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## Villa-Lobos's Compositional Techniques and Treatment of Folk Melodies in Cirandas for Piano

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VILLA-LOBOS'S COMPOSITIONAL TECHNIQUES AND TREATMENT OF  
FOLK MELODIES IN *CIRANDAS* FOR PIANO

by

Gustavo Schafaschek

A Dissertation  
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for the Degree of Doctor of Musical Arts

December 2017

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by Gustavo Schafaschek

December 2017

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## ABSTRACT

# VILLA-LOBOS'S COMPOSITIONAL TECHNIQUES AND TREATMENT OF FOLK MELODIES IN *CIRANDAS* FOR PIANO

by Gustavo Schafaschek

December 2017

Despite his significance as the most important Latin American composer of the twentieth century, serious analytical studies on the music of the Brazilian composer Heitor Villa-Lobos are still few and far between. Recent scholarship has started to demystify the figure of Villa-Lobos as an intuitive composer with no technique, revealing an artist that strove to develop an idiosyncratic musical language. The present document aims to contribute to this new trend in Villa-Lobos's scholarship by analyzing pieces from the piano cycle *Cirandas*, W220, considered one of the most important works from the composer's mature style. Each of the sixteen pieces from the set is based on a different *ciranda* or round song, therefore sharing similar backgrounds and compositional goals. By comparing the settings of folk songs from some of these pieces, it was possible to identify and analyze recurring compositional practices used by Villa-Lobos to manipulate the folk material.

Overviews of the evolution of Villa-Lobos's writing for piano and his relationship with Brazilian folk music are followed by an account of the genesis of *Cirandas* as well as of *Cirandinhas*, a set of round songs of easier execution by the same composer. A study of the general characteristics of *Cirandas* leads to a detailed examination of the compositional techniques identified in the set. Each technique is illustrated by excerpts from several movements, showing its development through structures of different

complexity. Comparisons with settings of the same folk tunes found in two other works (*Cirandinhas* and *Guia prático*) by the composer reveal the extent to which Villa-Lobos often molded the round songs to become an organic element of the musical texture. Analytical models used include theories of voice-leading parsimony by Adrian Childs and Richard Cohn, Jay Rahn's concept of scale heterophormism in incomplete collections, Tymoczko's scale networks, theories of pitch-class symmetry by Antokoletz and Straus, Solomon's expanded table of pitch-class sets, as well as models inferred from Villa-Lobos's music by Duarte, Oliveira, Salles, Souza Lima, Tygel, Vetromilla, and Gustavo Schafaschek. Appendixes include an annotated bibliography of scholarship on *Cirandas* available in English and Portuguese.

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I am indebted to Cláudia Maria de Andrade Leopoldino from Museu Villa-Lobos [Villa-Lobos Museum] for sending me copies of the manuscripts from *Cirandas* and a letter from Mário de Andrade to Villa-Lobos. I would also like to thank the following publishers, organizations, and individuals for their permission to reproduce excerpts of copyrighted material in my dissertation: Fermata do Brasil, Academia Brasileira de Música [Brazilian Academy of Music], Fundação Nacional de Artes [National Foundation for the Arts], Dr. Paulo de Tarso Salles, and Dr. Dmitry Tymoczko.

## DEDICATION

The present document is dedicated to three mentors who inspired me to explore the fascinating world of musical analysis: Dr. Carlos Alberto Assis, Osvaldo Colarusso, and Dr. Douglas Rust. Their love for the subject transpired through their most instructive lectures, sparking my interest in the subject. They believed in my potential and encouraged me through my projects. Their tolerance allowed me to learn from my mistakes and grow both as a musician and a person. This work would not have been possible without the knowledge learned from them.

I would also like to dedicate this dissertation to my family, especially to my parents Augustinho and Liliane Schafaschek, for their unconditional love and support from far away. Their decision to enroll me in piano lessons was the most important step in my musical career. Without their assistance I would have never been able to study abroad and pursue doctoral studies.

Finally, I am forever grateful to my wife Ursula Miethe for her understanding and infinite patience in difficult times. Her loving presence was fundamental during all stages of this project.

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## INTRODUCTION

Considered “one of the twentieth century’s foremost composers,”<sup>1</sup> the importance of the Brazilian composer Heitor Villa-Lobos (1887-1959) is unquestionable. His catalog contains approximately one thousand works, the exact number still being in dispute. As of 2011, eighty books about Villa-Lobos and his music had been published in eight different languages.<sup>2</sup> His music has been considered a “unique achievement within the panorama of twentieth-century music in general and Latin American music in particular.”<sup>3</sup>

Despite the vast bibliography written on the Brazilian composer and his output, “we still do not know for sure in what consists [his] style . . . , his technique, his strategies handling form and harmonic material, we barely know most of his works.”<sup>4</sup> André Loss believes that “the smoke-screen of confusing information and mythical facts thrown up by the composer about himself and his compositions have discouraged interest in the study of Villa-Lobos.”<sup>5</sup> The composer’s own accounts about his life were

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1. Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul* (Austin: University of Texas, 1994), xi.

2. Vasco Mariz, *Vida musical: IV* (Rio de Janeiro: Academia Brasileira de Música, 2011), 11, accessed May 23, 2017, [http://abmusica.org.br/downloads/livro\\_v.mariz\\_vidamusicalIV\\_v1\\_web.pdf](http://abmusica.org.br/downloads/livro_v.mariz_vidamusicalIV_v1_web.pdf). All Portuguese- and Spanish-language publications cited in this research are translated by Gustavo Schafaschek unless stated otherwise.

3. *Ibid.*, 29.

4. Paulo de Tarso Salles, “Villa-Lobos: desafiando a teoria e a análise” (paper presented at the *IV Encontro de Musicologia de Ribeirão Preto: Intersecções da Teoria e Análise*, Ribeirão Preto, SP, Brazil, July 29-31, 2012), 81, accessed August 2, 2017, [https://www.academia.edu/2051026/Villa-Lobos\\_desafiando\\_a\\_teor%C3%A1ria\\_e\\_an%C3%A1lise\\_Salles\\_2012\\_](https://www.academia.edu/2051026/Villa-Lobos_desafiando_a_teor%C3%A1ria_e_an%C3%A1lise_Salles_2012_).

5. André Loss, “The Villa-Lobos’s Changes in the *Prole do Bebê* No. 1 and in His Piano Works: A New Approach to the Study of His Evolution” (DMA thesis, University of Cincinnati, 1996), 6, accessed August 3, 2017, ProQuest Dissertations and Theses Global.

frequently misleading, either contradicting previous records or adding new (and sometimes false) events to them.<sup>6</sup> Even the accurate dating of his compositions has been a challenge, for Villa-Lobos frequently assigned pieces a date and number corresponding to the time of their conception rather than when they were actually finished.<sup>7</sup>

Jamary Oliveira attributes the lack of interest in more concrete research on Villa-Lobos's music mainly to "the apparent lack of stylistic uniformity" of his output.<sup>8</sup> For Lisa Peppercorn, his works "do not show that continuous thread that is so obvious in the music of other composers. . . . His finest works are not built up on his earlier music."<sup>9</sup> Other authors have pointed to his difficulty in handling large formal structures and the absence of thematic development in his compositions.<sup>10</sup> Villa-Lobos was essentially self-taught: he learned mostly by absorbing from the music of other composers such as J. S. Bach, Chopin, Debussy, César Franck, Haydn, Mozart, Puccini, Saint-Saëns, Schumann, Stravinsky, Wagner, and The Russian Five.<sup>11</sup> This informal musical training might

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6. For examples and discussions on this matter, please refer to David P. Appleby, *Heitor Villa-Lobos: A Life (1887-1959)* (Lanham, Maryland: The Scarecrow Press, 2002), 20, 24, 25, 73; and Lisa M. Peppercorn, *Villa-Lobos: Collected Studies by L. M. Peppercorn* (Aldershot, England: Scholar Press, 1992), 14.

7. Appleby, *Heitor Villa-Lobos: A Life*, 20, 26.

8. Jamary Oliveira, "Black Key versus White Key: A Villa-Lobos Device," *Latin American Music Review* 5, no. 1 (Spring-Summer, 1984): 33, accessed August 2, 2017, [www.jstor.org/stable/780111](http://www.jstor.org/stable/780111).

9. Peppercorn, *Villa-Lobos: Collected Studies*, 16-7.

10. Appleby, *Heitor Villa-Lobos: A Life*, 43, 182; Béhague, *Heitor Villa-Lobos*, 123; Peppercorn, *Villa-Lobos: Collected Studies*, 18-9, 56; Silvio Ferraz, preface to *Villa-Lobos: processos composicionais*, by Paulo de Tarso Salles (Campinas, SP, Brazil: Editora da Unicamp, 2009), 9.

11. For more information on influences in Villa-Lobos's music and his contact with the music of other composers, please refer to Appleby, *Heitor Villa-Lobos: A Life*, 26, 40; Béhague, *Heitor Villa-Lobos*, 9, 45-6; Peppercorn, *Villa-Lobos: Collected Studies*, 54-6; Lisa M. Peppercorn, *Villa-Lobos: The Music: An Analysis of his Style*, trans. Stefan de Haan (London: Kahn & Averill, 1991), 3-4; and Bruno Kiefer, *Villa-Lobos e o modernismo na música brasileira* (Porto Alegre, RS, Brazil: Movimento, 1986), 18-21.

explain the irregularity in his production, a feature that inhibited more serious academic research on his compositional techniques. Nevertheless, recent works by Salles, Albuquerque, Antokoletz, Canellas, Falqueiro and Moreira, Lacerda, Nery Filho, and Penteado, provide invaluable insight into Villa-Lobos's compositional procedures by applying modern analytical techniques to his pieces.<sup>12</sup> These findings have created a path for a new era in Villa-Lobos scholarship, full of possibilities still to be explored.

One of the most discussed aspects of Villa-Lobos's work has been his use of folk material. His treatment of folk and indigenous melodies can better be summarized by his own words: "I am folklore. The melodies I compose are as truly folklore as the ones I

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12. Paulo de Tarso Salles, *Villa-Lobos: processos composicionais* (Campinas, SP, Brazil: Editora da Unicamp, 2009);

José Miranda Bravo de Albuquerque, "Simetria intervalar e rede de coleções: Análise estrutural dos *Choros Nº 4* e *Choros Nº 7* de Heitor Villa-Lobos" (masters diss., Universidade de São Paulo, 2014), accessed August 2, 2017, <http://www.teses.usp.br/teses/disponiveis/27/27158/tde-02022015-144058/>;

Elliot Antokoletz, "From Polymodal Chromaticism to Symmetrical Pitch Construction in the Musical Language of Villa-Lobos," *Revista Brasileira de Música* 24 No. 2 (July-December 2011): 265-76, accessed August 26, 2017, <http://www.rbm.musica.ufrj.br/br/edicoes/rbm-242.html>;

Ciro Paulo Visconti Canellas, "Análise das relações de simetria em quatro dos *Estudos* para violão de Villa-Lobos" (masters diss., Universidade de São Paulo, 2014), accessed August 2, 2017, <http://www.teses.usp.br/teses/disponiveis/27/27158/tde-19012015-161833/>;

Allan Medeiros Falqueiro and Adriana Lopes Moreira, "Metaeixos simétricos no *Andantino Vagaroso* do *Quarteto de Cordas n. 9* de Heitor Villa-Lobos" (paper presented at the XXVI Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música [ANPPOM], Belo Horizonte, MG, Brazil, August 22-26, 2016), accessed August 2, 2017, <http://www.anppom.com.br/congressos/index.php/26anppom/bh2016/paper/view/4287>;

Marcos Branda Lacerda, "Aspectos harmônicos do *Choros n. 4* de Villa-Lobos e a linguagem modernista," *Revista Brasileira de Música* 24 No. 2 (July-December 2011): 277-96, accessed August 26, 2017, <http://www.rbm.musica.ufrj.br/br/edicoes/rbm-242.html>;

Walter Nery Filho, "Estratégias composicionais de Villa-Lobos: permutações e simetrias em três estudos de caso na *Prole do Bebê No 2*" (paper presented at the XXIII Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música [ANPPOM], Natal, RN, Brazil, August 19-23, 2013), accessed August 2, 2017, <http://www.anppom.com.br/congressos/index.php/23anppom/Natal2013/paper/view/2178>;

Ronaldo Alves Penteado, "Simetria na forma e no material harmônico da *Ciranda N. 4* de Villa-Lobos" (paper presented at the II Simpósio Brasileiro de Pós-Graduação em Música [SIMPOM], Rio de Janeiro, November 20-23, 2012), 1063-73, accessed August 2, 2017, <http://www.seer.unirio.br/index.php/simpom/article/view/2532/1861>.

collect.”<sup>13</sup> Much has been written on the composer’s “pseudo-folk melodies”<sup>14</sup> and the freedom with which he juxtaposed and altered indigenous chants,<sup>15</sup> but the actual techniques used by the composer to arrange and harmonize such melodies have not received the attention they deserve. This work thus investigates some of the methods by which Villa-Lobos manipulated folk (or pseudo-folk) melodies and transformed them into art music. It compares some of his work based on folk tunes, looking for commonalities in their harmonic and formal structures and pitch-class organization. For this purpose, I have chosen to examine a piano cycle that is considered “one of the composer’s best piano achievements”: the *Cirandas*, W220.<sup>16</sup>

Written in 1926, the sixteen *Cirandas* are considered “an important highlight in Brazilian piano literature.”<sup>17</sup> They belong to Villa-Lobos’s second stylistic period in which “his interest in national themes and subjects found original expression and his personal style of composition reached maturity.”<sup>18</sup> Each of the pieces bears the title of a

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13. Appleby, *Heitor Villa-Lobos: A Life*, 25.

14. Peppercorn, *Villa-Lobos: Collected Studies*, 17.

15. Béhague, *Heitor Villa-Lobos*, 76-7.

16. Ibid., 102. Names of works by Villa-Lobos are followed by their Appleby catalogue number as found in David P. Appleby, *Heitor Villa-Lobos: A Bio-Bibliography* (New York: Greenwood Press, 1988), 15-128.

17. Kiefer, *Villa-Lobos e o modernismo*, 104.

18. Appleby, *Heitor Villa-Lobos: A Life*, 79. Most scholars divide Villa-Lobos’s musical output into three different periods: works before 1922, works between 1922 and 1930 (or 1923 and 1930, according to Souza Lima), and works after 1930. According to this division, *Cirandas* was written during Villa-Lobos’s second stylistic period, as mentioned above. Lisa Peppercorn, however, subdivided his life (rather than his work) in five fifteen-year periods, with the second period marking the start of his compositional work (year 1900). Three period information: Behague, *Heitor Villa-Lobos*, 45, 69, 104; Kiefer, *Villa-Lobos e o modernismo*, 24, 28, 100, 157; and João Souza Lima, “Impressões sobre a música pianística de Villa-Lobos,” *Boletín Latino-Americano de Música* 6, Part 1 (April 1946): 149-50. Five period information: Peppercorn, *Villa-Lobos: Collected Studies*, 69-88.

melody from Brazilian folklore, with the actual melody itself presented by Villa-Lobos in the central section of the corresponding piece. The outer sections are structured around a “pseudo-folk” melody by the composer, either setting the scene or working as a contrast to the middle section. Although there is considerable variety in how the elements inside each piece are tied together, one notices several compositional procedures that are recurrent among the different sections of each setting. Analyzing and discriminating these procedures places us closer to an understanding of Villa-Lobos’s musical language and his treatment of folk materials.

The current state of research for the *Cirandas* as a set comprises a few pages in books by Gerard Béhague, Bruno Kiefer, and Simon Wright,<sup>19</sup> six graduate research documents,<sup>20</sup> and one published article.<sup>21</sup> These sources contain information on the

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19. Béhague, *Heitor Villa-Lobos*, 102; Kiefer, *Villa-Lobos e o modernismo*, 104-8; Simon Wright, *Villa-Lobos* (Oxford: Oxford University Press, 1992), 52-5.

20. Marcia Bosits, “The *Cirandas* of Heitor Villa-Lobos” (DM lecture-recital document, Northwestern University, 1982);

Eldia Carla Farias, “Creative Treatment of Folk Melodies in Selected *Cirandinhas* and *Cirandas* of Heitor Villa-Lobos” (DMA diss., University of Kentucky, 2015), accessed August 3, 2017, ProQuest Dissertations and Theses Global;

Robert Pennington, “The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók” (DM project, Northwestern University, 1964);

Frederico Silva Santos, “As *Cirandas*: articulações entre as escritas pianísticas de Heitor Villa-Lobos e de Claude Debussy” (master’s diss., Universidade Federal de Minas Gerais, 2008);

Daniel Junqueira Tarquinio, “A Teoria da Entonação de B. Asafiev e a execução musical: concepções analíticas para a interpretação das *Cirandas* de Villa-Lobos” (DM thesis, Universidade Federal do Rio Grande do Sul, 2012), accessed August 2, 2017, <http://hdl.handle.net/10183/61154>;

Márcia Hallak Martins da Costa Vetromilla, “‘*Ciranda* Nº 7’ de Heitor Villa-Lobos: um estudo da relação entre o texto musical e o enredo implícito na cantiga folclórica utilizada” (master’s diss., Universidade Federal do Estado do Rio de Janeiro, 2010).

21. Márcia Hallak Martins da Costa Vetromilla, “*Xô, xô, passarinho* de Heitor Villa-Lobos: com um canto de estória, a história de um canto” (paper presented at the *XVIII Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música [ANPPOM]*, Salvador, BA, Brazil, September 1-5, 2012), 250-4, accessed August 2, 2017, [http://antigo.anppom.com.br/anais/anaiscongresso\\_anppom\\_2008/comunicas/COM438%20-%20Vetromilla.pdf](http://antigo.anppom.com.br/anais/anaiscongresso_anppom_2008/comunicas/COM438%20-%20Vetromilla.pdf).

genesis of the cycle, stylistic and structural analyses (describing the formal, melodic, harmonic, and rhythmic contents of the music) and technical suggestions for learning and executing the pieces. Excerpts from several *Cirandas* have been the subject of theoretical analyses in one book,<sup>22</sup> six articles<sup>23</sup> and a doctoral thesis.<sup>24</sup> These latter analyses match more closely the goals of my research than the previously mentioned eight sources of stylistic and structural analyses and served as a starting point for this project.<sup>25</sup> Most of the sixteen pieces from the set, however, have not received thorough analytical treatment in a publication. The approach proposed in this document has not yet been developed in the current literature, thus making it an original contribution. Additionally, its application

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22. Salles, *Villa-Lobos: processos composicionais*.

23. Manoel Correia do Lago, “Recorrência temática na obra de Villa-Lobos: exemplos do cancionero infantil,” *Cadernos do Colóquio* 6, no. 1 (2003): 107-24, accessed August 2, 2017, <http://www.seer.unirio.br/index.php/coloquio/article/view/83/48>;

Oliveira, “Black Key versus White Key,” 33-47;

Penteado, “Simetria na forma e no material harmônico da *Ciranda* N. 4 de Villa-Lobos;”

Frederico Silva Santos, “Articulações entre as escritas pianísticas de Heitor Villa-Lobos e de Claude Debussy: Estudo analítico da ‘*Ciranda* no. 11’ ‘*Nesta rua, nesta rua*’” (paper presented at the *XIX Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música [ANPPOM]*, Curitiba, PR, Brazil, August 24-28, 2009), 727-29, accessed August 2, 2017, [http://antigo.anppom.com.br/anais/anaiscongresso\\_anppom\\_2009/VIII\\_TeoriaeAnalise.pdf](http://antigo.anppom.com.br/anais/anaiscongresso_anppom_2009/VIII_TeoriaeAnalise.pdf);

Frederico Silva Santos, “Articulações entre as escritas pianísticas de Heitor Villa-Lobos e de Claude Debussy: Estudo analítico da *Ciranda* Nº 15 ‘*Que Lindos Olhos*’” (paper presented at the *X Encuentro de Ciencias Cognitivas de la Música*, Buenos Aires, July 21-23, 2011), 585-90, accessed August 19, 2017, [http://saccomm.org.ar/v2016/sites/default/files/69.Silva\\_Santos\\_3.pdf](http://saccomm.org.ar/v2016/sites/default/files/69.Silva_Santos_3.pdf);

Márcia Hallak Martins da Costa Vetromilla, “*O mapeamento de cruzamento de domínios e a fusão conceitual* (Zbikowski, 2002) como proposta de abordagem para obras inspiradas em um mesmo tema – *Xô, Xô, Passarinho Cirandas* (no. 7) de Heitor Villa-Lobos (1926) e *Xô! Passarinho...* de Octavio Maul (1941)” (paper presented at the *II Simpósio Brasileiro de Graduandos em Música [SIMPOM]*, Rio de Janeiro, November 20-23, 2012), 1598-1607, accessed August 2, 2017, <http://www.seer.unirio.br/index.php/simpom/article/view/2587/1916>.

24. Júlia Zanlorenzi Tygel, “Béla Bartók e Heitor Villa-Lobos: abordagens composicionais a partir de repertórios tradicionais,” (doctoral thesis, Universidade de São Paulo, 2014), accessed August 2, 2017, <http://www.teses.usp.br/teses/disponiveis/27/27157/tde-27022015-162354/>.

25. An annotated bibliography on *Cirandas* can be found on Appendix A, p. 99.



helps to solidify the somewhat scattered knowledge on Villa-Lobos's manipulation of folk material, a significant quantity of which is not available in English.

## CHAPTER I – PIANO WORKS BY VILLA-LOBOS UNTIL 1926

Villa-Lobos's inventiveness derived largely from the fact that he was mainly a self-taught composer. Having failed his admission exam at the Instituto Nacional de Música [National Institute of Music] in Rio in 1907,<sup>26</sup> he never attended regular classes in any music institution.<sup>27</sup> His formal learning was limited to a few lessons in harmony from Frederico Nascimento and Agnelo França, as well as some advice from the composer Francisco Braga.<sup>28</sup> As a result, most of Villa-Lobos's music learning happened by studying the treatises of Berlioz and d'Indy, operas of Puccini and Wagner, and presumably music of other composers in vogue in Rio de Janeiro (Saint-Saëns, Franck, Fauré, Chabrier, as well as selected works by Richard Strauss and Mahler).<sup>29</sup>

Villa-Lobos was not a pianist. His main instruments were the cello and the guitar, which represented his interest for classical music and the popular music of the *chorões*

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26. Appleby, *Heitor Villa-Lobos: A Life*, 25.

27. The question of Villa-Lobos enrollment at the Instituto Nacional de Música in 1907 seems to have been gradually clarified by scholars over the years. Mariz mentioned that Villa-Lobos attended classes at the institution, a version told to Mariz by the composer himself. The same view was shared by Kiefer who wrote that Villa-Lobos enrolled in harmony classes with Frederico Nascimento at the Instituto Nacional de Música in 1907, a fact briefly mentioned by Salles as well. Peppercorn mentions that the composer attended only sporadic courses at the institution. Béhague leads to understand that Villa-Lobos had not taken regular classes at the Institute, although he does not mention if he has taken any classes at all. In his 2011 publication, Mariz affirms that a recent study from the Academia Brasileira de Música [Brazilian Academy of Music] undertaken in 1994 by Mariz and two other scholars revealed that Villa-Lobos "had never been enrolled in the Instituto Nacional de Música," although the possibility that he had attended classes as a listener cannot be excluded. [Sources: Béhague, *Heitor Villa-Lobos*, 45; Kiefer, *Villa-Lobos e o modernismo*, 123-124; Vasco Mariz, *Heitor Villa-Lobos, o homem e a obra*, 12th ed. (Rio de Janeiro: Livraria Francisco Alves Editora, 2005), 58, 60, 163; Mariz, *Vida musical IV*, 16; and Peppercorn, *Villa-Lobos: Collected Studies*, ix; Salles, *Villa-Lobos: processos composicionais*, 19.]

