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The Symbiosis Between Villa-Lobos's Carnaval Das Crianças And Momoprecoce: A Comparative Study

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THE SYMBIOSIS BETWEEN VILLA-LOBOS'S *CARNAVAL DAS CRIANÇAS* AND *MOMOPRECOCE*: A COMPARATIVE STUDY

by

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ABSTRACT

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Heitor Villa-Lobos (1887-1959), one the most important figures in Brazilian music, played a crucial role in establishing nationalism in Brazil through musical explorations of the unique character of Brazilian culture. This culture, a cacophonous mix of European lineage and African and indigenous influences, is exemplified in the country's most popular and authentic celebration: the carnival. This dissertation explores Villa-Lobos's musical portrait of the carnival through analysis of *Carnaval das Crianças* for piano, and that work's reconfiguration as the piano fantasy *Momoprecoce*, focusing on a comparison of the two works to illuminate how Villa-Lobos kept the core of the original piece while metamorphosing its artistic intent and purpose.

This document begins with a discussion of the tradition of reworking compositions for new purposes; followed by a biographical sketch of Villa-Lobos tracing his compositional language and the features that most impacted his works written before 1930s. The next section reviews the history of carnival in Brazil and the music traditionally performed for it, clarifying the connection between the music played during carnival in Rio and Villa-Lobos's depiction of the Brazilian celebration. This background

prepares the analysis of *Carnaval das Crianças*, exploring form, harmonic and rhythmic language, melodic structure and thematic development, texture and idiomatic elements. Subsequently, a comparative study between *Carnaval das Crianças* and *Momoprecoce* clarifies the symbiosis between the two works by detailing how Villa-Lobos amalgamated the musical ideas of *Carnaval das Crianças* into *Momoprecoce*.

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TABLE OF CONTENTS

LIST OF TABLES

CHAPTER FOUR

CHAPTER FIVE

LIST OF EXAMPLES

CHAPTER TWO

CHAPTER THREE

CHAPTER FOUR

CHAPTER FIVE

CHAPTER 1

Introduction

This dissertation examines relationships between two pieces by Heitor Villa-Lobos (1887-1959), his *Carnaval das Crianças* and *Momoprecoce.* These compositions are essentially two versions of the same work, with *Momoprecoce* forming a varied expansion of the earlier *Carnaval das Crianças*. As such, *Momoprecoce* serves as part of a long line of compositions that are based on earlier works.

Composers frequently transform earlier works, either their own or those by other composers, into new music thorough transcription, arrangement and orchestration. Sometimes the resultant work is very audibly a simple translation of the original; however, a single work or theme may also be rearranged and modified to the point of complete transformation. Often these recompositions become better known than the original pieces; indeed, composers regularly revisit earlier works specifically to increase their popularity, either by allowing for performance on solo instruments—as in the case of piano reductions—or by enhancing smaller pieces for larger performance spaces.

This tradition dates from the much earlier centuries. For instance, parody masses are based on reconfiguration of existing music. Likewise, the fad for virtuosos in the 19th century relied on masterful improvisations and recasting of popular tunes, and larger works such as operas made a point of including well-known popular melodies. Many of the best-known recastings of preexisting pieces come from composers using the work of their predecessors. Among these are Ravel's orchestration of Mussorgsky's piano work

Pictures at an Exhibition (1874/1922) and Liszt's bravura transcriptions of works such as Beethoven and Berlioz symphonies and operatic works by Verdi, Bellini, Gounod and Wagner for his own solo piano concerts. Somewhat less common are composers reworking their own previously performed and published pieces, transforming their own music with new ideas and formulations. Such cases follow similar lines as those of composers reworking music by other people. Works might be expanded or reduced, reworked for different venues or genres, or merely modestly rewritten for compilation. Some transformations take the form of borrowing, as a composer might draw on their earlier works for material in later pieces: Schubert famously used the melody of *Die Forelle* (1817) for the theme of the variations in the fourth movement of his Piano Quintet (1819); likewise, Mahler regularly used songs from his *Des Knaben Wunderhorn* (1901) and other vocal collections as themes or movements in his symphonies. Other translations take the existing work in its entirety and recreate it on another canvas: Bartòk collected and orchestrated five solo piano pieces written during 1909-11 to create the popular *Hungarian Sketches* (1931); Stravinsky rearranged portions of the ballet *Petrushka* (1911) for the pianist Arthur Rubinstein, and *Trois mouvements de Petrouchka* (1921) has since become a staple of the piano repertoire.[1] Manuel de Falla wrote *Noches en los Jardines de España* (Nights in the Gardens of Spain) as a set of nocturnes for solo piano (1909), and on the suggestion of the pianist Ricardo Viñes rearranged them for piano with orchestra (1915).

A regular feature of such canvas transformations is the presence of the piano; indeed, the majority of the examples cited above involve piano writing, both solo and as part of a larger ensemble, at some stage of the recomposition. The piano is often

[1] Dubal 2004, 306.

considered an "orchestral" instrument in its capability of conveying considerable range, tone, volume, and textural effects; fortepianos were designed to produce as wide a variety of aural experience as possible in a single, relatively transportable instrument, a home version of the church organ. This results in piano works that naturally translate into orchestral arrangements, and conversely, reductions of orchestral works specifically for the purpose of allowing the casual musician to perform on the piano.

For instance, Ravel's output includes many such cases. As a conductor and pianist, Ravel approached both the piano and the orchestra itself as his primary instruments. He often translated his music from one method or canvas to another; most of the transformations are straightforward, highlighting the percussive attributes of the piano.[2] Naturally, he orchestrated many of his own piano works, the most well-known being *Alborada del gracioso* (1904-05/1918); *Valses Nobles et Sentimentales* (1911/12), orchestrated to accompany the ballet *Adelaide*; four of the six movements of *Le Tambeau the Couperin* (1912-1917/1919); and *Ma mère l'oye* (Mother Goose), composed for piano four-hands (1910) and orchestrated and expanded in 1911 and staged for the ballet in 1912. [3] Conversely, his piano transcriptions are very orchestral; in addition, he left piano arrangements of *La Valse* and *Bolero*, both originally written for orchestra.

The initial conception of a work often influenced how a composer transformed it. Chopin first wrote the *Grande Polonaise* (1830-1831) for piano and orchestra; later he composed the *Andante Spianato* for piano solo (1834) and attached it to the *Polonaise* as an introduction, thereby creating an expanded work. Similarly, Brahms's First Piano Concerto (1858) was originally intended as a sonata for two pianos; retaining the material

[2] *Guide to Classical Music* 2005, 1073.

[3] Ravel expanded the original by adding two new movements (*Prelude* and *Danse du rouet et scene*) and interludes.

from the sonata's first movement, he discarded the remaining movements altogether in favor of newly composed music, creating a work in the more usual three-movement concerto structure.[4] A more involved process of transformation is evident in many of Schumann's revisions and recompositions. Schumann's Piano Sonata No. 3 (1853) was first published in three movements (1836) as a "concerto sans orchestre." The revision essentially changed Schumann's initial intention for the music, as the piece changed from not just from three to five movements, but, more significantly, from a concerto to a sonata. The Piano Concerto in A minor (1845) underwent a similar process. Originally published as the one-movement Fantasy for Piano and Orchestra (1841), Schumann added the Intermezzo and Finale, expanding the piece into a full concerto; this was Schumann's only piano concerto.

Frequently, changes in size and instrumentation result in fundamental musical differences between the original and the revisited version. Faure's Ballade for Piano and Orchestra, Op. 19 (1881), was originally composed for piano solo (1879). The piano solo version is thicker and more virtuosic than the orchestral version, although the harmonic and thematic ideas remain constant.[5] Liszt rearranged and expanded the musical material of his Hungarian Rhapsody No. 14 (1852) to create the Hungarian Fantasy for Piano and Orchestra, adding newly composed sections for the piano. Conversely, musical material may remain virtually unchanged yet result in works that sound completely different from the original. Schönberg's *Verklärte Nacht* (1899) was originally a profoundly anachronistic piece; spiky and difficult "program" music written for a small ensemble rather than an orchestra. The revision for string orchestra (1917) uses the same musical

[4] Neunzig 2003,135.
[5] Woodstra and Schrott 2005, 437.

material nearly verbatim, yet sounds thoroughly Romantic and approachable. This is, essentially, a new arrangement of old material, which, because the compositional intent has changed, becomes thoroughly reenvisioned, and thus transformed.

Villa-Lobos reinvented

Villa-Lobos very rarely went back to polish or otherwise revise works once they were completed.[6] However, this lack of interest in refining his works does not preclude the presence of revisionism as a compositional resource. Given the importance of borrowing via folk music, he was very much dependent on previously existing material. Villa-Lobos's revisionary tendencies primarily fall into three categories: borrowing, especially in using folk melodies of the region; orchestrating his solo piano works or otherwise creating new canvases for existing works; and gathering material from multiple compositions, recycling and recombining the preexisting music as totally new works.

The use of borrowed melodies is consistent and pervasive; as a stylistic component, this will be discussed in detail in the following chapter. Many of his orchestral revisions are at least as well known, if not better known, than the originals. This in part reflects a greater expression of Villa-Lobos's nationalistic intent by orchestral forces. For instance, *Danças Africanas* (1914), originally for piano solo and first transcribed for octet (flute, clarinet, piano, two violins, viola, cello and double bass), received a second revision for full orchestra that intensifies the African rhythms and "national" expressions through the inclusion of Brazilian instruments such as the

[6] Walter Burle-Marx in a letter to Peppercorn. Peppercorn 1991, 32.

caxambu and *reco-reco*.[7] The last piece from *Suite Floral*, "Alegria na Horta" (Happiness in the Vegetable Garden), a fairly "French" impressionistic work, was orchestrated and incorporated within the expressly nationalist *Descobrimento do Brasil* (Discovery of Brazil, 1937).

As a practical matter, certain piano works were orchestrated primarily because of their popularity in their original forms; these include *Lenda do Caboclo* (1920/1922) and *Bachianas Brasileiras No. 4* (1930/1941). Other pieces were reworked on new canvases to enhance performance opportunities. *Choros* No. 1 (1921), originally for guitar, and *Choros* No. 2 (1924), originally for flute and clarinet, were both arranged for the more accessible piano. The difficulty of *Rudepoema* (1925) as a piano piece, due to the extravagant demands on the sonic capabilities of the instrument, is rectified through orchestration; Tarasti justifies the transformation (1932) by pointing to "how orchestral the piano work already is."[8] *Francette and Piá* (1929) and *New York Skyline* (1939), originally for piano, were expanded for orchestral performance, while *Uirapuru* for orchestra (1917) was arranged for mixed *a capella* chorus (1944).

Finally, the reality of deadlines makes revisionist reworkings very convenient for the in-demand composer. Villa-Lobos created many "new" works at the request of performers and programmers, which were combinations of musical material he had previously written. *Bachianas Brasileiras* No. 2, a suite for chamber orchestra in four movements, premiered in 1938; it is made up of orchestrations of three pieces for

[7] *Caxambu* is a sort of Indian drum, a hollowed log with a skin on one end. *Reco-reco* is also known as guiroa gourd with grooves cut into it that is scraped with a thin stick. (Corbin 2006, 49).

[8] Tarasti 1995, 266.

violoncello and piano and a solo piano piece, all from 1930.[9] Likewise, the orchestral work *A Evolução dos Aeroplanos* (1927) combines "Inquieta," the third piece of the *Suite característica* for strings (1915); *Valsa mística* for piano (1919); and "A Mariposa na Luz" (1925), the third movement of *O Martírio dos Insetos* (piano and violin).

The works by Villa Lobos that are the focus of this study fall in the line of works that have undergone revision by the composer. Villa Lobos wrote *Carnaval das Crianças* (Children's Carnival), for solo piano written in 1919. This work then formed the basis of his later work, *Momoprecoce* (Precocious King of Carnival), written in 1928. *Momoprecoce* is essentially a version for piano and orchestra of *Carnaval das Crianças,* although considerably expanded. Villa-Lobos made use of both the recycling technique and the use of a new, expanded canvas. The new conception retains all of the original musical material in the piano while introducing new themes and creating a different overall formal structure.

Carnaval das Crianças is comprised of eight short pieces that are inspired by the carnival of Rio de Janeiro. The Brazilian carnival is an annual secular celebration that finds its roots in the city of Rio where Villa-Lobos was born and lived at the time the work was composed.

Momoprecoce was composed ten years later in Paris, where he lived from 1923 to 1924 and again from 1927 to 1929. It was completed at the end of Villa-Lobos's second trip to Europe and is dedicated to the Brazilian pianist Magda Tagliaferro, who lived in Paris at the time. Villa-Lobos used *Carnaval das Crianças* as the subject and musical

[9] *O Canto do Capadócio* (The song of the Street-smart), *O Canto da Nossa Terra* (The song of our land) and *O Trenzinho do Caipira* (The peasant's little train) for violocello and piano and *Lembrança do Sertão* (Memory of the hinterland) for piano.

source for *Momoprecoce*, which became one of his most performed works for piano and orchestra.

Momoprecoce contains a more complex rhythmic structure than *Carnaval das Crianças.* It introduces polyrhythmic textures and syncopated passages in the orchestral parts. It also uses some typically Brazilian percussion instruments such as the *reco-reco, chocalho,* and *tamborim de campaign.*[10] The original musical ideas, drawn from the fantasy-rich world of children, are retained and the piano part of the orchestral version is virtually identical to the original solo piano piece.

Carnaval and *Momoprecoce* are important examples of Villa-Lobos's nationalistic urges and quest for original compositional techniques. Both works shed light on the importance of carnival as a national symbol at the beginning of the 20th century in Rio. The works represent the composer's interest in conveying the original and unique singularities of Brazilian culture through its most popular and authentic celebration. Considering how Villa-Lobos was deeply involved with popular culture, it is only natural that he would have been inspired by the rich and diverse music, unique instrumental ensembles and colorful visual spectacle seen in Rio during the carnival, therefore when analyzing both pieces it is necessary to study the roots of Brazilian carnival and how Villa-Lobos incorporated its characters and atmosphere into both works.

Furthermore, *Momoprecoce* presents us with the unique compositional methodology where the composer connected the short pieces from *Carnaval das Crianças* and transformed the eight-piece suite into a one-movement fantasy. Momoprecoce's continuous flow implies a sense of spontaneity while keeping the

[10] *Big chocalho* is a metal container of bamboo cylinder filled with beans or small stones and *tamborim de campaign* is also known as *pandeiro*.

original structure of each scene from *Carnaval das Crianças* mostly intact. The orchestral version enhances the depiction of the colorful carnival scenes through the addition of new melodic passages and rhythmic ideas, longer syncopated and polyrhythmic sections and the inclusion of typical percussion instruments. This process is only present in *Momoprecoce* among Villa-Lobos's body of work. One purpose of this analysis is to clarify how Villa-Lobos kept the core of the original music while metamorphosing its artistic intent and purpose.

This introduction continues with a biographical sketch of Villa-Lobos that recounts his formative years-trips, events and acquaintances-and traces the artistic influences that impacted his early compositional style. Chapter 2 will examine Villa-Lobos's compositional language and the features that most impacted his works written before 1930s, with the purpose of tracing some of the compositional innovations and other significant aspects found in his works of that period. This is the foundation for a better understanding of the compositional elements present in both *Carnaval* and *Momoprecoce.*

Chapter 3 will review the history of carnival in Brazil and describe the music traditionally performed therein. This study will provide a better understanding of the various characters portrayed in Villa-Lobos's works as well as the connection between the music played during carnival in Rio and Villa-Lobos's own depiction of the Brazilian carnival.

Chapter 4 will focus on an analysis of *Carnaval das Crianças* addressing form, harmonic and rhythmic language, melodic structure and thematic development, texture and idiomatic elements. Chapter 5 will be a comparative study between *Carnaval das*

Crianças and *Momoprecoce* that aims to clarify the symbiosis between the two works. The analysis will focus on how Villa-Lobos amalgamated the original musical ideas from *Carnaval das Crianças* into *Momoprecoce* and examine the insertion of new elements, including additional themes, new rhythmic patterns, use of traditional percussion instruments, orchestration and the changes made to the piano part.

Biographical overview

Villa-Lobos was born in Rio de Janeiro in 1887 when two of the most important transformations of Brazilian history were about to take place: the abolition of slavery in 1888, and the end of the monarchy in 1889. Culturally, the country was seeking its own identity as it engaged in a struggle for independence from European influence.[11]

By the beginning of the 20th century, the city of Rio de Janeiro had been completely renovated and had become the center of population in Brazil, as well as the economic and political center, and, importantly, the center of cultural affairs. Villa-Lobos grew up amidst these currents, which helped to shape his development as a composer. It was the Brazil of "modernization and republican reform."[12]

Villa-Lobos's father, Raul Villa-Lobos, was an employee of the National Library and a music enthusiast. As a child, Heitor Villa-Lobos was regularly exposed to classical music at home, where his father would organize gatherings with prominent musicians, writers, and critics of Rio. Raul was also responsible for his son's first music lessons on the cello and clarinet.

Although encouraged by his family to study classical music, Villa-Lobos developed

[11] Azevedo 1948, Appleby 1956, Béhague 1994, Tarasti 1995.
[12] Wright 1992, 1.

a special interest for the Brazilian popular music. As a teenager he got a job performing popular music at the cinemas of Rio de Janeiro where he became acquainted with the composer Ernesto Nazareth (1863-1934), who improvised tangos and polkas for audiences waiting in the lobby. For Villa-Lobos, Nazareth's works represent the "true incarnation of the Brazilian soul"- "*A verdadeira incarnação da alma brasileira.*"[13]

Another form of popular street music that attracted Villa-Lobos was the *choro. Choro* is a popular musical genre that first appeared in the late nineteenth century in Rio de Janeiro. An instrumental genre with extreme melodic leaps, unexpected modulations, and occasional breakneck tempos, it also features improvisation and the mixture of African and European musical elements.[14] *Choro* combines the harmonic and melodic intricacy of erudite music with the more informal character of popular music.[15]

As early as 1903 Villa-Lobos joined a *chorões* group and learned to play guitar, which was a marginalized instrument at the time. The collaborations with popular musicians would open a new musical world to Villa-Lobos, who was able to incorporate the highly virtuosic and rich contrapuntal style of the *choro* into many of his works.

After taking harmony lessons at the *Instituto Nacional de Música* (National Music Institute) in Rio de Janeiro, Villa-Lobos traveled throughout Brazil and performed regularly as a cellist in an orchestra in Rio in his early 1920s. As a cellist he had a chance to perform a vast repertoire including traditional and modern repertoire. His travels help to instill a strong interest in the rural and indigenous music of his own country. He also had many public concerts of his music in Rio de Janeiro. These were organized by his wife, the pianist Lucília Guimarães, whom he married in 1913 and who premiered several

[13] Mariz 1981, 95.
[14] McGowan and Pessanha 1998, 159.
[15] McCann 2004, 163.

of his piano works in Brazil and abroad.

In the early 20th century, the musical culture in Rio de Janeiro was very conservative. It was the Rio of the Belle Époque that mirrored Parisian standards of beauty and taste from the turn of the century. The idea of coexistence with national elements and popular culture was considered an attack against the models of good taste.[16] Villa-Lobos's works, infused with influences from folk and popular music in a modern language, did not receive instant acclaim. The reviews of his first concert in Rio de Janeiro in 1915 exhibited a resistance to modern music, and expressed strong reservations to his daring harmonic language.[17] The Brazilian critic, Oscar Guanabarino, expressed his adverse reaction to Villa-Lobos and to modern music in the following review from 1915:

> *Esse artista que não pode ser compreendido pelos músicos pela simples razão de que ele próprio não se compreende. Sem meditar o que escreve, sem obediencia a qualquer princípio, mesmo arbitrário, as suas composições apresentam-se cheias de incoerencias, de cacofonias musicais, verdadeiras aglomerações de notas sempre com o mesmo resultado, que é dar a sensação de que a sua orquestra afinando os instrumentos e que cada professor improvisa uma maluquice qualquer*.
>
> The musicians can't understand this artist for the simple reason that this artist can't understand himself. He doesn't think about what he writes, neither obeys any principles, really illogical, his compositions are filled with irrationalities and musical cacophonies, agglomerations of notes that gives one the sense that the orchestra is simply tuning its instruments and improvising nonsense. [18]

Two years later Villa-Lobos met Darius Milhaud, whose aggressively modernist style would undoubtedly have an affect on the Brazilian composer.[19] Milhaud, who became fascinated by Brazilian popular music, lived in Rio de Janeiro from 1917-1919

[16] Veloso 1988, 25.
[17] Museu Villa-Lobos online: http://www.museuvillalobos.org.br/villalob/cronolog/1911_20/index.htm (Accessed on May 5, 2010).
[18] Mariz 1977, 47.
[19] Jeremy Drake, "Milhaud, Darius." *Grove Music Online. Oxford Music Online.* http://www.oxfordmusiconline.com/subscriber/article/grove/music/18674 (Accessed on June 14, 2010).

and wrote the first European review of Villa Lobos's music. In 1920 in *La Revue Musicale*, Milhaud wrote that Villa-Lobos was "a youth of robust temperament, filled with audaciousness."[20]

The pianist Arthur Rubinstein, who became a champion of Villa-Lobos's music, also expressed his admiration for the composer in an interview in a Brazilian magazine in 1919:

> Right here in Brazil lives an authentic genius, in my opinion the only one in the whole American continent. His country does not understand him, but future generations will be proud of him.[21]

During the early 1920s, nationalistic impulses began to intensify throughout Brazil, not only in music, but also in the arts and literature, as may be seen in revolutionary works by the painter Anita Malfatti and the writers Manuel Bandeira and Mario de Andrade. In 1919, Manuel Bandeira published his famous collection of poems entitled *Carnaval,* coincidentally the same year that *Carnaval das Crianças* was composed. The poet is considered the forefather of the modernist movement in Brazilian literature and the choice of carnival is a deliberate invocation of a national symbol. Mario de Andrade (1893–1945) was a central figure of Brazilian avant–garde, who used the term, modernism, *"*to describe the art and music of a generation of artists and musicians who repudiated nineteenth–century European traditions and demanded freedom to establish their own principles and artistic creations." [22]

During the early twentieth century, following an urge to create an individual and innovative musical language that would minimize the effect of foreign influence, many

[20] Milhaud 1920, 60-61.
[21] Rubinstein 1980, 155.
[22] Wright 1992, 54.

Brazilian composers turned their attention to the exotic and primitive within their own culture. Brazilian folk and popular music provided inspiration for the expression of national identity. Villa–Lobos's works dating from 1915 to 1930 reflect a new style that would break with the long–standing conservative musical ideas that prevailed in Brazil.

At the turn of the century, Brazilian musical circles were dominated by a preference for Classical and Romantic repertoire and Italian opera was widely promoted. In Rio de Janeiro, musical societies– among them the prestigious Club Beethoven (1882) and *Sociedade de Concertos Classicos* (Society of Classical Concerts, 1883)– constituted of a selective and elitist audience dismissed any efforts or interest for national music.[23] Anything remotely connected to popular culture was ignored and despised. African and Aboriginal influences were of bad taste and could not be accepted into the concert halls.[24]

Nationalism and the "Week of Modern Art"

For musicologist Gerard Béhague, nationalism represents the identification of artistic creation with its society and the unique attributes of a specific ethnic group.[25] Brazilian artists realized early in the 20th century that in order to create genuinely national art, there was a need to understand what was uniquely Brazilian so that a national identity could be established.

Composer Carlos Gomes already in 1870 attempted to include in his music unique characteristics of the Brazilian nation. His opera *O Guaraní* is remarkable for the combination of the typical characteristics of Italian opera with the indigenous setting of

[23] Mariz 1992, 21.
[24] Carpentier 1977, 10.
[25] Béhague 2006,30.

South America.[26] Even though Gomes' musical language was clearly romantic, the opera represented the first work to place Brazilian art music on the international scene and it was crucial for establishing national recognition.[27]

The nationalistic impulse in Brazilian music is evident in works by late romantic composers including Brasílio Itiberê da Cunha (1846-1913), who made use of rhythms, melodies and harmonic progressions found in popular music; [28] Alexandre Levy (1864–1892), who used folk elements in his music; and Alberto Nepomuceno (1864–1920), a very important figure in establishing the use of Portuguese language in art songs.[29] The music associated with this early national style was infused with syncopation and other rhythmic devices found in Afro-Brazilian dance and music; however, and in spite of these composers' efforts toward creating a Brazilian musical style, their works remained heavily influenced by European Romantic and post-Romantic music.[30]

Villa-Lobos belonged to a subsequent generation of artists that, led by the poet and musicologist Mario de Andrade, contributed to produce music characteristic of modernist ideals. These ideals were illustrated in the *Semana de Arte Moderna* (Week of Modern Art), which took place in São Paulo in February 1922. The year of 1922 represented a turning point in the history of Brazilian art. The everyday and popular was exalted as the highest inspiration for art and poetry and Brazilian artistic life was disturbed as never before or since.[31]

[26] Dante Pignatari, 2004.
[27] Volpe 2002, 179.
[28] Magaldi 1994, 284- 293.
[29] Verhaalen 2001, 68.
[30] Béhague 1971, 42.
[31] Wright 1992, 38.

The event turned into a symbol of national character and a mark of crucial importance to the history of Brazilian art. The specialized media reacted strongly against the new musical ideas: *"Sons sucessivos sem nexo estão fora da arte musical: são ruídos"* (successive sounds without meaning don't belong to musical art, it is noise).[32] The audience from the *Teatro Municipal de São Paulo*, used to the foreign operas, responded in shock creating total confusion and disorder during the performances. In one occasion it got to the point that "the police had to break up the event and later found young people with boxes full of rotten eggs and potatoes with which, they explained, they had intended to crown the organizers of the Week of Modern Art."[33] As a consequence from the Week, numerous movements towards modernism were born in Brazil as well as new publishers and columns in newspapers dedicated to register the ramifications of the new ideology.[34]

The Week of Modern Art promoted the following main principles: the permanent right to aesthetic research, the updating of the Brazilian artistic intelligence, the settling of a national creative conscience and the elimination of the slavish imitation of European models."[35] The occasion included concerts, painting and sculpture exhibitions, and lectures.

The modernists saw in Villa-Lobos's works a perfect fit for the portrayal of the new trends in the arts. The event provided a perfect opportunity for Villa-Lobos's self-promoting series of concerts, considering that the music performed was predominantly

[32] Review by A. F. *Correio de São Paulo.* Quoted on Mariz 77, 55.
[33] Tarasti 1995, 67.
[34] Among them are the *Revista Klaxon* (1922-1923), *Mensário de Arte Moderna* (1922-1923), *Manifesto Regionalista* (1926) and the manifests by the writer/author Oswald de Andrade (1890 -1954): *Pau Brasil* Manifest (1924), and Cannibalist Manisfest (1928).
[35] Andrade 1942, 15.

his own. Among his piano works performed during the Week were *Suite Floral*, *Simples Coletânea* and *Dança Infernal.* Also included in the offerings was "O Ginete do Pierrozinho" from *Carnaval das Crianças.* These works were influenced by Debussy's harmonic language combined with national materials and subjects.

After the Week of Modern Art, Villa-Lobos was encouraged by friends and colleagues to promote Brazilian music abroad through a series of trips to Europe. These trips would also provide the opportunity for Villa-Lobos to expand his own music beyond Brazilian borders.

In 1923 Villa-Lobos received a one-year government grant to present concerts of Brazilian music in Europe. Unlike romantic Brazilian composers such as Carlos Gomes and Alberto Nepomuceno, who traveled abroad with the goal of studying, Villa-Lobos was convinced that he was already an accomplished composer and that his works were ready for European audiences. As he declared, "I do not go to France to study. I go to show them what I have done."[36] This statement shows how Villa-Lobos was convinced that his works were ready to succeed in Europe.

His first trip to Paris lasted a little over one year. During his time in Europe, Villa-Lobos organized concerts in Lisbon, Brussels and an important event in Paris at the *Salle des Agriculteurs* in 1924. The concert featured the appearance of prominent artists such as Arthur Rubinstein, Vera Janacopulos, and João de Souza Lima and received favorable attention by the critics.

His chamber work, *Nonetto* (1923), was premiered in the 1924 concert. *Nonetto* featured innovations that were well accepted by the Parisian audience and critics. It was

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[36] Peppercorn 1991, 62.

highly praised for its primitivism that incorporated the use of Brazilian percussion instruments as well as aboriginal syllables in the choir parts. Boris de Schloezer, a critic of that time, wrote that, "the metrical complexity of these works is extraordinary and the contrast of timbres attains an exquisite refinement."[37] This work heralded the beginning of Villa-Lobos's international recognition. His music that had been criticized in Brazil for its unconventionality became highly praised by the Parisian avant-garde circles around 1925.[38]

Due to financial restrictions, Villa-Lobos returned to Brazil in 1925 in search of a new sponsor for future projects in Europe. During this time he organized a series of concerts in Brazil, Uruguay, and Argentina and despite the mixed response from some local critics, the reviews were generally favorable.[39]

In 1927 he traveled to Paris again and returned in the summer of 1930. During these three years, Villa-Lobos's primitive and exotic music enjoyed great popularity. He became close friends with the French critic and composer Florent Schmitt, who enthusiastically reviewed many of his works and helped establish Villa-Lobos's international fame. About Villa-Lobos's concert in Salle Gaveau, Schmitt, wrote

> The event was a revelation, with the performance of works for chamber and full orchestra by Villa-Lobos, the extraordinary musician with whom Brazil currently overwhelms us…The art of Villa-Lobos is based on the simple native devices that his genius has marvelously assimilated. [40]

It was also during this time that he signed a contract with the French publisher Max Eschig, who was to become the editor of most of his music.

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[37] Appleby 2002, 70. B. de Scholezer for *La Revue Musicale* 5, no. 9 (July 1, 1924).
[38] Azevedo 1956, 58.
[39] Appleby 2002, 71.
[40] Appleby 2002, 75.

Villa-Lobos also had the chance to meet some of the leading avant-garde artists; among them were the musicians Erik Satie and Sergei Prokofiev, the poet and painter Jean Cocteau, as well as the Russian impresario Sergei Diaghilev. According to Villa-Lobos, Diaghilev suggested that he write a ballet based on the themes from the *Cirandas* and *A Prole do Bebe* suites.[41] The project was never realized, however, due to Diaghilev's death in 1929.

During the 1920s France was in the midst of important aesthetic movements including the cubism, the Dadaism, and the surrealism. These exotic elements provided Villa-Lobos an opening through which to deepen the realization of Brazilian subjects in his music. He became even more focused on producing works that would show a unique personal style and innovative features exhibiting a distinctly Brazilian musical approach. He searched for an individual musical language that would not be attached to the ideals of modernism in Brazil, which was deeply rooted in impressionism. The works of the 1920s represent some of Villa-Lobos's finest creations. This is a period in which his interest in national themes and subjects found original voicing through the innovative and improvisatory nature of Brazilian street music, which culminated with his celebrated series of *Choros.*[42]

Villa-Lobos returned to Brazil in 1930 when a military revolt brought Getúlio Vargas to power. The new government showed interest in Villa-Lobos and he was named Director of music education for the government until the end of his Vargas's presidency in 1945. During this time he developed a public school project that demanded specialized music instruction for all the children and he developed a collection of hand signals,

[41] Barros 1949, 57.

[42] Villa-Lobos's *Choros* is series of 14 works for solo instruments and varied ensembles written between 1920 and 1929.

similar to what Zoltan Kodály in Hungary, to teach pitch. Most of Villa-Lobos's works from this period were dedicated to the musical education in Brazil with the purpose of providing the children a more intimate knowledge of Brazilian folklore. [43] He also created the *Canto Orfeônico* program that taught music through collective singing with the goal of integrating the individual into the community as well as achieving a spirit of patriotism.

In 1936 Villa-Lobos met his second wife, Arminda Neves D'Almeida (Mindinha), to whom he was married for 23 years. Mindinha worked diligently until her death in 1985 to promote Villa-Lobos's music. She founded the *Museu Villa-Lobos* in 1960 to preserve and promote Villa-Lobos's oeuvre.

During the last years of life Villa-Lobos's musical activity was characterized by an interest in instrumental virtuosity. This was the period of the concertos for piano, cello, harp, guitar and harmonica, most of them commissioned by virtuosos. Between 1930 and 1945, Villa-Lobos composed the series of nine *Bachianas Brasileiras*, which are inspired by J.S. Bach's musical language and Brazilian folk and popular music.

Villa-Lobos was diagnosed with cancer in 1948 and had a surgery in New York to remove his bladder. During that same year his opera *Magdalena* was premiered on Broadway at the Ziegfeld Theater. Villa-Lobos died on November 17, 1959 at his home in Rio de Janeiro, four months after being diagnosed with acute kidney insufficiency.

[43] Paz 2004, 3.

CHAPTER 2

Musical Language

Villa-Lobos frequently is credited with establishing Brazilian national musical style. This is in part due to his enormous popularity, as well as due to his background as a self-taught musician. However, the identification of Villa-Lobos with the national style is most directly tied to his own immersion in the specifically Brazilian language of music. Villa-Lobos performed, and learned from, the multifarious influences that made up the many-colored fabric of the Brazilian identity. The country's diversity of ethnicities and cultural traditions seem to require a new musical language, one that based in the Eurocentric approach common to all colonial cultures but also embracing the essential New World environment. Gerard Béhague sees Villa-Lobos's nationalism as reflective of a more general "multifaceted and non-exclusive Brazilian nationalism, since its conception and treatment of nationalism tended to be integrated into their many stylistic experiments, resulting in a complex and varied musical language." [44]

The composition of *Carnaval da Crianças* and *Momoprecoce* was part of a period of enormous productivity and crucial artistic developments for Villa-Lobos. The music he wrote during this time redefined not only his own musical language, but also played an important part in the direction that Brazilian music as a whole was taking. From the first

[44] Béhague 1994, 43.

performance of his works, in 1915, Villa-Lobos's music drew critical interest.[45] By the late 1920s, his work was recognized in important centers of music, and he was on his way to becoming the best-known composer in Latin America.[46] At this time, while his compositional style reflected European formal tradition and contemporary European modes of experimentation, Villa-Lobos was becoming increasingly concerned with expressing a Brazilian identity in his music.

Villa-Lobos experimented with a combination of various elements that would best reflect and define Brazilian character; the mixture and alternation of all these elements and this unique amalgamation may be witnessed in *Carnaval das Crianças* and *Momomoprecoce.* To better contextualize understand the compositional features of these pieces, this section of this study will highlight some of the more notable characteristics of Villa-Lobos's works, dating from his first concert in 1915 to his settling back in Brazil in 1930.

The artistic and aesthetic themes evident during the part of Villa Lobos's career fall into seven broad categories: (1) Impressionism; (2) Primitivism; (3) Brazilian themes and images; (4) folklore; (5) African and Indigenous sources; (6) popular music; and (7) themes of childhood. These categories are not discrete, but rather overlap and recombine with one another. Note that these themes variously derive from either European or American sources. That is, Villa Lobos's use of Impressionism and Primitivism involves a borrowing of aesthetics that are themselves based in Eurocentric borrowings, whereas his use of African and indigenous folklore and culture (as well as Brazilian themes and

[45] On November 15th of 1915 a concert consisting entirely of Villa-Lobos's music was held in Rio de Janeiro. Appleby 2002, 38

[46] Mariz 1970, vii.

imagery, obviously) are fundamental components of broader Brazilian themes and Brazilian popular music. I will discuss each category as it developed independently throughout Villa-Lobos's body of work and as it relates to *Carnaval das Crianças* and *Momoprecoce* specifically.

Villa-Lobos explicitly mentioned the importance of Brazilian culture to his own music, noting in 1932 that "the serious composer should study the musical heritage of his country, the geography and ethnography of his own and other lands, and his country's folklore, whether within a literary, poetic or political frameworks or a musical one."[47] Villa-Lobos's compositions between 1915 until and 1930 became infused with rhythmic *ostinato,* free and non-thematically developing forms, frequent metrical shifting, polytonality, improvisation, polyrhythm, syncopation and an increasing use of dissonance. In each case, the techniques he used for a given piece varied according to the demands of each work.[48]

1. Impressionism

Villa-Lobos was essentially a self-taught composer who assimilated a number of different influences and compositional techniques prominent at the turn of the century. In particular, he embraced the concepts found in Impressionism. Impressionism was very popular among the avant-garde in Brazil, and Debussy's music was highly regarded, performed frequently in the 1910s in Rio de Janeiro alongside that of Maurice Ravel, Gabriel Fauré, and Cesar Frank.[49] Villa-Lobos's interest in Impressionism thus seemed a natural reaction to its prevalence among the musical elite and its status as the vanguard of

[47] Villa-Lobos 1965-1981, 24, 25.
[48] Tarasti 1995, 59.
[49] Béhague 1994,10.

musical experimentation.[50] The harmonic language used by Villa-Lobos, particularly in the works written before his trips to Paris-including *Carnaval das Crianças*-demonstrates many similarities with that of Impressionistic composers. Significantly, many of Villa-Lobos's works from before 1923 had French names, and he composed songs to French texts by Victor Hugo and La Fontaine.[51]

During the Week of Modern Art in São Paulo in1922, Villa-Lobos presented a collection of pieces exhibiting many characteristics common to Impressionism, including the *Trio No. 2* (1915) and the piano pieces *Uma Camponesa Cantadeira* (1916), *Valsa Mistica* (1919) and *Rodante* (1919). These works feature whole-tone scales, unresolved dissonances, parallel fifths, pentatonic and modal scales, arabesque-like figurations and pedal points. His choice of these pieces to represent his modernism suggests that the French Impressionistic school was still considered avant-garde during the 1920s in Brazil. Another highly Impressionistic work from this time include the piano Suite *Prole to Bebê No. 1* (1918), featuring whole tone, modal, and pentatonic scales; harmonization by intervals of fourths and fifths; and ambivalence between major and minor keys. *Quatour Symbolique* (1921) for flute, saxophone, celesta, harp, and female voices likewise reveals the continued importance of Impressionism in the French-oriented higher circles of Brazilian society.[52] *Quatour* features not only the standard Impressionistic musical techniques, but also a subtitle conveying the "impressions of daily life."[53]

2. Primitivism and Experimentation

[50] Béhague 1994, 44.
[51] Peppercorn 1977, 44.
[52] Ibid, 40.
[53] Subtitle printed on the program for the "Week of Modern Art." February 17, 1921. (Appleby 2002, 57.)

Villa-Lobos was aware of new musical trends developing in Europe in the 1910s and 20s as well. The interest of European composers active in the 1920s in non-European sonorities or exotic effects led to their embrace of jazz and the general aesthetic of Primitivism. This movement was related to Impressionism, but focused on the harsher, more discordant and rhythmic aspects of "exotic" musical sources. Villa-Lobos was actively associated with this style while in Paris, not only for his use of "Primitivist" techniques but also for his own perceived "otherness" as a Brazilian.[54] Not surprisingly, his works have been compared to those of Stravinsky, Milhaud, Poulenc and Krenek.[55]

His use of the Primitivist aesthetic dates to his pre-European works as well; many of his large-scale orchestral works written during the late 1910s and early 1920s were instilled with Brazilian exoticism, notably with "savage" thematic material consisting of short and repetitive notes.[56] For instance, in his orchestral works *Amazonas* and *Uirapurú* (both 1917) the Primitivistic ideas are enhanced by the strong rhythmic drive, mechanical *ostinati* and chordal-block passages filled with offbeat accents, short motivic development, dense orchestration, unrestricted harmonic language and daring coloristic effects. Gerard Béhague emphasizes the Primitivism of *Uirapurú* in particular:

> The primitivistic effects, such as the furtive little chromatic motives assigned to woodwinds or the piano's high register, the glissandi applied to trombones and French horns, the percussive use of the strings, are basically the same techniques developed concurrently in Europe to express primitivism, here the "crawling things" of the forest. Harmonically and structurally, the piece announces Villa-Lobos's future practices that become stylistic determinants especially of the 1920's.These include profuse ostinati, pedal points, extensive chromaticism and occasional atonal passages, together with abundant cross-rhythmic and polyrhythmic textures and the frequently continuous melodic invention rather than the thematic development.[57]

[54] Fléchet 2004, 60-62, 66.
[55] Antokolezt 1992, 230
[56] Nobrega 1975, 73.
[57] Béhague 1994, 54.

Alex Ross suggests that both *Amazonas* and *Uirapurú* are neo-Primitivist compositions, where Villa-Lobos merges rhythmic elements taken from Stravinsky's music with the intricate patterns of the Afro-Brazilian music.[58] Indeed, the composers were regularly linked through the use of Primitivism and Villa-Lobos's music is said to treat Stravinsky's primitivism in a very personal manner.[59] This comparison became particularly popular when Villa-Lobos went to Paris during Stravinsky's artistic reign of the city.

During his first months in Paris, Villa-Lobos completed *Nonetto* (1923), a piece in one movement pushing the definition of chamber music to its limits with its large—for a chamber piece—forces: a percussion section extensive enough to require at least two percussionists, mixed chorus, and eight other instruments.[60] Its title is ironic, since the ensemble requires more than the nine players implied. The Dada-esque title aside, *Nonetto* is filled with Primitivist-aligned musical techniques, most significantly, the importance of the rhythmic structure and orchestral sonorities. This emphasis on rhythm is matched with the presence of strong nationalistic characteristics, such as the inclusion of Brazilian dance rhythms and the creation of sounds evoking "exotic" Brazilian locations by the chorus.

This combination of the nuances of Brazilian nationalistic sensibilities with the Primitivism that had already emerged in Villa-Lobos's earlier works is finally balanced in his large orchestral works of the mid-1920s, including *Choros No. 8* (1925, for two pianos and orchestra) and *No. 10* (1926, for large orchestra and chorus).[61] The *Choros* – a

[58] Ross 2007, 101.
[59] Antokolezt 1992, 231.
[60] Flute, oboe, clarinet, saxophone, bassoon, celesta, harp and piano.
[61] Tarasti 1995, 88.

series of 14 works written from 1920 to 1929 for a variety of ensembles – are widely considered Villa-Lobos's most daring and innovative works, assuring his international importance as a composer. José Maria Neves considers the *Choros* a "synthesis":

> One finds in [Villa-Lobos's *Choros*] neither Indian..., nor Black, nor European music, but something that descends directly from these many musical roots. It is Villa-Lobos. It is Brazil. The notorious assimilation of the different ethnic groups forming the people of this country and their culture, the breaking down of racial boundaries that will characterize the social and cultural development of the people, who found in Villa-Lobos their utmost composer.[62]

In its combination of the most current European musical techniques with Brazilian rhythmic patterns, *Choros No. 8* for piano and orchestra has been described as "the *Sacre du printemps* of the Amazonas."[63] Although the work does not contain the folk-like themes that are so crucial to *Le Sacre, Choros* is infused with shocking sonorities, repetitions of short figurations, clusters, lack of thematic development and lyrical passages, polyrhythmic ideas and an overwhelming rhythmic force. *Choros No. 10* presents a complex rhythmic combination of phonetic sounds onomatopoeically imitating the language of the indigenous Brazilians. The melodies are often modal and the orchestration includes Brazilian percussion instruments such as the *reco-reco* and *puíta*.[64] This assimilation of European contemporary techniques with his personal impressions of Brazil creates an "apotheotic vision" of Brazil.[65]

Rudepoema (1926) is notable among the solo works for its experimentation with timbres and modern techniques found in the *Choros*. Villa-Lobos's most technically demanding work for piano solo, *Rudepoema* presents multi-layered writing with passages

[62] 1977, 87.
[63] Downes 1939, XI:5.
[64] Puita or quica, is a small friction drum. The sound is produces by a leather covered stick.
[65] Béhague 1994, 154.

of up to five separate layers of sound, hammered clusters chords, new sonorities and free form. It was dedicated to Arthur Rubinstein, who considered the piece a vast improvisation.[66] The importance of this piece in Villa-Lobos's legacy, as well as its strong contribution to Brazilian modernism, "can be most readily compared to the *Concord* sonata of Charles Ives; pianistically speaking it is as revolutionary as Stravinsky's piano arrangements of his *Petrushka*. Esthetically, it is Villa-Lobos's strongest contribution to Brazilian modernism, equal to Portinari's frescos or Mario de Andrade's novel *Macunaíma*."[67]

3. **Quest for national elements: Brazilian images and themes**

The "exotic" aims of Primitivism complemented Villa-Lobos's need to create a specifically Brazilian musical language. Villa-Lobos realized that by using modern compositional techniques to convey his country's essence, he could emphasize nationalistic components in a modern and innovative way. In most of his works, Villa-Lobos evoked a mood or quality that translated Brazilian atmosphere, ambiance and nature. This was achieved both through purely musical means-rhythm and instrumental colors and textures—and through extramusical clues such as the choice of titles (very often in Portuguese).

Furthermore, extramusical components were present in the conception of the music itself, as Villa-Lobos worked with a repertoire of images that he considered representative of the country, its nature, and its people. For instance, the *caboclo*—a half-Indian and half-Black Brazilian—and mulatto Brazilians were viewed by Villa-Lobos, in

[66] Rubinstein, *My Many Years*, (London, 1980), 252.
[67] Eero Tarasti, 1995, 259. Add importance of *Macunaíma.*

their mixed racial heritage, as quintessentially representative of the Brazilian people. Likewise, region-specific groups such as the *sertanejo*, the countryside men of the dry, northern regions of the country, represented a "natural," nostalgic interpretation of Brazilian life. Such images of Brazil, "imaginary" Brazil, were the basis for much of Villa-Lobos's extramusical musical nationalism.

Villa-Lobos did use non-Brazilian extramusical sources for a short time. Early works such as *Fleur fanée* (1913) and *Les Mères* (1914) set Victor Hugo's poetry, while the symphonic poems *Centauro de Ouro* (Golden Centaur, 1916) and *O Naufrágio dos Kleonicos* (The Shipwreck of Kleonicos, 1916) were based on Greek mythology. However, he largely relied on specifically Brazilian subjects-scenes, images, folk stories and sounds from Brazil-to express his nationalistic purposes and interests:

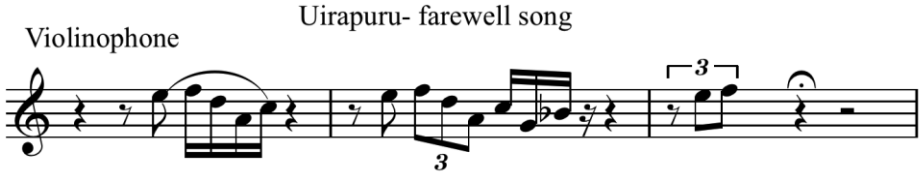
> [Meu] primeiro livro foi o mapa do Brasil, o Brasil que eu palmilhei cidade por cidade, estado por estado, floresta por floresta, perscrutando a alma de uma terra. Depois o carater dos homens dessa terra. Depois as maravilhas naturais dessa terra.[68]
>
> (My) first book was the map of Brazil, this Brazil I traveled through, city by city, state by state, forest by forest, investigating in details the soul of its land. Then, the character of the people of this land. Next, the natural marvels of this land.

Uirapurú and *Amazonas*, the "neo-Primitivist" works, are also among his first efforts incorporating national themes in his compositions, both inspired by Brazilian folk tales, landscapes and sounds. Both also emphasize the musical depiction of nature. According to Andrade, Villa-Lobos "rescued the marvels of the entire nature of his country… These elements, these sonorous forces are profoundly "nature." It is the rowdy impudence of the virgin land." [69] *Uirapurú* (see Example 2.1), based on the legend of an enchanted bird from the Amazon region, treats the singing of the bird, played by a muted

[68] Béhague 1994, 7. Translation mine; all translations are by this author unless otherwise specified.
[69] Andrade, quoted in Neves 1977, 13.

violinophone, as a leitmotiv.[70]

Example 2.1: *Uirapurú* leitmotiv.

