AN EXAMINATION OF SELECTED PIANO WORKS BY FRANCISCO MIGNONE, LORENZO FERNANDEZ AND MARLOS NOBRE USING THE CORRESPONDING BRAZILIAN DANCES AS A GUIDE TO THEIR PERFORMANCE

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ABSTRACT

This document provides a resource for performers of Brazilian piano music. Chapter One explains why an awareness and understanding of the choreography, historical and social context of the indigenous dances of Brazil are important to accurately interpret Brazilian piano music.

The second chapter investigates the development of music and dance in the Brazilian culture by examining the historical background and cultural origins of the three main influences on the resulting miscegenation within the population: Portuguese, Native Indians and Africans. A concise historical overview of the influence of dance on compositions for piano is presented in Chapter Three. The period of time covered is divided in two main phases. The period of European dominance is examined first through the composers Brazílio Itiberê da Cunha, Alexandre Levy and Alberto Nepomuceno. The second period covers the movement toward Nationalism after 1914, representative composers being Ernesto Nazareth, Heitor Villa-Lobos and Camargo Guarnieri.

Chapter Four introduces the four selected dances, *Cateretê*, *Jongo*, *Congada* and *Frevo*, and provides insights into the origin, purpose, musical elements and choreography of these dances.

Finally, in Chapter Five a comparison is made of the similarities between the specific dance and its corresponding piano composition. Brief biographies of the composers, Francisco Mignone, Lorenzo Fernandez and Marlos Nobre are provided along with a discussion on how the piano performance can be enhanced by an understanding and portrayal of the dance.

CHAPTER ONE

INTRODUCTION

In order to achieve a more authentic interpretation of Brazilian music, it is necessary to understand its sources and original contexts, and in particular, to acquire some knowledge of dance practice. Music notation used in concert pieces is not sufficiently accurate to interpret many styles of music with roots in folkloric, vernacular, and popular practice. In an attempt to create a nationalistic work, Brazilian composers were probably influenced by the genuine and spontaneous musicality that is most clearly represented in the rhythm of the indigenous music and dance.

Documents, articles and general studies already exist which explore the influence and importance of Brazilian dance rhythms in Brazilian music.[1] This information attempts to clearly explain what makes this type of music unique. However it tends to speak only in analytical and theoretical terms and does not take into consideration the actual execution of the rhythms within the context of the dance which is the original source material. Whether or not a particular piano work has the name of a dance as its title, dance-like rhythms permeate a large body of Brazilian music in general. While in theory, the precise notation of the rhythm should be enough for a performer to accurately interpret any musical style, this is not what actually happens. As a result, many pianists

[1] Eduardo Antônio Conde-Garcia, *The Importance of Afro-Brazilian Music in Heitor Villa-Lobos' Quest for a Unique Musical Style* (Tucson, AZ: University of Arizona, 2002), Microfiche E9791 2002 287; Claus Schreiner, *Música Brasileira*. New York: Marion Boyars, 1993; Luciano Gallet, *Estudos de Folclore* (Rio de Janeiro: Carlos Wehrs & Cia., 1934); and José Teles, *Do frevo ao manguebeat*. São Paulo: Editora 34 Ltda., 1998.

who perform this music without a connection to its origins are missing a key ingredient for a successful performance.

Some researchers do go back to the aforementioned origins. Luciano Gallet,[2] for example, presents historical information about the influence of the Portuguese, Blacks and Indians on Brazilian folklore. It is possible to find in his book explanations of the formation and choreography of the dances, as well as instrumentation and scores of the original songs. However, the classical piano repertoire inspired and influenced by those dances is not mentioned.

Despite the fact that in the twentieth and twenty first centuries the standard repertoire for piano has grown to include more pieces from South America, many non-Brazilian performers still experience difficulty in capturing the typical swing and character of Brazilian music. Even internationally respected Brazilian musicians who have not lived in Brazil for most of their lives can fall into this category. This phenomenon is not a new one; for example, the traditional "feel" of the Viennese Waltz can often be a foreign concept to a performer.

This is actually, in my opinion, the gap that needs to be filled in dealing with the study of Brazilian music. Claus Schreiner, in a well written and inclusive book about Brazilian music, mentions the issue:

> Popular music education in Brazil is in a sorry state. Universities offer only classical training… Despite the wealth of popular music present in the country, it has yet to find a place in the academy. There were, however, timid attempts to bring the two musical branches together.[3]

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[2] Luciano Gallet, *Estudos de Folclore* (Rio de Janeiro: Carlos Wehrs & Cia., 1934).

[3] Claus Schreiner, *Música Brasileira,* 250.

And also:

> Urban musicians, are to be credited with having popularized Latin American folkloric music forms born out of a cultural interaction process.[4]

Nonetheless, he does not go on to discuss the relationship between popular and classical music.

José Teles,[5] in a more specific book about the dance *frevo*, discusses the musical ramifications in subsequent generations influenced by that dance but does not refer to the classical music repertoire.

As a Brazilian, I feel the responsibility to present a more authentic explanation, interpretation and diffusion of my native music. My justification is that the mere execution of a rhythmic pattern, as perfect as it can be, does not and cannot transmit the complete message and vibrancy of Brazilian music, just as playing a waltz accompaniment with perfect loyalty to the score would not necessarily create the correct stylistic accents, rhythm and nuances of a couple dancing a Viennese Waltz. This awareness and understanding of the style cannot itself guarantee a more authentic performance, but it can certainly guide musicians toward the right interpretive path.

Through this investigation I hope to present a historical document, which accurately describes and acknowledges the cultural origins of this music, as well as suggestions for the pianist on how one might incorporate this information into performance. However, due to the enormous variety of rhythmic patterns found in

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[4] Ibid, 251.

[5] José Teles, *Do Frevo ao Manguebeat* (São Paulo: Editora 34 Ltda., 2000).

Brazilian music, I will limit this study to a selection of dances, which are directly represented in the piano solo repertoire.

The selection of piano works will parallel a common classification of some Brazilian folkdances. In addition, I will include an example of a more contemporary dance that has achieved great popular acceptance called *frevo*. Therefore, one work will be selected to represent each of the following categories:

1) Semi-religious or semi-secular - *Cateretê* by Francisco Mignone
2) Secular - *Jongo* by Lorenzo Fernandez
3) Dramatic (Fighting dances or theater dances) - *Congada* by Francisco Mignone
4) Popular - *Frevo* by Marlos Nobre

CHAPTER TWO

THE MISCEGENATION OF RACES IN THE MUSIC AND DANCE IN BRAZILIAN CULTURE

A. Portuguese

In the year 1500, the Portuguese explorer Pedro Álvares Cabral arrived in a tropical land that would first be called *Ilha de Vera Cruz* (Island of True Cross). He found an unexplored and vast jungle populated only by the natives. One of the intentions of the Portuguese court for this new found land was to profit from anything that could be sold on the European market. One of those profitable materials was a tree called Brazilwood (Caesalpinia echinata) and since 1527, *Brasil* became the permanent and official name for Cabral's discovery. However, since Brazil was not perceived as a new colony for settlement, Portugal was not concerned about the consequences of an influx of overseers and workers and what it would mean to the Brazilian population. Many of the Brazilian residents shipped over by the authorities were adventurers, criminals or African slaves sent into exile or to forced labor.[6] Chris McGowan and Ricardo Pessanha make a comparison of the style of colonization between Brazil and North America:

> A colony of mixed races was soon in the making, quite different from the civilization that would be created in North America by English Protestants and their families, who came to settle permanently, kept more of a distance from the natives, and maintained an air of moral superiority with regard to other races.[7]

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[6]E. Bradford Burns, *A History of Brazil*, 2nd ed. (New York: Columbia University Press, 1980), 28-29.

[7]Chris McGowan and Ricardo Pessanha, *The Brazilian sound: samba, bossa nova, and the popular music of Brazil* (Philadelphia: Temple University Press, 1998), 10-11.

As a result, there was a cultural exchange among the natives, the African slaves and the Portuguese which occurred constantly during the almost 300 years Brazil was a colony of Portugal. This exchange deeply influenced the resulting culture in Brazil. Among the most important contributions to Brazilian music from Portugal are:

- European tonal harmony.
- The lyrical Portuguese song called *moda*.[8] This led to, among other styles, the Brazilian song genre *moda-de-viola*, very much in use nowadays in rural areas of the country not only as song but also as the accompaniment to the dance *Cateretê*.
- The festivities of the Catholic religion including rituals or processional and dramatic dances such as the *Congada*.
- Musical instruments including the piano, the *cavaquinho*,[9] the violin, the flute and the guitar.

[8]A sentimental type of song similar to the Italian aria that became the Brazilian *modinha*. When the *modinha* completely moved into popular domain, it became more recognized as Brazilian. The guitar accompaniment replaces the piano and the time signature changes from a binary into a more ternary feeling. This last change is especially important because it partially explains the origin of the Brazilian waltz. According to Mozart Araújo, *modinha* is one of the pillars of Brazilian music.

[9]A musical instrument similar to a guitar but of smaller size.

B. The Native Indians

An exhaustive search reveals that there is a lack of documentation about the influence of the native culture on the formation and development of this new Brazilian culture until about the 18th century. Some of the most important descriptions during that time come from two of the first Brazilian historians: the Frenchman Jean de Léry and the German Hans Staden.

The consensus among musicologists is that there was music and dance among the indigenous peoples before the arrival of the Portuguese. The Jesuits, who traveled with the colonizers in 1500, were responsible for converting the natives to Catholicism. However, in doing so, they distorted some of the original and authentic characteristics of the natives' dance and music. Hence, it is almost impossible to know with certainty what Amerindian expression consisted of in its entirety and purest form. An example of this distortion and influence by the Jesuits include processions organized with the converted Indians carrying the cross and singing European Catholic hymns and tunes. The deception lies in the fact that these tunes were translated to *tupi*, the language of the natives. However, the opposite was also true: *tupi* songs had the words changed into ecclesiastical texts. Overall, there was a fusion of the two cultures; the indigenous dances were brought into Catholic events and the mystic characters of the natives would stand side by side with Catholic saints. This balanced fusion did not find a solid and established place in the resulting Brazilian culture: the natives withdrew from society and the Portuguese influence became clearly more prominent.

From more recently documented studies, the indigenous rituals found in the music and dance of the natives are perceived to be very mystical and deeply associated with social and everyday life events such as hunting, death or illness. The melodies tend to be simple with only a few tones as well as a rhythm that does not have a lot of variety, creating an almost hypnotic effect. The musical instruments are primarily wind and percussion, notably the *chocalho* and the *maraca*. These idiophones, in the form of an empty lollypop filled with seeds, are used by spiritual leaders in the tribe to communicate with spirits by shaking the instrument. The choreography does not present a lot of variety: mainly curved body shapes and small movements of feet and legs in the same place. The formation is typically in a circle or in rows.

Considering that the Amerindians were the original Brazilian race, one would expect a more substantial influence from them in the Brazilian modern culture. However, only traces of the Amerindians culture are evident in Brazilian music and dance. It is still possible, though, to find basic characteristics, although only the ones that have relevance to this document will be mentioned. According to the musicologist Mário de Andrade[10] the following are examples of the natives' influence on the music and dance of the Brazilian culture:

- The dances *Catereté* or *Catira* and the *Cururu*.
- The nasal style of singing found in the central rural areas of Brazil.
- The multitude of topics within lyrics.

[10]Mário de Andrade, *Pequena História da Música*, 6th ed. (São Paulo: Livraria Martins Editora, 1967), in Obras Completas de Mário de Andrade, 180-185.

- Melodies in a monotonous and spoken tone, believed to be influenced by the Gregorian chant taught by the Jesuits.

Part of the explanation for their minimal influence is that the natives were amiable and absorbed the European culture without much resistance. Luciano Gallet, in *Estudos de Folclore*, presents a very skeptical view on the Indian's loyalty to their own traditions, providing examples of incidents where the Indians easily replaced what was their own with what was new.[11] Another reason was the colonizers attempt to force them into slavery. The consequences of this mission were tragic: due to the fragile nature of the indigenous people, they were infected with unfamiliar types of illnesses and died or fled. Their nomadic inclination also made it difficult for them to adjust to the fixed life in colony farms. As a result, there were few tribes that survived and those that did preferred to stay apart from civilization. Therefore, to fulfill the need for laborers that the indigenous could not provide, the Portuguese decided to bring Africans to Brazil.

