

New Bulgarian University
Department of Music

Characteristic aspects of the Brazilian Waltz: The national musical language in the Valsa de Esquina No. 8, Valsa de Esquina No. 12, and Valsa-Chôro No. 5 by *Francisco Mignone*

By

PAULO RICARDO SOARES ZEREU

Doctoral Dissertation in Music and Musicology

Supervisor Prof. Dr. Milena Shushulova-Pavlova

Sofia 2020

ABSTRACT

The dissertation consists of 184 pages. The presentation is structured as follows: summary, four chapters, conclusions, appendix, reference sources, bibliography. The contributions of the dissertation are presented. A bibliography containing 106 sources in English, Spanish, Portuguese is attached.

This dissertation aims to identify the socio-cultural factors that influenced the waltz in Brazil and specify the aspects, the language and the musical meaning that determined the creation and the national importance of the Brazilian Waltz. As one of the most recognized second-generation Brazilian nationalist composers, Francisco Mignone excelled at the creation of 61 waltzes for which his urban themed, nationalistic rooted compositions reflected the early decades of the twentieth century. Certainly, the prolific nature of his waltzes justifies the reference to Francisco Mignone as 'The King of Waltz', and gives validity to this extraordinary man's inclusion in this research.

As a reference, a reading considering musical points decisive in his Valsa de Esquina No.2, Valsa de Esquina No.5, Valsa de Esquina No. 8, and Valsa-Choro No.5. Furthermore, the research will undertake an exploration of the history of Brazilian classical music.

TABLE OF CONTENTS

ABSTRACT

TABLE OF CONTENTS

CHAPTER I. INTRODUCTION

- 1.1 Background of the Study
- 1.2 Research Objectives
- 1.3 Research Questions
- 1.4 Definitions of Terms
- 1.5 Significance of the Research
- 1.6 An historical approach of the Waltz genre
- 1.7 Brief history of the Waltz genre for solo piano

CHAPTER II. THE DEVELOPMENT OF THE WALTZ IN BRAZIL

- 2.1 The Modinha and Lundu
- 2.2 The Serenade
- 2.3 The Chôro
 - 2.3.1 Modern Implications of Chôro
 - 2.3.2 The Origins of Chôro
- 2.4 The Waltz in Brazil
- 2.5 The Brazilian Waltz

CHAPTER III. FRANCISCO MIGNONE (1897-1986)

- 3.1 Historical overview of Brazilian Waltz Composers
- 3.2 Biographical Background of Francisco Mignone
- 3.3 Socio-cultural aspects of Brazil in the 1940's and 1950's
- 3.4 Francisco Mignone and the Waltz – an improvisational style
- 3.5 Musical hermeneutic analysis
- 3.6 The Brazilian musical language

CHAPTER IV. OVERVIEW AND ANALYSIS OF THE SELECTED WALTZES FOR SOLO PIANO BY BRAZILIAN COMPOSER FRANCISCO MIGNONE (1897-1986)

4.1 Valsa de Esquina No. 2 E-flat minor

- 4.1.1 Overview
- 4.1.2 Notes on the musical interpretation
- 4.1.3 Piano Practice Methodology: Fingering recommendation on selected bars
- 4.1.4 The Pedal: Pedal instructions for piano performance

4.2 Valsa de Esquina No. 5 in E-minor

- 4.2.1 Overview/Notes on the musical interpretation
- 4.2.2 Piano Practice Methodology: Fingering recommendation on selected bars
- 4.2.3 The Pedal: Pedal instructions for piano performance

4.3 Valsa de Esquina No.8 in C-sharp minor

- 4.3.1 Overview
- 4.3.2 Notes on interpretation

4.3.3 Piano Practice Methodology: Fingering recommendation on selected bars
4.3.4 The Pedal: Pedal instructions for piano performance

4.4 Valsa-Chôro No.5 in B-minor

4.4.1 Overview

4.4.2 Notes on interpretation

4.4.3 Piano Practice Methodology: Fingering recommendation on selected bars

4.4.4 The Pedal: Pedal instructions for piano performance

CONCLUSION

SIGNIFICANCE OF THE RESEARCH

REFERENCES

LIST OF FIGURES

BIBLIOGRAPHY

PUBLICATIONS

CONCERTS

MASTERCLASS, WORKSHOP AND SEMINAR

CURRICULUM VITAE PAULO ZEREU

APPENDIX

CHAPTER I. INTRODUCTION

1.1 Background of the Study

The general issue of interpreting Brazilian music is due to the immense variety type of music in the society, the characteristics of music can be categorized by the region, such as the northeast, the south, the capital itself (Brasilia) or the central and western regions. These regions all possess their own musical tradition which is unique to others. As such it could cause some implication and complexity when interpreting Brazilian music, one would have to take the socio-cultural factors into consideration regarding Brazilian music.

Brazilian music has been rarely studied in the past, as such this study aims to bring a new perspective regarding which factors, and how to interpret and perform Brazilian Music, mainly Waltzes on Piano from Brazilian Composers – Francisco Mignone, who is a large representation and one of the important figures in Brazilian Music History.

Francisco Mignone was the Brazilian composer who most wrote for the Waltz genre for a total of sixty-one waltzes which reflect mostly urban national roots in the early decades of the 20th century. For obvious reasons, Francisco Mignone, and some of its selected waltzes, is the referential and the illustration of this research.

A Waltz refer to a dance which is written in triple time usually performed by the dancers, but Waltz could be found on any other instruments for solo as well.