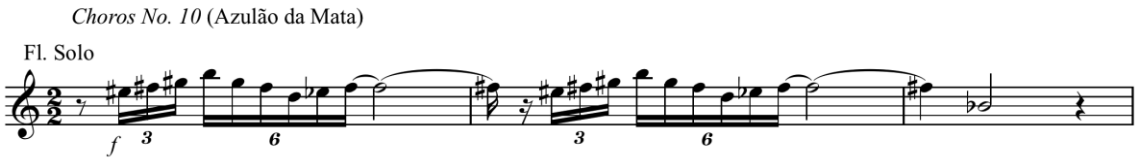


In *Amazonas,* Villa-Lobos depicts the unique and unspoiled nature of the Brazilian identity through the representation of a musical landscape representing sounds from the Amazonian forest. The orchestration uses violinophone, sarrusophone and viola d'amore to reproduce the exotic sounds associated with the Amazon forest at that time. According to the explanatory notes accompanying *Amazonas* in Villa-Lobos's official catalogue:[71]

> The harmonic and rhythmic atmosphere and the atmosphere created by the timbres respond to an original principle of instrumentation form, imitated from the effects and suggestions felt by Villa-Lobos when he traveled, for a long time, through the Amazon valley. The forests, rivers, waterfalls, birds, fish and wild animals, the native foresters, the caboclos (mestizos) and the legends of the Marajó Island, all influenced psychologically in the making of this work.[72]

Villa-Lobos's interest in Brazilian fauna also permeates *Choros No. 10* (1926), which captures the call of the *Azulão da Mata* (as seen in Example 2.2), a rare bird of the Brazilian forests.

Example 2.2: the song of the *Azulão da Mata.*



In Neves's study of the *Choros*, he notes Villa-Lobos's interest in depicting Brazilian

[70] A sort of violin that has a gramophone-style horn attached.
[71] Villa-Lobos 1972,186-187.
[72] Béhague 1994, 54.

identity through nature: "Villa-Lobos was a great lover of nature, the man who left in music the indestructible mark of his land.[73] Villa-Lobos was above all the composer of nature, of the virgin, indomitable, hot nature of his country. His works reflect the history of his nation's fields and forests with their undecipherable magic, their myths and gods, their fauna and native inhabitants.[74]

When Villa-Lobos used programmatic associations and extramusical Brazilian contexts to unify his works, as in *Carnaval das Crianças* and *Momoprecoce*, these reveal a typically Brazilian event, character, location, nature or musical genre. This is evident throughout his career. Sometimes he would depict a very personal and subjective view of the Brazilian people and life style, such as in the aforementioned *Nonetto*, subtitled *Impressões rápidas de todo o Brasil* [Brief Brazilian Impressions]. Likewise, in *Ciclo Brasileiro* (1936-1940), a four-piece cycle for piano solo, the individual titles reference the *caboclo*, the vegetation and people of Northern Brazil, and the "white Indian" – which is how Villa-Lobos described himself –[75] a poetic vision of his assimilation of the indigenous culture.

Villa-Lobos often proclaimed an extramusical Brazilian identity in pieces containing strongly foreign technique and/or lacking typically Brazilian musical language. This is the case with *Choros No. 11* (1928), a work that despite being named after a popular Brazilian genre is essentially a "late-romantic" piano concerto.[76] However, in many works he included musical elements clearly connected to his "imaginary" Brazil. In *Choros No. 5* for piano (1925), subtitled *Alma Brasileira*

[73] Neves 1977, 5.
[74] Neves 1977, 86.
[75] Schic, 1987, 27.
[76] Tarasti 1995, 131.

(Brazilian soul), Villa-Lobos created a very strong nationalistic work through the use of dance and syncopated rhythms and nostalgic melodic lines to evoke his impression of the Brazilian ”soul.”

4. Folklore

Villa-Lobos's often included Brazilian folk manifestations in his works, typically by both quoting and transforming original folksongs or by composing original folk-like melodies. He clearly stated his interest in Brazilian folklore on various occasions, most famously as: “o folclore sou eu (I am Folk).”[77] He used folklore as a tool to express and translate his personal assimilation of Brazilian nationalism in his quest for a national music:

> Empreguei a música folclórica para formar a minha personalidade musical, mas não tenho a pretensão de trabalhar com o folclore como um especialista do gênero. Sou demasiado individualista para o fazer. Assimilei simplesmente a música folclórica forjando para mim um estilo próprio e espero que assim, essa música constitua a melhor parte a minha obra.[78]
>
> I employed folk music to create my musical personality, but I do not intend to work with folklore as an expert in the genre. I'm extremely individualist to do so. I just assimilated folk music to create a unique style and I hope that this music continues to compose the best part of my oeuvre.

His use of folk material was revolutionary for Brazil. As the country's nationalism was beginning to develop, his invocation of the folklore set the standard for how his contemporaries expressed nationalism as well.

Villa-Lobos was not the only important composer to note the possibilities within Brazilian folk music. For instance, Milhaud, who spent 1917-19 in Rio de Janeiro, found

[77] Nobrega 1969, 16.
[78] Lacombe 1974, 68.

Brazilian folklore, very rich in rhythms presenting a unique melodic line.[79] He later used this musical resource in his own compositions. This musical exchange was two-way: while in Rio, Milhaud met and spent time with Villa-Lobos, and introduced him to the music of many other French musicians. Both composers were interested in the potential to create new sounds, and there was of course a long European tradition of using folk musics for inspiration. Villa-Lobos went further with his use of specifically Brazilian folk, seeing in it the themes out of which to create a national musical language.

Villa-Lobos's use of Brazilian folklore as a programmatic idea also incorporates extramusical elements, frequently including folk legends such as that of the enchanted bird from the Amazon, *Uirapurú.* His works were so thoroughly permeated by folk manifestations that musicologist Adhemar Nobrega, a contemporary of Villa-Lobos, organizes his music into groups based on the level of the folk presence:

> The basic criteria refer to the relative presence or absence of folk-music elements or influence. Group 1, "with indirect folk intervention," to Group 2, "with some direct folk intervention," Group 3, "with transfigured folk influence," while Group 4, "with transfigured folk influence permeated with the musical atmosphere of Bach, and Group 5, "in total control of universalism.[80]

However, it is somewhat superficial to imagine that the presence of folklore in Villa-Lobos's work is readily apparent. Although he was the first to extensively use Brazilian musical sources and folk themes in his compositions, his assimilation of folklore goes beyond mere quotes and references. Nonetheless, Nobrega's classification system is valid in the sense that it confirms the extent of the inclusion of folk manifestations in Villa-Lobos's music. In particular, looking at Nobrega's Group 2 is helpful for classifying musical examples that exhibit direct folk intervention.

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[79] Milhaud 1920, 60-61.
[80] Nobrega quoted in Béhague 1994, 44.

Villa-Lobos wrote many piano pieces that fit it this category, including include *Cirandinhas, Cirandas, Prole do Bebê* No. 2, and–most notably–he piano suite *Prole do Bebê No. 1*, popularized by Rubinstein throughout his career. In this work, Villa-Lobos presents folktunes specifically associated with children, either directly or with transformed melodic contours. The folk material is treated within European melodic, harmonic, formal and rhythmical settings.[81] For instance, distinctly folk melodies would be juxtaposed with ABA or AB forms, creating a polyphonic and canonic texture. This merging of Old World procedures and New World material is the essence of how Villa-Lobos assimilated folk music into a modern and concert music language, and reappears in compositions throughout his career, including *Carnaval das Crianças*.

Blending numerous musical sources into a cohesive whole wherein each nonetheless retains its individual identity is a technique very evocative of Brazil also in terms of Villa-Lobos's awareness of the diversity in the Brazilian character.

5. African and Indigenous influences

In his study of the *Choros*, José Maria Neves highlights "the notorious assimilation of the different ethnic groups forming the people of this country and their culture, the breaking down of racial boundaries that will characterize the social and cultural development of the people, who found in Villa-Lobos their utmost composer."[82] The Portuguese imported into Brazil an estimated total of 3.5 million slaves from Africa between 1550s-1770s, although officially trade was only abolished in 1830. At the height of the slave trade, the Portuguese imported more Africans than the total indigenous

[81] Wright, *Villa-Lobos*, p.7
[82] Neves 1977, 87.

population of Brazil.[83] In 1819 Rio de Janeiro had approximately 600,000 inhabitants; 60% were black or *mulatto* and 40% were white. This mass presence of people of African descent greatly influenced the development of new musical styles in Brazil. Indeed, as African influences became more integrated into Brazilian traditions—in large part due to the continuing coexistence and mixing of the racial groups–it became harder to differentiate what aspects of Brazilian culture were of African lineage or not. However, according to Larry Crook, almost all forms of Brazilian music have been impacted by the African musical heritage in one way or another.[84]

The Afro-Brazilian cultural mixture is instrumental in the development of Brazilian folk and popular music; likewise, popular Brazilian celebrations, including Carnaval, are heavily influenced by and regularly incorporate African culture, rhythms, and traditional instruments. [85] Indigenous influences, albeit much less prominent, are also incorporated into Brazilian music and dance; the presence of Amerindian folk tunes and instruments such as *chocalho*, *maracas* and *reco-reco* is a regular feature of pop music in particular.

Villa-Lobos's interest in representing the diverse influences that define the multiplicity of Brazil naturally led to his incorporation of African and indigenous material in his music. Furthermore, these elements helped provide the distinctly non-European quality necessary in creating a truly national, non-colonial music. The piano suite *Danças Característica Africanas* (Characteristic African Dances, 1914), uses melodic motives Villa-Lobos claimed to have taken from the *Caripunas* tribe in the north of Brazil; according to Villa-Lobos, this tribe was mixed with people of African

[83] Burns 1993, 43.
[84] Crook 2005 ,63.
[85] Garcia, 1997, 20.

descent.[86] Such racial amalgamism, a prominent characteristic of Brazil, and thus of Villa-Lobos's Brazilian music, is also apparent in the suite *Canções típicas Brasileiras,* for voice and piano (Typical Brazilian Songs, 1919). The pieces comprising the suite– considered the first manifestation of explicitly African musical sources in Brazilian classical music – combine both African and Brazilian texts with a rhythmic drive of African influence. [87] Some of the songs also incorporate the indigenous *Parecis* melody *Makocêcê Maká*; the same tune reappears in *Choros No.10* (1926).[88] Other works containing indigenous melodies include *Choros No. 3*, a choral rhapsody from 1925 characterized by the choir's imitation of indigenous tribal chanting and often considered Villa-Lobos's most deeply indigenous work;[89] and *Tres poemas Indigenas,* for voice and orchestra (Three Indigenous Poems, 1926).[90]

Villa-Lobos's use of African and indigenous influences was neither exclusivist nor highly stylized. He assimilated both the musical material itself and the general aesthetics of that material, moving beyond merely including syncopated rhythms and native melodies. His subjective selection and personal interpretation of the various non-European musical and cultural symbols shaped a highly individualized musical style that like Brazil, clearly showed its multiplicity of influences.[91] As Ronaldo Carvalho notes:

> [T]he music of Villa-Lobos is one of the most accurate expressions of our culture. In it quivers the flame of our race, what is most beautiful and original in the Brazilian race. It does not represent a partial state of our psyche. It is not the Portuguese, African or Indigenous temperament, or the simple symbiosis of these ethnic quantities that we perceive in it. What it shows us is a new entity, the

[86] Villa-Lobos 1972, 213.
[87] Porcaro 1988, 211.
[88] The Parecis are an indigenous tribe in Mato Grosso, center of Brazil.
[89] Tarasti 1995, 95.
[90] Most indigenous songs used by Villa-Lobos were collected by the French traveler, Jean de Lery in 1553 and the Brazilian ethnologist Edgard Roquete-Pinto in 1912. (Lago, 2005; Peppercorn, 2000).
[91] Béhague 1998, 66.

special character of a people that begins to define itself freely.[92]

6. Popular music

Not only Brazilian folk music, but also Brazilian popular music–especially *carioca* music–has a prominent presence in Villa-Lobos's works.[93] His works evince this popular influence through themes, harmonies, and rhythmic and melodic fragments from the works of popular musicians active in turn-of-the-century Rio de Janeiro, such as Ernesto Nazareth (1863-1934) and Chiquinha Gozaga (1847-1935).[94] These musicians developed genres, which to this day are frequently heard during the Brazilian Carnaval, including the *Brazilian tango*, *marcha-rancho* and *maxixe*.[95]

The *carioca* popular music introduced during the late 1910s and '20s was an early popular genre influence explored by Villa-Lobos. During Villa-Lobos's formative years, the popular musicians Donga (Ernesto dos Santos, 1890-1974) and Sinhô (José Barvosa da Silva, 1883-1930), the most prominent of the "Cidade Nova,"[96] were developing a new genre–the samba–through rhythmic procedures of extreme freedom and multiple syncopated combinations. The language of Villa-Lobos's woodwind Trio (1921) and *Noneto* (1923) reflect some of these innovations.[97]

A specific subset of popular *carioca* music is the Brazilian urban musical trend *choro*. Villa-Lobos's work with this genre in particular parallels his development of a

[92] Ronaldo Carvalho,Quoted in Béhague 1994, 13.
[93] The word *carioca* refers specifically to Rio; carioca music is that developed in the city.
[94] Horta 1987, 95.
[95] These genres are discussed further in Chapter 3.
[96] A working class neighborhood with a large and influential Afro-Brazilian community, where a number of Afro- Brazilian traditions were gaining new momentum. José Tinhorão expresses the importance of the place in the transformations of Brazilian music and traditions: "It witnessed the appearance in Rio of the two greatest collective creations…the street Carnival with the Ranchos and their marches and the Samba rhythm" (Tinhorão 1998, 264)
[97] As described by Villa-Lobos in an article from 1927: "*Alma do Brasil- Documentação, Confronto e Seleção de Folk-Lore*."Guimarães 1972, 134-37

specifically Brazilian music. Villa-Lobos's *Suite Populaire Brésilienne* for solo guitar (1912) represents his earliest attempt to develop a nationalist music by presenting an urban Brazilian version of European salon dances.[98] The suite is composed of five pieces, four of which have titles specifying the combination of European dance forms with the *choro*: *Mazurca-choro, Schottisch-choro, Valsa-choro,* and *Gavotte-choro*. However, this stab at an amalgamation between long–established European art forms and the world of popular music is largely surface–level only.

Choro is widely recognized as a genre expressing a genuinely Brazilian quality. It has been described as "the highlight of the Brazilian nationalism;"[99] "the most authentic manifestation of popular Brazilian music;"[100] and "born of the unconscious necessity to nationalize foreign music—not to repeat it, but to create a unique musical identity."[101] *Choro* emerged as a musical genre roughly between 1867 and the early 1870s; it reached its greatest popularity in the 1920s.[102] The early *choros* followed the trends in other Brazilian popular musics, with simple, European functional harmonic language.[103] Its originality and innovation lay in the performer's improvisational virtuosity through which they transformed standard melodies. C*horo* players were further expected to craft accompaniments in which the individual parts have complementary rhythms.[104]

Features and techniques originating in the *choro* appear in many Villa-Lobos works. *Sexteto místico* (1917), an early example of *choro*'s impact in his music, is written in a *choro*-like manner including some instruments typical to the *choro* ensemble –

[98] Wright 1992, 33.
[99] Coelho 2005, 37.
[100] Neves 1977, 17.
[101] Marcondes 1977 in Coelho 2005, 37.
[102] Garcia 1997, 59.
[103] Standard progressions I-IV-V7-I in major keys, and I-III-VI-II-V7-I in minor keys are very common. Coelho 2005, 39.
[104] Garcia 2004, 642-643.

guitar, flute, oboe, saxophone, celesta, harp, thereby capturing the timbres of the street genre. A traditional *choro* group would include solo instruments such as clarinet, flute or *cavaquinho* (a small four-string chordophone), with guitar and very often light percussion, such as the *pandeiro* (a type of hand frame drum), as accompaniment. The chromatic counterpoint, imitation and improvisational-like passages in *Sexteto místico* are also common to the popular *choro.*

The popular character of the *choro* also informs the *Quinteto em Forma de Choros* for woodwinds (1928). The improvisatory nature of the genre is evident in the Quintet's constantly changing meters and free form. It also contains virtuosic cadenzas and intricate contrapuntal passages clearly associated with the performance practices of the *choro* musicians.

Villa-Lobos's thorough incorporation of urban music is expanded, refined, and assimilated within classical norms in his innovative series *Choros* (1920-1929), works ranging from solo instrumentals to the most heterogeneous instrumental ensembles. The works are unconstrained by traditional classical compositional techniques, highlighting stylistic aspects of the *choro* including free form, unconventional instrumentation, improvisatory-like passages, intricate polyrhythmic sections, and the more recently developed daring harmonic language. Conversely, although most of the *Choros* are closely related and clearly inspired by the popular street *choro,* they are not limited to it. According to Villa-Lobos, he combined numerous Brazilian popular music sources with a very personal interpretation of national elements:

> Sendo os Choros construídos segundo uma forma técnica especial, baseada nas manifestações sonoras dos hábitos e costumes dos nativos brasileiros, e nas impressões psicológicas que trazem certos tipos populares extremamente marcantes

e originais. [105]

> The *Choros* [were] built according to a special technique based on the musical manifestations, habits and customs of the Brazilian natives, as well as on the psychological impressions brought about by certain popular characters, extremely remarkable and original.

The various *Choros* highlight different aspects of the popular and developing genre. Villa-Lobos' *Choros No. 1* for solo guitar (1920) is a tribute to traditional *choro* composers, featuring a musical trope associated with the popular and accessible music of Nazareth and Pixinguinha (Alfredo da Rocha Viana, 1897-1973).[106] This consists of a simply functional syncopated melodic line, a chromatically descending bass line that also is syncopated.

Choros No.5 for solo piano (1925), introduced above, showcases the *choro* serenade style and the influence of the European *modinha.*[107] The piece carries the subtitle *Alma Brasileira* (Brazilian soul) and combines the expansive melodies of the *modinha* with vernacular Brazilian rhythms. The opening of the piece introduces a rhythmic pattern that creates a written-out *rubato* effect. Villa-Lobos chose this attention to such rhythmic peculiarities for "the rhythmic and melodic cadences, irregular within a delayed melodic execution, which is precisely the most interesting characteristic of the serenaders."[108]

Choros No. 8 (1925) is composed for a large orchestra that includes two pianos and extended percussion section with traditional Brazilian instruments, including a *caracaxá*

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[105] This comment is found in a mimeographed work called *Technical, Aesthetic, and Psychological Study* in the Museu Villa-Lobos (1972:198). It is cited on Horta 1987, 95.

[106] Nóbrega 1975, 28.

[107] The Portuguese *Modinha* was very popular during the second empire in Brazil (1840s-1880s). Its most striking features were a long melodic line and sequential structures very often accompanied by the guitar. *Modinha* is part of the serenading style, which is characterized by rubato and impression of a held back melodic execution.

[108] Béhague 1994, *84.*

solo at the opening of the work. [109] The main thematic ideas of *Choros No. 8* are inspired by melodies based on the *choro* and children's folksongs. These melodic ideas are combined with the syncopated rhythmic patterns common to the broader Brazilian popular repertoire.

Choros No. 10 for large orchestra (1926) returns to the long, serenade-like melodic line of *No 5*. Villa-Lobos quotes the melody of *Rasga Coração* (Rip My Heart) by the popular Brazilian composer Anacleto Medeiros (1866-1907). However, despite the tremendous familiarity of this tune, the line is the only memorable melody in the entirety of *No. 10*, whose hammering and percussive rhythmic *ostinati* is its most prominant feature.

The somewhat unorthodox compositional processes Villa-Lobos used throughout his career, often criticized for their lack of development and logical unity, and frequently of a seeming unfinished quality, found in the *choros* a perfect match. The art of the *choro*, so admired by the composer, was built on an improvisational and unrestricted nature; this complemented Villa-Lobos's disinterest in revision and linear developmental procedures—both within individual works and in terms of the general progression of his compositions. Thus the *choro* mirrored and enabled Villa-Lobos's free compositional process. As the Villa-Lobos himself put it, "I do not compose, I improvise in the dark."[110]

7. **Themes of childhood**

[109] *Caracaxá* is a shaker, a sort of bamboo cylinder filled with small stones.
[110] Gustofson 1991, 5-6.

A finale theme that is prevalent throughout Villa-Lobos's work is that of the evocation of childhood. Whereas the Brazilian images, folkloric traditions, and African and indigenous influences are broad and multifaceted, children's music is a special subgenre found within most musical cultures. Like *Carnaval das Crianças* and *Momoprecoce,* many of Villa-Lobos's piano works are drawn from the world of children. His piano suites based on children's themes are mostly compilations of miniature pieces with short thematic ideas, similar to those by Schumann, Debussy, and Ravel, among others. This is possibly related to the composition of those works largely during the years Villa-Lobos was married to the pianist Lucília. Lisa Peppercorn suggests that hearing his wife play Schumann's *Album für die Jugend* and *Kinderszenen* awakened Villa-Lobos's interest in composing similar works depicting scenes from childhood.[111] Villa-Lobos composed his first piano suites based on children's themes, *Suite Infantil* and *Brinquedo de Roda*, in 1912, the year he married Lucília.

Villa-Lobos's interest in depicting the world of children drives a huge array of works. Most of his piano compositions inspired by children's themes are set in cycles of short pieces completely independent from each other harmonically and thematically, which enables each piece to be performed individually. Some are technically demanding showpieces, such as the well-known piano suites *Prole do Bebê No.1* (1918), *Cirandinhas* (1925), and *Cirandas* (1926), all of which employ traditional children's melodies from Brazilian folklore, and *Prole do Bebê No. 2* (1921), which portrays toy animals. A number of other children-themed works are actually designed for children to play. In 1929 he composed another cycle for piano based on children's world: *Francette & Pia*: *histoire d'un petit Indien qui est venu en France et a connu une petit fille*

[111] Peppercorn 1991, 2.

française; pièces faciles pour piano sur des thème populaires française et brésiliens [Story of a little Indian boy who comes to France and gets to know a little French girl. Easy pieces for piano based on popular themes from France and Brazil]. Other similarly easy works include *Suite infantil* No. 2 (1913), *Fábulas características* (1914), *Histórias da Carochinha* (1919), *Caixinha de música quebrada* (1931), and *As tres Marias* (1939), which is based on a Brazilian children's story.

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Renato Almeida, a Brazilian folklorist and musicologist, notes that, despite the diversity of themes and sources informing Villa-Lobos's music, no single element interferes with another. In this way, Villa-Lobos's synthesis of Brazilian music reflects the polyglot nature of the national landscape and people. As the father of Brazilian nationalism, Villa-Lobos is thus "neither merely a landscaper that imitates nature nor a folklorist that stylizes popular motives, but rather a comprehensive personality who has the spirit of the land nourishing his art with the vitality of nature, the melancholy of man, and the uncertain Brazilian psyche (...) the characteristics of the Brazilian soul."[112]

Villa-Lobos was elusive in expressing his reflections of his own compositional process; nonetheless, he testified to the importance that his surroundings played in his compositional process:

> Like the performing artist, the composer is frequently accused of a philosophy that can be expressed thus: I live for my art, everything else is of no interest to me. But what is this art if not an expression of humanity and of everything that refers to humanity . . . There are three types of composers: those who write "paper-music" according to the rules of fashion; those who write to be original and achieve something that others did not achieve and, finally, those who write

[112] "Sem ser um simples paisagista, que copiasse a natureza, nem um folklorista, que viesse aproveitando os motivos populares para estilizações, sendo antes uma personalidade exorbitante, o Sr. Villa-Lobos tem a animar a sua arte o espírito da terra, no fulgor da natureza, na melancolia do homem, enfim na incerta psique brasileira ... os característicos da alma brasileira." (Almeida 1926, 34).

> music because they cannot live without it. Only this third category has value. These composers work toward the ideal, never toward a practical objective. And the artistic consciousness, which is a prerequisite for artistic freedom, imposes on them the duty of making the effort for finding the sincere expression not only of themselves but of humanity. To reach such an expression, the serious composer will have to study the musical heritage of his country, the geography and ethnography of his and political aspect, or musical. Only in this manner can he understand the soul of the people.[113]

The multiplicity of sources informing Villa-Lobos's compositions in general is also clearly evident in *Carnaval das Crianças* and *Momoprecoce*. The following chapter will discuss the specific sources found in the carioca *Carnaval*, including its main characters and music, which were referenced by Villa-Lobos. His choice of *Carnaval* as a subject itself represents something of a synthesis of all the elements contributing to his national music in its popularity; heterogeneity; inherent nationalism; mixed heritage of European lineage and African and indigenous influences; and the specific role set apart for children's participation.

[113] Quoted in Béhague 1994, 153.

CHAPTER 3

Brazilian Carnival: Introduction

> O carnaval do Rio é o maior acontecimento religioso da raça, (...) Nunca fomos colonizados. Fizemos foi carnaval.
>
> Rio's carnival is the biggest race religious phenomenon, (…) We were never colonized, we made carnival.[114]

This assessment of the Brazilian carnival by one of the founding members of Brazilian modernism, the well-known Brazilian writer Oswald de Andrade (1890-1954), reflects the enormous importance of the celebration for the Brazilian people and culture. More than just a national holiday, it is a thoroughly national activity, a ritual and party that embraces values pertaining to the whole nation. The communal celebration allows participants to briefly free themselves from the societal prejudices, the restrictions and prohibitions of daily life, and class hierarchy and social conventions of daily life**.** Its presence and influence in Brazilian literature and music is very strong from the late-1800s onwards; at the turn of the 20th century, with the ascendance of nationalist modernism, carnival became increasingly important to the national identity due to its popularity, authenticity and national reach.[115] Carnival provided a vehicle for portraying the original and unique character and characteristics of Brazilian culture, and as such the carnival was ideal launching point for the two works by Villa Lobos that are the focus of the present study.

[114] Quote by Oswald de Andrade in the column *Manifesto Pau-Brasil*. First published in *Correio da Manhã*, March 18, 1924. Cavalcanti 2010, 1.

[115] Mario de Andrade quoted by Cunha, *Ecos da Folia* 2001, 14.

Regional carnival celebrations reflect the great variety of music and traditions throughout Brazil, and the roots of each culture and music are distinctly tied to regional identity. However, the content, development, and propagation of most defining trends within the modern Brazilian carnival began and continue to be born in the city of Rio de Janeiro. Rio is the melting pot of Brazilian cultural heritage. Since the early 20th century, the Rio carnival has accepted people across the cultural, religious, ethnic, and social spectrums into the *folia*, contributing to the richness of the party.[116] As a result, the *carnaval carioca*—that from Rio—is particularly famous worldwide: more importantly, it has defined carnival as a distinctly Brazilian celebration.[117]

Rio de Janeiro was the capital of Brazil until 1960; it remains, with São Paulo, one of the two most important and populous Brazilian cities. Rio has always been a cultural melting pot; the consistent arrival of new immigrants from other Brazilian regions continually adds new influences and inspirations to the city's cultural life. This naturally extends to the music emerging from Rio, in which dynamic musical traditions from around the country and the world converge. Carioca music thus is a sort of amalgamation of the many musical traditions found across the country; the music is then presented, combined and renewed every year in the carioca carnival.

This chapter focuses on the history of carnival in Rio, the birthplace of the Brazilian carnival and Villa-Lobos's hometown. As carnival is known for uniting divergent milieux during a short period of utopia, Villa-Lobos's music focused in the same way on uniting diverse musical genres originating from across the spectrum of society. Carnival, with its universally popular appeal, was a perfect opportunity for Villa-

[116] Ferreira 2005, 166.
[117] Ferreira, 2004. 253-254.

Lobos to communicate Brazilian roots and further enhance a national identity in his music. Thus through *Carnaval* and *Momoprecoce* Villa-Lobos conveyed his consuming interest in popular culture, echoing the modern ideas that permeated the Brazilian avant-garde during the 1920s.

Carnival has always been very present in Villa-Lobos's works and life; many works besides *Carnaval* and *Momoprecoce* were influenced by the Brazilian carnival's music and spirit. There is considerable testimony to Villa-Lobos's love and admiration for carnival:

> O entusiasmo de Villa-Lobos pelo carnaval era antigo. Ele não dispensava o bloco de sujos que se apresentava na segunda-feira de carnaval na Praça Onze. Ia sempre assistí-lo em companhia dos amigos mais chegados.
>
> The excitement that Villa-Lobos had for carnival was old. He would not give up the *bloco de sujos* (the group of the dirty ones) that would parade on Monday of carnival in Praça Onze. He would always go see them in the company of his closest friends.[118]

He once convinced his close friend the pianist Arthur Rubinstein to prolong his stay in Rio de Janeiro in order to be able to join the carnival celebrations. Mario Lago, refers to this event in his memoirs:

> E liderando o bloco no auge da alegria, como também de uma total falta de jeito e cadeiras convenientemente moles para o remelexo, lá ia Arthur Rubinstein metido na pele da única fantasia que tinha sido possível arranjar-lhe à última hora: uma baiana deslumbrante, com torso de seda e tudo.
>
> And leading the pack at the height of joy, with a total awkwardness in the swaying of his hips was Arthur Rubinstein stuck in the skin of the only costume that had been possible to get at the last time: a stunning typical Bahiana made of silk and all.[119]

[118] Paz 2000, 25.
[119] Paz 2000, 26.

As part of his bohemian lifestyle in Rio, Villa-Lobos was deeply involved with the fringes and origins of various artistic groups. This was particularly notable on a community level in his active participation in the Brazilian carnival, as a member of a *chorões* group and regular participant in a provocative *bloco* that inevitably aroused protests. In 1940, he organized his own carnival parade group, *Sodade do cordão*, in an attempt to recreate the flavor and mood of the previous celebrations. He was involved with all aspects of the 1940 parade, including the music composition and deciding which costumes and characters would be represented in the celebration. This lifelong engagement with the carnival institution is present explicitly in the clearly carnivalesque characters of *Carnaval das Crianças*, and in a more organic transformation in *Momoprecoce*.

Carnaval Carioca

Carnival is a Christian festival consisting of four days of celebration preceding Ash Wednesday, the beginning of the Lenten season. In Brazil prior to the mid-1800s, the festivity's highlights were parades and masked balls for members of the Catholic Church. In modern times the carnival has taken on a more secular flavor. Although carnival is officially linked to the pre-Lenten period of the Catholic calendar, in Brazil the celebration has been influenced by a variety of non-Christian traditions inherited from both Europe and Africa.[120] Carnival is now by far the most popular celebration nationwide.

The first Brazilian carnival festivities were known as *entrudo*, a celebration originating in Portugal in the 15th and 16th centuries. *Entrudo* was imported to Brazil with

[120] Crook 2005, 39.

Portuguese colonization, and as with Brazilian culture as a whole, eventually incorporated African characteristics into its music and dance.[121] One of the first documented celebrations dates from 1579 by the Jesuit priest Jose de Anchieta.[122] Around 1830 Brazilian authorities tried to put an end to *entrudo*, due to its increasingly violent and chaotic nature, by introducing more refined forms of celebration. The first attempt to make the party more civilized was the importation of the luxurious masked balls popular in contemporary Paris and Venice. Thus the *carnaval carioca* free of the coarse character of *entrudo* was born around 1840, when the first carnival ball was celebrated in Rio.[123] The *carioca* society, established by Rio's financially privileged citizens, reproduced the costumed elegance of European masquerade balls.

The street parades were simultaneously adjusting to the transformations in the carnival. The mass gathering shifted as groups of people interested in celebrating in different ways emerged. These more specific gatherings—known as *ranchos, cordões, sociedades* or *blocos*, and *zé pereiras*, among other generic denominations—displayed a blend of African, Indian and European traditions, integrating typical costumes affiliated with the *entrudo*. Such individualized parties prevailed on the streets of Rio until 1928, when the first *escola de* samba (samba school) was established; this is the origin of the carnival as we know today. The samba schools, distinguished by aesthetic characteristics and preferences, acted as a sort of unification for all the preceding manifestations of the festivities.[124] The pervasive importance of the samba genre thus allowed the more

[121] Cunha 2001, 25.
[122] Araújo 2003, 51.
[123] Alencar 1965, 45.
[124] Ferreira 2005, 17.

formally organized *escolas de* samba to replace the early *blocos*, *ranchos* and *cordões* by the1930s.

Blocos and *Zé Pereiras* are of particularly significance in this study, as both are represented in *Carnaval* and *Momoprecoce*. The *blocos* are drumming groups, derived from those found on slave-era plantations, integral to the brilliance of the Brazilian carnival. These groups include participants from across social groups, age groups, political beliefs, and even sexual orientation. They also reflect the regional characteristics of their origin, the diversity of which are manifested in Rio de Janeiro.

The *Zé Pereira* gathering has its origin in the days of *entrudo.*[125] Often associated with the beginning of the carnival celebrations, the proceedings are characterized by a loud set of percussion instruments led by a large drum (*bumbo*). Featuring very uplifting rhythms that emphasized the percussivity, the gathering was a percussion band composed of a vast array of percussion instruments, from the tambourine to shakes and empty kerosene cans.[126] Over time, non-percussion instruments were added to some groups; as a result, the term *Zé Pereira* has also been loosely applied to any carnival gathering that would be accompanied by percussion instruments. Most of the music played by such mixed groups consists of carnival marches accompanied by the characteristic heavy percussion.

In 1869, a carnival play entitled *O Zé Pereira Carnavalesco*, a Portuguese adaptation of the French musical *Les pompiers de Nanterre* (The fire fighters of Nanterre), achieved great success in Rio de Janeiro. Its main theme became known as the *Zé Pereira* melody. The borrowed French melody was given typical Brazilian features,

[125] Albuquerque/ Filho 2006, 226.
[126] Chasteen 2004, 43.

and became a hymn to the Brazilian carnival: "until the beginning of the 20th Century the melody served as opening and closing, as well as climax to every celebration of carnival."[127] Villa-Lobos quotes this melody in one of the pieces of *Carnaval das Crianças*; further details will be provided in Chapter 4.

Costumes

Costumes have always been an essential part of the Brazilian carnival. During the last decades of the 19th century they were mandatory in every *carioca* club where carnival balls were organized.[128] On the streets, anything that would transform the daily quotidian was accepted; *Foliões*, the carnival celebrants, would often dress with colorful pieces of fabric and paint their faces with bright colors or dark wax as a way of disguising their true identity.

By allowing for such disguise for *foliões*, costumes provided a free pass for taboo words and actions and the dissolution of the social hierarchy. It allowed a woman to dress as a man; the poor as rich; the black as white; adults as children. As a direct result, this allowed carnival to include a much larger sector of the population that would normally be excluded or marginalized in Brazilian society. This inversion of roles, regularly used to give brief privilege to the usually disenfranchised, granting the freedom of expression that is so inherent to the celebration. Such diversity and temporary integration is one of the primary reasons for the success of the Brazilian carnival.

At the turn of the 20th century, carnival costumes evolved and became more sophisticated. The masks and costumes imported from France and Italy brought to the

[127] Alencar 1965, 55.
[128] Eneida 1987, 81.

Brazilian carnival luxury that would eventually result in costume competitions, a tradition that remains popular to this day. At society balls, the *pierrots*, harlequins and columbines were favored over more traditional costumes associated with the *entrudo-mascarados, dominós, trapeiros* and *diabinhos*. Here we'll discuss the costumes that inspired Villa-Lobos in *Carnaval das Crianças* and *Momoprecoce,* focusing on the main characters found in those pieces; these figures, derived from Villa-Lobos's knowledge of Rio's carnival, allowed him to create a celebration as imagined through the eyes of children.

The characters portrayed by Villa-Lobos in *Carnaval da Crianças* and *Momoprecoce* were highly popular during the early 1900s: the *diabinho, dominó, sujo* or *trapeiro, pierrot* and *pierrete*, and *Rei Momo* or *Momo*. *Diabinhos* were the essence of Brazilian carnival during the first decades of the 20th century. A devil, the *diabinho* was costumed in tight red clothing, had a long tail used as a whip to threaten other children,[129] wore a mask with long horns, and carried a trident. The most popular and important carnival character,[130] the characteristically naughty *diabinho* was essential to both the street celebrations and the luxurious clubs of Rio de Janeiro's high society.

The *Dominó* is characterized by rich costume of yellow or black silk or satin, with the addition of a roman cape and a satin hood. The popular *dominó* very often had high-pitched bells–*guizos*–attached to their costumes; they wore fabric masks with "malicious" eyeholes.[131] *Dominó* was already very popular by 1898 and sold well in stores.[132] These

[129] "*Com urros furiosos, de meterem medo, distribuíam rabadas a torto e a direito"* –[*diabinhos*] with furious screams that frightened everyone [they] whipped [the crowd] with their tails. [Translation mine] (Magazine *Fon- Fon!*, Rio de Janeiro, 25 de fevereiro de 1911, www.bn.br).

[130] Albuquerque/Filho 2006, 226.

[131] Nava 2005, 304

[132] Alencar 1965, 47.

characters, no longer part of the Brazilian carnival, were associated with noise and disruption.[133]

The *sujo* or *trapeiro* is characterized by dirty and ragged clothes (*sujo* and *trapos* in Portuguese), and thus were more typically used by the poor; sometimes, old clothes were worn inside-out. The term *trapeiro* appeared for the first time in 1904; the characters were often found in the *Zé Pereira* gatherings. These costumes were not considered quite so acceptable at the luxury balls-to wear the "poor" clothing if actually high-class would be considered daring. Thus the *trapeiro* also shows the limits to the direction purposeful masking of identities could take—a reasonably well-off individual was less likely to be interested in presenting themselves as poor.

The characters of the Harlequinade come from the French tradition; Villa-Lobos used *pierrot* and *pierrete* in *Carnaval das Crianças*. In Brazil, *pierrot* has always been depicted as a happy character. *Pierrot* is a fixture at the luxurious balls, associated with a more elegant figure of the carnival belonging to high society. The presence of masked *pierrots* on horses was a very common street tradition during the carnival carioca, often the opening group in the parades—the *comissão de frente* (opening committee), followed by a band and additional allegoric figures. Pierrete is likewise connected with a certain luxury, and in general the character was more commonly found in the high-class balls.

Rei Momo (King Momo) is somewhat different from the preceding characters, as he is more of a personality and role specific to the carnival rather than a costumed figure. The word *Momo,* or better, what it represents, is very often considered the principal

[133] *"E que venha um dominó Barulhento, troçar a gente…"* There comes the noise dominó mocking us…[Translation mine] (Magazine *Fon- Fon!,* 06 de abril de 1912, www.bn.br).

figure of the carnival celebrations and used as a synonym for carnival.[134] This is the reason for Villa-Lobos's title *Momoprecoce*. *Momo* was the god of censure, mockery and irreverence, called *Momus* in Greek mythology. In the Brazilian carnival the *Momo* character is considered the king of carnival, and has been a central personality of the *folia* since its first appearance in 1863.[135] King *Momo* has the mission of keeping the carnival happy, making sure their carnival "subjects" enjoy themselves wisely and respectfully. Always represented as an overweight, tall and comic figure, *Momo* opens the carnival festivities in an official ceremony in which he receives the keys to the city, which symbolically remain in his care for the carnival period.

Music

Overview

The music played during the Brazilian carnival festivities has always been diverse in genre, both regionally and nationwide. The main genres heard during the celebrations in Rio de Janeiro, whether at balls or on the street, is the focus of Villa-Lobos's carnival–themed compositions. The carnival celebration provided opportunities for many new compositions since the festivities had music specifically created for them. Such new composition increased with the organization of groups, like *cordões* and *blocos*, which very often commissioned works for their parades from composers; writing new songs for each year became a tradition for the composers who were part of these groups.

The music played during the Brazilian *carnival* in the late 1900s was in general slower than the samba that is popular today; as the decades passed, new genres appeared

[134] Araújo 2003, 162.
[135] Alencar 1965, 45.

as well as new dance choreographies favoring faster tempos. When discussing the diverse genres played during the Brazilian carnival, overlappping terminology and nomenclature may be used for the same genres;[136] indeed, many of these genres are distinguished from one another by very slight differences. However, it is possible to highlight the most important and better-known genres present in the carioca carnival during the late 1800s and early 1900s.

The following paragraphs discuss the musical genres that influenced Villa-Lobos's carnival-themed works. Each genre is discussed in terms of defining musical characteristics such as specific tempo markings, basic rhythmic patterns, instrumentations and general mood. The most popular genres that could be considered distinctly Brazilian—including those with European origins adapted to Brazilian tastes-found in the carioca carnival during the early 1900s are the (1) *modinha,* (2) *polca,* (3) *maxixe,* (4) *marcha-rancho* and (5) samba and, as discussed in chapter 2, *choro.*

Modinha

The relatively slow *modinha* (little song) was one of the earlier genres played during the carnival carioca. It was one of the most important salon genres in Brazil and Portugal in the 18th and 19th centuries;[137] *modinhas* became a part of the Brazilian carnival in the early years 1900s. The *modinha* is a romantic song, whose origin is the subject of controversy. Some authors state that it is the first Brazilian song genre of popular origin, introduced in Portugal in 1775 by Domingos Caldas Barbosa.[138] Others

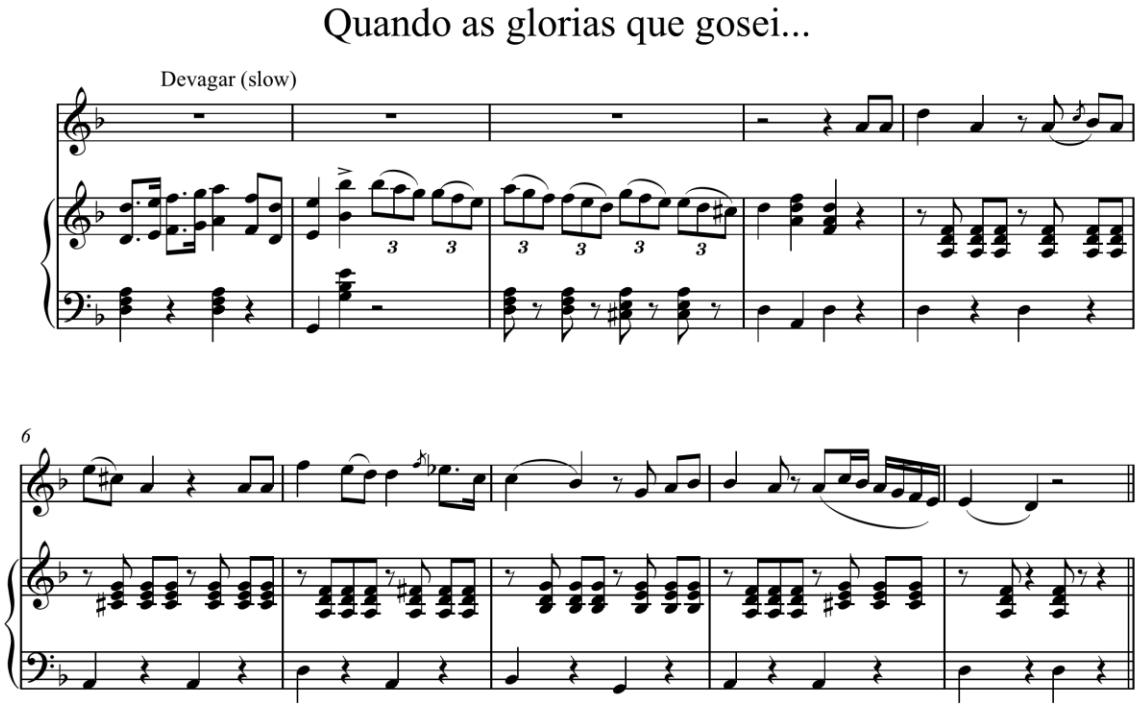
[136] Fryer 2000., 95.
[137] Béhague 1980, 454.
[138] Tinhorão 1986, 11.

believe it comes from the Portuguese *moda*, a generic term for song or melody.[139] Despite its uncertain origin, the genre has often been labeled the "Brazilian Aria," and considered the "prototype of a Brazilian song genre."[140] Its performance was initially restricted to the aristocracy, but by the 1900s it had become popular throughout; hence, what was initially a colloquial salon genre gradually turned into urban popular song.[141]

Scholars have observed a number of different forms in which the *modinha* has been cast; although non-standardized AB and ABA designs are plentiful, no fixed formal plan has ever been established for the genre.[142] It is generally in minor keys and features a sentimental and mournful tone, almost always dealing on the subject of love. The *modinha* contains long melodic lines and is generally sung with guitar accompaniment; the genre is part of the serenading style, characterized both by rubato and restrained melodic execution. The melodic material of the *modinha* typically takes the form of short fragments separated by rests. Descending lines dominate the melodic motion, although these usually begin with ascending jumps.[143] The rhythm is characterized by the presence of internal syncopation in its melodic lines and predominantly feminine endings, as may be seen in in Example 3.1.[144]

Example 3.1: *modinha* by Cândido Inácio da Silva (1800-38).[145]

[139] Marcondes 1998, 525.
[140] Araújo 1999, 44.
[141] Béhague 1980, 454.
[142] Andrade 1964, 8.
[143] Kiefer 1978, 24.
[144] Kiefer 1977, 17.
[145] Andrade 1964, 103.



By the early twentieth century the lyrical style of the *modinha* was becoming less popular, although it was still used for art songs by many classical composers including Villa-Lobos. The lyrical quality of the aforementioned *Choros No. 5* originated from the *modinha*; Villa-Lobos later composed a series of *Serestas* and *Modinhas* and *Canções* (1933-1942) adapting *modinha*-style melodic contours and rhythms to the Brazilian art song.[146] The same procedure governs his series of *Bachianas Brasileiras*, which includes structural similarity with the *modinha* in its combination of baroque counterpoint with Brazilian popular music.

Polca

[146] Silva 2008, 13.

Polca was another genre heard in the earliest iterations of carnival carioca. Introduced in Brazil around 1845, it quickly became a musical phenomenon and was included in the repertoire of many performers and composers. Brazilian *polca* is a fusion between Bohemian polka and Afro-Brazilian syncopated rhythms; where European polkas traditionally have strong downbeats, the Brazilian *polca* often accentuates notes on the second beat. Its basic features include a binary meter, fast tempo and syncopated melodies. It is played by *choro* ensembles, and frequently blended with other genres to create hybrids such as *polca-choro*, *polca-marcha* and *polca-maxixe*.

The *polca* is a transitional genre in the creation of characteristically Brazilian music. It was well accepted across social classes due to its European origin; furthermore, many popular composers disguised other genres under the title of *polca*:

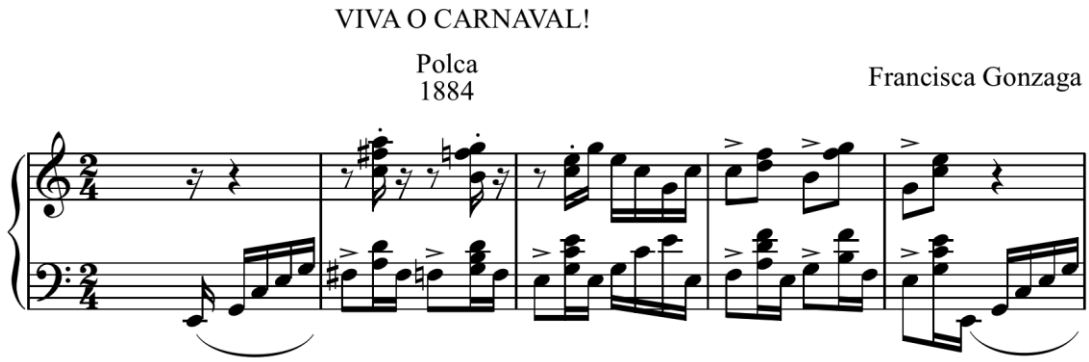
> É preciso assinalar desde já que, com o nome indistinto da aceita e reconhecida música européia, escondiam-se gêneros locais, desprezados e espúrios. É claro que nem sempre terá sido polca. Usava-se seu consentido nome em vão... O importante é que ela era tomada emprestada para possibilitar a anexação de elementos musicais já presentes na música do país e, ao longo desse processo, desenvolver o que mais tarde viria a ser reconhecidamente como música nitidamente brasileira.
>
> It's important to understand that, using the accepted and undistinguished names of European musics, many local genres that were hidden or despised were disguised. It was clear that it was not always really *polca*. The name was used in vain…The important fact is that *polca* was borrowed in order to allow the possibility of including elements already present in the local music of the country, and through this process, it developed a music that would later on be clearly recognized as Brazilian.[147]

Examples 3.2, 3.3, and 3.4 show the polca's basic rhythmic pattern, and how it appeared in compositions by Francisca Gonzaga and Ernesto Nazareth.