28. Peppercorn, *Villa-Lobos: Collected Studies*, ix; and Mariz, *Vida musical IV*, 16.

29. Béhague, *Heitor Villa-Lobos*, 45-6; Kiefer, *Villa-Lobos e o modernismo*, 13-16; and Peppercorn, *Villa-Lobos: Collected Studies*, ix.

(improvisers). Nevertheless, he possessed a strong innate ability for the piano.<sup>30</sup> His lack of formal piano training led to an idiosyncratic approach to the instrument, resulting in works with unique sonorities and technical challenges.<sup>31</sup> His first works for piano reflect the influence from European Romantic music and the composer's lack of awareness of piano technique. Some of the surviving works from this period are *Valsa scherzo* [Waltz scherzo], W070 (1907), *Valsa lenta* [Slow waltz], W043 (1911), *Mazurleska*<sup>32</sup> (1911), and *Valsa romântica* [Romantic waltz], W016 (1912).<sup>33</sup> His relationship with his first wife, the pianist Lucília Guimarães (whom he married in 1913), provided the composer with a great source of knowledge about the instrument; his early works were “often the result of some collaboration” between the two.<sup>34</sup>

During this period, Villa-Lobos wrote his first works inspired by the theme of childhood. His inspiration might have been contact with Schumann's *Kinderszenen* and *Album für die Jugend* through his wife Lucília.<sup>35</sup> Some of the works written in this period bear strong similarity in texture with the works Schumann's works as well as Tchaikovsky's *Album for the Young*. Four sets of pieces date from this period: *Petizada* [Troop of children], W048 (1912), *Brinquedo de roda* [Children's roundelay], W045

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30. Souza Lima, “Impressões sobre a música pianística de Villa-Lobos,” 150-1.

31. Ibid.

32. Not included in Appleby's catalogue (Appleby, *Heitor Villa-Lobos: A Bio-Bibliography*, 15-128).

33. All composition titles and dates are listed according to the official catalogue of works available at Villa-Lobos's Museum website, unless stated otherwise. [Source: Museu Villa-Lobos, *Villa-Lobos: Sua obra* (MinC/IBRAM, Museu Villa-Lobos: 2009), accessed July 26, 2017, [http://museuvillalobos.org.br/ingles/bancodad/VLSO\\_1.0.pdf](http://museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf).]

34. Peppercorn, *Villa-Lobos: The Music*, 1.

35. Ibid., 2.

(1912), and *Suíte infantil* No. 1, W053 (1912), and No. 2, W067 (1913). Both *Petizada* and *Brinquedo de roda* are the first works by Villa-Lobos to use children round songs as thematic material. Moreover, the movements from *Brinquedo de roda* use the same formal structure employed later by Villa-Lobos in *Cirandas*: written in ABA, ABCA, or AB form with a folk melody that entitles the piece/movement being usually contained in one of the inner sections, while the outer sections present pseudo-folk melodies written by the composer.

The visits of the Ballets Russes to Rio de Janeiro in 1913 and 1917 had a decisive impact on the music of the young composer. This contact with music by Borodin, Korsakov, Balakirev, and especially Debussy revealed a new world of sonorities considerably distant from the French Romantic music performed in music circles in Rio.<sup>36</sup> His friendship with Darius Milhaud (who lived in Rio between 1917 and 1918) and the pianist Arthur Rubinstein (who gave fourteen recitals in Rio in 1918) are likely to have expanded his knowledge of contemporary French music.<sup>37</sup> Villa-Lobos quickly began his attempts to recreate Impressionistic colors in his works, or at least what he understood of them through his own studies. An early example of such attempts can be seen in “O gato e o rato” [The cat and the mouse], the third piece from a set entitled *Fábulas características* [Characteristic fables], W076, based on the symbolic fables by La Fontaine and other writers.<sup>38</sup> The piece is an early example of the influence of French

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36. Peppercorn, *Villa-Lobos: Collected Studies*, 40-1.

37. Béhague, *Heitor Villa-Lobos*, 9-10.

38. Peppercorn, *Villa-Lobos: The Music*, 3-4.

Impressionism in Villa-Lobos: “whole-tone scales, clusters of seconds, and the occasional use of two extreme registers.”<sup>39</sup> It is also a good example of the technical devices that will be developed by Villa-Lobos in his later works, such as extensive passages using hand crossing.<sup>40</sup>

The year 1914 was particularly prolific in the piano production of Villa-Lobos. It marked the appearance of *Ibericárabe*, W078, a transcription of one of the movements from his *Suíte oriental*, W587.<sup>41</sup> It shows the influence of Puccini on the Brazilian composer: the choice of an exotic subject as well as a lyrical melodic line often consisting of an arpeggiated seventh chord supported by a kind of *fauxbourdon*.<sup>42</sup> His *Ondulando* [Undulating], W082 (1914) is quite Romantic in character. It was originally subtitled *Romance sem palavras* [Romance without words], suggesting a possible inspiration from Mendelssohn.<sup>43</sup>

The influence of Debussy and Puccini were combined in the three *Danças características africanas* [Characteristic African dances], W085 (1914/1915), the most significant work from this year and, according to Mariz, “the first noteworthy piano work by Villa-Lobos.”<sup>44</sup> It comprises three pieces: “Farrapós” (1914), “Kankukus” (1915), and “Kankikis” (1915). Most sources mention that Villa-Lobos attributed the

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39. Peppercorn, *Villa-Lobos: The Music*, 4.

40. Souza Lima, “Impressões sobre a música pianística de Villa-Lobos,” 151.

41. Peppercorn, *Villa-Lobos: The Music*, 3.

42. Ibid.

43. Ibid., 2.

44. Mariz, *Heitor Villa-Lobos*, 186.

melodies from the three pieces to the Caripuna Indians from the Brazilian state of Mato Grosso.<sup>45</sup> According to Mariz, Villa-Lobos said that the themes were collected “from *negros* from the island of Barbados,” where the composer would have written the three pieces.<sup>46</sup> However, these stories have been regarded by Béhague and Peppercorn as another of the composer’s anecdotes due to the geographical location of the Caripuna tribes and the lack of evidence about the origin of the melodies.<sup>47</sup> Regardless of the origin of the thematic material, the pieces present a mixture of Brazilian rhythms with Impressionistic sonorities such as whole-tone and pentatonic scales. “Kankukus” introduces “one of the trademark effects of Villa-Lobos’s piano writing – namely, the alternating motion of repeated tones between the hands” which reappears in the famous “O polichinelo” from *Prole do bebê No. 1* [The baby’s offspring No. 1], W140.<sup>48</sup>

Two works from the years 1916-1919 demonstrate Villa-Lobos further developing the characteristics presented in his earlier works. *Simples coletânea* [Simple anthology], W134 (1917/1918) comprises three pieces: “Valsa mística,” “Num berço encantado,” and “Rodante.” “Valsa mística” [Mystic waltz] (1917) presents Villa-Lobos’s understanding of the Impressionistic sonority applied to a stylized dance, resembling waltz movements by Ravel and Scriabin. “Num berço encantado” [In an enchanted cradle] (1918) makes extensive use of whole-tone scales in rapid runs,

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45. Béhague, *Heitor Villa-Lobos*, 48; Peppercorn, *Villa-Lobos: The Music*, 4-5; and Wright, *Villa-Lobos*, 9.

46. Béhague, *Heitor Villa-Lobos*, 48; and Mariz, *Heitor Villa-Lobos*, 186.

47. Peppercorn, *Villa-Lobos: The Music*, 4; and Béhague, *Heitor Villa-Lobos*, 48.

48. *Ibid.*, 48.

creating a floating atmosphere to the main melody. “Rodante” [Rolling] (1919) is the most significant piece of the set. Impressionistic devices such as “accumulation of seconds, pentatonic *glissandi*, ... and the occasional use of three staves together”<sup>49</sup> are paired with several resources that will become part of the stock-in-trade of the Brazilian composer: the repetition of the same note between both hands in *ostinato*; and especially the pragmatic approach to piano writing, using parallelisms based on the topography of the keyboard.

Written between the years 1916 and 1919, the three movements from his *Suíte floral*, W117, share several elements found in the contemporary *Simples coletânea*. As rightfully observed by Wright, “the two suites take opposing standpoints in their moods, each reflecting one pole of Villa-Lobos’s personality.”<sup>50</sup> Different from *Simples coletânea*, the pieces from *Suíte floral* are an “endeavor to convey a Brazilian atmosphere ... while he continued to employ Impressionistic devices in the music.”<sup>51</sup> The first movement, “Idílio na rede” [Idílio in the hammock] (1917) is probably the least Impressionistic of the three, demonstrating Villa-Lobos’s great facility to create sound landscapes. “A camponesa cantadeira” [The singing peasant woman] (1916) is entirely based on a lyrical melody introduced by an *ostinato* accompaniment in quintuplets, creating a polyrhythmic and polytonal texture (Example 1, below). Both accompaniment in the left hand and melody in the right hand (mm. 1-8) are written in different pentatonic

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49. Peppercorn, *Villa-Lobos: The Music*, 6.

50. Wright, *Villa-Lobos*, 24.

51. Peppercorn, *Villa-Lobos: The Music*, 6.

scales – E minor (implied) and G# minor, respectively. The melody assumes a whole-tone color in mm. 9-10, another suggestion of Impressionistic sonority. The last movement, “Alegria na horta” [Happiness in the vegetable garden] (1918) is a dazzling display of bitonality.<sup>52</sup> It was later orchestrated by Villa-Lobos and included in his first orchestral suite *Descobrimento do Brasil* [Discovery of Brazil], W377.<sup>53</sup>

*Com muita simplicidade*

Example 1. Villa-Lobos, *Suíte floral*, “Uma camponesa cantadeira,” mm. 3-10.

Note. Reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

Villa-Lobos’s most famous composition for piano dates from the period between 1916 and 1919. *Prole do bebê No. 1* [The baby’s offspring No. 1], W140 (1918) was

52. Wright, *Villa-Lobos*, 24.

53. Peppercorn, *Villa-Lobos: The Music*, 6.



premiered by Arthur Rubinstein, a fact that “contributed significantly to Villa-Lobos’s international reputation.”<sup>54</sup> According to Béhague, “it was with the *Prole do bebê* suites that he [Villa-Lobos] excelled in establishing himself as a substantial, modern and idiosyncratic composer.”<sup>55</sup> With the exception of the seventh piece (“*O polichinelo*”), each piece of the set is labelled after a different kind of doll, whose names are in turn representations of different Brazilian ethnical groups. Each piece develops a different “pianistic formula”<sup>56</sup> consisting mostly of Impressionistic elements such as whole-tone and pentatonic scales, coupled with *ostinato* figures and typical Brazilian syncopated rhythms. For the first time in Villa-Lobos’s piano output the influence of Stravinsky is made explicit in movements such as “*O polichinelo*,” in which the *tremolos* alternating black and white keys between left and right hands produce a similar effect to the one obtained by the Russian composer in the second movement of his ballet *Petrushka*. The melodic material consists mostly of pseudo-folk melodies by Villa-Lobos, alternated with a few authentic children folk songs.

Villa-Lobos’s subsequent piano works are also based on the theme of childhood: *Histórias da carochinha* [Old wife’s tales], W148 (1919) and *Carnaval das crianças* [Children’s carnival], W157 (1919/1920). The latter comprises eight pieces, each of them depicting “a carnival character or scene, viewed through the prism of childish *naïveté*.”

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54. Appleby, *Heitor Villa-Lobos: A Life*, 46.

55. Béhague, *Heitor Villa-Lobos*, 59.

56. Souza Lima, “Impressões sobre a música pianística de Villa-Lobos,” 151.

The melodic content is once again based in “imitations of urban children’s themes,” emerging against washes of virtuosic Impressionistic writing.<sup>57</sup>

As pointed out by Peppercorn, “it is characteristic of Villa-Lobos that he soon abandons a line of thought he had just begun to pursue, only to continue it several years later.”<sup>58</sup> The works from the period between 1920-1926 are quite different in character and do not necessarily represent a linear evolution from Villa-Lobos’s previous works for the piano. Three short piano works date from this period: *Bailado infernal* [Infernal dance], W160 (1920), *Fiandeira* [Spinning girl], W176 (1921), and *A lenda do caboclo* [The legend of the *caboclo*], W166 (1920). *Fiandeira* is an attempt to convey the impression of a girl on a spinning-wheel through the use of *ostinati* and quick runs. Its melody is completely devoid of a tonal center, often based on whole-tone scales. The most famous among these three works is undoubtedly *A lenda do caboclo*, one of Villa-Lobos’s most performed compositions. Completely different from its contemporary works, its strong nationalistic character comes from the “vague rhythms and descending melodic line, which produce a nostalgic effect.”<sup>59</sup>

*Prole do bebê No. 2* [The baby’s offspring No. 2], W180 (1921) shares the same concept of its predecessor. The pieces from this cycle share the subject of toy animals, which have their characteristics depicted in an atonal, freer harmonic texture, “virtually devoid of any French accent.”<sup>60</sup> Children’s round songs are featured in some of the

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57. Wright, *Villa-Lobos*, 28-9.

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

59. *Ibid.*, 9.

60. Béhague, *Heitor Villa-Lobos*, 64-5.

pieces, but the juxtaposition between the tonal melodies and the expressive atonal harmonization result in more aggressive contrasts than the ones featured in *Prole do bebê No 1*. Villa-Lobos's pianism is more prominent than in his previous works, with a strong focus on the opposition between black and white keys and keyboard topography. In "A baratinha de papel" [The little paper cockroach], "the white keys move up in pairs ... and in the following measure the same happens in reverse motion. At the same time, the black keys perform their ascending and descending motion. Notice that this symmetry does not conform to rigorous intervals. It exists only in the topography ... of the keyboard"<sup>61</sup> (mm. 1-60). Different arrangements of black and white keys are found in the *ostinato* figures from "O camundongo de massa" [The little *papier-mâché* mouse] (mm. 1-12 and 125-137) and "O boisinho de chumbo" [The little lead ox] (mm. 11 and 14-19).<sup>62</sup>

All piano works by Villa-Lobos written before 1921 consisted of short movements, either grouped as part of a set or in isolation. It is believed that his lack of formal musical training might have resulted in a certain difficulty in handling large-scale forms, a problem mitigated in his miniature compositions.<sup>63</sup> His *Rudepoema*, W184 (1921/1926), however, is an exception to the rule: a twenty-five minute, single-movement composition dedicated to his friend Arthur Rubinstein. According to Wright, it is "the most impressive result of Villa-Lobos's sectionalized 'poema' form." It comprises "many unconnected and short sections, which mostly develop one texture or type of piano

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61. Souza Lima, "Impressões sobre a música pianística de Villa-Lobos," 152-3.

62. A full discussion on the "black keys versus white keys" technique can be found in Chapter 3, p. 36.

63. Peppercorn, *Villa-Lobos: Collected Studies*, 18-9.

figuration into a violent climax before moving on to the next,” in a “continuous sound tapestry.”<sup>64</sup> Multi-layered writing is predominant, with passages with up to five different layers of sound written on multiple staves.<sup>65</sup> A truly colossal enterprise, never to be repeated in the piano music of the Brazilian composer.

The nationalistic, nostalgic character of *A lenda do caboclo* reappears in two piano works from 1925: *Sul América*, W217, and *Chôros No. 5*, “*Alma brasileira*” [Brazilian soul], W207. For Béhague, “*Chôros No. 5* represents the best portrayal of the distinctive serenading aspect of the popular *choro* style,” a genre of instrumental popular music from Rio de Janeiro at the turn of the century.<sup>66</sup> The opening presents “guitar-like parallelism in sixth-chord progressions,” creating “the sense of rubato by means of refined syncopations” in order to emulate the “popular performance practice that does not conform to the rigidity of a common time measure.”<sup>67</sup> Similarly to *A lenda do caboclo*, the vagueness of the rhythm, combined with the long, sighing *appoggiaturas* in the melodic line, create a longing, nostalgic atmosphere, typical of the music of the *seresteiros* [serenaders] from that time.

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64. Wright, *Villa-Lobos*, 48-9.

65. *Ibid.*, 50.

66. Béhague, *Heitor Villa-Lobos*, 82.

67. *Ibid.*, 82-3.

## CHAPTER II - VILLA-LOBOS AND BRAZILIAN FOLK MUSIC

Villa-Lobos's strong connection with Brazilian folklore began early in his life. According to Gérard Béhague, "certainly no special guiding thread in Villa-Lobos's early life ... can be identified as having predisposed him to his 'Brazilian' interest."<sup>68</sup> David Appleby is of a different opinion, affirming that "later associations with improvisers from all over Brazil awakened his curiosity concerning the folk and popular music indigenous to the enormous geographical expanses of his native country."<sup>69</sup> Whether it was his "fondness for new discoveries," his "search for his own musical identity as a Brazilian,"<sup>70</sup> or other external reasons, the fact is that Villa-Lobos made several trips through different regions of Brazil between 1905 and 1912, during which he would have collected "thousands of folk melodies."<sup>71</sup> The extent of these trips and the actual happenings have been subject of discussion and disagreement among scholars, mainly due to Villa-Lobos's practice of embellishing and modifying his stories in different interviews. In an article published in 1972, Lisa Peppercorn compiled several different versions of his itineraries, including one that was told to her by the composer himself in an interview. She concluded by saying that she had never been able to find anyone who could "confirm or deny whether Villa-Lobos had made the trips of which he told," believing that "it is unlikely we will ever know the truth about these unusual journeys."<sup>72</sup>

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68. Béhague, *Heitor Villa-Lobos*, 5.

69. Appleby, *Heitor Villa-Lobos: A Life*, 20.

70. Béhague, *Heitor Villa-Lobos*, 5.

71. Mariz, *Heitor Villa-Lobos*, 57.

72. Peppercorn, *Villa-Lobos: Collected Studies*, 26.

In a recent study, Mariz attests that only two of these trips are currently supported by concrete evidence.<sup>73</sup> The first one happened in 1908, to the city of Paranaguá, in the south of Brazil. There is no evidence regarding the exact reasons that motivated this trip. In any case, it can be surmised that Villa-Lobos would have used these two years to study the local musical manifestations,<sup>74</sup> through which the composer would have made contact with “certain aspects of Luso-Brazilian and Afro-Brazilian traditional music.”<sup>75</sup> A concert on April 26, 1908, in the southern city of Paranaguá featured music by Villa-Lobos with the composer as soloist. The program for this concert is one of the few surviving pieces of evidence about Villa-Lobos’s travels.<sup>76</sup>

His last documented journey happened between 1911 and 1912, featuring Villa-Lobos as cellist for the Companhia de Operetas Luis Moreira [Luis Moreira Operetta Company].<sup>77</sup> Historical evidence shows that the company performed in Belém do Pará (April 1912) and Manaus (June and September 1912).<sup>78</sup> The company was dissolved during their trip back to Rio, when passing through the city of Recife, due to financial difficulties.<sup>79</sup> Despite the composer’s claims to have visited indigenous tribes in the Amazon jungle during his trip to Manaus, Mariz believes that he most likely remained in

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73. Mariz, *Heitor Villa-Lobos*, 163-4; and Mariz, *Vida musical: IV*, 16.

74. Kiefer, *Villa-Lobos e o modernismo*, 126.

75. Béhague, *Heitor Villa-Lobos*, 6.

76. Appleby, *Heitor Villa-Lobos: A Life*, 20, 22.

77. Mariz, *Heitor Villa-Lobos*, 163; and Mariz, *Vida musical:IV*, 16.

78. Kiefer, *Villa-Lobos e o modernismo*, 128.

79. Mariz, *Heitor Villa-Lobos*, 60.

the city area during this visit, which would have been the only trip to the Amazon area he ever made.<sup>80</sup>

Villa-Lobos's accounts mention several other expeditions: a long trip to the Northeastern states of Espírito Santo, Bahia and Pernambuco in 1906;<sup>81</sup> a trip to Barbados, in the company of an English lady pianist, in which he lost all his money on gambling and needed to perform in nightclubs to pay for his travel back;<sup>82</sup> his encounters with cannibal tribes in the Brazilian jungles, when he was made prisoner and (in one of the versions) met his wife, a prisoner of the same tribe;<sup>83</sup> among other expeditions. During his time in Paris, Villa-Lobos used these fantastic stories to sell his image of "*le sauvage Brésilien*" and attract people to his concerts.<sup>84</sup>

During his travels, Villa-Lobos probably learned many folk melodies that would later become part of his compositional apparatus. Most accounts of his travels mention Villa-Lobos in contact with the regional musical practices of the places visited, going as far as describing his methods for transcribing these folk melodies.<sup>85</sup> However, he never compiled this supposedly vast collection, a fact that raises questions as to the veracity of these encounters.<sup>86</sup> With regards to indigenous melodies, in the printed edition of his

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80. Mariz, *Heitor Villa-Lobos*, 61-2; and Vasco Mariz to David P. Appleby, April 18, 1998, cited in Appleby, *Heitor Villa-Lobos: A Life*, 24.

81. Mariz, *Heitor Villa-Lobos*, 56. It is interesting to note that Béhague mentions 1905 as the starting year of this trip (Béhague, *Heitor Villa-Lobos*, 5).

82. Béhague, *Heitor Villa-Lobos*, 7-8.

83. Appleby, *Heitor Villa-Lobos: A Life*, 21-2.

84. *Ibid.*, 24;

85. Mariz, *Heitor Villa-Lobos*, 57.

86. Béhague, *Heitor Villa-Lobos*, 6.

*Chansons typiques Brésiliennes* [Typical Brazilian songs], W157/W158, Villa-Lobos has acknowledged his use of chants collected by the Brazilian anthropologist Edgar Roquette-Pinto, a member of the Rondon expedition. This expedition, which lasted from 1907 to 1915, was appointed by the government to determine the exact northern boundaries of Brazil, as well as “various questions regarding the tribes who inhabited the states of Mato Grosso and Amazonas.”<sup>87</sup> Roquette-Pinto participated in the expedition in 1912, recording several Indian melodies on cylinders.<sup>88</sup> Appleby affirms that “according to accounts from members of the Pinto family, Villa-Lobos borrowed the cylinders and transcribed the melodies himself.” He would also have found transcribed Brazilian indigenous melodies in the Bibliothèque nationale de France on his first visit to Paris in 1920.<sup>89</sup>

In 1931, after returning from his second trip to Paris, Villa-Lobos became the director of SEMA (Superintendência de Educação Musical e Artística) [Superintendency of Musical and Artistic Education] aimed at “making the teaching of music compulsory for every school in the capital city of Rio de Janeiro, or the Federal District, as it was referred to at the time.”<sup>90</sup> He held the position until 1941. One of the composer’s projects was the *Guia prático para a educação artística e musical* [Practical guide to the musical and artistic education], W276, a six-volume collection of traditional music intended to be used as teaching material in the newly-installed music program. The first volume was

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87. Appleby, *Heitor Villa-Lobos: A Life*, 24-5.