In Brazil, not only waltz was the form of dance entertainment but they were also Modinha and Lundu. Modinha, or “little songs,” was started during 19th Century. The modinha, can be categorized as a little aria. The modinha had become important to the Brazilian music history, because it became foundation for Brazilian National Music. The lundu originated in Brazil by Angolan slaves. The lundu-dance was performed for the middle class in Brazil.

Another type of music which has made its root in Brazil, which is Serenade or also known as “Seresta”. The seresta emerged in the 20th century, in Brazil, to rename the oldest tradition of singing popular: The Serenade. The “Seresta”, a social and cultural manifestation, a musical activity which was set in the streets.

1.2 Research Objectives

The research objectives aim to identify the features that influenced the Brazilian waltz and the relational perspective with the socio-cultural context in Brazil. Furthermore, this research will help piano students, teachers and performers to understand the musical language of Brazilian waltz as well its achievements in pianistic interpretation. The specific objectives as follows:

- 1) To bring light historical and relevant socio-cultural aspects of the Brazilian waltz.
- 2) To create basis and knowledge for piano students, teachers and performers to understand the musical language and interpretation of Brazilian waltz.
- 3) To spread more about Brazilian composer in the international music scene and encourage students, teachers and pianists to perform Brazilian classical music repertoire for piano solo.

1.3 Research Questions

The Research Questions are as follows:

- 1) What socio-cultural factors may assist in the interpretation of Brazilian Waltz?
- 2) What are the relevant features musically reflect the cultural factors that also determine the Brazilian Waltz?
- 3) What are the relevant features in pianistic interpretation in Brazilian waltzes as represented in selected waltzes for piano solo by Francisco Mignone?

1.4 Definitions of Terms

This research uses the following terms as keywords with indicate definitions:

Brazilian classical music: a musical composition with aesthetic and formal structure, performed in concert halls or theatres. The selected works of Brazilian classical music is following:

Francisco Mignone (1887-1986):

Valsa de Esquina No.2 E-flat minor

Valsa de Esquina No.5 in E-minor

Valsa de Esquina No.8 in C-sharp minor

Valsa-Chôro No.5 in B-minor

Brazilian Waltz: a composition in triple time developed in Brazil with slower tempo and more sentimental character.

Brazilian Music: the combination of 1) African music, brought by slaves; 2) European music brought by the Portuguese colonists, and 3) indigenous music with its typical songs and tribal sounds.

Francisco Mignone (1887-1986): Brazilian composer, conductor, and pianist who used folk and popular melodies and forms of native Brazil as a basis for his compositions.

Lundu: is a type of song and dance that originated and introduced in Brazil by Angolan slaves.

Modinha: or “little songs,” is the name given to the Brazilian popular musical style of the 19th century which can be characterized as a little aria, is a type of sentimental love song with a very simple structure and delicate style.

Pianistic Interpretation: the knowledge and effective cognitive skills of piano technique, musical style present in various historical periods, and musical language with awareness and purposeful performance.

Serenade: The serenade, also known as serenata, seresta, or serene, is a type of musical composition. It follows a simple song structure of verses and refrains, normally in a minor key voice accompanied by instruments.

Waltz: a dance in triple time performed by a couple who as a pair turn rhythmically around and around as they progress around the dance floor.

This study is focus on factors and aspects that affect interpretation of Brazilian Waltz, namely Historical and Socio-Cultural prospects of the Brazilian composers and musical language. The research will mainly focus on Brazil originated waltz and on Piano pieces.

1.5 An historical approach of the Waltz genre

Brief history of the Waltz genre

The origin of the waltz, both as a dance and musical genre, generates different theories. According to the music dictionary *Zahar*, the waltz originated in Germany and Austria at the end of the eighteenth century; it stems from the Ländler, an old Austrian folklore dance. The name waltz comes from the German word *walzen*, which means to roll, to turn, or to glide in a lively and conspicuous manner. Initially the waltz was not part of hall dances, nor a duet style dance. “In the 1800s the waltz became popular and spread from Germany into France and England where the close embrace between dancers was initially considered scandalous” (Russell, 2016).

At the Congress of Vienna in 1815 the Austrian musician ¹Sigismund Neukomm, the musical director for the event, introduced the waltz. The waltz went on to become the custom at

the dance halls, palaces, and the imperial courts. The waltz spread across Europe, first reaching France and England. Multiple composers such as Haydn, Mozart, Beethoven, J. Brahms, F. Chopin, F. Liszt, Lehár, Offenbach, Tchaikovsky, Puccini, Wagner, R. Strauss, Ravel and many others also contributed to the diffusion and transformation of the waltz, not only as dance music, but also as an instrumental piece, orchestral, concert, operetta, opera, and ballet. Some of these waltzes however, such as those written by Mozart, Beethoven, Schubert, Brahms, and Chopin, were only intended for classical performance on the piano and in concert halls.

CHAPTER II. THE DEVELOPMENT OF THE WALTZ IN BRAZIL

2.1 The *Modinha* and *Lundu*

The Pillars of Brazilian Popular Music

“The first manifestations of urban popular music in Brazil”

With population growth increasing since the early eighteenth century alongside the establishment of urban centers. The demand for entertainment by the emerging middle class was imperative for maintaining a culture that the Portuguese colonization threatened. Music in the Portuguese and Brazilian cultures has a long history and is of considerable importance. Given this, it was the perfect vehicle to satisfy the demand for entertainment and became the cornerstone for holding the culture together. It acted as a bridge between Portugal and Brazil. These factors were the conditions that allowed popular music to thrive in Brazil.

