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Choros N. 10 by Heitor Villa-Lobos: Analyzing the Themes and Compositional Techniques of Brazilian Modernism

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CHOROS N.10 BY HEITOR VILLA-LOBOS: ANALYZING THE THEMES AND
COMPOSITIONAL TECHNIQUES OF BRAZILIAN MODERNISM

by

Andre Oliveira Campos Neto

A Thesis
Submitted to the Graduate School
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Master of Music

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ABSTRACT

CHOROS N.10 BY HEITOR VILLA-LOBOS: ANALYZING THE THEMES AND COMPOSITIONAL TECHNIQUES OF BRAZILIAN MODERNISM

by Andre Oliveira Campos Neto

August 2016

Heitor Villa-Lobos (b. March 5, 1887 - d. November 17, 1959) can be considered the most important composer in Brazilian music history. Although the composer is listed as one of the most influential composers in the history of the guitar, he reached his peak in his works for piano and symphonic groups. Works such as *A Prole do Bebê* (1 and 2), and the series of *Chôros*, came out during an extremely convoluted time, where Brazilian artists engaged in seeking an artistic representation of a unique Brazilian identity. Those works not only satisfied the hunger, but pushed the movement to a new level, which, some would argue, has never been surpassed by any other composer. Unlike his work for the guitar, on which hundreds of analyses and articles can easily be found, *Chôros No 10* has had little to no attention from a theoretical viewpoint. Being considered perhaps Villa-Lobos' masterpiece, this piece brought what is most Brazilian into classical music, with a calculated European influence among genuine Brazilian characteristics made into music. To date, there have been many writings about *Chôros No 10* from a historical perspective. The theoretical writings about this piece are few, and in my research I was not able to find any such writings that were exhaustive or very in depth. This thesis analyzes the elements in *Chôros*

No 10, such as themes and harmonic implications, linked to the historical background of the Brazilian Modernism in music.

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I am also grateful to Dr. Edward Hafer for making the often tedious and time-consuming bibliographical part of writing a thesis interesting and fruitful, to Dr. Danny Beard for trusting and guiding me in the task of teaching his students, which has brought some of the most gratifying moments of my career thus far, and to Dr. Joseph Brumbeloe for the opportunity of having studied Theory and Analysis with such a great mind as his.

DEDICATION

I dedicate this thesis to the four most important people in my life: My mother Vania Machado, who has always showed unconditional support regarding my personal and professional choices. My two brothers, Diogo Oliveira and Leandro Oliveira, as they followed me, cheered for me, and at times became part of my artistic endeavors. And my beautiful and talented wife Karis Tucker, who makes me a better writer, with whom I have been able to appreciate life on a new and adventurous level.

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CHAPTER I – HISTORIC BACKGROUND

Brazilian Modernism was a cultural movement that largely influenced the entire artistic scene in the early 20th century in Brazil, the *Semana da Arte Moderna* (Week of Modern Art - São Paulo, 1922) being considered its official beginning. In the musical field, composers and music enthusiasts found themselves debating passionately whether one should or should not aim for the uniqueness that would characterize Brazilian classical music from that point on. Important names such as Heitor Villa-Lobos, Mário de Andrade, Francisco Mignone, among others, played a major role in developing the ideas that would lead a whole new generation of musicians to this new and exciting style of music, that could represent with true accuracy the formation of a Brazilian identity that came from the mixing of the three cultures/races, since the arrival of the Portuguese and their African slaves, a few centuries ago. This movement would leave its permanent mark in the history of Brazilian music, and its influence can still be clearly seen nowadays in the work of composers across the country.

Heitor Villa-Lobos is probably the biggest classical composer that Brazil has ever had. He is also distinguished in the international musical scene. Here in Brazil, Villa-Lobos was part of the Modernist Movement and became a great symbol of the “true Brazilian art,” as he would put it himself. He even presented a few compositions during the famous *Semana da Arte Moderna de 22* that occupied the *Teatro Municipal* in São Paulo. Although he wrote some music in the European style, what consolidated him as a genius was his work with “the face of Brazil,” aimed towards orchestras, chamber music, operas, and piano. Most of them were typically named in a very Brazilian way, for example *Chôros*, *Amazonas*, *Uirapuru*, and *Saudades das Selvas Brasileiras*. With his art, Villa-Lobos intended to glorify Brazilian culture, which he believed is unique and inimitable. Back in that time, as we know well, this current of searching for the Brazilian identity was the trend.¹

1. Anita Porfirio, "Frase Da Semana - Villa-Lobos." *Super Interessante* 311, no. 11 (2012): 21.

Villa-Lobos lived and produced in an ideologically turbulent time, where important events such as *Semana da Arte Moderna* caused a huge commotion during the same time that Mário de Andrade was publishing and strongly militating for the idea of new national music. One of the main events of the history of Brazil, the *Semana da Arte Moderna* (also known as *Semana de 22* - Week of 22) was the peak and explosion of the feeling of extreme dissatisfaction regarding the culture submitted to imported values and models, that was still in vigor. This event also represents the reiteration of the search for the new Brazilian art that would mark Brazilian Modernism. Painters, sculptors, writers, architects, musicians, and intellectuals were part of it. The *Teatro Municipal de São Paulo* was taken for three days (between February 13 and 17) by literature and music sessions in the auditorium, as well as visual arts expositions in the lobby. It was very unwelcomed by the public formed by the financial elite of São Paulo. However, all the scandals and overreactions caused more good than harm, since by drawing lots of attention to the event, they impelled the whole country to discuss and publicize on the subject, allowing new artists to take it from there. Di Cavalcanti, who planned the event expecting it to be a week of scandals, created an event that promoted the renovation of art and native themes. Several musicians and composers participated in the musical movement of the Week of Modern Art, which includes composers considered to be old - for example Henrique Oswald and Francisco Braga - and young musicians such as Villa-Lobos, part of the new generation that would soon take up a leadership role. Many of them were in direct contact with modernist poets, writing music based on

their poetry.² According to the consensus in Brazil, the main legacy of the Week of 22 was to set free the Brazilian art from the non-creative reproduction of European patterns, giving birth to the construction of an essentially national culture.