[11]Luciano Gallet, *Estudos de Folclore* (Rio de Janeiro: Carlos Wehrs & Cia., 1934), 42.

C. The Africans

The trafficking of Africans to Portugal had existed since the 15th century. However the first fully documented arrival of African slaves to Brazil dates from 1538, thirty-eight years after discovery, and lasted for about three centuries. There were three main groups of Africans. The first and most important was the Bantu group, which came from the African regions currently including the Congo, Mozambique and Angola. They populated three different regions in Brazil, namely Rio de Janeiro, Pernambuco and Maranhão and dominated the African influence on Brazilian songs and dances. The other two groups are similar in denomination and geographical origin. They both belong to the same ethnic group classified as Sudanese with origins in Nigeria, Ghana and Benin. Their arrival occurred mostly during the last one hundred fifty years of the African trade and they were concentrated in the region of Bahia. This might explain why the music and culture of Bahia is so unique and different from the rest of Brazil.

Since the Africans were more robust than the native Indians, they were more suitable for the type of labor demanded by the colonizers. They also had a much stronger attachment to their own traditions and culture and were more established as a civilized society. This makes it easier to determine their history and their influence on Brazilian culture than in the case of the Amerindians.

Part of the African reality was that the primary and almost only type of entertainment allowed to them while slaves in Brazil was singing and dancing. Therefore, singing and dancing became the outlet where they could release body and soul. The

information collected by Klaus Wachsmann and Peter Cooke[12] provides an insightful view on this African approach to dance and music:

> Early conditioning and child-rearing are considered to be of particular importance in musical education. The way African children are reared during their earliest days (up to two years, until they are weaned) predisposes them to tactile interpretation of sense impressions. This period is spent mostly on the mother's hips or back, feeling her muscular movements in everyday life and dance before seeing them, and feeling as well as hearing the vibrations of her voice in speech and song. With his hands, legs and face or ears in almost continuous touch with her skin, he makes his earliest sensory-motor adaptation….when music or other aesthetic creations are observed reaching out to the roots of one's body, this is not simply 'sensuality': 'Sensitory receptivity is really at work here'. African spirituality has its roots in sensuousness, in physiological response.

Those characteristics are translated into a sensuality that is present in almost all of the Brazilian dances. This warmth, voluptuous and a sometimes-violent rhythm tend to be expressed in body waves and swings, and come evidently from the Africans.

The *African Music Society Journal* presents a very interesting article on a similar topic by Moses Serwadda and Hewitt Pantaleoni, where they discuss how the Africans learn to feel rhythm:

> The dance figuration is also an integral part of the total complex. In fact a drummer will indicate the dance motions sometimes as a way of explaining and teaching a pattern….Unfortunately, one drawback of Western notation remains inherent in our tablature, and that is the unavoidable fractionating of the total ensemble into its component parts. For instructional purposes, this is undeniably useful, but it is a Western instruction. The African learns the whole simultaneously with the parts, which is why he has never depended upon stress for rhythmical precision. He is not "thrown off" by hearing mis-accentuation, but by the failure of some other part of the ensemble to occur at the right time. The

[12]Stanley Sadie, *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980) Vol.1, 150-151.

> Westerner taps his foot to give himself a regular stress on which to hang his part; the African taps his foot to mime the motion of the dancers, …[13]

According to Oneyda Alvarenga,[14] the following characteristics of Brazilian music exhibit clear African elements:

- Hypophrygian mode (G scale with C major key signature).
- Syncopated rhythm in duple time signature.
- Melodic cadence of mediant - super tonic – tonic.
- Choreographic touching of navels called *umbigada*.
- Instruments of percussion.
- Contribution in the formation of processional/dramatic dances.

The participation and influence of Africans in Brazilian cultural history was not limited to music and dance. Before and after the abolition of slavery, proclaimed by the Princess Isabel on May 13 1888, the Black presence was felt in almost every aspect of culture. At first, the slaves' duties included work in agriculture, excavation, and housekeeping. With time, the proximity of the African women serving the Europeans in their Brazilian homes favored affairs that would represent the beginning of miscegenation, just as it happened with the indigenous people.

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[13]Moses Serwadda and Hewitt Pantaleoni, "Drum Notation Tablature – A Possible Notation for African Dance Drumming," in *African Music – Journal of the African Music Society*, vol. 4, no. 2 (1968): 52.

[14]Oneyda Alvarenga, *Música Popular Brasileira,* 2nd ed. (São Paulo: Livraria Duas Cidades Ltda., 1982), 20-21.

D. Miscegenation

The new races formed among Portuguese, Indians and Africans can be organized as follows:

Portuguese and Indians resulted in the *caboblo*.

Portuguese and Africans resulted in the *mulato*.

Indians and Africans resulted in the *cafuzo*.

Obviously, such clear organization of miscegenation can only be seen in the past history of Brazil. There was never enough prejudice to stop people of different races from interbreeding and with the immigration of the Spanish, Dutch, Japanese, Germans, Arab, Italians and Polish among others, it is not unusual to find a Brazilian nowadays who lacks an accurate knowledge of his or her own genealogical tree.

Villa-Lobos attempted to organize a chart[15] that can only give an idea of the possible variants of miscegenation found in Brazil:

(A) - Amerindian

(B) - Interbreeding of Amerindian with Portuguese

(C) - Interbreeding of Amerindian with Spanish

(D) - Interbreeding of Amerindian with Dutch

(E) - Interbreeding of Amerindian with French

(F) - Interbreeding of Amerindian with Black-African

(G) - Interbreeding of Portuguese with Black-African

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[15]Renato Almeida, *História da Música Brasileira*, 2nd ed. (Rio de Janeiro: F. Briguiet & Comp., 1942), 17.

(H) - Interbreeding of Spanish with Black-African

(I) - Fusion of Interbreeding B and H with the Black *crioulo* born in Brazil

(J) - Fusion of Interbreeding B and I with Italian

(K) - Interbreeding of J with the Saxons

(L) - Interbreeding of K with the Slavs

(M) - Interbreeding of L with the affinities and influences of North American music

Gilberto Freyre concluded that the reality is that there is no such thing as a Brazilian race, but instead a population beyond race.[16] In the opinion of Professor Arnold Toynbee, this "Brazilian solution" is the best example of a solution for problems of conflicts among ethnic groups,[17] and in fact, this higher level of tolerance towards differences among peoples is a Brazilian reality.

[16]Gilberto Freyre, *Realidade Brasileira* (Rio de Janeiro: Bloch Editores S.A., 1980) in Biblioteca Educação é Cultura, vol. 1, 36.

[17]Ibid, 42.

CHAPTER THREE

A BRIEF HISTORY OF A DIRECT DANCE INFLUENCE ON COMPOSITIONS FOR PIANO IN BRAZIL

A. From European Dominance to a Brazilian Music

Because of the way in which Brazil was colonized, all forms of expression originating from the colonized races were considered to be low level. The new Brazilian indigenous "general public" consisted primarily of the Amerindians, who were seen as lazy and uncivilized and Africans, who were treated as slaves, as were any combination of this mixed race, such as *caboclos, mulatos* or *cafuzos*. This prejudice created an immense barrier against popular and folkloric culture. The most original and nationalistic dances, such as the *maxixe* or *capoeira*, were accepted by polite society only with the passage of time. Many dances, especially the ones with a strong African flavor, were considered immoral and were officially banned from being performed in theaters or on the street. In contrast, dances with European origins, such as the polka, waltz, fandango and mazurka, had a credibility based on centuries of intellectualized knowledge, civilization, power, tradition and culture. These dances were seen as genteel and civilized. Therefore, the music composed for piano at the time was expected to follow the European style. It took as late as 1869 for the first piano composition comprising nationalistic characteristics to appear, composed by Brazílio Itiberê da Cunha.

1. Brazílio Itiberê da Cunha (1846-1913)

Brazílio Itiberê da Cunha was born in a small town of Paranaguá, in the south of Brazil, and eventually moved to the capital of the state of the same name, São Paulo. He became a diplomat and therefore no stranger to the salons of Brazil or Europe. During his stay in Berlin, he developed friendships with musicians such as Franz Liszt and Anton Rubinstein. Brazílio was primarily a self-taught musician and the majority of his works only attempted to imitate the European romanticism. They are not significantly present in the repertoire performed today, however, because the piano work *A Sertaneja*, Brazílio Itiberê da Cunha guaranteed for himself an important place in Brazilian history as a pioneer of nationalism in piano music.

He was a young amateur musician when he composed *A Sertaneja*, op. 15 (1869). Sertaneja refers to a woman born or living in an area of Brazil, far from the cities, with little or no academic instruction. Since Brazílio also came from Brazil's interior,[18] folklore was certainly a very strong part of his upbringing. Because of this background of freedom from the academicism so in vogue in São Paulo at the time, it was probably easier for him to express himself musically in a unique manner. For this reason, Brazílio Itiberê da Cunha was able to create a work that emphasized the characteristics of the simplest layer of society.

According to Gerard Béhague,[19] "*A Sertaneja*, still frequently performed today in Brazil, unquestionably presents national elements derived from the popular forms such as

[18] Paranaguá achieved the status of town only in 1842. Until then it was considered a village.

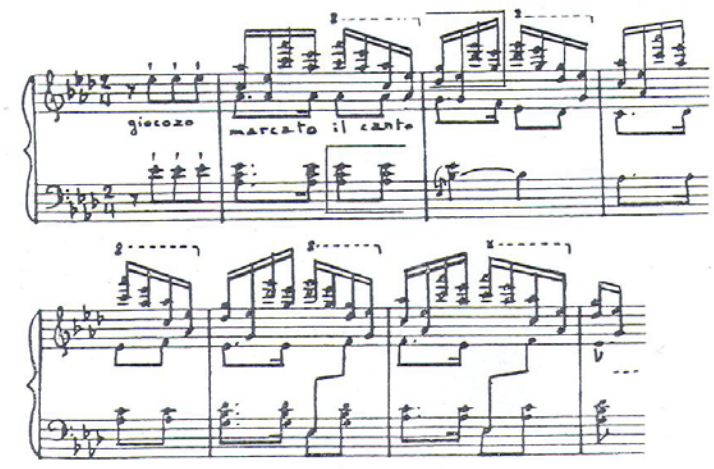
[19]Gerard Béhague, *The beginning of music nationalism in Brazil* (Detroit, Michigan: Information coordinators, inc., 1971), 12.

the *maxixe,* the *Brazilian tango,* or the popular *modinha*." It recreates the mood of popular music through the use of urban rhythm and a popular tune. However, there was a prejudice against popular culture in society. Therefore in order to make the common *maxixe* rhythm more acceptable, the generic term Brazilian tango was created as a cover up, which happened to the *samba*.

> …at the end of last century, there was a clear underestimation of the cultural contribution coming from the lower classes of society. Still in 1920 it was necessary to disguise the sambas under the title of tangos to be able to be published and accepted.[20]

For this reason, the *maxixe* has more historical importance in Brazilian folklore but also because it is believed to be the first original Brazilian urban dance. In a section of *A Sertaneja* by Itiberê da Cunha, we find a version of the *maxixe* rhythmic pattern marked in example 1. It surrounds the inner voice, which has the folkloric song *Balaio, meu bem, balaio*.

EXAMPLE 1. *A Sertaneja*, mm. 91-97.



[20] Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro: Editora Civilização Brasileira S.A., 1981), 88. Coleção Retratos do Brasil, Vol. 150.

Although Brasílio Itiberê da Cunha composed the first nationalistic composition of the Brazilian piano repertoire, he did not continue in this manner. It was an isolated event in his life and he returned to the conventional writing of the time. The first composer who actually used folk and popular sources as a regular practice was Alexandre Levy.

2. Alexandre Levy (1864-1892)

Born in the city of São Paulo, Alexandre Levy came from a family of French musicians and became very active as a producer and musician. His first piano teacher was Luiz Maurice of Russian origin and later he studied with Giraudon, a French conductor. Among his harmony professors were Georg von Mandeweiss and Gustavo Wertheimer, who suggested that he continue his studies abroad. His trips to Milan and Paris in 1887 broadened his musical experience, not only because of the study of harmony he pursued with Emile Durand and Vicenzo Ferroni, but also because of the quantity and quality of concerts he had the opportunity to experience during his short European stay.