88. Peppercorn, *Villa-Lobos: Collected Studies*, 27.

89. Appleby, *Heitor Villa-Lobos: A Life*, 24-5.

90. *Ibid.*, 101.



finished in 1932 and published in 1940 by Irmãos Vitale of São Paulo. It contains 137 arrangements of children's folk tunes arranged and adapted for one, two, three or four voices, with or without piano accompaniment. The other five volumes would differ in scope, covering national anthems and patriotic songs, national and foreign school songs, Amerindian and African themes, and artistic liturgical and secular music.<sup>91</sup> The project was left unfinished, and none of the following five volumes were completed.<sup>92</sup> Nevertheless, the single volume of *Guia prático* became an invaluable anthology of children round songs, many of them still sung by Brazilian children today. Because of its intended purpose as repertoire for the education of children in public schools, it is likely that the melodies have been preserved faithful to their original versions. For this reason, *Guia prático* can be seen as a reference for Brazilian folk melodies used by Villa-Lobos in his works, albeit limited in scope. It serves as a starting point for scholars trying to identify whether the melodies presented in his compositions are of folk origin or his own creations.

Later in his career, Villa-Lobos became increasingly evasive when asked to reveal the source of his folk melodies, giving answers such as “I am folklore. The melodies I compose are as truly folklore as the ones I collect.”<sup>93</sup> In an interview to *The New York Times* in 1944, Villa-Lobos denied his use of folk tunes altogether: “we asked him [Villa-

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91. Appleby, *Heitor Villa-Lobos: A Life*, 158.

92. Between 1932 and 1947, the composer arranged several of the pieces from *Guia prático para a educação artística e musical* in a homonymous series of eleven volumes for piano solo entitled simply *Guia prático*. However, unless otherwise noted, the name “*Guia prático*” is used in this dissertation to refer solely to the single volume of 137 songs for choir.

93. Appleby, *Heitor Villa-Lobos: A Life*, 25.

Lobos] if he used Brazilian folk-tunes as such in his music. He said never. ‘I compose in the folk style, I utilize thematic idioms in my own way, and subject to its own development.’”<sup>94</sup> It is understandable that his contact with the musical manifestations from different Brazilian regions and cultures during his years of travel must have resulted in an organic understanding of the folk music of his country. For Peppercorn, Villa-Lobos “has absorbed the melodic and rhythmical traits characteristic of the original musical language and has made them part and parcel of his own nature,” allowing him to compose “pseudo-folk melodies” using the rhythmic and melodic characteristics of the music from his country.<sup>95</sup>

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94. Olin Downes, “Hector Villa-Lobos: Visiting Brazilian Composer Discusses Sources of Nationalism in Art,” *The New York Times*, December 17, 1944, accessed August 2, 2017, <http://query.nytimes.com/gst/abstract.html?res=9505E7DF1138E33BBC4F52DFB467838F659EDE&legacy=true#>.

95. Peppercorn, *Villa-Lobos: Collected Studies*, 17.

## CHAPTER III – CIRANDAS

### Genesis of *Cirandinhas* and *Cirandas*

In a letter dated August 1925, Brazilian musicologist Mário de Andrade wrote to Villa-Lobos:

I think it wouldn't take much of your time to write a series of Twenty Brazilian Popular pieces for piano, for example. ... if I remember these pieces, it is because the Brazilian piano literature is lacking them. And only an artist like you could create them as representative of our race, without Italian or Debussynean deformations. Nowadays in Brazil I can only think of you to write this music. Try, Villa. It will certainly be another wonderful work. I need them for my course... Send me these pieces and they will be adopted [at the Conservatório Dramático e Musical de São Paulo] like all the others.<sup>96</sup>

Daniel Tarquínio believes that this letter might have been the motivation for Villa-Lobos to write *Cirandas*.<sup>97</sup> In her book *Mário de Andrade e Villa-Lobos*, Flávia Camargo Toni quotes part of a letter from Mário de Andrade to his disciple Oneyda Alvarenga in which Andrade described the thought process behind his August 1925 request to Villa-Lobos:

The *Cirandas* and *Cirandinhas*, undoubtedly some of Villa's most brilliant works, he owes me them. I was the one who, noticing a certain resistance from Villa in accepting the use of folk material ... wrote an untruthful letter to Villa, saying that I was marveled by the works of Allende, a Chilean whose works I pretended to be discovering on the occasion, I observed the pieces in A-B form, one using a popular theme, the other using an original one, ... and I pretended to have a strong admiration for the man, pretended that I was going to write about him, which I knew left Villa bleeding in his immense vanity. But the great cleverness was, pretending a subordinate friendship, to ask him to write me some intermediate-level pieces for my piano students. ... A few months later I came to Rio, ... and I met Villa in a gathering. And he immediately said: 'Listen, come to my place! I have a few things for you. Well! It is nothing of what you asked me

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96. Mário de Andrade to Heitor Villa-Lobos, August 3, 1925, folio 2489, Museu Villa-Lobos, Rio de Janeiro, Brazil.

97. Tarquínio, "A Teoria da Entonação", 107.

though! ... I went and it was the *Cirandas*. And it was exactly what I had asked, what I had had the intention to provoke in Villa, although I was far from imagining the actual *Cirandas*.<sup>98</sup>

Chilean composer Pedro Humberto Allende Saron (1885-1959) wrote a cycle entitled *Doce tonadas de caráter popular chileno* [Twelve songs of Chilean popular character] between 1918-1922, published in Paris. “According to Juan Allende-Blin, the composer’s nephew, in these pieces there are no citations of folk melodies, but rather an allusion to Chilean popular themes.”<sup>99</sup> Nevertheless, these are probably the pieces to which Mário de Andrade was referring.

Whether Andrade’s testimony to Alvarenga is a truthful account of the facts will remain uncertain, but the correspondence from Andrade to Villa-Lobos seems to have borne fruit. The first set to be completed was *Cirandinhas* [Little Round Dances], W210, in 1925, followed by the *Cirandas* [Round Dances], W220, in 1926. Both sets comprise several pieces labelled after Brazilian round songs. Their pieces share similar structures, the ones from *Cirandinhas* being technically and musically less demanding than the pieces from *Cirandas*.

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98. Oneyda Alvarenga, org., *Mário de Andrade/Oneyda Alvarenga: cartas* (São Paulo: Duas Cidades, 1983), 282-3, cited in Flávia Camargo Toni, *Mário de Andrade e Villa-Lobos* (São Paulo: Centro Cultural São Paulo, 1987) 44-5.

99. Juan Allende-Blin, “Pedro Humberto Allende Saron. Algunos aspectos característicos de su obra,” *Revista Musical Chilena* 56, no. 197 (January 2002): 77-80, accessed June 29, 2017, [http://www.scielo.cl/scielo.php?script=sci\\_arttext&pid=S0716-27902002019700004&lng=es&%20nrm=iso](http://www.scielo.cl/scielo.php?script=sci_arttext&pid=S0716-27902002019700004&lng=es&%20nrm=iso).

## Formal Organization

In *Cirandinhas*, Villa-Lobos already presents some of the features that will be further developed in the *Cirandas*. Most pieces from the *Cirandinhas* are in ABA form (with the exceptions of No. 1, “Zangou-se o cravo com a rosa” [The carnation became angry with the rose] in ABCA form, and No. 9, “Carneirinho, carneirão,” [Little sheep, big sheep] in AB form), each section consisting of a melody accompanied by tonal figurations. The main folk tune is presented in the B section in all but one piece (No. 11, “Nesta rua tem um bosque” [On this street there is a woodland]). The A sections are contrasting with the B sections in one or more elements such as key, tempo, and texture, and they all present a pseudo-folk melody, presumably written by the composer. Most of the pieces are labelled after their folk tune, although there are interesting exceptions. The second piece, “Adeus, bela morena!,” [Goodbye, pretty brunette!] contains the folk tune *Fui no itororó* [I went to the waterfall] (No. 129 in the *Guia prático*), while the seventh piece, “Todo mundo passa” [Everyone passes], contains the song *Passa, passa, gavião* [Pass, pass, hawk] (No. 97 in the *Guia prático*, labelled “Passe, passe, gavião”).<sup>100</sup> In both cases, the title of the pieces is at least partly contained in the lyrics of the folk song, suggesting that these melodies might have been known by different names in different regions of the country (Example 2, below).

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100. Pieces from *Guia prático* numbered according to the most recent edition (Rio de Janeiro: Academia Brasileira de Música / Fundação Nacional de Artes: 2009). Please see the Bibliography for the full reference.

No. 129 - "Fui no itororó"

11

Fui ao I-to - ro - ró Be - ber á - gua e não a - chei; en - con -

13

trei **be - la mo - re - na** que no I - to - ro - ró dei - xei.

No. 97 - "Passe, passe, gavião (lá na ponte de Vinhaça)"

3

Lá na pon - te da Vi nha - ça **To - do mun - do pas - sa** Lá na

5

pon - te da Vi - nha - ça **To - do mun - do pas - sa.**

Example 2. Excerpts from two pieces of Villa-Lobos's *Guia prático*.

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Finished a year later, *Cirandas* is a much more elaborate work than its predecessor. Each of the sixteen pieces from the set contains at least one song from *Guia prático*, totalling nineteen melodies. Similar to *Cirandinhas*, the pieces are mostly written in ABA form, with a few exceptions: the sixth piece is in AA form; Nos. 7, 9, and 11 in AB form; No. 8 in ABCA form; and the fifteenth *Ciranda* is in ABC form.<sup>101</sup> Once again the folk material is usually presented in the B section, with the obvious exception of the sixth piece in AA form, as well as Nos. 2, 3, and 4 in which folk melodies are contained

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101. This formal analysis coincides with the one proposed by Tarquinio ("A Teoria da Entonação", 109-10).

in both A and B sections. The second, fourth, and ninth pieces of the set are the only ones containing two different folk melodies.<sup>102</sup>

### Compositional Techniques

The sixteen *Cirandas* were fertile ground for the composer to explore and develop some of his compositional techniques. They present a remarkable variety of solutions for the setting of children's round songs. A comparison of compositional techniques used in passages of several different pieces allows the deduction of the principles and rules behind these techniques, in an authentic process of analytical "reverse engineering."

#### *The Use of Ostinati as a Textural Ground*

With the exception of "Terezinha de Jesus," the treatment of folk themes in most *Cirandas* differs considerably from the one used in *Cirandinhas*. Rather than having an accompanied melody, in *Cirandas* the folk tunes are juxtaposed against a textural background formed by one or more layers of *ostinato*. Example 3 (below) demonstrates this contrast between two pieces from *Cirandas* and *Cirandinhas* that share the same folk melody (*O cravo brigou com a rosa* [The carnation fought with the rose]). Salles refers to

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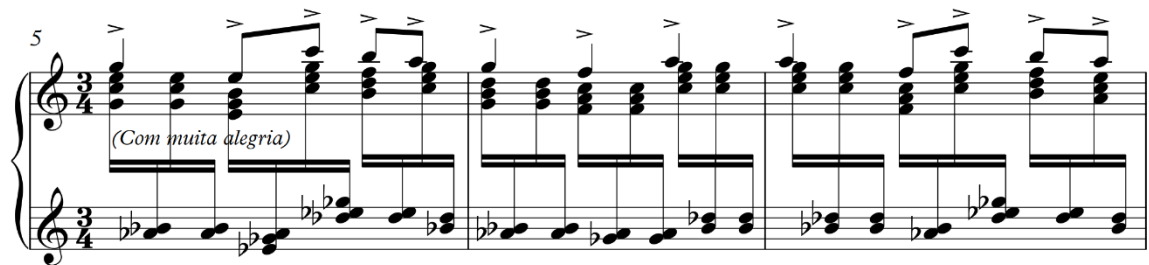
102. Manoel Correia do Lago points to the fact that Brazilian round songs are often grouped in sequences of two or three melodies and are traditionally sung that way. In the case of *Fui no tororó* for example, it is usually sung followed by *Ficarás sozinha* and *Tira o seu pezinho*. In Villa-Lobos's *Cirandas* only the first two melodies (*Fui no tororó* and *Ficarás sozinha*) from this sequence of three are used in the ninth piece of the set. *A condessa* is grouped with its typical pair *A viuvinha* in the second *Ciranda*. Different from the former examples, the fourth piece "O cravo brigou com a rosa" also contains the melody *Sapo jururú*, although both melodies are not paired in the *Guia prático* which suggests that they are usually sung separately. [Information about Brazilian round songs and *Fui no tororó* from Lago, "Recorrência temática na obra de Villa-Lobos," 112. Other *Cirandas* conclusions here are by G. Schafaschek.]

the *Cirandas* as “a study in the concatenation of *ostinati* over (and in) which the folk melodies are inserted.”<sup>103</sup>

*Cirandinhas*, No. 1, "Zangou-se o cravo com a rosa"



*Cirandas*, No. 4, "O cravo brigou com a rosa"



Example 3. Comparison between settings of the same melody in *Cirandinhas* and *Cirandas*.

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These *ostinati* can assume many different forms, shown in Example 4 (below):

- a. the simple repetition of a note, chord or cluster in a particular rhythmic pattern;
- b. harmonic progression in a particular rhythmic pattern;
- c. a *tremolo* alternating notes played by both hands;
- d. semiquaver runs and figurations;
- e. a bass-line motif;
- f. a combination of different elements in both hands.

Every piece in the set contains examples of at least one of these types of *ostinato*.

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103. Salles, *Villa-Lobos: processos composicionais*, 83.



"Senhora Dona Sancha," mm. 22-26

a)

"O pintor de Cannahy," mm. 23-25

b)

"Có-có-có," mm. 11-14

c)

"Olha o passarinho, Dominé," mm. 42-45

d)

"Nesta rua, nesta rua," mm. 28-29

e)

"Pobre cega," mm. 18-20

f)

Example 4. Examples of *ostinati* in several pieces from *Cirandas*.

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In some of the *Cirandas*, the *ostinato* figurations differ from the concurrent melodies in meter and key, often being atonal figurations against a tonal melody. Salles compares the use of the “*ostinato* as a textural background” to the use of geometric and symmetric elements in fabric stamping.<sup>104</sup> A few of these features can be observed in Example 4, above. In “Có-có-có” (excerpt “c”), the left-hand pseudo-folk melody in E $\flat$  minor from the A section is covered by a dense *tremolo* consisting of non-functional harmonies, notably augmented chords (mm. 7-48). A dual *ostinato* layer is found in the B section of “Pobre cega” [Poor blind woman] (excerpt “f”): the melody in the inner voice of the right hand is in E $\flat$  minor, but there is no harmonic progression in E $\flat$  minor in either the chromatic *appoggiaturas* in the right hand or the accompanying figure in the left hand (mm. 15-34). As another example of *ostinato* textural background, metric displacement is exemplified in “O pintor de Cannahy” [The painter from Cannahy] (excerpt “b”), in which the folk melody in binary meter is superimposed against the ternary-meter accompaniment throughout the piece.

Once the *ostinato* has been established, the folk melodies are added to the texture, either as a prominent feature or as another layer of the aggregate. The melodies are often presented with modifications in their mode, rhythm, and intervallic structures. For instance, the melody for the third *Ciranda*, “Senhora Dona Sancha” [Madam Sancha] is almost identical in its rhythmic and intervallic structure to the second version from the *Guia prático*, the main difference being the change from major to minor mode (Example 5, below).

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104. Salles, *Villa-Lobos: processos composicionais*, 78.

*Guia prático*, No. 2, "Senhora Dona Sancha"



*Cirandas*, No. 3, "Senhora Dona Sancha"

Musical notation for "Senhora Dona Sancha" from *Cirandas*, No. 3. It is a piano accompaniment in 2/4 time, starting at measure 21. The key signature has one sharp (F-sharp). The notation includes dynamic markings such as *ff*, *p*, *sfz*, and *p* with accents. The piece concludes at measure 25.

Example 5. Folk melody *Senhora, Dona Sancha* from *Guia prático* and *Cirandas*.

Note. Excerpt from *Guia prático* reproduced with permission from Academia Brasileira de Música / Fundação Nacional de Artes.

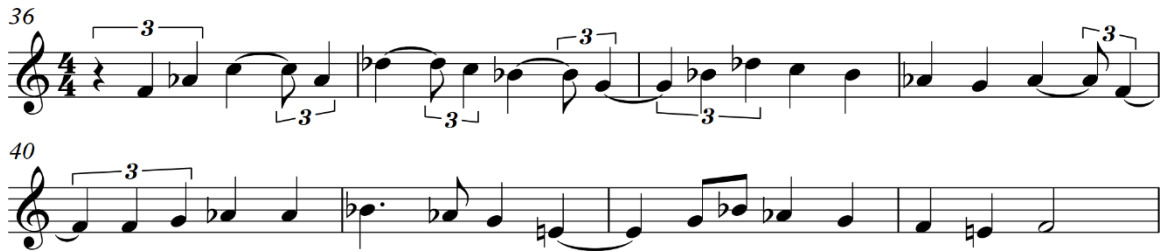
Excerpt from *Cirandas* reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

A greater contrast is found between the folk tune *Xô, passarinho* [Shoo, little bird] found in the *Guia prático* and the version presented in the seventh *Ciranda* of the same name (Example 6, below). The rhythmic structure is completely altered, and the melody is converted from major to minor mode.

*Guia prático*, No. 105, "Xô, passarinho!"



*Cirandas*, No. 7, "Xô, xô, passarinho"



Example 6. Folk melody *Xô, passarinho* from *Guia prático* and *Cirandas*.

Note. Excerpt from *Guia prático* reproduced with permission from Academia Brasileira de Música / Fundação Nacional de Artes.

Excerpt from *Cirandas* reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

In “Olha o passarinho Dominé,” [Look at the little bird Dominé] the main difference in the melody found in *Guia prático* and three appearances in *Cirandas* is in the intervallic structure (Example 7, below). The first appearance of the melody in *Cirandas* (excerpt “a”) is a rhythmic simplification of the theme found in the *Guia prático*, its intervallic content being substantially different from the original. A second appearance of the melody (excerpt “b”) in *Cirandas* brings a diatonic transposition up a third from its first appearance, and the rhythm returns to a version closer to the original tune as found in the *Guia prático*. Finally, the third appearance (excerpt “c”) maintains the transposition of the second appearance while moving further away from the rhythmic interest of the original tune.

*Guia prático*, No. 94, "Olha o passarinho Dominé"



*Cirandas*, No. 12, "Olha o passarinho Dominé"

Musical notation for Cirandas, No. 12, "Olha o passarinho Dominé". It consists of three staves labeled a), b), and c).  
a) Starts at measure 43, featuring a melody with eighth notes and quarter notes, some with accents.  
b) Starts at measure 59, featuring a melody with eighth notes and quarter notes, some with accents.  
c) Starts at measure 79, featuring a melody with eighth notes and quarter notes, some with accents. A dashed line labeled "8va" is above the staff, indicating an octave shift.

Example 7. Folk melody *Olha o Passarinho Dominé* from *Guia Prático* and *Cirandas*.

Note. Excerpt from *Guia prático* reproduced with permission from Academia Brasileira de Música / Fundação Nacional de Artes.

Excerpts from *Cirandas* reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

Prominence of the folk melodies varies not only inside the texture, but also at the formal level. Throughout most of *Cirandas*, one does not find harmonizations of the round songs in a traditional sense since the folk tune is only present in a single section, or even in just a few bars, hidden in the middle of the texture. An example is “Vamos atrás da serra, Calunga” [Let’s go behind the mountains, Calunga] the eighth piece of the set, which is fully analyzed in Chapter 3, p. 83. Here the folk melody is not only buried inside the thickest texture of the whole movement, but it also lasts for only eight of the 113 measures (mm. 38-45, Example 55, p. 89).

In most pieces of the set, the pseudo-folk melodies composed by Villa-Lobos have the role of a main theme, often going through some development process. This is the case of *Ciranda* No. 9, “Fui no tororó.” The first half of the piece (up to m. 43) is

basically the exposition and development of a melody written in folk style; the *Fui no tororó* folk tune only appears in mm. 62-81, the last quarter of the piece (Example 28, p. 58). A similar process happens in the fifteenth piece, “Que lindos olhos” [What beautiful eyes]. Villa-Lobos introduces a melody in m. 4, lasting the entire A section. The central section acts as an interlude in which the folk song *Que lindos olhos* is presented (mm. 34-54, Example 9, p. 39). The initial melody returns in the final section, this time in a contrapuntal texture, incorporating the *ostinato* from the middle section (Example 10, p. 40).

#### *Black Keys versus White Keys*

The combination of black and white keys is one of the most predominant features in Villa-Lobos’s music. This technique has been developed by the composer in a myriad of different shapes, each of them governed by slightly different internal rules.<sup>105</sup> Like several other practices by Villa-Lobos, the process of alternating black and white keys is a very pragmatic approach to composition, directly related to the topography of the instrument.<sup>106</sup> In some instances, progressions that do not seem to have a logical pitch organization are unraveled when analyzed merely as combinations of black and white keys.

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105. The concept of juxtaposing black and white keys was not a new technique. Other instances can be found in the piano repertoire: Ravel’s *Jeux d’eau* (1901); and Debussy’s *Préludes*, Book II (1911-13), “Brouillards” and “Feux d’artifice.” As demonstrated in the following pages, Villa-Lobos greatly developed this idea, incorporating the alternation black versus white between notes of the same motif, for example.

106. For a more detailed discussion on the influence of the characteristics of the piano and guitar in the compositional techniques by Villa-Lobos, see Salles, *Villa-Lobos: processos composicionais*, 45-52.

Probably the first mention of such technique in Villa-Lobos's music was made by Souza Lima in his 1946 article, when discussing the *ostinato* used by the composer in "A baratinha de papel" from *Prole do Bebê No. 2* (cited in Chapter 1, p. 17).<sup>107</sup> Starting from this example by Souza Lima, Oliveira's important article demonstrated several instances in Villa-Lobos's work containing different examples of alternation between black and white keys.<sup>108</sup> Oliveira's paper contains 33 examples ranging from the most basic (assigning black and white keys to the left and right hands, respectively) to more elaborate structures similar to the ones found in some of the *Cirandas* (discussed below).

Despite having its roots in the layout of the piano keyboard, the alternation of black and white keys was used by Villa-Lobos to write passages for other instruments as well. In his book *Villa-Lobos errou?* [Was Villa-Lobos wrong?], Roberto Duarte points to several orchestral works by the Brazilian composer in which the resulting lines are clearly based on a black-and-white keyboard pattern: excerpts from *Sinfonia No. 6*, *Alvorada na floresta tropical* [Dawn in the tropical jungle], *Erosão* [Erosion], *Momoprecoce*, and the opera *A menina das nuvens* [The girl from the clouds].<sup>109</sup>

Many of the *Cirandas* contain passages based on the alternation of black and white keys. The most obvious example is probably found in the fourth piece of the cycle,

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107. Souza Lima, "Impressões sobre a música pianística de Villa-Lobos," 152-3.