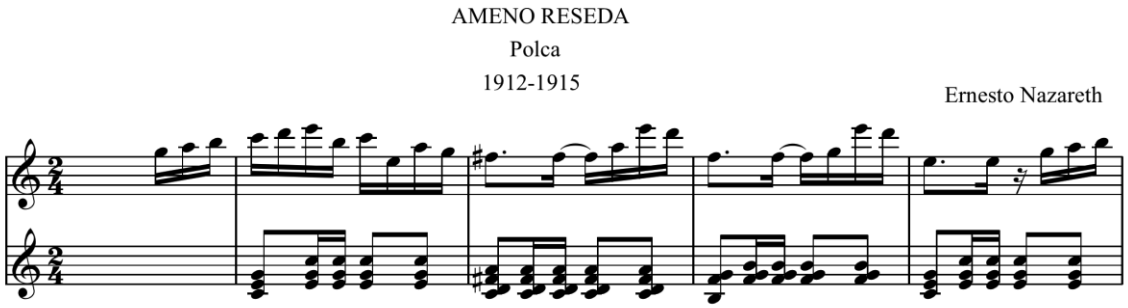
[147] Diniz 1999, 37.

Example 3.2: basic *polca* accompaniment. [148]

Example 3.3: *Viva o Carnaval!, polca* by Francisca Gonzaga from 1884.[149]



Example 3.4: *Ameno Reseda, polca* by Ernesto Nazareth from 1912-1915.



Maxixe

Maxixe is both a dance and music genre; emerging in the 1870s/80s, it was the first

[148] Marcília 2009, 66.
[149] Marcília 2009, 74.

originally Brazilian urban dance born of the carnival.[150] The music was rooted in some rhythmic patterns of African music, Brazilian folk songs and European dance forms. Similar to the *polca, maxixe* also contained a binary beat and fast tempo. However, the syncopated rhythmic patterns are present in both the accompaniment and melodic ideas. The dance is for couples; its steps are infused with African influences, the choreography containing violent sways of the hips and daringly sensual steps.

Maxixe was often associated with the lower classes of Rio de Janeiro; as a result many composers and their publishers would distinguish between *maxixe* and *tango brasileiro* based on where the music was to be performed.[151] *Tango brasileiro* was a stylized and more refined version of the *maxixe,* which could be performed at high society balls. By the 1910s the terms were functionally interchangeable, and generally could not be distinguished from one another. However, the dance steps of the *tango brasileiros* were more elaborate; furthermore, while the *maxixe* was often sung, the *tango brasileiro* was more typically an instrumental genre.

Example 3.5 shows the basic accompaniment found in both *maxixe* and *tango Brasileiro.* The similarities between the genres are apparent in comparing the following passages cited in Examples 3.6 and 3.7, a *tango brasileiro* by Ernesto Nazareth and a *maxixe* by Zequinha de Abreu:

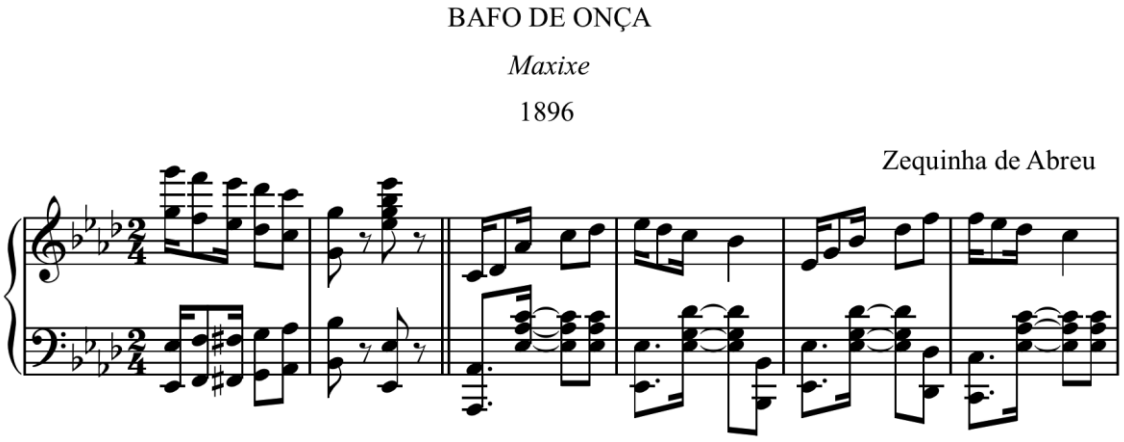
Example 3.5: Basic accompaniment of the *maxixe* and *tango brasileiro.*

Basic *maxixe/tango brasileiro* accompaniment

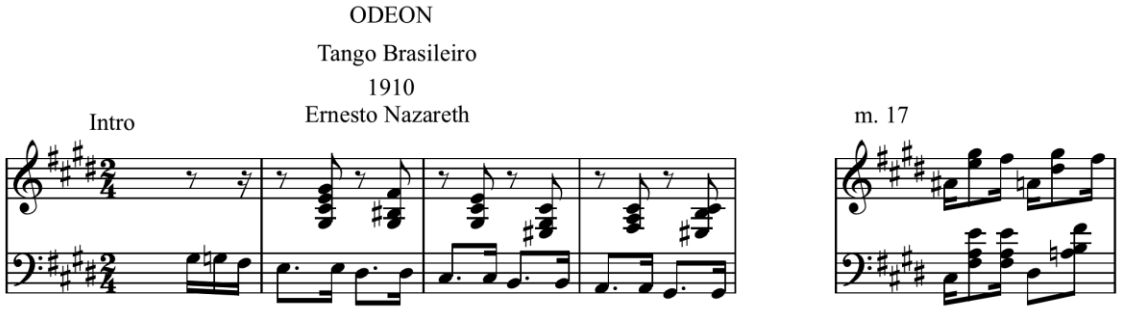
[150] Mario de Andrade, quoted by Alencar 1965, 57.

[151] This genre had nothing in common with the Argentinean tango and exhibited all the characteristics of *maxixe* in rhythm, melody and tempo markings.

Example 3.6: *Bafo de Onca,* a *maxixe* by Zequinha de Abreu by 1896.[152]



Example 3.7: *Odeon,* a *tango brasileiro* by Ernesto Nazareth from 1910.



Marcha-Rancho

During the early decades of the 20th century, the *marcha de carnaval* or *marcha-rancho* became the leading musical genre played during the *carioca* carnival. This genre in particular had a great impact on Villa-Lobos's music in general; its influence on *Carnaval das Crianças* and *Momoprecoce* will be discussed in detail in Chapters 4 and 5.

[152] Marcília 2009, 82.

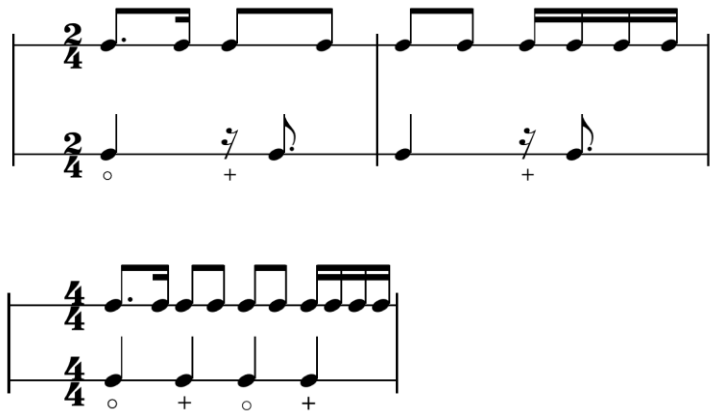
The Brazilian *marcha de carnaval* had its roots in Portugal, featuring military parade-like rhythms based on binary beats and simple, easily memorized lyrics. As with the *polca,* the *marcha-rancho* was also made more Brazilian with the inclusion of syncopated rhythms and use of an array of percussion instruments; the typical ensemble for the genre was composed of percussion and wind instruments.[153] Because they were written specifically for *ranchos de carnival* (as mentioned above, one of the festival groups akin to *blocos*), the genre was also known as *marcha-rancho.*

The *marcha-rancho* is usually in a slow tempo with binary or quaternary beat, creating one of the most danceable Brazilian carnival rhythms; the melodies are often in minor keys. A variation of the *marcha rancho* is the *marchinha,* which is in a more accelerated tempo and major key. The melody construction of these *marchas* is very even and simple, normally composed of four phrases often based on simple harmonic progressions and structures. The genre is typically associated with witty lyrics, which are frequently provocative with references to government and politics, gambling, and likewise risqué topics. Although most of the genres discussed here have faded due to the overwhelming influence of samba, *marcha- rancho* and *marchinhas* remain very popular during the *carioca* carnival. Example 3.8 shows the basic accompaniment found in most *marcha-ranchos* composed during the early 20th century.

Example 3.8: The basic rhythmic patterns comprising the accompaniment of a *marcha-rancho*.[154]

[153] Juang and Morrissette 2008, 191.
[154] Cavalcanti 2006, 20.

Basic *Marcha-Rancho rhythmic patterns*

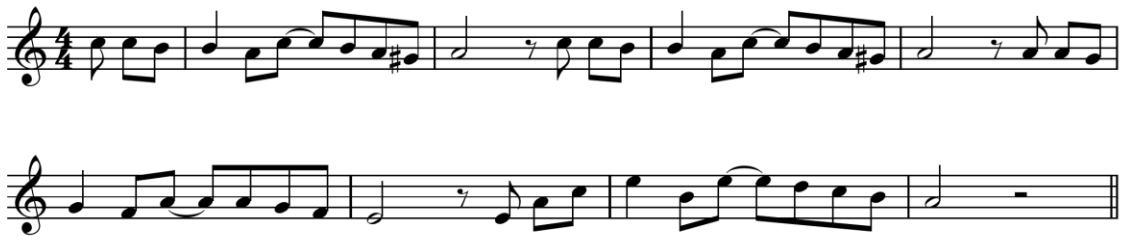


The popular musician Francisca Gonzaga (1847-1935), who made history with her *avant garde* innovations in Brazilian popular music, is credited with the composition in 1899 of the first *marcha-rancho*, *Ô Abre Alas!*, cited in Example 3.9 below. This was the first piece specifically written for the carnival rancho Ameno Reseda; it is played during the carnival throughout Brazil to this day.

Example 3.9: opening measures of *Ô Abre Alas!* by Francisca Gonzaga from 1899.

O Abre-Alas! (1899)
Marcha-Rancho

Francisca Gonzaga

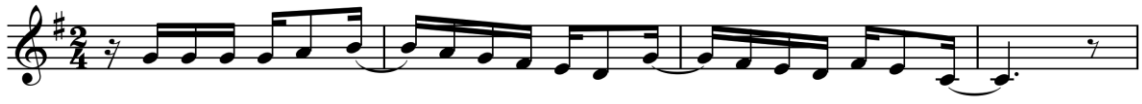


Samba

The ascendancy of the samba marked the beginning of a new phase in the *folia*. In 1917, the popular composer Donga (Ernesto dos Santos, 1889-1974) wrote *Pelo Telefone*,

example 3.10, considered the first official urban samba or samba *carioca*, and the first composition with the name of samba to become popular nationally.[155]

Example 3.10: opening line of *Pelo Telefone* from 1917.[156]
Samba melodies are very often syncopated and very rarely start on the downbeat.



From the popular spread of *Pelo Telefone* onwards, the samba became more defined stylistically.[157] It also became an essential genre of the carnival, and, eventually, essential to carnival. As the Brazilian musicologist and journalist Ary Vasconcelos notes:

> Entre 1870 e 1919, a música popular brasileira atravessou uma de suas fases mais encantadoras. Um período que de certa maneira, corresponde ao da belle-epoque francesa (1880-1914), somente que mais dilatado, pois iniciando-se com o término da Guerra do Paraguai, so iria interromper-se em 1919, quando as múltiplas consequencias da Primeira Guerra Mundial começaram a se fazer sentir mais intensamente entre nós…Mas a partir do fim de 1916, e principalmente do carnaval de 1917, a musical popular brasileira passa a dispor de um genero novo: o samba.
>
> In the period between 1870 and 1919, Brazilian popular music went through one of its most enchanted phases... which starts at the end of the Paraguayan War, to be interrupted only in 1919 when the multiple consequences of World War I began to be felt more intensely in our midst... However, by the end of 1916, and especially from the 1917 Carnival onwards, Brazilian popular music counted with a new genre: the Samba.[158]

The many genres present in the Brazilian carnival at the beginning of the 20th century ultimately gave way to the overwhelming dominance of the samba and *marchas de carnaval*. According to the Brazilian historian Jairo Severiano the:

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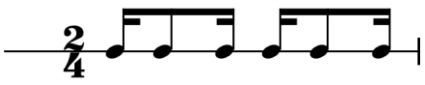
[155] Silva 1988, 110.
[156] Alencar 1965, 100.
[157] This is one reason that Edgar de Alencar did not begin cataloguing carnival pieces until 1919, when he collected around 30 new sambas in Alencar 1965.
[158] Vasconcelos 1977, 25.

> Entre 1917e 1928, a música popular brasileira vive um periodo de transição… e de formação de novos gêneros musicais...O fato mais importante é o advento da marchinha, iniciando o ciclo da canção carnavalesca. Até 1917 não se fazia música para o carnaval. O sucesso nesse ano despertou a atenção dos compositors, que passaram a fazer sambas…tendo o samba se tornado o principal gênero musical popular brasileiro.
>
> Between 1917 and 1928, Brazilian popular music undergoes a period of transition… and development of new musical genres. The most important fact is the advent of the marcha de carnaval, which started the cycle of the carnavalesque song. Until 1917, it was not common to compose music for Carnival. The success that year (of the samba Pelo Telefone) got the attention of composers, who started to write sambas...the genre became then the main genre in Brazilian popular music.[159]

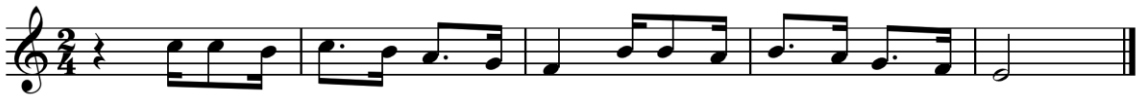
As the samba became the central pillar of modern popular music in Brazil, the genre came to embrace a great number of rhythmic patterns and instrumental combinations. There are innumerous variations of samba rhythms; very often, these rhythmic variations can be traced back to other Brazilian genres, once again reflecting the blending of elements so characteristic of Brazilian popular music, a stylistic metamorphosis through borrowing and transformation. Examples 3.11, 3.12 and 3.13 show some examples of typical rhythmic patterns found in the Brazilian samba.

Example 3.11a: 2/4 beat is predominant in the construction of samba; a sixteenth-note followed by an eighth-note, and followed by another sixteenth-note is frequently found in Brazilian popular music– this Afro-Brazilian rhythm is also known as *Brasileirinho*.[160]

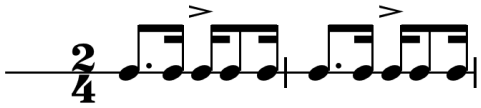


Example 3.11b: *Esta Nega que me dá*, a very successful *carnival samba* by Caninha from 1921.[161]

[159] Severiano 1997, 49.
[160] Lacerda 1969, 61-92.
[161] Alencar 1965, 124.



Example 3.12: the accent on the second beat—often stressed by the *surdo* (bass drum)—is a fundamental structural element of the samba.[162]



Example 3.13: dotted figure composing a 3-3-2 combination. Also a structural element found in *marcha-rancho.*[163]

Samba gained more popularity by the end of the 1920s due to the newly organized samba schools, *escolas de* samba. These groups prepared throughout the year for competitions held during carnival. The *escolas de* samba became the main promoters of samba and also contributed to the standardization of the basic samba rhythm and structure. The percussion ensemble or *bateria* is the characteristic most commonly associated with the *escolas de* samba; the traditional ensemble includes *agogô* (two or three bells joined together and played by striking with a stick), *chocalho* (shaker), *reco-reco* (guiro), *tamborim* (a small hand held drum played with a stick), *repinique* (two-headed tenor drum played with a stick), *caixa* (snare drum), *cuíca* (a friction drum that is played by rubbing a stick attached through the open end) and *surdo* (large bass drum).

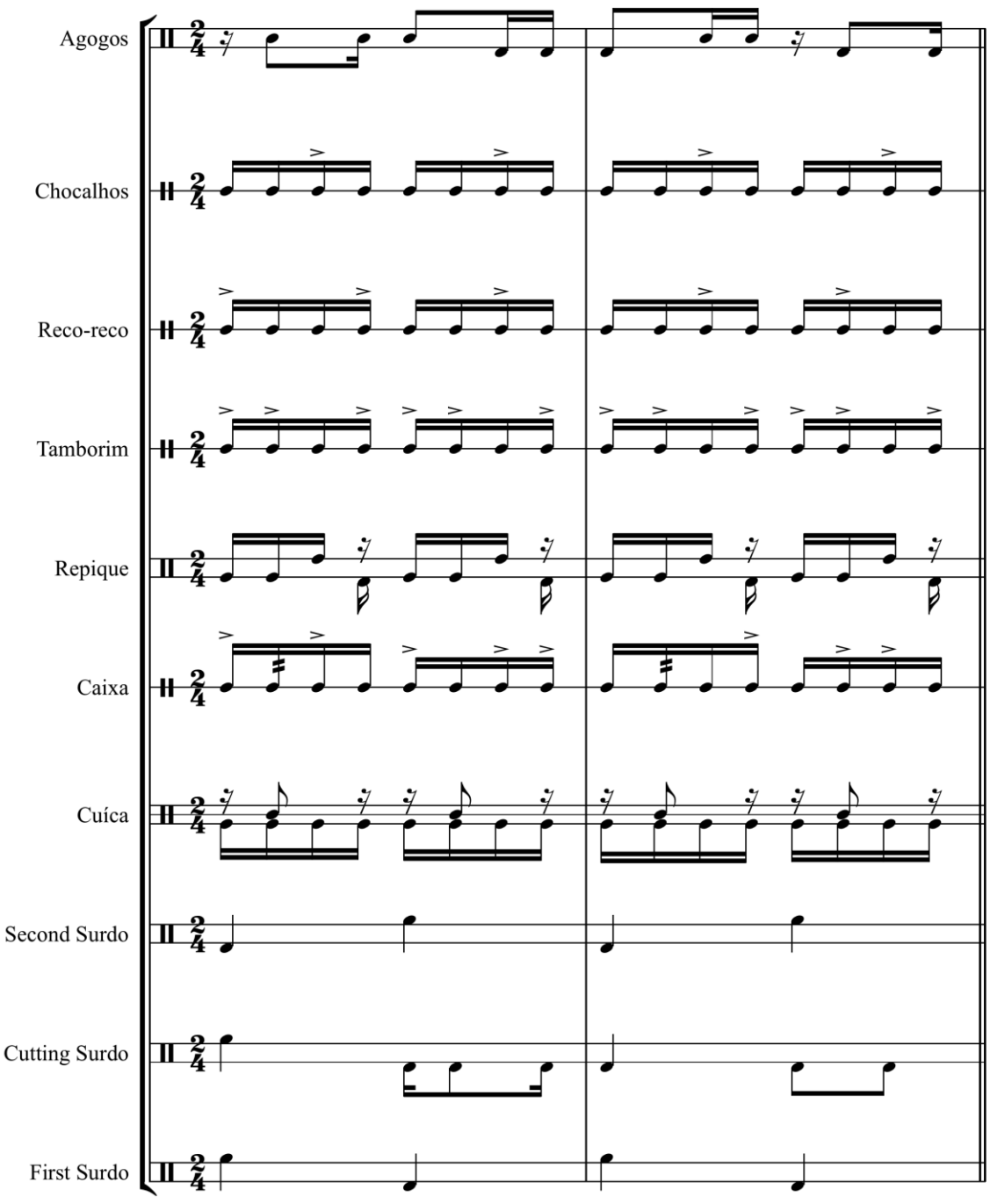
[162] Jovino Santos Neto, "Ginga: a Brazilian way to groove." http://www.jovisan.net/uploads/1/0/7/1/10715323/ginga.pdf (Acessed on July 20, 2010)
[163] Ibid.

Example 3.14 shows the interlocking of polyrhythmic layers in the rhythm associated with the *escolas de* samba and percussion instrumentation.[164]

Example 3.14: Basic rhythm played by the *bateria* of a samba school.

[164] Uribe 1994, 89.

Basic rhythm of samba schools



However, the genre is extremely flexible, and can be performed by ensembles ranging from a casual street singer and guitar with light percussion to large percussion groups. Furthermore, they may employ a wide range of instruments and intricate cross-

rhythm combinations performing in ballrooms and at the samba parades held in the streets of Rio, which is the highlight of the Brazilian carnival.

Villa-Lobos was active a composer during the rise of the samba and *marchas de carnaval* as carnival genres, but retained an interest in the older genres as well. The diversity of genres available was key to his creation of carnival-themed music, which borrowed from the carnival carioca, European music, and Afro-Brazilian ritual music. Indeed, Villa-Lobos's carnival was defined by such diversity, as that was also what he considered the defining aesthetic behind a Brazilian national music.

Villa-Lobos created his purely musical incarnation of the carnival through evoking popular festival characters and using the mood, personality, function, or time with which they were associated with to characterize each piece. The different roles allow for certain moods to define a variety of atmospheres within the suite, from the happy and outgoing to the meditative or fragile; the personalities of the characters, whether mischievous or flirtatious or regal, infuse the compositional devices used. Some characters have a physical function that can be translated into musical gestures, such as the *diabinho* with his whip-like tail; others are associated with particular times of day, such as the Pierrete with morning, allowing Villa-Lobos to create a temporal angle to the narrative. Thus the character associations provide a programmatic function informing the music; combined with the actual sounds heard during the carioca carnival, Villa-Lobos replicates in pure music the broader sensory experience of the carnival festivities.

Carnival is defined in part by its distinctive combination of elements, from the costumes worn and music played to the venues where *foliões* gathered and the groups in which they associated. All these elements are present underneath the compositional intent

of *Carnaval das Crianças*, where they are independent and individualized. When ten years later they come together under the same artistic "roof" in *Momoprecoce,* the elements are more fully incorporated with one another, allowing for the seamless blending of the individual components and the addition of new features relevant to the composer's vision. These specific elements and their musical representation will be outlined and analyzed in chapters 4 (*Carnaval das Crianças*) and 5 (*Momoprecoce*).

CHAPTER 4

Carnaval das Crianças

Carnaval das Crianças was composed during a period when the musical atmosphere in Rio de Janeiro was under a strong French influence. Impressionism was very popular among the avant-garde in Brazil, and Debussy's music was highly regarded. Villa-Lobos certainly followed some of the trends of the impressionist school when composing *Carnaval das Crianças.* However, its compositional style is a clear combination of features from the French impressionism and rhythmic patterns and folk-like melodic ideas that related to Brazilian music.

The extra-musical associations or programmatic elements are based upon the colorfulness of the characters and features common to the popular carnival of Rio de Janeiro, portraying Villa Lobos's constant interest for his homeland and its traditions. The pieces are filled with rich colors displayed through brief melodic fragments and bursts of virtuosity that show the brilliance and liveliness inherent to children and to the general exuberance of Brazilian carnival.

The following chapter provides a more detailed analysis of *Carnaval das Crianças*. It demonstrates the national characteristics of the work and its impressionist influences by analyzing its form, melodic ideas and rhythmic patterns.

The movements of the suite *Carnaval das Crianças* are:

I- "O Ginête do Pierrozinho" (The Little Pierrot's Pony)
II- "O Chicote do Diabinho" (The Little Devil's Whip)
III- "A Manhã da Pierrete" (The Pierrete's Ruse)
IV- "Os Guizos do Dominozinho" (The Little Domino's Jingle Bells)
V- "As Peripécias do Trapeirozinho" (The Little Ragpicker's Adventures)

VI- "As Traquinices do Mascarado Mignon" (The Little Masked Boy's Pranks)
VII- "A Gaita de um Precoce Fantasiado" (The Fife of a Precocious Daydreamer)
VIII- "A Folia de um Bloco Infantil" (The Gaiety of a Children's Band)

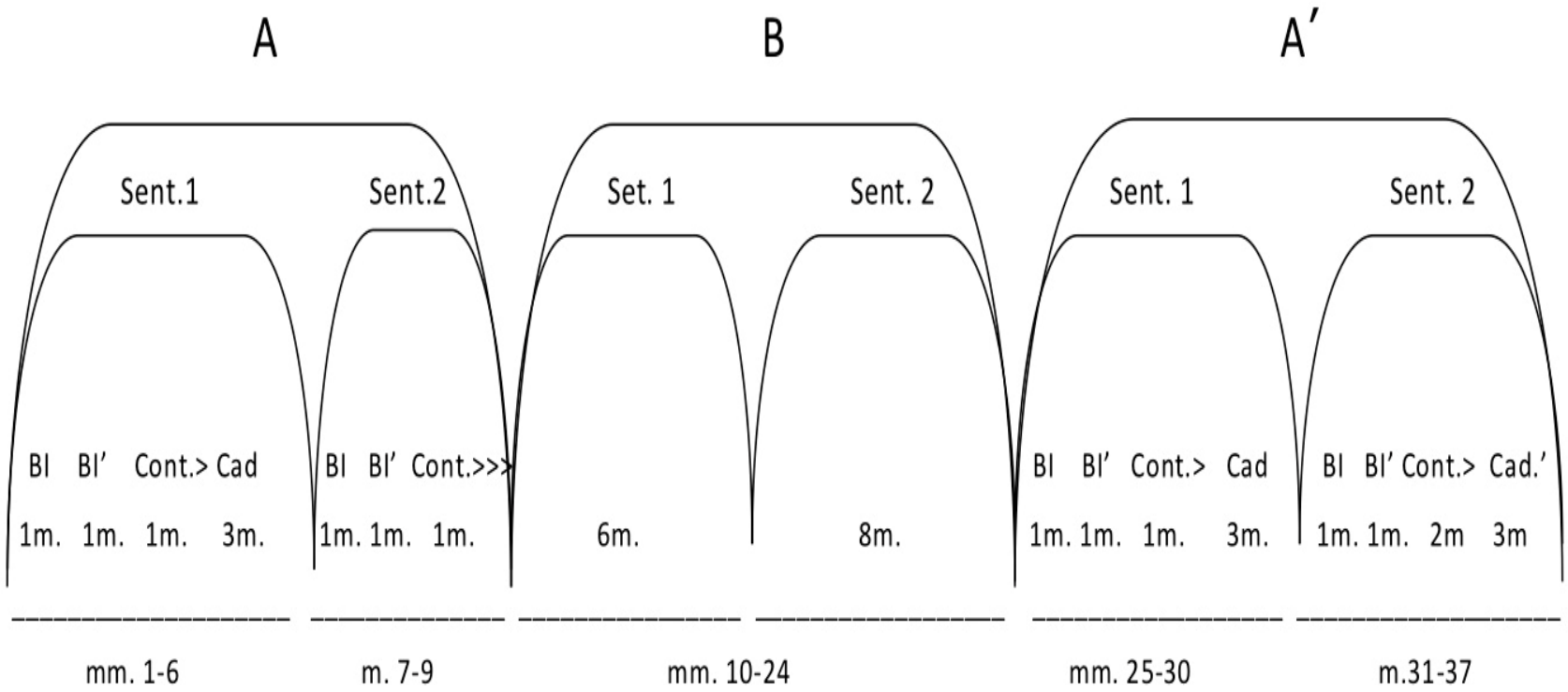
Analysis: Carnaval das Crianças

1. O Ginete do Pierrozinho – The Little Pierrot's Pony

The opening piece captures the entrance of a *pierrot* on his horse, announcing the beginning of the carnival festivities. In the context of Villa-Lobos's *Children's Carnival*, a child riding an imaginary vivacious pony portrays *pierrot*. This character, as was noted in Chapter 3, represents a happy and luxurious fixture to the carnival celebrations.

Villa-Lobos creates a transparent texture through the use of a narrow range in the piano, open fifths, thin chordal structures, and a layered juxtaposition of the white-key Aeolian mode on A with a black-key pentatonic. The formal structure is ABA′. The outer sections (A and A′) are based on a percussive motive characterized by wide leaps and rhythmic ostinato patterns. The A section is embraced by a parallel period made up of two sentences; sentence 1 has an expanded cadential unit, and sentence 2 moves directly from the continuation into the B section (Table 4.1).

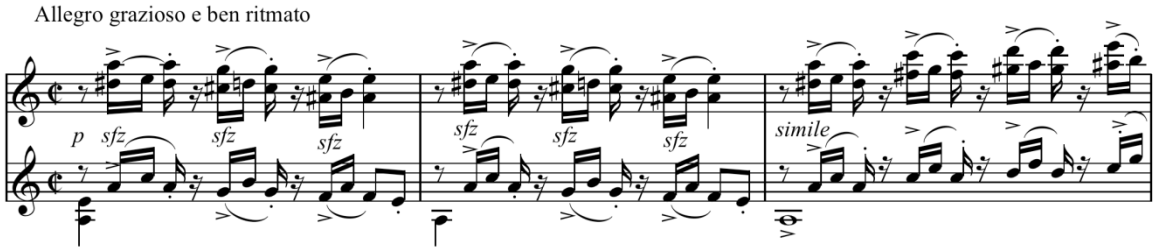
Table 4.1:


A
B
A′
Sent.1
Sent.2
Set. 1
Sent. 2
Sent. 1
Sent. 2
Bl Bl' Cont.> Cad
Bl Bl' Cont.>>>
Bl Bl' Cont.> Cad
Bl Bl' Cont.> Cad.'
1m. 1m. 1m. 3m.
1m. 1m. 1m.
6m.
8m.
1m. 1m. 1m. 3m.
1m. 1m. 2m 3m
mm. 1-6
m. 7-9
mm. 10-24
mm. 25-30
m.31-37

The contrast between the A and B sections is a rather direct one. In A, the horse appears to be the main character, featured in the melody. In B the onomatopoeic galloping of the horse becomes the accompaniment, providing a background to the depiction of the child's character, which is conveyed through a short, simple melodic motive.

The galloping pattern from section A is played in both hands over an A pedal-note, creating a static sense of harmony; see Example 4.1.

Example 4.1: "Ginete do Pierrozinho," galloping pattern, mm. 1-3.



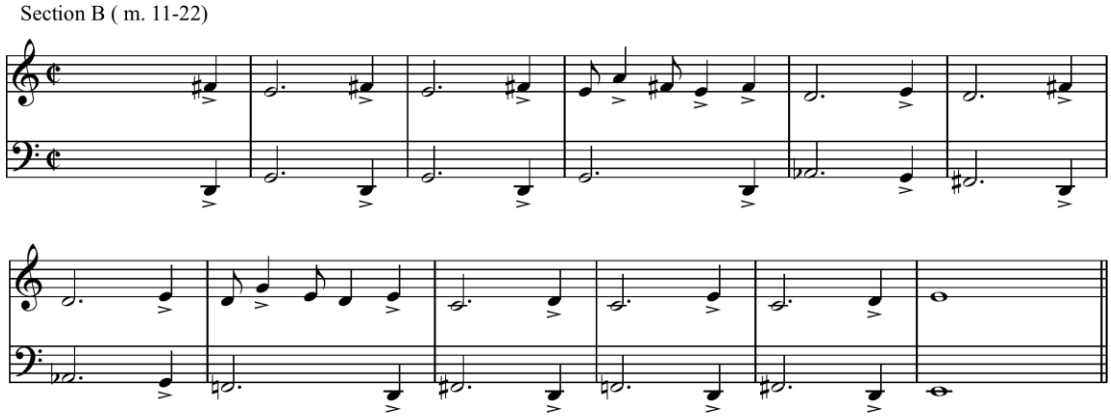
The inner voice of the right hand layers a black-key pentatonic scale over the Aeolian mode. The mixture of white and black notes, creating internal diminished fifths, further enhances the sense of folk tonality. The use of white and black notes of the piano as a compositional device is very common in Villa-Lobos's works. This technique will appear in many of his piano works and will be discussed in more detail in the analysis of subsequent pieces.

The use of the pentatonic scale in Villa-Lobos's music relates to many sources of influence. He was certainly interested in and exposed to impressionistic devices, such as evinced in the works of Debussy, who certainly made frequent use of pentatonic scale. However, what is arguably a stronger influence in this regard is his interest in native and

folk musics. Villa-Lobos included direct quotations of Brazilian folk melodies in his works, many of them based on pentatonic sets.[165]

As noted above, section B continues the galloping motive in the middle voices, while the outer voices present the child theme. The soprano melody introduces a short descending motive as the bass presents a melody contrary motion. Example 4.2 illustrates the melodic line of the B section, omitting the ostinato-galloping pattern. Its child-like simplicity and modesty is matched by the concise thematic development. This formulaic nature reflects an assimilation of Brazilian song style in its limited range, repeated motive, and descending melodic lines.[166]

Example 4.2: *"*Ginete do Pierrozinho*,"* mm. 11-22. Melodic line without the galloping pattern.

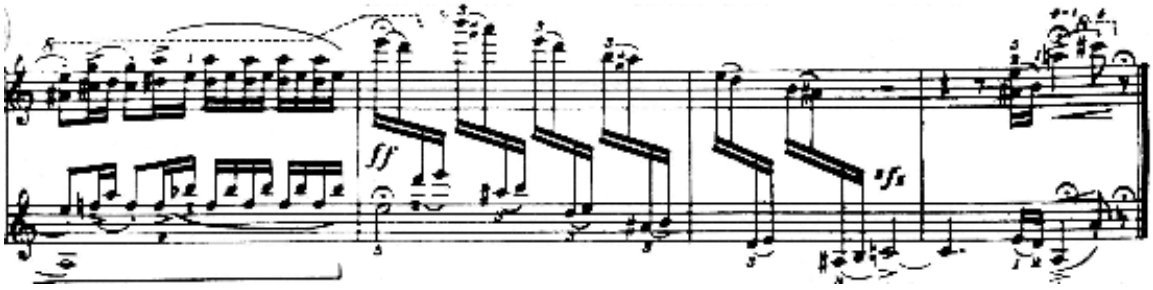


A′ follows the initial pattern of the opening section until the abrupt ending. The sudden halt here seems indicative of the spontaneity of a child at play. Example 4.3 shows the closing measures of the piece.

[165] Examples for piano solo from the same period include *Uma Camponesa Cantadeira* (1916) and *A Moreninha* from *A Prole do Bebe No. 1* (1918).

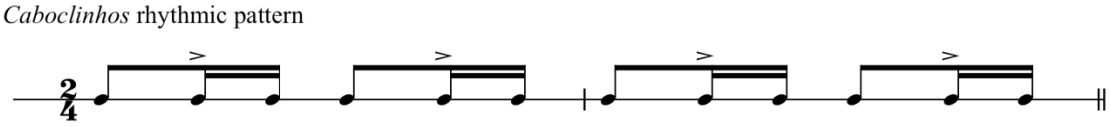
[166] Andrade 1972, 46.

Example 4.3: "Ginete do Pierrozinho," mm. 34-37.

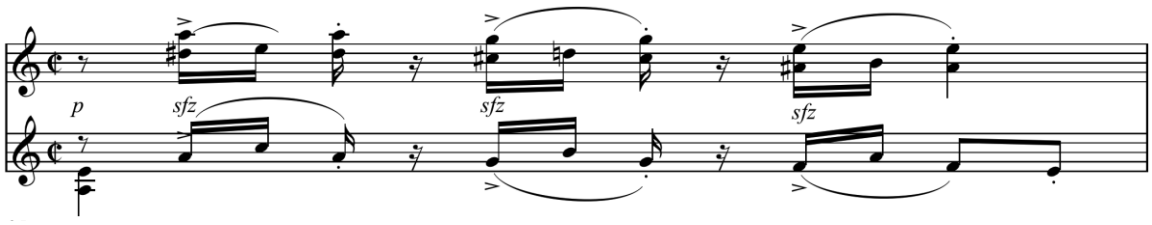


The dislocated accents, placed consistently on the second eighth of each quarter-note beat, not only depict the horse's motion, but also associate Villa-Lobos with Afro-Brazilian music. The rhythmic structure and offbeat accentuation of the galloping pattern are closely related to the *caboclinhos;* a dramatic Afro-Brazilian dance played during carnival in the Northeast of Brazil dance. Examples 4.4a and 4.4b illustrate this similarity.

Example 4.4a: *Caboclinhos* rhythmic pattern.

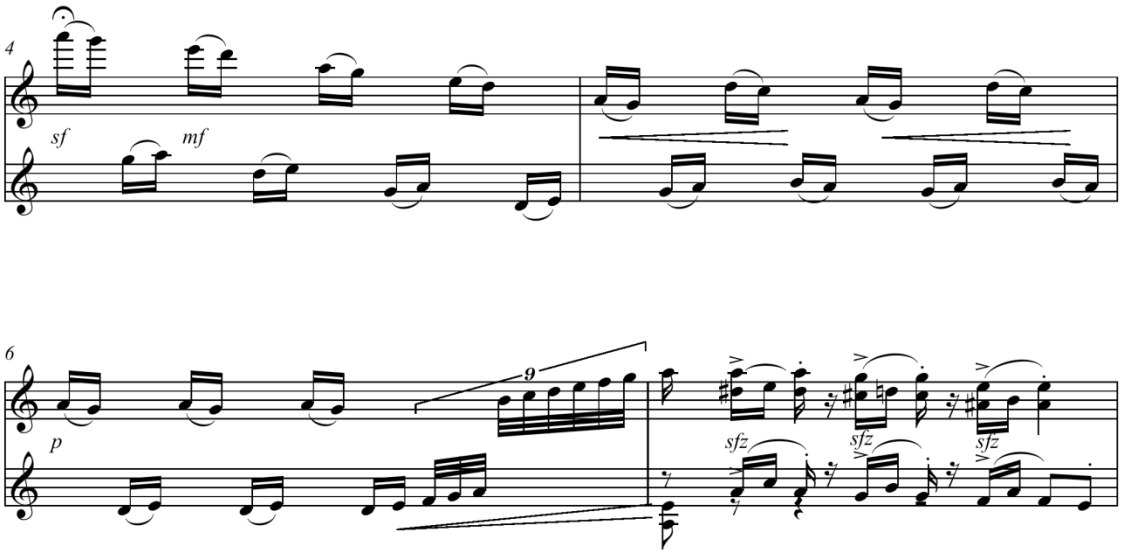


4.4b: "Ginete do Pierrozinho." Galloping pattern, m. 1.



Fast passages played in alternating hands across multiple registers create an effect of virtuosic pianism, even if these passages are not particularly challenging technically; see Example 4.5.

Example 4.5: "Ginete do Pierrozinho," mm. 4-5



2. O Chicote do Diabinho – The Little Devil's Whip

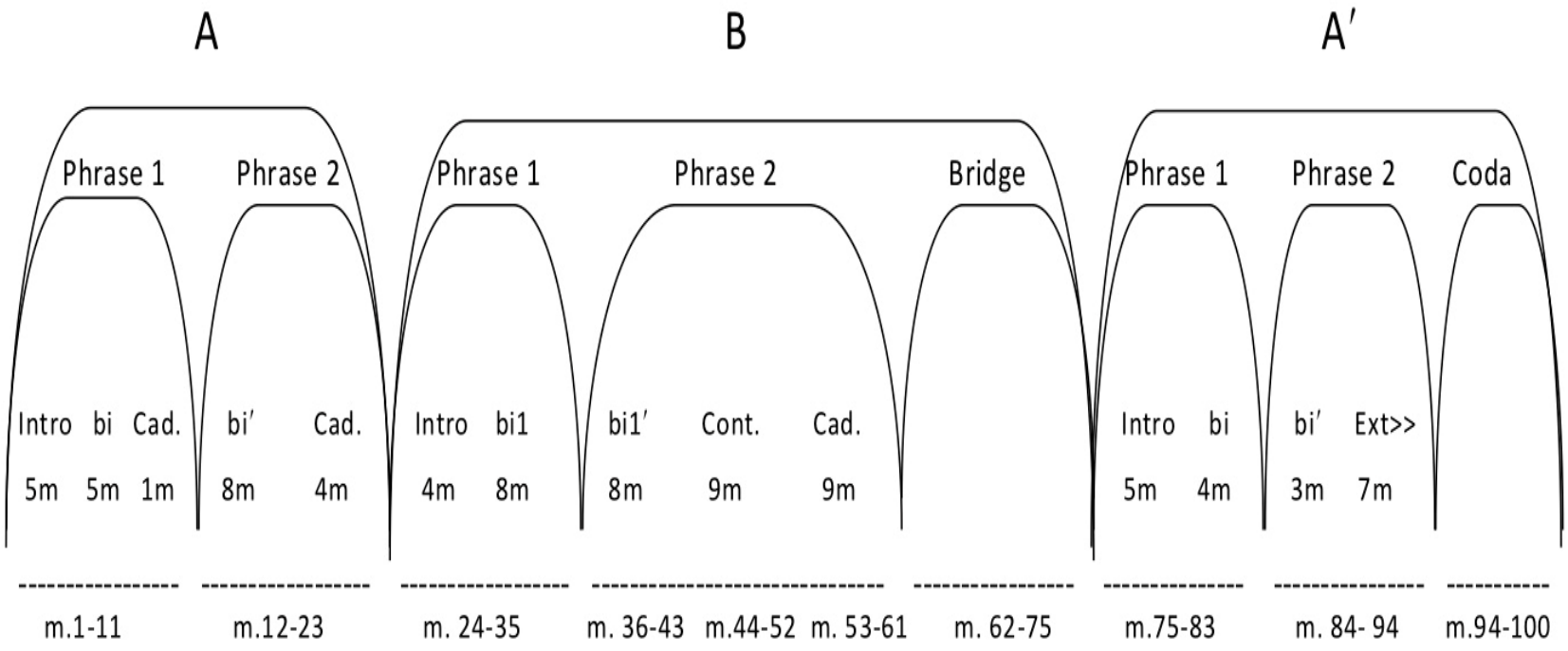
The *diabinho* character, the most popular and important carnival character in the early 20th century,[167] was often dressed in tight red clothing, and a mask with long horns. It also carried a trident and had a long tail used as a whip to threaten other children. The second movement of the piano suite, "O Chicote do Diabinho," exhibits a devilish pianistic virtuosity. The jumpy character of the movement relates to the idea of a *diabinho* playing and dancing during the Carnival festivities, with its tail lashing out wickedly and unpredictably. In the context of *Children's Carnival* the child playing the little devil swings his tail like a whip.

This movement is in duple meter. The formal structure is ABA′. Sections A and A′ are mainly composed of repeated eighth notes in a parallel block-chord motion. A′ is a

[167] Albuquerque/Filho 2006, 226.

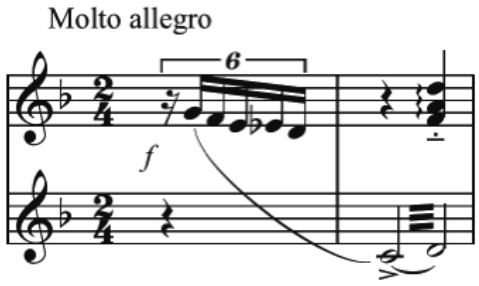
modified version of A leading to a presto coda combining motivic elements used throughout the piece. The thematic motive, in the top voice, has a percussive character and a very narrow range**.** In contrast, Section B presents a three-voice plan, unified by syncopated rhythmic patterns. An independent chromatic melody in the middle line creates tension and restlessness, the chromaticism depicting the impish slyness of the devils (Table 4.2).

Table 4.2:


A
B
A′
Phrase 1
Phrase 2
Phrase 1
Phrase 2
Bridge
Phrase 1
Phrase 2
Coda
Intro bi Cad.
5m 5m 1m
bi′ Cad.
8m 4m
Intro bi1
4m 8m
bi1′ Cont. Cad.
8m 9m 9m
Intro bi
5m 4m
bi′ Ext>>
3m 7m
m.1-11
m.12-23
m. 24-35
m. 36-43
m.44-52
m. 53-61
m. 62-75
m.75-83
m. 84- 94
m.94-100

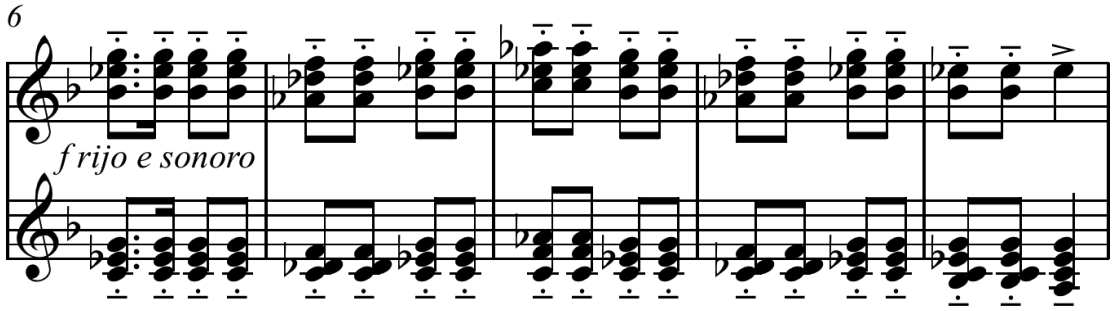
The piece opens with a descending sextuplet rhythm; vividly representing the crack of the little devil's whip; as seen on example 4.6.

Example 4.6: "O Chicote do Diabinho," whip motive, m. 1.



The chords that move in parallel motion within the A section involve triadic extensions resulting in seventh and ninth harmonies (Ex.4.7). The heavy use of parallel motion reflects the influence of the impressionistic school in Villa-Lobos's music. These chords also create a percussive effect with a spirited rhythmic drive.

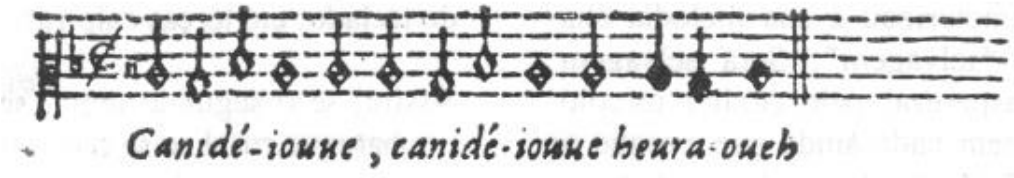
Example 4.7: "O Chicote do Diabinho," triadic extensions, mm. 6-10.



The construction of both the first and second melodic phrases of section A (mm.6-10 and mm. 12-16) presents an example of Villa-Lobos's inclusion of native or primitive music from Brazil. The soprano lines of each phrase are very similar to this indigenous

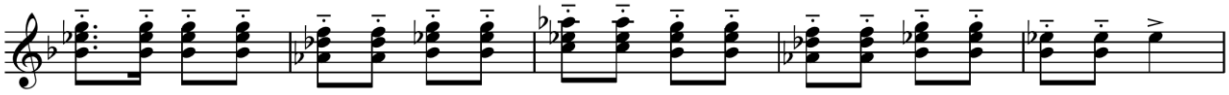
melody collected in Brazil by Jean Lery.[168] Example 4.8a shows the melody collected by Jean de Léry during his trips to Brazil in 1557.

Example 4.8a: *Tupinambá* melody: *Canidé iouve*.



The melodic contour is very similar and somewhat recreated in the "Chicote do Diabinho"; as seen on Example 4.8b.

Example 4.8b: Melodic contour in "Chicote do Diabinho," mm. 6-10.

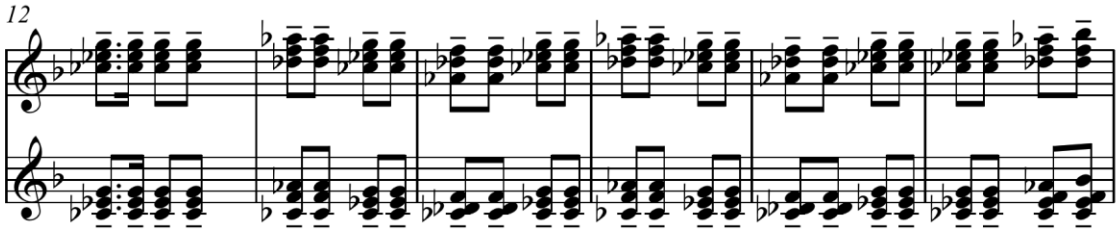


However, this is less a copy of a particular tune than Villa-Lobos's internalization of characteristics of Brazilian indigenous music by having melody constructed of notes moving stepwise and using repeated notes; non-contrapuntal parallelism and vertical structures reminiscent of primitivism; and accents on each beat of the melody, a product of native percussive accompaniment in which shakers or similar instruments are attached to the feet or legs, the motion of the performers therefore marking each beat of the melody.

[168] Léry 1980, 150.