Villa-Lobos had very rigorous musical training starting at a very young age, being taught by his father, who imposed the study of European classical music as the only option, due to its being, in his opinion, a superior style of music. He also fully rejected any Brazilian popular artistic expression. In spite of his father's imposition, the young Heitor Villa-Lobos had already been drawn to the Brazilian sounds by which he was surrounded. Villa-Lobos, enchanted with the sound of *Chôro*, kept a guitar hidden underneath his bed and spent a considerable amount of his time improving his skills on this instrument, composing pieces that are now completely lost. In this sense, his father's death brought a certain relief, and Villa-Lobos could finally set free and follow his own path in music.³

There are dozens of composers who clearly had a strong connection with the popular expression in music. We can cite names such as Ernesto Nazareth and his creative approach to the use of Brazilian rhythms (*Maxixe*, *Chôro*, Brazilian *Tango*, among others) in his piano work, or Alberto Nepomuceno with his folk rhythms liberally applied to his music. In Nazareth's *Tangos*, for example, there are counter tempo and chromatic movements in the bass, that alternate

2. Ernandes Ferreira, "Literatura, Música Erudita e Popular no Modernismo Brasileiro," *Anais do VII Fórum de Pesquisa Científica em Arte da Embap* (2011): 217.

3. Turibio Santos, *Mentiras Ou Não: Uma Quase Autobiografia* (Rio De Janeiro: Jorge Zahar Editora, 2002).

intervallic relationships of tonic, dominant, and subdominant, making use of tonal music (in the melodic and chromatic directions of the bass), to deconstruct it through the rhythmic counter tempo and the chromaticism that affects the harmonic relationships.⁴ However, when it comes to the idea of mixing the three races (the Africans, the Portuguese, and the Brazilian Natives) that became one (the Brazilian race), Villa-Lobos and his works such as *Chôros*, *Bachianas Brasileiras*, *A Prole do Bebê*, *Rudepoema*, *Uirapuru*, and *Amazonas* definitely were a step ahead. In *Chôros N. 10*, for example, there is a clear dialogue between the influence of composers from Europe, Brazilian music, and the Brazilian jungle. If on one hand, you have the imitation of birds found in the Brazilian jungles, represented by a perfect arrangement of pitches, Villa-Lobos juxtaposed it with a very rhythmic passage that is, at the same time Brazilian for its constant syncopation and tribal characteristics, and Stravinsky-like because of Stravinsky's way of representing ritualistic and tribal music (*Rite of Spring*).

Villa-Lobos returned from Paris with a trunk full of new ideas. The 1920s turned out to be a decade of extreme proclivity toward experimentation for the Brazilian composer, a direct result of his Parisian experiences and, particularly, the contact with the music of Stravinsky. Among the works that Villa-Lobos wrote at this time was the *Chôros N. 10*, a large-scale composition for full orchestra and choir. The work is part of a series of sixteen *chôros* written for various kinds of instrumentations. These are stylized, imaginative versions of the popular Brazilian *chôro*, a serenade-like kind of music played by popular instrumental groups at the turn of the twentieth century. *Chôros no. 10* is particularly important because it displays an eclecticism that permeates most of Villa-Lobos' later oeuvre. Through the combination of various sounds taken from the Brazilian ambiance - descriptive sounds from the tropical forest, melodic lines

4. Ernandes Ferreira, "Literatura, Música Erudita e Popular no Modernismo Brasileiro," *Anais do VII Fórum de Pesquisa Científica em Arte da Embap* (2011): 216.

suggesting Indian scales, Afro-Brazilian percussion, urban popular song, and popular poetry - Villa-Lobos aimed at forming a “college” that symbolized Brazil musically.⁵

Villa-Lobos used, in this piece, a citation from the popular song *Yara*, by Anacleto Medeiros, and used the poem *Rasga o Coração*, by Catulo da Paixão Cearense, composed to be the lyrics in Medeiros’s song. Due to a plagiarism lawsuit filed by a man named Guimarães Martins⁶, Villa-Lobos substituted the lyrics for a vocalise inspired by the language of the natives. Both versions are performed nowadays, with the copyright being fairly paid to Catulo’s family whenever his lyrics are used.

Villa-Lobos, composer who had a polemic participation in the *Semana da Arte Moderna* with some of his compositions, performances, and matching flip flops with tailcoat, utilizes in his works aural elements that are closer to the style of Debussy, Bartók, and Stravinsky (with whom he had contact in Europe), that affect the harmonic structure and prioritize strange and violent elements, strident sounds and *fortíssimos*. The composer seeks, since the beginning of his career, the image of a Brazil composed of different races. Therefore, he mixes the suggestion of Debussy, the power of chords that do not follow the traditional harmonic structure, and melodies of popular and folkloric tunes. He was attempting the valorization of the country by using popular elements not as something exotic, but as part of the composition. [...] He pleases the modernists and is recognized by the traditionalists with reservation, which gives his work a revolutionary character. [...] The Brazilian is not restricted to the harmonic development between tension and resolution, given by the exchange between tonic and dominant. Thus, it becomes impossible for some to accept, in principle, the aural textures of Villa-Lobos’ music, which is many times committed to the exploration of harmonic and timbral friction.⁷

5. Carmen Nava, and Ludwig Lauerhass, *Brazil in the Making: Facets of National Identity (Latin American Silhouettes)* (Blue Ridge Summit: Rowman & Littlefield, 2006), 218.

6. David Appleby, *Heitor Villa-Lobos: A Life (1887-1959)* (Lanham: Scarecrow Press, 2002), 87.

7. Ernandes Ferreira, "Literatura, Música Erudita e Popular no Modernismo Brasileiro," *Anais do*

The search for musical expressions that could represent the Brazilian people on a larger scale and its insertion in the classical music field, was odd for many that faced popular music as an inferior style. Little by little, however, this idea grew to the point where Villa-Lobos was invited by the Brazilian federal government to work on educational projects that tried to intensify the appreciation of the so-called *brasileirismo* in school.

CHAPTER II – THE SERIES OF *CHÔROS*

The series of *Chôros* by Heitor Villa-Lobos contains an Introduction to *Chôros* (*Introdução aos Chôros*), followed by fourteen *Chôros*. These *Chôros* are not numbered according to a specific order of composition, but rather according to the increase in the complexity of their instrumentation. Thus, we have *Chôros 1*, written for solo guitar, and *Chôros 14*, written for double orchestra, band, and choir. Besides this, we also observe an increase in the use of folkloric elements and Brazilian popular music, as the series progresses. The instrumental Brazilian popular music genre, *Chôro*, popularly called *Chôrinho* (little cry or lament), originated in 19th century, is considered the first genuinely Brazilian genre of urban music. Its virtuosity, improvisation and subtle modulations, are accompanied by extremely syncopated counterpoint. It is important to mention that, although the name is an allusion to the popular Brazilian music *Chôro*, this series is not restricted to this style's improvisatory spirit.