Modinha, or “little songs,” is the name given to the Brazilian popular musical style of the 19th century: the root of the word, *moda*, has two different meanings. First, it is simply a generic term for a melody or song. Second, it refers to *moda de viola*, which is the genre widely practiced in São Paulo and Minas Gerais (Araújo, 1963). In the eighteenth century in Portugal *moda* consisted not only of songs, but romances, novels, and other poetic forms as well created by upper class musicians and composers. *Modas* were very common in Portugal during the reign of Queen Mary I. The *modinha* is also very unique in terms of its origin:

The *modinha*, which can be characterized as a little aria, is a type of sentimental love song with a very simple structure and delicate style; the *modinhas* were constantly played along with European polkas, waltzes, schottisches, and mazurkas. In Portugal there were two types of *modinhas*. The first type was the original, simple, and sentimental style. The second type was an elaborate form that became the basis for opera arias. Both of these types emigrated to Brazil during the

First Empire (1822-31) as salon music. Upon reaching Brazil the *modinha* maintained its largely simple structure with few dramatic elements, making it separate from other more complex forms such as the ballad. Many musicologists believe that *modinha* was the first genre to originate in Brazil and that it gave rise to Chôro. It became the national music genre for both Brazil and Portugal.

The *modinha* is important because it laid the foundation for national music in Brazil. Behague states, “The historical significance of the *modinha* lies precisely in the exemplification of these elements... most of which became traditional in popular forms, such as the Brazilian tango and the urban samba, and exerted fundamental influence on the beginning national art music” (Behague, 1967). The *modinha* is the cornerstone upon which myriad forms of popular music rest; it is the beginning of the Brazilian national identity emerging through music.

The *lundu* is a type of song and dance that originated and introduced in Brazil by Angolan slaves. It is the oldest Brazilian dance; it became very popular in the mid-eighteenth century

(Andrade, 1989). José Ramos Tinhorão describes this dance as the confluence of Portuguese, Spanish, and Afro cultural elements from the eighteenth and nineteenth centuries. (Tinhorao, 1991). The lundu, as a song, is characterized as a piece for either solo voice or two voices with a simple binary compass, dominant major key, and a syncopated melodic line; it also uses verses and refrains (Kiefer, 1986).

The lundu experienced a type of transformation. Initially, it was a popular form of salon music and dance during the nineteenth century; this is due to the Portuguese influence that made its way to Brazil via the royal courts (Behague, 1967). Then, the lundu began to lose some popularity in the urban areas; however, it maintained popularity in the rural areas. The *lundu* then underwent a transition giving it new life; it retained its choreography but adopted the melodic and harmonic influence of the popular composers of the time (Behague, 1967).

It is important to note that the *lundu-dance* was performed, as in the eighteenth century, in shows to entertain courtiers and members of the middle class, both in Brazil and in the halls of Lisbon. This makes it clear that, despite its licentious nature, it was cultivated by the more privileged classes. At the time it was thought to be a spectacle and certainly influenced musicians and poets who were not be immune to its charms. Furthermore, it marks a very important social incorporation of African culture into Brazilian society: “The inevitable transformation of the dance into a song resulted from the acceptance of the *lundu* by colonial society. This, in fact, appears to have been simply a process of acculturation at a time when the effects of miscegenation were strongly felt in the large cities, and when African traditions were incorporated in a normal manner into the life of every social class” (Behague, 1967). The *lundu* was a vehicle that blended various cultures together in Brazil.

The *lundu* and *modinhas* evolved alongside each other, and have many of the same influences. The *lundu* represents an incorporation of African culture into Brazilian identity, while the *modinha* represents the European culture fusing into Brazilian identity. Both styles represent the adoption of a culture to mesh with Brazilian culture resulting in a unique and multifaceted national identity.

Through the colonization of Brazil by Portugal an evolution of popular music took place. From the elite ruling class to the average lay person the *modinhas* and *lundu* became part of the cultural underbelly of Brazil. It was this music and dance which entertained and captivated audiences; it became a platform upon which people from all walks of life could connect. This is the unfolding of Brazilian popular music.

2.2 The Serenade

In Brazil serenades follow in the Portuguese tradition of *modinhas*. Serestas, or serenades, were developed in the late eightieth century in Brazil. Composed in a simple song structure, with verse and refrain, the mode of the serenade is normally in a minor key portraying a melancholic state of mind.

2.3 The Chôro

Chôro is generally considered the first urban Brazilian music genre strongly influenced by various European dance tunes. The strongest influences are considered to evolve from the polka, schottische, waltz, and other tunes in vogue during that time throughout Europe. The original roots of choro are considered to reach far back as the eighteenth century, and Rio de Janeiro can be regarded as its cultural melting pot.

The word “choro” derives from the Portuguese word “chorar”, which translated means to cry or to weep. The meaning of the word literally translates into a musical form with countless melancholic musicians as its representatives.

While these theories hold true for most musicians and are accepted within the community, it is important to mention that most musicians who practice choro relate the term to its emotional meaning, presenting another dimension in accordance with Livingston-Isenhour and Garcia’s theory. Such emotional meaning is based on the stories that poorer choro musicians, who lived on very little, started to cry when they were asked to give their share from a performance in terms of: Food, beverages or money⁵. Other professionals would even take a step further and add a deeper meaning to the term describing it as a musical conversation amongst different instruments.

2.3.1 Modern Implications of Chôro

The development of choro has come a long way since the eighteenth century and is now more commonly known as chorinho, which equates the term to affection and love. Even though the term chorinho is far more common amongst the Brazilian population, it is not commonly accepted by musicians and the choro community, as the two terms are rather controversial in their meaning, leaving the musician to define the real meaning of his genre and chosen performance. In Addition, includes an audience that might misunderstand the true purpose of his musical presentation.