Returning to São Paulo in 1887, Levy struggled to reproduce the same atmosphere he had experienced in Europe. Even though he was an active musician, performing primarily as a conductor, his attempts to promote widespread performances of new European works did not produce the results he hoped for. The greatest benefit from his experiences in Europe seemed to be an awareness of the emerging nationalistic movement in European compositions. This movement generated an interesting comment described by a friend while in Paris:

> …Levy often repeated that every nation had its characteristic music, and that Brazil would some day reveal its own…the only popular forms available to him were, of course, *modinhas* and *lundus*…The only folk dance with which he might have come in contact in his native state was the *samba*…Otherwise his knowledge of folk music remained limited to anonymous, widely spread traditional songs such as *Balaio, meu bem, balaio,* or *Vem cá, bitu*.[21]

[21] Gerard Béhague, *The beginnings of music nationalism in Brazil* (Detroit, Michigan: Information coordinators, inc., 1971), 19.

One of Alexandre Levy's attempts to compose a nationalistic piece appeared in 1890, *Tango Brasileiro*. This is the first work for solo piano by an academically trained composer in which the title of the piece incorporates the name of a Brazilian folkloric or popular dance. This heralded a trend in Brazil that became commonplace by the end of the twentieth century. For example, all four pieces chosen to be analyzed in this document have, as their title, the name of a popular or folkloric dance: *catereteê, jongo, congada* and *frevo.*

However, when Levy composed *Tango Brasileiro,* in spite of its dance related title, he did not use the actual dance rhythm from the Argentinean tango or a Brazilian tango dance. He reproduced the dance rhythm of the habanera but transformed and blended with the popular rhythm and dance called *maxixe*. A more direct and explicit example of a dance title occurs in the last movement of Levy's *Suite Brésilienne,* also composed in 1890 and comprising four movements: *Prelúdio, Dança Rústica – Canção Triste, À Beira do Regato* and *Samba*. This Suite is an orchestral work and the *samba* contained therein is actually closer to *jongo,* discussed later in detail.

3. Alberto Nepomuceno (1864 – 1920)

By the second half of the 1800's, the city of Rio de Janeiro became the most important cultural center in Brazil. Don Pedro II, the governor of Rio de Janeiro, began a series of improvements in the city as attests José Ramos Tinhorão in *História Social da Música Popular Brasileira*:

> Free since 1844 from the obligations imposed by England on the trading agreement in order to have the Independence of Brazil accepted…the government of D. Pedro II,… could start, finally, a series of urban improvements in the Imperial capital….there is the beginning of the sewer system implementation in 1864,…and, finally, after being able to speak on the telephone since 1877, it became possible in 1879 – definite proof of modernity – the first experience with the electricity.[22]

Alberto Nepomuceno, who was born in the northeast part of Brazil (Ceará), moved around 1885 to the southeast (Rio de Janeiro), attracted to the possibility of expanding his musical knowledge. In 1888, he moved to Europe with the same purpose, where he stayed until 1895. However, his interest in Brazilian folk dances was present in his compositions regardless of the environment. In 1887, he composed the piano piece *Dança de Negros*. This "negro" dance is the first of many piano works written by Brazilian composers that openly celebrates African dance.

In addition, Nepomuceno composed an orchestral suite called *Série Brasileira* in which he continues this celebration of African culture. Translated as Brazilian Series or Brazilian Suite, it was composed in 1891, during his time in Berlin. The movements are

[22] José Ramos Tinhorão, *História social da música popular Brasileira* (São Paulo: Editora 34 Ltda.,1998), 193.

Alvorada na Serra (Dawn in the Mountain), *Intermezzo, Sesta na Rede* (Siesta in the Hammock) and *Batuque*.

The original dance *batuque* is regarded as the mother of a group of afro-dances, the *jongo* and the *samba* among them. The last movement of Nepomuceno's suite, entitled *batuque*, is built around the repetition of rhythmic patterns rather than the exploration of melodies. Since this movement is considered a simple expansion of the *Dança de Negros* previously written for piano, it becomes clear that both compositions share the main rhythmic style, which is characteristic of Brazilian music.

Apart from his work as a composer, Alberto Nepomuceno was one of the early cultural figures to recognize the merit of Brazilian urban popular culture. His efforts to implement pride in the emerging nationalism were not limited to his compositions. He made compulsory singing in Portuguese at the Instituto Nacional de Música (Music National Institute), and as its director, gave support to nationalistic composers, unknown at the time, such as Villa-Lobos. He also embarked in a media battle against Brazilian music critics who looked down on home grown works.

However, this was only the beginning of the nationalistic movement in Brazil:

> …both Levy and Nepomuceno…recognized the value of Brazilian urban popular music…however, they assimilated only its extrinsic peculiarities. It was left to composers of succeeding generations --- from Gallet and Villa-Lobos to Guarnieri and Santoro --- to create nationalistic works in a freer style…[23]

[23]Gerard Béhague, *The beginnings of music nationalism in Brazil* (Detroit, Michigan: Information coordinators, inc., 1971), 43.

B. Nationalism after 1914

1. Ernesto Nazareth (1863-1934)

Ernesto Júlio de Nazareth was born and died in the city of Rio de Janeiro. He began piano studies with his mother and spent most of his life playing and teaching. His most important position was at a movie theater called Odeon where he entertained the public by playing popular tunes as well as his own compositions.

His music lies on the fine line between what is considered popular and what is seen as art-music. Considered primarily a self-taught musician, Nazareth knew how to reproduce the environment of the city of Rio de Janeiro so well that his music became part of the popular culture. The influence of this so called popular music on other 'serious' composers was so strong and the list of musicians and musicologists who pay Nazareth tribute so impressive that it is difficult to ignore his importance. Villa-Lobos defined him as the true incarnation of the Brazilian musical soul.[24] Darius Milhaud called him a master and Claus Schreiner states in his study on Brazilian music: "Ernesto Nazareth, (is) regarded today as one of the classics in both the popular and classical musical tradition of Brazil,…"[25]

Typically Brazilian composers traveled to Europe to study music. However, Nazareth could not afford to go to Europe nor did he have the diplomatic connections that would help him travel. Despite this fact, Nazareth became one of the most important and

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[24]Vasco Mariz, *História da Música no Brasil*, vol. 150, Coleção Retratos do Brasil (Rio de Janeiro: Editora Civilização Brasileira S. A., 1981), 95.

[25]Claus Schreiner, *Música Brasileira* (New York: Marion Boyars, 1993), 91.

influential Brazilian composers. As a contemporary of Levy and Nepomuceno, his music serves as a bridge between these precursors of nationalism and the first generation of nationalistic composers, led by Villa-Lobos.

Nazareth's main source of inspiration was the urban dance genres, especially what was fashionable in Rio de Janeiro at the time: polkas, waltzes, schottisches and quadrilles. His first published work at fourteen years of age was a polka for piano solo. Nazareth's entire piano repertoire, approximately two hundred compositions, includes *tangos brasileiros*, tangos, polkas, waltzes, schottisches, *jongo*, *polka-choros*, romances without words, mazurkas, quadrilles, hymns. However, it is the group of *Brazilian tangos* which stand out.

The presence of dance titles among his works is not commonplace. Most of the titles are descriptive and use popular Brazilian adjectives, feelings, and expressions or a characteristic of a family member by way of homage. However, it is notable that the words tango or *tango brasileiro* appear quite often as a subtitle under the main title in order to hide the resemblance with the "vulgar" popular dance *maxixe*. For example the music *Espalhafatoso* (dramatic and clumsy) has a subheading of *tango brasileiro*.

> As mentioned previously, the prejudice of elegant society against the modest and common culture apparently was so strong that even Nazareth, a humble popular pianist, still would not allow his piano compositions to be considered akin to the *maxixe*. He did not even want them to be danced: "Não gostava que sua música fôsse dançada dizendo que, nela tendo colocado muito de sua alma, êle a fizera para que fôsse ouvida

atentamente".[26] However, the presence of the *maxixe* in conjunction with the dance rhythm of the habanera, now a part of the Brazilian environment, gave his compositions the typical Brazilian swing. This inherent choreographic essence, which evokes the dance movements, is found in his repertoire in general: David P. Appleby defines it as a "delay factor"[27] while Darius Milhaud refers to it as a "little nothing"[28].

It was precisely this skill of translating popular dance rhythms into piano works that Nazareth contributed to the evolution of Brazilian music.

[26]Ary Vasconcelos, *Panorama da Música Popular Brasileira* (São Paulo: Livraria Martins Editôra, 1964), Vol.I, 41. Translation of quotation by the author: "He did not like his music to be danced saying that, putting so much of his soul in it, he made it to be listened to carefully."

[27] The choreographic factor and the minute differences in application of the "delay factor" give each dance its specific individual quality. David P. Appleby, *The Music of Brazil* (Texas: University of Texas Press, 1983), 80.

[28]There was in the syncopation an imperceptible suspension, a languarous breath, a subtle pause… so typically Brazilian. One of the best composers of music of this kind, Nazareth,… his playing… helped me to better understand the Brazilian soul. Ibid, 83.

2. Heitor Villa-Lobos (1887-1959)

Villa-Lobos is the most well known Brazilian composer. There is not much to add to his background that has not been mentioned in the numerous books, articles and studies already written about him and his music. However, within the scope of this study he plays a notable part.

Villa-Lobos belongs to what is considered the first generation of nationalistic composers in Brazil. Up to this point, it was easy to specify which works showed evidence of folkloric or popular influences, but use of these nationalistic traits was tentative. A composer would merely use a native song in a section, or a dance rhythmic pattern in one movement, or even use the title of a dance in a few pieces. Nonetheless there was always a certain reluctance by both composers and the general listening public to embrace this type of music because of a long standing prejudice to openly accept and completely recognize the vernacular culture with pride. Villa-Lobos clearly breaks this pattern for the first time. He certainly benefited from the efforts of the composers who came before him, but he also had in his personality qualities of stubbornness and determination very much needed to catapult his nationalistic ideals to the forefront of culture. While other composers up to this point traveled to Europe to study composition, Villa-Lobos never stated this intention.

Heitor Villa-Lobos is considered a nationalist. His personal experiences with simple Brazilians from the rural area, the Amazon, the Indians and the intriguing modal touches in the music from the Northeast added to his overall knowledge of traditional Brazilian music and behavior, and imbued him with a love for nature. However, Brazilian

culture, with its natural beauty, became more than just an influence; it is the trademark of Villa-Lobos' compositions. It is clear to see this influence by the denomination of most of his compositions. *Chôros, serestas, cirandas, Amazonas* or *Malazarte* are all words that carry strong national meaning.

Villa-Lobos seemed to be very inspired by folkloric dances and music. However, in searching for evidence of the influence of dance in his piano repertoire, the author acknowledges the lack of actual generic dance titles. Some of these discreet references include piano pieces with titles such as *Dança do Índio Branco* (Dance of the White Indian), or the *Danças Características Africanas* (Characteristic African Dances). However, the most intriguing and poignant dance representation occurs in the *chôros*, which is not a dance title, and is considered an essential group of pieces in Villa-Lobos' complete body of work.

The word *chôro* literally means crying, and it was essentially created as a bohemian type of music played by music lovers who for the most part did not even know how to read music. Instruments used at the bohemian gatherings included the flute, the *cavaquinho* (a small guitar), and standard-sized guitars. Although *chôro* was not a dance, the musicians used to play a variety of songs which included the ones related to the dances in vogue, i.e. the polka, *tango brasileiro*, or the *maxixe*. Villa-Lobos was very attracted to those musicians who were called *chorões* and tried to be around them as much as possible. Naturally, when he started composing and performing his compositions at the *Cine Odeon*, they were basically waltzes, schottisches and polkas. According to Renato Almeida:

> O *chôro*, por exemplo, é uma musicazinha sentimental e melosa, às vezes vivaz e executada por pequenos conjuntos… Nada tem com isso, algumas peças monumentais que, sob êsse título, escreveu Villa-Lobos… O que êle fez foi aproveitar livremente a nomenclatura popular, sem maior preocupação com o seu significado. Aliás, nisso Vila Lobos (sic) ainda foi brasileiro, (sic) porque a nossa nomenclatura é tão desnorteante e sem fixação, que não se pode reprochar pela invenção.[29]

By the time the group of pieces designated c*hôros* was written, the title served more as a nostalgic attempt to recall his youth than necessarily a depiction of a specific dance. The first *chôro*, dating from 1921, is actually written for solo guitar and dedicated to the most famous pianist from the Movie Theater *Odeon*, Ernesto Nazareth. Only the fifth piece, written in 1926, was destined for piano solo, and is one of the most performed solo pieces by Villa-Lobos in our repertoire. It is subtitled *Alma Brasileira* (Brazilian Soul) and in a very interesting way, tries to transcribe the role of the rubato in native performances.