CHAPTER III – CHÔROS NO 10

Chôros No 10 is among the most important works ever written by Heitor Villa-Lobos. Its highly demanding and unusual instrumentation certainly contributes to the fact that this piece is not recorded and performed as often as other great works of the classical repertoire. The instrumentation of *Chôros No 10* is as follows:

- 2 flutes
- 2 oboes
- 2 clarinets in A
- 1 alto saxophone in Eb
- 2 bassoons and 1 contrabassoon
- 3 horns in F
- 2 trumpets in A
- 2 trombones
- Percussion (drum set, 2 timpani, a big *tambourin de provence*, *caisse claire*, *tambour*, *caxambu*, 2 *pulta*, a big and a small *caisse en bois*, *reco-reco*, *xucalho*, *grande caisse*, and *grand tam-tam*)
- Piano
- Harp
- Large choir
- Strings (violins 1 and 2, violas, cellos, and double basses)

Nevertheless, some of the greatest conductors of our time, especially in South America, have ventured in this task and left both CDs and live

performance recordings for posterity (Isaac Karabtchevsky, John Neschling, Gustavo Dudamel, among others). It is quite common for these recordings to be accompanied by a short text that attempts to connect the listener to the idea behind this piece, which certainly enhances the listener's experience. A good example of such writing, by Maestro John Neschling, follows:

Chôros No. 10 is the most famous orchestral work by Villa-Lobos. The first part has a prelude-like form, at the same time outlining a landscape and a sense of expectation. The landscape is filled with bird-song; the expectation is woven together of resonant moments pregnant with prophecy. A musical territory, earthy – consisting of erosions and virgin forests – gradually incorporates savage rhythms, thus introducing a human presence in the vegetal density. A sinuous clarinet phrase writhes during a calm spell replete with the chirps of the piccolo and the flute, and the rattle of shakers. Finally the rhythm takes shape, a powerful ostinato, and the choir enters, with onomatopœia that Villa-Lobos claimed to be Inca, but that Marcel Beaufils has described as ‘a noise as of human maracas, on “k,” on “r,” and all the percussive consonants, with vowels attaching themselves to them in series that are more or less uniform: “jakata kamaraja tékére kiméréjé”. This primitive, savage world does not end in isolation. Villa-Lobos adds to it a reminder of the urban serenader. ‘The reaction of civilized man when confronted with bare nature’, as the composer would have it, or rather, the superimposition of imagined impressions of the exuberance of nature and of the Indians (equally imaginary, whether they are called ‘Incas’ or ‘Parecis’), on the mind of the serenader. Villa-Lobos comes up with the melody of a polka, *Yara*, written by Anacleto de Medeiros. In 1909, a few years after the polka’s publication, the poet Catulo da Paixão Cearense had added lyrics to it, with the title of *Rasga o Coração*. *Chôros No. 10* thus acquired the subtitle by which it is better known. (It also has another name: *Jurupary*, the name of a ballet created by Serge Lifar for the score.) The descendants of Catulo da Paixão Cearense later filed a law suit against Villa-Lobos for author’s rights, and the composer was obliged to remove the lyrics of the melody. He substituted them with a vocalise on ‘a’, and the second edition of the score included neither the lyrics nor the subtitle. Today, the work is usually performed with the original text. *Chôros No. 10* was composed in 1926 and premièred in Rio de Janeiro conducted by Villa-Lobos. ⁸

9. John Neschling, and Sao Paulo Symphony Orchestra, “Heitor Villa-Lobos Chôros N. 2, 3, 10, 12,” BIS, 2009, CD.

CHAPTER IV – FORM

Chôros N. 10 can be divided into two large contrasting sections, each one being composed of different smaller sections which makes them work almost as two different movements in a larger work. The first A section has no tonal center. Here, a combination of chords with the additional chromatic pitches that transform the harmony into a cluster will almost work as a theme itself, since it will lead the harmony and even how the themes will be treated during some passages. Musical Example 1 shows the very first chord of the piece, where Villa-Lobos uses different chords stacked together, sounding like an orchestral cluster.

The image shows a musical score for the first chord of *Chôros No 10*. It consists of two staves, treble and bass clef, with various instruments indicated by brackets and labels. The treble staff includes vl. I, vl. II, cl., ob., sax., tpt., and tpa. + pn. The bass staff includes vla., vcl., cb., and fg. The music is in common time (C) and features a complex, chromatic harmonic structure.

Musical Example 1. Harmonic reduction of the first chord - Chôros No 10

This kind of technique was very common in Villa-Lobos' compositions for piano, and it will play an important role in *Chôros No 10*, by being the main harmonic concept during section A, and by representing moments of tension during a more tonally-centered section B. This orchestral cluster will be very present throughout, both inside the texture, and in more solo parts.

Section A goes from measure 1 to measure 159, being subdivided into six smaller sections. This division is marked by the composer himself, who indicated

the different pace and mood for each of them. Besides that, the main theme is worked and used in different ways inside each of these small sections, which strengthens the idea of isolated moments that unify into the whole, as they represent pieces of a bigger picture. However, the transition to the section B shows a different approach. Divided by a dramatic pause with fermata, the two sections are extremely contrasting. If the A section has an expositional character, where the themes are presented among boldly chromatic passages, the B section symbolizes the arrival: in musical terms, the arrival of a tonal center, and in programmatic terms, the arrival to the tribe. Although there is no official subdivision here, this section quickly grows from a Stravinsky-like rhythmic and primitive introduction, to its tonally centered moment, which will last until the very end of the piece. In the table below, I present my version of the formal design of *Chôros Nº 10*.

Table 1

Heitor Villa-Lobos, Chôros No. 10, Formal Design

A Section mm. 1-159	mm. 1-25	<i>Animé</i> Introductory character, theme occurs only once
	mm. 26-84	<i>Plus Animé</i> Theme in octaves, answered by trombones
	mm. 85-98	<i>Lent</i> Contrasting section with instrumental solos
	mm. 99-117	<i>Animé</i> Theme in altered rhythm creates tension

	mm. 117-127	<i>En peu plus encore</i> Divided theme and chromatic answer
	mm. 128-159	<i>Animé</i> Combines all prior elements
B Section mm. 160-291	mm. 160-172	Rhythmic and primitive introduction
	mm. 173-176	Introduction for choir (tonal center presented)
	mm. 177-216	Choir performing main theme
	mm. 217-281	Choir adds Catulo's melody on top of the main theme
	mm. 282-291	Closing

CHAPTER V - THEMES IN THE “A” SECTION

Isolating recurring themes will be crucial for a deeper understanding of this work, since they are the “pure” elements from different cultures that will crash against and mix with each other, forming this new style of music that became the symbol of *Brasileirismo*. The analysis of separated themes opens the door to the discussion on the different contexts in which they happen, and how it helps mold the form of the piece in a more detailed description. Even though a big part of the piece has no tonal center, it can still be analyzed from the perspective of the European influence that was so present in Villa-Lobos’ work (Impressionism, Primitivism, Chromatic Harmonies), arriving at the B section where the influence of Brazilian popular music plays a vast role, and a tonal center is finally obvious.