Nowadays, choro is an American musical fusion closely related to jazz in the United States of America, while retaining European and African elements. Choro is mainly based on pure instrumental sounds along the lines of classical and popular music while preserving its own character in the social dance genre. A trend emerged in the 1930’s which added the element of lyrics to the instrumental vibes. The Portuguese word for a choro musician is “chorão” or “chorões” in its plural form, when referring to a band. Masters of this practice possess the ability to recall over 200 compositions; others are able to create or learn new melodies spontaneously.

2.3.2 The Origins of Chôro

According to Altamiro Carrilho, contrary to the samba and Bossa-Nova, the “chorinho” is still relatively unknown in the Europe. The choro (chorinho) appeared around 1870, when Brazilians began to “brazilianize” European dances in vogue at the time, such as the waltz, the polka and the schottische.

Furthermore, choro is also associated with the group or community practicing such music. In 1870 Joaquim Callado’s instrumentation called “Choro Carioca” was a mix of 2 six-string guitars (violões), a cavaquinho (four string lute from Portugal), and Callado on flute. The collection of all three instruments was called a terno, which could be translated as “trio”. The style of the trio was based on European dances such as the waltz and polka.

Callado fused European tunes such as waltzes and polkas into the African and Brazillian styles like lundu and modinha, which later became known as the choro style in early 1870. He taught at the Imperial Conservatory in Rio and initially, later established a Brazillian flute school alongside Mathieu Reichert.

The basic form of music composed and performed by choro musicians is derived from the AABBACCA pattern, which consists of sixteen measures in length. The later and more popular pattern is a looped AABBA form, which has gained increasing popularity over the last 50 years.

2.3 The Waltz in Brazil

Documents discovered by musicologist Mozart de Araújo, and published in 1951 (Kiefer, 1990: 61) show that Neukomm included in a catalog of his compositions notes relating to the

composition of waltzes by the then Prince Pedro. They are the oldest reference to the composition of this kind of piece in Brazil "11/06/1816 - Fantasy with Orchestra of a Small Waltz of His Royal Highness, Prince Pedro" and "11/16/1816 - 6 Waltzes composed by His Royal Highness, Prince D. Pedro and arranged for orchestra with trio ". Based on this information we can conclude that the waltz in Brazil had aristocratic origins linked to the Royal Palace of São Cristóvão, Rio de Janeiro, and was imported directly from Vienna.

In Brazil the waltz spread among all social classes, adapting to all musical spheres, classical, popular, and folk. In the second half of the nineteenth century it had already acquired fundamental importance in Brazilian urban musical life. From a scholarly point of view, the Brazilian waltz possesses reminiscences of the popular and folkloric character, as a statement validating the national culture. Two other characteristics present in Brazilian waltz are the infrequent presence of the melodic line of the guitar, and the *flautistic* counterpoint.

2.4 The Brazilian Waltz

In Brazilian classical music stand out as waltzes composers of the twentieth century, among many others, Villa-Lobos, Lorenzo Fernandes, Radames Gnattali, Osvaldo Lacerda, Camargo Guarnieri, Fructuoso Viana, and Francisco Mignone heads this list, not only with the greatest number of compositions, but by the way he treated this genre, having produced waltzes of great importance, and subsequently with their acceptance in the Brazilian musical repertoire.

Many Brazilian composers were influenced by the waltz, especially Francisco Mignone who was called by Manuel Bandeira as "The King of the Waltz". Among his most significant compositional examples of this genre are the 24 Brazilian Waltzes, the 12 Valsas-Choros, and the 12 Corner Waltzes, which are considered Mignone's greatest contribution to the Brazilian pianistic repertoire.

According to Bruno Kiefer (1990) he suggests that the French waltz may have exerted a predominant influence on the development of the genre in Brazil, with its slower tempo and more sentimental character. As for character, Kiefer points out two generic types of waltzes extant in Brazil: a slower, romantic and sentimental one and another one more brilliant and virtuoso. The melodies are predominantly nostalgic and sentimental, gently chanting (*seresta*), almost always presenting a dialogue between the higher melody (Flute) and bass guitar.

The importance of the waltz in the nationalist musical movement of Brazilian Modernism, and its intentional use by composers, is an attempt to find and affirm a national identity. The Brazilian waltz had a definitive cultural and social importance in Brazil and in the world.

CHAPTER III. FRANCISCO MIGNONE (1897-1986)

3.1 Historical overview of Brazilian Waltz Composers

Brazilian composers such as Anacleto de Medeiros, Chiquinha Gonzaga, Carlos Gomes, Alberto Nepomuceno and Ernesto Nazareth, were the most noticeable among other composers, in terms of the production of waltzes in the late nineteenth and early twentieth centuries.

In the Brazilian classical music, Villa-Lobos, Lorenzo Fernandes, Radamés Gnattali, Osvaldo Lacerda, Camargo Guarnieri, Fructuoso Viana and Francisco Mignone are the most well-known as composers of waltzes in the 20th century. Undoubtedly, Francisco Mignone, was the most famous by the large number of his compositions and the way he treated this genre, having produced waltzes of great importance and acceptance in the Brazilian musical repertoire.

Camargo Guarnieri, Radamés Gnattali, Oswaldo Lacerda, Teodoro Nogueira, and Valdemar Henrique, are the composers who gave the nationalist waltz an appeal that extends beyond the boundaries and makes it universal. To underline, there is more nationalism characteristic, much of Francisco Mignone's musical production is incorporated into the Brazilian waltz.

The Brazilian waltz had a definitive cultural and social importance in Brazil and in the world. The current Camargo Guarnieri, Radamés Gnattali, Oswaldo Lacerda, Teodoro Nogueira and Valdemar Henrique give the nationalist waltz a symbolic force that overflows our borders, getting globalized. To define this nationalist character, inspiration of our musical creativity was always meant for the Brazilian Waltz.