Another example of dance titles include the *Danças Características Africanas* that later were presented by Villa-Lobos as *Danças dos Índios Mestiços do Brasil* (Dances of the Mestizo Indians of Brazil). In this piece, Villa-Lobos explained that he was inspired by themes from the Caripuna tribe in Mato Grosso state. But the Caripuna or Karipuna tribe is typically found in the Amazon, very distant from the southeast region. Moreover, the three movements named Farrapós, Kankikis and Kankukus have no known

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[29] Renato Almeida, *História da Música Brasileira*, 2nd ed. (Rio de Janeiro: F. Briguiet & Comp., 1942), 456. Translation of quotation by the author: "The *chôro*, for example, is a sentimental and romanticized little song, some times lively and performed by small groups…. Some of the monumental works written by Villa-Lobos, bearing this same title, have nothing in common with this definition. What Villa-Lobos did was to take clear advantage of the popular terminology, with little preoccupation with its meaning. In fact, in this, Villa-Lobos was Brazilian, because our terminology is so confusing and flexible, that one can not censor him for inventions."

documentation of their origins as dance, either African, Indian or Brazilian. Yet another example is the Dança do Índio Branco which does not refer to a specific dance but has been described as sounding more like a self-portrait of the composer.[30] Therefore, despite the fact that most of his pieces bear evocative Brazilian titles, they are not strictly accurate in terms of the origins.

[30]Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro: Editora Civilização Brasileira S.A., 1981) in Coleção Retratos do Brasil, vol. 150, 136.

3. Camargo Guarnieri (1907-1993)

Mozart Camargo Guarnieri came from a humble family of Italo-Brazilian heritage. He was born in Tietê, São Paulo and although he had little academic training, his compositions and writings are highly intellectual. That was possible through his mentorship by one of Brazil's most respected writers, musicologists and ethnomusicologists, Mário de Andrade. Guarnieri once made a comment that one could dislike his music, but no one would be able to say that he did not know how to write it.

Before Guarnieri became known as a composer, he survived as a pianist, working in a variety of places. One of these venues was the music store *Casa Di Franco* where he took requests from the customers, who invariably preferred dances pieces from the hired pianist "Mozart".

As a composer, the dance influence is present in most of his repertoire, regardless of the medium or genre. Examples of explicit influences include among others, for piano solo: the *Lundu*, the ten waltzes; and for voice and orchestra the *Três Danças* (1. *Samba*; 2. *Cateretê*; 3. *Maxixe*). Dance titles are also used as a generic term as for example in the group for piano in which each piece was composed in a different decade: *Dança brasileira* (Brazilian dance), *Dança Selvagem* (Savage dance), and *Dança negra* (Black dance). They also appear hidden within a *sonatina* such as in the first one, where the final movement resembles the *Cateretê* dance.[31]

Guarnieri did not however, collect materials directly. His efforts consist of

[31]Belkiss Carneiro de Mendonça, *A obra pianística* in *Camargo Guarnieri-o tempo e a música*, Flávio Silva, ed. (Rio de Janeiro: Funarte, 2001), 406.

evoking the atmosphere of a dance by creating the sonority. In Almeida's *História da Música Brasileira,* Guarnieri affirms and explains the strong influence of dance in Brazilian music, yet he warns about the danger of superficiality if the rhythm is merely copied without further analysis of all the true components from the indigenous sources and that this material should be translated into "serious" compositions:

> As obras musicais mais características e mais belas que os compositores brasileiros (sic) criaram até agora, são geralmente dansas ou baseadas em rítmos declaradamente coreográficos. …Quase toda a nossa criação musical popular é fortemente ritmada e dificilmente será músico brasileiro (sic) quem não apresentar em suas obras os elementos rítmicos da raça. Temos, porém, que observar e entender com mais exatidão as cantigas do povo e mesmo suas danças.[32]

Guarnieri also played a prominent role in the quest for independence from European musical dominance. Hans-Joachim Koellreutter was a German composer, teacher and conductor who implemented and promoted the Vienna School of dodecaphonism and serialism in Brazil. Since Guarnieri strongly believed that music is emotion and saw a level of rationalism in the Vienna School unsuited for the expression of Brazilian culture, his reaction was to publish the *Carta aberta aos músicos do Brasil* (Open letter to Brazilian musicians and critics) in 1950. The consequences were explosive. It became a public ideological and political battle that included more than a couple of composers. Koellreutter and his disciples, considered Brazilian music to be

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[32] Renato Almeida, *História da Música Brasileira*, 2nd ed. (Rio de Janeiro: F. Briguiet & Comp., 1942), 475. Translation of quotation by the author: "The most characteristic and beautiful music compositions created so far by Brazilian composers, are generally dances based on rhythms which are obviously choreographic. Almost all of our popular musical creation is strongly rhythmic and it well be difficult to find a Brazilian musician who will not present in their works the rhythmic elements of the race. However, we have to observe and understand with more accuracy the songs from the people and even their dances."

primitive or unprogressive, and criticized the Brazilian composers for what they considered a conservative spirit. After a short period, composers such as César Guerra-Peixe, who initially worked with Koellreutter's method, abandoned serialism and felt Brazilians were not very inclined to the "push" from Professor Koellreutter.[33]

On the other side, Guarnieri continued his attempts to promote a true national music, even to the point of how he used tempo markings in his compositions. They are quite often in Portuguese and evoke a Brazilian mood reminiscent of the titles Ernesto Nazareth gave his works in the past.

[33]Flávio Silva, ed. *Camargo Guarnieri-o tempo e a música* (Rio de Janeiro: Funarte, 2001), 154.

CHAPTER FOUR

HISTORY, PURPOSE, MUSICAL ELEMENTS AND CHOREOGRAPHY OF THE SELECTED DANCES

A. *Cateretê*

1. History and Purpose

When Portuguese explorers discovered Brazil in 1500, they brought along with them Jesuit priests, bent upon introducing Catholicism. They began a process of conversion of the natives. However, the natives already had their own God called *tupã*, symbolized by the thunder. The solution found by the priests was to incorporate Catholicism by blending the two cultures. Since the natives were very attracted to music and dance, and used them as their primary source of religious expression, the Jesuits introduced European characteristics into the already established Amerindian rituals. Therefore, despite some controversy surrounding the origins of the dance *cateretê*, the consensus still lies with the Amerindians.

According to Rosa Nepomuceno, José de Anchieta was one of the Jesuits who influenced the most the formation of this dance:

> O Cateretê, conhecido também como catira, nasceu de uma dança religiosa indígena – o *caateretê*. Anchieta a teria introduzido nas festas de Santa Cruz, Divino Espírito Santo, Nossa Senhora e São Gonçalo, para tornar mais fácil seu trabalho de substituir Tupã pelo Deus católico. [34]

[34]Rosa Nepomuceno, *Música caipira: roça ao rodeio* (São Paulo: Editora 34 Ltda., 1999), 58. Translation of quotation by the author: "The *cateretê*, also known as *catira*, originated from a religious indigenous dance – the *caateretê*. Anchieta introduced this dance in the celebrations of the Holy Cross, the Divine Holy Spirit, Our Lady (Mary) and Saint Gonçalo, in order to make it easier for him to substitute *Tupã* for the Catholic God."

Traditionally only men would participate in this gathering, reinforcing the mystical belief among the rural people that the *Cateretê* is the only dance not created by the devil.

> O caipira paulista considera que "todas as danças são invenção diabólica exceto o cateretê, porque esta foi abençoada e até praticada por Jesus, quando em sua peregrinação histórica". Para Mário de Andrade, esta superstição é uma sobrevivência histórica.[35]

> Certas danças como o Jongo e outras, … às vezes degeneram em desavenças. O Cateretê, ao contrário, além de irrepreensivelmente respeitoso decorre num clima cordial…. O caráter amistoso do Catira é, sem dúvida, a principal razão pela qual, essa diversão persiste em nosso meio caboclo.[36]

Over the course of time, it is easy to believe that more and more Europeans elements were added to the original dance since the Portuguese had clear intentions to introduce their culture among the aborigines and the Indians demonstrated little resistance to the new traditions. This custom continued as evidenced by the fact that the *caipiras* gathered after a long day of work in the farms to sing, play, clap and stomp the *cateretê*.

> Desde os fins do século XVI, chamava-se o mestiço de branco com índia de caa-boc – procedente do mato – e, aos poucos, de "homem que tem casa no mato". Na virada desse século, as semelhanças físicas e culturais entre os que habitavam as regiões Centro-Oeste, Sudeste e Sul do país acabaram por junta-los sob o mesmo nome – caipiras. Como apurou J.L.Ferrete, os estudos da origem desse nome

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[35]<<http://www.dicionariompb.com.br/verbete.asp?tabela=T_FORM_C&nome=Cateret%EA>> accessed on December 23rd, 2005. Translation of quotation by the author: "The rural people from the state of São Paulo considered 'every dance to be of diabolic invention except the *cateretê*, because this one was blessed and even danced by Jesus during his historical travels.' According to Mário de Andrade, this superstition is a historic link to the past."

[36]<<http://www.catirabrasil.com.br/catirabrasil.html>> accessed on December 23rd, 2005. Translation of quotation by the author: "Certain dances like the *jongo* among others,… sometimes degenerate into discord. The *cateretê*, on the contrary, besides being honorable and respectable, takes place in a cordial environment…. The friendly character of the *catira* is, without a doubt, the main reason why this entertainment persists in our rural areas."

> levam a crer que seja o resultado da contração das palavras tupis caa (mato) e pir (que corta).[37]

It is still danced at night but presently it is not uncommon to find groups including women or children dancing the *cateretê*. Therefore, we find that the present day *cateretê* is probably not exactly the original *cateretê* in its purest form.

Currently, one can experience a *cateretê* on a variety of occasions; it is not confined any longer to performance only by Indians, on religious holidays or in rural areas. Its purpose has become mostly for entertainment, although due to its strong religious tradition, it is classified as a semi-religious dance.

[37]Rosa Nepomuceno, *Música caipira: roça ao rodeio* (São Paulo: Editora 34 Ltda., 1999), 56. Translation of quotation by the author: "Since the end of the 16th century one would call the result of the miscegenation of white with natives as *caá-boc* – 'one who came from the rural area'. In the second half of the 19th century, the millions of Amerindians who owned their own land had already been reduced to a minority, the rest of the inhabitants, therefore, were for the most part *caboclos*. By the beginning of the 20th century, the blending of physical and cultural similarities among the population of the mid-west, southeast and south of the country ultimately led to them all being called *caipiras.* According to J. L. Ferrete in his book *Capitão Furtado: Viola Caipira ou Sertaneja?*, the studies on the origin of this name lead to the conclusion that the contraction of the *tupi* words *caa* (grassland) and *pir* (that cuts) is the key."

2. Musical Elements

This blend of amusement and religious flavor is a very typical characteristic of Brazilian culture. More over, even after they are blended somewhat, the immensity of the country along with the tendency towards informality often creates slight variations in the songs and dances. A point of unity is usually found in the presence of a musical instrument. The most national and typical instrument in the rural areas of Brazil is the *viola*.

The Brazilian *viola*, unlike the classical stringed instrument of the same name, is very similar to the guitar but smaller. It was brought by the Portuguese and adapted over time by the Brazilians. Also from Portugal comes the *moda,* which in Brazil is called the *modinha*. The *moda*, a story-telling kind of song, also plays a role in the *catereté*.