The main theme is described by Villa-Lobos as a compound of primitive melody and a pentatonic chant from the Brazilian natives. When sung as a lullaby, chromatic alterations were common.⁹ This theme appears in section A, but is also largely used in section B, when the choir sings it over the Stravinsky-like rhythmic section that is performed by the orchestra. In Musical Example 2, the top line (a) shows the main theme in its pure form, and (b) shows the same theme chromatically altered (the most commonly used alteration).

10. Gerard Béhague, *Music in Latin America: An Introduction* (New Jersey: Prentice-Hall, 1979).

(a) Trbn. 62 *f*

(b) Cl. solo 89 *rff>* *pp* 90 *rff>p* *pp*

Musical Example 2. Main theme of *Chôros Nº 10* in its pure form (a) and in its chromatically altered form (b)¹⁰

This main theme, which originated from a Native *chanson*, is transformed and used in several different ways throughout the piece. In fact, the theme in its pure form will only appear for the first time in measure 62, although other altered versions were previously used. These variations range from changes in pitch (chromatic alterations or same theme on a different pitch), to changes in rhythm (diminution, augmentation, and different rhythmic cells), and changes in instrumentation.

When analyzing the main theme itself with no alterations, we notice that letter (a) of Musical Example 2 (original main theme) can be divided into two separate cells, where the first one ends on the last A (first note of the last triplet), and the second cell is formed by the three last descending notes (D C B). This division will become clearer towards the end of the first big section, where Villa-Lobos designates each cell to different instruments (division is shown in Musical Example 3).

11. Ricardo Mazzini, "Heitor Villa-Lobos: Chôros no 10, 'Rasga o Coração' ou 'Jurupari': Coletânea de Citações e Uma Discussão dos Aspectos Motívicos e Formais Da Obra," *Ictus* 7, no. 1 (2006).

-----|-----
 first cell second cell

Musical Example 3. Division of the main theme of *Chôros Nº 10* into two separate cells

The image below (Musical Example 4) shows the chromatically altered second cell of the original main theme, performed on the piano and horns while the strings imitate the ambiance of a jungle by playing glissandos and triplets that will sound like cicadas, birds, and other wild animals altogether. This chromatic alteration will transform the original notes D, C, and B into D, C# (or Db in the horns), and C \flat . The horns (in F) will, a measure later, play the entire chromatic version shown in part (b) of Musical Example 2. This alternation between playing one cell followed by both cells, will happen multiple times, always on the same pitch. One may notice that the second layer of the divided first violin is playing triplets that could also have been taken from the last cell of the original theme, this time without the chromatic variation, and a fifth above. However, here it is used more as an effect, rather than thematic material. The third measure of this page also shows the horns playing the chromatic variation presented in part (b) of Musical Example 2.

The image shows a page of a musical score for measures 123-125 of Chôros No. 10. The score is arranged in a standard orchestral format with multiple staves. At the top, there are three staves for Horns I, II, and III. The Piano Solo part is shown below the horns. The string section includes Violin I (div.), Violin II, Viola, Violoncello (div.), and Solo C.B. (les autres). The music features a complex rhythmic structure with many sixteenth and thirty-second notes. In measure 15, the third horn part plays a triplet of half notes (D, C#, Bb). The piano part has a prominent melodic line with many grace notes and slurs. The strings provide a rhythmic accompaniment with eighth notes.

Musical Example 4. Measures 123-125 of Chôros N° 10

In measure 15 (Musical Example 5), the third horn plays a melody that is composed of exactly the first, second, and fifth notes of the quintuplet shown in part (b) of Musical Example 2, altered through rhythmic augmentation. Here, the notes D, C#, and Bb are transformed from components of a quintuplet into a triplet made up of three half notes. Although it seems more likely to be a variation on the chromatically altered version shown in part (b) of Musical Example 2, its

appearance is blended with very fast chromatic passages in the strings and clarinet, which makes it lose its impact, causing it to sound distant and blended into the “chromatic chaos” which, this time, comes from the deconstruction of another theme that will be analyzed in the following pages (the song of the Brazilian bird called *Azulão da Mata*, which will also be deconstructed and used in several different ways throughout the piece).



Musical Example 5. The melody in the third horn, measure 15

In measure 40 (Musical Example 6), the main theme is presented with more impact in the strings that play octaves (a second above the original), which are answered by the trombone with an ornamented first note followed by a slightly altered rhythm (syncopation), adding one long note at the end of the second cell, which is also the note that started the main theme (here, a fifth above the original). Due to its impact, this can be considered the first real appearance of the theme, although again, it is an altered version of the original shown in Musical Example 2 (a).

The image displays a musical score for a symphony, specifically focusing on measure 40. The score is arranged in systems. The top system includes parts for Pist. (Pistons), Tromb. (Trombones), and Batt. (Drum). The Trombone part has a 'gliss.' (glissando) marking and triplet rhythms. Below this is the Piano part, followed by the Coro (Chorus). A dashed line separates the Solo section from the Tutti section. The Solo section includes Solo Vno I, Solo Vno II, Solo Viole, and Solo Vcello. The Tutti section includes Todos Vno I, Todos Vno II, Todos Viole, and Todos Vcello. The bottom part of the score is for C. B. (Cymbals and Bass Drum). The main theme is characterized by octaves played by strings, with a very interesting alteration in measure 109.

Musical Example 6. Main theme - octaves played by strings, measure 40

A very interesting alteration happens in measure 109 (Musical Example 7). Aside from the visible rhythmic change, this alteration is the first and only one based on an arpeggiation. It happens simultaneously between the harp, flutes, oboes, and later the piano (the piano will be reproducing exactly the bottom system presented by the harp). Also, while the harp (top system) and flutes are playing the exact same notes, the oboe and the harp (bottom system, substituted later by the piano) will also be playing the same main theme, but a third below.

Musical Example 7. Measures 106-109 of Chôros N° 10

This time, the main theme reveals a progression of two polychords: C#m and DM played by the harp (top system) and flutes, and AM and Bm played by the oboe and harp (bottom system, substituted by the piano later). This pattern of chords will be strongly present throughout the entire section A.

Overall, during the A section, the different pitches of the main theme reveal a tension-release relationship (Musical Example 6 shows the trombone answering the strings a fourth above, for example). The lack of tonal center in this A section encumbers the establishment of a tension-release relationship based on the pitches of the themes and their alterations. Nevertheless, the relationship is built upon the choice of orchestration (which varies from examples of thickly textured and dynamically intense full orchestra to much lighter solo passages), rhythm (fast notes representing tension and slow notes representing release), and dynamic.