108. Oliveira, "Black Key versus White Key."

109. Roberto Duarte, *Villa-Lobos errou?: Subsídios para uma revisão musicológica em Villa-Lobos* (São Paulo: Algor Editora, 2009), 105-123. Translation from the title by Sueli Salles Fidalgo, printed in the front cover of the book. I would translate the title as [Did Villa-Lobos make mistakes?].

Duarte also identifies other patterns based on the keyboard layout that involve mostly white keys (Ibid., 92-104). Based on the principles discussed in the subchapter "Symmetry in 'Vamos atrás da serra, Calunga'" of this dissertation (p. 80), some of the patterns identified by Duarte also happen to be symmetric both at the keyboard level and as pitch-class sets.

“O cravo brigou com a rosa” [The carnation fought with the rose]. The A section of the piece was written entirely by assigning black and white keys to the left and right hands, respectively, a procedure identical to the one used by Villa-Lobos in his famous “O polichinelo” from his earlier work *Prole do bebê* No. 1 (1918). The sonority obtained by this *tremolo* clearly resembles the “*Petrushka* chord” found in Stravinsky’s famous ballet (1910-1911), a fact that is more in evidence in the first measures of “O cravo.” Here the left and right hands perform the same chords found in Stravinsky’s work (F# Major and C Major), with the addition of a seventh to the F# chord (E-natural), the only white-key note found in the left hand in the entire passage (Example 8, below).

Musical score for Example 8, Villa-Lobos, *Cirandas*, “O cravo brigou com a rosa,” mm. 1-7. The score is in 3/4 time, marked *Muito animado* (♩ = 170). It features a left hand with a tremolo of chords and a right hand with a melodic line. The key signature is one sharp (F#). The score is divided into three systems. The first system (measures 1-3) is marked *ff* and includes a first ending bracket. The second system (measures 4-5) is marked *(Com muita alegria)*. The third system (measures 6-7) continues the melodic and harmonic patterns.

Example 8. Villa-Lobos, *Cirandas*, “O cravo brigou com a rosa,” mm. 1-7.

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In “Que lindos olhos,” the folk melody in C Major in the central section is supported by an *ostinato* pedal on the note C#, a simple solution that gives a particularly dark character to the passage (mm. 34-51, Example 9, below). The section is introduced and concluded by a few measures in which the right hand alternates between the chords F#9 (F# implied) and C Major, while the left hand adds the fifth G# to the C# *ostinato* (mm. 30-33 and 52-55, Example 9, below). This same sequence is used as a conclusion to the movement (mm. 67-70).

49

rall.. . . .

**Tempo I**

52

*mf p* *pp* *dim.* *mf p* *pp* *p* *ppp*

Example 9. Villa-Lobos, *Cirandas*, “Que lindos olhos,” mm. 49-52.

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Following the exposition of the folkloric material, a section in C# minor retains the pedal drone in the tenor voice, while the motif from the beginning of the piece is

presented in rhythmic augmentation in the bass, alto, tenor, and soprano (not shown here) voices (Example 10, below).<sup>110</sup>

**Muito lento e calmo** (♩ = 54)

Example 10. Villa-Lobos, *Cirandas*, “Que lindos olhos,” mm. 58-62.

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In other instances the opposition black-white is used as a harmonic framework. “O pintor de Cannahy,” the tenth piece of the cycle, is based in the key of F# minor. The Introduction (mm. 1-9) presents the polka rhythm of the movement in the left hand and a basic progression (i-iv7-V) which will also later be found in the first phrase of the A section. Villa-Lobos highlights the off-beats in this passage with chords in the right hand built on inversions of white-key triads, clashing with the harmony underneath (mm. 1-3, Example 11, below). The driving rhythm is interrupted by an F#-minor pentatonic melody doubled at the octave in both hands (mm. 4-9, Example 11, below). This same melody was later used by Villa-Lobos as an introduction to his version of the folk melody

<sup>110</sup>. Some examples of measure numbers will be cited in this dissertation that refer to the score itself, rather than to a specific Musical Example in this document.

*O pintor de Cannahy* written for his *Guia prático*, a fact suggesting that this introduction might be part of the folk song itself. The melody is disturbed by a few chordal interjections in both hands. All the chords used are formed only by white keys, contrasting with the overall black-key content of the melody.

1 **Animado** ♩ = 92

*p*

f#: i iv7 V

4 **f** *Menos (a capricho)* *sfz*

8 **Animado** *sfz*

Example 11. Villa-Lobos, *Cirandas*, “O pintor de Cannahy,” mm. 1-10.

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Sometimes the black versus white technique is used by Villa-Lobos in conjunction with other compositional devices. An example of this correlation can be found in another *Cirandas* piece: “Senhora Dona Sancha.” Here the composer uses similar interjections as the ones found in “O pintor de Cannahy” to intensify the *sforzando* on the downbeats of the main theme in the A section (mm. 9 and 12, Example

12, below). The black-note clusters in the right hand are formed by the sliding from black to white keys, each voice of the cluster moving by a semitone to the D minor chord. Performing the passage at the piano reveals the reasons for the choice of the notes G $\flat$ -B $\flat$ -C $\sharp$  for these clusters: they are black keys between the notes that form the D minor chord (F-A-D), therefore allowing a sliding hand motion from the cluster to the main chord.<sup>111</sup>

Example 12. Villa-Lobos, *Cirandas*, “Senhora Dona Sancha,” mm. 9-12.

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In “Pobre cega,” the dichotomy between black and white keys is found between voices of the same chord. The left-hand melody in D $\sharp$  Aeolian found in the A section is harmonized by triadic formations in the right hand. Each of these triads is built by a stack of pitches arranged according to their key color: White-Black-White (W-B-W), from bottom to top (Example 13, below). These triads are not simply diatonic chords in a non-functional context, but rather entities built following the black versus white technique, a fact that can be confirmed by examining some of them in more detail. The triad, first

111. The sliding from black to white keys is a compositional device directly associated to the layout of the keyboard. It is not to be confused with the “semitone sliding” technique presented by Salles, a process that connects different pitch-class sets by parsimonious voice-leading (Salles, *Villa-Lobos: processos composicionais*, 132-44).

It is important to note that the sliding movement that happens exclusively from black to white keys is also a semitone sliding movement. However, the reverse is not true: semitone sliding can also occur from black to white keys, or even from white to white keys.

found in measure 1, that is built over the pitch B4 (B-D#-F) would not be easily obtainable in a diatonic context – it does not exist as a triad, only as an incomplete, respelled French augmented sixth chord (B-D#-F-[A]).<sup>112</sup>

**Animado** (♩ = 152)

Example 13. Villa-Lobos, *Cirandas*, “Pobre cega,” mm. 1-14.

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It is interesting to note that one of the triads in the right hand is formed exclusively of white keys: the C Major triad found in mm. 2 and 9. In order to understand this anomaly, the interaction between the melodic line and the chord progression needs to be analyzed in greater depth. The melodic intervals in the left hand govern the distance between each corresponding triad in the right hand, therefore determining the exact root

112. Another hard-to-obtain diatonic scenario would be an incomplete, respelled diminished seventh chord (F-[A $\flat$ ]-C $\flat$ -E $\flat$ ).

of each triad. The progression of roots in the right hand forms a melody comprised of white keys, contrasting with the left-hand melody in black keys. If we now consider the left-hand note together with the respective right-hand triads, we arrive at a progression of seventh chords in third inversion, each of them being formed by stacking white and black keys in the order white-black-white-black (W-B-W-B), from bottom to top. Their construction becomes clearer when one inverts them back to root position (Example 14, below). The only tetrad in which the progression W-B-W-B would have been impossible is one built using the aforementioned C Major chord. Even if Villa-Lobos had written this chord as a C minor triad (C-E $\flat$ -G, W-B-W), the corresponding note found in the left-hand melody (note B) would only allow for a seventh chord with the less satisfactory arrangement W-B-W-W.

The image shows two musical staves, labeled 'a)' and 'b)', in treble clef. Staff 'a)' starts with a first-measure repeat sign and contains a sequence of chords. The second measure's chord is circled. Staff 'b)' starts with a seventh-measure repeat sign and contains a sequence of chords. The second measure's chord is circled, and the following three measures' chords are enclosed in rectangular boxes. The notes in the chords are represented by stems with sharp or flat symbols, and some have white or black note heads.

Example 14. Villa-Lobos, *Cirandas*, “Pobre cega,” mm. 1-6 and 7-13.

Note. Rhythmic reduction. The white note heads correspond to the melodic pitches in the left hand.

A C minor triad in mm. 2 and 9 would also compromise the unity of the entire progression. Looking at the chords immediately preceding and succeeding the C Major triad, we can see that their middle voice forms the line F $\sharp$ -E-D $\sharp$ . The use of a C minor triad would require one of two possible adjustments in order to make the whole progression to comply with the W-B-W pattern. One adjustment would be to repeat the middle note as an enharmony (E $\flat$ -D $\sharp$ ) between the C and B triads, producing a new inner

voice of F $\sharp$ -E $\flat$ -D $\sharp$  and thereby ruining the melodic progression in the inner voice in mm. 2-3 (Example 15, excerpt “a,” below). The alternative would be to alter the triad over the note B by using a D $\flat$  (resulting in the middle-voice progression F $\sharp$ -E $\flat$ -D $\flat$ ). This latter solution (Example 15, excerpt “b,” below) would require the composer to alter all the triads that have a B root accordingly, which in turn would jeopardize the middle-voice melodic progression in mm. 1-2 and 7-8 (changing to C $\sharp$ -D $\flat$ -F $\sharp$  instead of the original C $\sharp$ -D $\sharp$  F $\sharp$ ). Villa-Lobos’s solution of having a C Major triad (Example 15, excerpt “c,” below) not only preserves the integrity of the middle-voice progression of the entire passage, but also creates a W-W-W-W chord over the C root (Example 14, above) emphasizing the only white note in the left-hand melody.

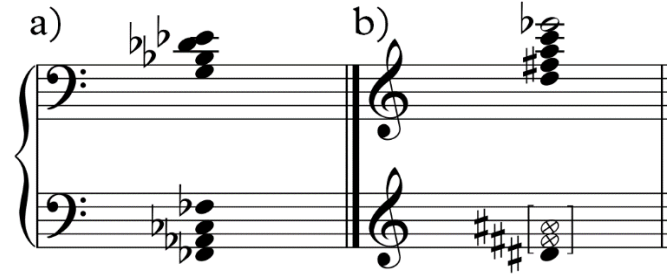
Example 15. Villa-Lobos, *Cirandas*, “Pobre cega,” mm. 1-3.

Note. Three possible harmonizations of the right-hand melody. The white note heads represent enharmonic notes.

Looking closely at the right-hand progression, we can see that there is one triad that does not follow the same semitone displacement in relation to the left-hand melody: the D Major triad found in mm. 3-5, right above the D $\sharp$  note in the left hand (Example 14, excerpt “a,” p. 44). When the melodic phrase repeats, this right-hand triad is transformed into a D dominant-seventh chord (mm. 11-13), a phenomenon unique among

all the chords in this section (Example 14, excerpt “b,” p. 44). Contrary to all other chords in this passage, the root of this chord is a semitone *lower* than the left-hand pitch. In other words, if one follows the logic outlined in the progression, the chord above the left-hand D# should be E Major and not D Major, which would in turn result in an E Major-seventh chord when the left-hand note is taken into consideration. The pitch in the left hand (D#) is the tonic of the movement, and Villa-Lobos opts for a special harmonic treatment for it. By using a dominant chord in the right hand whose root is lower than the D# note in the left, the composer makes a reference to the chord juxtaposition found in the “Dance of the Young Maidens” from Stravinsky’s *Rite of Spring*. In the famous passage from the Russian ballet, a major triad is juxtaposed to a dominant-seventh chord a semitone lower (Example 16, excerpt “a,” below). In “Pobre cega” a minor triad is implied by the tonic note of the movement (Example 16, excerpt “b,” below), but the relationship between the triad and dominant-seventh chord from *Rite of Spring* is preserved. Moreover, in his own reduction for piano four-hands, we can see that Stravinsky assigned the major triad to the left hand and the dominant-seventh chord to the right hand, a procedure similar to the one found in “Pobre cega.” Finally, the modification of the D Major triad in the right hand into a D dominant-seventh chord in mm. 10-13 allows the D# pitch in the left hand (respelled E $\flat$ ) to be integrated to it in a stack of thirds, thus following the pattern outlined in the previous bars (Example 16, below).





Example 16. Comparison between chords by Stravinsky and Villa-Lobos.

Note. a) Stravinsky, *Rite of Spring*, “Dance of the Young Maidens, mm. 1ff, piano four-hand reduction by the composer; b) Villa-Lobos, *Cirandas*, “Pobre cega,” mm. 10-13. White note heads represent the left-hand pitch in enharmonic form. Crossed note heads in brackets indicate implied notes.

The principle of black versus white keys was also employed by Villa-Lobos to determine the notes of motivic structures, especially in his *ostinati*. An example of such practice can be found in “Xô, xô, passarinho” [Shoo, shoo, little bird] one of the only pieces in the *Cirandas* set written in simple binary form (together with “Nesta rua, nesta rua” [On this street, on this street]). The piece starts with a rhythmic figuration reminiscent of a bird call, but in a low register, superimposed by a pseudo-folk melody. This dialogue leads to a long transition in which a pedal drone of A $\flat$  in the bass supports a melodic sequence in the right hand. This melody is constantly interjected by sliding harmonic intervals a semitone apart, the two black keys from one harmonic interval leading to the two white keys from the following interval a semitone lower (mm. 17-31, Example 17, below). As pointed out by Jamary Oliveira, here the intrinsic organization of the black keys as a pentatonic scale dictates that all white keys a semitone apart from these black keys will necessarily form a white-key pentatonic scale, creating an alternation of black and white pentatonic scales between the pairs of harmonic

intervals.<sup>113</sup> The composer however delays this feature by breaking the sliding pattern in mm. 18, 20, 23 and 25, having one of the notes from the black-note interval slide upwards to a B-natural (Example 17, excerpt “a,” below). The white pentatonic is only presented in its pure state at the climax (mm. 32-33 of Example 17, below) of the transition, where the texture thickens by the addition of a third sliding voice in the right hand. The resulting descending lines strongly suggest a texture based on the chromatic scale, although it is the black-white technique that determines the pitches being used. This can be confirmed by looking at the few whole-step intervals in each of the voices (circled in Example 17, excerpt “b,” below), an inevitable result of the black-white alternation due to the absence of black keys between E-F and B-C.

The image displays two excerpts of a musical score. Excerpt a) is in 2/2 time, starting at measure 17. It features a piano (p) dynamic and a crescendo (cresc. pouco). The right hand has a melodic line with slurs and accents, while the left hand has a bass line with triplets. Excerpt b) is in 5/4 time, starting at measure 32. It features a fortissimo (fff) dynamic and a decrescendo (dim. e rall.). The right hand has a melodic line with slurs and accents, while the left hand has a bass line with slurs and accents. Both excerpts show a transition from a black-note interval slide to a white pentatonic.

Example 17. Villa-Lobos, *Cirandas*, “Xô, xô, passarinho,” two excerpts.

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113. Oliveira, “Black Key versus White Key,” 41.

Following the transition, the B section (mm. 34-67) presents the folk melody *Xô, xô, passarinho*, harmonized by chords in the left hand. These chords are formed by the same sliding movement found in the transition, alternating between black and white pentatonic scales. An inner voice is added to the intervallic progression, whose pitches move solely through the black pentatonic scale (Example 18, below). As pointed out by Vetromilla, this inner voice also works as an axis around which the upper and lower voices slide from black to white keys.<sup>114</sup>

Example 18. Villa-Lobos, *Cirandas*, “Xô, xô, passarinho,” mm. 34-37.

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A more elaborate example of black-white *ostinato* is found in “Fui no tororó.” Oliveira demonstrated the pitch organization in the *ostinato* at the beginning of the A section as being formed by the alternation white-black-black-white.<sup>115</sup> The interval structure of this *ostinato* has been analyzed by Paulo de Tarso Salles. It consists of the alternation between minor and major thirds, intervals which are also found between the melody and the bass line in the left hand<sup>116</sup> (Example 19, below).

114. Vetromilla, “O mapeamento do cruzamento de domínios,” 100-1. Vetromilla demonstrates that this inner voice is also present in the transition from mm. 17-31 as half notes. Moreover, she shows that, in the section between mm. 17-31, this inner voice is already written entirely in black keys, with the exceptions of the notes F and C. Vetromilla believes that these deviations are indication of a tonicization of the forthcoming tonality of F minor in which the folk melody will be presented from m. 36 (Ibid., 99).

115. Oliveira, “Black Key versus White Key,” 40

Example 19. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 4-9.

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We can apply these analytical models to different iterations of the *ostinato* figure found throughout the movement. A scalar motion upwards using the W-B-B-W pattern (mm. 28-29) leads to the transitional section (mm. 30-61), in which the tonal stability of D $\flat$  Major is replaced by a harmonic unsettled texture, while the theme modulates to A Major.<sup>117</sup> The interval structure of the theme remains unaltered, but the accompanying *ostinato* starts with a major third instead of the minor third from the beginning. The result is a small change in the black-white organization, becoming W-B-W-B (Example 20, below).

The *ostinato* assumes the form W-B-B-W at the end of the transition (m. 50), leading to the B section in A Major that presents the folk tune *Fui no tororó* (mm. 62-81).

116. Salles, *Villa-Lobos: processos composicionais*, 83-4.

117. For a detailed harmonic and structural analysis of this movement, please see Tygel, “Béla Bartók e Heitor Villa-Lobos,” 324-38.

Before reaching the B section, however, the ostinato is taken over again by the right hand, this time in the same key of the theme (A Major), using the W-B-W-B structure (mm. 55-61, Example 21, below).

30 *pp* 3 (sempre *pp*) *ff*

33

W B W B

W B W B

Example 20. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 30-35.

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58 *p* W B W B *pouco a* *pouco allargando*

62 *p* Quasi moderato (♩ = 92)

Example 21. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 58-63.

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A closer look at the intervallic structures of all instances of this *ostinato* reveals an extra layer in their black-white relation. The *ostinati* figure found in “Fui no tororó” can be classified as an example of *compound melody*, a term used in Schenkerian analysis to describe melodic structures that are “composed of distinct components of the voice leading.”<sup>118</sup> This is done by a “rhythmic displacement of the components” that belongs to each voice “contained within a single melodic structure.”<sup>119</sup> Examples of the use of compound melody can be found in J. S. Bach suites for solo string instruments, in which a single melodic line implies a bass line and inner voices, as well as in the Alberti bass figurations in much of the piano music from the Classical period. The frequent use of compound melodies by Villa-Lobos has been extensively discussed by Salles, who calls the phenomenon “zigzag figurations.”<sup>120</sup>

Example 22 below shows a rhythmic reduction of the four different instances of *ostinato* from “Fui no tororó” analyzed above (Example 19-Example 21, above). Comparing both voices from the *ostinati*, one realizes that Villa-Lobos employs the contrast of black keys versus white keys in two additional levels: either horizontally, by alternating between black and white keys in the same voice (mm. 4 and 50), or vertically, by juxtaposing black and white keys in different voices (mm. 4, 30, 50, and 55: only analytical reduction shown). Analyzing the *ostinati* as compound melodies provides a more elegant representation of the relationship between black and white keys found both

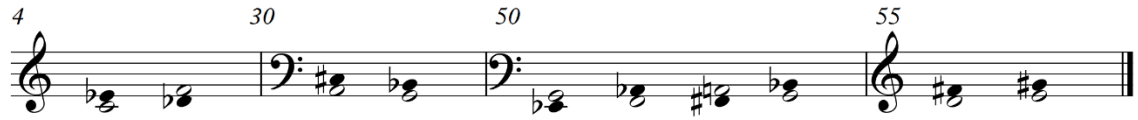
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118. Allen Forte and Steven Gilbert, *Introduction to Schenkerian Analysis* (New York: W. W. Norton & Company, 1982), 67.

119. *Ibid.*, 70.

120. Salles, *Villa-Lobos: processos composicionais*, 114-29.

within and between them, and offers a clearer explanation to the linear formation W-B-B-W found at the beginning of the piece.



Example 22. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 4, 30, 50, 55.

Note. Rhythmic reduction of four instances of the *ostinato*.

### Tonal Ambiguity

“Passa, passa, gavião” is written in the key signature of A Major / F# minor. It is built around a sixteenth-note *ostinato* that runs from the beginning to the end of the piece. This ostinato contains several resting points on the notes C#-D but no inflection or cadence in either A Major or F# minor (Example 23, right hand, below). The first suggestion of a key happens in the bass line of m. 3, with an ascending arpeggio that starts as F# minor and ends as D augmented. (Example 23, below). This event, which is repeated in m. 5, implies the key of F# minor to the *ostinato* runs.



Example 23. Villa-Lobos, *Cirandas*, “Passa, passa, gavião,” mm. 3-4.

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After this initial section, the folk tune *Passa, passa, gavião* is introduced in the right hand (mm. 15-19). The melody is clearly in A Major, superimposed against the ambiguous *ostinato* (Example 24, below). At the beginning of the third phrase, the key changes to F# minor in m. 21 (not shown here). This phrase is repeated three times, the last repetition being extended to cadence in D Major, a chord that belongs to both A Major and F# minor (m. 24, Example 25, below). Comparing the version from the *Cirandas* with the one found in the first volume of Villa-Lobos's *Guia prático*, we can see that the latter is written entirely in a major key, therefore suggesting that the original folk tune is indeed in major mode. In the version from the *Cirandas* however, the composer splits the folk melody between the major key and its relative, with a cadence to an inconclusive chord.

Example 24. Villa-Lobos, *Cirandas*, “Passa, passa, gavião,” mm. 14-15.

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Example 25. Villa-Lobos, *Cirandas*, “Passa, passa, gavião,” mm. 22-25.

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A different treatment of tonality is found in “Fui no tororó,” the ninth piece of the set. Here the conflict is not between a key and its relative, but between two homonymous keys – D $\flat$  Major and D $\flat$  minor. This feature has been explored by Júlia Zanlorenzi Tygel,<sup>121</sup> whose analysis will be used as a point of departure for the discussion that follows. Tygel demonstrates how the dichotomy between both keys is present at the very beginning of the piece.<sup>122</sup> The sextuplet runs that form the upbeat to m.1 suggest D $\flat$  minor due to the presence of the notes F $\flat$  and B $\flat\flat$ . This upbeat figure leads to the sixteenth-note *ostinato* containing the notes C and F, thus implying the key of D $\flat$  Major (Example 26, below). After a couple of bars, a pseudo-folk melody appears in the tenor

121. Tygel, “Béla Bartók e Heitor Villa-Lobos,” 327-38.

122. *Ibid.*, 327-28.

line (mm. 4-29). As can be seen in Example 26, this melody contains notes from both keys: the B $\flat\flat$  in m. 5 (from D $\flat$  minor) and the F-natural in mm. 7-8 (from D $\flat$  Major).<sup>123</sup> The repetition of the D $\flat$ -minor sextuplet in m. 11 (not shown here) and 17 (Example 27, p. 57) reinforces the duality against the D $\flat$ -Major *ostinato*, while the melodic material alternates between both keys.

**Muito apressado** (♩ = 112)

Example 26. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 1-9.