3.2 Biographical Background Francisco Mignone

The renowned music professor, conductor, pianist, and writer Francisco Paulo Mignone was born in São Paulo, Brazil on September 3, 1897, one year after his Italian parents immigrated to Brazil from southern Italy. After a very full life he died on February 19, 1986 in Rio de Janeiro. As a composer Mignone excelled in a wide variety of genres including symphony orchestra, instrumental ensembles, solo instruments, and voice. Piano solos by Francisco Mignone were mostly written in waltz genre of which there were 61 waltzes in total that is why is known in Brazil as the "King of Waltz".

3.3 Socio-cultural aspects of Brazil in the 1940's and 1950's

Following the revolution of 1930, Getúlio Vargas began to govern Brazil facing a strong coffee trade crisis caused by the crash of the New York Stock Exchange. Getúlio Vargas (1882-1954) was a dictator who served as President of Brazil for two terms from 1934-37 and again from 1951-1954. Vargas played an important role in nationalizing Brazilian industries. He created *Petrobrás*, the largest oil producer in Brazil. He played a key role in reducing Brazil's foreign oil dependency, but his opponents were strongly opposed to the reforms, causing the military to step in and demand Vargas' resignation. Political turmoil between parties led Vargas to commit suicide on August 2, 1954. Juscelino Kubitschek (1902-1976) was elected president in 1956.

Getúlio Vargas was an important figure in the growth of industrialization in Brazil, and he was also a strong advocate of national music. Vargas hired composer Heitor Villa-Lobos to organize and direct SMEA – *Superintendência de Educação Musical e Artística* (Music Education and Arts Bureau). Villa-Lobos had full government support to establish professional music education in Brazil. In 1937 Vargas was so impressed with Villa-Lobos' work to promote Brazilian music that the government decreed that all public musical programs were to include compositions by Brazilian composers.

In Brazil since 1920 the Brazilian modernists propagated their teaching ideas on art in general in specialized journals (like "Klaxon" and "Ariel"). In these publications Mário de Andrade and Antonio de Sá Pereira wrote several articles about famous Brazilian performers of that time such as Souza Lima, Guiomar Novaes, and Magdalena Tagliaferro. Modernism in Brazil also reflected the transformation of Brazilian society, which gradually passed from a traditional agrarian oligarchy to an urbanized and industrialized society. Some artists and intellectuals who had a leading role in this movement were Anita Malfatti, Candido Portinari, Cicero Dias, Di Cavalcanti, Heitor Villa-Lobos, Andrade, Menotti del Picchia, Oswald de Andrade, Oswald Goeldi, Plinio Salgado, and Victor Brecheret among others.

Composers directly influenced four Brazilian scholars known as the great nationalists: Luciano Gallet (1893-1931), Oscar Lorenzo Fernandez (1897-1948), Francisco Mignone (1897-1986), and Mozart Camargo Guarnieri (1907-1993).

Folk music also was influenced by nationalism in this period characterized by expressions both regional and urban. One example is the so-called golden years from 1920 to 1950, which saw the success of the famous singers on radio: Araci de Almeida, Carlos Gallardo, Carmen Miranda, Ciro Monteiro, Francisco Alves, Mário Reis, and Celestino Vicente, among others. The repertoire of these singers consisted of various musical genres such as boleros, waltzes, carnival marches, samba, samba songs, etc. The significant composers of this period were: Ary Barroso, Cartola, Donga, Noel Rosa, Pixinguinha, Zequinha de Abreu, among others. It is important to report that Francisco Alves, who was a great serenade singer, also recorded several compositions by Chico Bororo, justifying the importance of popular compositions by Mignone in his youth.

3.4 Francisco Mignone and the Waltz – an improvisational style

The *Valsas de Esquina* and *Valsas-Choro* were heavily influenced by popular urban music. They are the result of the co-existence of the composer with *choro groups*, or *chorões*; when he composed waltzes of a serenade character as well as other dances, including the flute, accompanied by the guitars and *cavaquinhos* of his companions in the dance hall celebrations. They reveal many traditions of the popular music of the village.

The Twelve Corner Waltzes were composed between the years 1938 and 1943, and it was already implicit in the title of the series, its connection to urban popular music, the latter of which was inspirational in the *serenades* and *modinhas* of the composer's youth. They add, therefore, a whole new dimension of improvisation and nostalgia, which originally characterized this type of music. The Twelve Corner Waltzes are heavily impregnated with the romantic and sentimental atmosphere of the serenades, *modinhas*, and choro, which are characterized by a freedom of interpretation, and full of rhythmic irregularities.

3.5 Musical hermeneutic analysis

The word hermeneutics has several meanings: to express, to proclaim, to interpret, and to translate. All of them are polarized around the fundamental meaning of inducing understanding, of making something understood through words and of transferring the meaning of expression from one language to another.

Musical representation is one of the pillars for structuring the hermeneutic-type reading of a musical work. The hermeneutic analysis of a musical work is a type of non-formalist analysis because it uses only musical and analytical terms, not applicable to other sources other than language to translate the analysis of a variable (Nattiez, 1990).

The hermeneutic reading of a musical text is based on a description, on a 'naming' of elements of a variable to which phenomenological and hermeneutic depth is added; The discourse involves the explicit or implicit proposal to reveal a textual essence. Hermeneutical reading often leads to extensive comparisons, whose horizons approach the whole of a work, being considered the style of a composer as in a whole, or even the style of an entire era (Nattiez, 1990).