Overall, two conclusions can be drawn about the main theme:

1. Regardless of how altered it is, this main theme never starts on the downbeat, being either executed on a weak beat or as a

syncopation. These rhythmic choices make this main theme sound spontaneous, evoking the seemingly unorganized aspect of a jungle. Its development until the B section, where it will be presented by the choir, suggests the idea of wandering and arrival at the native tribal area of ritual. This thesis will show how this very theme is, in the B section, transformed to be at the same time, the basis of a Stravinsky-like rhythm (primitivism) and the main melody sung by the choir, now containing a tonal center.

2. The subdivision of the A section can be described according to the kind of altered main theme that is most prominent, as follows:
 - (1) *Animé*, mm. 1-25, where the main theme only appears once, in a concealed way, shown in Musical Example 5. Here, the piece has an introductory character, very free and prelude-like.
 - (2) *Plus Animé*, mm. 26-84, where the main theme is presented first by the strings playing octaves, answered by the trombones (Musical Example 6), followed by the horns and trombones playing the original main theme with no alterations. The first chromatic alteration shown in part (b) of Musical Example 2 is also played in a few different places, as answers in a question-answer relationship. This is a section where the themes are presented strongly, and the rhythm starts to announce what is about to happen during the second half of the piece.

(3) *Lento*, mm. 85-98, is a short contrasting section full of solo passages played by different instruments. Here, the original main theme is sometimes slightly changed rhythmically, usually keeping a dialogue with the chromatic answer presented in Musical Example 2 (b).

(4) *Allegretto*, m. 99-117, where the alteration shown in Musical Example 7 is presented. Here, the music gets closer to the jungle, and the main theme brings a new element of surprise that, with its altered rhythm, creates the sensation of increasing tension (“almost there”) at the same time as the arpeggiated figure plays a new and solemn line, connected to the piece through its cluster characteristic that travels between different instruments.

(5) *Un peu plus encore*, mm. 117-127, represents the jungle itself. Here Villa-Lobos combines the divided main theme (using the second cell) with the chromatic answer, while the strings execute programmatic music that evokes the sounds of a wild jungle in Brazil. This theme alteration is shown in Musical Example 4.

(6) *Allegretto*, mm. 128-159, combines all the elements that were discussed so far, preparing for the big arrival of the B section. Here, the composer changes the time signature almost every measure, which together with all the different elements from the theme alterations, creates a very tense and almost rhythmic section (almost rhythmic due to the changes of time signature that suggest

metric changes, but the rhythm will only be strongly stated at the arrival of the second half of the piece, which follows immediately).

The second theme (due to its importance, rather than its chronological placement in the piece) is identified by Villa-Lobos as a cell of the song of the Brazilian bird called *Azulão da Mata* (Musical Example 8).¹¹ It appears right at the beginning of the piece, being played by the flutes after a big orchestral quartal chord with a chromatic interpolation, which gives it an impressionistic flavor (rhythmic reduction, Musical Example 1).



Musical Example 8. Second theme of *Chôros No 10*, taken from the song of the bird *Azulão da Mata*

This second theme, although not used as much as the main theme, is important given its programmatic role (which comes about due to its power to invoke feelings of being in a place where one might hear this bird song), in a piece that tries to evoke the exotic and very nationalistic side of Brazil. In measure 13, the second theme is repeated, this time being played by the clarinet as the soloist. Unlike the flutes, the clarinet will not repeat it. Instead, the second theme will be played once and connected by a trill to a chromatic bridge that will lead to the first appearance of the main theme, on the violins. This trill, as expected, is an attempt to imitate the song of wild birds. It is important to notice

12. Gerard Béhague, *Music in Latin America: An Introduction* (New Jersey: Prentice-Hall, 1979).

here that, even though the imitation is executed with perfection, the notes F and G, used for the trill, also push the expectation to a short chromatic bridge, which appears in measure 15 and lasts until measure 21. This bridge, one may notice, has the clarinet playing an altered version of the bird song. This alteration is clearer on the clarinet itself and the violas (Musical Example 9). Here, the altered bird song plays a role as important as the chromatically interposed chords shown in Musical Example 1. By analyzing this short passage, one can notice that the bird song is altered and put together in a way that creates the same kind of chromatic effect. Musical Example 9 shows how the composer managed to have both themes together, in a passage that briefly represents the main idea of the work (the chromatic interposition, although not usually classified as a theme, will behave as such, as it can be seen throughout the whole piece appearing in different ways).

Musical score for measures 13-16 of Chôros No 10. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Clar.** (Clarinet) - Solo in measure 13, marked *f* and *cresc.*
- Sax.** (Saxophone)
- Fag.** (Bassoon)
- Corn.** (Horn) - I, II, III
- Tromb.** (Trumpet) - I, II, III
- Bell.** (Trombone)
- Piano et Harpe** (Piano and Harp)
- Cello**
- C. B.** (Double Bass)

The score includes various musical notations such as dynamics (*f*, *mp*, *cresc.*), articulation (*acc.*), and performance instructions like *Solo* and *a2*. A boxed letter 'A' is present at the bottom of the page, centered under the first staff of the string section.

Musical Example 9. Measures 13-16 of Chôros No 10

measure 163 (the third measure of this example), the tempo marking reveals yet another chord interposition that resembles a cluster. Nevertheless, if stacked differently, and with the addition of the note F#, we can have both Bm and F#M chords. A second way to approach it would also conclude that this is a Bm7⁹.

Musical Example 11 shows how this idea is developed and grows thicker with the instrumentation. Once the double-bass is added to play the same main theme alteration alongside the cellos (the double bass is now playing a fifth above the first exposition presented with the bassoons), flutes, oboes, and horns are now playing the main theme in a more loose and legato way, making the texture become thicker. The new note goal has now become E. Two conclusions can be drawn from here: 1) The three entrances of the rhythmic style main theme, the first having B as its final goal in the bassoon, the second having D as the final goal in the cello, and the third having F as the final goal in the double bass, together form a B° chord. The F#, present several times during the chromatic phrase, announces the Bm that is still to come. But for now, the three stacked minor thirds do not create tension, but bring an impressionistic flavor to the passage. 2) The note B as the final goal of the first presentation of the main theme in section B, and E as the final goal of the first exposition of this theme in its legato and rhythmically changed form, also represents something very important that will hold this B section together: its tonal center in Bm, and the plagal treatment given to the accompaniment (strings) that will later stay as the basis for the rest (Bm - EM - Bm).

The image shows a page of a musical score for measures 163-165 of Chôros No 10. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Sax. (Saxophone), Fag. (Bassoon), I and II Corn. (Horns), III Corn. (Horn), Pist. (Trumpet), Tromb. (Trombone), Timp. (Timpani), Piano (Piano), C. B. (Cello and Double Bass), and Vno. (Violin). The score includes various musical notations such as notes, rests, dynamics (e.g., *Solo*, *mf*, *ff*, *p*, *ff-p*), and articulation marks (e.g., staccato). The bassoon and trombone parts are particularly highlighted in the text, showing their rhythmic patterns and dynamics.