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The *ostinato* figure is transposed in mm. 12-17 while maintaining the alternation WBBW, resulting in the notes F-A $\flat$ -G $\flat$ -B $\flat\flat$  (Example 27, below). This transposition merges both major and minor keys inside the *ostinato* itself, which now contains a note from each key (F and B $\flat\flat$ , respectively). At the same time, the melody has the sixth

123. Tygel suggests that the B $\flat\flat$  in m. 5 “can be understood as an *appoggiatura*” (327-28). Its prominent position in the phrase makes it rather unlikely to be a non-chord tone (an escape tone from the previous A $\flat$ ).

degree of B $\flat\flat$  replaced by B $\flat$ , therefore being entirely based in D $\flat$  Major for the duration of the *ostinato* transposition (mm. 13-17).

The image shows a musical score for two systems. The first system, labeled '12', covers measures 12, 13, and 14. It features a treble clef with a melodic line and a bass clef with a bass line. The second system, labeled '15', covers measures 15, 16, and 17. It continues the melodic and bass lines, with a sixteenth-note figure in the right hand in measure 17 marked 'sfz'.

Example 27. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 12-17.

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After a tonally-unstable central section (mm. 30-61), the C section presents the folk melody *Fui no tororó* in A Major (mm. 62-81). Here both melody and accompaniment are finally in the same key (A Major), the latter comprising *ostinato* figures in the right hand and a progression of harmonic tenths in parallel motion in the left hand. Villa-Lobos manages to sustain tonal vagueness in a diatonic context by replacing functional harmonic progressions with parallelism in the left hand, its intervals fluctuating up and down by stepwise motion (Example 28, below). A couple of chromatic exceptions are used by the composer in this progression.<sup>124</sup> The interval B $\sharp$ -D $\sharp$  in m. 64 is necessary to stretch the progression in order to reach a D Major chord against the

124. The G $\sharp$  in the bass line of m. 62 is possibly an omission by the composer (intended as a G $\sharp$ ).

melody F# in m. 65. The inflection C#-C in m. 68 is used to emphasize the half cadence in the first beat of m. 69.

**Quasi moderato** (♩ = 92)

The image displays a musical score for a piece titled "Quasi moderato" with a tempo marking of ♩ = 92. The score is written in 4/4 time and consists of four systems of music, each containing two staves (treble and bass clef). The first system starts at measure 62 and ends at measure 63. The second system starts at measure 64 and ends at measure 65. The third system starts at measure 66 and ends at measure 67. The fourth system starts at measure 68 and ends at measure 69. The melody in the treble clef is characterized by a series of eighth notes with accents, and the bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the first system. The key signature is one sharp (F#).

Example 28. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 62-69.

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Comparing this harmonization with the version from *Guia prático* we can see that the composer has clearly associated this folk melody with the idea of stepwise harmonic motion (Example 29, below). In the *Cirandas*, however, Villa-Lobos uses the left-hand

progression to avoid any cadence to A Major, the key in which the folk tune is set. The melody starts against the interval F#-A, implying the relative minor. The end of the first phrase (m. 69, first beat) is transformed into a half cadence, a point that was clearly treated as a cadence to the tonic in the *Guia prático* (m. 21). The second phrase starts by implying the relative F# minor, (m. 69, second beat) following the same procedure used in the first phrase. At the end of the second phrase, Villa-Lobos interrupts the melody in its penultimate note (C#, m. 76, second beat – not shown here). He repeats the previous two measures and once again fails to bring the melody to a closure (m. 78), repeating the note C# several times, leaving the melody unfinished until it fades away at the end of the movement (Example 30, below).

**Andantino**

18

Example 29. Villa-Lobos, *Guia prático*, No. 129, “Fui no itororó,” mm. 18-21.

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Example 30. Villa-Lobos, *Cirandas*, “Fui no tororó,” mm. 78-79.

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Such a beautifully-executed moment deserves a more thorough examination. Both interruptions in m. 76 and m. 78 happened over the interval B-D, implying a B minor chord. Following the second interruption in m. 78, Villa-Lobos decided to tonicize the interval B-D by preceding it with the interval C-E (last beat of m. 78) in the left hand, together with the leading-tone resolution A $\sharp$ -B in the right hand (last beat of m. 78 into m. 79, Example 30, above). This cadential movement is repeated twice, reinforcing the strange harmonic direction taken by the unfinished melody. B minor does not strongly relate to either D $\flat$  Major/minor or A Major, and its choice seems to be unrelated to the previous harmonic events in the piece. The key of B minor is of relatively small importance here when compared to the note in which the melody was brought to a halt. As pointed out by Tygel, the composer decides to end the melody on a C $\sharp$  (enharmonic D $\flat$ ), therefore making a reference to the key of the first section and thus giving some tonal unity to the piece.<sup>125</sup>

Villa-Lobos's parallelism is remarkable in the fact that it achieves so much in a considerably constrained structure. Despite the inevitability of moving only up or down by step, the composer manages to start each half phrase on the left-hand interval F $\sharp$ -A (implying F $\sharp$  minor), creating some ambiguity against the melody in A Major (Example 28, p. 58, mm. 62, 66, 69, 73 – not shown). It also creates the aforementioned half-cadence connecting both phrases in m. 69, which can also be interpreted as a deceptive cadence (V-VI) in A Major. Moreover, it is the parallelism that allows the final cadence

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125. Tygel, "Béla Bartók e Heitor Villa-Lobos," 336.

in B minor to sound unexpected and yet organic, the arrival of this chord being inevitable due to the stepwise movement of the progression.

### *Chromatic Alteration of Tonal Homophonic Textures*

“A canoa virou” [The canoe flipped] is written in A-B-A form, with the main tune presented in the central section. The piece is in F Major, a fact that can be inferred from the key signature and the harmonic progression in the A section (mm. 3-16). A rhythmic *ostinato* using the note C leads to the B section, in which the folk tune *A canoa virou* is introduced (Example 31, mm. 19, below). The melody in F Major is harmonized mostly by augmented triads. The inherent symmetry of the augmented triads allows each of them to be interpreted as three different chords by respelling their notes. Moreover, all four augmented triads form the entire twelve-tone aggregate. These two features, combined with the dominant pedal in the left hand, result in a circular harmonic motion that does not reach an arrival point.

Villa-Lobos made another arrangement, limited to a bass line against the folk melody, of this folk tune as part of his *Guia prático* (Example 32, p. 63). Despite its simple texture, the interaction between the bass line and the melody is sufficient to determine the harmonic progression intended by the composer. Using this progression as a model, the melody can be harmonized by chords in close position in the right hand, in a typical piano texture. Example 33 (p. 63) shows a comparison between such harmonization and the original right-hand part as found in *Cirandas* (excerpts “a” and “b,” respectively). By looking at both parts, it becomes evident that Villa-Lobos has based his chromatic progression in a tonal model similar to the one inferred in example

A, preserving the intervallic structure of the chords but modifying them into chromatic harmonies.

19 **Muito animado** (♩ = 100)

21

23

1

2

3

4

1

2

3

4

Example 31. Villa-Lobos, *Cirandas*, “A canoa virou,” mm. 19-24.

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Example 32. Villa-Lobos, *Guia prático*, No. 31, “A canoa virou,” mm. 1-5.

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Example 33. Villa-Lobos, *Cirandas*, “A canoa virou,” mm. 20-24.

Note. a) harmonic progression based on version from *Guia prático*; b) harmonic progression found in *Cirandas*. Example B reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

Example 34 (below) shows an analysis of the voice leading of the passage above. The numbers represent the distance in semitones between notes from different chords in the same voice. The sum of these numbers is the total displacement between two chords, or their *smoothness quotient*; the lower the quotient, the smoother the voice-leading.<sup>126</sup> As can be seen in Example 34, out of the thirteen voice-leading progressions between two chords, five of them are smoother, four are equally smooth, and four are less smooth

126. The procedure used in this document to determine voice-leading smoothness is based on the models of parsimonious voice leading by Richard Cohn and Adrian Childs (Richard Cohn, “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions,” *Music Analysis* 15, no. 1 [March 1996]: 9-40, accessed August 2, 2017, [www.jstor.org/stable/854168](http://www.jstor.org/stable/854168); Adrian Childs, “Moving beyond Neo-Riemannian Triads: Exploring a Transformational Model for Seventh Chords,” *Journal of Music Theory* 42, no. 2 [Autumn 1998]: 181-93, accessed August 2, 2017, [www.jstor.org/stable/843872](http://www.jstor.org/stable/843872)). Different from the models by Cohn and Childs, the analyses in this paper allow for any degree of parsimony between two chords, therefore not being restricted to movements of one or two semitones.

in the chromatic progression from *Cirandas* (excerpt “b”) in comparison to the diatonic progression inferred from *Guia prático* (excerpt “a”). We can conclude that the voice leading in Villa-Lobos’s chromatic solution is overall more “parsimonious” than the diatonic equivalent. By adjusting the chords chromatically, the composer managed to avoid intervals larger than a major third in most of them, with the exception of a single chord in m. 21.

Example 34. Two harmonizations for the folk melody *A canoa virou*.

Note. Rhythmic reduction and analysis of the voice-leading parsimony.

This strong concern with voice leading suggests that the chordal structure in the right hand might have been conceived as three homophonic voices rather than a series of vertical events. Example 35 (below) presents a rhythmic reduction (excerpt “a”) of the right hand from mm. 20-24 (Example 31, p. 62). The upper and lower voices are clearly based in the F Major and C Major scales, respectively. The middle voice is formed by an incomplete scale (G $\flat$ , A $\flat$ , A, B $\flat$ , C $\sharp$ , E $\flat$ , F), as suggested by the large interval between B $\flat$  and C $\sharp$  (hereafter respelled D $\flat$ ). Following the theories by Jay Rahn on the implications of missing pitches in “gapped” collections, a collection should be considered

to be missing pitches if their addition leads to a scale “at least as simple and elegant as what would result if one adopted a literal-minded approach to analysis.”<sup>127</sup> By “elegant scales” the author refers to scales that contain few or no “heteroformisms” – undesirable differences, ambiguities or contradictions between the interval sizes of their scale degrees. The only two pitch classes existing between B $\flat$  and D $\flat$  are B and C. If we add either of these two pitch classes to our incomplete scale and disregard the pitch class A as a chromatic note not belonging to it, we arrive at G $\flat$  Major and D $\flat$  Major scales, respectively (Example 35, excerpt “b,” below).<sup>128</sup> Both scales are diatonic, which according to Rahn is the type of seven-tone scale that presents “the smallest number of ambiguities and differences.”<sup>129</sup>

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127. Jay Rahn, “Coordination of Interval Sizes in Seven-Tone Collections,” *Journal of Music Theory* 35, no. 1/2 (Spring/Autumn, 1991): 45, accessed August 2, 2017, [www.jstor.org/stable/843809](http://www.jstor.org/stable/843809).

128. According to Rahn, for a pitch-class collection to be considered a scale, it “would have to be considered to be ordered unambiguously,” which in turn implies that “one can exclude the possibility that two versions of the same scale degree [for example, F and F $\sharp$ ] would be considered to belong to a single scale.” (Rahn, “Coordination of Interval Sizes,” 49-50). In Example 35 (below), the note A is situated between G $\flat$  and A $\flat$ . Among these three pitches, only two of them can be considered as belonging to the scale at any given time without causing the ambiguity just mentioned. By considering A as the chromatic note, the intervallic structure between scale degrees stays within 1 and 2 semitones, therefore reducing the number of heteroformisms and resulting in a more elegant scale by Rahn’s standards.

129. Rahn, “Coordination of Interval Sizes,” 39.

a)

b)

Example 35. Villa-Lobos, *Cirandas*, “A canoa virou,” drawn from mm. 20-24.

Note. Rhythmic reduction and analysis of the middle voice as a seven-note scale.

The model above is not very conclusive for two reasons. It generates two scales that are equally suitable and has achieved that at the expense of excluding one of the pitches (A). If the pitch A is considered part of both collections, it generates two sets of eight pitch classes (Example 36, below): 8-22 ( $G^b, A^b, A, B^b, [C^b], D^b, E^b, F$ ) and 8-26 ( $G^b, A^b, A, B^b, [C], D^b, E^b, F$ ). In his 1991 paper, Rahn studied all sets of eight pitch classes using two different interpretations: as scales of eight tones and as diatonic scales (seven tones) plus one chromatic, extra note. All the set classes with eight members result in eight-tone scales that are less elegant in their intervallic organization when compared to their diatonic counterparts, *except for* set class 8-26, which presents an equivalent intervallic interrelation when interpreted either as a diatonic or an eight-tone scale. Moreover, the eight-tone scale from set class 8-26 implies the pitch C, which is part of the scales used in the upper and lower voice, and is constantly reinforced by the *ostinato* in the left hand.

Having fully analyzed the scales used in each of the voices, it becomes clear how the harmonic and melodic structures in this passage are reflections of one another. The

conflict between F Major (the key of the movement) and the pedal C is reflected in the scales used in the upper and lower voices of the right-hand chords. Villa-Lobos's harmonization of the folk tune consists mainly of augmented triads, whose symmetry is reinforced by the use of a symmetric set class of eight members in the middle voice. This complex interaction between diatonic, chromatic, and symmetric elements is masterfully executed, resulting in a progression with smoother voice-leading than its diatonic counterpart.

The image displays two musical staves with notes and two set class diagrams. The top staff contains the notes B $\flat$ , B, C, C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$ . Below the staff are two diagrams. The left diagram, labeled '8-22', shows a set of eight notes: B, C, C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$ . The right diagram, labeled '8-26', shows a set of eight notes: B, C, C $\sharp$ , D, E $\flat$ , E, F, F $\sharp$ , with the label '(axis A-E $\flat$ )' below it.

Example 36. Villa-Lobos, *Cirandas*, “A canoa virou,” drawn from mm. 20-24.

Note. Two possible set classes implied by the middle voice.

A different example of chromatic harmonization is found in “Có-có-có,” the last piece of *Cirandas*. Written in A-B-A form, the B section presents the folk tune harmonized by intervals in the right hand, while the left hand executes a completely independent line in sixteenth notes. Villa-Lobos has included an arrangement of the folk tune in his *Guia prático*, with chords in close position in the right hand against a rhythmic drone in the left (Example 37, below). A similar procedure as the one used in “A canoa virou” can be employed to compare both arrangements. Example 38 (p. 69)

presents the right hand of “Có-có-có” from *Guia prático* (excerpt “a”), transposed from the original key of E $\flat$  Major to B $\flat$  Major to match the key of the homonymous piece from *Cirandas*. Excerpt “b” contains the melody of *Có-có-có* as presented in *Cirandas*, harmonized by copying the chords from excerpt “a” as closely as possible. The chords from mm. 56 and 61-62 needed to be changed in order to maintain a tonal progression. In another passage (mm. 65-66), the music from *Guia prático* needed to be rhythmically reorganized, albeit preserving the same harmonies and pitches from the original.

Example 37. Villa-Lobos, *Guia prático*, No. 132, “Có-có-có,” mm. 6-8.

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After this preliminary stage, the normalized, tonal model from excerpt “b” can be compared to the right hand of the version from *Cirandas* in excerpt “c.” This comparison shows how Villa-Lobos sets the different sections of the melody using three different harmonic trends. The first half of phrase A is supported solely by diminished intervals, mostly tritones. Contrasting with this highly dissonant progression, the second half of the same phrase is much closer to the original harmonization in B $\flat$  Major. Phrase B is set entirely by using perfect fourths and fifths. The strong contrast between dissonant tritones and consonant thirds in phrase A is reconciled by the open intervals in phrase B, avoiding both the dissonance from A1 and the tonal explicitness from A2. Despite the very

52

a) A1 A2

b)

c)

59

69

B B1 B2

Example 38. Comparison between different harmonizations of *Có-có-có*, mm. 52-67.

Note. Excerpt “a” adapted and reproduced with permission from Academia Brasileira de Música / Fundação Nacional de Artes. Excerpt “c” reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

different harmonic approach in subphrases A1, A2, and phrase B, it is evident that the composer tried to maintain the notes from the tonal progression in excerpt “b” wherever possible, adjusting the other pitches in order to achieve the desired color in each section. This is especially true of phrase B, except for mm. 62 and 65, in which Villa-Lobos is required to supply a perfect interval due to the absence of one in the second-inversion chords.

When setting folk melodies, Villa-Lobos frequently opted for a juxtaposition of melodic events rather than a vertical harmonization. The most common instances are either a melody against some form of rhythmic *ostinato*, as seen in “Que lindos olhos” (pp. 39-40), or a melody against a rhythmically independent harmonic structure, as found in “Xô, xô, passarinho” (pp. 47-49) and “O pintor de Cannahy” (pp. 31-32, 40-41). A completely different texture is found in the central section of “A condessa” [The countess], the third piece of the set. Here the composer uses plain homophony to emphasize textural elements found in the first section of the piece.

The folk melody *A condessa* is comprised of three contrasting parts, as can be seen in the version found in *Guia prático* (Example 40, p. 72). Only the two first sections are used in the arrangement found in *Cirandas*. In both versions, the first part of the folk tune is presented against a chromatic line in the alto register and harmonic intervals in the tenor and bass lines. In the *Cirandas* version, the chromatic feature is more developed, moving back and forth from the main pitch C. The bass line from the *Cirandas* arrangement is more static, working as a drone on the note F, occasionally changing to its upper and lower neighbors. The combination of these two lines results in a texture that flows at a very slow, steady pace (Example 39, below).



**Andantino quasi andante** ♩ = 88

Example 39. Villa-Lobos, *Cirandas*, “A condessa,” mm. 1-10.

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Section B is a contrasting *Animado* in 6/8 (Example 40, below). The melody alternates between a linear motion zigzagging through neighboring tones (section B1) and a rhythmic interjection based on the repetition of the note C (section B2). Both in the *Guia prático* and *Cirandas*, Villa-Lobos opted for a homophonic texture using harmonic thirds in stepwise motion to support the first part of the melody. In the version from *Guia prático*, both lines in the left hand move up and down, departing from the interval A-C and returning back to the slightly modified A-C#, resolving in a cadence to D minor implied by the octave D (Example 40, below).

Example 40. Villa-Lobos, *Guia prático*, No. 128, “Condesa,” mm. 19-26.

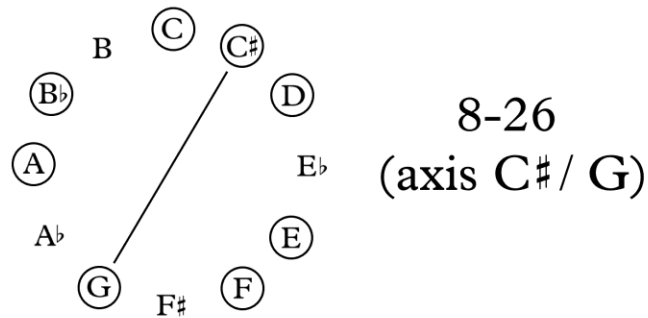
Note. Reproduced with permission from Academia Brasileira de Música / Fundação Nacional de Artes.

In “A condessa” from *Cirandas* the melody is presented twice, which gives the composer the opportunity to set two different but complementary harmonizations for it. For the first version, the composer uses the descending portion of the harmonic thirds from *Guia prático* in the top two voices of the left hand, supported by an independent bass line (Example 41, excerpt “a,” below). It is interesting to note that this progression in thirds is almost identical to the arrangement found in *Guia prático*, albeit displaced by a beat (Example 41, excerpt “b,” below). The consequence of this shift is an avoidance of the cadential D minor, thus ending the phrase in a non-functional, modified dominant chord (A $\flat$ 5). The pitch content of the two voices forms set class 8-26, a collection already acknowledged in this chapter for having similar properties to the diatonic scale (Example 36, p. 67).

29

a)

b)



Example 41. Villa-Lobos, *Cirandas*, “A condessa,” mm. 29-32

Note. a) Excerpt from *Cirandas*; b) left-hand version from *Guia prático*. Excerpt “a” reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil. Excerpt “b” reproduced with permission from Academia Brasileira de Música / Fundação Nacional de Artes.

In the second phrase, it is the ascending motion from the *Guia prático* that is replicated by the compound intervals between the outer voices in the left hand (Example 42, below). The texture is thickened by the addition of octave doublings of the melody in the right hand. The structure in both hands is filled by chromatic inner parts in contrary motion. The non-functional linear progression in the left hand ends in a D minor chord, fulfilling the cadence from the first iteration of the melody in m. 32 and giving a sense of closure to the passage.



Example 42. Villa-Lobos, *Cirandas*, "A condessa," mm. 39-42.

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### *Scale Network in "O pintor de Cannahy" from Cirandas*

In "Black Keys versus White Keys" I demonstrated the basic juxtaposition of the F# minor and C Major scales in "O pintor de Cannahy" [The painter from Cannahy] as a consequence of the use of black and white keys in the left and right hands, respectively.<sup>130</sup> In addition to this basic relationship, this piece is built over a more intricate network of scales worth exploring in some detail.

After the Introduction analyzed previously, the music returns to the polka rhythm (mm. 10-45), with the addition of a chromatic line that descends from A4 to C#4 (mm. 12-19). This line is accompanied by a left-hand figuration that implies the progression i-iv-V in F# natural minor. The choice of F# natural minor is emphasized by the note E $\natural$  in the left hand, always preceded by an *appoggiatura* note F $\natural$  (Example 43, below). The leading tone E# is included in the left-hand figuration in mm. 20-23, suggesting the key of F# minor in its harmonic form. This brief "tonal" interlude is interrupted by the start of the folk melody *O pintor de Cannahy* (m. 23), written entirely in F# natural minor. The

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130. Chapter 3, "Black Keys versus White Keys," 39-40.

left-hand harmonization returns to its original form with the F-E $\flat$  *appoggiatura* so as to agree with the key of the folk melody (Example 43, below).

Example 43. Villa-Lobos, *Cirandas*, “O pintor de Cannahy,” mm. 16-25.

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Before the end of the first phrase, the harmony changes from the constant i-iv-V progression to a sequence of seventh chords without fifths in parallel motion, resolving in a proper V7-I cadence in F $\sharp$  minor (mm. 29-37, Example 44, below). These chords are of different types, including dominant seventh, major seventh, and either or both minor seventh and half-diminished seventh, depending on the notes implied as fifths. The variety of seventh chords in this progression and their organization in stepwise motion resembles the one found in the seventh chords resulting from the major and minor scales:

in fact, all but the chords built over the tonic D could be considered as belonging to F# natural minor. However, the occurrence of both C and C# among these chords suggests that not all pitches in this progression belong to the same scale.

Example 44. Villa-Lobos, *Cirandas*, “O pintor de Cannahy,” mm. 29-37.

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Example 45 below shows a rhythmic reduction of the seventh-chord progression found in mm. 29-37. A pitch analysis of the individual voices reveals that they are based on different scales. While the middle voice is clearly in either F# natural or harmonic minor, the top voice is in fact based on the D acoustic scale (set 7-34).<sup>131</sup> The bottom

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131. The term “acoustic” scale comes from the similarity of the pitch-classes of this scale with the first seven partials of the overtone series of the tonic note. Acoustic scales have the same pitch content as

voice, whose pitches belong to both F# natural minor and D acoustic scales, acts as a connection between both middle and upper voices.<sup>132</sup> A strong case could be made for either scale as being the base for the bottom voice: the key of F# natural minor matches the right-hand melody, although the seventh-chord progression starting in m. 29 implies the note D as its tonic and resting point, to which the progression returns several times before the cadence on m. 37.