Kramer (2002) argues that the object of musical hermeneutics is the study of musical meaning. Music can be 'meaningful' in the sense that people discover its importance or that it expresses emotions or serves as a means of social connection. Music, however, does all these things without assuming a concrete content.

3.6 The Brazilian musical language

Brazil was discovered by the Portuguese and served as a colony during the time span from 1500 until the 19th century. It was composed of different nationalities including Europeans, Indians, and black slaves from Africa.

Africans would play a huge role in Brazil's music as they did not force their own culture upon Brazil but rather played an influential role. One of the reasons was that they originated in different parts of Africa such as Congo, Angola, or Yoruba, all of which had their own musical traditions¹. But when they came in contact with European music assimilated it and created their own very unique Afro-Brazilian style derived from such European roots.

Tonal music was actually based on music from Italy, Germany, and Austria as the heritage from these countries was much stronger than other European countries⁴. In contrast, the rhythmic patterns were developed by African descendants who imported their own instruments – included were fundamental instruments for the Choro genre (the cavaquinho, the guitar, and the flute⁵). Popular or classical music from Europe was the main influence on Brazil's music scene. Brazil's cultural music in the first half of the 19th century was divided into two groups, which were European and African, according to Carvalho⁶.

Brazil at the time was intent on reincarnating the European life style, which encouraged the import of European products, and this resulted in a lack of cultural unity. This allowed entry to immigrants who had brought along popular and folk music such as Habanera, Polkas, Waltzes, Schottisches, and Mazurkas. Brazil was slowly gaining a sense of unity by the first half of the 20th century – the perfect environment for the growth of Brazilian musical genres.

All music that came from Europe was generally published as option of: pianos, piano variations and fantasias of popular operatic tunes, opera reductions, arrangements of arias for piano, voice, and European ballroom dances. Brazil had such a huge market for piano dealers and manufacturers during that time. The influence of the piano on the Brazilian music culture was substantial. The piano was the only instrument used to transmit and re-create European culture in a musical form in the foreign country.

CHAPTER IV. OVERVIEW AND ANALYSIS OF THE SELECTED WALTZES FOR SOLO PIANO BY BRAZILIAN COMPOSER FRANCISCO MIGNONE (1897-1986)

Francisco Mignone composed in all twelve *Valsas de Esquina*, using, in most cases, minor keys in the ABA form. Marked by a deep lyricism, these waltzes portray with extreme fidelity many aspects of urban nationalism, especially when they hint at the presence of popular instruments such as the guitar or the flute. Many of these pieces reflect a spirit of improvisation, as well as the use of chromatic chords.

Francisco Mignone's *Valsas chôros*, published 1946–1955, were named after the *chôro* or *choro* ('cry' or 'lament'), a popular-music genre from Brazil. The traditional *choro* ensemble consisted of two or three instruments of the guitar and lute families, joined by a flute and accompanied by light percussion, eventually complemented by instruments such as clarinet, saxophone, trumpet and trombone. The so-called *chorões* were booked as serenaders.

Each of the presented waltzes is examined as follows:

- Overview
- Notes on the musical interpretation
- Piano Practice Methodology: Fingering recommendation on selected bars
- The Pedal: Pedal instructions for piano performance

As all of these notes are related to musical examples (as part of this dissertation, the analyzed and detailed waltzes by Francisco Mignon have been applied), we will not dwell in detail on the interesting interpretative, technical and pedagogical trailers made in the abstract. They can be discussed in detail in the thesis itself. Here we will just note the parts themselves in this part of the dissertation.

4.1 *Valsa de Esquina No. 2 E-flat minor*

- 4.1.1 Overview
- 4.1.2 Notes on the musical interpretation
- 4.1.3 Piano Practice Methodology: Fingering recommendation on elected bars
- 4.1.4 The Pedal: Pedal instructions for piano performance

4.2 *Valsa de Esquina No. 5 in E-minor*

- 4.2.1 Overview/Notes on the musical interpretation
- 4.2.2 Piano Practice Methodology: Fingering recommendation on selected bars
- 4.2.3 The Pedal: Pedal instructions for piano performance

4.3 *Valsa de Esquina No. 8 in C-sharp minor*

- 4.3.1 Overview
- 4.3.2 Notes on interpretation
- 4.3.3 Piano Practice Methodology: Fingering recommendation on selected bars
- 4.3.4 The Pedal: Pedal instructions for piano performance

4.4 *Valsa-Chôro No. 5 in B-minor*

- 4.4.1 Overview
- 4.4.2 Notes on interpretation
- 4.4.3 Piano Practice Methodology: Fingering recommendation on selected bars
- 4.4.4 The Pedal: Pedal instructions for piano performance

CONCLUSION

During the 1800s, waltz started to develop as a dance as well as a musical form. Composers like Strauss and Lanner founded the Viennese waltz more as orchestral music while other romantic composers namely Chopin, Weber, and Schubert, helped to develop waltz music more as a musical form and as significant piano concert pieces rather than just functional waltzes. Furthermore, waltzes play a crucial role politically because it reflected the social condition of a nation as well as represented people's individual expression and spirit of democracy. Therefore, one distinctive feature of waltz that we found is that waltz is personal expression and liberty, an element similar to the inventive music of the twentieth century.