Musical Example 11. Measures 163-165 of *Chôros No 10*

Another interesting feature of the moment shown in Musical Example 11 is how the trombone is added to the main theme in its rhythmic alteration. Here, in measure 164 (the second measure of this page), the trombone is added with the same goal note as the bassoon (B \sharp), and with the exact same rhythmic pattern, including the staccato. The difference here is that, now, the main theme is

presented in an ascending chromatic scale, instead of descending. It works as a retrograde version that, during this opening, will only appear in the trombone.

Musical Example 13 displays measures 172, 173, and 174. This is a key moment, where the introduction of this B section is transitioning towards the arrival of the choir. Measure 172 is the last measure of the introduction, which ends with a big and fast descending line in the first violins and clarinets, arriving at measure 173 where the bridge starts. This bridge will lead to the beginning of the choir section, and will last for four measures. Two features here play an important role in what will come next:

1. The rhythm that is established on the *Reco-Reco* and Timpani (Musical Example 12) will lead most of what is still to come in this piece.
2. The F# composing the ground harmony finally arrives to establish the tonal center of Bm. Before that, the F# was a side effect of various chromatic lines, which was purposely used with some repetition in the attempt to create the harmonic expectation that would be frustrated with the F# that always followed.

The musical score for Musical Example 12 shows four staves: Timp., Réco-Réco, Gde C., and Tam tam. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three measures. The first measure shows the Gde C. staff with a rhythmic pattern of eighth and sixteenth notes. The second and third measures show the Timp., Réco-Réco, and Gde C. staves with a rhythmic pattern of eighth and sixteenth notes, and the Tam tam staff with a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include 'ff' and 'mf'.

Musical Example 12. Measures 172-174 of *Chôros No 10* - percussion

The image displays a page of a musical score for measures 172-174 of *Chôros No 10*. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Saxophone (Sax.), Bassoon (Fag.), three Cornets (I, II, III), Piston (Pist.), Trombone (Tromb.), Timpani (Timp.), Snare Drum (Réco-Réco), Gong (Gde C.), Tam-tam, Piano (Piano), and strings (Violin I and II, Viola, Violoncello, and Contrabasso). The piano part is marked 'Solo' and includes a dynamic marking of *ff*. The woodwinds and strings play complex rhythmic patterns, often with *ff* dynamics. The percussion instruments provide a steady, rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Musical Example 13. Measures 172-174 of *Chôros No 10* - full page

The harmony suggested is exemplified in Musical Example 14, where the strings still perform the rhythm presented by the percussion (exemplified in Musical Example 12), serving as the harmonic basis for the choir and instances of solo instruments. The pattern shown in Musical Example 14 will be repeated until the baritones (divided into baritone and bass) will start their solo. Besides the previously analyzed rhythm, the example shown in Musical Example 14 reveals a harmonic pattern that will be used often, until the end of the piece. Only

two chords appear here: Bm7⁹, and E7M⁹ also with a minor seventh and major ninth. Two odd aspects are found here: 1) Bm as a tonal center is carried with a seventh and a ninth. The presence of a “tonic chord” with a seventh and a ninth started to be more present in twentieth century works. Tertian and quartal non-functional harmony could be found in music written by some of the great French and Russian composers during Villa-Lobos’ time, which certainly had a big influence on him. On the other hand, popular music from Brazil, as well as jazz, has always used sevenths and ninths with much more freedom than tonal classical music, and it would make sense that harmonic instances influenced by the *chôro* would take place in a compilation of pieces called “Series of Chôros.”

2) In a tonal context of Bm, the E chord, which is major here, would be expected to appear as a minor one. While some could argue that it is just a modal borrowing, the context shows that the note G# is actually demonstrating that the tonal center is not just Bm, but a Bm Dorian. This approach is explained by the presence of G# not only when the EM chord is sounding, but in every other chord. For instance, every note “G” that appears in any solo instrument or choir will be sharp, regardless of what chord is harmonically supporting it. Modality can be found in almost every popular and folkloric music from Brazil, and it is not surprising that Villa-Lobos played with it, especially in his piece that is meant to evoke “the real Brazil.”

A second harmonic interpretation is that, because the seventh of the EM chord is minor (D^b), the EM chord carries a dominant function. Thus, the tonal center would be AM, with Bm as a minor supertonic (ii), and F#m as a minor

submediant (vi). This interpretation would entail three things: 1) the note G# would lose its modal function (Dorian), 2) the tonic chord is AM, which never appears, and 3) the final chord would sound like a deceptive cadence rather than a half cadence (last two chords will be discussed soon). This interpretation, although plausible on paper, loses its strength mainly because it ignores the modal aspect of this piece, which is a bold mark of the folkloric elements and popular music from Brazil, which so heavily influenced Villa-Lobos. In addition, the theory of the deceptive cadence can hardly be sustained when the minor third F# - A closes the piece following a very tense cluster-like chord, which takes away the deceptive feeling.

Musical Example 14. Accompaniment pattern of section B – excerpt

Going back to the initial harmonic interpretation, we see that this plagal relationship of “i - IV - i - IV - i ...” will be used very often until the end of the piece. Musical Example 15 shows the moment when the chord F#m appears for the first time (measure 224), played by the violins. Again, in a tonal context, a major chord would be expected to represent V7, which does not happen. The image also shows the presence of the seventh in this chord as well, which is not such a surprise for a V chord. Besides that, the note G# appears in the “solo”

parts in the rest of the strings, confirming the previously discussed Dorian mode. Measures 224 and 225 show the shift between two harmonies: the F#m7, and EM7m9. The minor ninth in E Major (the note F#) is anticipated on the double bass, on the last note of the previous measure. Notice, notwithstanding, that although the double bass is now playing the theme using F# (note goal is D), the cello is also playing the same theme, at the same time, having as a goal note the G#, and using the note F#. This, once more, shows the juxtaposition of chords that work as an orchestral cluster, so present throughout this piece. This will end in measure 231 and 232, where the main melody in the soprano (analyzed later on) will sustain the goal note F# while the accompaniment closes this section with the F#m7 harmony.