> Cortar o mato era o que mais fazia o cabloco, abrindo trilhas e limpando os arredores da choupana, para se proteger dos bichos e plantar sua roça de mandioca e milho. E também para ajuntar os vizinhos, para o grande divertimento de roda do fogo: tocar viola, cantar, sapatear e bater palmas. Desse prazer e dessa mistura de influências européias surgiram as modas da roça.[38]

As a result of the combination of these two elements (*moda* and *viola*), what we can find in the c*ateretê* is a song form called the *moda-de-viola*, which also exists by itself, independent from the dance. The main characteristics of the *moda-de-viola* include: a certain sadness of character with an almost spoken kind of singing, the repetition of simple patterns in slow tempo, and harmonization in 3^{rds} between the two singers with

[38]Ibid. Translation of quotation by the author: "Cutting the grassland was what the rural man did the most, opening trails and clearing the surrounding for his house, to protect himself from wild animals and to prepare the soil for the planting of corn. And also to gather his neighbors, for the great enjoyment of the circle around a fire: playing guitar, singing, the stomping of feet and clapping of hands. From these pleasures and the mixture of influences, first European and then Africans, came the *modas de roça*."

one of them singing in falsetto. In addition, there is also a great variety of topics covered in the lyrics and that, when inserted into the cateretê, the musicians do not dance. The lyrics found in *modas-de-viola* were used to convey certain messages and stories to the people living in the interior of the country. Those messages included facts about the history of Brazil, tales of social prejudice, political problems, economic issues such as crises in coffee production, and cultural transformations as well as jokes about conflicts within relationships. The *moda-de-viola* was truly a vehicle for the expression of the simplest layer of the population.

3. Choreography

As the folkloric dance is passed from generation to generation and at the same time travels throughout the regions of Brazil, there is no one record of the choreography of the *catereteê* that corresponds exactly with all of the manifestations of the dance. Most descriptions of the dance commonly show two rows of people facing each other with the musicians at the head of each row. New formations, such as a circle, unfold during the course of the dance, or people may exchange of places, but the original setting is constantly revisited, especially at the end.

To begin the dance, once all of the participants are in order, the players play an introduction on the *viola* that can be a cadence or some arpeggiated figure, aiming to capture the attention. After the first verse of the *moda-de-viola* is sung, the dancers try to copy as closely as possible the rhythmic accompaniment heard on the *violas*, almost as if imitating a percussion instrument. The dancers alternate in a variety of patterns: clapping hands, stomping and executing small jumps using the entire foot against the ground.

The most curious aspect of the choreography is that it does not happen continuously. The *viola* accompaniment is the only consistent element and provides the rhythm and harmony. On top of this basic structure, the singing and the dance alternate with each other. Therefore, as a general impression, there is a clear distinction between the melody and the rhythmic sections. Each is emphasized in its respective turn with the dance joining in the rhythmic aspect.

Some details of the choreography are important to note since they affect the sonority. The stomps, for example, are generally executed with the entire foot, and the clapping

only includes the palm of the hands. The fact that the fingers do not participate in the clapping helps to create a drier sound that is very typical of the *catereté*.

B. *Jongo*

1. History

The dance *jongo* has its origins with the Bantu group from the Congo-Angola region in Africa. It is considered to be one of the immediate outgrowths of the *batuque*, a generic term given by the colonizers who owned the farms in Brazil when referring to the noisy gatherings of the African slaves. The *batuques* represented an important moment in the lives of the captives. Ritual dances, entertainment and religious practices were all present in these gatherings where the percussion instruments, along with the clapping and singing, created a disturbing impression to outsiders. The two basic similarities common to all the dances originating from the mother b*atuque* consist of a circular formation with soloists in the center, and the *umbigada*.

According to José Ramos Tinhorão,[39] the ritual of the wedding ceremony in Africa served to prepare the bride for her new life as a wife, and in particular, for the loss of her virginity. Therefore, this ceremony included symbolic representations of sexual intercourse. The information given by the Portuguese explorer Alfredo de Sarmento in *Os sertões d'África*, illustrates this topic when he explains that "*Lembamento* ou *lemba* é o nome que se dá à cerimônia do casamento entre negros".[40] According to him, the bride had to be isolated for a period of eight days, preparing herself with ornaments and rituals, and making requests for the couple to the gods of happiness and fertility. It is after this

[39]José Ramos Tinhorão, *Os sons dos negros no Brasil – cantos, danças, folguedos: origens* (São Paulo: Art Editora Ltda., 1988), 47.

[40]Ibid. Translation of quotation by the author: "*Lembamento* or *lemba* is the name given to the ceremony in which the blacks get married."

period that she is taken into the presence of family, relatives and friends where the dances and songs prepare her for this transition.

The erotic content of this celebration also permeated the African festivities in general and shocked the foreigners, who considered it simply lascivious, obscene and immoral. The most characteristic choreographic movement between couples in these dances became the touch of navels, and represented an invitation from the dancer to a spectator to join the dance inside the circle. The Africans called this invitation by *semba*. The Brazilians and Afro-Brazilians call this same invitation *umbigada* since *umbigo* in Portuguese means navel.

The Bantu group was the first one to be brought to Brazil and was concentrated in two distinct parts of the country: the Southeast, where the states of Rio de Janeiro and São Paulo are located; and the Northeast, especially in what is today the state of Pernambuco.

Nowadays, the *jongo* is mainly found in the state of Rio de Janeiro and is considered to have been a great influence in the creation of the most recognized popular Brazilian dance of the modern era, the *samba*. However, despite its cultural importance and impact, the *jongo* is in danger of disappearance. The main threat has been the fact that only the adults were permitted to participate, since it was considered immoral. As a result, the new generations became more involved with its popular outgrowth, the *samba*, rather than with the *jongo* itself. In an attempt to continue the tradition, the older j*ongueiros* – ones who dances the *jongo* – now include the children but introduce them to a much more

conservative choreography. Still, some specialists on this dance consider the disappearance of the *jongo* to be inevitable, as it continues to lose its original purpose.

2. Purpose

For most of the slaves, dancing was the only form of entertainment, and the *jongo* became one of the favorites. The colonizers, who owned the farms and the slaves, realized the Africans worked better after being able to enjoy their festivities. So in order to increase productivity, these "profane" gatherings were permitted at times, in particular on the days of traditional Catholic celebration. This approach eventually added a deep religious significance to the *jongo*, giving the slaves a chance to experience a spiritual connection with their African traditions as well as with their ancestors who had been *jongueiros*. One of the first predictable signs of spiritual respect towards the dead happens at the beginning of the ritual with the oldest *jongueiro* touching the drum asking for a blessing and permission to initiate the dancing. It was even believed that some dancers could see the dead during the ceremony.

The *jongo* takes place at night in an open space. Illumination is provided by the fire, which is also used to make the food and tune the drums by stretching the leather with the heat. Drinks are served and the celebration lasts all night. In addition to being performed for pure entertainment and at weddings, other common occasions to dance the *jongo* include the feast days of Catholic Saints and the celebration of the abolition of slavery, which takes place on May 13th. Another important part of the event is the "untying of the point". The dancer has to improvise a mysterious verse full of words whose meanings have been switched. Part of the competition, challenge and fun of the occasion is to see if the true meaning can be discovered, therefore having "the point untied". This component

of the *jongo* originated in the slave era when, under the repression of the colonizers, the slaves could not express themselves freely.

3. Musical Elements

The most common instrumental formation for the music played in the *Jongo* is comprised of two drums: the low-pitched drum is called *caxambu* or *tambu*, and the higher pitched one called *candongueiro*. In some places there is the addition of the percussion instruments, *cuíca* and *angóia*, which along with the drums provide the rhythmic accompaniment. The tempo is usually of moderate speed in which the rhythmic repetitions create a hypnotic effect. Here lies the basic distinction between the *jongo* and the *batuque*: the first is calmer and more stable with sporadic *umbigadas* (naval touchings) executed from a distance. The *batuque*, on the other hand, is a little more savage with an increasing excitement speeding up the tempo and the number of *umbigadas*. In both cases though, the dynamic level tends to be loud.

Some common characteristics of the music sung in the *jongo* are the intervals of 3^{rds} and 5^{ths} and use of the incomplete measure consisting of the pick-up to the downbeat. In addition, a repetition of a two-bar melodic phrase is often present.

4. Choreography

The overall impression of the choreography of the *jongo* resembles a combination of the waltz with the martial art and dance form, the *capoeira*. What it has in common with the waltz is the ternary feeling and the fact that it is usually danced by a couple. However, a European waltz presents the couples guiding each other by the contact of their hands, which is believed by many to be a dance characteristic of a civilized and educated society. In the case of the African culture, perceived as more primitive, there is usually more distance between the soloists who, instead of hands, guide each other with their eye contact.

For example, there is one basic and very simple set of steps where the right foot crosses over the left foot with a bend of the knee; right foot returns to the right with a bend of the knee; the body is then propelled into a counterclockwise turn by stepping left, right, left. The two dancers repeat this same pattern rotating around themselves as if under a gravitational pull. The whole body slowly bounces at every move, as an unnecessary softening of contact with the ground, which is exactly what recalls *capoeira*. Another very special trait of this dance is the fact that the soloists move in a counterclockwise direction, which has provoked controversy among researchers regarding its meaning.

One excellent description of a dance that appears to be very close to the *jongo* is found in *Os Sertões d'África* by the Portuguese writer Alfredo de Sarmento. He described an African dance he observed during his trip to the Angola-Congo region as:

> A dança consiste num bambolear sereno do corpo, acompanhado de um pequeno movimento dos pés, da cabeça e dos braços. Êstes movimentos aceleram-se,

> conforme a música se torna mais viva e arrebatada, e, em breve, se admira um prodigioso saracotear de quadris.[41]

As mentioned previously, the invitation by a dancer to a partner is symbolized by the proximity of the navels which in the *jongo*, unlike the mother-dance *batuque*, is executed from a distance. It is considered bad taste to touch navels in the *jongo,* and even in the lascivious *batuque* it is unacceptable for a father, for example, to give *umbigadas* to his daughter.

[41]Ibid. Translation of quotation by the author: "The dance consists of a serene swaying of the body, accompanied by a small movement of the feet, head and the arms. These movements accelerate as the music becomes more lively and exciting, and soon one can admire a prodigious shaking of hips."

C. *Congada*

1. History

The c*ongada* is a traditional theatrical representation classified as a *bailado*. It receives this classification as it takes place during the day while other dances occur at night, and also because it is comprised of two distinct parts with specific emphasis. One part focuses more on the evolving dance formations of the participants while the other contains the substance of a dramatic representation called an *embaixada*. The basic theme of this celebration concerns the battles for the conversion of the so-called infidels to Christianity. It was a massive theatrical catechization employing African slaves as actors. Since they did not own a theater, presentation of the *congada* occurred on the streets, the black saint *Santo Benedito* symbolizing the patron of the black Brazilians in this fight against evil.

The section called the *embaixada* includes a variety of stories about religious struggles in its plot. According to Alceu Maynard de Araújo,[42] the *congada* is reminiscence of the *Chanson de Roland*, a French poem that describes the battle of Moors and Christians. However, as the Dictionary of Brazilian Folklore reminds us, the historic traditions and the habits and manners from Angola and Congo stand out in the *congada*. As a result, there are as many European traits as there are Africans.

Depending on the region of Brazil, some details may vary, such as the dates of the celebrations, aspects of the plot, number and types of instruments etc., although, with

[42]Alceu Maynard Araújo, *A congada nasceu em Roncesvales*, Revista do Arquivo Municipal, n. CVXIII (São Paulo: Prefeitura do Município de SP, Secretaria de Educação e Cultura, 1959), 12.

time, one direction seems to be common to all regions: the decrease of the *embaixadas* due to the need for extensive rehearsals. For this document, the focus will be on the details of the dance necessary to understand the piano work of the composer in question, Francisco Mignone.

2. Purpose

For the colonizers, the *congada* brought more than one benefit. There was a general and constant preoccupation with keeping the colony under control due to the enormous number of restive Amerindians and Africans suffering under oppression. While the farm owners allowed the sensual African dances saturated with procreation rituals, the Jesuits devoted their efforts into celebrations with more religious significance.

The dance *congada* belongs to the category of religious celebration. Its message was permeated with the notion of happiness through Christianity, which could provide the oppressed some level of serenity and hopes for a better future. Another aspect of the dance is the coronation of a Black King, who the African slaves could elect themselves, contributing to an illusion of power and authority. The colonizers used this ritual as a medium to facilitate the supervision of slaves by giving some of the Africans who were "crowned" as Kings, the function of policing the rest. In addition, the choreographed fights present in the *congada* sublimated the aggressive instincts of the Africans, who at any point could rebel against their oppressors or even wage war against the different tribes among themselves.

The strong social spirit present in the Afro-Brazilians created such empathy in their community that the vitality of such performances approached the spiritual. Therefore, an important purpose of the *congada* for the slaves and their descendants was to function as an outlet in which they were allowed to publicly honor their roots, savor freedom and have a taste of what it might feel like to have some importance in society.