Example 45. Villa-Lobos, *Cirandas*, “O pintor de Cannahy,” drawn from mm. 29-37.

Note. Rhythmic reduction.

More important than identifying each scale used by Villa-Lobos in this passage is to understand how they relate to each other. The scales of F# natural and harmonic minor and D acoustic are related by a network of voice-leading “parsimony,” a phenomenon described by Dmitri Tymoczko in his article “Scale Networks and Debussy.”<sup>133</sup> Example 46 demonstrates how each of the scales mentioned above can be obtained from the F# natural minor (A diatonic) scale by changing a single pitch class by one semitone. This

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ascending melodic minor scales in a different key (in this example, D acoustic is equivalent to A ascending melodic minor), the main difference being that acoustic scales do not have their pitch content altered in descending motion.

132. The G# in m. 32 is probably an omission by the composer: comparing with m. 36, it is clear that there should be a G# at m. 32. The same can be said of the C-natural in the bass line of m. 37.

133. Dmitri Tymoczko, “Scale Networks and Debussy,” *Journal of Music Theory* 48, no. 2 (Fall 2004): 219-94, accessed August 2, 2017, [www.jstor.org/stable/27639383](http://www.jstor.org/stable/27639383).

relationship of maximally-smooth voice leading is similar to the triadic voice-leading parsimony as described by Richard Cohn,<sup>134</sup> but his concept has been expanded by Tymoczko to include seven-tone scales as well.

The image shows three musical staves in treble clef, each with a key signature of one sharp (F#). The notes are: F# (first line), G# (first space), A (second line), B (second space), C# (third line), D (third space), and E (fourth line).  
 - The top staff is labeled "F# harmonic minor".  
 - The middle staff is labeled "F# natural minor (A diatonic)".  
 - The bottom staff is labeled "D acoustic".  
 Dashed arrows indicate semitone alterations: one arrow points from the G# note in the middle staff up to the G# note in the top staff, and another arrow points from the G# note in the middle staff down to the G note in the bottom staff.

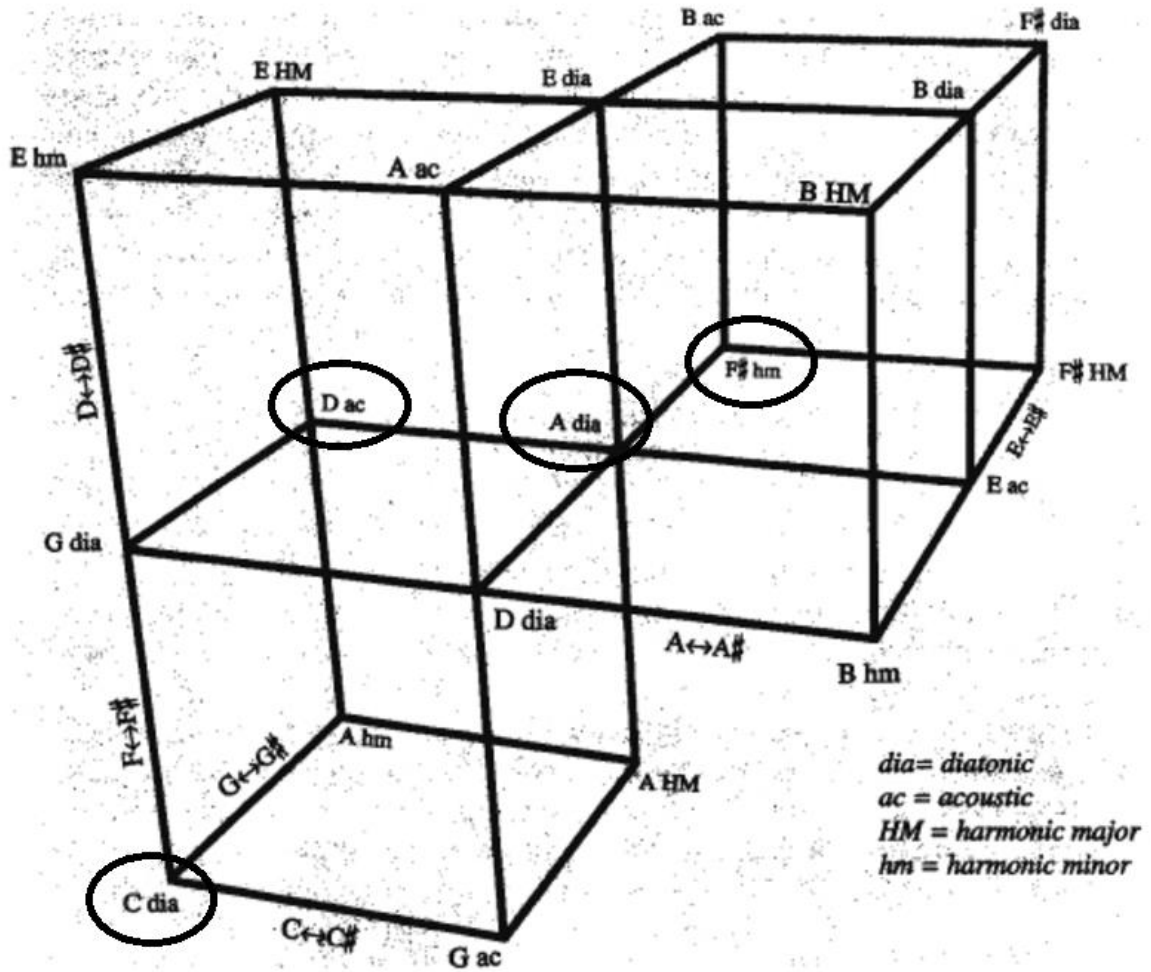
Example 46. Comparison of scales used in “O pintor de Cannahy” from *Cirandas*.

A graphic representation of this network by Tymoczko is reproduced in Example 47, below. Vertices represent scales, and the sides represent the alteration of a single pitch-class by half step: the F# natural scale can be seen at the center of the network, here labelled as A diatonic, while the D acoustic and F# harmonic minor are directly connected to it by a single semitone alteration.

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134. Cohn, “Maximally Smooth Cycles.”





Example 47. Tymoczko's "scale lattice."

Note. Circled scales are found in "O pintor de Cannahy" from *Cirandas*. Scale lattice reproduced from Tymoczko, "Scale Networks and Debussy," Example 11. Used with permission.

The explanation above accounts for all scales used between mm. 27-39. Another scale has been used by Villa-Lobos in this movement, albeit in a different context: the C diatonic scale in the right hand chords in mm. 1-3, 10-11, and 41ff. Looking at the lattice in Example 47 above, we can see that the C diatonic scale is found in the same cube as F# natural minor (A diatonic), but in a directly opposite vertex; this means that it would take three semitone alterations (passing through two different scales) to get from F# natural

minor to C Major. Their direct opposition in the cubic structure of the lattice is reflected in Villa-Lobos's texture: rather than using them as voices of the same chord as he did with D acoustic and F# minor, he uses C Major as a conflicting element in a different hand, creating the opposition black-white.

*Symmetry in "Vamos atrás da serra, Calunga" from Cirandas*

Recent studies have pointed to the importance of symmetry in the form and pitch organization of Villa-Lobos's works.<sup>135</sup> Several scholars have rightfully identified the importance of the keyboard topography in the determination of pitch collections in this piano music.<sup>136</sup> Sometimes these procedures are combined, as in the case of "Vamos atrás da serra, Calunga" [Let's go behind the mountains, Calunga], the eighth piece of the *Cirandas*. In this piece, keyboard symmetry results in symmetric pitch sets that are developed and merged, leading to changes of chromatic density over a clear tonal center.

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135. Albuquerque, "Simetria intervalar e rede de coleções"; Canellas, "Análise das relações de simetria em quatro dos *Estudos* para violão de Villa-Lobos;" Falqueiro and Moreira, "Metaeixos simétricos no *Andantino Vagaroso*;" Nery Filho, "Estratégias composicionais de Villa-Lobos;" José de Carvalho Oliveira, "Simetria, confluências e inter-relação entre conjuntos nas obras; *Fantasia para saxofone soprano em Sib e pequena orquestra* de Heitor Villa-Lobos (1948) e *Rapsodia para saxofone alto em Mib e orquestra* de Claude Debussy (1903)" (paper presented at the XXVI Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música [ANPPOM], Belo Horizonte, MG, Brazil, August 22-26, 2016), accessed August 2, 2017, <http://www.anppom.com.br/congressos/index.php/26anppom/bh2016/paper/view/4511>; Salles, *Villa-Lobos: processos compositionais*, 42-69.

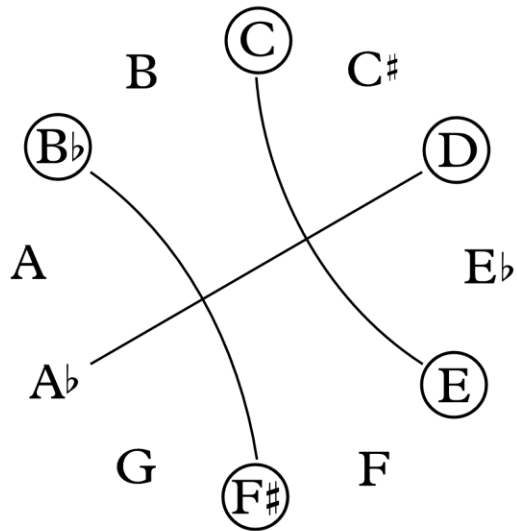
136. Roberto Duarte, *Villa-Lobos errou?*, 92-123; Souza Lima, "Impressões sobre a música pianística de Villa-Lobos;" Walter Nery Filho, "Villa-Lobos e a manipulação da topografia do piano na construção de seu repertório modernista: um estudo preliminar d' *O Camundongo de Massa*" (paper presented at the XXIV Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música [ANPPOM], São Paulo, August 25-29, 2014), accessed August 2, 2017, <http://www.anppom.com.br/congressos/index.php/24anppom/SaoPaulo2014/paper/view/2593>; Oliveira, "Black Key versus White Key."

Before proceeding with the analysis of the movement, it is necessary to define symmetry in the context of pitch-class sets. Symmetric sets are the ones whose members can be grouped into dyads based on their distance to an *axis of symmetry*. This axis can be either implied or formed by members of the set. All dyads share the same axis, which can be either a single note and its tritone or a dyad and its transposition at the tritone.<sup>137</sup>

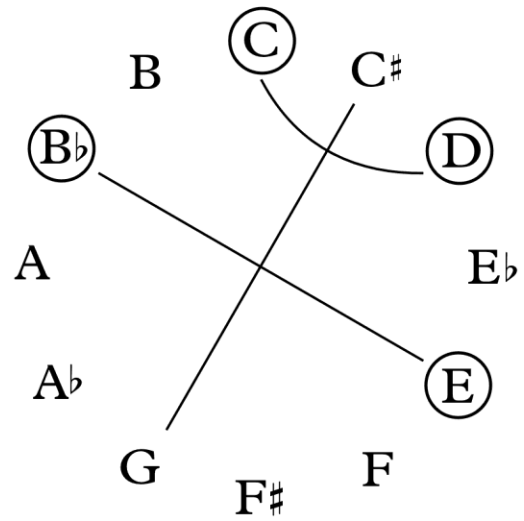
Example 48 below shows four examples of symmetric pitch-class sets. Set 5-24 is symmetric around the axis D-G#, the note D being a member of the set. All other members of this set can be paired according to their equidistance to this axis: C and E are two half steps away from the axis, and B $\flat$  and F# are four steps away. Set 4-21 is also symmetric around an axis, although this axis is formed by pitches not contained in the set itself (C#-G). In the case of set 4-23, the axis exists between two notes and their inversion at the tritone, and neither of these four pitches actually belong to the set. Finally, set 4-28 (the diminished-seventh chord) is symmetric around four different axes.

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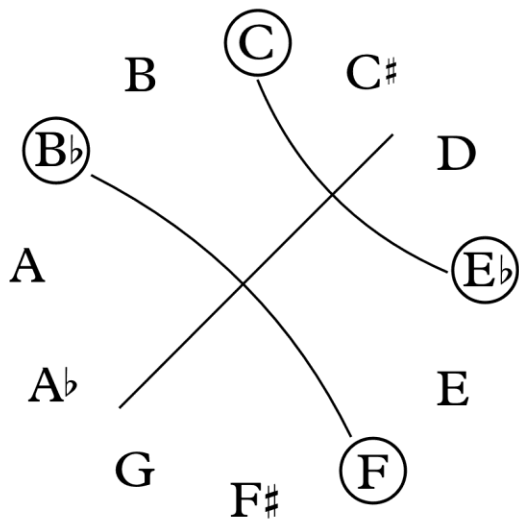
137. The concept of symmetry adopted in this article is similar to the concept of inversive symmetry presented by Straus (Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. [Upper Saddle River, New Jersey: Pearson Prentice Hall, 2005], 85-91), and can be more directly associated with the description offered by Antokoletz (Elliot Antokoletz, *The Music of Béla Bartók* [Berkeley: University of California Press, 1984], 67-77.) For the purposes of this analysis, sets are considered symmetric if they can be mapped onto themselves in at least one inversion level (bilateral symmetry). A few of the sets presented are also symmetric by rotation, that is, they can be mapped onto themselves at one or more transposition levels as well. (Different types of symmetry are discussed in Salles, *Villa-Lobos: processos composicionais*, 42-44).



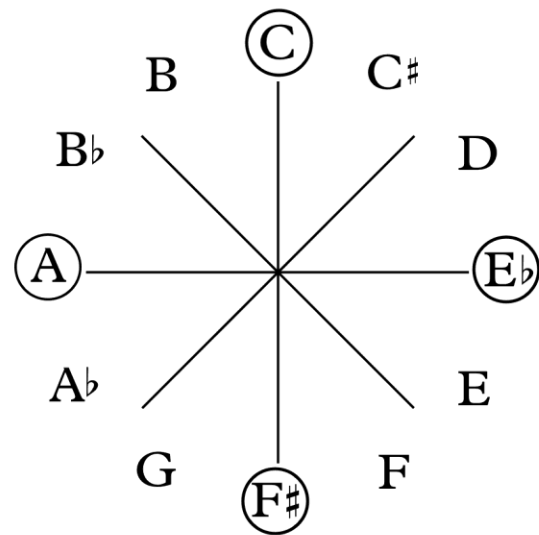
5-24 (01357)  
Axis D/A $\flat$



4-21 (0246)  
Axis C $\sharp$ /G



4-23 (0257)  
Axis C $\sharp$ -D/G-A $\flat$



4-28 (0369)  
Axes C/F $\sharp$ , A/E $\flat$ ,  
C $\sharp$ -D/G-A $\flat$ , E-F/B $\flat$ -B

Example 48. Four examples of symmetric pitch-class sets

	Introd.		Section A		Section B		Section C				Introd.		Section A		Coda
	A1	A2	B1	B2*	C1	C2	C1'	C2			A1	A2			
mm. 1	3	14	24	37	51	57	73	77		87	91	102			112

Example 49. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” formal analysis.

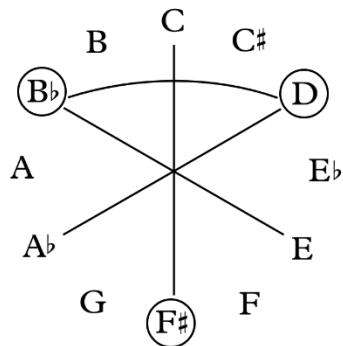
Note. The homonymous melody is presented in section B2 (marked with an asterisk).

“Vamos atrás da serra, Calunga” starts with an Introduction in which the accented pitch E is doubled in both hands, decorated with a clashing F $\flat$  (mm. 1-2). Both the E $\natural$  and the semitone relationship will have significant importance throughout the movement.

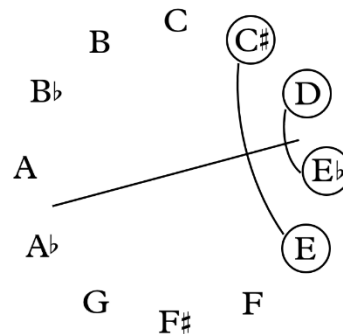
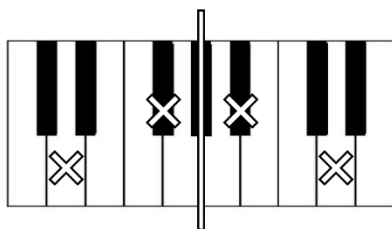
The A section (mm. 3-23) introduces the first melody in the key of D Major. Tonality here is implied by the key signature and the suggested movement from dominant to tonic in mm. 4 and 6. The chord of D Major, however, is altered by raising its fifth by a semitone to A $\sharp$ . This procedure transforms the tonic chord in an augmented triad, a symmetric formation (set class 3-12, Example 50, below). This alteration also allows for a parallelism between the chords in the right hand (Example 51, below). Despite initially implying the key of D Major, the progression D-E-C $\sharp$ -D in the bass from mm. 3-4 is altered by a change of semitone to D $\sharp$ -E-C $\sharp$ -D (set class 4-1, mm. 5-6), resulting in another symmetric set class (Example 50, below).

3

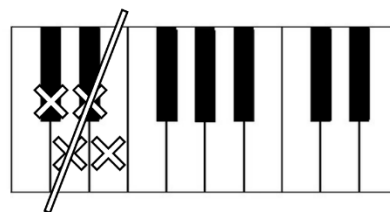
*p a tempo*  
*sempre ligado*



Normal form: [2,6,10]  
Prime form: (048)  
Forte name: 3-12



Normal form: [1,2,3,4]  
Prime form: (0123)  
Forte name: 4-1



Example 50. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 3-4.

Note. Pitch-class set analysis. Musical excerpt reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

Similar principles of parallelism and symmetry are found in the second phrase that follows (mm. 7-13). As can be seen by the rhythmic reduction in Example 51 (below), all voices in the right hand are still related by parallelism. The left hand also presents a new progression (F#-G-B-A), which is modified with the semitone alteration of the F# to an F-natural, creating another symmetric set class in the same fashion as the

previous phrase (set class 4-21, Example 52, below). It is interesting to note the use of C-natural in the melodic line, giving a Mixolydian character typical of folk melodies from the Northeast of Brazil.

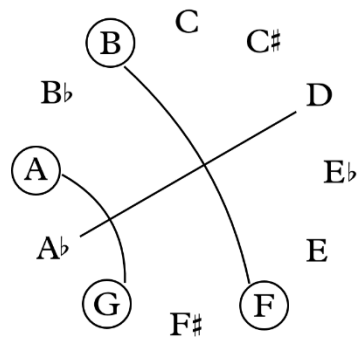
Example 51. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 3-13.

Note. Rhythmic reduction of the right hand.

Normal form: [5,7,9,11]

Prime form: (0246)

Forte name: 4-21



Example 52. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 7-9.

Note. Pitch-class set analysis. Musical excerpt reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

The parallelism between vertical harmonic entities demonstrated in Example 51 is in fact the consequence of symmetric elements present in the horizontal dimension of the piece. While the outer voices in the right hand are based in a diatonic collection, the middle voice consists of fragments of two different octatonic scales: mm. 3-6 uses a three-note fragment of OCT (1,2) (A $\sharp$ -B-C $\sharp$ ), and mm. 7-13 consists of a four-note span from the OCT (0,1) (C-[ ]-D $\sharp$ -E-F $\sharp$ ).<sup>138</sup>

What follows is a passage in which the composer introduces the main rhythmic feature of the piece: the Brazilian Northeastern rhythm of *baião* (section A2, mm. 14-23). The progression I-V-I in the right hand is formed by two chords related by movements of semitone. All voices in the right hand move from the augmented D chord (a symmetric formation) to the A chord with added 7<sup>th</sup> and 9<sup>th</sup> by half-step motion (mm. 14-18, Example 53, below). More important than the harmonic alterations of this chord is the voice-leading by semitone sliding, a compositional device frequently used by Villa-Lobos.<sup>139</sup> The melodic material in the bass leads to the note E, which is further emphasized in a *stretto* leading to a cadence, marking the end of the A section (Example 53, below).

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138. I am indebted to Dr. Douglas Rust for suggesting the juxtaposition of diatonic and octatonic scales in this passage.

139. Salles, *Villa-Lobos: processos composicionais*, 132-9. More examples of sliding can be found in the subchapter "Black Keys versus White Keys," 40-41 and 46-48.



14 Semitone sliding

18

Motif driving to pedal note E

21

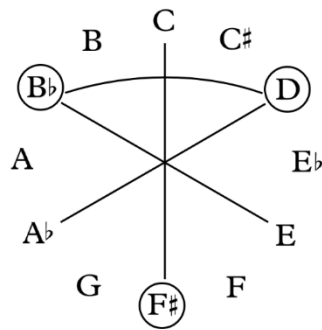
Cadence and end of A section

Example 53. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 14-23.

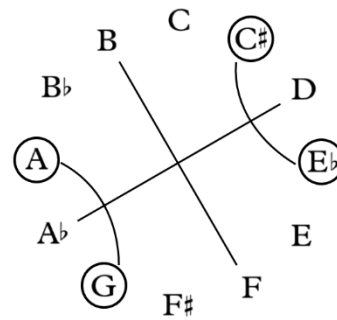
Note. Reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

The first inner section of the piece (section B, mm. 24-50) is divided in two parts, each of them containing its own thematic material. After the cadence on m. 23, the *baião* rhythm becomes fully established (mm. 24-36). A new pseudo-folk melody in D Major is introduced in m. 26, harmonized by I-V-I progressions. The alternating chords in the right hand are both symmetric formations (set classes 3-12 and 4-25, Example 54, below). The symmetry is not only at the pitch-class-set level, but also in the arrangement of the notes on the keyboard, the bottom two being separated from the top two by an axis

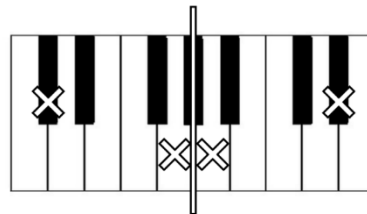
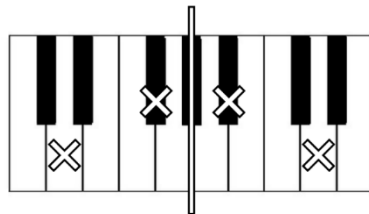
of symmetry. Moreover, all voices on both chords are related by the sliding of semitones: a pair of voices moving a half step up while the other pair moves a half step down, creating a balanced structure (Example 54, below).



Normal form: [2,6,10]  
 Prime form: (048)  
 Forte name: 3-12



Normal form: [1,3,7,9]  
 Prime form: (0268)  
 Forte name: 4-25



Example 54. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 24-25.

