe's trio is binary. The cello starts playing the main thematic material that will be fully developed in the second half of the movement. The theme is lyrical and simple. After the presentation of the first idea, the cello continues developing the idea with ornamentations.

Example 86. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement II, mm. 1–4. Thematic idea in the cello part.

Table 11. Form chart for Trio for Violin, Violoncello, and Piano, by César Guerra-Peixe, movement II.

A	A'
mm. 1–39 Cadential cello part with thematic fragments. The violin and the piano have fragments of the accompaniment. (A minor)	mm. 40–88 Fully realized theme in the strings. Fully realized harmony with piano with piano accompaniment. (A minor)

The A section is structured with the cello as the main soloist presenting hints of the thematic ideas, while the piano and the violin collaborate with the cello. In measure 10, the violin has a figure that will become the main piano accompaniment in the B section (ex. 87).

Example 87. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement II, mm. 9–10.

The predominant harmonic language in the second movement is tonal. It is common to find chords enriched with sevenths, sixths, and ninths. Polychords are also present, especially in the B section. An important characteristic of the A section is harmonic ambiguity. The tonal center is A minor with chromatic deviations. In measures 10–23, dissonance between the violin and cello on the strong beats generate tension. In measure 25, the cello has an inconclusive cadence.

Example 88. Guerra-Peixe Trio movement II, mm. 12–20. Dissonances on the strong beats.

The A section continues until measure 39. In traditional binary, it is possible to identify the sections by looking at the key areas and the cadences. A common structure is for the first section to end in the dominant in major keys, or in the mediant in minor keys. Because the cadences of this trio are not as clear as those in traditional binary forms, the thematic ideas delineate the main sections of the form. In measure 40, the cello and the violin play the theme in octaves. This is the first time the theme is fully realized, and the key area is finally established as A minor.

In the A section the theme is partially presented by the cello. In the B section, the piano has the accompaniment figure in chords using the rhythmic cell that the violin introduced in measure 10. Only in measure 40 is the main theme fully presented by the violin and the cello, in octaves, while the piano has the accompaniment figure with chords (example 89).

Example 89. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement II, mm. 40–59. Fully realized theme.

After the full presentation and repetition of the theme, the energy dissipates until

the end (mm. 77–81).

The Third Movement – Vivace

Table 12. Form chart for Trio for Violin, Violoncello, and Piano, by César Guerra-Peixe, movement III.

Guerra-Peixe Trio – Movement III – Rondo

Introduction	**A**	**B**	**A'**	**C**	**A''**	**RT**
mm. (1–4)	(4–16)	(17–34)	(35–49)	(50–79)	(84–112)	(112–118)
Percussive Rhythm *(Batucada)*	A theme	B theme	A theme	C theme Based Section	Slow A	Percussive Rhythm *(Batucada)*

A-Based	**A-Based**	**Coda**
mm. (119–122)	(123–130)	(131–146)
Melody + Percussive Rhythm	Conclusion	*Batucada* Rhythm

Key areas

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A	B	A'	C
(D Mixolydian)	(D major)	(C Mixolydian)	(A Lydian-Mixolydian)

A''	A-Based	A-Based
(Bb Aeolian)	(D Mixolydian)	(D Mixolydian)

_____

The third movement is a five-part rondo. It starts with an introduction with the cello and the violin playing a percussive *jeté* bow stroke on the open D and A strings (ex. 90). According to Guerra-Peixe, this rhythm is a reference to the *tambu*, or the *batuque paulista*.[72] This is a folk genre created by the slaves from the southeast where they would sing, dance, and play percussion instruments. The *batuque paulista* was brought to the city after the freed slaves moved to São Paulo from the coffee and sugar cane farms. The third movement is replete with percussive passages that references the dance of the *tambu*.

Example 90. Guerra-Peixe trio, movement III, mm. 1–3. Rhythm alludes to the *Batuque Paulista*.

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[72] Guerra-Peixe e Heitor Alimonda, *Trio da Rádio MEC* (1980), CD, Pro-Memus/Fundação Nacional da Arte DR6752.

The main theme is in D Dorian, and it first appears in the piano part in measure 4. The melody is simple. Despite the fact that the composer wrote the themes, the character of the melody recalls the festivities of June, or the so–called *São João* celebrations. Example 91 shows the A theme.