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Musical Example 15. Measures 224 and 225 of *Chôros No 10* – strings

One more interesting aspect of this passage is the technique Villa-Lobos uses in the violins. Musical Example 16 shows the same chord discussed earlier, with Musical Example 15. There, we can see three articulation marks: *pizzicato*, rolling, and the descending arpeggio. The dynamic says *sforzando*, and the tempo in that place does not give the players much time to roll the chords in any

other way but extremely fast. This will result in the violin players having a four note chord built in their left hand, while just strumming the strings rhythmically, virtually the same way a guitar player would. Given the size and the tuning of the violin, we can conclude that the composer wanted to imitate an instrument called *cavaquinho*. *Cavaquinho* is one of the most popular Brazilian instruments, and one of the pillars of musical styles such as *samba*, *pagode*, and *choro*. Its size is similar to a violin, but its body form resembles of a tiny guitar. During the same passage, another very popular Brazilian instrument is used in the percussion section, the *pandeiro*. The *pandeiro* is a type of hand frame drum popular in Brazil, and which has been called as an unofficial instrument of that nation. The drumhead is tunable, and the rim holds metal jingles, which are cupped creating a crisper, drier and less sustained tone on the *pandeiro* than on the tambourine. It is held in one hand, and struck on the head by the other hand to produce the sound. The *pandeiro* is used in a number of Brazilian music forms, such as *samba*, *chôro*, and *capoeira* music. These two occurrences are clear citations of Brazilian popular music that, by being played by an orchestra in such complex and refined context, meets the purpose of the Modernist movement.

The image shows a musical score for two violins, labeled 'I' and 'II', with the instrument abbreviation 'Vno' to the left. The score is for measures 219 and 220. Measure 219 begins with a 'pizz.' (pizzicato) instruction. Violin I plays a series of chords, each consisting of four notes in the left hand and a single note in the right hand, creating a rhythmic strumming effect. Violin II plays a rhythmic accompaniment consisting of eighth notes. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes stems, beams, and note heads for all instruments.

Musical Example 16. Measure 220 of *Chôros No 10* - violin I

Musical Example 17. Measure 220 of *Chôros No 10* – percussion

The very end of the piece (Musical Example 18) shows a big dissonant chord being sung by the choir, and finished off by the rest of the orchestra. The last measure is very clearly an F#m with an omitted fifth. The chord before, though, is constructed with E, F#, A, B, and C#. On one hand, F#, A, C#, and E constitutes the chord F#m7. In this context, B could simply be an eleventh. Another possible interpretation of this would be to consider the note B as the root, and have B, F#, A, and C# as a Bm7⁹. Here, E would also be the eleventh of the chord. Both chords appeared several times before during the B section, but not carrying the eleventh. This leads to those various occurrences of different chords being stacked together to add tension with dissonance and chromaticism, while representing the piano cluster at the same time, which is a tool Villa-Lobos used quite often. This very tense second-to-last chord will be interrupted by the minor third (F# and A) played by the orchestra, which will end the piece. Although the F#m chord has been treated here as a tense chord with a similar function as the V in tonal music, its sound at the very end of the piece becomes almost conclusive, given the extraordinary amount of tension carried in the chord before. In addition, the notes E, F#, A, B, and C#, form a pentatonic A chord, which can be associated with the main theme of this piece, originally a pentatonic melody.

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3 **rall.** **4** **long** **pesante**

Pte Fl. et G. Fl.

Ob.

Clar.

Sax.

Fag. C. Fag.

Corn. I II III

Pist.

Tromb.

Timp.

T. rin. G. dec.

Piano et Harpe

Sop.

Cont.

Ten.

Bar.

Baix.

3 **rall.** **4** **long** **pesante**

Vno. I II

Viola

Vcello

C. B.

unis

Tant an grand

Ah!

Ah!

Ah!

Ah!

Ah!

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Musical Example 18. Last four measures of *Chôros No 10*

CHAPTER VII – CHOIR

The arrival of the choir marks some of the most memorable aspects of this piece in the modernist context. First of all, the rhythmic aspect of its entrance (Musical Example 19), voice by voice, is performing the altered version of the main theme (the same which was presented by the bassoon and strings at the beginning of section B). The syllables chosen by the composer are a clear and direct evocation of the native languages still used nowadays by the few tribes that have managed to survive the European invasion of hundreds of years ago, which led to the slavery and exploitation that lasted for centuries.

Sop.

Cont.

Ten. ^{2^{es}} *mf*
Ja-ka-tá ka-ma-ra-já, Ja-ka-tá kama-ra-

Bar. e
Baix.

Sop.

Cont. *mf*
Ta-ya-pó ka-ma-ra-jó, Ta-ya-pó ka-ma-ra-

Ten. ^{2^{es}}
- já, Ja-ka-tá ka-ma-ra-já, Ka-ma-ra-já ka-ma-ra - já, Ti Tú Ti Tó Ti Tú Ká -

Bar. e
Baix.

Musical Example 19. Measures 175 - 179 of *Chôros No 10* - choir

The entrance of the choir, shown in Musical Example 19, is led by the tenors, in measure 177, followed by the altos, in measure 179. Here, we notice that the pitch relationship between the voices is exactly the same as the one between the strings, a few measures before. This section will lead to a full choir divided into eight voice parts (soprano, alto I and alto II, tenor I and tenor II,

baritone, and bass I and bass II - measure) (Musical Example 20 - measures 186 and 187).

Sop. *Todos* *f* Jé-ki-ri tú-mú-rú-tú, Jé-ki-ri tú-mú-rú-

Cont. *1ers* - jó, Ta-ya-pó ka-ma-ra-jó, ka-ma-ra-jó, ka-ma-ra-jó, Ta-ya-pó ka-ma-ra-jó, Ta-ya-pó ka-ma-ra-

Ten. I *1ers* - já, Ja-ka-tá ka-ma-ra-já, Ja-ka-tá ka-ma-ra-já, Ja-ka-tá ka-ma-ra-já, Ka-ma-ra-já, ka-ma-ra-

Ten. II *1ers* Ká, Tú, ly, kaou — êh... hê... Hy...

Bar. jé! Té-ké-ré ki-mé-ré-jé, Té-ké-ré ki-mé-ré-

Baix. - jé, Té-ké-ré ki-mé-ré-jé, ki-mé-ré-jé, ki-mé-ré-jé, Uê, tô, cê, tá, tô — rê, Kai —

- tú ká-rú-tá-tú, Hu! — Hu! Hu! Ká-lú - rú! Hu!

Musical Example 20. Measures 186 and 187 of *Chôros No 10* - choir

Its gradual addition here is serving the purpose of increasing tension until the moment where the main theme will be sung in its original version, being performed by the open vowel “Ah” in the baritone and bass. This is also the moment where the texture decreases and the melody of the main theme soars above the rest (Musical Example 21).