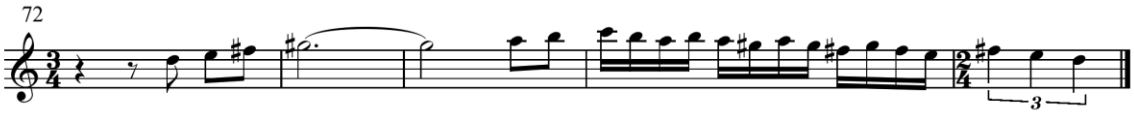
The second phrase (mm.12-19) of section A begins with the chordal motive, introducing Cb into the collection (Ex.4.9). The pitches from the second phrase create the following melodic minor scale: Cb-Db-Eb-F-G-Ab-Bb-Cb.

Example 4.9: "Chicote do Diabinho," melodic minor scale, mm. 12-17.



The same collection construction is also found in the folk-based combinations used by Bartók, notably in the *Cantata Profana* (1930); there the collection is D-E-F#-G#-A-B-C-D (Ex. 4.10). [169]

Example 4.10: Bartók's *Cantata Profana,* mm. 72-76.

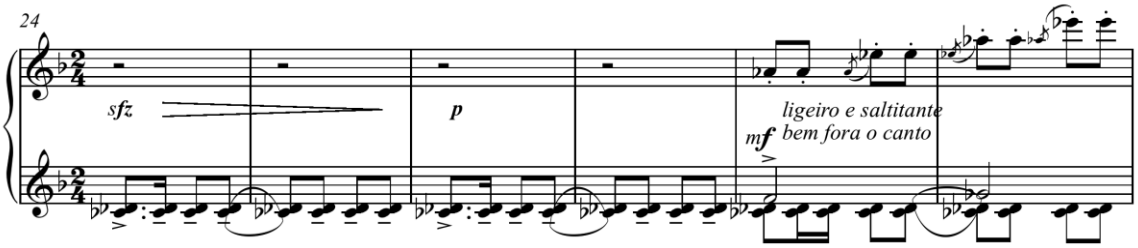


If this scale is rotated, the sixth rotation (C-D-E-F#-G#-A-B-C), it creates the same intervals as Villa-Lobos's non-diatonic folk mode. The resulting combination demonstrates the cobbled-together nature of the folk elements, which figured so prominently in the works of early 20th-century composers. The frequent use of ethnomusicological material by composers such as Villa-Lobos, Bartók, and others of the time period highlights the primeval kinship of folk music; in this piece, it is exemplified by the non-diatonic material making up the second phrase.

[169] Antokoletz 1993, 30.

The vibrant character of the whip is emphasized by the piece's sudden changes of moods and awkward transitions; new material is deliberately jarring as a result of Villa-Lobos's improvisatory style. This unpredictability is emphasized in the contrasting character of Section B. As with A, the thematic material is prefaced by an introductory passage, here simply a two-measure syncopated rhythmic pattern in the left hand (mm.24-27). The initial pattern is slightly modified as the melodic material enters, at m.28; the modified rhythm extends to m.50, unifying the section (Ex.4.11).

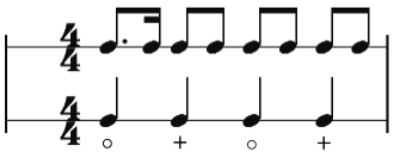
Example 4.11: "Chicote do Diabinho," opening of Section B, mm. 24-29.



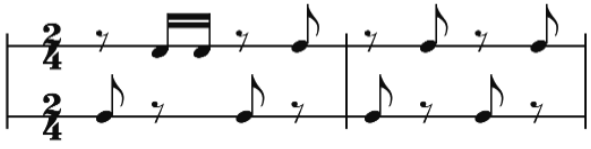
The fundamental B rhythm adds a dance-like character to the piece, resembling the popular *Marcha-Rancho* genre heard in the carnival; see example 4.12.

Example 4.12: Basic rhythmic patterns of *Marcha-Rancho*.

Basic rhythm of *Marcha-Rancho*

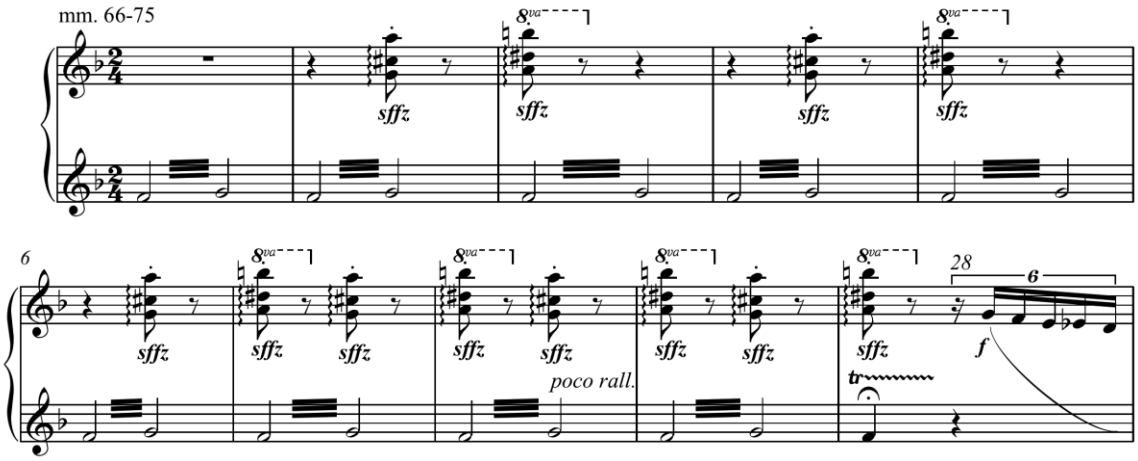


Rhythmic pattern of
A vida é um Buraco, *Marcha-Rancho* by Pixinguinha



The prankish swinging of the whip in the introductory passage returns in mm.66-75 (Ex. 4.13), in the persistent repetition of jumpy broken chords over multiple registers. The tremolando in the left hand recalls the percussive ruffle of the *pandeiro* or *caixa*, instruments used by the *Zé Pereira* groups.

Example 4.13: "Chicote do Diabinho," mm. 66-75.



In this movement, the combination of varied musical ideas in this middle section—chromaticism, embellishment, syncopation, layering of dynamic articulations—creates a highly spirited atmosphere reflecting the excitement and energy of the Carnival.

3. A Manhã da Pierrete - The Pierrette's Morning

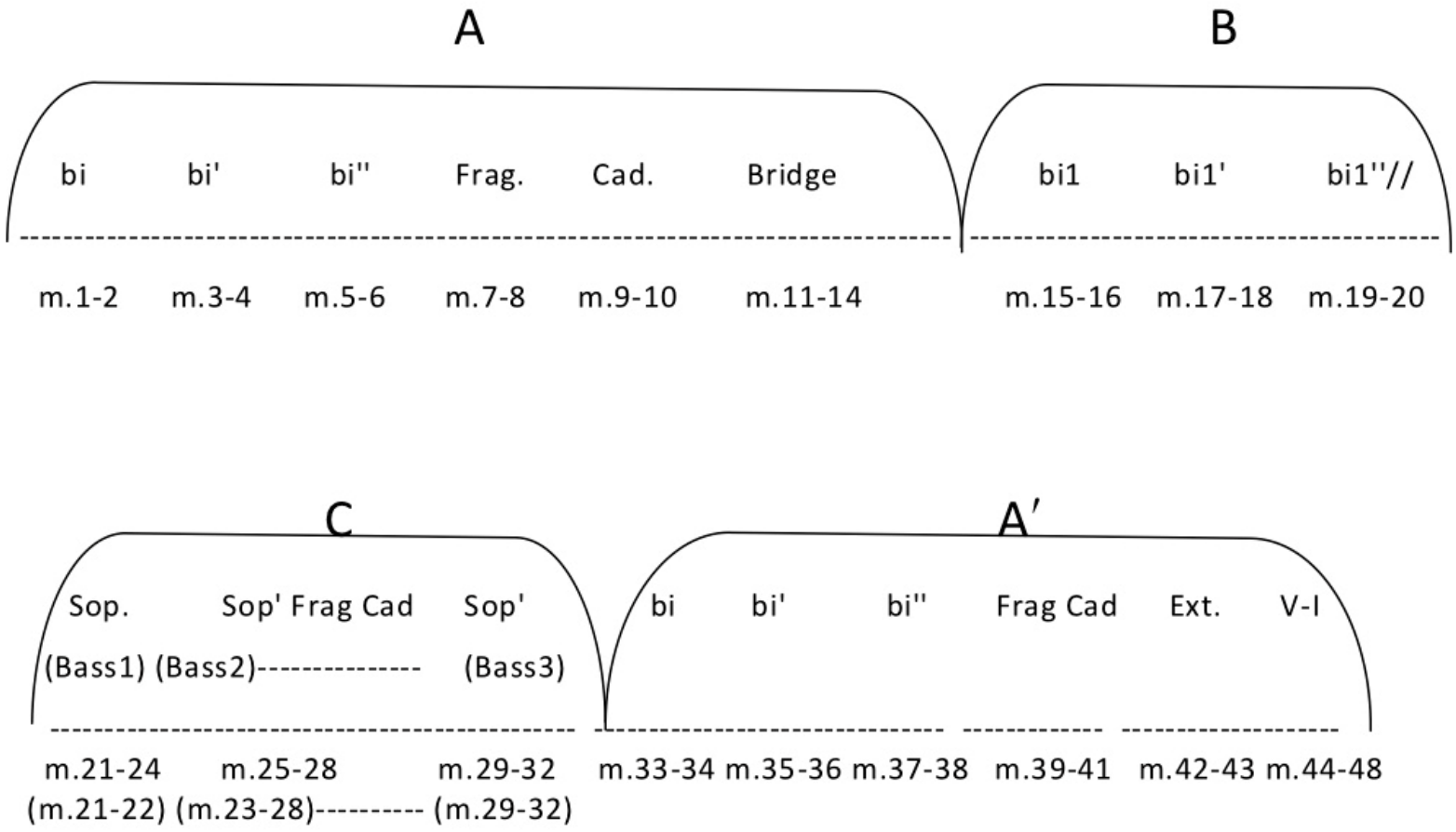
The *Pierrete* is the only specifically female character portrait in the suite; it is also the only piece that does not explicitly evoke a child in the title, as the Portuguese feminine does not imply the diminutive. *Pierrete* contrasts greatly with the previous two pieces; it has a softer overall dynamic range and the rhythmic approach is simpler, conveying the effect of a tired morning after a night of play. Villa-Lobos' specification of

Com elegância (with elegance) contributes to the delicate character, while the indication *capriccietto* suggests the whimsy nature of the character in the context of the *Children's Carnival.*

This piece suggests a *Pierrette* wandering in the morning during Carnival. It has a transparent, dreamy feel of childlike reflection suggesting awakening and reminiscing over the celebrations, created through timbre and aural space.

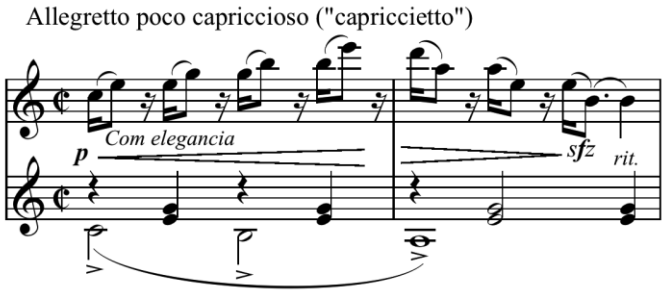
"A Manhã da Pierrete" is in duple meter, resting largely in the higher registers of the piano. The formal structure is ABCA′. Each section has relatively steady motion and there is not much rhythmic differentiation. The A theme (mm.1-14) presents a short, delicately jumpy motive in the right hand repeated over a descending three-note bass. Section B (mm.15-20) continues the grouping of three phrases, these based on a pentatonic set and also organized in two-measure units; the undulating figuration in the right hand is directly drawn from section A. Section C (mm.21-32) introduces new material, using triplets, strong chromaticism, and more expansive phrasing (Table 4.3).

Table 4.3:


A
B
bi
bi'
bi''
Frag.
Cad.
Bridge
bi1
bi1'
bi1''//
m.1-2
m.3-4
m.5-6
m.7-8
m.9-10
m.11-14
m.15-16
m.17-18
m.19-20
C
A′
Sop.
Sop' Frag Cad
Sop'
(Bass1) (Bass2)----------
(Bass3)
bi
bi'
bi''
Frag Cad
Ext.
V-I
m.21-24
m.25-28
m.29-32
(m.21-22) (m.23-28)---------- (m.29-32)
m.33-34 m.35-36 m.37-38
m.39-41
m.42-43 m.44-48

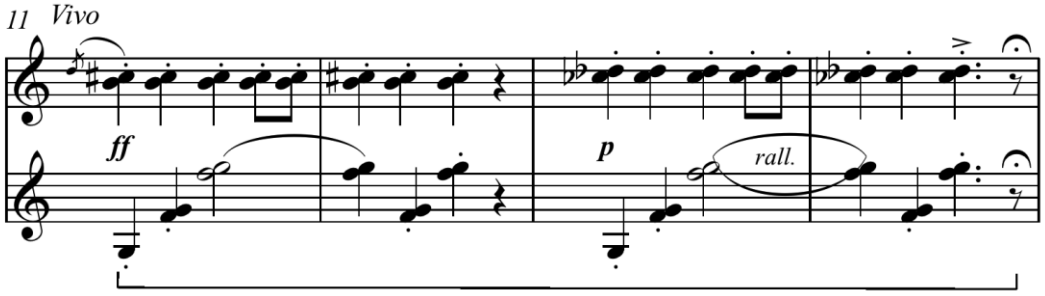
Section A has a tonal center of C. It is based on broken triadic extensions of 7th, 9th, and 11th arpeggiatio with minimal rhythmic or textural variety, the simplicity of motion creating a certain complacency and vagueness. The *sfzorzandos* on the last note of each phrase contribute to the uncertainty of direction: the phrase comes to an end with the diminuendo and at the same time is surprised by the sudden attack on the last note (Ex.4.14).

Example 4.14: "A Manhã da Pierrete," mm. 1-2.



The *vivo* passage (m.11-14) unexpectedly introduces a new rhythmic pattern, dynamic, tempo marking, and motive (Ex. 4.15). This fast, jumpy, and percussive bridge is a momentary burst of frolicsome and jaunty feeling within the meditative atmosphere.

Example 4.15: "A Manhã da Pierrete," *vivo* passage, mm. 11-14.

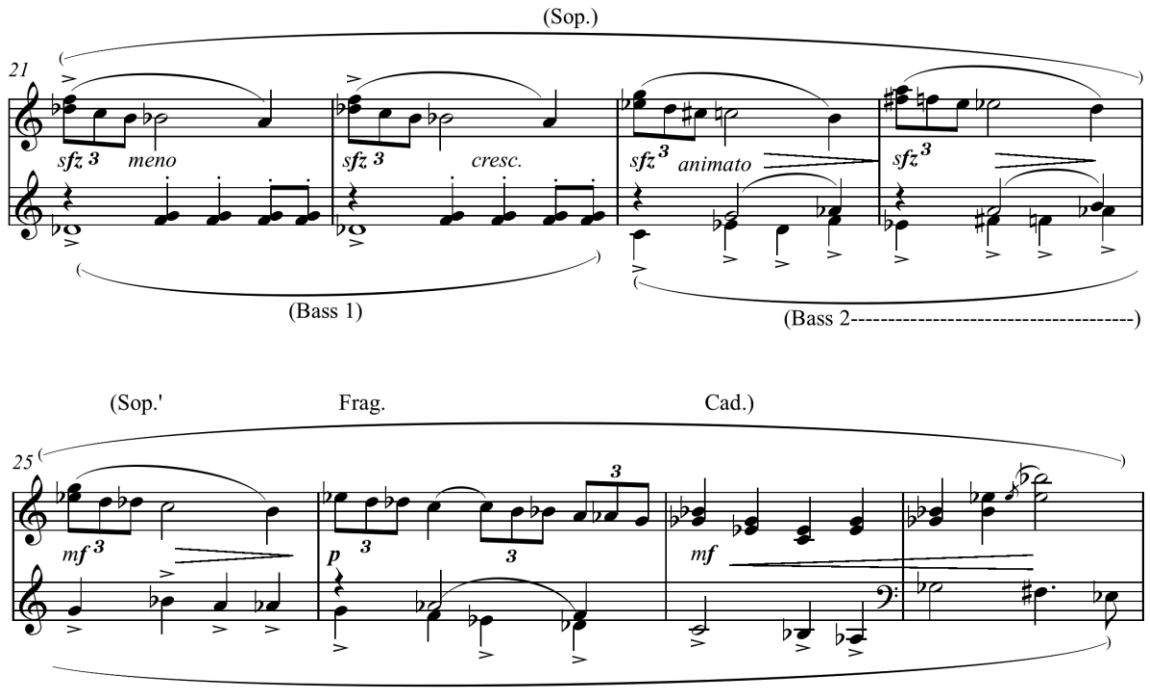


As with section A, section B again consists of two-measure sets repeated three times, mainly relying on different dynamic levels for contrast. The combination of the left-hand melodic motive and right-hand figuration emphasizes a five-note collection:

Ab-Cb-Db-Eb-F. There is a progressive diminuendo each time the phrase repeats, suggesting the tiredness and hesitation of the *Pierrete*; the energy dissipates with the end of each section.

Section C expands on highly chromatic material and the homophonic structure is broken. The voices become more independent, creating counterpoint through overlapping of phrases; as seen on example 4.16.

Example 4.16: "A Manhã da Pierrete," Section C, mm. 21-28.



The chords with added sevenths, ninths, and elevenths, pentatonic passages, unresolved dissonants, and avoidance of the leading tones all lend *Pierrete* a strong Impressionist aura. The combination of these techniques creates certain haziness in the aural space, both portraying the dreamy *Pierrete* character and providing a respite to the high-energy festivities. In the context of the whole suite, this pause allows for balance and affective temperance.

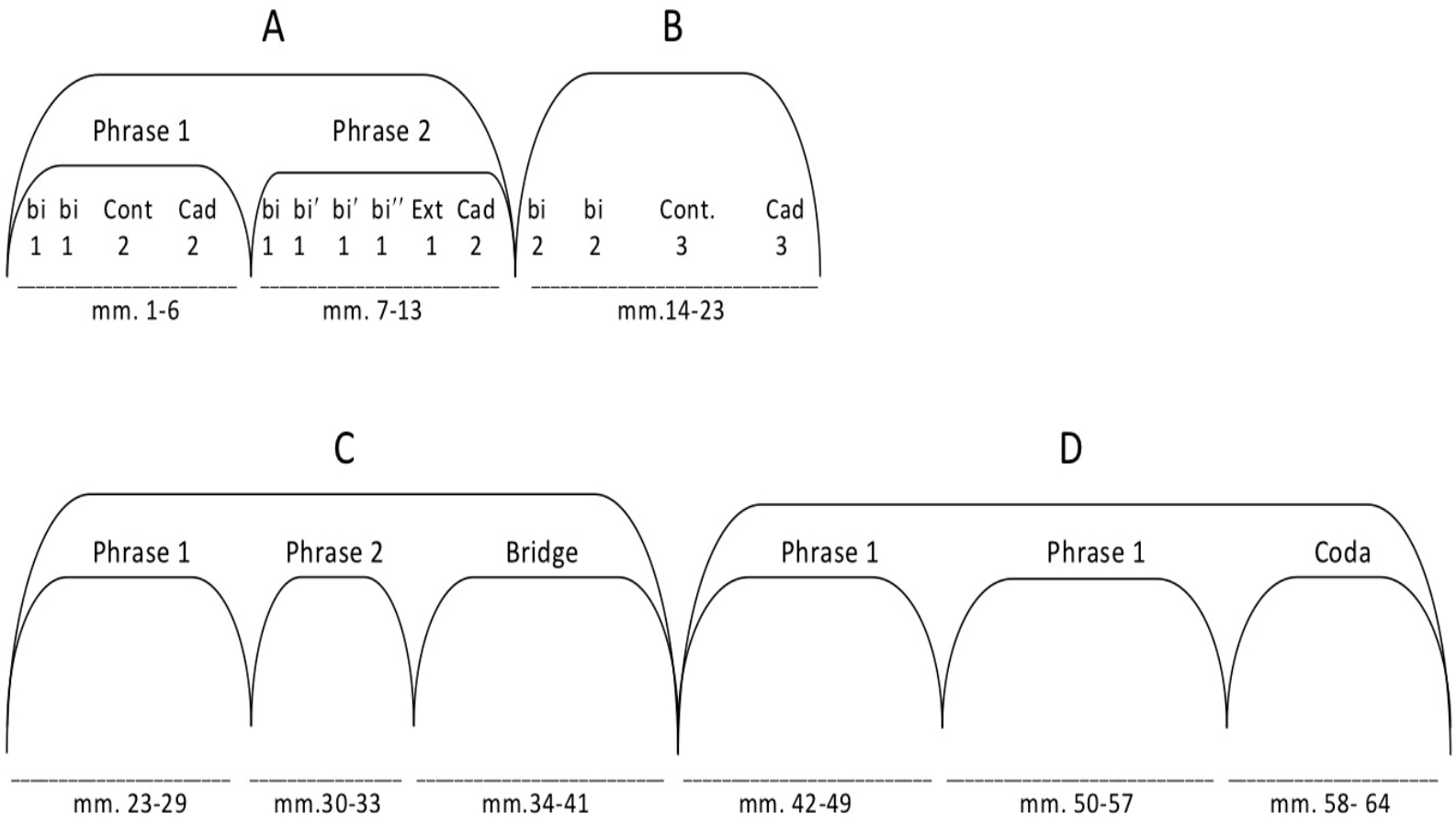
4. Os Guizos do Dominozinho– The Little Domino's Jingle Bells

The *dominozinho* is a standard character of the Brazilian carnival and is often characterized by a rich costume of yellow or black silk or satin, with the addition of a roman cape with bells attached to it. The piece "Os Guizos do Dominozinho" is based on uninterrupted tremolos representing the main element of the dominozinhos's costume: the numerous bells attached to their capes. The character hides behind masks and plays innumerous pranks, reflected in the light, rascally and high-spirited atmosphere of the piece. The foundational material is the percussive sound of the bells; as a costume element they are always sounding, thus explaining the tremolo motive persists throughout the musical development.

"Os Guizos do Dominozinho" introduces three distinct folk-like melodic ideas within this unifying textural framework. The tremolos float from the right to left hand nearly without pause or change of tempo. The piece is in duple meter and has a tonal center of D; the tempo sub-title is *com muita alegria* (with plenty of happiness), underlining the festive character of the *Dominó* at Carnival.

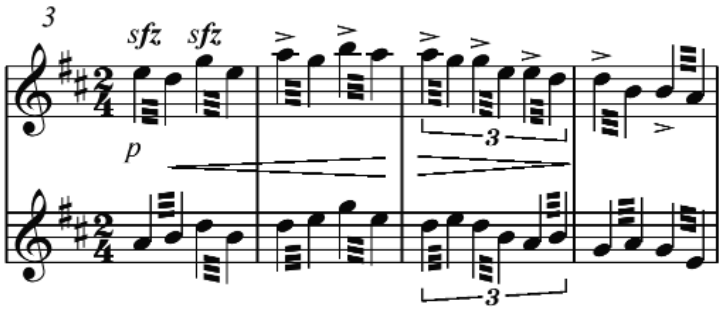
The formal structure is ABCD, with section A an introduction to the three subsequent sections each developing a rich variation of a distinct theme (Table 4.4).

Table 4.4:


A
B
Phrase 1
Phrase 2
bi bi Cont Cad
1 1 2 2
bi bi′ bi′ bi′′ Ext Cad
1 1 1 1 1 2
bi bi Cont. Cad
2 2 3 3
mm. 1-6
mm. 7-13
mm.14-23
C
D
Phrase 1
Phrase 2
Bridge
Phrase 1
Phrase 1
Coda
mm. 23-29
mm.30-33
mm.34-41
mm. 42-49
mm. 50-57
mm. 58- 64

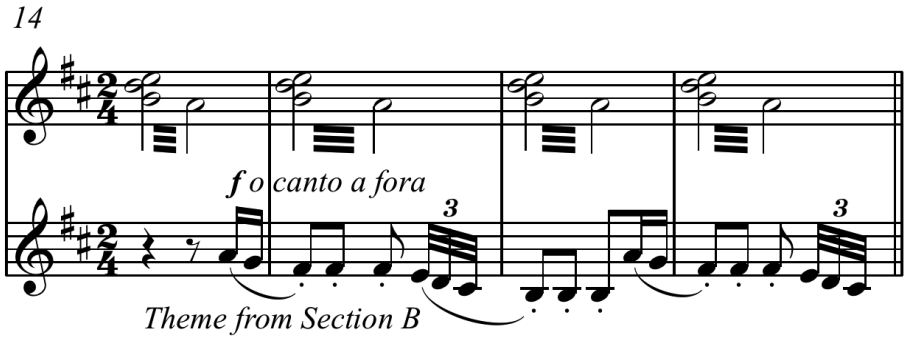
Section A is based on misplaced accents and contrasting dynamic levels, announcing the arrival of a boisterous *dominozinho* whose jaunty movements are conveyed by the combination of the strong downbeat and jumpy accents at the end of each measure. This section sets the mood of the piece without presenting a theme per se, although a brief undulating pentatonic passage creates a certain melodic motion in the soprano voice; see example 4.17.

Example 4.17: "Os Guizos do Dominozinho," pentatonic contour, mm. 3-6.



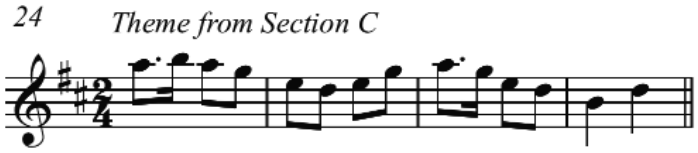
Three distinct, concise themes are introduced in each subsequent section (mm.14-23; mm.23-41; mm.42-64, respectively). Considering the overall economy of musical material in the *Carnaval das Crianças*, the multiple thematic areas of this piece is exceptional. The melodies share folk-like qualities: simple rhythmic structure, narrow range, tonally progressive motivic repetition, and repeated consecutive notes. Example 4.18 shows the first descending theme of section B, mm. 14-17.

Example 4.18: "Os Guizos do Dominozinho," mm. 14-17.



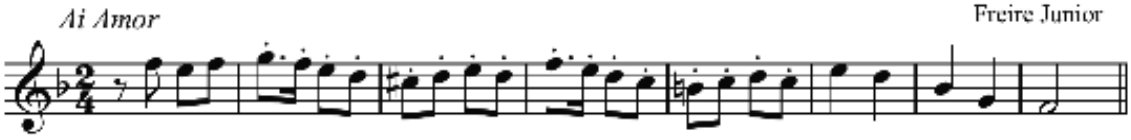
In section C, the right-hand, white-key theme is a development of the pentatonic set introduced in mm. 3-6 and left hand maintains the tremolo on the black notes. The rhythmic pattern of the melody is based on a two-measure idea closely related to the *Marcha-Rancho* rhythm introduced in the *Diabinho* (Ex. 4.19).

Example 4.19: "Os Guizos do Dominozinho," theme from section C, mm. 24-27.



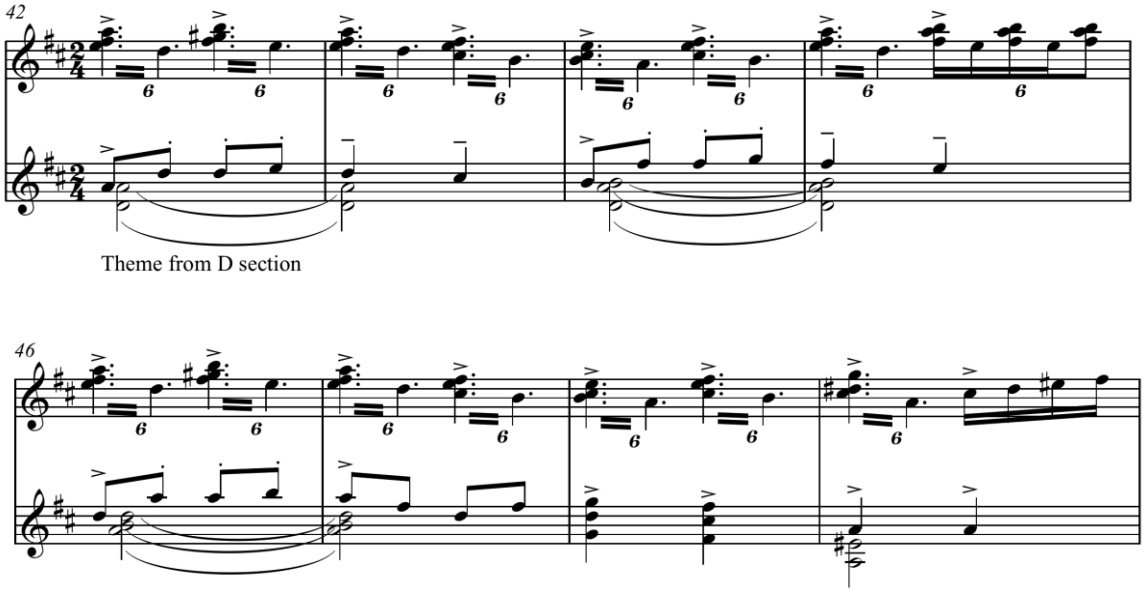
This rhythmic pattern and melodic contour are also reminiscent of some Carnival tunes, particularly the *Ai Amor,* which was composed between 1918-1921 and became a standard of the Brazilian Carnival (Ex. 4.20).

Example 4.20: Melody of the carnival tune, *Ai Amor,* by Freire Junior.



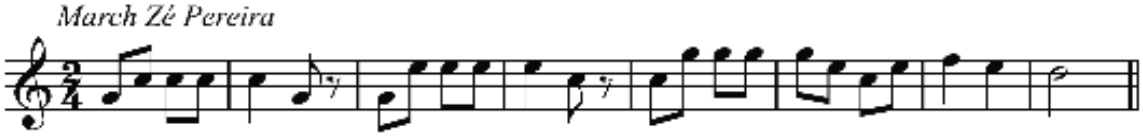
The theme of section D has a clear diatonic melody made up of progressive ascending motives in the left hand. The melody is juxtaposed against broken chordal blocks in the Lydian mode; see example 4.21.

Example 4.21: "Os Guizos do Dominozinho," mm. 42-49.



This tune is an adaptation of the French march *Les Pompiers de Nanterre*, adapted to the Brazilian Carnival as *Zé Pereira*. Example 4.22 shows the French meoly.

Example 4.22: Melody known as *Zé Pereira* during the Brazilian carnival.

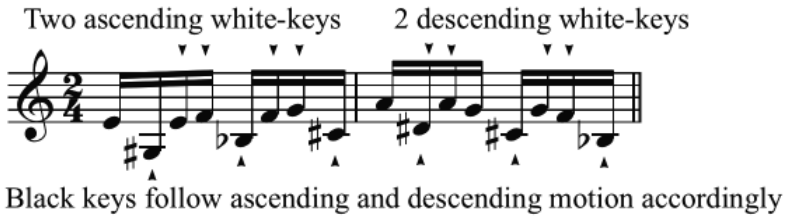


By incorporating such a popular theme, Villa-Lobos emphasized the suite's representation of an actual Brazilian Carnival.

As noted above, Villa-Lobos often exploits the juxtaposition of black notes with white notes in his piano compositions. The pianist Souza Lima, in his analysis of *Prole do Bebe No. 2*, describes this as a pianistic formula: "It consists of a tone sequence that

obeys certain symmetry among the white and black keys."[170] Lima was referring to the first piece of the suite, *A Baratinha de Papel*; see example 4.23.

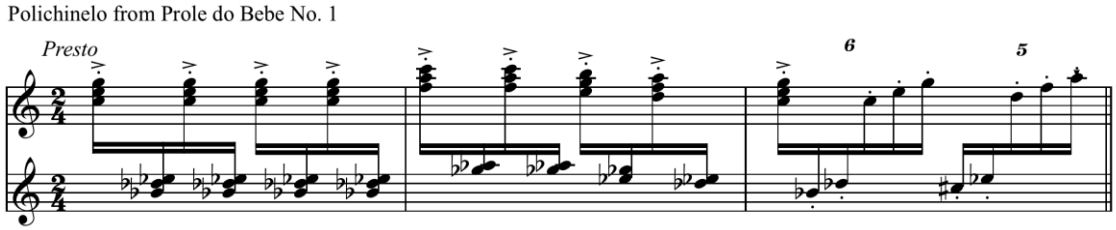
Example 4.23: Passage from Villa-Lobos's piano piece *A Baratinha de Papel.*



Jamary Oliveira also recognized the prevalence of this compositional technique in "'Black Key versus White Key': A Villa-Lobos device." Oliveira mentions that: "the combination of the black- and white-key notes, was one of Villa-Lobos's real concerns in his piano pieces, and, in fact, he developed this device to the extreme, with obvious consequences to his own style."[171]

Oliveira analyzes several works where this compositional formula is present, most notably the *Polichinelo* (Ex. 4.24). Here, the right hand plays white-key triads and the left plays black-key combinations while the melody lies in the top note of the right-hand triads.

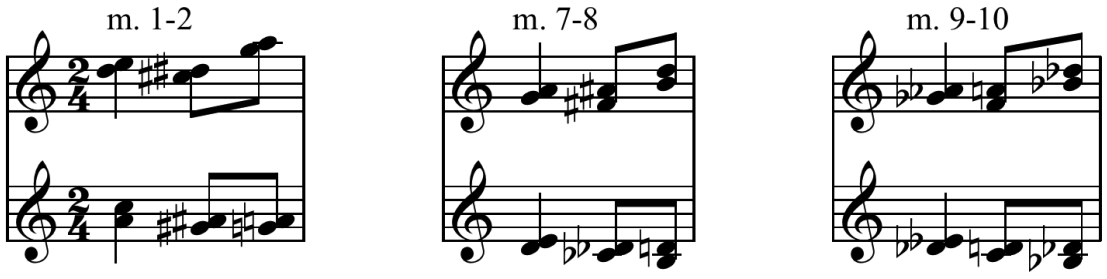
Example 4.24: *Polichinelo,* mm. 1-3.



[170] Lima 1968, 44-45.
[171] Oliveira 1984, 34.

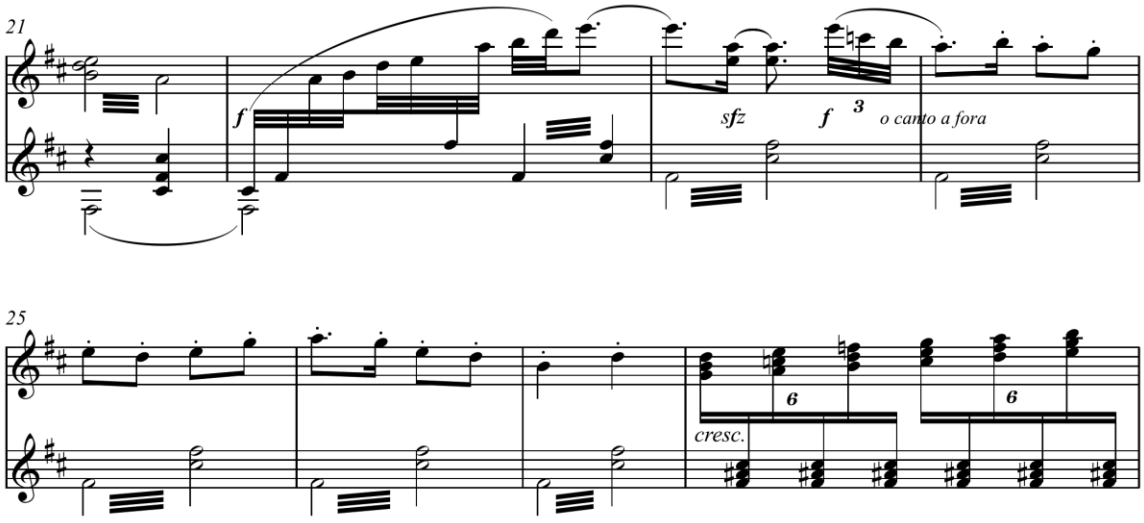
In “Os Guizos do Dominozinho,” the opening tremolo is made up of seconds and thirds in alternating white-key versus black-key blocks. This alternation, which appears simultaneously in both hands, occurs in both the vertical structure and horizontal motion. The vertical formula is evident in the following passages; see example 4.25.

Example 4.25: Passages alternating combinations of white and black-keys in “Os Guizos do Dominozinho.”



Throughout section C the right hand uses a pentatonic set composed of white-keys while the tremolando on the left hand is based on black keys. This juxtaposition results in a steady motion of black-key versus white-key horizontal stretches; see example 4.26.

Example 4.26: Right hand plays white-keys while left hand plays left black-keys. “Os Guizos do Dominozinho,” mm. 21-28.



With this compositional resource, Villa-Lobos is thinking in terms of pianistic technique and effect. The focus seems not so much on standard harmonic functionality as it does on how the notes are distributed between the hands, and the creation of horizontal and vertical structures appear to arise out of this distribution. The consistent manipulation of a single device provides a better understanding of Villa-Lobos' ability to create not only as a highly intuitive composer, but also shows his interest in composing with "strict and severe control of consciousness," as he himself suggested.[172]

5. **As Peripécias do Trapeirozinho–** The Little Ragpicker's Adventures

A *trapeiro* is a ragpicker, one who collects and trades in discarded or leftover pieces of fabric to make a modest living. In the context of the *Children's Carnival*, the *trapeirozinho* seems to use the festivities for daydreaming and escape from harsh daily reality. The *trapeiro* costume is the least glamorous of the Carnival collection. Villa-Lobos captures the simplicity of the clothes and lack of embellishment and color through monothematicism. The repetition of musical materials enhances this sense of bare-bones presentation. The liveliness of the carnival as well as the naturally joyful and improvisational traits of the child is emphasized in passages using *animando* (mm.19-20), *vivo* (mm. 21-24), and *vivace* (mm. 30-38). These are characterized not only by the tempo but also with tonal and rhythmic instability.

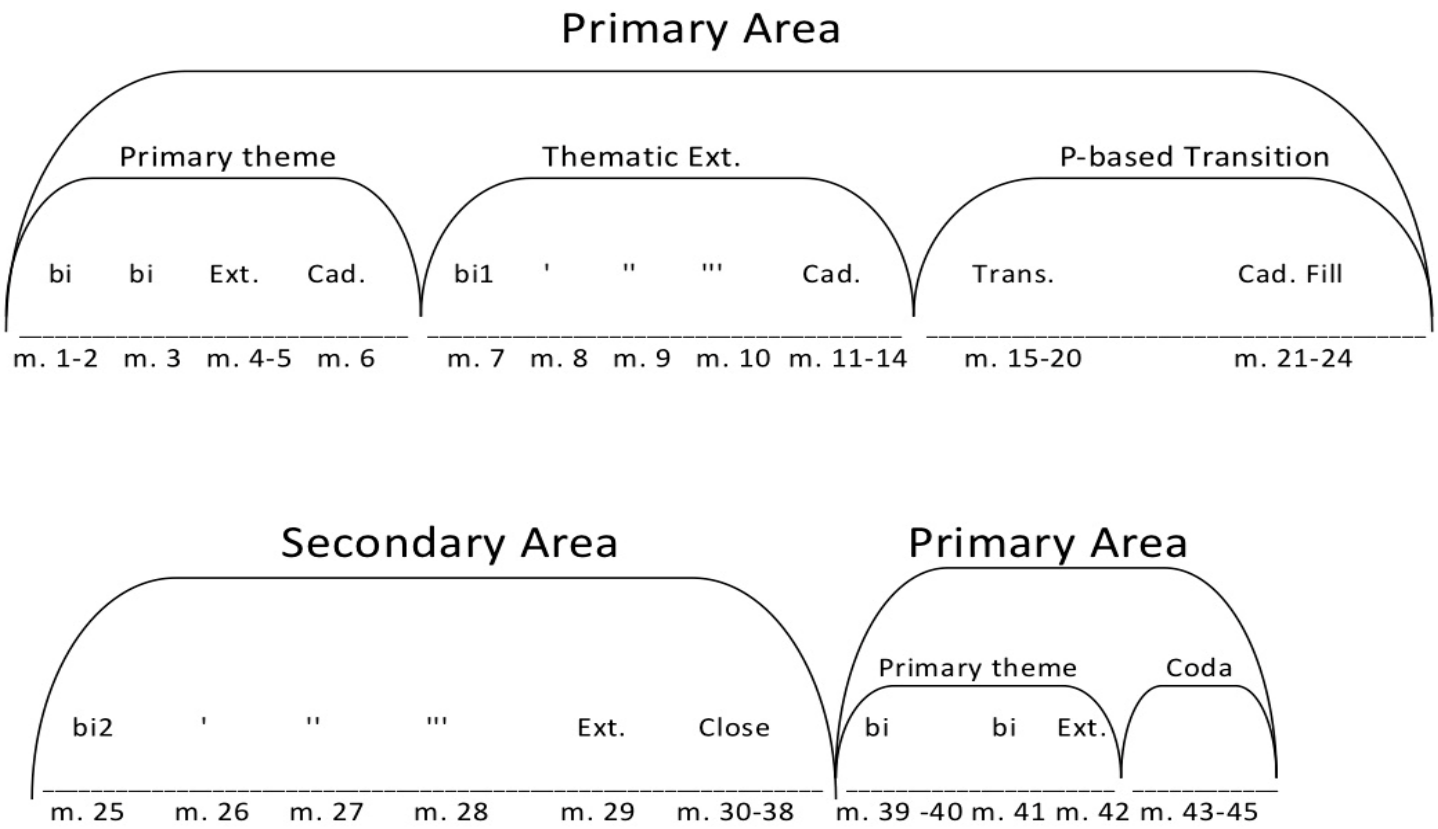
"As Peripécias do Trapeirozinho" is monothematic and has a continuous formal structure based on thematic extension, development, and variation. It is in 6/4 with a brief change to 2/4 in the cadential fill between the transition and thematic variation.

[172] Oliveira 1984, 46.

Each section is marked by explorations of new harmonic fields and thematic manipulation. The musical material is based on pentatonic sets, whole tone passages, contrapuntal opposition, quartal harmonies, pedal point, and altered scales; the tonal focus is very evasive. The undulating movement present from the beginning through the transition serves alternately as melodic material and accompaniment, and the contrapuntal texture creates a certain wandering mood. Compared to the other pieces, the rhythm is fairly simple and rhythmic variations are kept to a minimum.

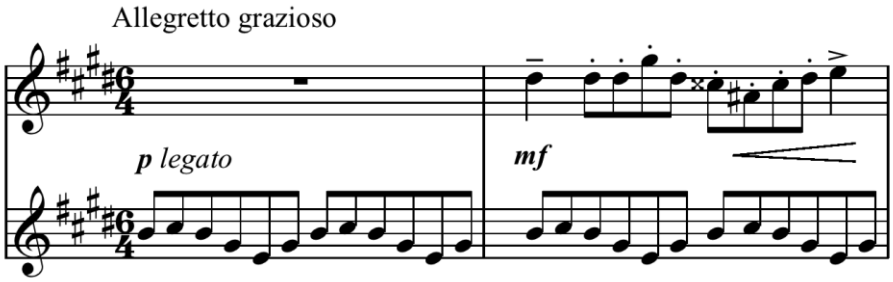
The melodic material is also strictly limited in this movement. Villa-Lobos relies on repetition and manipulation of the introductory thematic material to expand the piece. The opening theme (mm. 1-6) introduces a pentatonic motive in the right hand that is transformed through different interval relationships, quartal modification and condensed presentation. This motivic idea returns throughout the piece, transposed or modified (Table 4.5).

Table 4.5:


Primary Area
Primary theme
Thematic Ext.
P-based Transition
bi bi Ext. Cad.
bi1 ' '' ''' Cad.
Trans. Cad. Fill
m. 1-2 m. 3 m. 4-5 m. 6
m. 7 m. 8 m. 9 m. 10 m. 11-14
m. 15-20 m. 21-24
Secondary Area
Primary Area
Primary theme
Coda
bi2 ' '' ''' Ext. Close
bi bi Ext.
m. 25 m. 26 m. 27 m. 28 m. 29 m. 30-38
m. 39 -40 m. 41 m. 42 m. 43-45

In the primary area (and its restatement as coda), the theme moves contrapuntally and in opposition. The melodic phrasing has an offbeat accent on the last note, with a crescendo towards the end. This breaks the fluidity of the undulating motion, undermining its predictability. There is a strong tritone relationship in the melodic construction of the motive between Cx and G# and A# and E. The pentatonicism is enhanced with chromaticism, by means of the raised fourth (with hints of the Lydian mode) and sixth scale degree of E major; see example 4.27.

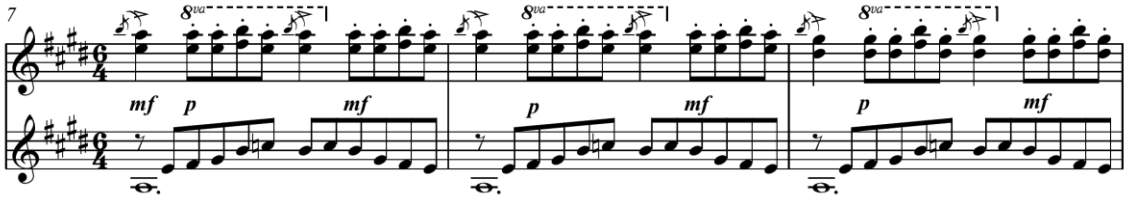
Example 4.27: "As Peripécias do Trapeirozinho," melodic tritone and pentatonic construction, mm. 1-2



The opening is marked by tonal ambiguity between E Major and C# minor on the left hand combined with a chromatically altered collection of the right hand. The conflicting sonorities created by the opening measures represent the ironic contrast between the simplicity of the *trapeirozinho* character in the midst of the luxurious display in the *Children's Carnival*.

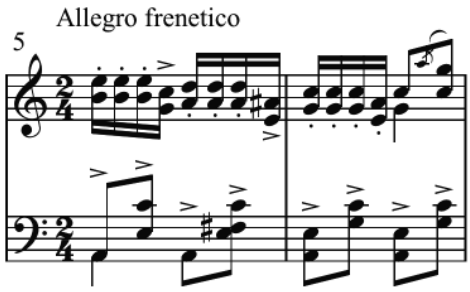
The extension of the theme (mm.7-11) varies the melodic motive by intervallic relation and quartal harmonies, maintaining the rhythm of the thematic statement; see example 4.28.

Example 4.28: "As Peripécias do Trapeirozinho," extension of the theme, mm.7-9.



The use of parallel quartal harmonies is commonly found in Impressionist music, and is frequently used in Villa-Lobos's works to represent native Brazilian music. For instance, *Kankikis*, the third piece in the African Dances for piano solo (1914) is very similar in its reliance on parallel quartal harmonies as well (Ex. 4.29); in general, Villa-Lobos made use of this the technique to suggest the folk, primitive, and exotic.

Example 4.29: *Kankikis,* quartal harmonies, m.5-6.



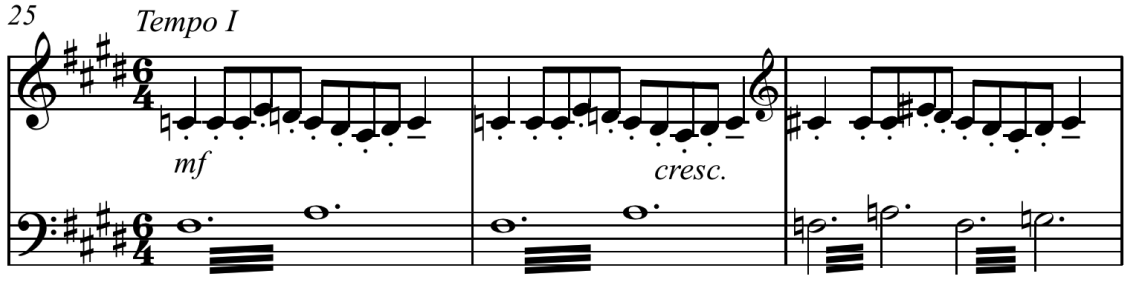
Other works by Villa-Lobos making use of similar quartal harmonies include: *Canide, Ioune, Teirú, Iára, Ualalôcê, Nozani-ná, Lenda do Caboclo, Caboclinha, Duas Lendas Ameríndias* (*Nheengatu*) and *Floresta do Amazonas* (Indian Song). All these pieces have strong native and nationalistic influence and at the same time, they also represent the indigenous Brazilian.