Note. Pitch-class set analysis. Musical excerpt reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

The left-hand melody leads to the note E (m. 33), which is constantly repeated and emphasized by the use of the semitone F-natural (mm. 34-36). Similarly to the Introduction, the emphasis on the notes E-F here signals an important event in the piece:

the introduction of the folk tune *Vamos atrás da serra, Calunga* in the tenor (mm. 38ff). An increase in intensity is suggested by the indication *Mais movido* [More moved] (m. 37, Example 55, below), and the higher dissonance from the accompanying chords in the right hand. A I-V-I progression is still implied, but here the composer increases the harmonic density by making only minimal changes in the notes from the tonic to the dominant chord: he keeps most of the chord unaltered, sliding the tonic D from the I chord to the leading tone of the V chord (C#) as well as to the equidistant E $\flat$  above, thus combining both tonic and dominant in a single entity and creating an axis of symmetry on the note D (Example 55, below).

**Mais movido** (♩ = 100)

The musical score consists of two systems. The first system covers measures 37-39, and the second system covers measures 40-41. The left hand (bass clef) plays a complex, rhythmic accompaniment with many beamed notes and accents. The right hand (treble clef) features a melodic line with accents and a fermata over a note in measure 40. Dynamic markings include 'ff' and 'a fora'. The word 'estridente' is written above the right hand in measure 38. A circled 'V' is placed above the note D in measure 40.

Example 55. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 37-41.

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A closer look at the outer elements of the texture of section B2 reveals a further development in the harmonic structure. The folk melody, originally in major mode, is

presented in this piece with a semitone alteration of the sixth degree of the scale, from a B-natural to a B $\flat$ . The melody is supported by an accented pedal on the note E (Example 55, above). This emphasis on the pitches B $\flat$ /A $\sharp$  and E suggests a connection between these two important structural elements, which will prove of great relevance in the following section.

After the chromatic saturation around the presentation of the folk song, section C1 presents a more stable harmonic landscape. A slow iteration of the *baião* rhythm is supported by static harmonies over a D-A pedal (mm. 51-56 and 73-76). Example 56 (below) shows a pitch-class-set analysis of the two chords being used in section C1. It becomes clear that the first chord (set 5-35) is a subset of the second chord (set 7-35), sharing all its notes with it. Both chords are symmetric formations around the axis A $\sharp$ /E and are complement-related set classes, thus having an equivalent interval-class distribution.<sup>140</sup> These similarities between both sets result in the lack of harmonic motion that can be felt in this passage.

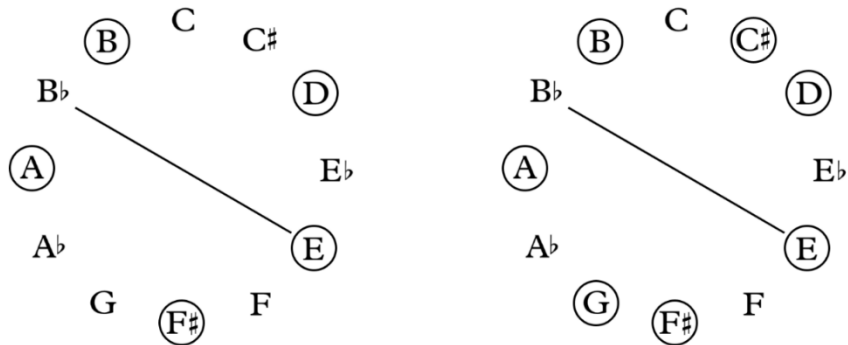
Section C2 returns to the contrasting tempo of the folk tune (mm. 57-72 and 77-86), in which a new melodic material in D Major is introduced (mm. 63-66). Once more the harmonization is done by using I-V-I, and both tonic and dominant chords are altered to become symmetric sets: the D Major chord has an added sixth (B) and the A Major chord is transformed to an augmented chord by raising the fifth up a semitone (E to E $\sharp$ ), a recurring procedure in this piece (Example 57, p. 92). Similarly to what happened with the folk song, here the melody also emphasizes this alteration, now in a retardation that

---

140. More information on the implications of interval vectors and complementary sets can be found in Straus, *Introduction to Post-Tonal Theory*, 14-15, 93-96.

never resolves up to the F# (m. 64, Example 57, p. 92). It is interesting to note that the D Major chord with added sixth is the third symmetric formation used as a tonic chord in this piece, the other two being the D augmented chord 3-12 and the set 5-35 used in the previous section. More importantly, these three sets contain the same axis of symmetry A#-E.

**Moderato** (♩ = 76)



Normal form: [2,4,6,9,11]

Prime form: (02479)

Forte name: 5-35

Interval vector: 032140

Complement: 7-35 (013568T)

Normal form: [1,2,4,6,7,9,11]

Prime form: (013568T)

Forte name: 7-35

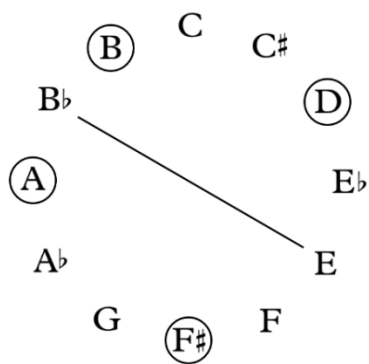
Interval vector: 254361

Complement: 5-35 (02479)

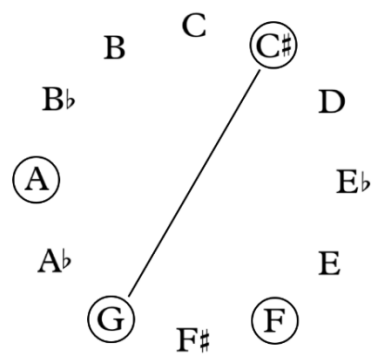
Example 56. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 51-52.

Note. Pitch-class set analysis. Musical excerpt reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

(No tempo de ♩ = 100)



Normal form: [6,9,11,2]  
 Prime form: (0358)  
 Forte name: 4-26



Normal form: [5,7,9,1]  
 Prime form: (0248)  
 Forte name: 4-24

Example 57. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 57-67.

Note. Pitch-class set analysis. Musical excerpt reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

The music is suddenly interrupted by a literal return to the beginning. The Introduction and A sections are repeated, and the cadence at the end of section A2 is slightly expanded to work as a final cadence to the movement. The piece finishes with the tonic triad of D augmented, which Villa-Lobos breaks down by isolating its symmetric elements – the octaves D-D, followed by the interval F#-B $\flat$  (Example 58, below).

Example 58. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 110-113.

Note. Reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

Finally, it is of interest to analyze the three important cadences that happened in the movement (mm. 21-23, 48-50, and 109-11). The first and last cadences are formed of the same symmetric pitch-class content (set class 8-7), labelled Cadences A and A', respectively.<sup>141</sup> In contrast, the central cadence in mm. 48-50 (hereafter Cadence B) is formed of a different pitch-class set (set class 10-4),<sup>142</sup> which has interesting properties. Not only it is symmetric at the axis A#/E, but it is also a superset containing all the set classes mentioned in this chapter. Cadence B is therefore an amalgamation of musical

141. Cadences A and A' are slightly different in the printed edition of *Cirandas*. In Cadence A, the sixteenth-note descending *arpeggio* contains an A# in the right hand and an A-natural in the left hand. Cadence A' has these elements reversed between hands. However, in the manuscript housed at the Villa-Lobos Museum in Rio de Janeiro, these cadences are identical, containing B $\flat$ s in both hands.

142. Forte name based on the pcset table by Larry Solomon (Larry Solomon, “The Table of Pitch Classes,” last modified 2005, accessed August 3, 2017, <http://solomonsmusic.net/pcsets.htm>).

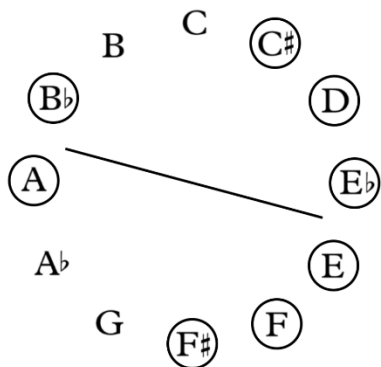
events in the piece, a synthesis of its symmetric events, and the culmination of the folk melody that gives its name to the movement. It is also the axis separating Cadences A and A', making the arrangement of cadences in this movement a symmetric event (Example 59, below).



Cadences A and A'  
(mm. 20-22 and mm. 109-111)

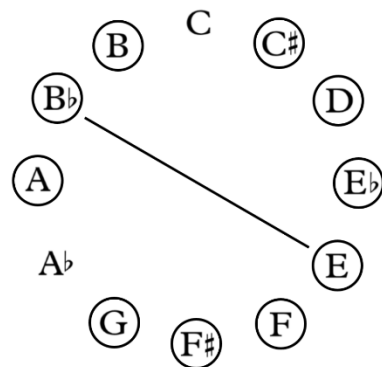
Cadence B  
(mm. 48-50)

Cadences A and A'



Normal form: [1,2,3,4,5,6,9,10]  
 Prime form: (01234589)  
 Forte name: 8-7

Cadence B



Normal form: [1,2,3,4,5,6,7,9,10,11]  
 Prime form: (012345689T)  
 Forte name: 10-4

Example 59. Villa-Lobos, *Cirandas*, “Vamos atrás da serra, Calunga,” mm. 20-22, 109-111, 48-50.

Note. Pitch-class set analysis. Musical examples reproduced with permission from Wixen Music Publishing, Inc., on behalf of Fermata do Brasil.

## CONCLUSION

The present work identified six different compositional practices by Villa-Lobos in the cycle *Cirandas* for piano: use of *ostinati* as textural ground; alternation of black keys and white keys; tonal ambiguity; chromatic alteration of tonal homophonic textures; scale networks; and use of symmetry in the form of the movement, inside pitch-class sets, and between different pitch sets. These techniques were illustrated by examples drawn from fourteen out of the sixteen pieces from the set. Additionally, the treatment of folk melodies was compared with examples from other major works by the composer:

*Cirandinhas* and *Guia prático*.

An initial survey of Villa-Lobos's works for piano prior to 1926 revealed the development in his writing style for the instrument, from his early Romantic works through the Impressionistic phase of the 1910 decade, culminating in the more idiosyncratic sonorities of the 1920s. Based on the study of his previous works, it can be seen that the pieces from *Cirandas* combine two elements employed by Villa-Lobos in earlier works. Their formal structure, in which the folk material is presented in an inner section of the movement, was identified in pieces from an early work, *Brinquedo de roda* (1913), and further developed in *Cirandinhas*. The integration of the folk material as part of the texture was used less extensively by Villa-Lobos in *Prole do Bebê* Nos. 1 and No. 2. In *Cirandas*, Villa-Lobos developed and combined both form and texture as described above, resulting in a unique solution for the setting of folk melodies.

The extensive analytical work on *Cirandas* revealed a remarkable consistency in the compositional methods through the different pieces from the set. All fourteen works analyzed present at least one form of *ostinato*, perhaps the most common feature in Villa-

Lobos's piano music. Moreover, half of the pieces covered in this dissertation contain textures based on the "black versus white" technique. From the most basic, *Petrushka*-style juxtapositions from "O cravo brigou com a rosa" to complex structures such as the one found in "Pobre cega," it is evident that Villa-Lobos adopted this resource as the foundational ground for most pieces in *Cirandas*, using it as the basis for *ostinati*, chordal formations, and even to tie formal structures together (as in "Fui no tororó").

Comparisons between the pieces from *Cirandas* and arrangements from *Guia prático* revealed the procedures by which Villa-Lobos added chromaticism to diatonic formations. As seen in excerpts from "A canoa virou" and "Có-có-có," the intervallic structure of chords was manipulated by chromatic alterations that blurred their diatonic origin, a process often resulting in symmetrical formations such as augmented triads. This was one of the methods found by the Brazilian composer to convey what he probably understood as a "modern" sonority to his compositions, away from the direct influence of French or Russian music.

By comparing all the different compositional procedures identified in *Cirandas*, it became evident that they all share a similar fundamental ground: the layout of the piano keyboard. Even his most ambitious practices are strongly rooted in the keyboard topography, such as the symmetrical formations in "Vamos atrás da serra, Calunga" or the scale network in "O pintor de Cannahy." It is interesting to note, however, that this relationship with the keyboard does not extend to the realm of piano technique. On the contrary, several of the *Cirandas* are of particularly uncomfortable execution. Villa-Lobos used the piano as his color palette, or as a working tool to create shapes and measure distances. By doing so, he created works with unusual technical demands, which

is in turn one of the reasons for their critical acclaim as important contributions for the twentieth-century piano literature.

During the research process, it was concluded that the complexity of the material being analyzed would not allow for an exhaustive study of all sixteen *Cirandas*. Priority was given to recurring elements found in several pieces, or in the case of “Vamos atrás da serra, Calunga,” in practices that would allow for the analysis of an entire movement. Passages with strong, clear tonal inflection were omitted for being of little interest to this project (such as the entire first piece of the set, “Terezinha de Jesus”). Nevertheless, there is still room for further investigation, particularly in works such as “À procura de uma agulha” and “Có-có-có,” whose textures defied explanation over all analytical techniques employed.

The theoretical findings from this project are strong argument for the need of serious analytical work on Villa-Lobos’s compositions. They also demonstrate that his music is often structured according to principles that differ from the standard practices from his contemporaries, a feature that poses particular challenges to the analysis of his works. Several of the concepts presented in this document might be applied to other works by the Brazilian composer, independent of their instrumentation or genre. It is hoped that this project sparks the interest for further investigation on Villa-Lobos’s music, allowing for a greater understanding of this unique repertoire.

APPENDIX A – Annotated Bibliography on Villa-Lobos's *Cirandas*

Béhague, Gerard. Heitor Villa-Lobos: The Search for Brazil's Musical Soul. Austin: University of Texas, 1994.

Béhague's book is an important reference work on Villa-Lobos. A critical biography is followed by a discussion of the works by the Brazilian composer. The final chapter is a discussion on national style, musical nationalism, and Villa-Lobos's nationalism and eclecticism.

Concerning *Cirandas*, Béhague includes an overall description of the character of the cycle *Cirandas* and its importance in Villa-Lobos's musical output (p. 102).

Bosits, Marcia. "The *Cirandas* of Heitor Villa-Lobos." DM lecture-recital document, Northwestern University, 1982.

This is the transcription of a lecture recital on the *Cirandas*. The presentation compares melodies from *Cirandas* with their homonymous pieces from *Guia prático*. It also discusses the use of Brazilian rhythms in some of the *Cirandas*, as well as the polyrhythms resulting from the contrast between melody and accompaniment. There is a brief discussion on the contrast between black and white keys (p. 15) as well as the different cadential formulas used by Villa-Lobos (p. 17). Bosits makes some remarks about the performance of the works at the piano and suggests technical solutions to a few passages.

Farias, Eldia Carla. "Creative Treatment of Folk Melodies in Selected *Cirandinhas* and *Cirandas* of Heitor Villa-Lobos." DMA diss., University of Kentucky, 2015. Accessed August 3, 2017. ProQuest Dissertations and Theses Global.

This dissertation compares three pairs of *Cirandas* and *Cirandinhas*, contrasting the procedures used by Villa-Lobos when setting the same melody for performance and pedagogical purposes (in *Cirandas* and *Cirandinhas*, respectively). The pieces approached by Farias are *Cirandinha* No. 1, "Zangou-se o cravo com a rosa" and *Ciranda* No. 4 "O cravo brigou com a rosa;" *Cirandinha* No. 7, "Todo mundo passa" and *Ciranda* No. 6, "Passa, passa, gavião;" and *Cirandinha* No. 10, "A canoa virou" and *Ciranda* No. 14, "A canoa virou."

A concise biography of the composer is followed by the main chapter, in which Farias analyses the three pairs *Cirandas-Cirandinhas*. This main chapter starts with a background on the Brazilian children round dances known as *cirandas*, followed by descriptions of both *Cirandas* and *Cirandinhas*. Subchapters on each pair of pieces contain descriptions of the round dances and translations of the lyrics of the folk songs used, followed by stylistic analyses, performance suggestions, and pedagogical insights on the pieces.

Lago, Manoel Correia do. "Recorrência temática na obra de Villa-Lobos: exemplos do cancionero infantil." *Cadernos do Colóquio* 6, no. 1 (2003): 107-24. Accessed August 2, 2017. <http://www.seer.unirio.br/index.php/coloquio/article/view/83/48>.

Lago's article lists all the indigenous and children folk themes recurrent in the works by Villa-Lobos. After presenting a table with all the works by Villa-Lobos in which each theme is found, Lago offers examples of how specific folk themes are used in

different works. Among these comparisons are the use of the theme *Fui no tororó* (p. 113-4).

Oliveira, Jamary. "Black Key versus White Key: A Villa-Lobos Device." *Latin American Music Review* 5, no. 1 (Spring-Summer 1984): 33-47. Accessed August 2, 2017. [www.jstor.org/stable/780111](http://www.jstor.org/stable/780111).

This article is the first important work to describe in detail the technique of "black keys versus white keys" widely used by Villa-Lobos in his works. Oliveira presents examples from several works that involve this technique, organized in order of complexity. Among the analyses is an excerpt from *Cirandas* No. 7, "Xô, xô, passarinho" (p. 41).

Pennington, Robert. "The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók." DM project, Northwestern University, 1964.

Pennington's document begins with a discussion of folk elements in Brazilian music and their African and indigenous origin. The following chapter describes several works by Villa-Lobos based on children's songs, among them the *Cirandas* (starting on p. 40). Pennington compares the musical content with the text of the original folk songs. He also describes the rhythmic complexity found in some of the works, and the presence of *ostinato* as a structural element in Villa-Lobos's works. The second half of the document is dedicated to the music of Béla Bartók. The work concludes with a comparison between the use of folk material by both composers.

Penteado, Ronaldo Alves. "Simetria na forma e no material harmônico da *Ciranda* N. 4 de Villa-Lobos." Paper presented at the *II Simpósio Brasileiro de Pós-Graduandos em Música (SIMPOM)* (2012), Rio de Janeiro, November 20-23, 2012, 1063-73. Accessed August 2, 2017.  
<http://www.seer.unirio.br/index.php/simpom/article/view/2532/1861>.

The article is an analysis of *Ciranda* No. 4, "O cravo brigou com a rosa." The author makes the argument that symmetry plays an important role in the formal organization of the movement. He analyzes all chords found in the A and A' sections, looking for symmetric formations among them.

Salles, Paulo de Tarso. *Villa-Lobos: processos composicionais*. Campinas, SP, Brazil: Editora da Unicamp, 2009.

*Villa-Lobos; processos composicionais* is arguably the most important analytical work published about Villa-Lobos until the present date. Its significance comes from the fact that it is one of the few works to apply twentieth-century analytical techniques to the music of the Brazilian composer, aiming at identifying his compositional processes that were largely unknown to this date.

Salles covers several compositional practices by Villa-Lobos, illustrating each of them with works from all periods and genres. The author discusses the texture and structure of the *ostinato* figuration in two movements from *Cirandas*: "Fui no tororó" (p. 83) and "Olha o passarinho, Dominé" (p. 85), with brief mentions of "O cravo brigou com a rosa" and "Có-có-có." Sales also demonstrates the technique of semitone sliding in "A condessa" (p. 137). The book contains general remarks of the cycle *Cirandas* as a whole (p. 83, 102).



Santos, Frederico Silva. “Articulações entre as escritas pianísticas de Heitor Villa-Lobos e de Claude Debussy: Estudo analítico da ‘*Ciranda* no. 11’ ‘*Nesta rua, nesta rua.*’” Paper presented at the *XIX Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM)*, Curitiba, PR, Brazil, August 24-28, 2009, 727-29. Accessed August 2, 2017.  
[http://antigo.anppom.com.br/anais/anaiscongresso\\_anppom\\_2009/VIII\\_TeoriaeAnalise.pdf](http://antigo.anppom.com.br/anais/anaiscongresso_anppom_2009/VIII_TeoriaeAnalise.pdf).

Discusses elements from the music of Debussy present in the eleventh movement from *Cirandas*, “*Nesta rua, nesta rua.*” Includes a structural analysis of the movement.

\_\_\_\_\_. “Articulações entre as escritas pianísticas de Heitor Villa-Lobos e de Claude Debussy: Estudo analítico da *Ciranda* N° 15 ‘*Que Lindos Olhos.*’ Paper presented at the *X Encuentro de Ciencias Cognitivas de la Música*, Buenos Aires, July 21-23, 2011, 585-90. Accessed August 19, 2017.  
[http://sacom.org.ar/v2016/sites/default/files/69.Silva\\_Santos\\_3.pdf](http://sacom.org.ar/v2016/sites/default/files/69.Silva_Santos_3.pdf).

Consists of a comparison of elements used by Villa-Lobos and Debussy. The main focus of this article is the fifteenth *Ciranda*, “*Que lindos olhos.*” The author analyses the texture of the different sections of the movement, identifying the elements present in each layer. Includes a formal analysis of the movement.

\_\_\_\_\_. “*As Cirandas: articulações entre as escritas pianísticas de Heitor Villa-Lobos e de Claude Debussy.*” Master’s diss., Universidade Federal de Minas Gerais, 2008.

As suggested by the title, Santos’s dissertation compares the piano music of Debussy and Villa-Lobos, focusing on *Cirandas*. After an initial chapter on Impressionism and the musical style of Debussy, Santos presents an overview of the Nationalist and Modernist movements in Brazil at the beginning of the twentieth century, giving account of the important Modern Art Week that happened in São Paulo in 1922 and discussing the consequences of the Modernist movement and the Week in music and arts of Brazil.

The third chapter is dedicated to Villa-Lobos's compositional style. It discusses the different elements used by Villa-Lobos in his works, with special emphasis on his production for piano. The author uses excerpts from several pieces to illustrate each of these elements. Finally, the fourth chapter is dedicated to the cycle *Cirandas*. It offers stylistic and formal analyses of the sixteen pieces from the set, as well as suggestions for performance.

Tarquinio, Daniel Junqueira. "A Teoria da Entonação de B. Asafiev e a execução musical: concepções analíticas para a interpretação das *Cirandas* de Villa-Lobos." DM thesis, Universidade Federal do Rio Grande do Sul, 2012. Accessed August 2, 2017. <http://hdl.handle.net/10183/61154>.

Tarquinio presents analyses of the sixteen *Cirandas* based on the Intonation Theory by the Russian musicologist B. Asafiev (1884-1949), a theory based on the relation of the "emission of a sound or succession of sounds with its semantic properties."<sup>143</sup> Tarquinio's work offers what he calls "Intonational Analysis" of each of the *Cirandas*, which consist of stylistic and textural analysis with the addition of the identification of moments of impulse, movement, and ending of the musical flow.<sup>144</sup>

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143. Daniel Junqueira Tarquinio, "A Teoria da Entonação de B. Asafiev e a execução musical: concepções analíticas para a interpretação das *Cirandas* de Villa-Lobos" (DM thesis, Universidade Federal do Rio Grande do Sul, 2012), 20, accessed August 2, 2017, <http://hdl.handle.net/10183/61154>.

144. *Ibid.*, 107.

Tygel, Júlia Zanlorenzi. “Béla Bartók e Heitor Villa-Lobos: abordagens composicionais a partir de repertórios tradicionais.” Doctoral thesis, Universidade de São Paulo, 2014. Accessed August 2, 2017.  
<http://www.teses.usp.br/teses/disponiveis/27/27157/tde-27022015-162354/>.