SIGNIFICANCE AND CONTRIBUTIONS OF THE RESEARCH

1. The formal and harmonic analysis allows a more thorough knowledge of the musical work, as it exhibits the structural connections of the composition, and the main technical procedures involved. Thus, it guides and helps for suggestions for a more conscious interpretation around aspects such as progress, expressive character, points of tension and rest, types of touch, degrees of dynamics, differentiations between voices, use of the pedal, and more. Therefore, promoting a great relationship between the work and the performer, and a greater understanding for the listeners.
2. The historical and biographical studies done in this work, give some information about the composer's life and work. Francisco Mignone was a great representative of Brazilian musical nationalism. The 12 Corner waltzes, for solo piano composed from 1938 to 1943 and 12 Waltzes-Chôro for solo piano composed from 1946 to 1955 represent the outcome of this contact and symbolize the cultural practice undergone by the composer in his youth: the serenade (*a seresta*).
3. The technical-pedagogical study confirmed the existing availability of materials for the piano students, to make it simple for most of them. And, the importance of the works being worked hard with a high focus, both on the part of the student and the teacher, since they bring an extensive range of technical elements essential for the training of a pianist. This study would help young composers and performers, teachers and students to have a better grasp on understanding Brazilian Waltz, which will lead to a new perspective of interpretation of the Brazilian music. This study also would be able to help non-Brazilian musicians to have better understand of Brazilian music characteristics.
4. Although the 12 Waltzes of corner and Waltzes-Choros of Francisco Mignone are very welcomed by the public and are present in the program content of several institutions of music education in Brazil, they started to be left behind by pianists, pupils, and especially piano teachers these days. It is with high expectation that this study will bring a higher appreciation of these waltzes works, in order to accentuate refined finishing on each piece. As in the part of the composer, in preserving the figures of Brazilian musical nationalism. This study also helps to awaken the interpreters' desire to keep the memory and cultural legacy alive for an artist who was the most complete musician that Brazil has ever owned.
5. These works can also add more color and options in students' pianistic learning process as they mature up as a pianist as well as helping the student understand the musicality of the Brazilian culture and how they are still connected to the European music.
6. The elaboration of an analysis from the viewpoint of hermeneutics of musical meaning and the relational cultural context will result in freedom of expression and interpretation of the national Waltz. In this current research four selected waltzes by Francisco Mignone illustrate a poetic and lyrical language that emanates and evokes from the magic of music a nostalgia, sentimentality and the bottom of the Brazilian soul.

REFERENCES

Used in doctoral research.

LIST OF FIGURES

- Figure 1-1: The Proper Way
Figure 1-2: The extended arms
Figure 1-3: Extremely vulgar
Figure 1-4: The Minuet Dance
Figure 1-5: Schubert, Valses nobles, Waltz No.6, mm. 1-16
Figure 1-6: Ravel, Valses nobles et sentimentales, Waltz II, mm. 6-20
Figure 1-7: The Waltz Dance
Figure 2-1: Modinha Popular in the 18th century
Figure 2-2: Lundu-Dance performance in the 18th century by Johann Moritz Rugendas
Figure 2-3: Serenate in Brazil in 19th century
Figure 2-4: Serenate in Brazil
Figure 2-5: Guitar six strings
Figure 2-6: Cavaquinho (Ukulele)
Figure 2-7: Flauta (Flute)
Figure 2-8: Choro Instruments
Figure 2-9: Jacob do Bandolim
Figure 3-1: Francisco Mignone
Figure 3-2: *Valsa de Esquina* No. 12, Bars 97 to 105
Figure 3-3: *Valsa de Esquina* No. 8 in C-sharp minor, Bars 57 to 66
Figure 4-1: *Valsa de Esquina* No. 2 in E-flat minor, Bars 1-11
Figure 4-2: *Valsa de Esquina* No. 2 in E-flat minor, Bars 12-17
Figure 4-3: *Valsa de Esquina* No. 2 in E-flat minor, Bars 1-32, Section A
Figure 4-4: *Valsa de Esquina* No. 2 in E-flat minor, Bars 33-65, Section B
Figure 4-5: Fingering, *Valsa de Esquina* No. 2 in E-flat minor Bars 15-16
Figure 4-6: Fingering, *Valsa de Esquina* No. 2 in E-flat minor, Bars 29-32
Figure 4-7: The Pedal, *Valsa de Esquina* No. 2 in E-flat minor, Bars 1-32, Section A
Figure 4-8: The Pedal, *Valsa de Esquina* No. 2 in E-flat minor, Bars 33-65, Section B
Figure 4-9: The Pedal, *Valsa de Esquina* No. 2 in E-flat minor, Bars 96-97
Figure 4-10: Fingering, *Valsa de Esquina* No. 5 in E-minor, Section A, Bars 1-8
Figure 4-11: Fingering, *Valsa de Esquina* No. 5 in E-minor, Section B, Bars 21-52, Section B
Figure 4-12: Fingering, *Valsa de Esquina* No. 5 in E-minor, Bars 70-73
Figure 4-13: Section A, The Pedal, *Valsa de Esquina* No. 5 in E-minor, Bars 1-20
Figure 4-14: Section B, The Pedal, *Valsa de Esquina* No. 5 in E-minor, Bars 21-52
Figure 4-15: Section A, *Valsa de Esquina* No. 8 in C-sharp minor, Bars 1-32
Figure 4-16: Section B, *Valsa de Esquina* No. 8 in C-sharp minor, Bars 33-68
Figure 4-17: Recapitulation of Section A, *Valsa de Esquina* No. 8 in C-sharp minor, Bars 69-100
Figure 4-18: Section A, The Pedal, *Valsa de Esquina* No. 8 in C-sharp minor, Bars 1-32, Section A
Figure 4-19: Section B, The Pedal, *Valsa de Esquina* No. 8 in C-sharp minor, Bars 33-68, Section B
Figure 4-20: Recapitulation of Section A, The Pedal, *Valsa de Esquina* No. 8 in C-sharp minor, Bars 69-100, Recapitulation of Section A
Figure 4-21: *Valsa-Chôro* No.5 in B-minor, Section A, Bars 1-42, Section A
Figure 4-22: *Valsa-Chôro* No.5 in B-minor, Section B, Bars 42-75, Section B
Figure 4-23: The Pedal, Section A, *Valsa-Chôro* No.5 in B-minor, Bars 1-42, Section A
Figure 4-24: The Pedal, Section B, *Valsa-Chôro* No.5 in B-minor, Bars 43-74, Section B

BIBLIOGRAPHY

106 sources used for doctoral research.