A Theme

Example 91. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement III. mm. 4–12. A theme. Violin part and piano right hand.

Since the movement is a five-part rondo, there are two episodes containing contrasting thematic ideas. Examples 88 and 89 show the contrasting thematic ideas of B and C.

Example 92. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement III, mm. 17–24. B theme.

The violin plays the C theme, which is similar to the rustic fiddle style. The type of ornamentation, the simplicity of the melody, and the range can be related to the way the *rabeca* players approach the instrument. Guerra-Peixe even gives instructions to the performer to play *sul ponticello* (close to the bridge). Playing in this way produces a more nasal sound that can be directly related to a rustic violin or *rabeca*. Example 93 shows the C theme.

Example 93. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement III, mm. 53–64. C theme. *Sul ponticello*, *rabeca* rustic style of playing.

Performance Guide

In the first movement of the trio, even though the primary theme (P) is written in quadruple meter, the phrase can have a better fluency if played in duple. Example 95 provides bowings that help the performer emphasize phrases in two. The piano part has chords in triplets while the cello and the violin play the melody of the theme. Because the right hand of the piano presents full chords, the pianist needs to be careful to play in a dynamic that does not cover the strings.

Example 94. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 1–11. Primary theme, violin part – bowings.

The transitional material in the first movement presents some intonation and articulation challenges (mm. 26–38). A fingering that facilitates intonation and helps the articulation to be as clean as possible minimizes the risk of playing this passage out of tune. The principle of this fingering is to change positions in block. Example 96 presents a fingering a suggestion for this passage.

Example 95. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 25–38. Fingering suggestion for the transition.

In the first movement, measures 69–78 present a challenging passage for the violin, where articulations must be clear. The violinist should use a *detaché* stroke in measure 69 because it demands more projection. As the dynamic changes to piano, a *jeté* stroke is more suitable (mm. 70–72). Example 97 provides an illustration that indicates which bow stroke is more suitable for each rhythmic figure.

Example 96. Guerra-Peixe *Trio*, movement I, mm. 69–79. Bow strokes.

The pianist needs to have a firm control of tempo to not rush through the figures that start with a sixteenth note on the strong beat between measures 112 and 123. It is imperative that the pianist play this passage exactly in tempo to not disturb the canonic distribution of themes between the violin and the cello.

Example 97. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement I, mm. 112–23. Piano figures that demand tempo control.

The main theme of the second movement is lyrical and expressive. A slow bow close to the bridge is recommended to sustain the sound. In this passage, the notes that do not belong to the harmony must be played with more intensity finding the right bow pressure to lean on the notes that do not belong to the harmony, releasing the bow pressure and playing with a more relaxed vibrato for the consonant notes. Example 98 shows the main theme of the second movement in the violin part with phrasing suggestions based on the harmony.

Example 98. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement II, mm. 40–77. Violin part–Phrasing suggestion.

The rhythmic figure in the piano part (example 100) is presented throughout the whole movement. To avoid a harsh sound when playing the repeated chords, the pianist should not accent each note; instead, the performer should phrase the passage as example 99 suggests.

Example 99. Guerra-Peixe, Trio for Violin Violoncello and Piano, second movement. Rhythmic figure, phrasing suggestion.

In the third movement, the piano part has scales in thirds. This figure refers to the *viola caipira,* a small guitar with 12 strings that is used in many styles of Brazilian popular music. The scales in thirds is an idiomatic gesture that can be directly related to this instrument. With this knowledge, the pianist should play this passage with a light non-legato touch to imitate the plucked string instrument. Example 100 shows the passage.

Example 100. Guerra-Peixe*,* Trio for Violin Violoncello and Piano, movement III m. 25, scale in thirds that imitates the *viola caipira*. Articulation and character.

The passage between measures 54-56, movement III, demands not only technical clarity, but also a rustic sound that imitates the *rabeca*. The writing is idiomatic, and it is recommended the violinist should place the bow close to the bridge, using a fair amount of bow with enough bow speed to find a more nasal sound. The excerpt is presented in example 94.

In measure 100, the violinist can stretch the two eighth notes and take as much time as needed for the shift from C# to G#. In measures 101–107 the tempo should be slower than tempo I because this section is calmer. From measure 108–111, the cello must gradually reestablish the tempo primo that will occur in measure 112. Example 101 shows this passage.