The extension of the theme is the first instance of the shifts in the harmonic field that is characteristic of this piece. At this point (mm. 7-10), Villa-Lobos flattens the sixth of E major, creating E harmonic major. In the passage following (mm. 11-14), the

introduction of the pitches B# and C# shift the key to C# minor. The theme-based transition (mm. 15- 20) omits F, creating a hexachord derived from the harmonic minor. As with pentachords, hexachords are frequently found in Impressionist music; in addition, they are a common element in some Afro-Brazilian religious music, in particular the *Candomblé*. For instance, as Dale Alan Olsen and Daniel Edward Sheehy note, " The music of the *Gêge-Nagô* groups retains a strongly Yoruba style, both in the pentatonic and hexachordal melodic structures."[173]

A subtle transformation in the scalar material occurs in mm. 25-28 (Ex.4.30), offering another example of Villa-Lobos's nationalist-inspired language. The second gesture (mm.27-28) repeats the melodic contour of the first (mm.25-26); however, while the first sets up the contrast of black keys (left hand) versus white keys (right hand, within a five-note scale), the second employs chromatic shifts to create a whole tone collection.

Example 4.30: "As Peripécias do Trapeirozinho," mm. 25-28.



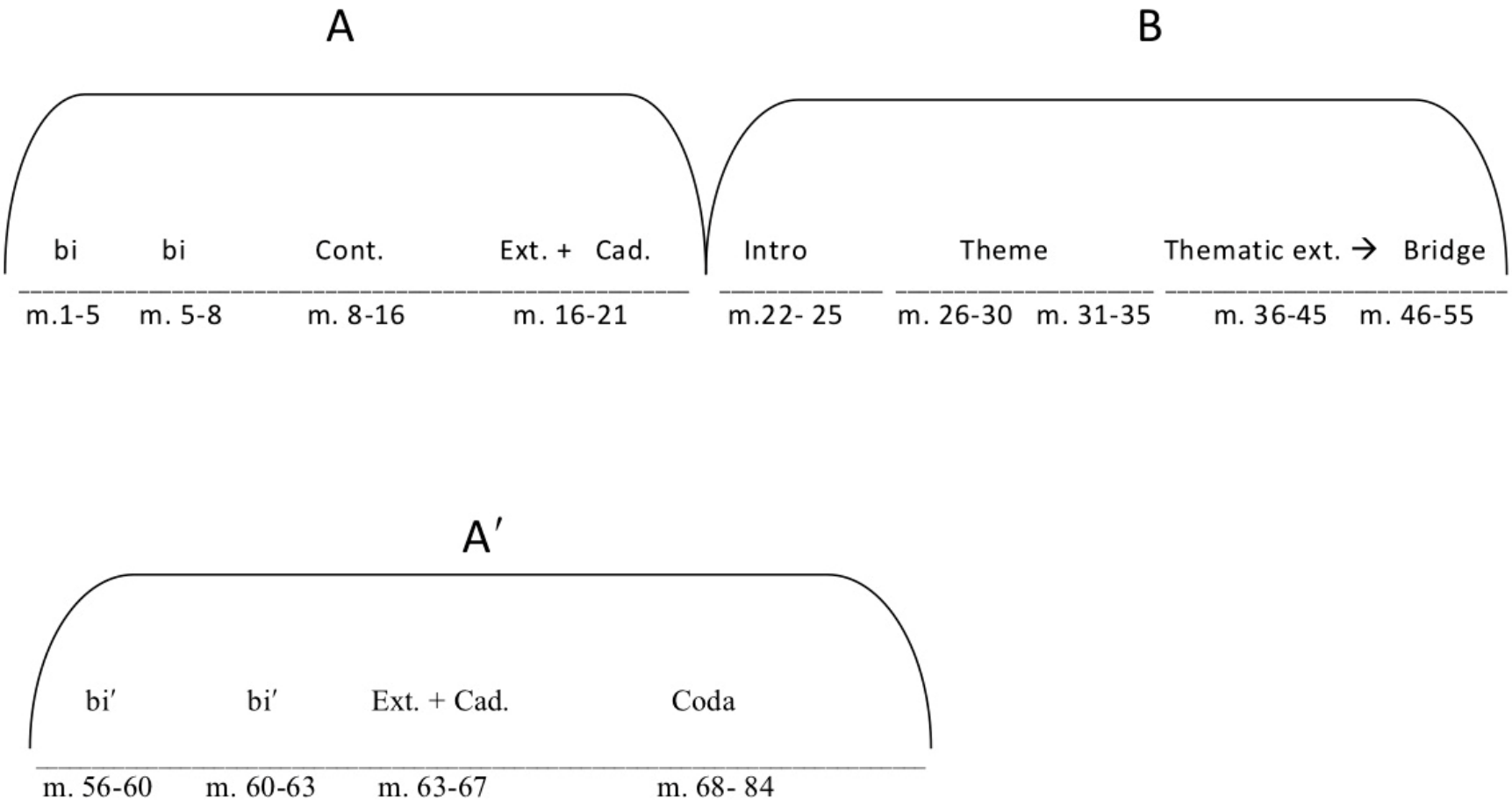
6. **As Traquinices de um Mascarado Mignon** - The mischievousness of the little masked boy

[173] Olsen and Sheehy 2008, 354.

The generalized idea of a *mascarado*, rather than any other specific costume of the carnival, leaves the imagination open to what character is in play, directing the focus to the mischievousness of the child. The piece is extremely uplifting and high-spirited. The joyful character is reinforced by the inclusion of "*com muita graça*" (very graceful), "*com espressão ironica"* (with ironic expression), and "*com muita alegria"* (with a lot of happiness). Villa-Lobos substitutes the diminutive ending typically used in Portuguese for the French word *mignon*; indication of the strong French influence in Brazil. However, the use of Portuguese terms for moods reflects Villa-Lobos's nationalism and interest in creating an individual language, both spoken and musical.

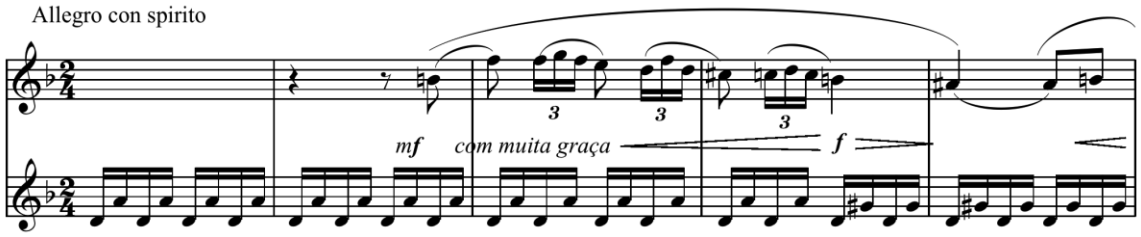
"As Traquinices do Mascarado Mignon" has two main thematic ideas; the formal structure is ABA′. Section A has a tonal center of D, an *ostinato* pattern as accompaniment, and a thematic motive characterized by a chromatic descending arabesque figuration (Table 4.6):

Table 4.6:


A
B
bi
bi
Cont.
Ext. + Cad.
Intro
Theme
Thematic ext. → Bridge
m.1-5
m. 5-8
m. 8-16
m. 16-21
m.22- 25
m. 26-30
m. 31-35
m. 36-45
m. 46-55
A′
bi′
bi′
Ext. + Cad.
Coda
m. 56-60
m. 60-63
m. 63-67
m. 68- 84

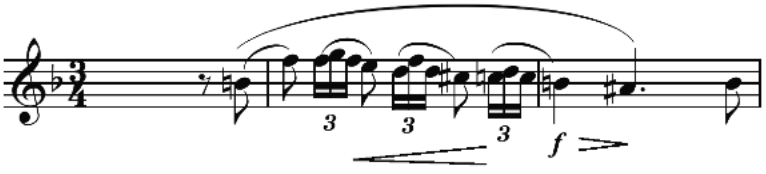
The basic idea in A opening the piece creates a tonal ambiguity through continuous dissonance, intensified by the chromaticism at the end of each phrase (Ex. 4.31). The broken fifths ostinato pattern in the left hand is altered by a tritone at the end of each phrase, creating tension reinforced by crescendo and forte in both hands. This produces an affect of deception, representing the unpredictability and impishness of the masked child. The construction of this piece, where broken intervals accompany a homophonic melodic line, recalls the musical structure of Debussy's prelude *Les collines d'Anacapri.*

Example 4.31: "As Traquinices do Mascarado Mignon," tonal ambiguity, mm. 1-5.



The first phrase presents a temporary cross rhythm; the right-hand melody has an internal triple meter anticipating the 3/4 introduced in section B (Ex. 4.32). This accentuates the unpredictability of the scalar and harmonic motions.

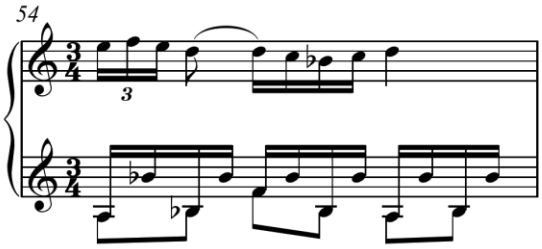
Example 4.32: "As Traquinices do Mascarado Mignon," right hand with a triple meter, mm. 2-4.



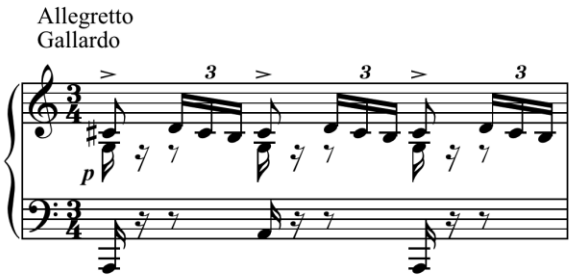
The rhapsodic motive in the right hand evokes Spanish music through use of a very peculiar rhythmic cell often found in the works of Granados and Falla (Ex. 4.33).[174] This rhythmic vitality gives the opening section a dance-like character.

Example 4.33: Manuel de Falla, *Andaluza* and Granados, *El fandango de candil*.

Manuel de Falla, *Andaluza* (from Pieces Espagnoles)



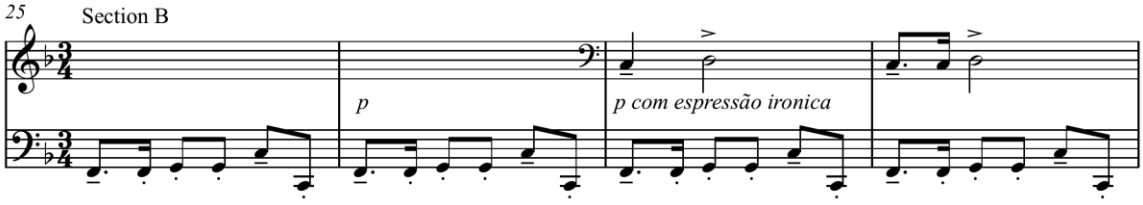
Granados, *El fandango de candil* (from *Goyescas)*



Section B, with a tonal center of F, introduces contrasting rhythmic and melodic materials (see Ex. 4.34). This is the only part in the whole suite that uses the triple meter. The newness of the scene reflects the abrupt and impulsive changes inherent to the children's universe of playfulness and vivid imagination. The dominating musical feature is the left-hand rhythmic ostinato, which functions not only as accompaniment to the melodic line but produces the dance atmosphere. The syncopated rhythm, offbeat accents and percussive character are deeply connected to Afro-Brazilian musical traditions, the foundation of the Brazilian Carnival.

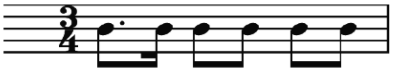
[174] Granados and Falla were frequently performed in Brazil during the early 20th century (see more in chapter 2). Villa-Lobos's interest the Iberian Peninsula is demonstrated in his song cicle *Canção Ibéria* (1914) and in orchestral transcriptions of some of Granado's piano *Goyescas* (1918, now lost).

Example 4.34: "As Traquinices do Mascarado Mignon," left hand syncopated rhythm, mm. 25-28.



Maria Lourdes Ribeiro finds the same rhythmic pattern in her study of the music of Angola (Ex. 4.35), commonly heard in religious rituals. [175]

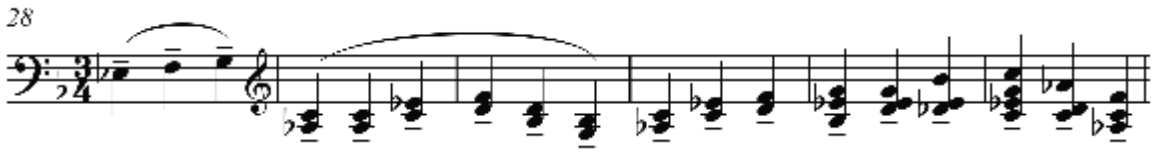
Example 4.35: Angolan rhythm.



Formerly Portuguese West Africa, the majority of Brazil's African slaves were taken from Angola; therefore, their religious traditions were incorporated over time into Brazilian culture.

The melodic motive in the right hand gradually develops from a two-note cell into an undulating motion based on triads (Ex. 4.36). The continuation of the motive uses the F Dorian mode: F-G-Ab-Bb-C-D-Eb.[176]

Example 4.36: "As Traquinices do Mascarado Mignon," right hand in F Dorian, mm. 28-33.

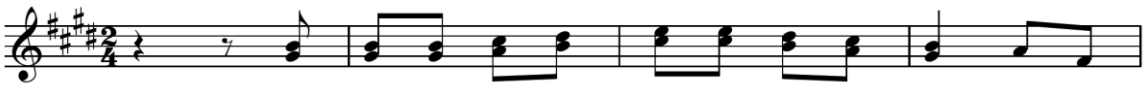


[175] Ribeiro 1968, 291.

[176] The same mode is used for the *Moreninha* from *Prole no. 1* that quotes the Brazilian children's folk melody *"dorme nenen,"* a lullaby known throughout Brazil.

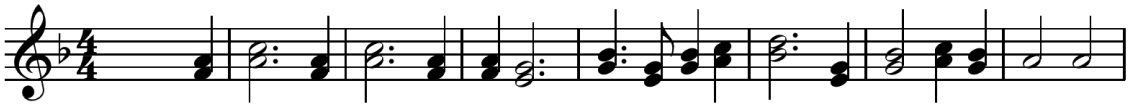
The construction of this melody is another manifestation of Villa-Lobos's understanding and incorporation of Brazilian national impulses, including accents on each beat (a strong indigenous feature). As in *Chicote do Diabinho*; melodic material relies on the development of short motives, a feature frequently found in indigenous and folk music;[177] modality that is typical of Brazilian folk songs;[178] and the harmonization in thirds and undulating motion, such as is commonly found in folk and Afro-Brazilian music. See examples 4.37a and b.

Example 4.37a: Harmonization in thirds and undulating motion in a *Lundu* from Minas Gerais. [179]



Example 4.37b: Dance from Mozambique. [180]

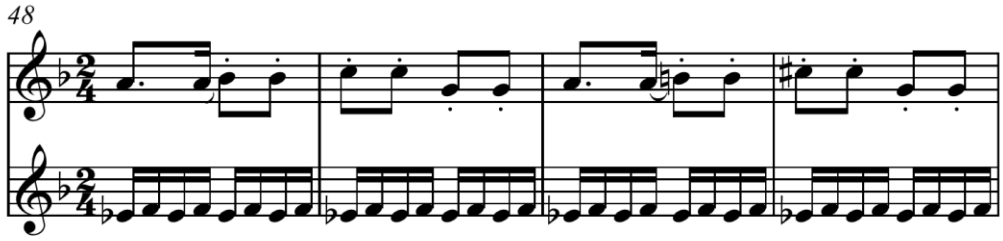
Dance from Mozambique



The bridge (mm. 46-55) reintroduces the motoric ostinato of Section A within the rhythmic fragmentation of Section B. The right-hand motive is chromatically altered to obtain a whole-tone set as it repeats (mm.50-51) (example 4.38). This is similar to the chromatic shift in the secondary thematic area of the previous piece (see example 4.30); a technique often used by Villa-Lobos to change musical colors and create a sense of exotic otherness.

[177] Azevedo mentions the repetitions of short motives as the main element in Indigenous Brazilian music as well as in Brazilian folk music. Azevedo 1935, 23.
[178] Siqueira 1981, 7.
[179] Marconi 1963, 34.
[180] Ribeiro 1965, 64.

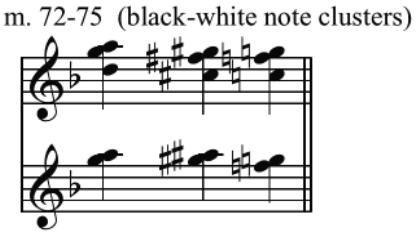
Example 4.38: “As Traquinices do Mascarado Mignon,” chromatic shift on the right hand, mm. 48-51.



s

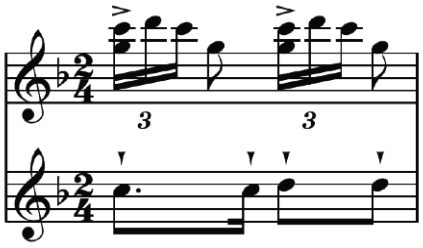
The coda presents another characteristic gathering of all the musical ideas presented in the piece. It explores quartal harmonies, repeated notes, accents on each beat, and pentatonicism, emphasizes undulating motion, and suggests the primitive and folk elements common in the creation of Villa-Lobos’s Brazilian national music. A particularly interesting combination of musical elements is the return of the triplet figuration dressed in a pentatonic black-key collection (mm. 68 to 71) and alternating black and white-key clusters (mm. 72-75); as seen on example 4.39.

Example 4.39: Collection of clusters alternating black and white keys, mm. 72-75.



Furthermore, the dotted rhythm from section B recurs briefly in m. 76 (Ex. 4.40) with the repetition of notes driving the bridge.

Example 4.40: Triplet figuration combined with the syncopated rhythm, m. 76.



The musical amalgamation of the coda symbolizes the culmination of the Carnival celebration, the apotheosis that characterizes the closing of a day playing and dancing. The combination of the varied musical elements plus the *animando* tempo and thicker harmonies creates a sensory climax.

7. A Gaita de um precoce Fantasiado – The Fife of a Precocious Costumed Boy

This piece is reflective and dreamy with a certain melancholy to it. A nostalgic intimacy permeates the child's fantasy. The character portrayed is left to the imagination, as the costume is not specified. The main musical role is given to the pianistic representation of the fife. The word *precoce* (precocious) is later incorporated into the title of the piano fantasy–*Momoprecoce*.

Wind instruments including the flute, clarinet, saxophone and pistons were introduced to the Brazilian carnival for the first time in 1907.[181] By 1919 they were fully incorporated into the celebrations. The term *gaita* and flute are interchangeable in Brazil; the flute was a standard instrument of the *choros* and sambas groups in the early 1900s and is extremely popular in Brazilian music making.

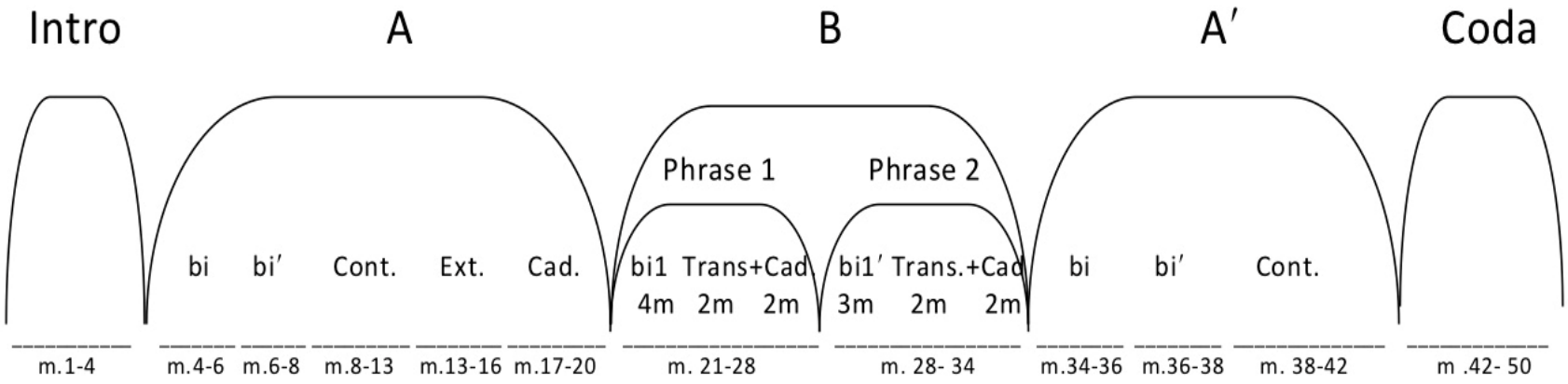
[181] Alencar 1965, 82.

This piece reflects a lesser-known side of the Brazilian carnival: beyond the loud and uplifting rhythmic sound, there is a strong element of sorrow. Carnival bands display a wide array of music and emotions, playing not only percussive music but also lyrical genres appealing to the bourgeoisie. As was noted in a Brazilian newspaper in 1919: "…o grupo desfilou criando uma atmosfera alegre ao som dos bumbos e pandeiros, juntamente com a tristesa de suas canções." (…the group paraded creating a happier atmosphere with the sound of its drums and *pandeiros* as well as an anguished ache with its songs).[182]

The form of the piece is ABA′, consisting of two main musical ideas. The first idea imitates the fife with groups of undulating arpeggiated triad extensions in parallel motion. The second idea consists of short melodic lines placed against pedal notes framing each measure and opposite motion. There is a constant interchange between the melodic lines and the fife motive. This gives the piece a very improvisatory nature, in particular when the fife interrupts the melody. The broad range of tempo markings within the piece allows for flexibility in tempo and mood, enhancing the improvisatory character (Table 4.7).

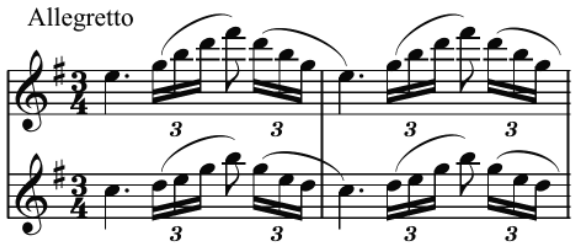
[182] *Jornal do Comercio*, March 4th, 1919; see Ferreira 2005, 169.

Table 4.7:


Intro
A
B
A′
Coda
Phrase 1
Phrase 2
bi
bi′
Cont.
Ext.
Cad.
bi1 Trans+Cad
4m 2m 2m
bi1′ Trans.+Cad
3m 2m 2m
bi
bi′
Cont.
m.1-4
m.4-6
m.6-8
m.8-13
m.13-16
m.17-20
m. 21-28
m. 28- 34
m.34-36
m.36-38
m. 38-42
m .42- 50

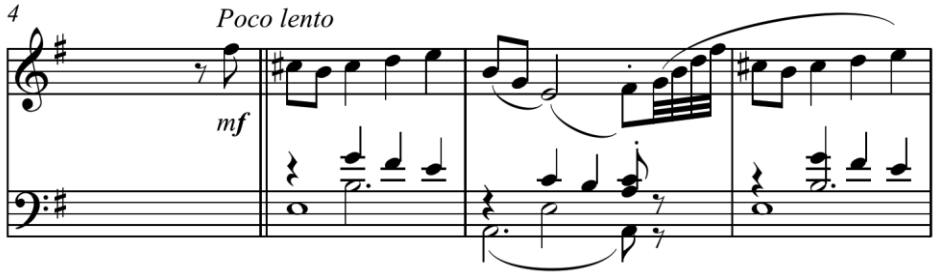
The introductory arpeggios introduce the sound of the fife (Ex. 4.41); their recurrence unifies the work. Through transposition and intervallic modification, the motive becomes an intrinsic gesture connecting passages.

Example 4.41: "A Gaita de um precoce Fantasiado," introductory arpeggios, mm. 1-2.



Section A and B are very similar, characterized by melodic lines intertwined with the arpeggio figures, creating the idea of interaction between two distinct elements (in this case the fife and the boy). Section A uses a two-measure melodic motive establishing ambiguity between E Dorian and E minor (Ex. 4.42).

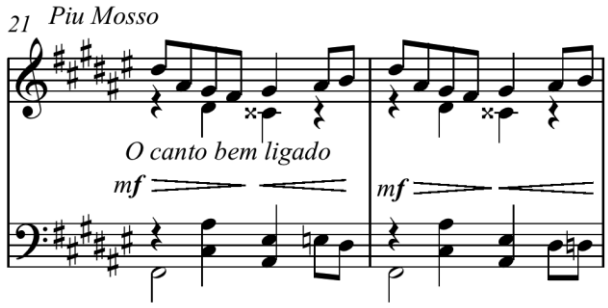
Example 4.42: "A Gaita de um precoce Fantasiado," opening of section A, mm. 4-7.



The melodic idea of section B, drawn from the opening motive of section A, has a tonal center of F# Major, clearly established via a V-I cadence (mm. 20-21), a rare device within the suite. Both sections present similar harmonic construction and melodic concept. The accompaniment also presents a close association: a pedal note leaps to an

ascending fifth and is followed by consecutive intervals of a sixth, fifth and fourth (Ex. 4.43).

Example 4.43: "A Gaita de um precoce Fantasiado," opening of section B, mm. 21-22.



Section A incorporates the arpeggio figure into the melody itself, whereas in section B the arpeggio acts as an interruption to the melodic line. Section A has brief phrasing with frequent ending gestures, creating a push-pull effect. Section B has a steadier, more drawn-out phrasing, but the interruptive nature of the arpeggios curtails the consistent melodic fife. The movement warps up with a brief *Più Mosso* passage in the coda. This final burst of energy and playfulness allows the sorrowful character to disappear within the crowd in anticipation of the next scene, as it were.

The piece's overall transparency is borne of simplicity in all the musical components: quartal and quintal harmonies, parallelism, modality and pentatonicism combined with melodic emphasis and spare accompaniment evoke such works as Ravel's piano Sonatina, second movement (1903). The lyrical character of the melody also captures elements of the popular Brazilian genre *modinha*.[183] Moreover, the extension of

[183] See chapter 3.

chromaticism to the accompaniment enhances features such as the chromatic bass lines typical of the popular *modinhas, choros, tangos brasileiros* and *maxixes*.[184]

8. A Folia de um Bloco Infantil– Children's Band– The Frolics of a Children's Band, The Gaiety of a Children's Band

The last piece of the suite is organized around the idea of the collective, essentially the soul of the Brazilian carnival. In this movement Villa-Lobos focuses on the group as opposed to individual characters or singular features in the celebration, stacking and recombining layers of musical material to represent the entire body of the celebration.

"A Folia de um Bloco Infantil" differs tremendously from the earlier pieces in the suite in its multiplicity of musical features. It uses a rich variety of syncopated rhythms and cross rhythms, thicker contrapuntal textures, and brilliant timbres, requires more demanding pianistic techniques, and has a four-hand construction resulting in a heavier and more percussive sound. This four-hand structure more vividly conveys the collective nature of the carnival celebrations, in addition to providing a more accurate representation of the cacophonous street volume and percussive intensity.

The four-hand construction does result in the common performance of this piece by itself, as it does not fit within a solo recital setting. The relative obscurity of *Carnaval das Crianças,* compared with the popularity of *Momoprecoce,* is due to this limitation. That this piece was never conceived for solo performance indicates Villa-Lobos's collective representation concerns; it also hints at his possible interest in orchestrating the

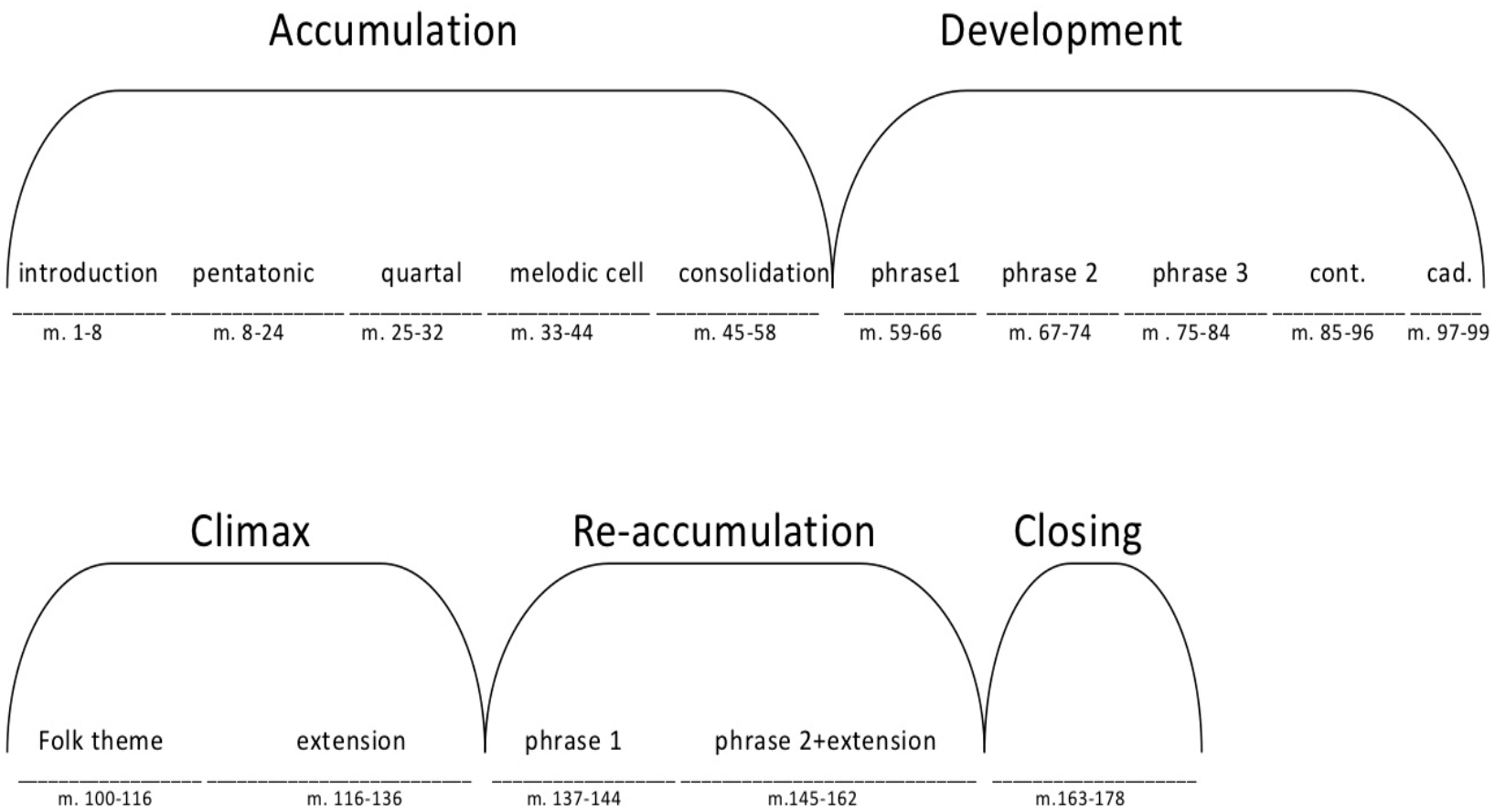
[184] All are popular genres of the Brazilian carnival in the early 20th century; see Chapter 3.

work, reinforcing Lisa Peppercorn's suggestion that Villa-Lobos already had a "larger canvas in mind for this finale." [185]

The final piece is in a large multi-sectional form where each section focuses on a different compositional method. Mm.1-58 accumulate musical material, building-up layers; mm.59-99 is development. Mm.100-136 offer a climax with a folk tune, followed by a re-accumulation of material in mm.137-163; mm.164-178 are a closing section (Table 4.8).

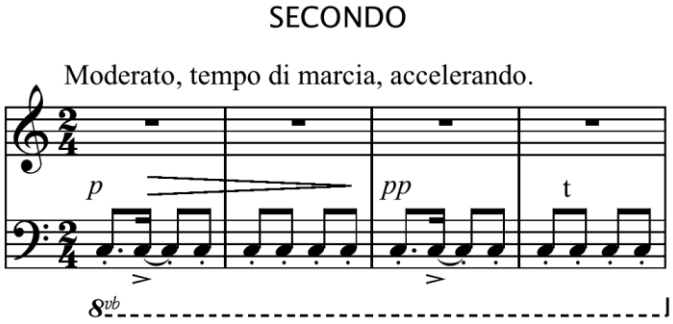
[185] Peppercorn 1972, 76.

Table 4.8:


Accumulation
Development
introduction
pentatonic
quartal
melodic cell
consolidation
phrase1
phrase 2
phrase 3
cont.
cad.
m. 1-8
m. 8-24
m. 25-32
m. 33-44
m. 45-58
m. 59-66
m. 67-74
m . 75-84
m. 85-96
m. 97-99
Climax
Re-accumulation
Closing
Folk theme
extension
phrase 1
phrase 2+extension
m. 100-116
m. 116-136
m. 137-144
m.145-162
m.163-178

The piece begins with a rhythmic ostinato introduced by the *secondo*. This rhythm is characterized by a syncopated pattern, with a four-beat internal pulse and offbeat accent (Ex.4.44), creating a dance motion reinforced by the *tempo di marcia* indication. This opening creates a rhythmic pattern evoking that of a carnival *marcha-rancho*. The consistent repetition of a single note creates a percussive stroke emphasizing Afro-Brazilian flavor and anticipating Villa-Lobos's later addition of percussion instruments.[186]

Example 4.44: "A Folia de um Bloco Infantil," *Marcha-Rancho* rhythmic variation on the *secondo* part, mm. 1-4.



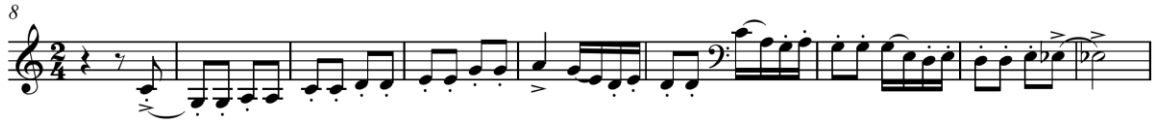
A pentatonic melody enters at m. 8 (Ex. 4.45), layered on top of this rhythmic pattern. Its repetition of each tone, simple yet vigorous rhythmic structure, close intervallic relations and transparent use of unison contribute to the Afro-Brazilian aura. Such melody plus ostinato accompaniment is common to many Afro-Brazilian religious rituals. For instance, in *candomblé*-a ritual that Villa-Lobos knew and often directly quoted in his music[187]– there is no harmonization of the melody, which is sung over

[186] The orchestral version adds a *bombo* on measure 734 (a bass drum very popular in carnival parades) playing the syncopated pattern.

[187] Villa-Lobos's *Canções típicas Brasileiras* includes a harmonization of *Xangô,* the god of fire and thunder in the *candomblé* religion.

continuous rhythmic patterns on drums.[188] The main focus is the incessant, hypnotic rhythmic patterns reflecting Villa-Lobos's assimilation and interest in Afro-Brazilian traditions.[189]

Example 4.45: "A Folia de um Bloco Infantil," pentatonic melody on the *primo,* mm. 8-16.



In the *Folia*, the pentatonic melody and repeated rhythmic patterns are further enhanced by the responsorial method found in *candomblé.* As Peter Fryer notes, the call-and-response "the most common structural device in African traditional music."[190] The accent on the offbeat before the end of the measure creates a feeling of anticipation also prevalent in Afro-Brazilian songs studied by Merriam; he notes a consistent rushed feeling to melodies as the singer reaches the final note slightly before the expected arrival.[191]

Octave doubling, counterpoint, and quartal harmonies are all introduced as part of the musical accumulation; the octave and counterpoint layers are added at m.17, and the quartal harmonies at m.25. A final chunk of the accumulation section (mm.45-58) consolidates the musical material before a cadential motion preparing for the development.

The melodic cell introduced in m.33 (Ex. 4.46) is the basis for the developmental processes in the second large section (mm.59-99).

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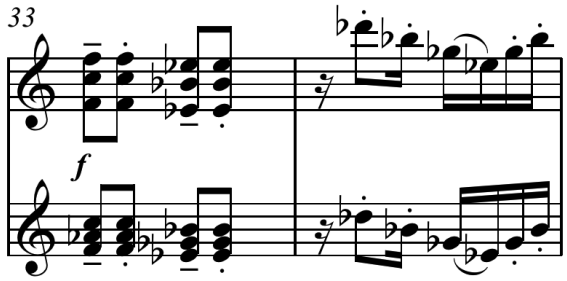
[188] Crook 2005, 77.

[189] Villa-Lobos used similar construction in the song *Xangô.* The piece shows pentatonic sonorities and incessant rhythmic ostinatos.

[190] Fryer 2000, 20.

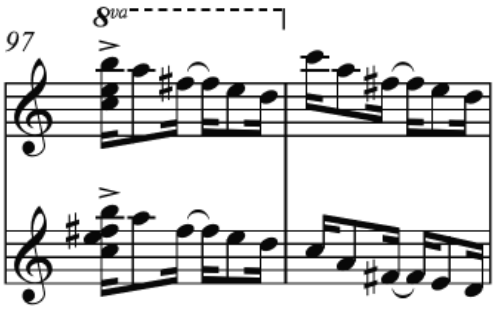
[191] Merriam 1956, 59.

Example 4.46: "A Folia de um Bloco Infantil," melodic cell introduced by the *primo,* mm.33-34.



The cell remains, but the texture and gesture of the music changes considerably at m.59. Successive changes of mode (m.81 and m.85) create a sense of transition leading to the cadential motion of m.97-99; this motion is underscored by a syncopated rhythm composed of a sixteenth note/eighth note/sixteenth note pattern known as the Afro-Brazilian or *brasileirinho* pattern (Ex. 4.47).[192] This rhythmic pattern is a common feature of Brazilian popular music and is present in many pieces expressing national flavor.[193]

Example 4.47: *Brasileirinho* rhythmic pattern, mm. 97-98.



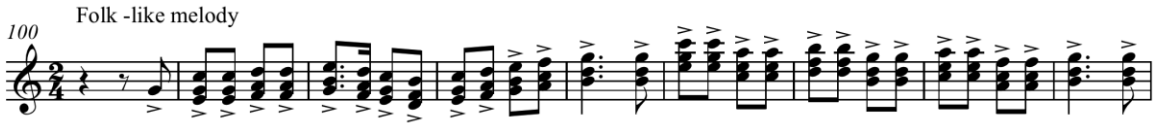
The climax section is based on a folk-like melody doubled by both piano parts (Ex. 4.48). This tune has the character of a promenade, capturing the gaiety of the

[192] Béhague 1966, 114.

[193] Early piano pieces including *A Sertaneja* (Itibere da Cunha, 1869), *Tango Brasileiro* (Alexandre Levy, 1890) and *Galhofeira* (Alberto Nepomuceno), are well-known examples of the consistent use of the *brasileirinho* rhythm as a way of capturing national flavor. Villa-Lobos used it consistently.

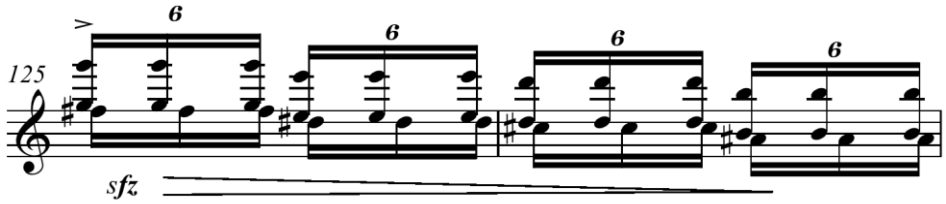
children's carnival while incorporating Brazilian folk elements: narrow melodic range, repeated consecutive notes, simple rhythmic structure, repetition of the same tone over parallel thirds,[194] and descending thirds followed by ascending seconds progression.[195]

Example 4.48: Folk-like melody, mm. 100-108.



The climactic area is extended through a rhythmic permutation at m.116, where Villa-Lobos reintroduces the black and white key compositional technique in the primo in a toccata-like texture; as see on Example 4.49.

Example 4.49: Black and white feature, mm. 125-126.



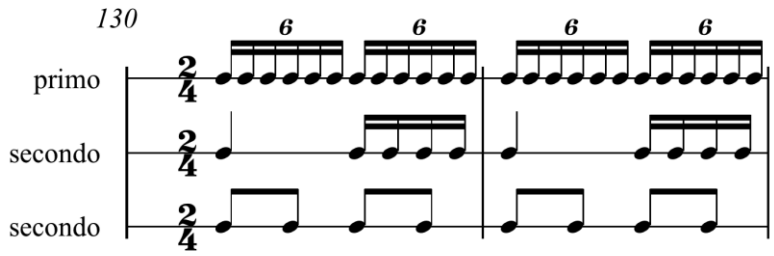
The toccata-like ostinato evokes the hypnotic and trance-like movement common to Afro-Brazilian rituals. Blurred and thicker textures result from the layering of duple, quadruplet and sextuplet divisions of the beat (Ex. 4.50). Such rhythmic complexity through the combination of even and uneven subdivisions of the beat, fundamental to the vocabulary of Afro-Brazilian music,[196] creates acceleration to the final goal.

[194] Andrade 1972, 46.

[195] This is a common feature in Brazilian folk melodies, including the well-known folk tune *Ciranda cirandinha*, which Villa-Lobos used in the piano piece *Polichinelo*, from the *Prole No. 1* (1918).

[196] Landeck 1961, 86.

Example 4.50: Rhythmic layering, mm. 130-131.



The layering defining the first section reappears with the pentatonic melody at m.126. This reappearance is the basis for the following section (mm.136-163), where the musical materials are layered anew in a process of building up toward a final arrival. The re-layering occurs over a fusing of the developmental melodic cell with a systematization of the Afro-Brazilian syncopation. The polyrhythmic complexity builds with the superimposition of four layers of rhythmic activity, preparing the final consolidation of material in the closing section.

The continuous use of the Afro-Brazilian or *brasileirinho* rhythm in the relayering section reflects the influence of various genres of popular music. According to Béhague, this syncopation appears consistently in new Brazilian popular music emerging during the period of 1870-1920.[197] The combination of syncopated rhythm, slower tempo and chromatic treatment in this section are reminiscent of the virtuosic and chromatic figuration with improvisational traits found in the *choros* and *maxixe*.

The pieces collect not only impressionist influences but also hints on various modernist trends combined with elements found in popular, indigenous and folk Brazilian music. This is particularly true of the last piece, "A Folia de um Bloco Infantil" which is more daring in its use of Brazilian rhythms and national trends and which breaks the

[197] Béhague 1966, 273.

canvas of a composition for piano solo. There is a strong possibility that "A Folia de um Bloco Infantil" was composed later than the other works in this collection, a notion that is supported not only on stylistic grounds, but also by the clashing information that exists around the date for the piece's first performance and its conception as a piano solo piece or piano and chamber orchestra.

According to Appleby, the first complete performance of *Carnaval das Crianças* was on September 17, 1925 with pianist Antonieta Rudge Miller. As Appleby notes, Miller was joined by a small ensemble of percussion instruments for the last movement, "to give a more graphic and musical representation of the group idea in *Folia*." [198] Appleby further notes that this movement was transcribed for piano four hands, suggesting that the orchestrated version came first.

However, according to Simon Wright, [199] it was the pianist Lucília Guimarães who gave the first complete performance in São Paulo in 1925, with the second piano part arranged for a chamber orchestra. Wright further notes that during the same year Guimarães also performed only the *Folia* in Rio, this time with a full orchestra.[200] This information matches the records found in the Museum Villa-Lobos, although the museum lists Rio's performance (with a full orchestra) at the *Instituto Nacional de Música* on September 22, 1925 as the premiere of *Folia* as an individual piece. [201] The museum does not have a record of the premiere of the complete *Carnaval das Crianças.*

That the records confirm the existence of an orchestral version of "Folia de um Bloco Infantil" four years before *Momoprecoce* was composed makes it clear that even in

[198] Appleby 2002, 52.
[199] Wright 1992, 29. Simon Wright doesn't list the specific date.
[200] Simon Wright does not indicate the specific date of these performances.
[201] 22/9/25, Rio de Janeiro - Salão do Instituto Nacional de Música. Lucilia Villa-Lobos, solista; Heitor Villa-Lobos, conductor.

1925 Villa-Lobos already had a larger canvas in mind for his collection of children's carnival images. Furthermore, that *Folia* was always conceived as a multiple-player piece—first as piano four-hands and later orchestrated–enhances the argument that the piece was conceived independently.

Folia completely breaks away from the stylistic prerogative of the previous seven pieces in *Children's Carnival.* In addition to widening the scope from a piano suite, the generally Impressionist language of *Children's Carnival* is increasingly suffused with Brazilian themes. This expanded approach was a turning point in the transformation of the solo suite to the orchestral version.

The following chapter analyzes the changes made to the orchestral version through a stylistic comparison between *Carnaval das Crianças* and *Momoprecoce.* Shedding light on the symbiosis between the two works will underline how Villa-Lobos amalgamated the original musical ideas and new elements, including additional themes, new rhythmic patterns, use of traditional percussion instruments, orchestration and the modifications of the piano part.

CHAPTER 5

Momoprecoce

Orchestration

Piano (solo), 1 piccolo, 1 flute, 1 oboe, 1 English horn, 1 clarinet, 1 alto saxophone, 1 bassoon, 3 horns, 1 trumpet (C), 1 trombone, strings.
Percussion: *bombo, tamborim, pandeiro, reco-reco, tambor infantil, chocalho, guizos, caixa, tambour* and timpani.

Momoprecoce, compiled in 1929 during Villa-Lobos's last year in Paris, was commissioned by the Brazilian pianist Magda Tagliaferro, who also lived in Paris at the time. Tagliaferro premiered *Momoprecoce* on February 23,1930 at the Salle Pleyel in Paris with the *Orchestre Symphonique* under conductor Enrique Fernández Arbós.[202] *Momoprecoce* is the recomposition of *Carnaval das Crianças* into an orchestral piano fantasy. The title of the piece maintains its extra-musical association with the Brazilian carnival, reinforcing Villa-Lobos's efforts to portray and express his interest in Brazilian nationalism through the carnival tradition.

During the late 1920s carnival was blossoming all over Brazil as a national celebration, especially in Rio, where it gathered the most diverse sources of music, ethnicities and social classes. It became the central stage for manifestations of national character. The notability of carnival in the development of a national consciousness is acknowledged by Villa-Lobos, who says in an interview for the premiere of *Momoprecoce* in Paris:

> O Carnaval brasileiro é o maior fanatismo nacional. É realmente a festa mais popular do meu país, a mais original e típica, sobretudo no Rio.

[202] Peppercorn 1991, 70.

> Brazilian carnival is the biggest national display of fanaticism. It is really the most popular party of my country, the most original and typical, especially in Rio.[203]

Momoprecoce reflects the diversity of elements inherent to Brazilian carnival, and Brazil itself, through the blending and binding of the eight original pieces into a through-composed work. This chapter examines Villa-Lobos's recomposition of the *Carnaval das Crianças* through the process of repurposing pre-existing material on an expanded canvas, examining how Villa-Lobos adapts a set of sequential but independent pieces into a continuous musical work. Detailed analysis delineates the piece's most important changes and how they may reflect Villa-Lobos's growing interest in expressing Bralizian nationalism.

Villa-Lobos's basic principle is reconception rather than recomposition. The individual *tableaux* are connected with newly composed interludes; furthermore, while the different scenes contain distinct themes, they are often juxtaposed through inter-sectional thematicism and expanded. Most notably, there are no eliminations of the original piano material for that instrument; interludes are included and the *Folia* is rearranged for two hands, but the piano part is essentially that of the *Carnaval* with additional material rather than alterations. The core of the *Carnaval* is retained through the reuse and transformation of the original themes as fully orchestrated music.

The following outlines the alterations and additions within and around each musical scene.