This study compares works by Béla Bartók (*For Children* and *Bagatelles*) with works by Villa-Lobos (*Choros No. 10* and *Cirandas*), looking for similarities and differences in the treatment of folk material by both composers. Concerning the portion of the dissertation dedicated to the Brazilian composer, it starts with a brief biography, followed by a discussion of the use of indigenous melodies by Villa-Lobos in his works. The following chapter contains analyses of *Choros No. 10* and *Cirandas*, with emphasis on the ninth piece of the set, “Fui no tororó.” The latter is a formal, textural and harmonic analysis, presenting several elements of interest that were further developed in this project.

Vetromilla, Márcia Hallak Martins da Costa. “*Ciranda No. 7*” de Heitor Villa-Lobos: um estudo da relação entre o texto musical e o enredo implícito na cantiga folclórica utilizada.” Master’s diss., Universidade Federal do Estado do Rio de Janeiro, 2010.

Vetromilla’s dissertation compares musical elements from the seventh *Ciranda*, “Xô, xô, passarinho,” with the homonymous folk tune and the legend that originated this folk tune, looking for relationships between the music and the text from both the lyrics and the story. For this purpose, she uses the theory of *Cross Domain Mapping* by Lawrence M. Zbikowski.

The first chapter is an overview of the cycle *Cirandas* and the genesis of the cycle. Chapter 2 starts with a literature review on *Cirandas*, leading to a discussion on the folk melodies used in the set and the legends and round games that inspired these folk

songs. It finishes with a discussion on Zbikowski's theories on Cross Domain Mapping. The third chapter is dedicated to the seventh *Ciranda*, "Xô, xô, passarinho." It describes the legend of "The girl buried alive" (*A menina enterrada viva*), which would be the base of the folk song *Xô, xô, passarinho*. Vetromilla contrasts several versions of this folk tune from different sources, including different works by Villa-Lobos. Finally, the author presents a formal and motivic analysis of the seventh *Ciranda*, followed by a comparison with the piece "Xô, passarinho..." by Octavio Maul. Both pieces are analyzed through the theory of Cross Domain Mapping.

---

\_\_\_\_\_. "O mapeamento de cruzamento de domínios e a fusão conceitual (Zbikowski, 2002) como proposta de abordagem para obras inspiradas em um mesmo tema – *Xô, Xô, Passarinho Cirandas* (no. 7) de Heitor Villa-Lobos (1926) e *Xô! Passarinho...* de Octavio Maul (1941)," Paper presented at the *II Simpósio Brasileiro de Graduandos em Música (SIMPOM)*, Rio de Janeiro, November 20-23, 2012, 1598-1607. Accessed August 2, 2017.  
<http://www.seer.unirio.br/index.php/simpom/article/view/2587/1916>.

This article consists of a summary of the dissertation by the same author listed above.

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\_\_\_\_\_. "*Xô, xô, passarinho* de Heitor Villa-Lobos: com um canto de estória, a história de um canto." Paper presented at the *XVIII Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM)*, Salvador, BA, Brazil, September 1-5, 2012, 250-4. Accessed August 2, 2017.  
[http://antigo.anppom.com.br/anais/anaiscongresso\\_anppom\\_2008/comunicas/COM438%20-%20Vetromilla.pdf](http://antigo.anppom.com.br/anais/anaiscongresso_anppom_2008/comunicas/COM438%20-%20Vetromilla.pdf).

This article is a preliminary essay to the dissertation by the same author listed above.

## APPENDIX B – Correspondence Concerning the Use of Copyrighted Material

### Correspondence with Fermata do Brasil

#### *E-mails*



Gustavo Schafaschek <gmsa84@gmail.com>

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#### **Cirandas de Villa-Lobos - Permissão para uso de excertos**

2 messages

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: nacional@fermatadobrasil.com.br

Mon, Jun 19, 2017 at 11:08 AM

Caríssimos editores,

Estou concluindo a minha tese de doutorado sobre as Cirandas de Villa-Lobos e gostaria de incluir excertos musicais da obra em questão para exemplificar as minhas teorias. Entendo que a Fermata do Brasil possui os direitos autorais sobre as Cirandas. Gostaria de pedir-lhes permissão para incluir excertos das Cirandas na minha tese. Caso a permissão seja garantida, gostaria de saber se a permissão inclui uso de excertos da edição das Cirandas publicada pela Fermata ou se eu necessitaria criar a minha própria edição dos excertos.

Desde já agradeço a atenção.

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Andréa dos Santos** <nacional@fermatadobrasil.com.br>  
To: Gustavo Schafaschek <gmsa84@gmail.com>

Mon, Jun 26, 2017 at 1:56 PM

Olá Gustavo,

Confirmo o recebimento do seu e-mail, veja abaixo o contato do nosso representante no seu território:

Jennifer Suomi: [jsuomi@wixenmusic.com](mailto:jsuomi@wixenmusic.com)

Abs e obrigada,

Andréa dos Santos

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São Paulo SP Brasil

Tel.: +55 11 3060.8614 - Ramal 106 / 11 97612-2250

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Gustavo Schafaschek <gmsa84@gmail.com>

---

**Cirandas by Villa-Lobos - Permission to use excerpts**

2 messages

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: nacional@fermatadobrasil.com.br

Mon, Jun 19, 2017 at 11:08 AM

Dear editors,

I am finishing my doctoral theses about the Cirandas by Villa-Lobos and would like to include musical excerpts from the aforementioned work to exemplify my theories. I understand that Fermata do Brasil holds the copyright from Cirandas. I would like to ask you permission to include excerpts from Cirandas in my thesis. In case the permission is granted, I would like to know if the permission includes the use of excerpts from the edition of Cirandas published by Fermata or if I would need to create my own edition of the excerpts.

Thank you in advance for your attention.

--  
Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Andréa dos Santos** <nacional@fermatadobrasil.com.br>  
To: Gustavo Schafaschek <gmsa84@gmail.com>

Mon, Jun 26, 2017 at 1:56 PM

Dear Gustavo,

I confirm the receipt of your email, please find below the contact of our representative in your territory:

Jennifer Suomi: [jsuomi@wixenmusic.com](mailto:jsuomi@wixenmusic.com)

Greetings and thank you,

Andréa dos Santos

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Correspondence with Wixen Music Publishing, Inc.

E-mail – Cirandinhas



Gustavo Schafaschek <gmsa84@gmail.com>

---

**Print License Request - Villa-Lobos's Cirandinhas**

1 message

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: Licensing <licensing@wixenmusic.com>

Fri, Jul 28, 2017 at 4:38 PM

Dear Sir or Madam,

Please find attached a Print License request form for Villa-Lobos's *Cirandinhas* to be used on my doctoral dissertation, together with a copy of the excerpt to be used.

Please let me know if you need any additional information.

Looking forward to hearing from you,

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**2 attachments**

*Cirandinhas*, No. 1, "Zangou-se o Cravo com a Rosa"



Zangou-se o Cravo com a Rosa mm. 17-19.png  
41K

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Print License Request form – Cirandinhas

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**Your Name** Gustavo Schafaschek  
**Company Name** N/A  
**Address** 58 Marroway Street  
**City** Birmingham **State** UK **Zip Code** B16 0AX  
**Phone** +44 775 433 2139 **Fax or E-mail address** gmsa84@gmail.com

**Song Details:**  
**Song Title** Cirandinhas, W210 - 1. Zangou-se o Cravo com a Rosa  
**Writer(s)** Heitor Villa-Lobos  
**Publisher(s)** Fermata do Brasil

**Publication Details:**  
**Please check one:** New Arrangement  Lyric Reprint  Music Reprint   
**Name of Publication** Villa-Lobos's Compositional Techniques and Treatment of Folk Melodies in Cirandas for Piano  
**Publisher** The University of Southern Mississippi  
**Author(s)/Arranger(s)** Gustavo Schafaschek **Territory** Internal academic document  
Item Number \_\_\_\_\_ Date of Publication December 2017 Price \$ N/A  
Language English Number of Songs \_\_\_\_\_ **Term** Not sure what this means

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Gustavo Schafaschek <gmsa84@gmail.com>

---

## Print License Request - Villa-Lobos's Suite Floral

1 message

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: Licensing <licensing@wixenmusic.com>

Fri, Jul 28, 2017 at 4:26 PM

Dear Sir or Madam,

Please find attached a Print License request form for Villa-Lobos's *Suite Floral* to be used on my doctoral dissertation, together with a copy of the excerpt to be used.

Please let me know if you need any additional information.

Looking forward to hearing from you,

--


Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

### 2 attachments



**Uma Camponesa Cantadeira, mm. 1-12.png**  
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 **print\_license\_request - Suite Floral.pdf**  
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Print License Request form – Suíte floral

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**Address** 58 Marroway Street  
**City** Birmingham **State** UK **Zip Code** B16 0AX  
**Phone** +44 775 433 2139 **Fax or E-mail address** gmsa84@gmail.com

**Song Details:**  
**Song Title** Suíte Floral W117 - 2. Uma camponesa cantadeira  
**Writer(s)** Heitor Villa-Lobos  
**Publisher(s)** Fermata do Brasil

**Publication Details:**  
**Please check one:** New Arrangement  Lyric Reprint  Music Reprint   
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**Publisher** The University of Southern Mississippi  
**Author(s)/Arranger(s)** Gustavo Schafaschek **Territory** Internal academic document  
**Item Number** \_\_\_\_\_ **Date of Publication** December 2017 **Price \$** N/A  
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Gustavo Schafaschek <gmsa84@gmail.com>

---

**RE: Questions regarding licensing - Cirandas - License Request (crayfish)**

---

Michael Agajanian <MAgajanian@wixenmusic.com>  
To: "gmsa84@gmail.com" <gmsa84@gmail.com>

Fri, Jul 28, 2017 at 6:00 PM

Hi Gustavo,

Sorry for the delay on this. We are still waiting for an approval from our client. We appreciate your patients and should have an answer for you soon.

Thanks much,

Michael

---

**From:** Kevin Ridel **On Behalf Of** Licensing  
**Sent:** Friday, July 28, 2017 1:28 PM  
**To:** Michael Agajanian <MAgajanian@wixenmusic.com>  
**Cc:** Allison Himer <ahimer@wixenmusic.com>  
**Subject:** FW: Questions regarding licensing

Because there were not enough attachments on the last email. hehe

**From:** Gustavo Schafaschek [<mailto:gmsa84@gmail.com>]  
**Sent:** Friday, July 28, 2017 12:20 PM  
**To:** Licensing <[licensing@wixenmusic.com](mailto:licensing@wixenmusic.com)>  
**Subject:** Re: Questions regarding licensing

Dear Sir or Madam,

Apologies, but the form attached to my previous email contained a mistake. Please find a new version of the form attached.

Looking forward to hearing from you,

Gustavo

On Fri, Jul 28, 2017 at 4:13 PM, Gustavo Schafaschek <[gmsa84@gmail.com](mailto:gmsa84@gmail.com)> wrote:

Dear Sir or Madam,

Please find attached the Print License Request forms for the cycle *Cirandas*, as well as all the excerpts from these pieces used in my dissertation. As per your instructions, I have only attached the actual excerpts, but I am happy to

send the pages of the document where they are included if need be. There are sixteen pieces in the set, but I opted to send you a single form. Please let me know if you would rather have separate forms for each of the pieces.

Please let me know if you need any further information.

Looking forward to hearing from you,

Gustavo Schafaschek

On Fri, Jul 28, 2017 at 11:56 AM, Licensing <[licensing@wixenmusic.com](mailto:licensing@wixenmusic.com)> wrote:

Sure. You can make your request via email. Attached is a form. We only need to see the excerpt.

**From:** Gustavo Schafaschek [mailto:[gmsa84@gmail.com](mailto:gmsa84@gmail.com)]  
**Sent:** Friday, July 28, 2017 7:46 AM  
**To:** Licensing <[licensing@wixenmusic.com](mailto:licensing@wixenmusic.com)>  
**Subject:** Questions regarding licensing

Dear Sir or Madam,

I am a doctoral student at The University of Southern Mississippi currently writing a dissertation on the Brazilian composer Heitor Villa-Lobos. In this document I use excerpts from several of his works (*Cirandas*, *Cirandinhas* and *Suite Floral*), the copyright of which is held by the Brazilian publisher Fermata do Brasil. According to Andréa dos Santos from Fermata do Brasil, Wixen Music is their representative in the United States for questions regarding copyright and licensing.

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Thank you in advance for your assistance. Looking forward to hearing from you,

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Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

Print License Request form – Cirandas

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**Company Name** N/A  
**Address** 58 Marroway Street  
**City** Birmingham **State** UK **Zip Code** B16 0AX  
**Phone** +44 775 433 2139 **Fax or E-mail address** gmsa84@gmail.com

**Song Details:**  
**Song Title** Cirandas, W220  
**Writer(s)** Heitor Villa-Lobos  
**Publisher(s)** Fermata do Brasil

**Publication Details:**  
**Please check one:** New Arrangement  Lyric Reprint  Music Reprint   
**Name of Publication** Villa-Lobos's Compositional Techniques and Treatment of Folk Melodies in Cirandas for Piano  
**Publisher** The University of Southern Mississippi  
**Author(s)/Arranger(s)** Gustavo Schafaschek **Territory** Internal academic document  
Item Number \_\_\_\_\_ Date of Publication December 2017 Price \$ N/A  
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## Correspondence with UBC / Brazilian Academy of Music

### E-mails



Gustavo Schafaschek <gmsa84@gmail.com>

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### Uso de excertos do Guia Pratico em dissertação de doutorado

11 messages

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: fonomecanico@ubc.org.br

Fri, Jul 28, 2017 at 4:47 PM

Prezados,

Sou aluno de doutorado em uma universidade nos Estados Unidos e estou concluindo minha tese de sobre as Cirandas de Villa-Lobos. No meu documento incluo vários excertos de partituras de obras para piano do compositor, dentre elas o Guia Prático - 1o. volume. Fui informado que a UBC é retentora dos direitos autorais sobre o Guia Prático. Gostaria de saber qual o representante da UBC em território norte-americano para eu contatar pedindo permissão para usar os excertos na minha tese.

Desde já agradeço a atenção.

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Marisa Gandelman** <gandelman.marisa@gmail.com>  
To: gmsa84@gmail.com

Mon, Jul 31, 2017 at 6:02 PM

Prezado Gustavo,

Na qualidade de representante da Academia Brasileira de Música, legatária dos direitos autorais de Heitor Villa-Lobos, recebi a sua mensagem copiada abaixo.

Primeiramente esclareço que a UBC não é detentora de direitos de Villa-Lobos, mas simplesmente cobra e recebe em nome de Vila-Lobos, os direitos autorais gerados pela execução pública de suas obras, ou outras formas de exploração econômica de obras musicais.

Importante esclarecer também que de acordo com a lei brasileira que cuida da proteção aos direitos autorais permite a reprodução de trechos de obras para fins de estudo ou crítica. Portanto, é livre a reprodução em tese de doutorado de trechos das obras musicais objeto de análise.

Sendo assim, você não precisa de autorização, desde que reproduza trechos que são objeto de análise, somente na sua tese de doutorado, acompanhados dos devidos créditos da fonte de onde os trechos reproduzidos foram retirados.

Cordialmente,

Marisa Gandelman

----- Mensagem encaminhada -----

**Assunto:**Uso de excertos do Guia Pratico em dissertação de doutorado

**Data:**Fri, 28 Jul 2017 16:47:27 -0300

**De:**Gustavo Schafaschek <gmsa84@gmail.com>

**Para:**fonomecanico@ubc.org.br

[Quoted text hidden]



Gustavo Schafaschek <gmsa84@gmail.com>

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**Use of excerpts from Guia Pratico in doctoral dissertation**

11 messages

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**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: fonomecanico@ubc.org.br

Fri, Jul 28, 2017 at 4:47 PM

Dear Sir or Madam,

I am a doctoral student at an university in the United States and I am finishing my thesis about the Cirandas by Villa-Lobos. In my document I include various excerpts from piano scores by the composer, among them the Guia Prático - 1o volume. I was informed that UBC holds the copyright on Guia Pratico. I would like to know who is UBC's representative in North-American territory so I can contact asking permission to use the excerpts in my thesis.

Thank you in advance for your attention.

--  
Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Marisa Gandelman** <gandelman.marisa@gmail.com>  
To: gmsa84@gmail.com

Mon, Jul 31, 2017 at 6:02 PM

Dear Gustavo,

As representative of the Academia Brasileira de Música [Brazilian Academy of Music], legatee of copyrights from from Villa-Lobos, I received your messaged copied below.

First of all, I clarify that UBC does not hold the rights from Villa-Lobos, but simply charges and receives in the name of Villa-Lobos the copyright revenue generated through the public execution of his works, or other forms of economic exploitation of musical works.

Moreover, it is important to clarify that, according to the Brazilian law that regulates copyright protection, it allows the reproduction of excerpts of works for the purpose of study or criticism. Therefore, the reproduction in doctoral thesis of excerpts of musical works subject to analysis is free.

That being the case, you do not need authorization, as long as you reproduce excerpts that are object of analysis, only in your doctoral thesis, followed by the credits of the source from where the reproduced excerpts were extracted.

Cordially,

Marisa Gandelman

----- Mensagem encaminhada -----

**Assunto:**Uso de excertos do Guia Pratico em dissertação de doutorado  
**Data:**Fri, 28 Jul 2017 16:47:27 -0300  
**De:**Gustavo Schafaschek <gmsa84@gmail.com>  
**Para:**fonomecanico@ubc.org.br

[Quoted text hidden]

## Correspondence with Dmitri Tymoczko



Gustavo Schafaschek <gmsa84@gmail.com>

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### Permission to use scale lattice on my dissertation

7 messages

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**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: dmitri@princeton.edu

Thu, Jun 1, 2017 at 7:20 AM

Dear Dr. Tymoczko,

I am a DMA student at The University of Southern Mississippi, currently writing a dissertation on the piano music of the Brazilian composer Heitor Villa-Lobos. One of the pieces was analyzed using the theories presented in your 2004 article from Journal of Music Theory entitled "Scale Networks and Debussy" (Journal of Music Theory, Vol. 48, No. 2 (Fall, 2004), pp. 219-294). I would like to know if you would give me permission to reproduce the scale lattice graphic found on page 239 of the referred article on my dissertation.

Thank you in advance for your consideration. Looking forward to hearing from you,

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Dmitri Tymoczko** <dmitri@princeton.edu>  
To: Gustavo Schafaschek <gmsa84@gmail.com>

Thu, Jun 1, 2017 at 9:08 AM

Of course -- you could probably get this under fair use.

I assume you've looked at AGOM, chapters 4 and 9, which cover some of the same stuff.

Good luck!

DT  
[Quoted text hidden]

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: Dmitri Tymoczko <dmitri@princeton.edu>

Thu, Jun 1, 2017 at 9:12 AM

Dear Dr. Tymoczko,

Thank you very much for your consent. Do you know whether I need to contact Duke University Press to ask for their permission as well?

Kind regards,

Gustavo  
[Quoted text hidden]

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Dmitri Tymoczko** <dmitri@princeton.edu>  
To: Gustavo Schafaschek <gmsa84@gmail.com>

Thu, Jun 1, 2017 at 9:13 AM

"Fair use" means you don't have to ask anyone. For a simple figure, you don't need permission.

DT  
[Quoted text hidden]

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: Dmitri Tymoczko <dmitri@princeton.edu>

Thu, Jun 1, 2017 at 9:14 AM

OK, thank you very much!



Gustavo

[Quoted text hidden]

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Gustavo Schafaschek** <[gmsa84@gmail.com](mailto:gmsa84@gmail.com)>  
To: Dmitri Tymoczko <[dmitri@princeton.edu](mailto:dmitri@princeton.edu)>

Mon, Aug 14, 2017 at 10:39 AM

Dear Dr. Tymoczko,

I wrote you a few months ago asking permission to use one of the scale lattice graphics from your "Scale Network and Debussy" article in my dissertation, which you kindly granted (emails below). Just one more question: who holds the copyright for this particular graphic? I need to include this information in the figure caption as a citation.

Thank you in advance for your assistance,

Gustavo

[Quoted text hidden]

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

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**Dmitri Tymoczko** <[dmitri@princeton.edu](mailto:dmitri@princeton.edu)>  
To: Gustavo Schafaschek <[gmsa84@gmail.com](mailto:gmsa84@gmail.com)>

Mon, Aug 14, 2017 at 3:44 PM

Copyright Dmitri Tymoczko

[Quoted text hidden]

## Correspondence with Paulo de Tarso Salles

### *E-mails*



Gustavo Schafaschek <gmsa84@gmail.com>

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### Permissão para uso de exemplo musical em dissertação

3 messages

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**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: paulotarsosalles@gmail.com

Mon, Aug 14, 2017 at 10:35 AM

Prezado Paulo,

Estou concluindo minha dissertação de doutorado sobre as Cirandas de Villa-Lobos, na qual incluo uma análise da Ciranda no. 9, "Fui no Tororó." Essa análise utiliza elementos do seu estudo sobre a mesma peça, apresentado no seu livro *Villa-Lobos: processos composicionais*, pp. 83-84.

Gostaria de pedir permissão para utilizar o conteúdo analítico da Figura 2.2-11 do seu livro na minha dissertação. A dissertação será publicada na University of Southern Mississippi (USA) e na plataforma ProQuest após concluída.

Desde já agradeço a atenção.

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Paulo de Tarso Salles** <paulotarsosalles@gmail.com>  
To: Gustavo Schafaschek <gmsa84@gmail.com>

Mon, Aug 14, 2017 at 5:42 PM

Sim, desde que dado o devido crédito e localização da fonte consultada

Att

Paulo

[Quoted text hidden]

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: Paulo de Tarso Salles <paulotarsosalles@gmail.com>

Mon, Aug 14, 2017 at 6:47 PM

OK, muito obrigado!

Gustavo

[Quoted text hidden]

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)



Gustavo Schafaschek <gmsa84@gmail.com>

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**Permission for the use of musical example in dissertation**

3 messages

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**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: paulotarsosalles@gmail.com

Mon, Aug 14, 2017 at 10:35 AM

Dear Paulo,

I am finishing my doctoral dissertation on the Cirandas by Villa-Lobos, in which I include an analysis of the Ciranda no. 9, "Fui no Tororó." This analysis uses elements from your study on the same piece, presented in your book Villa-Lobos: processos composicionais, pp. 83-84.

I would like to ask permission to use the analytic content from Figure 2.2-11 from your book in my dissertation. The dissertation will be published by University of Southern Mississippi (USA) and in the platform ProQuest once finished.

Thank you in advance for your attention.

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

---

**Paulo de Tarso Salles** <paulotarsosalles@gmail.com>  
To: Gustavo Schafaschek <gmsa84@gmail.com>

Mon, Aug 14, 2017 at 5:42 PM

Yes, as long as given the deserved credit and location of the source consulted

Att.

Paulo

[Quoted text hidden]

---

**Gustavo Schafaschek** <gmsa84@gmail.com>  
To: Paulo de Tarso Salles <paulotarsosalles@gmail.com>

Mon, Aug 14, 2017 at 6:47 PM

OK, thank you very much!

Gustavo

[Quoted text hidden]

--

Gustavo Schafaschek  
[gmsa84@gmail.com](mailto:gmsa84@gmail.com)

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Wright, Simon. *Villa-Lobos*. Oxford: Oxford University Press, 1992.