Example 101. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement III, mm. 100–101. Rubato.

The most suitable bow stroke for the figure in the last four measures of the piece this figure is an accented *collé*, avoiding using more bow than necessary. The performer should play with clear accents. This passage demands as much sound and energy as possible. Example 102 presents the last three measures of the trio.

Example 102. Guerra-Peixe, Trio for Violin Violoncello and Piano, movement III, mm. 144–46. Collé stroke with accents.

CHAPTER V

SUMMARY AND CONCLUSION

During the 1960s in Brazil a great number of composers were writing nationalistic music, and each developed a distinctive style. José Guerra Vicente composed in a variety of styles, with particular focus on his own instrument, the cello. During the 1960s, he produced a considerable amount of music in a nationalist vein. In contrast to his nationalistic works, his Sonata for Violin and Piano does not have clear indications of urban elements or characteristics from any specific Brazilian genre. Instead, this sonata reflects a latent nationalism. Its harmonies evoke the native land more through the overall mood of the piece rather than the wide use of typical elements of Brazilian music.

In this sonata, Guerra Vicente employed traditional composition techniques such as motivic fragmentation of a main theme, augmentation, and diminution, within a cyclic structure. His approach to violin technique is also traditional—he does not use extended techniques, for instance. Overall, the composer is successful in exploring the singing quality of the instrument.

Harmonically, the composer has an original creative process. In the first movement, there is a predominance of quartal harmonies and an avoidance of tritones. Guerra Vicente uses a collection with eleven notes, avoiding the leading tone. With these

elements, Guerra Vicente was trying to find his own style of harmonization. The use of eleven tones presents chromatic variety, while the missing leading tone, creates a modal flavor. In contrast to the first movement, in the second movement Guerra Vicente shows a preference for tertian harmonies. In the third movement, he synthesizes the use of quartal and modal tertian harmonies.

According to Marion Verhaalen's classification of Brazilian classical music, the Sonata for Violin and Piano by José Guerra Vicente fits in the "Universal" category: international style employing any sort of available technique, a discussed in the first chapter.[73]

With a more traditional style of composition, Camargo Guarnieri was an important icon of Brazilian classical music. Although he wrote music in many styles and genres, his symphonic works are probably the genre that he is most known for. Guarnieri was a methodic composer. One of his main compositional characteristics is the value he gave to the formal aspects. In his music, he attempts to combine his Brazilian ideals with the use of traditional forms. Guarnieri considered himself a nationalist composer. For him, it was important that his music was recognized as a representation of his home country.

He wanted to make a powerful statement when he decided to write all the musical terms and directions in Portuguese, instead of Italian. A good example of works he wrote to make nationalist statements are the *Cinquenta Ponteios for Solo Piano*. The *ponteios* are a selection of pieces for piano written in free form. The term "*ponteio"* in Portuguese is related to the *pontiar da viola*: the habit that guitar players have to warm up playing

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[73] See page 18, chapter I.

freely, in an improvisatory way. When Camargo Guarnieri openly chose to write *Ponteios* instead of Preludes, and writes all the titles and musical terms in Portuguese, he makes a clear statement showing how important is the music of his country is for him. In the same way, Guarnieri preferred to give the title of *Chôro* for one of his concertos for violin. Example 103 shows an excerpt of *Ponteio 44* by Guarnieri that contains musical terms in Portuguese.

Example 103. Guarnieri, *Ponteio no. 44,* mm. 1–16. *Desconsolado* (disconsolate, comfortless).

One of the main compositional characteristics of Camargo Guarnieri is his preference for polyphonic textures. This statement is true for the first movement of his *Chôro* for Violin and Orchestra. The main theme is based on short motives in a fugal style. When he wants to write nationalist music, Camargo Guarnieri uses two important compositional elements: improvisatory style and modal language. These two elements are also present in the third movement of the *Chôro* for Violin and Orchestra. Example 105 shows the third movement's theme—it is modally based (C# Aeolian) and improvisatory.

Example 104. Guarnieri, *Chôro* for Violin and Orchestra, movement III, theme, mm. 275–90, solo violin part. Modal based and improvisatory.