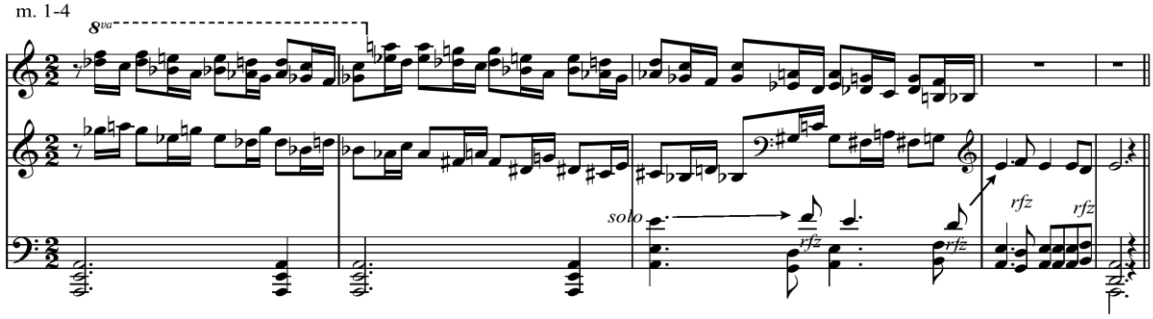
[203] Felipe Ferreira 2005, 16.

Analysis: Momoprecoce

Scene 1: "Ginete do Pierrozinho" - The Little Pierrot's Pony, mm.1-46.

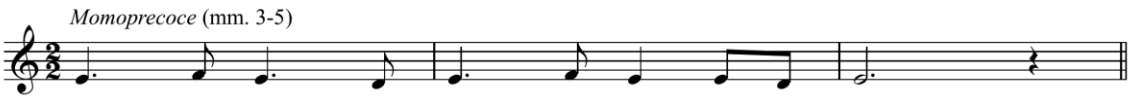
The opening scene announces the Carnival, introducing its lively and high-spirited characters. Most of the musical material is drawn from "Ginete do Pierrozinho", except for a new melodic motive and two motivic cells incorporated in the orchestration. The original form of the scene (ABA′) is slightly modified by the addition of an orchestral introduction presenting an extended version of the original percussive galloping pattern (mm.1-9); see Example 5.1.

Example 5.1: *Momoprecoce,* modified galloping pattern, mm.1-4.

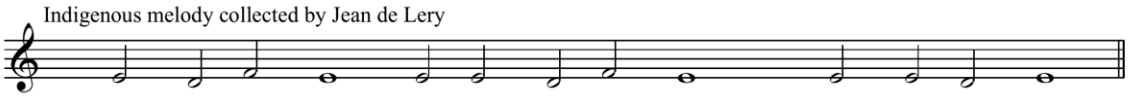


A new melodic motive derived from the original B theme is immediately presented in this introduction, although it is limited to three notes (Ex. 5.2); more suggestively, it is very similar to the construction of an indigenous melody collected by Jean de Léry, and used by Villa-Lobos in his *Trois Poèmes Indiens* (Three indigenous poems- 1929); as see on Example 5.3.

Example 5.2: *Momoprecoce,* new melodic motive, mm.3-5.



Example 5.3: Indigenous Brazilian melody collected by Jean de Léry.[204]

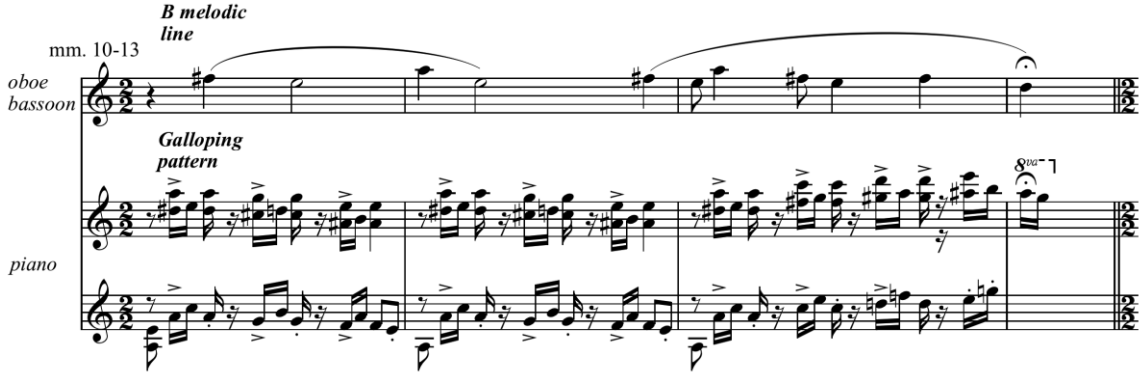


This motive is played by the horns, trumpets and trombones, a fanfare clearly reflecting a specifically Carioca feature of carnival music during the 1920s: samba schools typically announced their entrance with costumed characters on horseback playing brass instruments.[205]

The main musical transformation in this scene is the redirection of the motivic focus. The original duality between the A and B sections found in the solo version (PianoA and PianoB) is undermined by a different juxtaposition, namely, that of the orchestral and piano patterns (Ex. 5.4). The orchestra rhythmically modifies the B theme while the piano continues with the galloping. As result, the orchestral version positions the galloping pattern as background to the B theme, which, rather than acting in counterpart of the A theme, is the main theme throughout the scene. The orchestral A section (OrchA) is equivalent to the PianoA+PianoB.

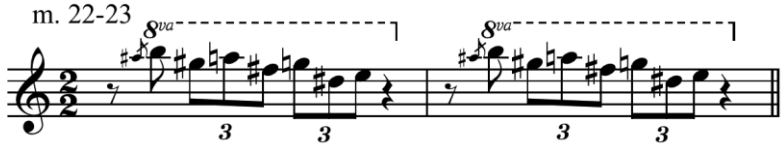
[204] Léry 1980, 128.
[205] Tinhorão 1966, 92.

Example 5.4: *Momoprecoce,* juxtaposition of A and B motives from "Ginete do Pierrozinho," mm.10-13.



The orchestral B section (OrchB) reverts to PianoB, with a new figuration (piccolo: m.22) functioning as a counter-melody to the B theme (Ex.5.5). This new idea consists of descending triplets derived from the galloping pattern, characterized by Tarasti as "a mischievous triplet figure with a humorous flavor."[206]

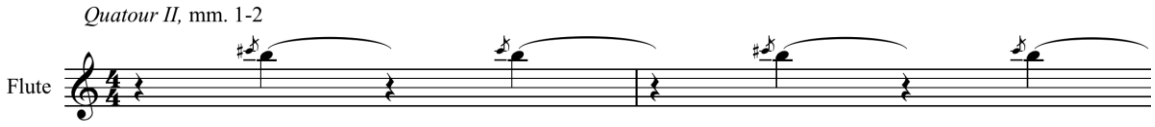
Example 5.5: *Momoprecoce,* piccolo pattern, mm. 22-23.



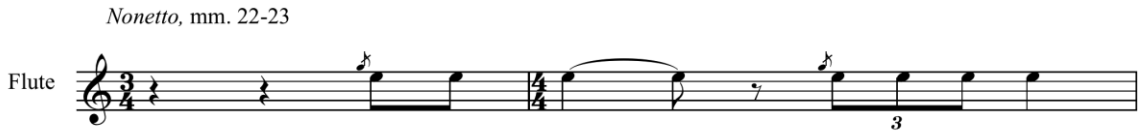
This piccolo figuration not only lends OrchB a humorous touch, but also adds to an improvisatory and virtuosic character reminiscent of the *choro* genre, where virtuosic passages are often played by the flute or piccolo over the main melody. Such ornamentation plus instrumentation is often used by Villa-Lobos (Examples 5.6a and 5.6b) to emulate the sound of native birds.[207]

[206] Tarasti 1995,337.
[207] Peppercorn 1991, 61.

Example 5.6a: *Quatour*, mm.1-2 (1921). [208]

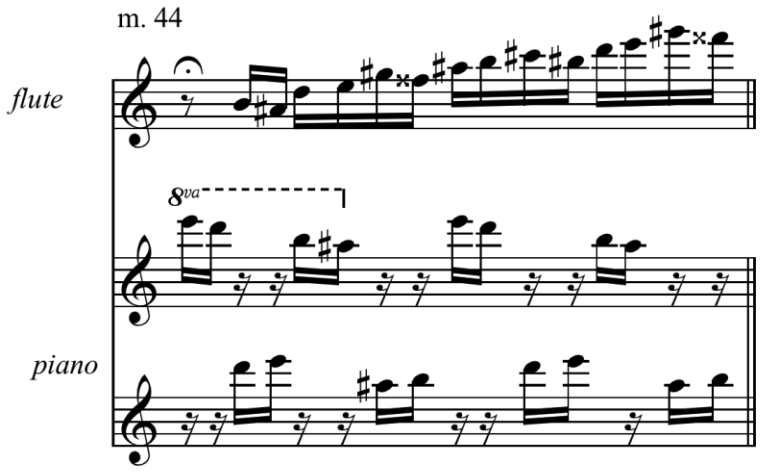


Example 5.6b: *Nonetto*, mm.22-23 (1923).



The final addition to this scene is an ascending figuration (flute: m.44) based on whole and half steps, creating an oppositional motion with octatonic sonorities between the piano and flute (Ex. 5.7). As with the previous figuration, the gesture lends an improvisatory character with the bird-like instrumentation.

Example 5.7: *Momoprecoce,* flute figuration, m.44.



[208] In *Quatour* Villa-Lobos sought to give "impressions of daily life." This was the subtitle Villa-Lobos gave to the work ,which was printed on the "Week of Modern Art" program on February 17th, 1921. (Appleby 2002, 57)- The manuscript score page includes an introductory note that makes reference to the composer's desire to show through this piece "my own nature and its mystical moods...as well as the original genealogy of every race" (From the original score, quoted in Peppercorn 1991, 40).

The addition of new ornamentations and melodic ideas in the orchestra for this opening scene results in a constant layering similar to the stacked ostinati of Stravinsky, transforming the relatively simple rhythmic system found in the original piano piece into a more contrapuntal and polyrhythmic structure. Such reconception of musical focus leads to a structure wherein the piano simply echoes the melodic components already introduced by the orchestra. The sole change to the piano part is the addition of a glissando at m.39 expanding the range by one octave. While this adds a sense of virtuosity for the solo instrument, without knowing that the orchestral work was based on the piano solo piece, one might assume that the inclusion of this instrument was arbitrary.

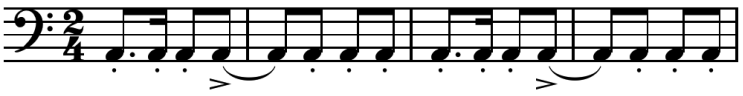
Scene 2: "O Chicote do Diabinho" - The Little Devil's Whip, mm.47-171.

This scene opens with an orchestral introduction (mm.47-67) for the entrance of a new carnival character. The main musical ideas developed throughout the scene are largely derived from the solo piano version. As in the previous scene, the original form (ABA′) is maintained with the addition of the introduction. Notably, Villa-Lobos here clearly distinguishes between scenes. Although much of *Momoprecoce* involves the smooth connection of the individual solo piano pieces, this first transition establishes the scene-by-scene template. In the case of this scenic change, the contrast between musical ideas from the previous scene is emphatic.

The opening measures present the *Marcha-Rancho* rhythmic pattern found in the PianoB of the solo version (Ex.5.8). The rhythmic approach in the orchestral version is slightly modified by the accent displacement. The piano version stresses the first beat of

the measure, whereas in this introduction the *timpani,* cello and bass accentuate the last beat.

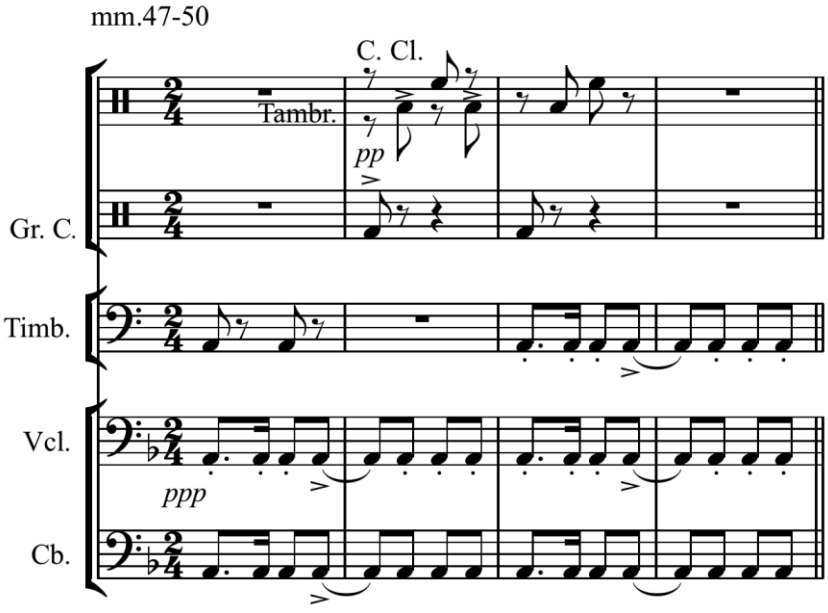
Example 5.8: *Momoprecoce,* opening rhythmic pattern in timpani, cello and bass, mm.47-50.



This highlights the entrance of the percussion ensemble—an essential component of Brazilian carnival celebrations–for the first time in *Momoprecoce,* further enhancing the carnavalesque aura. The opening percussion set consists of *timpani*, *bombo* (*grand casse*)[209], *tambour* (tenor drum) and *caixa* (snare drum). The *Marcha-Rancho* pattern in the cello and bass underpin the percussion; as seen in Example 5.9.

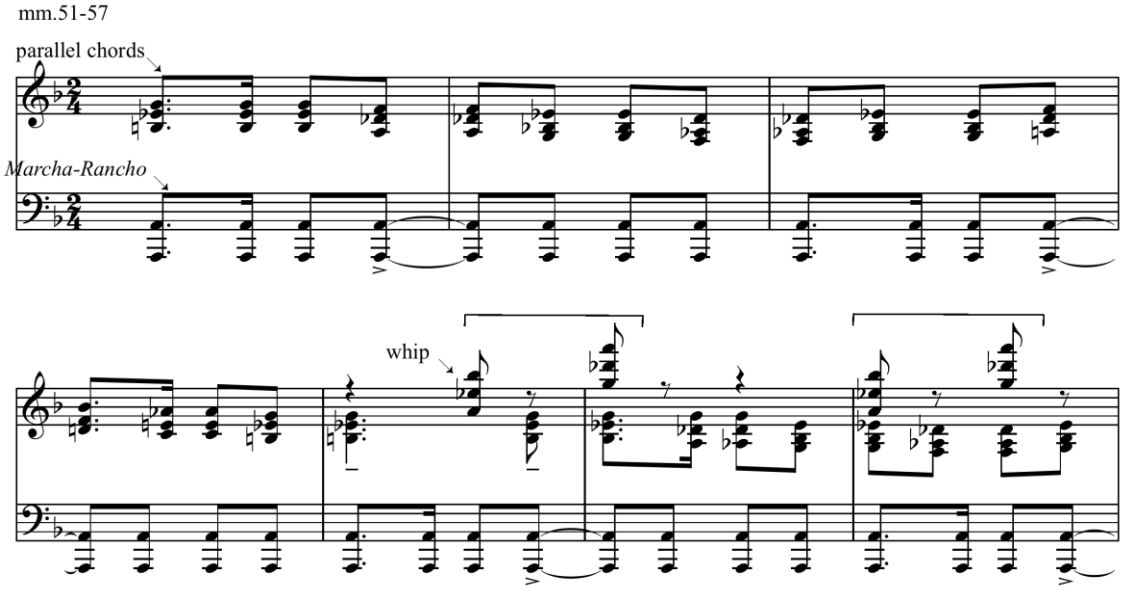
[209] This instrument has been associated with the Brazilian carnival since the mid 19th century when a shoemaker named Zé Pereira (a large Portuguese man that carries a *bombo* attached in front of him) famously took to the streets in carnival with a *bombo* military style bass drum. Since then the *Zé Pereira* character became a traditional caricature in Rio newspapers. The *Bombo* is a typical Brazilian percussion instrument used by Villa-Lobos in many of his works, including the Choros No. 8 (1925), No. 11 (1928) and No.12 (1929). Paz 2004, 17.

Example 5.9: *Momoprecoce*, opening passage, mm.47-50.



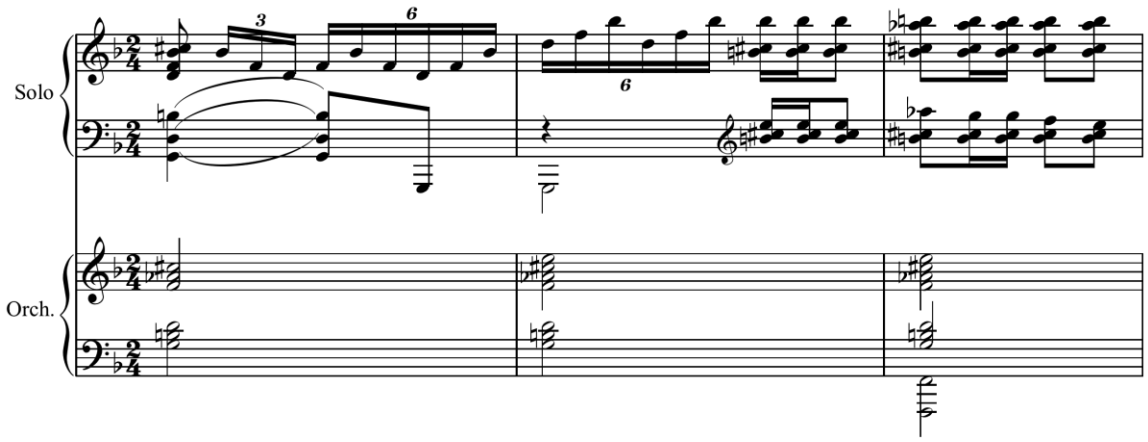
This introduction gathers and juxtaposes three musical ideas from different sections of the analogous solo piece. In addition to the rhythmic pattern, Villa-Lobos also includes a motivic transformation of the parallel chords from PianoA of "O Chicote do Diabinho" combined with the lashing gestures representing the prankish swing of the little devil's whip; see Example 5.10.

Example 5.10: *Momoprecoce,* musical ideas from the introduction, mm. 51-57.



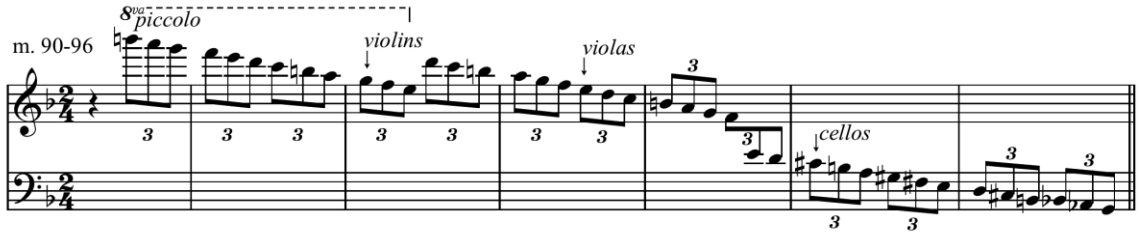
The piano reenters at m.67. For the most part, it is basically unchanged from "O Chicote do Diabinho," except for a few minor adjustments: a double bar is added and the descending opening figuration exchanges D-natural for a D^b accommodate for the D^b chord in the orchestra, m.67. Also, in m.77, both hands play the C and G *arpeggiatto* simultaneously and the original quintuplets become sextuplets, creating a thicker texture. The most significant change is the addition of three extra measures (mm.130-132) with octatonic sonorities (G-Ab-Bb-B-C#-D-E-F), enhancing the modernist aesthetic (Ex.5.11).

Example 5.11: *Momoprecoce,* addition to the piano part, mm.130-132.



Following the introduction, the orchestra is mostly kept as an accompaniment to the piano, doubling melodic lines and highlighting the harmonic framework. The multi-layered approach in the introduction returns however for OrchB (mm. 90-123). A new group of descending triplets is introduced in the piccolo (Ex. 5.12), emphasizing the new rhapsodic layer of the orchestration and adding an improvisatory and playful quality to the passage.

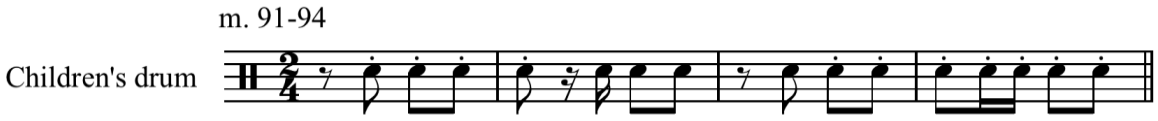
Example 5.12: *Momoprecoce, piccolo* triplets, mm.90-96.



This improvisatory quality continues with the addition of material deliberately clashing with and thus further emphasizing the contrasting character of OrchB. The rhythmic layer introduced by the piccolo is combined with a *tambor infantil* (children's drum, mm. 91-101) echoing a variation of the *Marcha-Rancho* pattern; see Example 5.13.

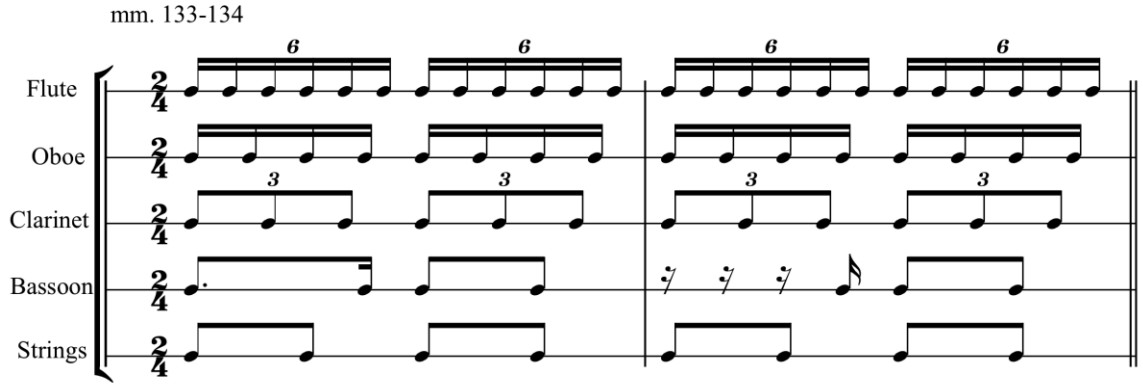
The combination of the rhythmic pattern with the specifically child-sized instrument underlines the child-like nature of the scene.

Example 5.13: *Momoprecoce, tambor infantil* rhythmic pattern, mm.91-94.



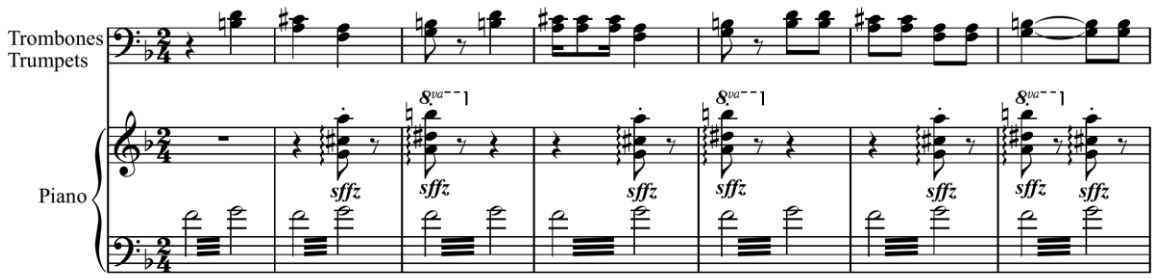
The framework of the orchestral version is more cluttered than that of the solo piece; this is particularly evident in the transition (mm.128-146), where new rhythmic layers and melodic cells create a highly polyrhythmic structure. The influence of the Afro-Brazilian rhythmic vocabulary results in various subdivisions of the beat (mm.133-138). The following example (Ex. 5.14) shows the juxtaposition of several rhythmic patterns; the dense structures created by chaotic rhythmic combinations are a characteristic of the music heard during the Brazilian carnival.

Example 5.14: *Momoprecoce,* polyrhythmic structure, mm.133-134.



The representation of the little devil's whip remains in the piano, overlaid with a new melodic cell surfacing in the trumpets and trombones; see Example 5.15.

Example 5.15: *Momoprecoce,* circular cell and devil's whip, mm.135-141.



This circular cell sustains the static harmonic quality of this passage; it also briefly introduces the idiosyncratic Afro-Brazilian *Brasileirinho* rhythm.

The inclusion of characteristically carnavalesque percussion in this scene more engrossingly puts the listener in the vivid world of the festivities. In this sense, the second scene of *Momoprecoce* is the introduction to the Carnaval itself; the first scene is an introduction to the piece as a whole, rather than the festival it seeks to evoke.

Interlude 1: mm.172-278.

There are three extended passages in *Momoprecoce* that do not correspond to sections in the *Carnaval das Crianças*. Each feels and functions as an interlude between distinct scenes, and are here designated Interlude 1, 2, and 3. The first is an extended passage without the piano, the longest such passage in the piece. The centrality of the orchestra for this interlude highlights the role of the orchestration throughout the piece: to create a continuous musical flow.

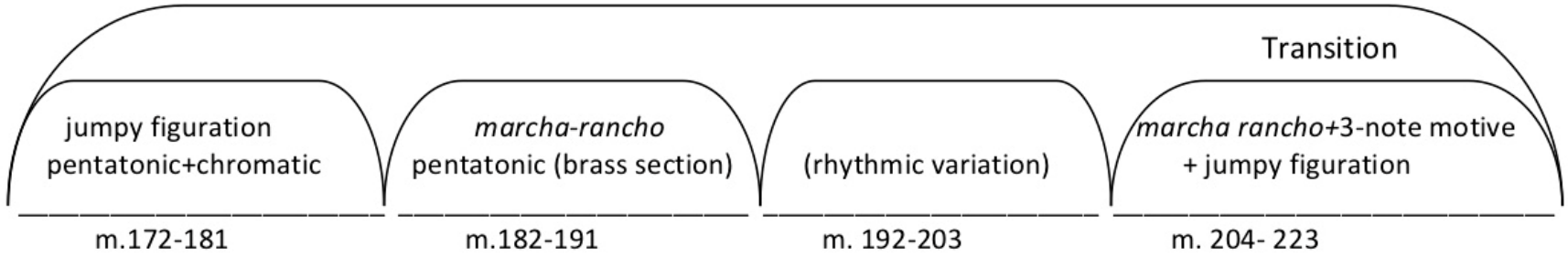
The musical material is a development of the main musical ideas in "A Manhã da Pierrete;" because that scene follows the interlude, the development of material is heard prior to the original material. The development involves rhythmic variations, thematic

transformations and extended melodic lines. Villa-Lobos blends these with a variation of the *Marcha-Rancho* rhythm for vivid and fluid music.

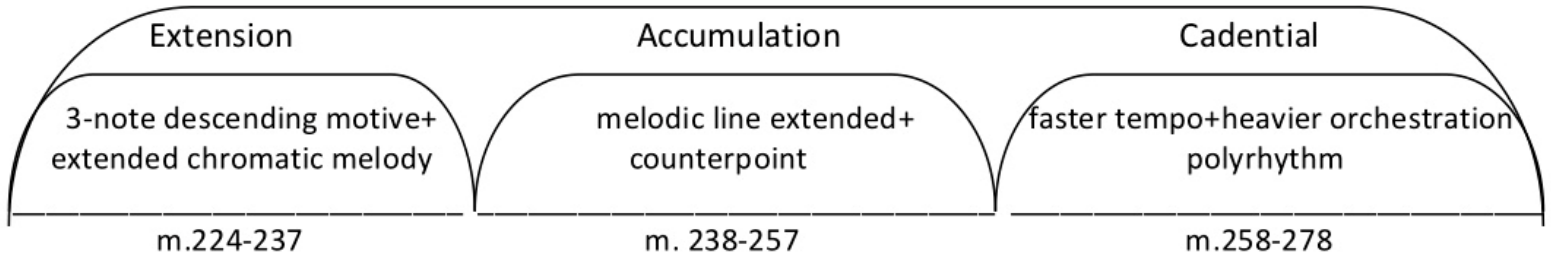
The formal structure consists of two sections clearly separated by a double bar: Section 1 from mm.172-223 and Section 2 from mm.224-278; see Table 5.1.

Table 5.1:

Section1 (introduction of material)

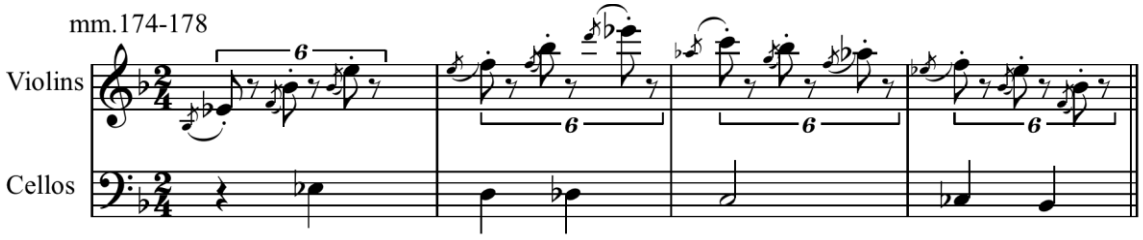


Section 2 (extension and development)

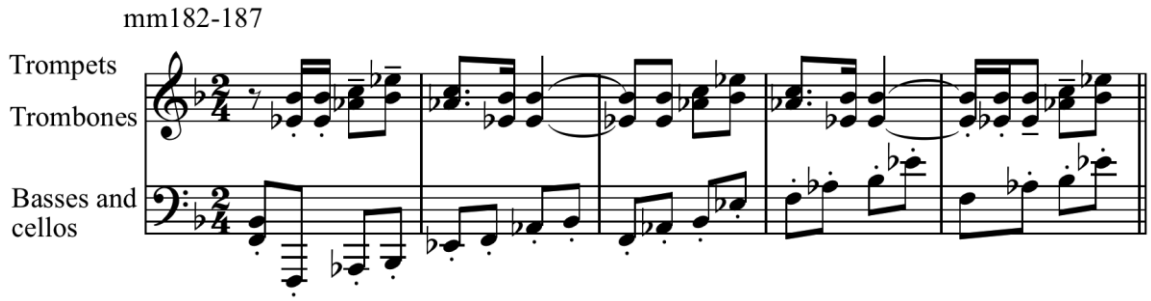


Section 1 is subdivided into four segments, each introducing variations of musical ideas mostly derived from "A Manhã da Pierrete": the light, jumpy, undulating motive; the descending three-note melodic cells; the pentatonic motive; and chromaticism. These elements are heavily transformed through development, juxtaposition and modification as the interlude develops. The examples below (Exs. 5.16-5.19) show the main thematic ideas.

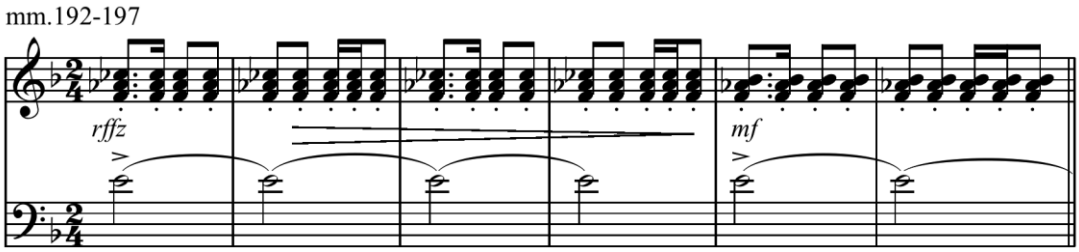
Example 5.16: *Momoprecoce,* mm.174-178. Undulating motive (from PianoA) against chromatic descending line (from PianoC).



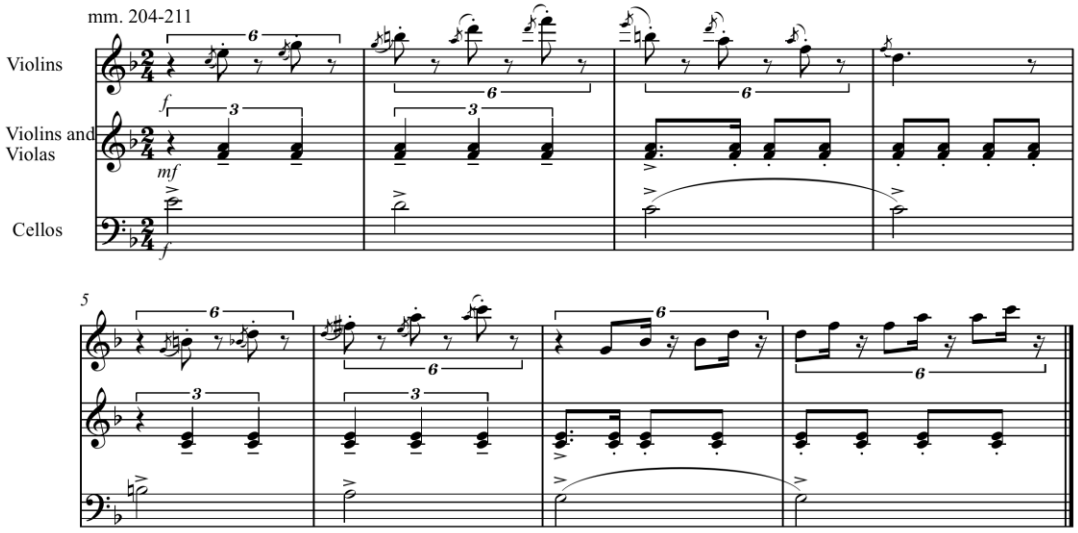
Example 5.17: *Momoprecoce,* mm.182-187. Pentatonic motive (from PianoB).



Example 5.18: *Momoprecoce,* mm.192-197. *Marcha-Rancho* rhythmic pattern (introduced in "O Chicote do Diabinho").



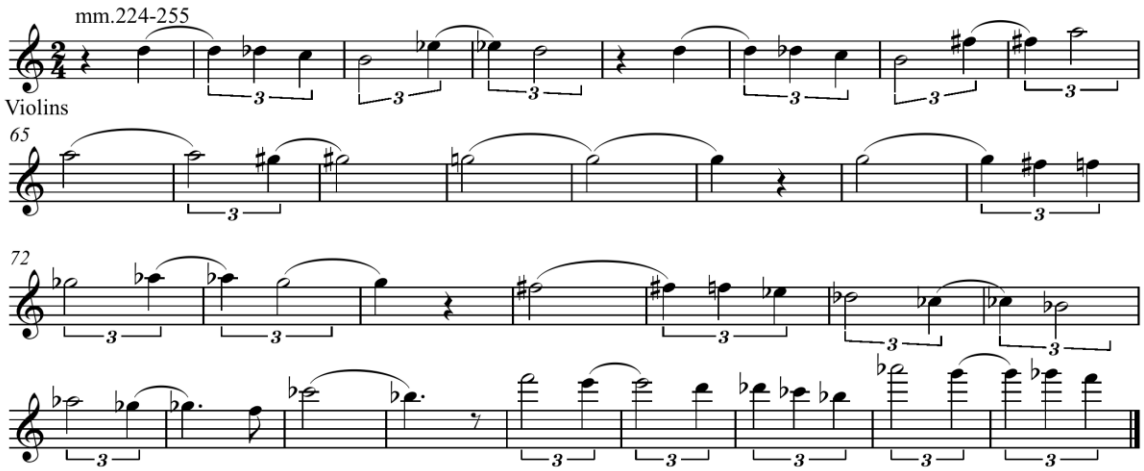
Example 5.19: *Momoprecoce,* mm. 204-223. Juxtaposition of *Marcha-Rancho* rhythm, three-note descending motive (from PianoB) and undulating motive.



Section 2 has a slower tempo–it changes from the *Molto Allegro* in Section 1 to *Un peu moins*–and it is divided into three segments. The musical ideas introduced in Section 1 are transformed and extended, and new melodic motives are introduced, resulting in longer thematic lines, heightened lyricism, increased polyrhythm and denser orchestration.

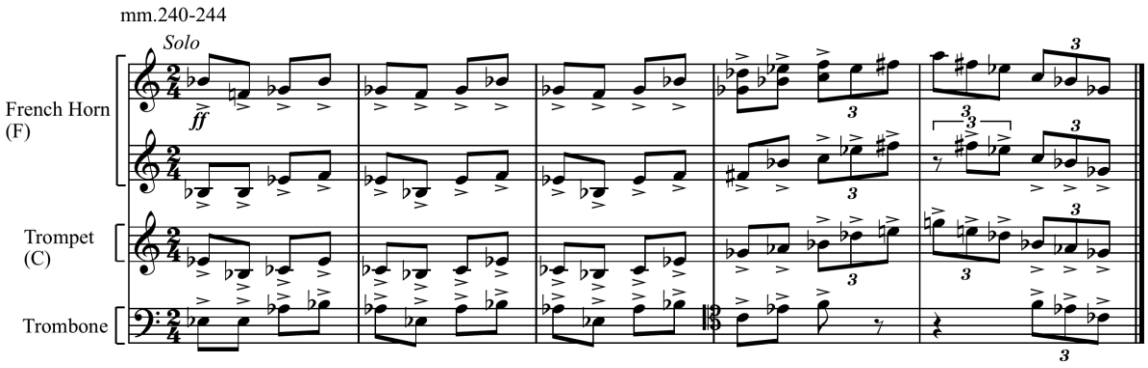
Villa-Lobos's approach to melodic construction in Section 2 contrasts considerably with the solo pieces of *Carnaval das Crianças.* Where the solo suite features short, condensed melodic lines and motivic cells, the orchestra develops longer lines covering a wider registral range. Section 2 highlights a sequence of chromatic melodic lines increasing in intensity and volume; each phrase starts its descending motion from a higher note than the previous one, creating a heightened sense of expectation; see Example 5.20.

Example 5.20: *Momoprecoce,* melodic extension, mm.224-255.



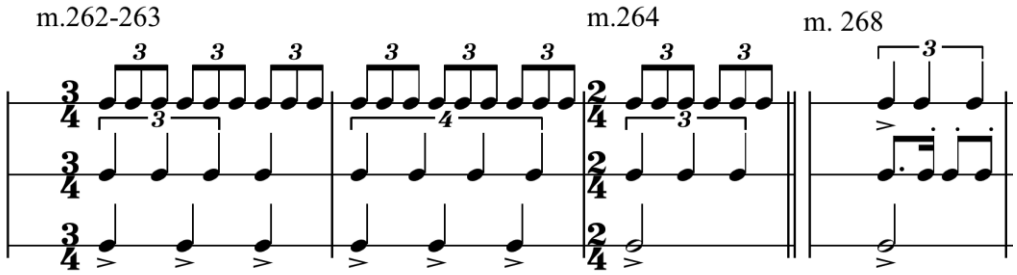
This melodic line is combined with a motivic cell featuring sudden accents in the winds; see Example 5.21. The juxtaposition of layers results in a dense polyrhythmic texture and turbulent rush of sounds. This is enhanced by contrasting elements in the winds and strings, each with a distinct rhythmic articulation and organization occurring simultaneously. This in turn reinforces the atonal aesthetic of Interlude 1.

Example 5. 21: *Momoprecoce,* new melodic motive, brasses, mm.240-244.



The combination of distinct rhythmic layers is continued in the cadential section (mm.258-278). Combined with the shift to *Plus vite* tempo, this creates a certain agitation and restlessness.

Example 5.22: *Momoprecoce,* rhythmic layering, mm.262-263.



The meter changes at m.264 from ternary to binary. This shift, and the dissipation of the various rhythmic layers and instruments that had accumulated over the course of the interlude, brings the music to a sparseness preparing for the entrance of the fragile, nostalgic and elusive *pierrete* in the following scene. Similarly, the intense chromaticism of the melody leading to the cadential section makes the diatonicism of the following scene more strikingly consonant.

The constant manipulation of the musical material, unexpected transitions and extended melodic lines enhance the improvisatory character already established as the main signifier of virtuosity in *Momoprecoce*. Appropriately, this interlude also defines the piece as a different creature than *Carnaval das Crianças* via tone and expression; despite the extensive use of the "Pierrete" material, the mood of Interlude 1 is far more dramatic and darker than the light solo pieces. Denser orchestral textures; triadic and non-triadic formations; highly charged chromatic horizontal and vertical structures; an evasive tonal center; and the chromatic flexibility of the melodic lines all create a depth of musical language far removed from the simplicity of the piano pieces. The contrast in mood seen between the second and third pieces in the solo suite is broken and a seemingly symbiosis occur between the orchestra and the piano.

Impressionist techniques are still present, in the use of pentatonic and quintal harmonies; however, the strong Impressionist quality of the solo pieces—particularly in "A Manhã da Pierrete"—is undermined by the inclusion of polyrhythmic passages and syncopated rhythmic patterns evoking both Primitivism and Brazilian popular music. Furthermore, the use of musical ideas originating in "A Manhã da Pierrete" alters the effect of the piece when it recurs in the piano. Instead of providing a completely new scene, the piano becomes a reminiscence of this orchestral interlude, a sort of *obbligato vis-a-vis* orchestra. In this way, Interlude 1 seems a recomposition of "Pierrete," with Villa-Lobos putting those musical ideas from years earlier in a completely new dress. This is a significant contrast from the rest of *Momoprecoce*, which is distinctly more of an adaptation of earlier material than conceptual recomposition.

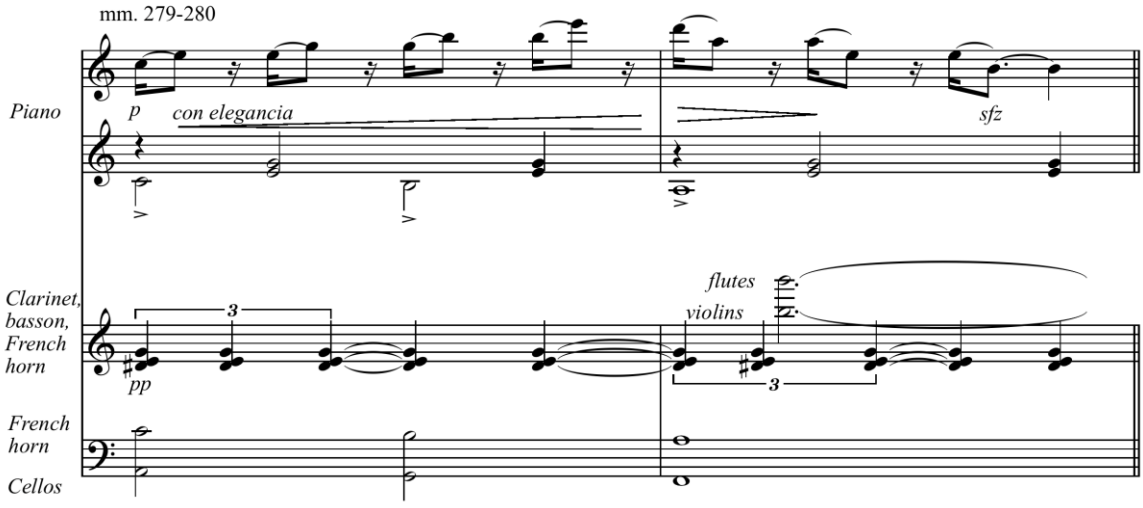
Scene 3: **"A Manhã da Pierrete"** - The Pierrette's Morning, mm.279-326.

In this scene, the piano is virtually identical to its original solo version. The ABCA′ form and delicate character of the piece is maintained. The orchestration is light and sparse, mostly providing a new canvas for the piano part through adding contrapuntal and polyrhythmic passages, new harmonic and melodic elements, and pedal notes.

Multiple orchestral techniques alter section A from the transparent and somewhat innocent atmosphere of the solo piece. The orchestra introduces a rhythmic pattern composed of triplets and quarter notes tied over the measure line; a minor second is added to the original triadic extensions; and a sustained tone in the flutes and violins, heard first at m.280 and repeating at regular intervals throughout, create a rhythmic and tonal instability that transforms the light and limpid texture of the original piece to

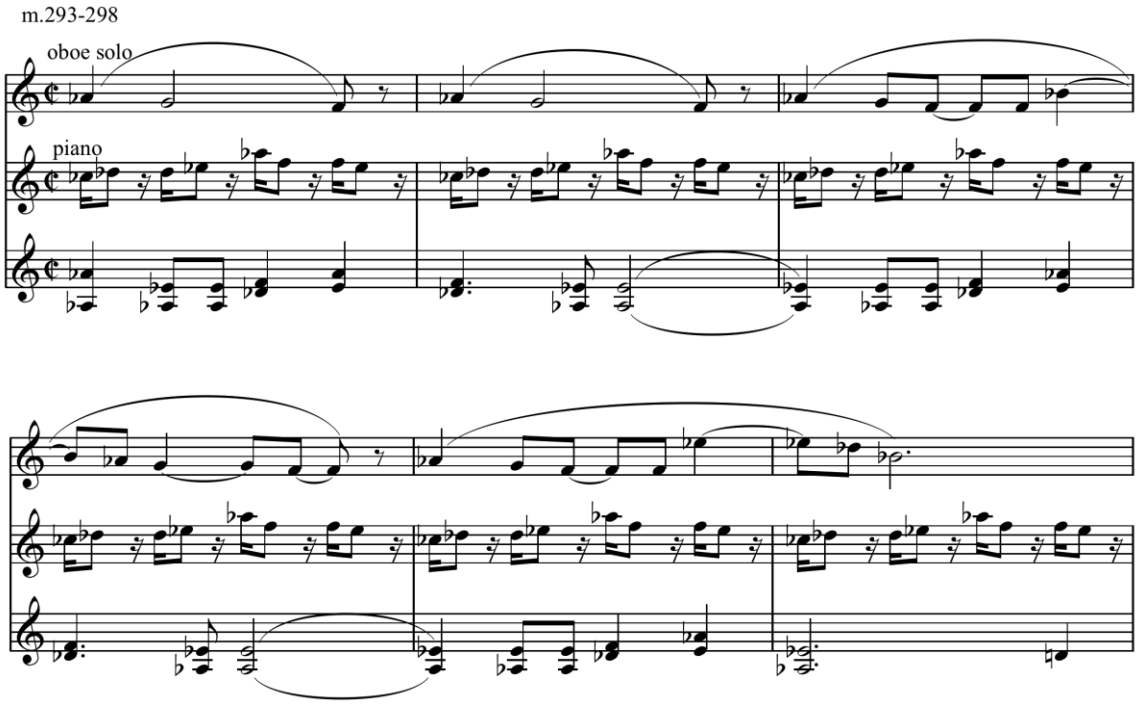
something far more volatile; see Example 5.23. Where PianoA was based on triadic extensions, OrchA is a fusion of distant overtones creating temporary bitonality (C major over A melodic minor with a raised fourth degree: A-B-C-D$^{\#}$-E-F-G-A).

Example 5.23: *Momoprecoce,* mm.279-280.



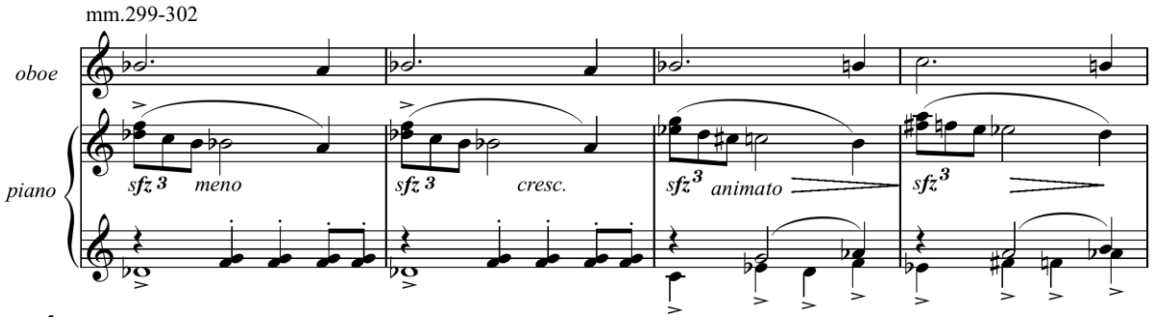
In OrchB, the oboe introduces a new counter melody (mm.293–298) to the pentatonicism of PianoB, briefly inverting the soloist roles by undermining the piano part. The succinct oboe melody derives from the original pentatonic material and is expanded using A^{b} Dorian mode (Example 5.24).

Example 5.24: *Momoprecoce,* mm.293-298.