3. Musical Elements

Regardless of the section of the *congada*, singing and dancing are always present. The group of instruments, with the exception of the *viola* discussed previously, primarily consists of percussion. The instruments are usually adorned with colorful strips, as are the garments of the participants and the batons representing the swords.

The rhythm is in duple meter, facilitating the evolving formation of the dancing groups as they slowly march through the street. The intervals of the 3rd and 6th are a very common form of harmonization, but the main emphasis is still on the text. The melodies often accompany the words trying to express their message.

Only the characteristics of the celebration as a whole that would be helpful in understanding the interpretation of the piano work will be discussed later in more detail.

4. Choreography

Since the focus of the ritual is the dramatization of the religious message, the actual dance is very simple. Usually, after the coronation of the "King" in front of a church, the parade advances through the streets. The number of participants is not limited nor is there a rigid number of lines on which they align themselves. A group is organized in three or four columns. Some of the dance movements remind us of the slow swing of the African dance *jongo* while others resemble the simplest steps of the Angolan *capoeira*.

Not every participant carries an instrument but they all take part in the evolving formation since the ritual is an organized procession of groups of people performing a story. In this aspect, the *congada* is very similar to the structure found in the modern carnival in Rio de Janeiro, and at certain points, it might slightly resemble the North American marching bands in which groups of musicians create patterns while playing their instruments.

The variety of sections and characters forming this *bailado* is the most unique characteristic of this ceremony, creating a similarity with the musical genre the suite.

D. *Frevo*

1. History

This is the only dance of the four studied in this paper that does not belong to the category of a folkdance. The origin of the *frevo* was in the state of Pernambuco, in the northeast part of Brazil, more precisely in the capital, Recife. The consensus of opinion among Brazilians concerning the date of the creation of the *frevo* centers at the end of the 19th century without a specific year. Only in the first decade of the 20th century, the word designating this musical genre, *frevo,* was officially used in the newspaper *O Jornal Pequeno*.[43] It was at first the title of one of the songs agitating the mass of people during Carnival. The jumping, swaying crowd initially gave the impression of waves and therefore was called *onda*, but within a couple of years, the word *frevo* was used to describe this *onda* of people dancing. This means that the word *frevo* more accurately attempted to describe a situation rather than a dance or the music played.

The etymological origin of the word *frevo* is also useful in understanding its significance. The Portuguese verb *ferver* means to boil, which properly describes the atmosphere and excitement of this celebration. With the adulteration of the spoken language, the verb *ferver* becomes *frever* and subsequently turned into the noun *frevo*.

Before the *frevo* existed, there was already a tradition in Recife of street bands. It is believed that the groups of musicians playing for the street parties underwent a transition during the 1880's. The military bands then in vogue were no longer the only musical groups. Humble classes of workers such as mine carvers or street cleaners organized

[43]José Teles, *Do frevo ao manguebeat* (São Paulo: Editora 34 Ltda., 2000), 42.

themselves and began to offer their performances pleasing their own tastes: noisy and brilliant. Concurrently, groups of *capoeiristas* went along with the players competing among themselves to see who would be the first to perforate the biggest of the drums using the *capoeira* moves. This blend of bands and dancers resulted sometimes in confusion but eventually became an interdependent manifestation of rhythm and acrobatic movements of contagious popular appeal.

2. Purpose

The *frevo* was intended to be pure entertainment. The typical time of the year for a *frevo* is during Carnival, traditionally during the three days preceding Ash Wednesday. In reality, almost one week is devoted to this party where there are few social barriers. While the most famous Carnival happens in Rio de Janeiro and requires the purchase of a ticket or needs to be enjoyed from television broadcasts, the Carnival in the northeast literally welcomes anyone for free, into the open air.

In approximately 1950, the *frevo* was brought to the south, more precisely to Salvador, the capital of the State of Bahia. The *Clube Carnavalesco Mixto Vassourinhas*, founded by the street cleaners – *vassourinhas* mean little brooms – introduced the concept in the streets of Salvador. Untamed by the first vision of the *onda*, the crowd created pileups in their excitement, affecting the musicians who were forced to suspend the performance. The solution came soon after that with Dodô (Adolfo Nascimento) and Osmar Macedo. They decided to amplify the musical instruments and perform on top of a vehicle. Shortly, with the addition of one more musician, Themístocles Aragão, was born the *Trio Elétrico*, or the electric trio, playing "boiling music" on the streets.

In the true traditional *frevo*, the dancers demonstrate advanced skills using wide arm movements and high jumps. This type of choreography needs space to unfold. Nowadays, with the level of acceptance and popularity gained by this event, the streets of Olinda, capital of Pernambuco state, or any other Brazilian capital for that matter, can no longer offer the appropriate space. It can barely accommodate the number of dancers, non-

dancers and trucks saturating the streets. However, it is also true that the choreography of *frevo*, for the most part, is beyond reach for most people due to the level of difficulty.

3. Musical Elements

According to José Teles, the *frevo* is the result of the music in vogue heard in Recife at the time:

> O *frevo* é uma amálgama dos gêneros musicais ouvidos no Recife no final do século XIX e início do XX. Mescla de elementos de *maxixe, polca, dobrado, modinha, quadrilha.*[44]

However, it is commonly accepted that the origins of the music lie with José Lourenço da Silva, known as the Zuzinha captain, conductor of one of the bands at the time. He added a syncopated introduction in triplets that differentiated the march-polka from the newborn *frevo*. This innovation was incorporated into the basic characteristics of the *frevo,* which included an accelerated march in duple meter with syncopated rhythm, and strident sound. More than anything else, the essence of the *frevo* is the pulse of the frenetic rhythm.

The original instrumentation consisted of brass, woodwinds and a few percussion instruments, but after the formation of the *Trio Elétrico* it became an amplified trio of strings. In either case, there are usually motives that tend to work in dialogue between the different instrumental colors with many repetitive patterns.

Since the form of the music is so intensely connected to the form of the dance, the *frevo* can be described as a slow and spontaneous process which Valdemar de Oliveira

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[44]Ibid., 39. Translation of quotation by the author: "The *frevo* is a combination of the musical genres heard in Recife at the end of the 19th century and beginning of the 20th century. A mixture of elements from the *maxixe, polka, dobrado, modinha, quadrilha*."

calls an unpremeditated work of mutual collaboration that took place among musicians and the crowd eager to dance.[45]

[45]Fred de Goés, *O País do Carnaval Elétrico* (São Paulo: Editora Corrupio Comércio Ltda., 1982), in Baianada, Vol.4, 40.

4. Choreography

For José Ramos Tinhorão,[46] the *frevo* is, along with the *maxixe* from Rio de Janeiro, among the most original creations in Brazilian music and dance by the *mestizos* from the urban low middle class. After the conflicts stemming from the rivalry among the different groups of bands and *capoeiristas* settled down, the process of formal creation of both dance and music was established. Fred de Góes summarizes this process and describes the form of the choreography at the time:

> Assim sendo, parece claro que, uma vez estabelecida a interação – figuração coreográfica dos capoeiras e música executada pelas bandas em desfile – os músicos acabaram sendo influenciados pelos desenhos das bruscas paradas, quedas, avanços do corpo, na execução da música que começava, a partir de então, a traduzir o que ocorria na dança.[47]

Even though the *frevo* is a street celebration created by and for the masses, its dance is a group of independent movements. Therefore, one can dance a *frevo* despite the fact that the true name of the choreographed dance is *passo*. It is a noun that literally means step, while a *passista* is the one who dances the *frevo*. There is also a closeness with the verb to pass (*passar)* as the dancers follow the musicians in a parade.

Each dancer is individual and independent, having the entire crowd for a partner, while spontaneously improvising the order of *passos*. There is a large variety of *passos* and each one has a name that attempts to visually describe it. For example, *tesoura* means

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[46]José Teles, *Do frevo ao manguebeat* (São Paulo: Editora 34 Ltda., 2000), 34.

[47]Fred de Góes, *O País do Carnaval Elétrico* (São Paulo: Editora Corrupio Comércio Ltda., 1982), in Baianada, Vol. 4, 43. Translation of quotation by the author: "Therefore, it seems clear that once the interactive element between the choreography of the *capoeiras* and the music performed by the bands in parade was established, the musicians eventually became influenced by the shape of the sudden stops, falls, bold body movements of the dancers, and the execution of the music began from then on, to translate what happened in the dance."

scissors and refers to the *passo* in which wide movements of the legs open and close in jumps, resembling a pair of scissors. Another example is *banho de mar para trás*, which can be translated as “swimming in the ocean backwards” or doing the backstroke.

CHAPTER FIVE

SELECTED COMPOSERS AND THEIR PIANISTIC PORTRAITS OF THE DANCES

A. Francisco Mignone

Biography

Francisco Mignone (1897-1986) was one of the Brazilian composers who wrote a piano solo work entitled *Cateretê*. He was of Italian descent and essentially a symphonic composer. After he graduated in piano, flute and composition, Mignone was presented with the opportunity, as it was the norm of the time, to improve his musical talent in Europe. Considering that until the Second World War Brazil was dominated by European culture and in particular Italian, Mignone had been surrounded by this style of music since birth. Not surprisingly, he decided to spend the scholarship grant on a nine-year span of studies in Italy. He balanced this heavy dose of "Italianization" with a strong interest in Brazilian folklore, mentored by musicologist Mário de Andrade, and by playing the flute with popular musicians on the streets.

Mignone's enormous talent allowed him to be active in a wide range of musical genres. He was an intellectual who was also a performer, teacher and conductor. Besides his 232 piano compositions, there are also orchestral works, concertos, chamber music, operas, works for guitar, voice, chorus and even music for movie soundtracks.

According to Mário Tavares, Brazilian composer and conductor: "…aliás, tudo em Mignone ou é modinha ou é dança frenética, esfuziante e espirituosa."[48] Actually, among Brazilian pianists, he is best known as the composer of the *Valsas de esquina* (1938-1942). This set of twelve waltzes for piano solo is considered to be the most significant contribution by Mignone to the Brazilian piano repertoire. The "Waltzes of the Street Corners" were inspired by the bohemian wanderings of his youth.

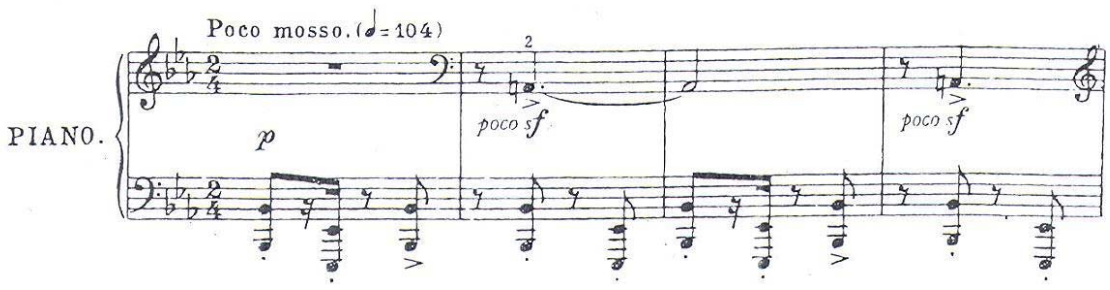
The state of São Paulo, where Mignone lived, displays certain typical folkloric characteristics distinct from the rest of the country. Therefore, the analysis of some patterns of the *Moda-de-viola*, for example, will center only on the ones typical of the style that surrounded him and influenced his composition of *Cateretê*.

[48]Vasco Mariz, ed., *Francisco Mignone-o homem e a obra* (Rio de Janeiro: Funarte, Editora da Universidade do Estado do Rio de Janeiro, 1997), 85.