Sop. *Todos* *f* - tú, Jé-ki-ri tú-mú-rú-tú, tú-mú-rú-tú, tú-mú-rú - tú, Uê tô cê tá tô - rê, kái —

Cont. *1ers* - jó, Ta-ya-pó ka-ma-ra-jó, ka-ma-ra-jó ka-ma-ra-jó, Ta-ya-pó ka-ma-ra-jó, Ta-ya-pó ka-ma-ra-

Ten. I *1ers* *2es* - já, Ja-ka-tá ka-ma-ra-já, Ja-ka-tá ka-ma-ra-já, Ta-pi-tô pa-la-pa-tá, pa-la-pa-tá pa-la-pa-

Ten. II *1ers* *2es* - já, Ja-ka-tá ka-ma-ra-já, Ja-ka-tá ka-ma-ra-já, Ta-pi-tô pa-la-pa-tá, pa-la-pa-tá pa-la-pa-

Bar. - jé, *Todos* Ah!

Baix. *1ers* *2es* Hu! Hu! Ah!

Musical Example 21. Measures 188 and 189 of *Chôros No 10* - choir

In measure 217, a new melody comes to light. Here, Villa-Lobos takes the listener to the piece's most popular moment, in the sense of popular Brazilian music, as it is a direct quote from Anacleto de Medeiros' famous polka. This section was originally written to be sung to the words of Catulo Cearense's poem, *Rasga o Coração*, which was subsequently substituted following a lawsuit.

Due to all the commotion, the poem was substituted with native-sounding vocalizes, but the original melody that was taken from Anacleto de Medeiros' polka remained. After the lawsuit was settled in Villa-Lobos' favor, the poem appeared in a few editions. Both versions have been performed and recorded since then.¹² This melody (in this example with the poem) is shown below in Musical Example 22.

The image shows a musical score for Soprano voice, consisting of six staves. The lyrics are in Portuguese and are written below the notes. The score includes dynamic markings such as *mf*, *mf**, *1^{era}*, *mf*, and *mf*. The lyrics are: "Se tu que res / ver a immen - - si - - dão do céu e / mar, re - - fle - - ctin - - doa / pris - - ma - - ti - - sa - - ção da luz so - - / - lar, rasga o co - - ra - - / - ção, vem te de - - bru - -".

13. David Appleby, *Heitor Villa-Lobos: A Life (1887-1959)* (Lanham: Scarecrow Press, 2002), 87.

Sop. - car sobre a vas - - ti -

Sop. do do meu pe - - nar |

Sop.

Musical Example 22. Melody taken from Medeiros' polka sung by the sopranos, measures 216-232

This melody is sung by the sopranos, and starts in measure 217. As stated previously, it is taken from a popular piece written by Anacleto Medeiros, piece that had Catulo's poem as its lyrics. The manuscript of this piece is shown in Musical Example 24. Based on the manuscript, we can conclude that the version of the melody in *Chôros No 10* is placed a minor seventh below the original, the main reason being the harmony. By analyzing this melody in *Chôros No 10*, we notice that, by being a minor seventh below, its final note goal becomes F#, which is reached in the measure 231, the exact measure where the strings play the accompaniment in F#m (Musical Example 23).

The image shows a musical score for measures 230 and 231 of *Chôros No 10*. The score is arranged in a system with ten staves. The vocal parts are: Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), Baritone (Bar.), and Bass (Baix.). The instrumental parts are: Violin I (Vno I), Violin II (Vno II), Viola, Violoncello (Vcello), and Contrabasso (C.B.). The lyrics for the vocal parts are: Soprano: "- daõ do meu pe - - nar !"; Contralto: "- rá, Tá-ya, Tá-ya, Sa-ba-rimba, ka-ma-rimba ma-ra - ká, Ta-ya-pó ka-ma-ra-jó, Ta-ya-pó ka-ma-ra-"; Tenor: "- já, Ta-pi-tó pa-la-pa-tá, pa-la-pa-tá, pa-la-pa-tá, Ta-pi-tó. pa-la-pa-tá, Ta-pi-tó,"; Baritone: "- jé!"; Bass: "Uai! lá - tá - lô, cá - tá, maka-"; Violin I: "- tú, Tú-rú-tú ka-rú-ta-tú, ká - rú-ta-tú, ka-rú-ta - tú, Té-ké-ré ki-mé-ré-jé, Té-ké-ré ki-mé-ré-"; Violin II: "- tú, Tú-rú-tú ka-rú-ta-tú, ká - rú-ta-tú, ka-rú-ta - tú, Té-ké-ré ki-mé-ré-jé, Té-ké-ré ki-mé-ré-"; Viola: "- tú, Tú-rú-tú ka-rú-ta-tú, ká - rú-ta-tú, ka-rú-ta - tú, Té-ké-ré ki-mé-ré-jé, Té-ké-ré ki-mé-ré-"; Violoncello: "- tú, Tú-rú-tú ka-rú-ta-tú, ká - rú-ta-tú, ka-rú-ta - tú, Té-ké-ré ki-mé-ré-jé, Té-ké-ré ki-mé-ré-"; Contrabasso: "- tú, Tú-rú-tú ka-rú-ta-tú, ká - rú-ta-tú, ka-rú-ta - tú, Té-ké-ré ki-mé-ré-jé, Té-ké-ré ki-mé-ré-".

Musical Example 23. Measures 230 and 231 of *Chôros No 10* - choir and strings

This image also shows how the other voices of the choir continued singing the native-based syllables in this primitive-like rhythmic section while the soprano soars above them with the melody adapted from Medeiro's music. Eventually the melody is developed while traveling to the contralto, baritone, and bass voices, trading off in a contrapuntal manner until its last iteration, which happens again in the soprano voice. This leads to the closing section (measure 281) where all the parts come back to the rhythmic idea of the main theme, arriving to the big final climax which consists of the aforementioned final two chords.



Musical Example 24. Manuscript of the melody of Medeiros' piece, *Yara*¹³

14. Manuscript of the piece *Yara: Rasga o Coração*, by Anacleto Medeiros. The manuscript is available for download on the website *Casa do Choro* (<http://www.casadochoro.com.br/works/view/2221>).

CHAPTER VIII – CONCLUSION

Villa-Lobos achieves, with *Chôros No 10*, what was once the goal of a long term debate, to write a work that would be truly representative of Brazil in classical music. Villa-Lobos had already managed in much of his music to incorporate French Impressionism, the Russian school of great composers of the twentieth century, and Brazilian national folkloric and popular music, all of which are known to have abundantly influenced him. However, it is with *Chôros No 10*, that all these components came together with such significance that enabled him to become the face of the modernist movement in Brazil. Here, Villa-Lobos' nationalism is displayed through the national elements that were crafted in such a grandiose manner, displaying the composer's well-known appreciation for magnitude in music. *Chôros No 10*, since it first came to light in 1926, has been the cornerstone of the identity of Brazilian classical music.

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