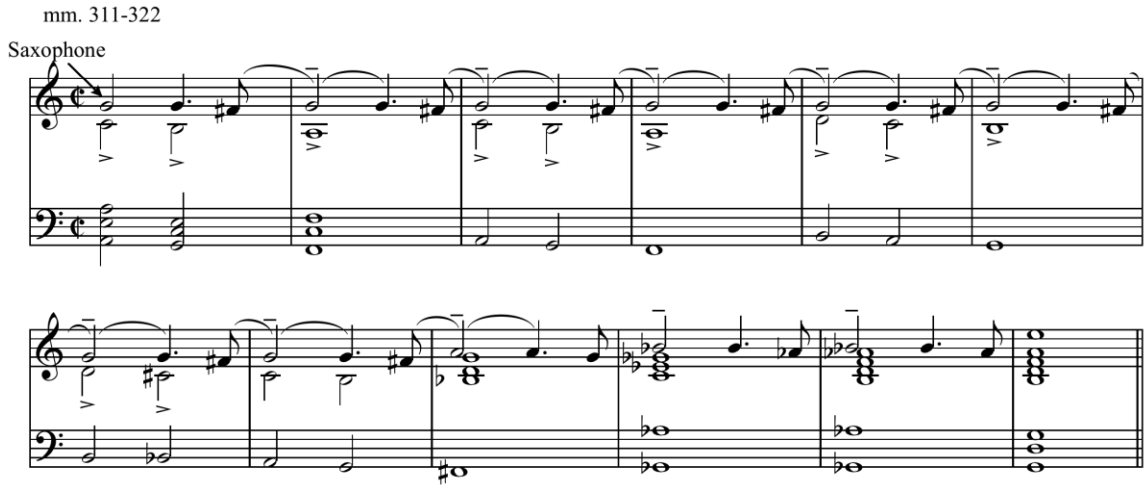
The chromatic PianoC section (mm.299-310) is coupled in OrchC with another new melodic cell in the oboe, whose sustained notes reinforces the chromaticism and adds contrapuntal movement, see Example 5.25.

Example 5.25: *Momoprecoce,* mm.200-302.



In OrchA' (mm.311-326), the saxophone[210] first appears as a solo instrument, introducing a repetitive cell functioning once again as a counter melody (mm. 311-322); see Example 5.26. The marginality of the instrument in classical music in the early 1920s lends this section a certain exotic atmosphere.

Example 5.26: *Momoprecoce,* mm.311-322.



The extension of the triads with a minor second in OrchA; the addition of the Dorian to the pentatonicism in OrchB; heightened chromaticism of OrchC; and new melodic cells consistently acting as counterpoint to the piano part all enhance the hesitant dreaminess originally characterizing Villa-Lobos's *Pierrete.* Therefore, while Interlude 1 used *Pierrete* material to create something radically new in conception and sound, the *Pierrete* scene itself maintains and heightens the atmosphere of the source piece.

Scene 4: "Os Guizos do Dominozinho" - The Little Domino's Jingle Bells, mm.327-442.

[210] The instrument was, however, common in *choro* ensembles during the 1920s. See more in Chapter 3.

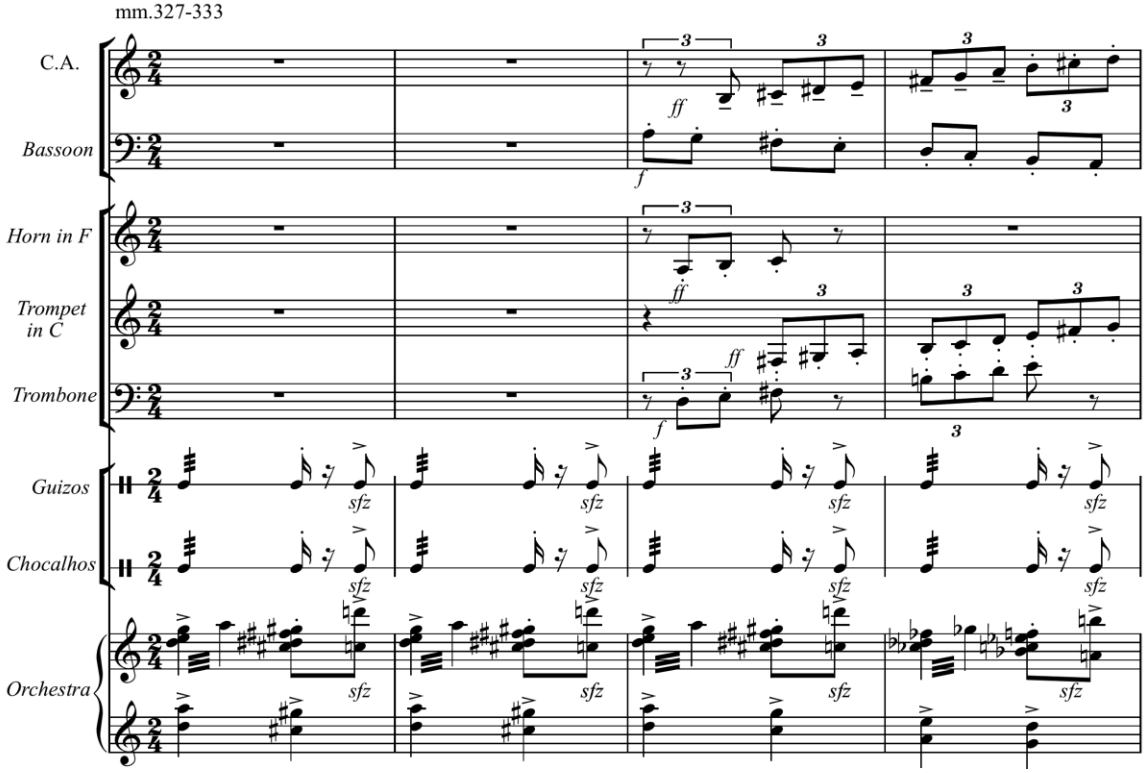
This scene starts with an orchestral introduction (mm.327-363) anticipating much of the musical material that will be heard in the piano solo. The introduction is a high-spirited accumulation of five distinct layers magnifying the exuberant character of the Brazilian carnival; see Table 5.2.

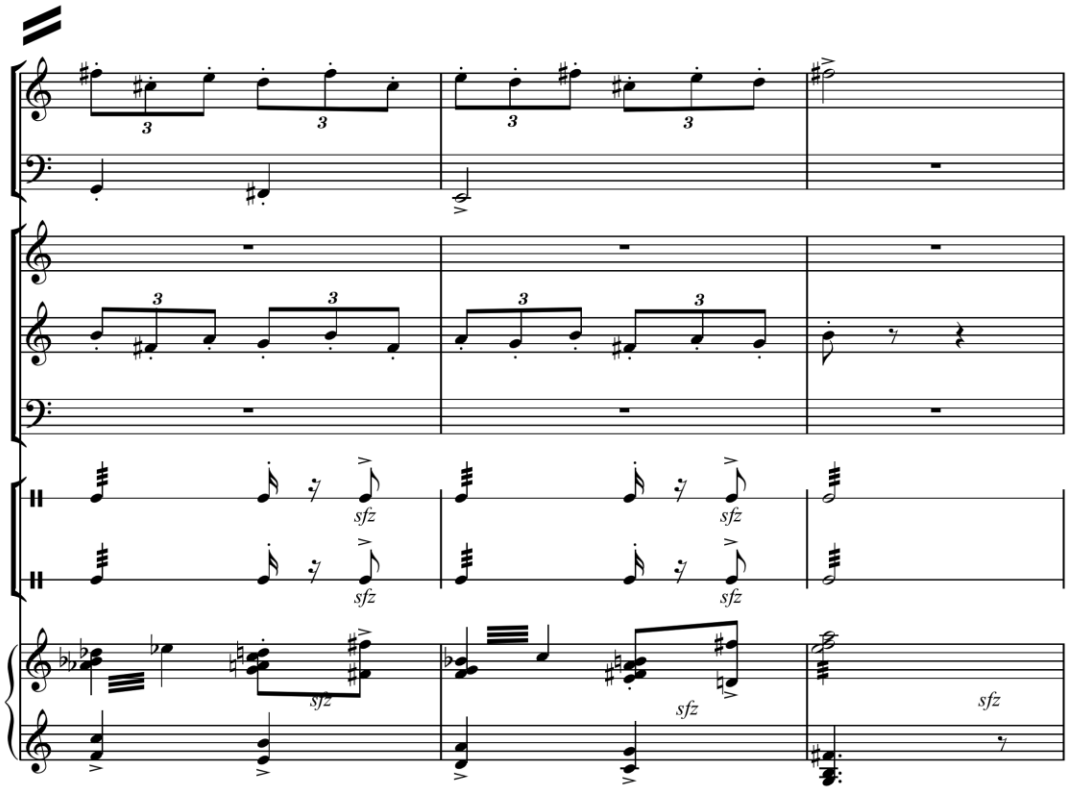
Table 5.2 [“Rhythmic pattern”*→Discussed on page 148]

Introduction	**m. 327-- m. 363**
Tremolando	m. 327 -- m. 352
Ascending triplets	m. 329 ------- m. 333
Rhythmic pattern	m. 333 --- m. 363
B theme	m. 337-------------------------- m.353
Pentatonic contour	m. 342-------- m. 346

The first layer (mm.327-333) is a tremolando with jumpy accents in the end of each measure originating from PianoA. This is joined by a buoyant, blaring line of ascending triplets and descending eighth notes in the brasses and winds (mm.329-333) adding cross-rhythm in oblique motion to create a brief pungency that heightens the change in mood from the *Pierrete*; see Example 5.27.

Example 5.27: *Momoprecoce,* mm.327-333.





The percussive sound of the bells represented by the continuous tremolando is enhanced by the addition of *guizos* (sleigh bells) and *chocalhos* (rattles), marked to echo the misplaced accents and contrasting dynamic levels found in PianoA. [211]

The third layer (mm.335-363) introduces a rhythmic-melodic gesture prevalent in Brazilian popular music, especially in the early sambas of the 1920s and '30s (Example 5.28).[212] The pattern (3+3+2) appeared frequently in Villa-Lobos's works as early as 1916,[213] often in pieces representing the white Brazilians who had adapted the Amerindian lifestyle.[214]

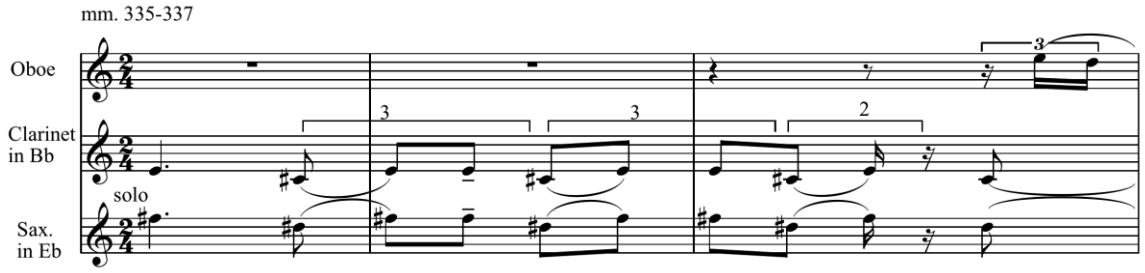
[211] Villa-Lobos asks for rattles in metal and wood. In Brazil the name *chocalho* by itself won't imply either one or the other, although the most common, known as *ganzá*, are metal. These instruments are very often used in popular music in general, and in the percussion ensembles of the Escolas de Samba (samba schools), where they merit an independent section. Frungillo 2002, 78.

[212] Sandroni 2001, 83.

[213] See, for instance, his Third String Quartet, fourth movement.

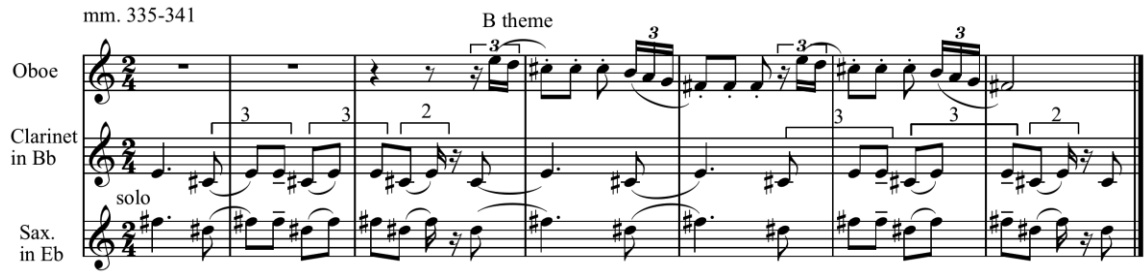
[214] See, for instance, *Caboclinha* and *Lenda do Caboclo* for piano.

Example 5.28: *Momoprecoce*, 3+3+2 rhythmic pattern, mm.335-337.



This rhythmic melodic distribution becomes an ostinato, which is soon juxtaposed with the folk-like melody of the fourth layer (mm.337-363), the main theme from PianoB. This theme includes a modal passage (E Dorian) combined with triadic extensions creating tonal ambiguity; the use of oboe (mm.337-341) and piccolo (mm.346-353) again evokes the traditional *choro* ensembles; as seen in Example 5.29.

Example 5.29: *Momoprecoce*, B theme and rhythmic pattern, mm.335-341.

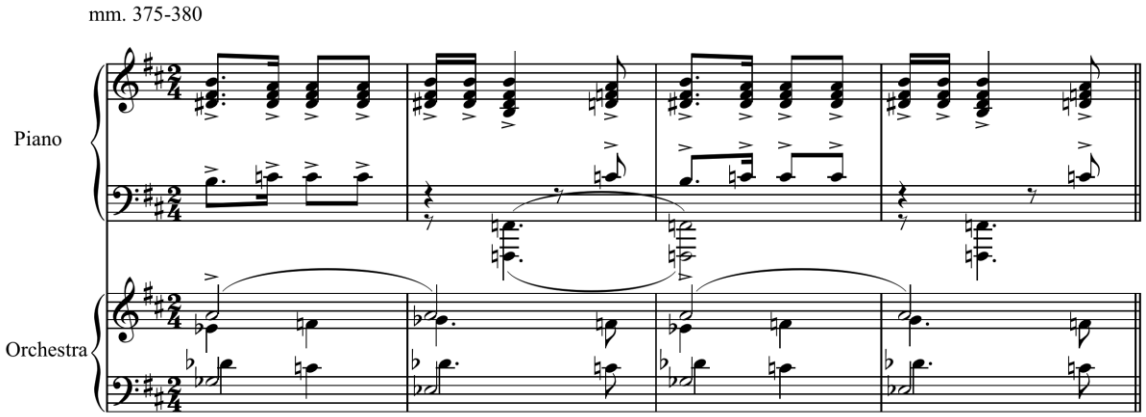


The fifth layer, a pentatonic contour, separates the two statements of the PianoB theme. The tremolando layer continues throughout the PianoB theme layer, and then subsides, leaving only the rhythmic pattern to lead into the entrance of the piano.

As the piano enters (m. 364), the orchestra retreats, reinforcing the piano harmonies through long pedal notes. As in the previous scenes, the original form (ABCD)

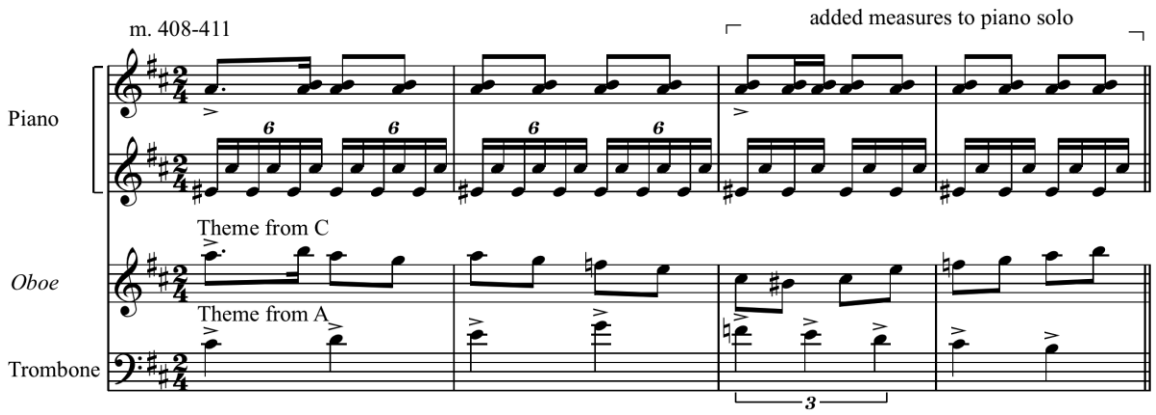
from the piano solo is maintained, with the addition of a few measures generally extending the musical ideas. The exception, mm.375-378, briefly introduces a variation of the *Marcha-Rancho* rhythm in a bitonal framework (Example 5.30). At this point, Villa-Lobos softens the impact of a daring harmonic approach by including an easily recognizable feature from popular music.

Example 5.30: *Momoprecoce,* mm.375-378.



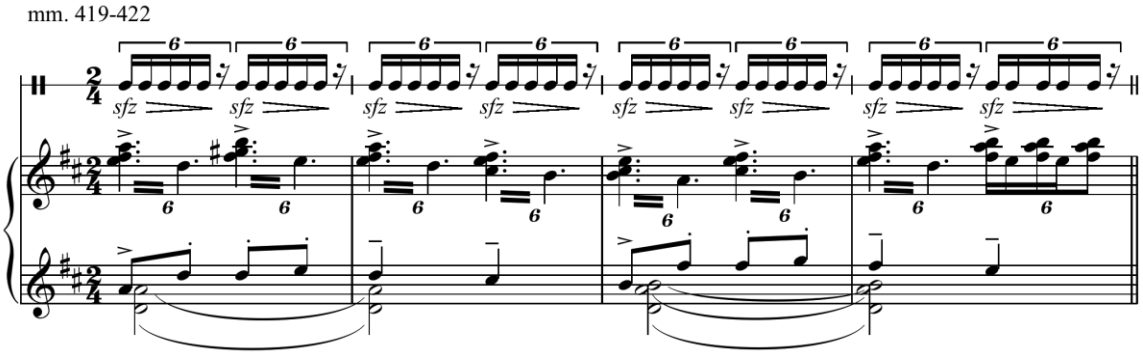
OrchA (mm.364-407) is followed by a transitional area (mm. 408-418), which juxtaposes two independent musical ideas in the orchestra with the *Marcha-Rancho* pattern in the piano. The piano is briefly undermined by the sudden rise of solo orchestral lines: the oboe plays a variation of the folk-like melody of PianoC, as the trombone introduces a counter melody derived from the pentatonic melody of PianoA. The agglomeration of musical ideas from distinct sections provides this passage with polyrhythmic structure and tonal instability.

Example 5.31: *Momoprecoce,* transition, mm. 408-411.



The entrance of the *Ze Pereira* theme from PianoD introduces another feature of popular music to the orchestra; the *pandeiro* (mm.419-433), a Brazilian percussion instrument indispensable to genres including *choro* and *samba*; as seen in Example 5.32.[215] The sixteenth-note ruffle with a stressed first beat, a standard rhythmic pattern in the *pandeiro* for *sambas* and *choros*, also reinforces the tremolando.

Example 5.32: *Momoprecoce,* addition of the *pandeiro*, mm.419-422.



[215] In Brazil, the *pandeiro* became very popular with the success of the *choros* during the first decades of the 20th century, where it added rhythmic pulse associated with popular dances.

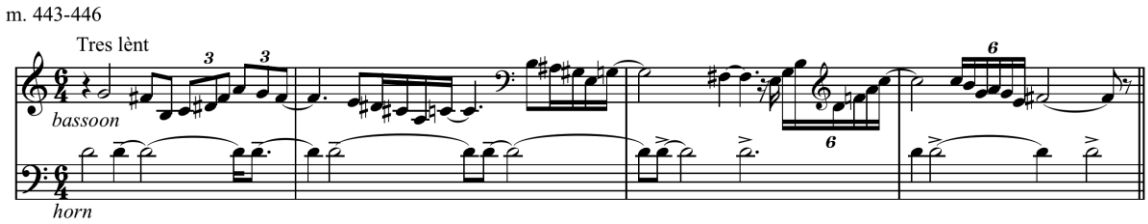
Villa-Lobos's works are frequently distinguished by the accumulation of disparate elements within a very concise compound. In this scene, the Impressionist techniques-triadic extensions, pedal notes, quartal and quintal harmonies, tremolando and pentatonicism—are enriched with post-tonal clusters. This chaotic harmonic background in turn is inundated with specifically Brazilian rhythms and instruments. The scene, always a collection of layers, thus gains even more dimensions, creating a tumultuous amalgamation of sounds.

Interlude 2: mm.443-482.

This interlude is the only section within *Momoprecoce* in which the piano introduces altogether new musical material. The pianistic language is daring, featuring avant-garde and experimental devices commonly found in Villa-Lobos's more adventurous works from the mid and late 1920s. The highly demanding virtuosic passages on the piano, improvisatory character and free rhythmic approach present features of an accompanied *cadenza.* The form consists of an introduction (mm. 443-451), development (mm. 452-477) and an abrupt few measures of closing material (mm. 478-481).

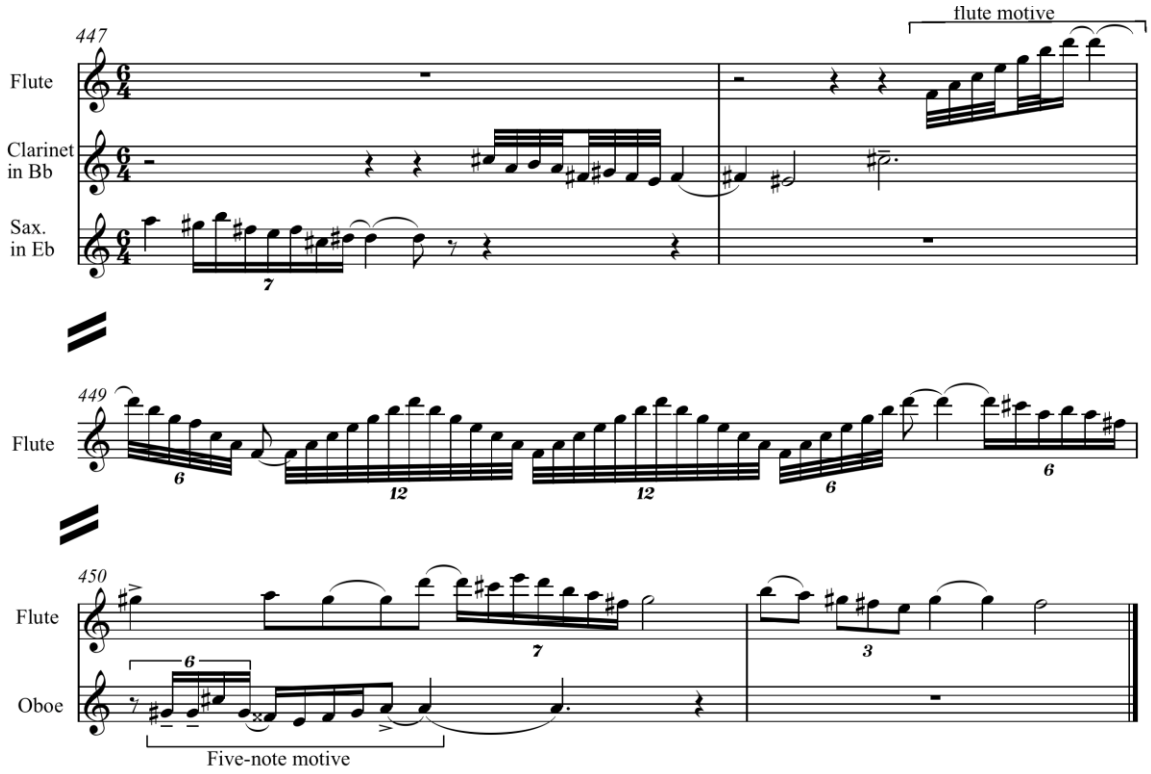
The introduction, which is solely orchestral, is mainly limited to solo passages alternating among various winds (Example 5.33). The mood is melancholic; the approach to form and melodic contour is very improvisational. The bassoon opens with a free-floating, non-tonal melodic line over pedal tones in the horn; the combination of elusive melody and static pedal creates a sense of unmoored motion reminiscent of the opening measures of Debussy's *La mer.*

Example 5.33: *Momoprecoce,* solo passages, mm.443-446.



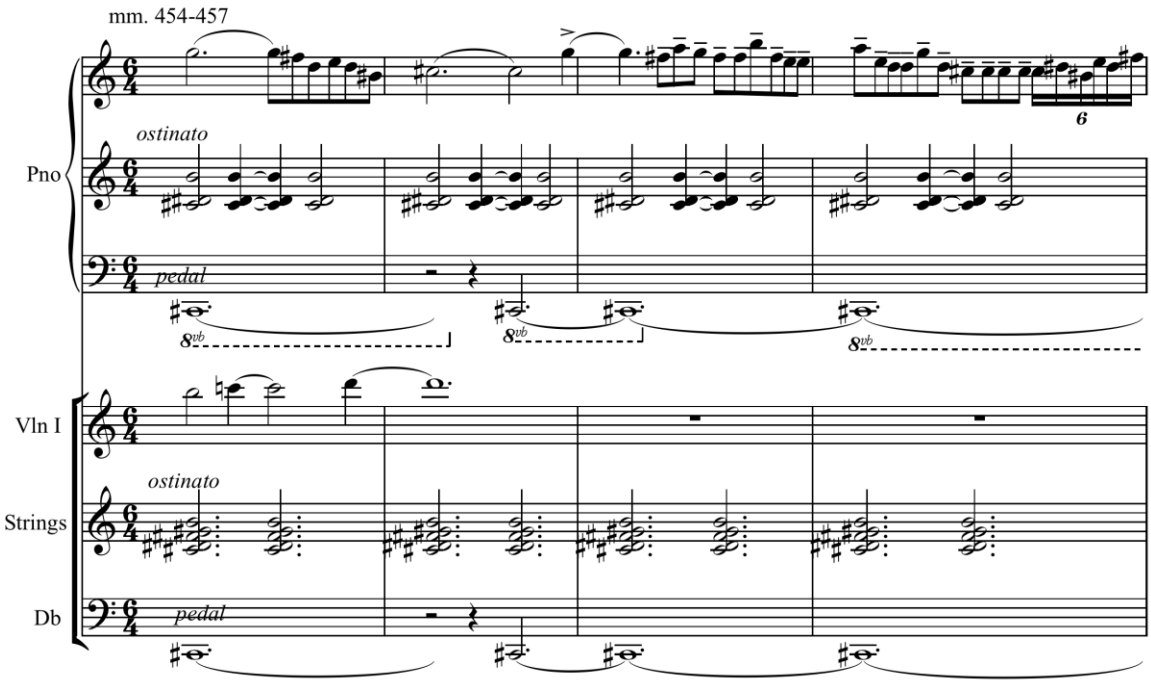
This melody gives way to solo statements of various rhapsodic melodic motives in the winds; each instrument has a designated motive, and statements do not overlap with one another; see Example 5.34. The result is a sort of recitative dialogue with a highly declamatory style and improvisatory character (mm. 447-451). Of the five melodic motives in this passage, three are newly composed, albeit reminiscent of the melody opening Interlude 2. The remaining motives are musical fragments from the fifth and sixth pieces of the solo suite: the undulating arpeggios in the flute are the flute motive from "A Gaita de um Precoce Fantasiado"; the five-note oboe motive opens "As Peripécias de um Trapeirozinho."

Example 5.34: *Momoprecoce,* flute motive and five-note opening, mm.447-451.



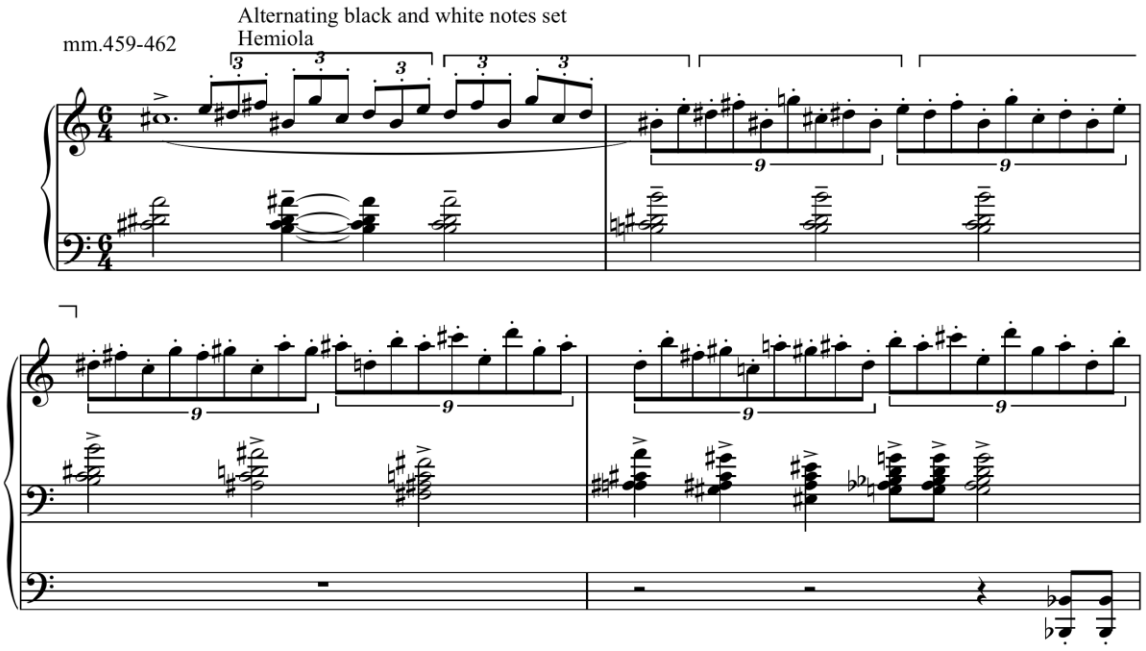
The piano enters for the development (mm. 452-478), beginning with a fragment of the introduction melody and developing it in the same rhapsodic mood. The piano then freely transforms the five-note "Trapeirozinho" motive, accompanied by an ostinato layers and pedal tones in the piano and orchestra; this layering again evokes the construction of *La mer*, although Villa-Lobos introduces the layers in stacks rather than as independent passages; as seen in Example 5.35.

Example 5.35: *Momoprecoce,* layering, mm. 454-458.



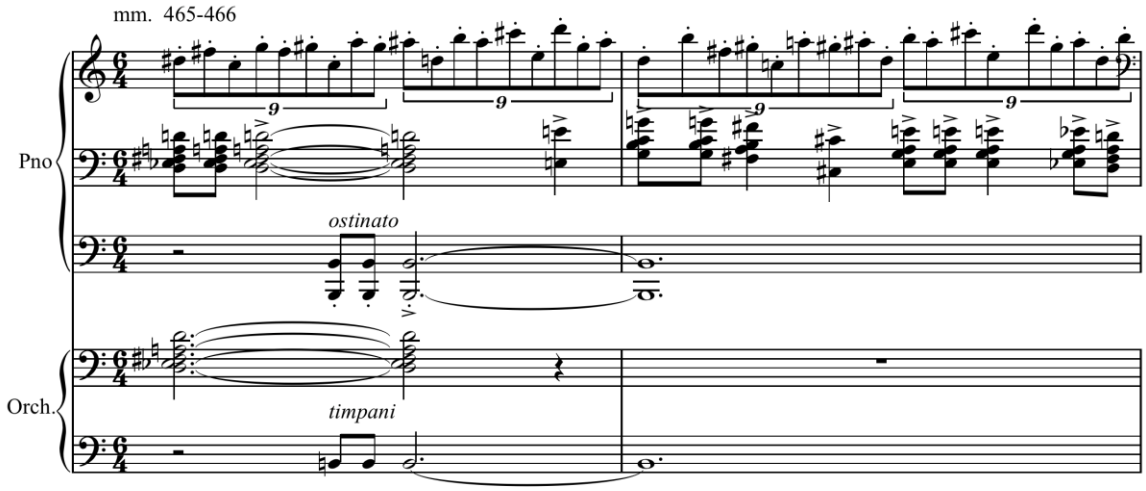
Following this relatively sparse opening, the piano gradually builds up tension and volume through an array of compositional techniques: black-key/white-key combinations; fast sequential passages with hemiola; exploration of the piano's range; intense chromaticism and unrestricted harmonic language; and percussive clusters; all creating a dense texture for the virtuosic display of pianistic ability; see Example 5.36.

Example 5.36: *Momoprecoce,* piano build-up section, mm.459-462.



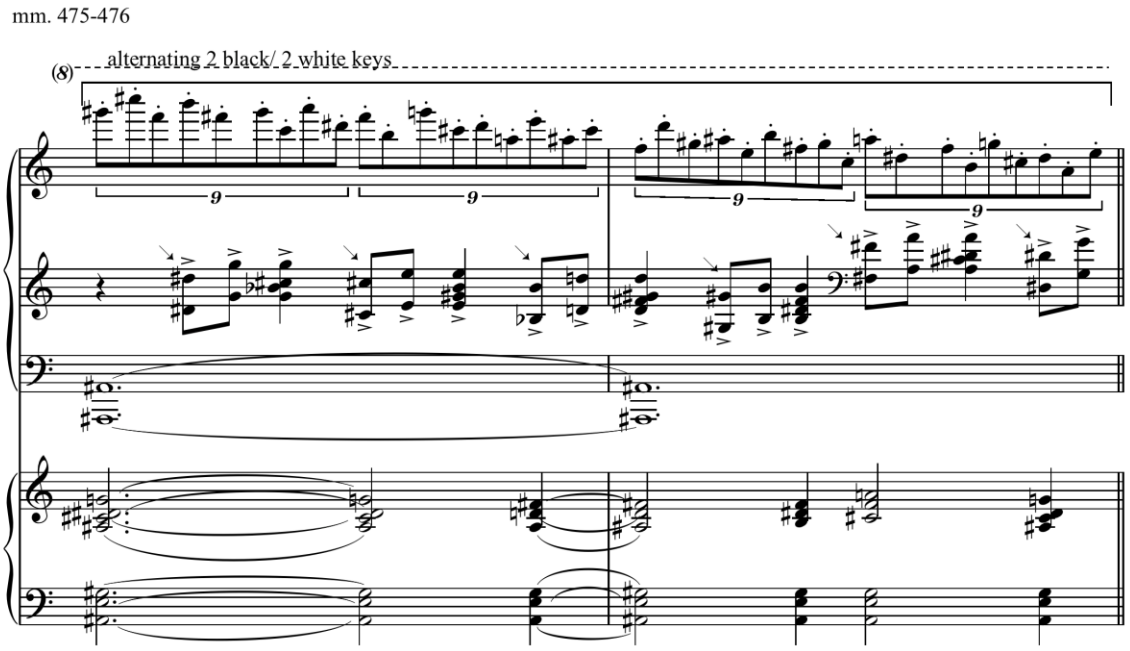
In mm. 465-474 there is a constant ostinato of accentuated octaves in the piano echoed by the timpani, evoking the sound of Afro-Brazilian drums. The orchestral accompaniment is pedal tones and superimposed blocks of note clusters, a dense sonorous mass invoking Impressionism and Primitivism that illustrate the feel and sound of the Brazilian carnival; see Example 5.37.

Example 5.37: *Momoprecoce,* mm. 465-466.



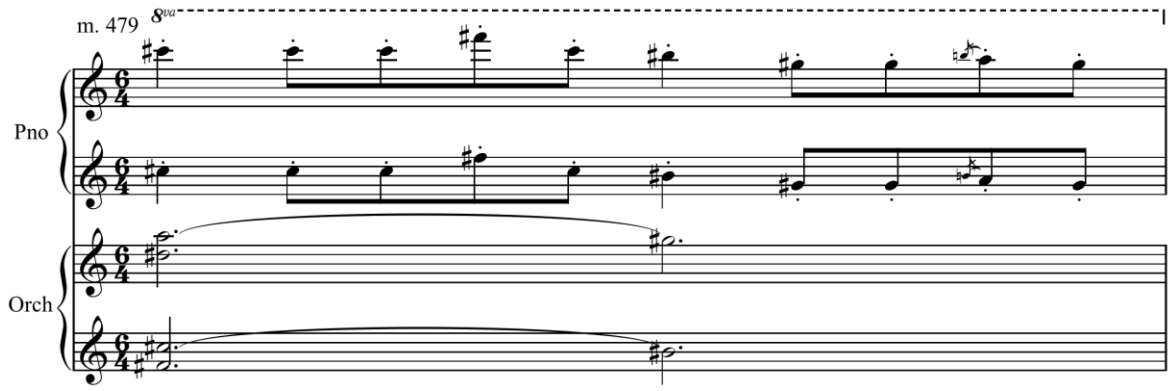
The final measures of the development (mm.475-477) contain a descending sequence in the piano left hand consisting of a melodic cell repeated five times, the first note of each beginning on a black key so as to create the pentatonic collection $D^{\#}$-$C^{\#}$-$B^{\flat}$-$G^{\#}$-$F^{\#}$. This progression underscores a multitude of two-note cells in the right hand, each of which is comprised of either two white keys or two black keys, alternating; see Example 5.38.

Example 5.38: *Momoprecoce,* mm.475-476.



The interlude comes to an abrupt, unprepared end with an *Anime* section (mm. 478-481) bringing back the pentatonic motive—which will be heard in the following scene—in the piano, with the orchestra playing a single note and a block chord; see Example 5.39.

Example 5.39: *Momoprecoce,* pentatonic motive from "As Peripécias do Trapeirozinho," m.479.



This section is fairly distinct from the other scenes in terms of compositional approach. On a purely surface level, the use of largely newly composed material departs from the adaptation method transforming the *Carnaval das Crianças* to *Momoprecoce*. The inclusion of the "Gaita" flute is brief; while the "Trapeirozinho" motive is developed according to the method found throughout *Momoprecoce*, the modernist techniques, especially in the harmonic and rhythmic treatment, provide great contrast with the light and transparent Impressionism dominating the *Carnaval*. The piano is far more virtuosic in this Interlude, using all registers, extensive articulation, powerful pedal notes and complex rhythmic figurations. The piano writing is more aggressive and percussive than any of the solo pieces from the suite. Interlude 2 therefore shows the gradual development of Villa-Lobos's compositional technique; the friendly Impressionism of *Carnaval* is now expanded with Primitivist experimentation, reflecting the increased daring engendered by exposure to other composers and styles, and suggesting his heightened awareness of his role as the avant-garde of Brazil.

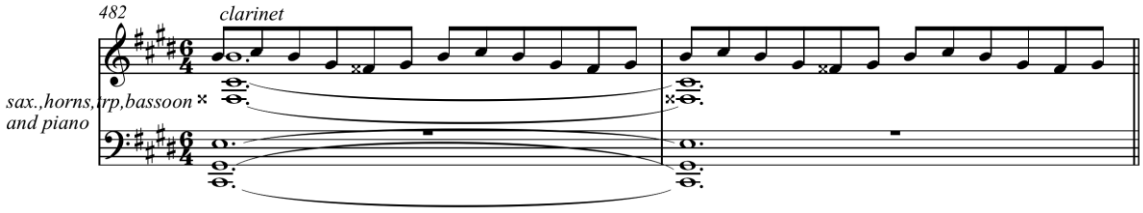
Scene 5: "As Peripécias de um Trapeirozinho" - The Little Ragpicker's Adventures, mm.482-530.

The orchestration of this scene involves very few changes. The piano part is identical to the original; the choice of instrumentation follows the light and transparent texture of the solo piece. Like the motley *trapeirozinho* character, the orchestration is simple and unembellished accompaniment, its pedal tones and doubling complementing the monothematicism of the original piece. Orchestral solo passages, melodic counterpoint, overlaying of distinct thematic ideas and new rhythmic material are absent in this scene; only the intensified colors of the *Flatterzunge* and percussion are distinctly

orchestral reworkings of the material. The formal structure remains Primary area– (mm.482-508)–Secondary area (mm.509-522)–Primary area (mm.523-530); Villa-Lobos relies on repetition and manipulation of the pentatonic thematic material to expand the piece.

The clarinet opens the scene with the undulating *ostinato* from the solo piece accompanied by an orchestral pedal note (mm. 482-483). These two measures, functioning as a preparation to the piano's entrance, highlight the tonal scheme of C# melodic minor with a raised fourth.[216]

Example 5.40: *Momoprecoce,* mm.482-483.

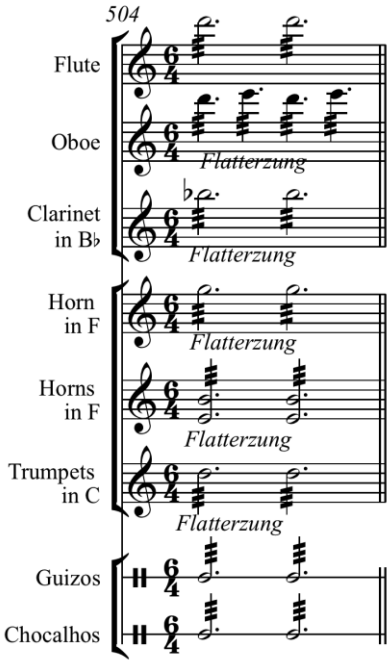


The entrance of the piano (m.484) establishes the E major of "As Peripécias de um Trapeirozinho." The tonal ambiguity between E Major and C# minor reinforces the irony of the *trapeirozinho* character's simplicity in the midst of the luxurious display of the other characters in *Carnaval*.

The addition of *Flatterzunge* ("flutter-tongued note", m.504) comes in the brief transition section between the primary and secondary areas (mm.504-508), creating a thicker texture highlighting the playfulness of the scene (Ex.5.41). The simultaneous *chocalho de metal* (metal rattle) and *guizos* (sleigh bells) reinforce the tremolo effect to underline the spirited and unpredictable nature of the character.

[216] These are the same sonorities used in the opening measures of the orchestration of *Pierrete* (mm. 279-282).

Example 5.41: *Momoprecoce,* flutter-tongued effect and percussion, m.504.



The orchestration is mostly limited to the winds, giving the scene a chamber atmosphere. The strings, entering at m.505 and continuing until the end of the scene, are secondary, mainly enriching the orchestral timbre with pedal tones, chromatic lines and pizzicato thrumming.

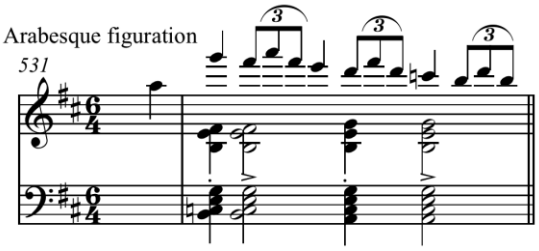
The simplicity of this scene is interesting for its similarity with the "Pierrete" scene of *Momoprecoce*. Both scenes keep the *Carnaval* material virtually unchanged, with the orchestration merely used for color and texture while the piano is the focal point and main character. Significantly, these fairly unchanged scenes also appear after raucous interludes that use much new material and extensive orchestral development and techniques; after considerable departure from the *Carnaval* material, the piece now returns to simpler and more familiar ground. The characters in the scenes both have

certain fragility and vulnerability: “Pierrete” is the sole female representation, and appears in the morning rather than during the exuberant nighttime festivities; the “Trapeirozinho” is vulnerable by virtue of social position. By retaining the simplicity of the *Carnaval* pieces, Villa-Lobos keeps the transparency of the piano solo intact. The contrast between that clarity and the density of the interludes in turn amplifies the musical features of each, bringing a heightened awareness of the compositional process to the listener.

Scene 6: “As Traquinices de um Mascarado Mignon” - The Mischievousness of the Little Masked Boy, mm.531-636.

The original form of the *Carnaval* scene (ABA′) is slightly modified by the addition of a two-part orchestral introduction. The first half of the introduction presents an extended version of the arabesque rhythmic cell in PianoA right hand (mm. 531-540); the second half uses the broken fifth ostinato from PianoA left hand (mm.536-540). The first part of this introduction is in the 6/4 of “Trapeirozinho,” making a seamless connection with the previous scene.

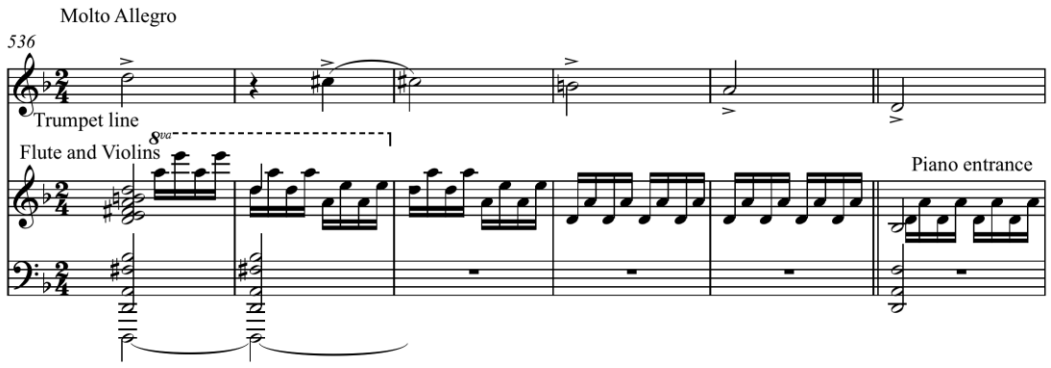
Example 5.42a: *Momoprecoce,* mm.531-532.



In the second part of the introduction, the meter changes to the 2/4 of the *Carnaval* “Traquinices.” Pentatonic sonorities establish a mood of sheer excitement for

the entrance of the piano. The trumpet plays a cadential descending line against the broken fifth ostinato, solidifying the D tonal center. The dense orchestration and mélange of musical snippets in the introduction thus provides a thorough contrast from the monothematicism previous scene.

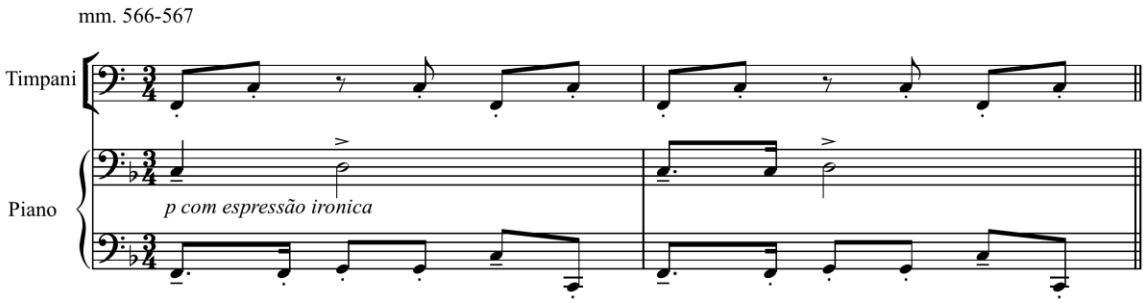
Example 5.42b: *Momoprecoce,* mm.536-540.



When the piano enters, largely unchanged, at m.541, the orchestra retracts to a secondary role, mostly limited to pedal notes and melodic lines highlighting the piano material. The harmonies in OrchA (mm.541-562) are mostly triadic extensions and diminished seventh chords.