2. *Cateretê*

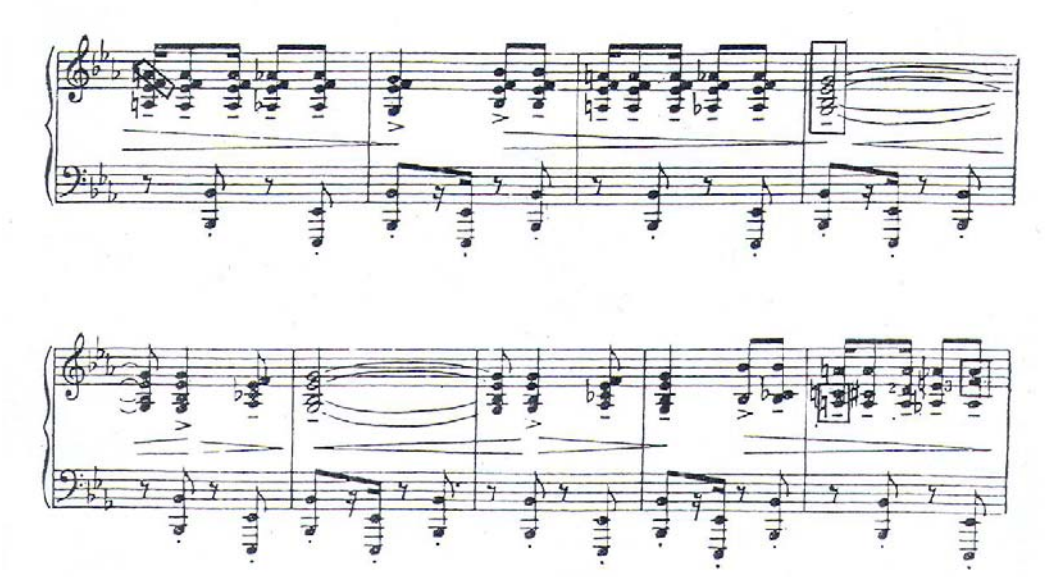
The original *Cateretê* composed by Mignone is a work for a capella choir composed in 1930. One year later he produced the *Cateretê* for piano solo, which will be studied in this paper. It is not an exact transcription of the dance, but it retains the style and some of its characteristics. One of the most notable elements of the dance to keep in mind when playing the *Cateretê* is the rhythmic aspect created by the claps and stomps. The patterns are essentially syncopated with many accents on off beats. Despite the fact that one should reinforce those accents, the main pulse has to be constantly felt even when the downbeat consists only of a rest.

EXAMPLE 2. *Cateretê*, mm. 1-4.



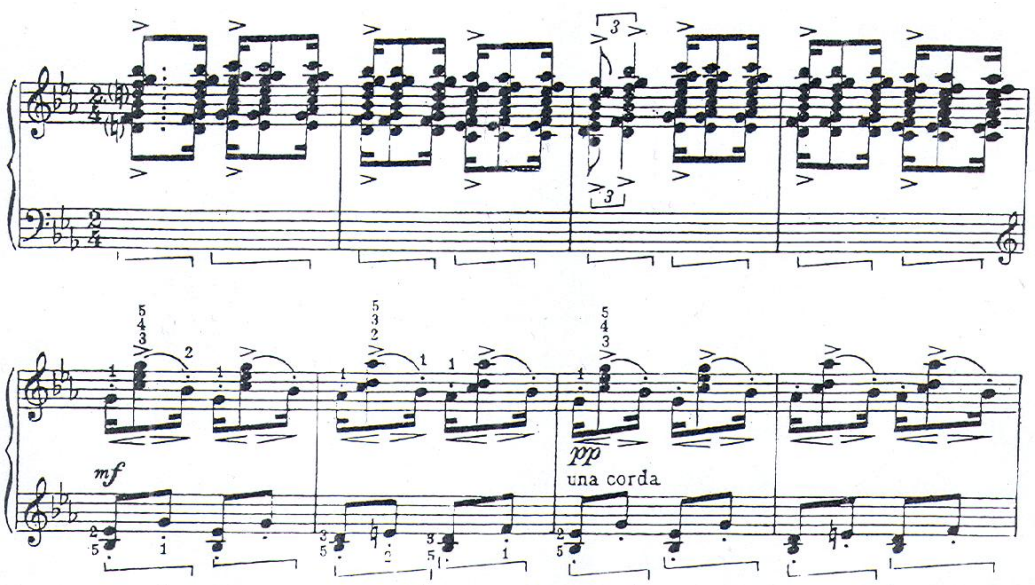
The melodic part sung with guitar accompaniment features the singers usually harmonizing with one of them in falsetto, in intervals of 3^{rds} and occasionally an interval of a 5th. The lyrics express simple events of everyday life and can be poetic or romantic. As a result, the common emotion becomes that of sadness in a monotonous style. The presence of the interval of a 3rd, in particular, is found throughout the entire piece, as seen in the right hand of example 3.

EXAMPLE 3. *Cateretê*, mm. 10-18.



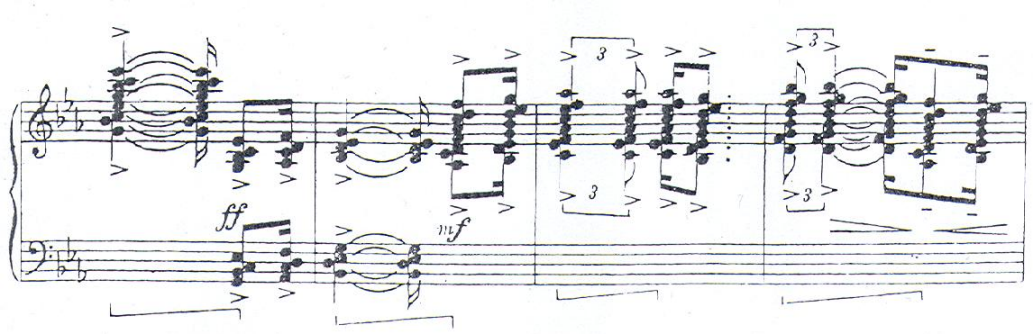
After the introduction by the singers, the dancers start the dance, which is purely rhythmic and independent from the words. In the *Cateretê*, melody and dance are two distinct aspects. For the most part, when there is singing, the mood is sad and lyrical and receives undivided attention, including from the dancers. Once the message being sung is completed, the rhythmic aspect takes over with the dancers clapping and stomping, creating a drier and vigorous sound, trying to imitate the rhythmic pattern of the *viola*, whose accompaniment is the only common component to both choreography and melody. Example 4 shows this contrast where the rhythmic pattern with accents on the downbeats and dissonance (mm. 43-46) is immediately followed in mm. 47-50 by a gentler articulated gesture, a dynamic contrast in m. 49 with the indication of *una corda* and *pianissimo* and a more consonant harmony of Cm7:

EXAMPLE 4. *Cateretê*, mm. 43-50.



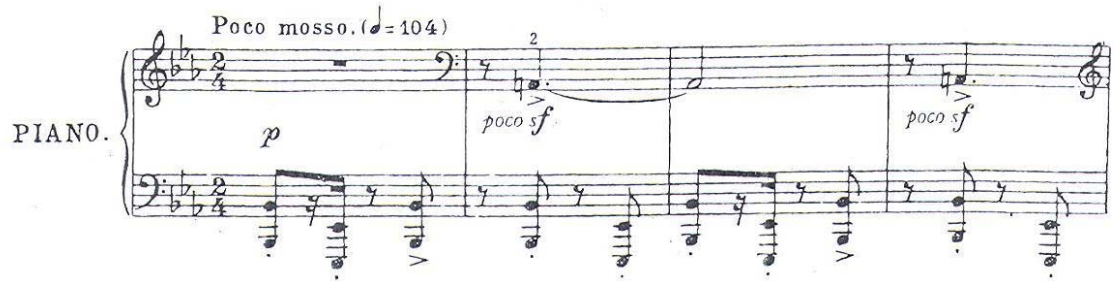
It is also important to show the changes of sonority throughout the piece created by the two different components of the dance: clapping and footwork. The claps are executed with open palms excluding the fingers, this resulting lack of resonance creating a contrast with the heavier footwork. The changes of dynamic and register, in addition to the interrupted pedaling in example 5, represent these aspects of the choreography:

EXAMPLE 5. *Cateretê*, mm. 36-39.



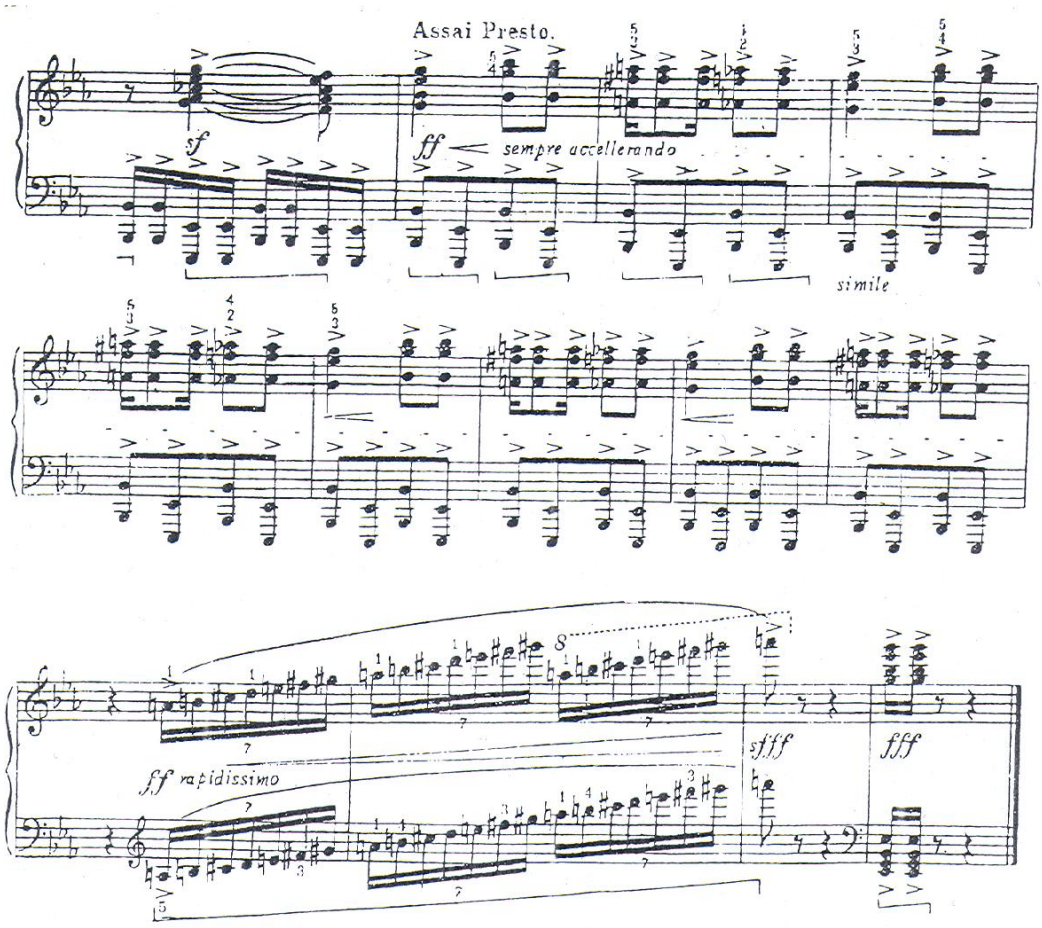
Some of the fixed patterns present in the *Modas-de-viola* of the state of São Paulo referenced in the piano work can be found in the beginning and at the end of Mignone's composition. In the dance, at first, the singer tries to get the attention of everyone before starting the main body of the lyrics. In the piano piece, the interval of a 2nd on measures 2 and 4 surprises the listener; not only with its dissonance but also because within a soft introductory dynamic level, Mignone requires an accent and a *poco sforzato* on those notes.

EXAMPLE 6. *Catereté*, mm. 1-4.



Yet another characteristic from the *Modas-de-viola* from São Paulo is presented in the last page of the piano work. In the music which accompanies the actual dance, the ending culminates with everyone joining together to create a louder dynamic in a faster tempo. Mignone creates a similar effect by ending the piece with the main theme one octave higher than it was initially presented. He also changes the tempo marking from the initial *Poco mosso* to *Assai Presto*, adding *sempre accellerando* (always accelerating) and *rapidissimo* (extremely fast). The dynamic level finally reaches a *fostississimo*.