According to Verhaalen's categories of Brazilian classical music, the *Chôro* fits best in the "National Style": unconscious absorption of folklore. It absorbs the essence of folk music without direct quotations. Instead of inserting rhythms or quoting folk themes to create national music, Guarnieri prefers to be subtler. He refers to the folk style by using idiomatic instrumental writing, such as the use of pedal points, or an open string with double stops combined with a specific mode, and the use of orchestral instruments in a rustic style. By doing so, Guarnieri relates his music to a northeastern folk style and to the rustic fiddle.

In comparison to José Guerra Vicente and Camargo Guarnieri, César Guerra-Peixe had a completely different style of composition. Guerra-Peixe, among all the nationalist composers was, without doubt, the one who took the ethnomusicological research to the highest level. He studied Brazilian music with African roots in the southeast, and an important research in the northeast: the study about the *Maracatus of Recife*. Guerra-Peixe has said, on many occasions, that the nationalist movement in Brazil was not serious enough in its engagements with Brazilian folk music. He criticized the lack of commitment from his fellow composers to study the roots of Brazilian folklore. According to him, the main resource employed by Brazilian composers was the insertion of a known melody or a rhythmic pattern into a traditional form. Then they would call it national music based on these surface features. Guerra Peixe referred to a specific genre in his compositions only after he had done extensive research on this subject directly collecting some musical material, and identifying its origins and important features. Additionally, Guerra-Peixe wrote a vast amount of popular art music in numerous genres and styles.

The Trio for Violin, Violoncello and Piano by Guerra-Peixe has folk elements inserted into European traditional forms. The composer created all the themes with rhythms that allude to popular genres. In addition, Guerra-Peixe also refers to rustic instruments using idiomatic elements.

Using Verhaalen's classification for Brazilian classical music, Guerra-Peixe can be classified as a "Nationalist" composer, and his trio fits in two categories: "international," using European traditional techniques and forms, and "nationalist," employing predominant Brazilian subjects inspired by ethnic and folkloric sources. Because the first movement is in sonata form, the second movement is binary, and the third is a rondo, this trio fits in the "International" category; and because this piece is rich in folkloric subjects, it can be classified as "Nationalist."

According to Ermelinda Paz, only after the nationalistic ideals promoted by Mário de Andrade and Villa-Lobos' new approach to music were composers inclined to research folklore and started to incorporate Brazilian folk elements into their music.[74] Camargo Guarnieri, César Guerra-Peixe, and José Guerra Vicente can be definitely classified into this category. More recently, we can cite Oswaldo Lacerda, Marlos Nobre, Ernst Mahle, and Ayrton Escobar as composers who inserted folkloric subjects into their works.

Besides the Chôro for Violin and Orchestra by Camargo Guarnieri, he wrote two other concertos for violin and orchestra. Since scholarly studies on the Brazilian music written for violin are still in the beginning, these two symphonic works are suggested for further study.

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[74] Ermelinda Paz, *O Modalismo* (Brasília: Musimed, 2002), 129.

José Guerra Vicente, Mozart Camargo Guarnieri, and César Guerra-Peixe are important composers of the nationalist movement in Brazil. They contributed to the violin repertoire with significant works that represent their country through the use of folk and urban elements, combined with traditional forms. Their works featuring the violin deserve more attention from performers, music teachers, scholars, and music enthusiasts. It is hoped that the study of the selected pieces in this dissertation will help readers acquire a deeper knowledge of the Brazilian musical culture and understanding its origins and influences.

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APPENDIX A

Institutional Review Board Approval

UNIVERSITY *of*
NORTHERN COLORADO

Institutional Review Board

DATE:	June 3, 2015
TO:	Joao Machado
FROM:	University of Northern Colorado (UNCO) IRB
PROJECT TITLE:	[754493-2] Dissertation Proposal (updated) An Analysis and Performance Guide of Four Works by Brazilian Composers Featuring the Violin
SUBMISSION TYPE:	Amendment/Modification
ACTION:	APPROVAL/VERIFICATION OF EXEMPT STATUS
DECISION DATE:	May 25, 2015

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

Hello Joao,

Thank you for your modifications. Everything looks great and your application is approved. Good luck with this fascinating piece of research.

Sincerely,

Nancy White, PhD, IRB Co-Chair

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.