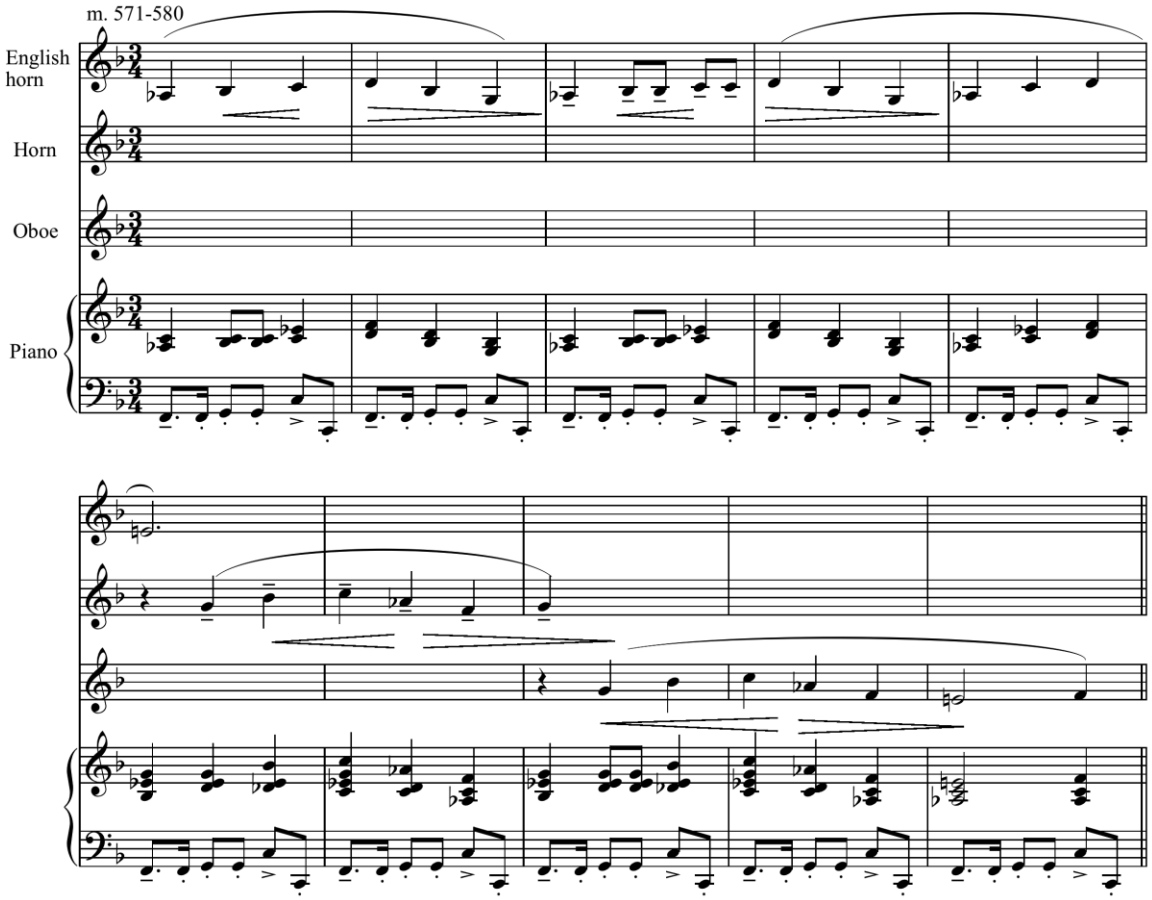
As in the *Carnaval* piece, OrchB (mm.563-605) is in 3/4. The Afro-Brazilian influence apparent in the solo piece is enhanced by the addition of another rhythmic layer in the timpani (mm. 566-584), creating a cross-rhythmic structure; see Example 5.43).

Example 5.43: *Momoprecoce,* mm.566-567.



The English horn, horn and oboe alternate solo passages echoing the original circular melody framing Piano B (mm.571-582); see Example 5.44. The new textural contrasts and chamber music feel are similar to the orchestral effect in "Trapeirozinho."

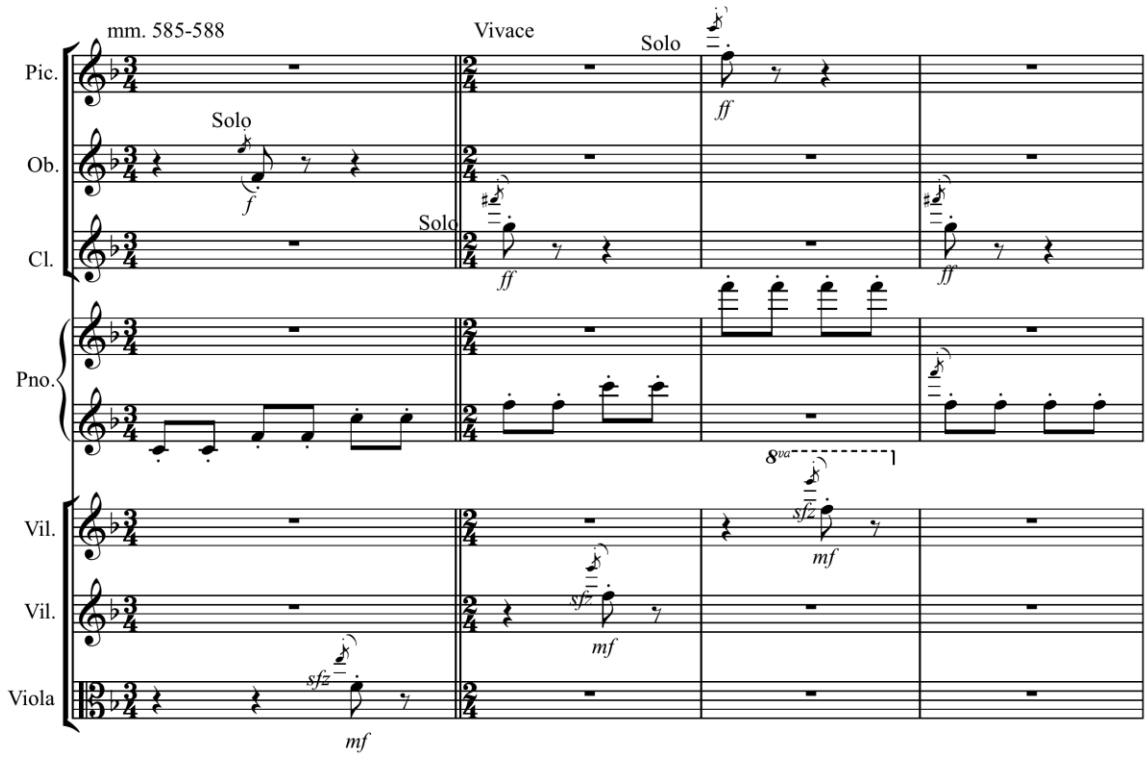
Example 5.44: *Momoprecoce,* mm.571-580.



The addition of a sequence of appoggiaturas alternating between strings and winds (mm. 585-588; see Ex. 5.45)—a characteristic often used in choro music—conveys the joy and playfulness of the little *mascarado,* creating flashes of light in an otherwise simplistic passage.[217]

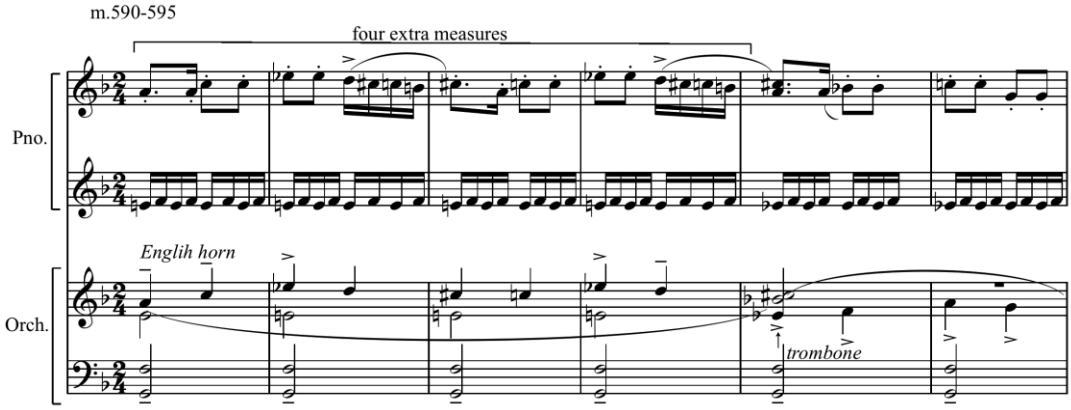
[217] According to the pianist Souza Lima, Villa-Lobos frequently used appoggiaturas and grace notes to depict elements of joy; see Lima 1968, 34.

Example 5.45: *Momoprecoce,* mm.585-588.



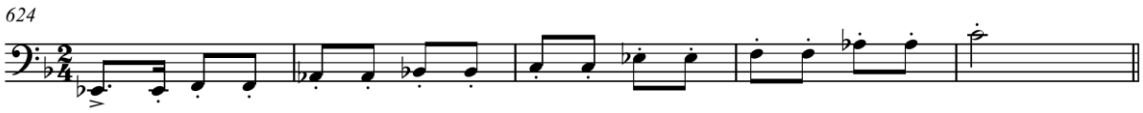
The changes made to the piano part in OrchB are minimal and mostly limited to the repetition or extension of musical ideas from the solo piece. However, Villa-Lobos adds four extra measures (mm. 590-593) extending the bridge; the brief solo gestures among the instruments in this extension are highly chromatic, introducing a tonal ambiguity to the scene; see Example 5.46.

Example 5.46: *Momoprecoce,* mm.590-595.



OrchA′ introduces a pentatonic cell in the winds (mm. 624-628); this will reappear in a significant role during the remainder of the piece (Ex. 5.47). The rhythm and ascending motion of this motive are taken from the corresponding scene in *Carnaval*.

Example 5.47: *Momoprecoce,* pentatonic motive, mm.624-628.



The subtle additions and modifications to this scene enhance the carefree and uplifting atmosphere; the changes are gestures of irony and humor, a simple and unserious modification to the original. This reflects the understanding of the Brazilian carnival as a place where excesses and erratic actions do not have repercussions and are a natural part of the festivities.

Interlude 3: mm.637-674.

As in Interlude 1, this interlude is purely orchestral. It is the only passage in *Momoprecoce* where Villa-Lobos ties areas together by recollection: rather than only taking features of the scene that will follow as a preview. This interlude continues a musical idea from the "Traquinices" scene in a sort of extended coda—albeit in a completely different mood and without the soloist. Musical material from the following scene does appear as well, but in combination with material from the previous scene: the pentatonic set comes from the "Traquinices" scene, and the flute motive from "Gaita."[218] These are accompanied by three more layers, all overlapping; see Table 5.3.

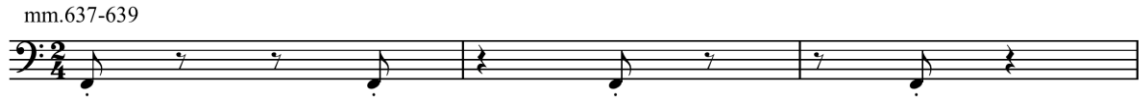
[218] The flute motive first appears in *Momoprecoce* in Interlude 2.

Table 5.3:

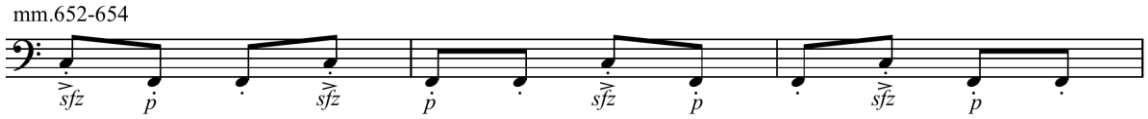
Interlude 3	**m.637----------m.674**
Pedal tones	m.637----------m.674
Timpani ostinati	(1)m.637----------m.651 (2)m.652---------m.660
Pentatonic set	m.639----------m.652 m.668--m.674
Flute motive	m.640----------m.650 m.657----m.662
Seventh cell	m.651----------m.656 m.664--m.668

The interlude as a whole is loosely structured in two waves consisting of repeated interactions of these five layers. The first layer is a harmonic frame of pedal tones in the second violin, viola and bass that runs throughout the entire interlude. The timpani, the only percussion in Interlude 3, plays two ostinati, each of which corresponds to a structural wave. The first (mm.637-651) enters simultaneously with the pedal point creating a three-measure pattern; the second (mm.652-660) follows immediately from the end of the first, and creates a 3/3 pattern within the binary; as seen Examples 5.48a and b.

Example 5.48a: *Momoprecoce*, timpani ostinato three-measure pattern, mm.637-639.



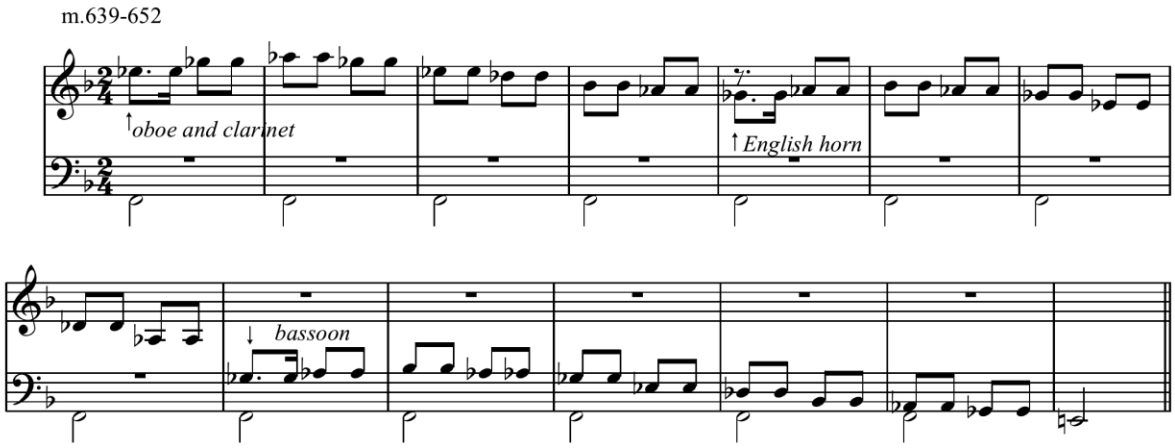
Example 5.48b: *Momoprecoce*, timpani ostinato 3/3 pattern, mm.652-654.



The pentatonic melodic line from “Traquinices” enters in the oboe and clarinet (mm.639-647), English horn (mm.643-647), and saxophone and bassoon (mm.647-652).

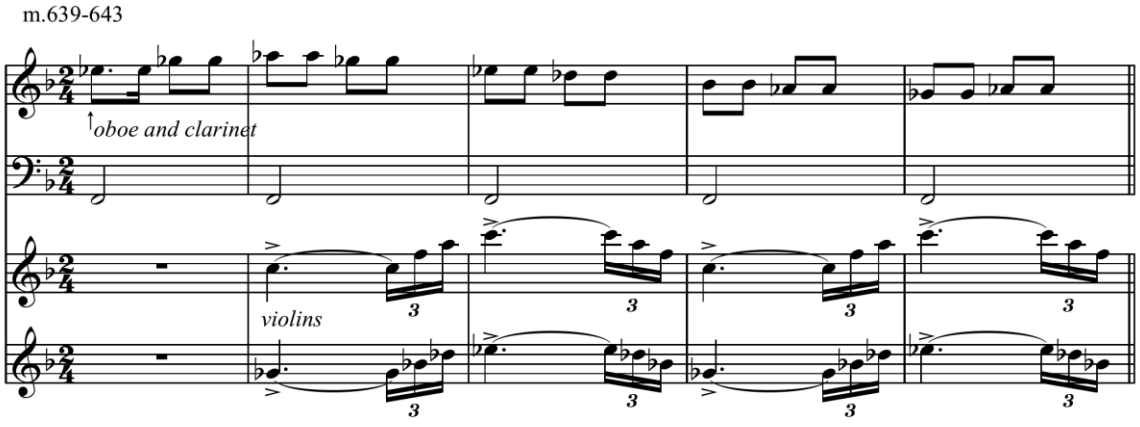
Each occurrence starts on the same note, an octave lower; the high to low motion brings the first structural wave to a valley (m.652). The pentatonic set recurs at the end of the second wave concluding the interlude (mm.668-674).

Example 5.49: *Momoprecoce,* first occurrence of the pentatonic set, mm.639-652.



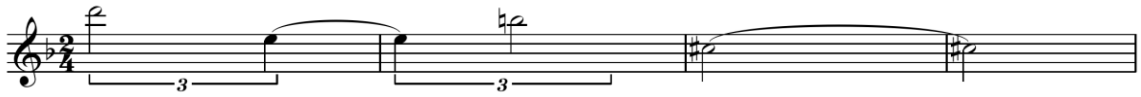
The "Gaita" flute motive is undulating arpeggiated triad extensions in parallel motion (Ex. 5.50). It occurs twice in the violins, once in each wave (mm.640-650, and 657-662).

Example 5.50: *Momoprecoce,* flute motive and pentatonic set, mm.639-643.



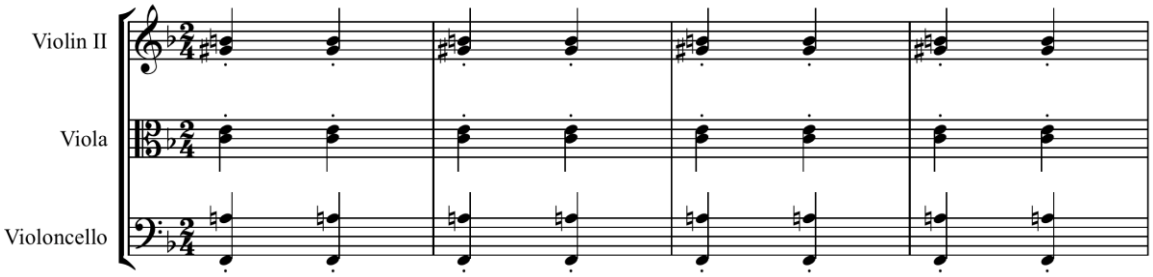
The fifth layer is a melodic cell of two descending sevenths (Ex. 5.51); it occurs twice, but both times in the second wave (mm.651-656; 664-668). The initial entrance, buttressed by the entrance of the second timpani ostinato, starts the second structural wave. The orchestration becomes more active with the new thematic material and rhythmic build-up; the second wave is an intensification of the first.

Example 5.51: *Momoprecoce,* seventh cell, mm.651-653.



The Interlude reaches a climax with the repetition of an eleventh chord (F-A-C-E-G$^{\#}$-B) in the strings (mm. 656-664); see Example 5.52. This chordal gesture is "Les Augures Printaniers" from *Rite of Spring*, where there is a similar Primitivist, rhythmically propulsive repetition of chords made of superimposed minor and major thirds. The passages also share orchestration of second violin, violas and cellos.

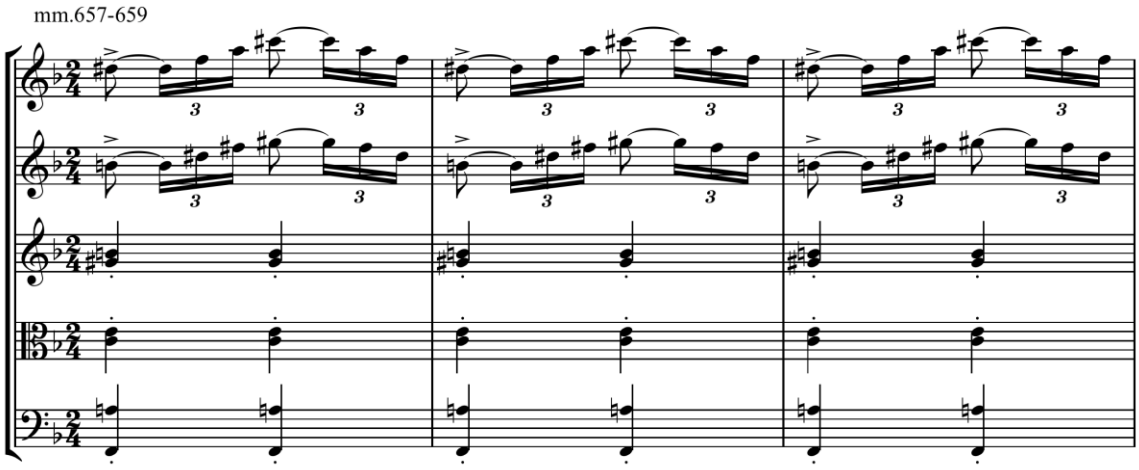
Example 5.52: *Momoprecoce,* mm.656-659.



The static repetition here is not claustrophobic due to the contrasting flute motive; rather the effect is of cacophony. There is also brief bitonality created by the second

entrance of the flute motive (mm. 657-662) creating harmonic instability; as seen on Example 5.53.

Example 5.53: *Momoprecoce,* mm.657-659.



The non-directional and undeveloped motivic gestures; continuous, rapid motion from one musical idea to another; layered and kaleidoscopic form; and irregular structure give this interlude a particularly arbitrary atmosphere. Unlike the earlier interludes, Interlude 3 is fundamentally amorphous, a collection of thoughts that exists as connective tissue rather than an independent scene. It carries the double function of extended coda to "Traquinices" and introduction to "Gaita," yet cannot be exclusively attached to either scene. Rather, by providing a hiatus between and commentary on two scenes, this interlude is a symbiosis between their contrasting characters.

Scene 7: **"A Gaita de um Precoce Fantasiado"** - The Fife of a Precocious Costumed Boy, mm.675-725.

In this scene, the piano is virtually identical to its original solo version. The (ABA′) form and reflective, dreamy atmosphere of the piece is maintained as well, with the light and sparse orchestration mostly providing a new canvas for the piano.

The different sections of this scene are clearly delineated through their instrumentation. OrchA (mm.675-694) and OrchB (mm.695-699) are both limited to oboe, bassoon, clarinet, horns and trombone accompanying the piano. The winds alternate between the counter melody from the left hand of the piano and pedal tones. The texture and timbre is simple, yet refined and graceful, a quasi-noble take suggestive of Ravel. The strings plus flute and saxophone enter only at OrchA′ (mm.699-725), presenting the same material as the earlier orchestration.

The only changes to the piano comprise two dashes of color: in m. 694, an extra C# in the left hand results in a thicker texture; in m.702, a new *rapide* ascending arpeggio creates a brief moment of brilliancy.

There is no orchestral doubling of the piano theme, maintaining the original pianistic identity; the melodic lines are limited to the right hand of the piano for transparency and simplicity. Villa-Lobos's decision to forego the addition of flute/piccolo representing the sound of a fife is curious given the subject of the scene. This suggests that the subject is less the "Gaita" itself than the imaginary world of the child as conceived in the solo suite.

The scene thus maintains the piano suite's focus on childlike cheerfulness combined with a simplicity tinged with nostalgia, an atmosphere typical of the Brazilian

modinhas and reflective of the calmer and more lyrical side of the Carnival. The same compositional approach-emphasizing transparency, leaving the piano virtually unchanged, and treating the orchestra purely as accompaniment—was used for scenes 3 and 5, the "Pierrete" and "Trapeirozinho." Furthermore, these three scenes all follow the three new sections, the Interludes. The clear parallel among the scenes thus recasts the interludes not only as connecting material between scenes, but perhaps, more importantly, as highlighting the simplicity, sorrow and melancholy inherent to the Brazilian Carnival by virtue of the individuals participating. The general exuberance of the interludes creates an ironic contrast with the self-reflection of these characters, in the same way that the Carnival itself carries both festive action and individual pathos. Maintaining the tenor of the piano suite for the scenes following the interludes brings out the raw emotion interwoven with each scene. This scene is the final interlude of calm reflection before the triumphant finale to the festivities.

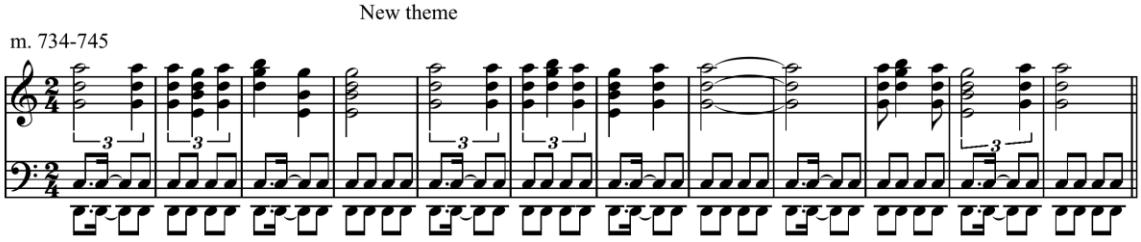
Scene 8: "A Folia de um Bloco Infantil" - The Frolics of a Children's Band, mm.726 to 938.

The final scene is the culmination of the Carnival celebrations. The piano *primo* receives only minor changes, and the *secondo* is incorporated within the orchestra. New timbres, rhythmic patterns and thematic ideas in the orchestration enrich the overall texture. The multi-sectional compositional process of "A Folia de um Bloco Infantil" is maintained, while the collective nature of the scene is intensified by the orchestration and layered juxtaposition of new musical material. The form remains in five unequal sections:

accumulation of musical layers (mm.726-801); development of material (mm. 802-859); climax with the folk tune (mm.859-895); a new round of accumulation (mm.896-921); and a relatively brief closing section (mm.922-938). The four-hand original is slightly extended through a longer introduction (mm.726-758) and the expansion of the development through a concerto-like purely orchestral passage (mm.802-817) anticipating the piano development at m.818.

As in the piano suite, the accumulation section consists of an introduction, two themes (pentatonic, quartal) and a melodic cell, and consolidation (Ex. 5.54). The introduction sets out all the material for the great finale. The cellos open with an ostinato in the *marcha-rancho* rhythm (mm.726-733), followed by a new melodic line on the harmonics in the remaining strings (mm.734-748); see Example 5.53. The construction of the new melody is very similar to that of the main theme in "O Chicote do Diabinho" (the second scene).

Example 5.54: New melody, mm.734-745.



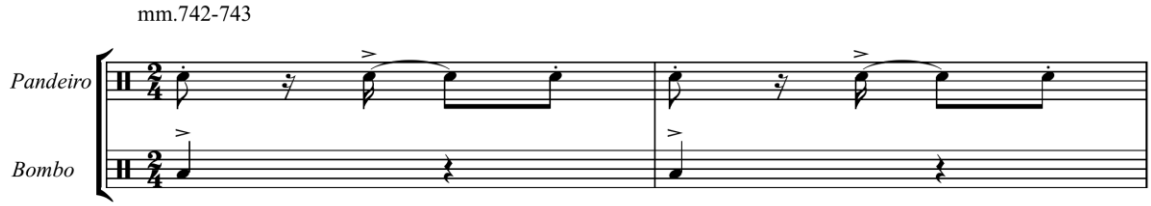
The melody is limited to three notes moving stepwise; this gesture links to the perceived repetitive character of indigenous Brazilian music, and non-indigenous idealization of the cyclical principles in tribal life.[219] Accompanied by ostinato, this is a recurrent feature in

[219] Lévi-Strauss 1978, 47.

Villa-Lobos's works evoking indigenous life.[220] This particular iteration is based on chords of stacked fifths moving in parallel motion, another technique conveying Primitivism as the simple, remote and exotic. This addition and extension creates a very different feel for the introduction; the new melody brings lyricism and fragility, while the *marcha* rhythm highlights the popular element.

The dance atmosphere is vividly enhanced by the single stroke on the first beat of each measure in the *bombo* (mm.730-749) and a dotted figure (composing 3-3-2 combination) with an accent on the second beat - structural elements found both in *marcha-rancho* and *samba* - in the *pandeiro* (m.742-749); as seen in Example 5.55.

Example 5.55: Percussion dance rhythm, mm.742-743.

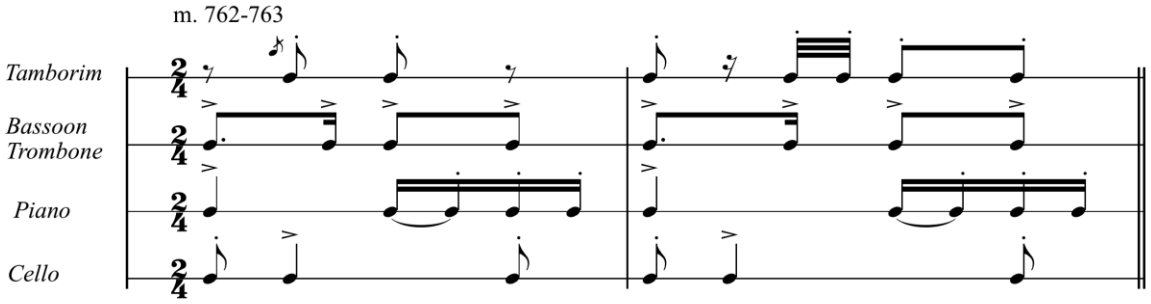


When the introduction concludes, the piano enters, starting the party in earnest with the pentatonic and quartal themes (mm.758-773). The trombone and bassoon echo the rhythm of the pentatonic melody (mm.758-761), then use the *marcha* pattern to create cross-rhythms (mm.762-764). The polyrhythmic structure is further complicated by the rhythmic layers in the *tamborim* (mm.757-772) and cello (mm.762-777); see Example 5.56.[221]

[220] The same procedure is evident in the piano pieces *Kankikis*, *Kankukus, Lenda do Caboclo, Nozaniná, Dansa do Índio Branco,* and *Caboclinha,* as well as the orchestral works *Floresta do Amazonas* and *Amazonas*.

[221] The *tamborim* is a small cylindrical drum played with a stick. It only appears in the "Folia" scene within *Momoprecoce*. *Tamborim* is very often used in popular ensembles and it is an essential part of *samba schools*.

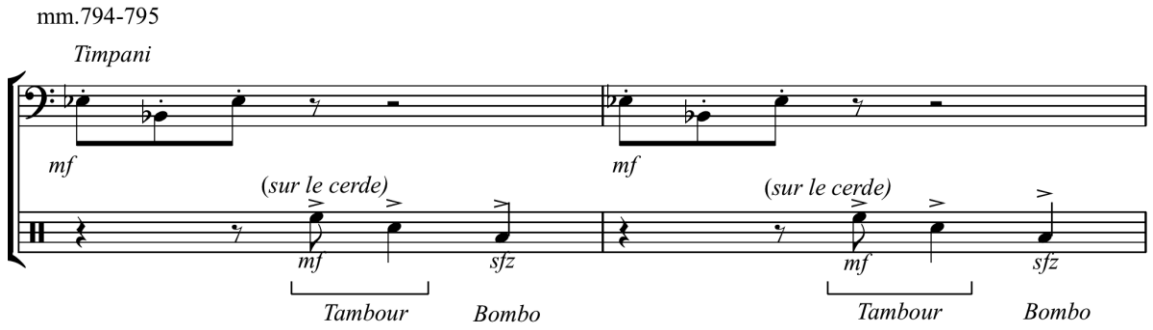
Example 5.56: Rhythmic combination, mm.762-763**.**



As the highest pitched *samba* percussion instrument, the *tamborim* is clearly projected over the orchestra to create a dialogue with the piano. The misplaced accents in the *tamborim* resemble the improvised rhythms of *samba* and *choro.*

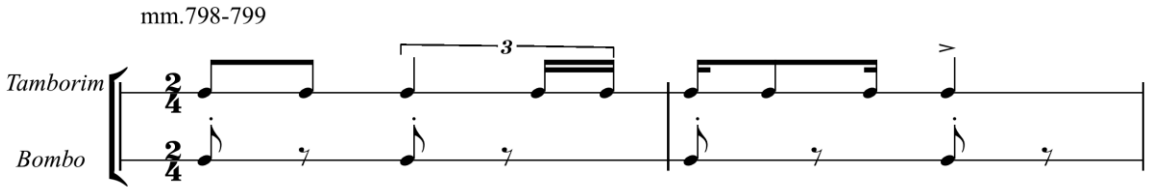
An extra octave is added to the piano left hand (mm.775-801), demanding virtuosic jumps between the bass and high registers that create a heavier sound and thus enhance the percussiveness of the scene. Another percussion layer excites the closing material of the accumulation section, with the timpani, tambour and *bombo* engaging in a brief dialogue (mm.794-797); as seen in Example 5.57. The emphasis on the leading role of the percussion is apparent in Villa-Lobos's specification of dynamics and accents for these instruments, a detail that recurs throughout the "Folia" scene.

Example 5.57: Percussion dialogue, mm.794-795.



A rhythmic combination between the *tamborim* and *bombo* continuous into the development with a new rhythmic pattern (mm.798-851), the longest continuous stretch of a given percussion layer in *Momoprecoce*. The resulting structure incorporates the *Brasileirinho* rhythm, a further contribution to the popular features characterizing the scene; see Example 5.58.

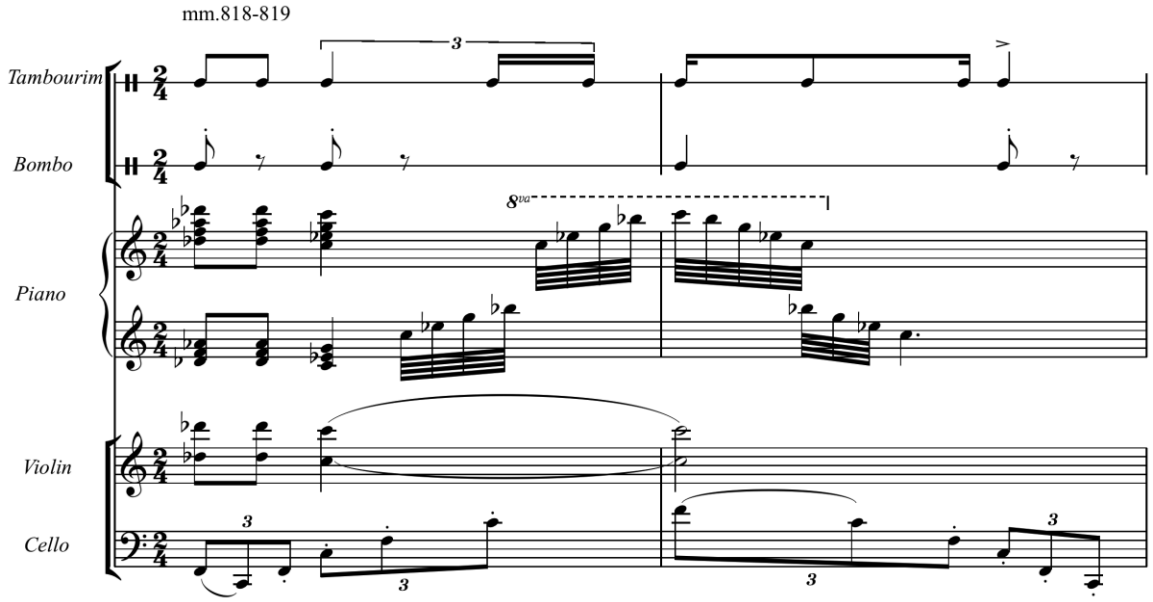
Example 5.58: *Tamborim* and *bombo* combination, mm.798-799.



The piano stops abruptly at m.801, while the orchestra previews the material of the development (mm.802-817) in two melodic lines of eight measures each; each line contains four stepwise notes in axial progression, accompanied by triplet motion.

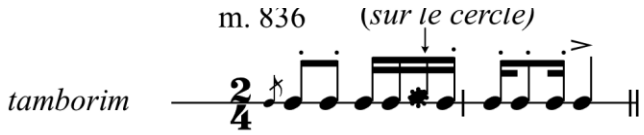
The piano reentrance (mm. 818) involves another minor change increasing the virtuosity on display: the sextuplets in the four-hand "Folia" are extended to octuplets (mm.818-843); see Example 5.59. The continuous *bombo-tamborim* and triplet patterns intensify the polyrhythm.

Example 5.59: Polyrhythmic pattern mm.818-819**.**



Still within the development, the *tamborim* incorporates the *sur le circle* (counter-hoop) technique (m. 836 and m.838), unexpectedly popping out—quite loudly—from the orchestra. The sound created by the wood stick hitting the hoop contributes to the Primitivist context and evokes the unpredictability of the parade's progression; see Example 5.60.

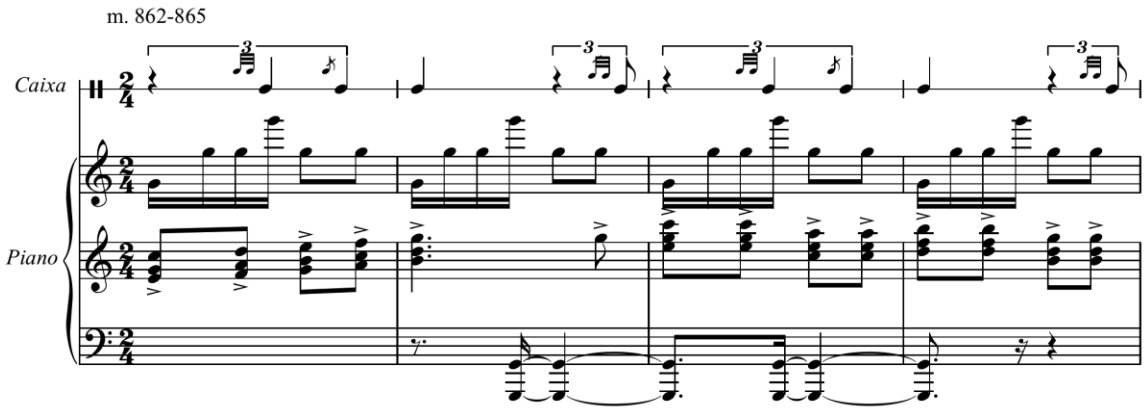
Example 5.60: *Tamborim* plays counter-hoop, m. 836.



The climax (mm.859-895) begins with the piano's folk melody, doubled by the strings and trombone; the motion is parallel and synchronized, emphatically projecting the folk tune. At m.862, cross-rhythms are established by the *caixa*, the essential

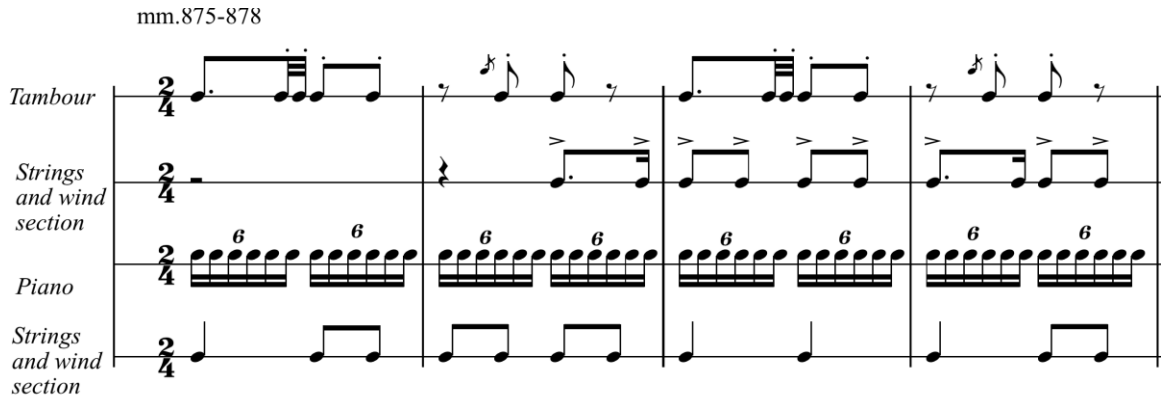
Carnival snare drum (mm.862-873), and the addition of octaves off the beat in the left hand of the piano; these octaves also thicken the texture and expand the range of the piano; as seen in Example 5.61.

Example 5.61: piano and *caixa* rhythmic pattern, mm.862-865.



As the folk melody ends, the climax is extended and enhanced with a grandiose melodic statement in the brass and strings, over a toccata-like piano ostinato in which the left hand plays the black keys and the right hand the white keys (mm.875-895). The melodic statement comes from the *secondo* of the four-hand suite, while the ostinato is from the *primo*. This extension is combined with a separate rhythmic pattern in the tambour, maintaining the layered nature of the piece in what is the most intricately polyrhythmic structure created for *Momoprecoce;* see Example 5.62.

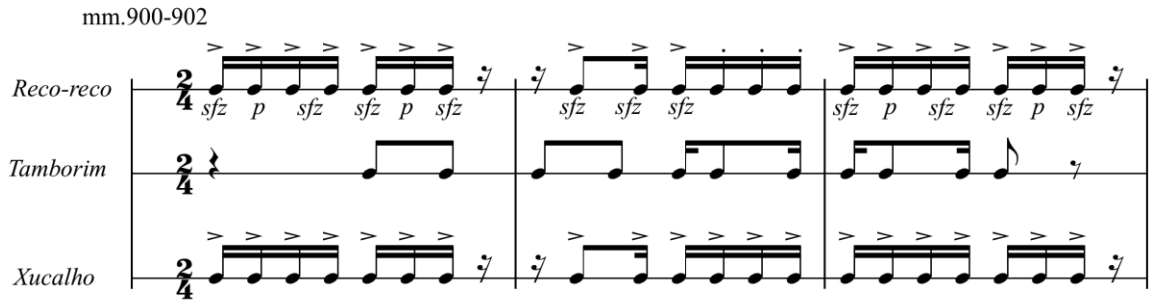
Example 5.62: rhythmic layers mm.875-878**.**



The second round of accumulation (mm.896-922), which maintains the heavy engagement of the strings and winds throughout, also adds two more essential Carnival percussion instruments to the *Momoprecoce* orchestra: *reco-reco* and *xucalho*.
The articulations and dynamic notations for these instruments shows Villa-Lobos's sensitivity to the rhythmic and coloristic subtleties of percussion instruments. According to the percussionist and author Luiz D'Anunciação, Villa-Lobos contributed two important didactic techniques for the *reco-reco*, both of which appear in this section: the *portato* (scraping) and the percussive staccato; as seen in Example 5.63.[222]

[222] D'Anunciação 2006, 92.

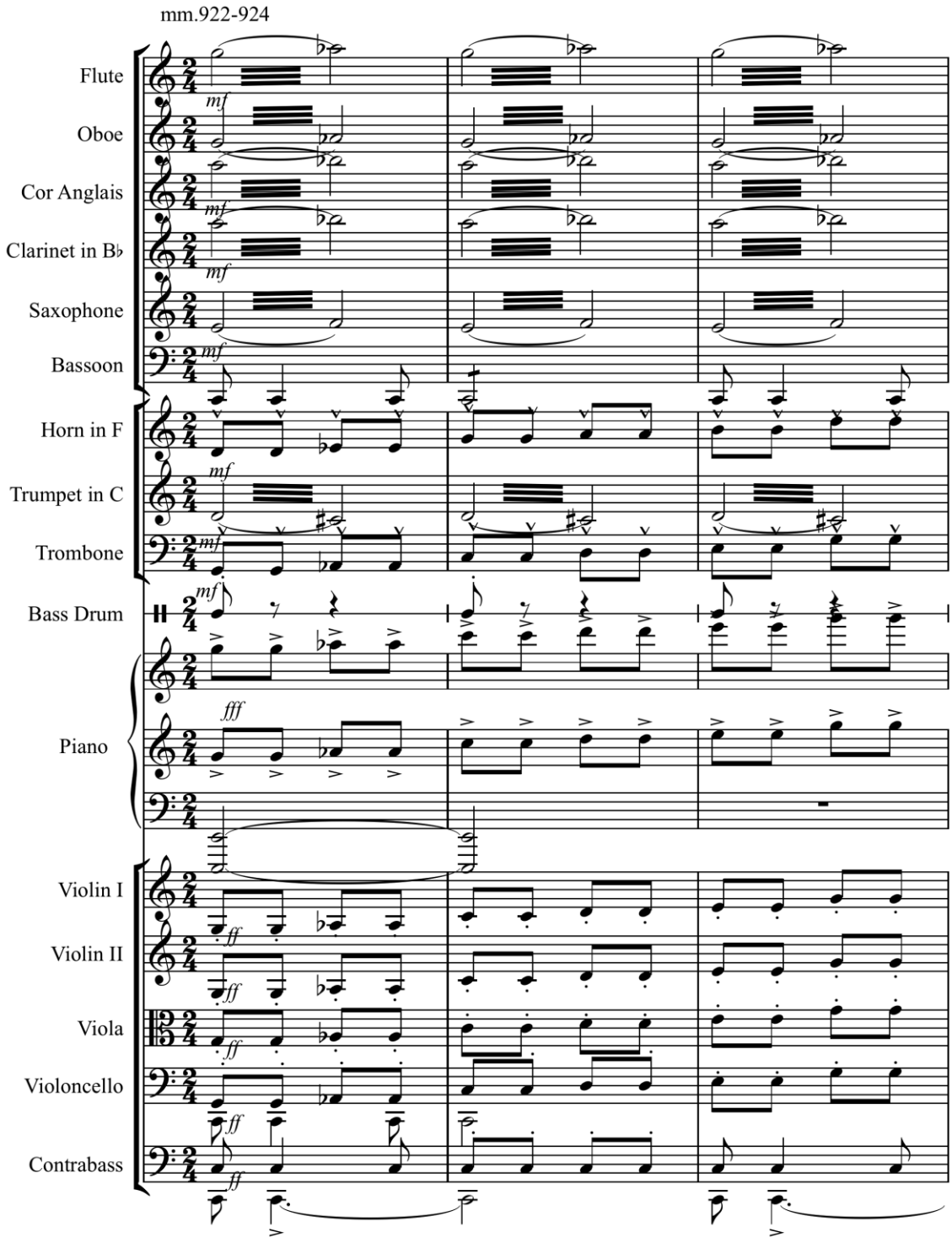
Example 5.63: *reco-reco* articulations and dynamic markings combined with *tamborim* playing the *brasileirinho* rhythm.



The percussion collection continues to grow with the reappearance of the *tamborim* (mm. 900-902 and mm. 908-922), *bombo* and timpani. Villa-Lobos's choice of percussion and the rhythms used-especially the continuous *brasileirinho* layer in the *tamborim*-creates a rhythmic structure of this scene clearly representing a *bloco* on the streets of Rio in its cacophonous volume and percussive.

In the brief conclusion to this musical apotheosis (mm.922-938), the full orchestra minus percussion (the *bombo* is present, but only marks the first beat of the measure) enters in parallel motion with the piano, creating an explosion of sound; see Example 5.64.

Example 5.64: conclusion with melodic motive in parallel motion, mm.922-924.



CONCLUSION

When *Momoprecoce* premiered, the sounds would most likely have been unusual to Parisian ears, particularly in the use of the "exotic" Brazilian percussion–both the rhythms and the instruments. While Primitivism and Impressionism were the common parlance of French music at the time, the distinctly Brazilian character is obvious in the dance rhythms, indigenous and folk material, extravagant percussion, and the evocative Portuguese title. Villa-Lobos, having embraced Parisian musical culture, nonetheless makes a clear nationalist statement celebrating and taking advantage of the novelty of his Brazilian identity.

If *Momoprecoce* was publicly a monument to Brazilian nationalism, compositionally it is a testament to Villa-Lobos's remarkable freedom of imagination, unpredictability and resourcefulness. His masterful handling of contrasting musical elements transforms the solo piano suite–a collection of themed but compositionally unrelated pieces–into a unified orchestral mini-concerto. This form is the direct result of the manipulation of previously written independent material to create motivic connection and connective tissue. The improvisational-like interludes and added introductions not only literally string together the miniatures composing *Carnaval das Crianças*, but themselves are rethinkings of that musical material, simultaneously allowing for a clear through-line and a thorough reconceptualization of the *Carnaval* pieces.

Remarkably, musical unification is achieved without any preconceived formal structure. When *Carnaval* jumps from scene to scene, making snapshots of the characters, the contrasts prevent the establishment of an integrated whole; in

Momoprecoce, the abrupt movement from one scene to another becomes an occasion for musical connection. The orchestra, either through introductions or interludes, anticipates, reworks and combines elements from various scenes to create smooth transitions emphasizing not only the contrasts between the *Carnaval* participants, but the similarities. The musical material is constantly renewed, creating a rhapsodic flow embracing the addition of new themes and rhythmic patterns.

Transforming related pieces into connected pieces is frequently achieved through cyclicality; Villa-Lobos instead maintains the sense of contrast and juxtaposition from *Carnaval* by treating the musical material as a collection of layers. Layering dominates the structure of *Momoprecoce*, with juxtaposition of distinct musical material the norm. The principle of contrast is found throughout *Carnaval*, and the collection process is the structural basis of the four-hand "Folia." In *Momoprecoce*, both are taken further, as the layering is variously used to: redirect the motivic focus (scene 1); add improvisatory playfulness (scenes 1, 2 interlude 2); create polyrhythms, cross-rhythms, and distinctly Brazilian rhythms (scenes 2, 6, and 8); increase intensity, (interludes 1 and 3); and create structure (scene 4 and interludes 2 and 3).

The layering in *Momoprecoce* is not only a vehicle to create form, but perhaps more importantly, Villa-Lobos's way of collecting and representing the miscegenation of Brazilian culture, combining sketches of different atmospheres, emotions and characters. When he juxtaposes layers from different scenes, he at the same time commingles the diverse characters found within the festivities: the elegantly costumed privileged class (*pierrot* and *pierrete*); the childlike mischievousness that is part of the Carnival festivities ("Os Guizos do Dominozinho," "O Chicote do Diabinho" and "As Traquinices do

Mascarado Mignon"); the sheer happiness and celebratory mood of "Folia;" and the modest and sorrowful figures ("As Peripécias de um Trapeirozinho" and "A Gaita de um Precoce Fantasiado") reflecting the melancholy that underlines Carnival's inherent disjunction between reality and dream. All are now dancing together as part of the same structure, just as happens in the Brazilian Carnival to this day. Villa-Lobos integrates within the same canvas the different characters of the carnival, and therefore the different characters comprising the fabric of Brazilian culture. The result is a *tableau* portraying each character and consciousness within and, as essential to the celebration, an imaginary carnival embracing and embodying the Brazilian national character. The richly colorful Carnival theme thus conveys Villa-Lobos's idealized vision of a Brazilian music transcending the differences between social groups.

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