PUBLICATIONS RELATING TO DISSERTATION WORK

- 1) ZEREU, Paulo. *CADENZAS after Wolfgang Amadeus Mozart to his Two-Piano Concerto in E-flat major K. 365 Adapted for performance purposes by Martin Widmaier Edited and introduced by Paulo Zereu*. New Bulgarian University. Edition 11 of "Young Scientific Forum For Music And Dance", 2017.
- 2) ZEREU, Paulo. *Piano Concerto of Siam*. Chulalongkorn University, Bangkok University Press. 2017.
- 3) ZEREU, Paulo. *Poema Singelo for piano solo by Heitor Villa-Lobos*. Assumption University, Bangkok. AU Press, 2017.

CONCERTS ON DISSERTATION WORK

- 1) **Piano Duo:** Paulo Zereu/Paye Srinarong
Saturday, 20th October 2015 – Thailand Cultural Center
- 2) **Piano Solo:** Argentinian/ - Brazilian Piano Recital
BCC, November 2015, Bangkok
- 3) **Piano Duet:** Nat Yontarak/Paulo Zereu
June, 2016 / Sala Sudasiri
- 4) **Piano Duet:** Paulo Zereu/Frank Reich
February, 2017 / Princess Galyani Vadhana Institut of Music, Bangkok, Thailand
- 5) **Piano Recital**
October 2015, New York University – Abu Dhabi, UAE
- 6) **Piano Duet:** Eri Nakagawa/Paulo Zereu
August 2017, Mahidol University – Bangkok

MASTERCLASS, WORKSHOP AND SEMINAR

- 1) Seminar and Masterclass by Dr. Natalia Afeyan and Paulo Zereu „Vocal and Accompaniment of Singers“, at „Martin Hall“, January 20, 2017, 13:30-16:30, Assumption University in Bangkok, Thailand
- 2) Workshop at Chulalongkorn University, 2017 – "Brazilian Music"
- 3) Masterclass at Princess Galyani Vadhana Institute of Music, February 2016

CURRICULUM VITAE

PAULO ZEREU was born in Porto Alegre (Brazil). He received his first piano tuition from his mother, Prof. Déa Zereu. After he left high school, Paulo Zereu studied with Prof. Lucila di Primio Conceição at the Rio Grande do Sul State University, Institute of Arts, and graduated as a Bachelor of Music. Subsequently, he became a professor of Piano at the same university. He won a scholarship by the Polish government to pursue post-graduate studies at the Kraków Academy of Music (Poland). Here Prof. Ewa Bukojemska and Prof. Jerzy Tosik-Warszawiak were his teachers. He also attended diploma courses in Polish Language and History at the University Jagielonski. Paulo Zereu won a number of awards and graduated with the diploma.

From 1990, he lived in Karlsruhe (Germany). He studied at the University of Music Karlsruhe and, from 1994, with Prof. Josef Anton Scherrer at the Cologne University of Music, Wuppertal branch, where he graduated with the “Künstlerische Abschlussprüfung”. Then, he studied “Music Pedagogy” at the “Akademie für MusikPädagogik” in Mainz.

Paulo Zereu participated in master classes with internationally distinguished teachers and artists, among them Edith Picht-Axenfeld (Germany), Andrzej Jasinski (Poland), Rudolf Kehr (Russia), Martin Widmaier (Germany) and Kristian Zimerman (Poland). He has given several courses in Piano Interpretation, Technique and Performance in Brazil, Germany and Asia. In Brazil and Europe, he won several prizes in “International Piano Competitions”.

Since 2001, Paulo Zereu has been invited to the annual “International Festival for Piano Duo” in Bad Herrenalb (Germany). In 2002 he performed at the inauguration Concert of that Festival.

Paulo Zereu has been living in Bangkok, Thailand since 2005. In that same year, he became a Piano Lecturer and Piano Coordinator at the Department of Music Performance at Assumption University. He has been invited to support the cultural activities of the Brazilian Embassy for a period of one year in the quality of Resident Artist. For a period of three years Paulo Zereu was a resident artist collaborator, Musical Advisor of the Cultural Services of the Portuguese Embassy in Bangkok – Thailand.

Paulo Zereu has recorded for Radio National of Madrid, “Spanish Composers”. Furthermore, in 2007 he has been invited by Portuguese and Brazilian Embassies to record Piano Music album, “Portuguese and Brazilian Composers”. In the addition this project of both Embassies with collaboration by Assumption University coordinated at first time in Asia.

In 2008 Paulo Zereu has been invited by Brazilian Embassy in New Delhi to the 1st Brazilian Cultural Festival in India and in 2010 Paulo Zereu recorded for the Embassy of Brazil in New Delhi, India, Piano Music album “Brazilian Composers”.

Paulo Zereu is a member of the “Brazilian Citizens Council of Bangkok”, an advisory board to the Consular Section of the Brazilian Embassy in Bangkok.

As a soloist, he appeared with Orchestra in Brazil, Europa and Asia.

APPENDIX

Sheet music score of four waltzes by Francisco Minion