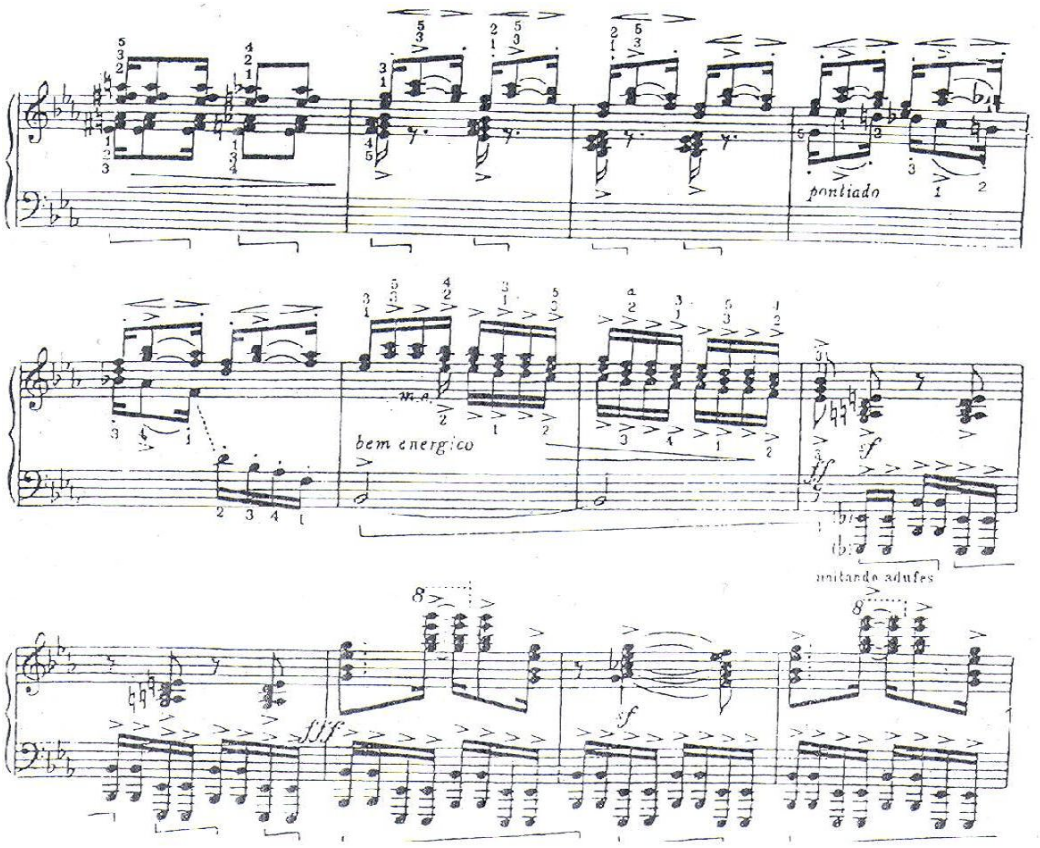
EXAMPLE 7. *Cateretê*, mm. 90-102.



There are a couple of terms within the piece deserving special attention. In measure 81 we find the word *pontiado*, or plucking. *Pontiado* refers to the way the singers play the guitar, and therefore the pianist should imitate the plucking of strings. In measure 85, *imitando adufes* instructs the pianist to imitate the *adufes*, which is a percussion instrument of Arabic origin brought to Brazil by the Portuguese. When one listens to a performance of traditional Portuguese *adufe* players, the motivation for Mignone's unusual pedal markings in this small section becomes clear. The traditional

performance is characterized by an equality of beats, with none of the usual dominance of the downbeat. In the piano work it is desirable that every eighth note be equally important in this duple meter, and in this way will sound true to the original Portuguese performance of *adufe*. Mignone achieves this by placing the beginning of the pattern on a weak beat but giving it the necessary importance with the pedal marking. Therefore, the strong beats are weakened by the lack of pedal while the weak beats are emphasized because of it, resulting in a somewhat flat and steady pulse. The transition to and from this area, while remaining loyal to both the main metric feel and the imitation of *adufes* concurrently, is definitely a challenge for the pianist.

EXAMPLE 8. *Cateretê*, mm. 78-89.



3. *Congada*

The core of the *congada* as a ceremony lies more in the dramatic content and representation of the plots than in the choreography itself. Therefore, it becomes crucial to investigate the meaning of the story being portrayed through the dance. The story, good versus evil, has a basic skeleton of facts on which the details create different versions, depending on the region and the group participating. In my opinion, the *congada*-story that provides the best insight into interpreting the *congada* for piano by Mignone, is the one that describes the attack of the Kingdom, resulting in the death of the Prince. After his resurrection everyone is forgiven and a celebration begins.

> Ao atravessar a fronteira de um reino africano, o embaixador e os seus guardas são envolvidos em combate pelos homens do rei e, no choque armado, morre o herdeiro do Trono; preso, e levado à presença do soberano, o altivo embaixador faz valer a sua qualidade diplomática; às vezes por artes de mágica, outras vezes por não estar realmente morto, mas desfalecido, o príncipe finalmente ressuscita, para alegria geral. O soberano habitualmente é o rei do Congo, o embaixador às vezes vem de parte da rainha Jinga.[49]

The various scenarios of war, farewell and festivity in this story make us better understand the different moods and key changes of the piano piece, which are not very common in Brazilian music. However, the following interpretation is meant to be used only as a suggestion in order to create awareness of the meaning of the performance. It does not represent in any way a direct program from the composer.

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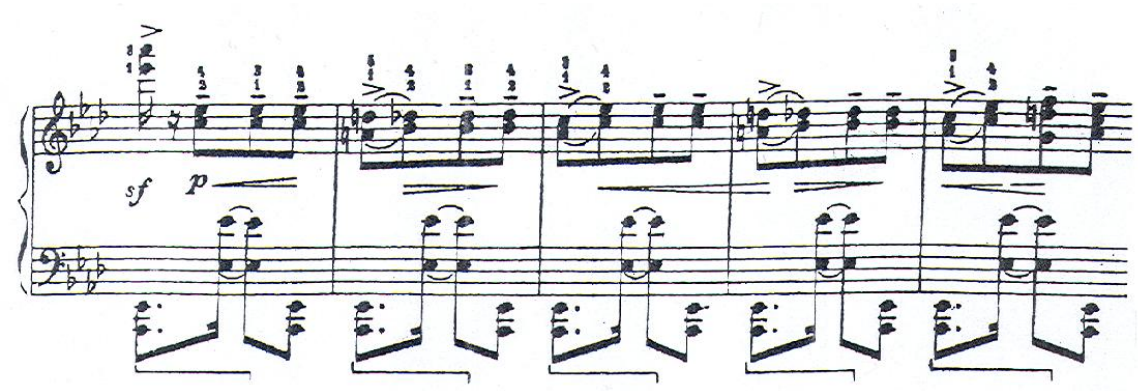
[49]Edison Carneiro, *Folguedos tradicionais*, Coleção Temas Brasileiros, vol. 17 (Rio de Janeiro: Conquista, 1974), 164. Translation of quotation by the author: "While crossing the border of an African kingdom, an ambassador and his soldiers get involved in a battle with the King's people, and in this armed combat, the successor to the crown, the Prince, dies. The Prince is carried to the presence of the sovereign, and the ambassador uses his diplomatic skill; sometimes because of magic, at other times not being really dead but unconscious, the Prince is finally resurrected, making all very happy. The King is usually from the Congo kingdom, the ambassador sometimes represents the Queen Jinga."

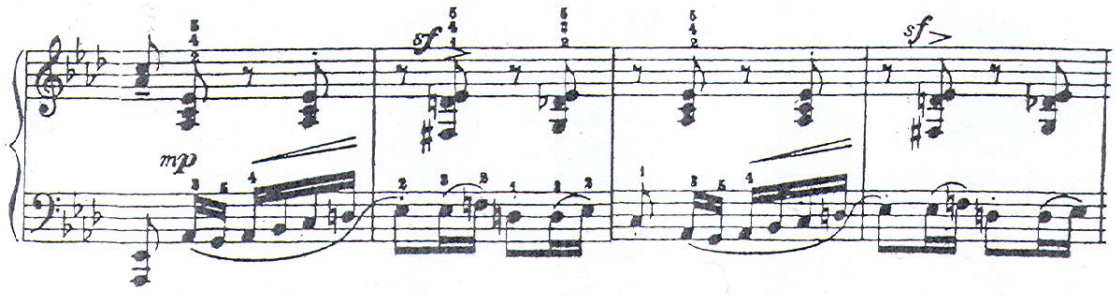
The tempo is *allegretto danzante* (a dancing allegretto) and the key is C major, although a certain sense of majesty and solemn march associated with the drama of an expected battle underlies this section. The key signature changes at measure 45, where the main theme is played a major 3rd down in Ab major, as seen in Example 9:

EXAMPLE 9. *Congada*, mm. 45-48.



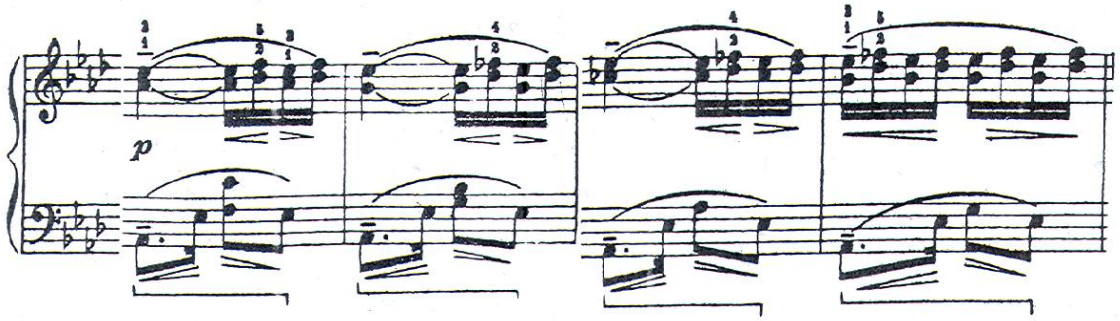
There is a more mysterious and sinister quality to this Ab major section, especially with the 16th note motive now in the left hand.

EXAMPLE 10. *Congada*, mm. 53-56.



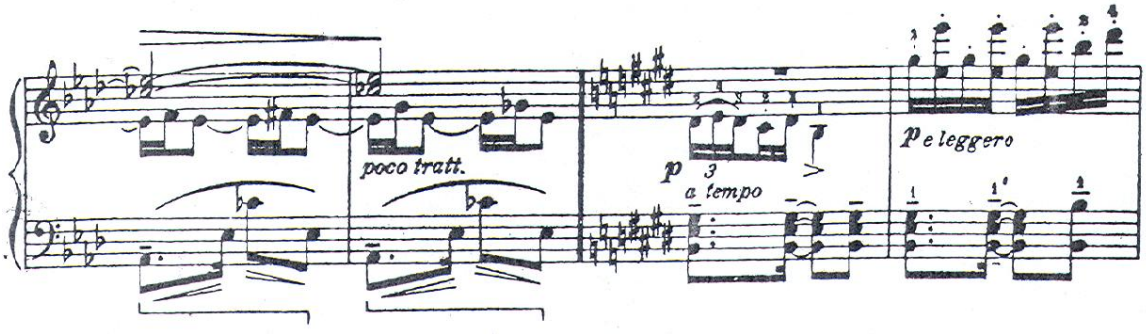
Also in this section a more lyrical melody appears for the first time.

EXAMPLE 11. *Congada*, mm. 69-72.



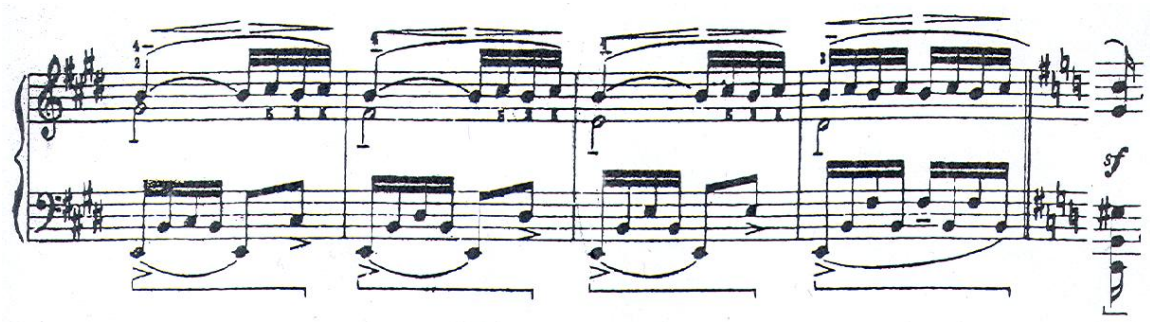
Giving continuity to the key changes, the next section introduces the listener to new *leggiero* material, once again a major 3rd down, in E major.

EXAMPLE 12. *Congada*, mm.75-78.



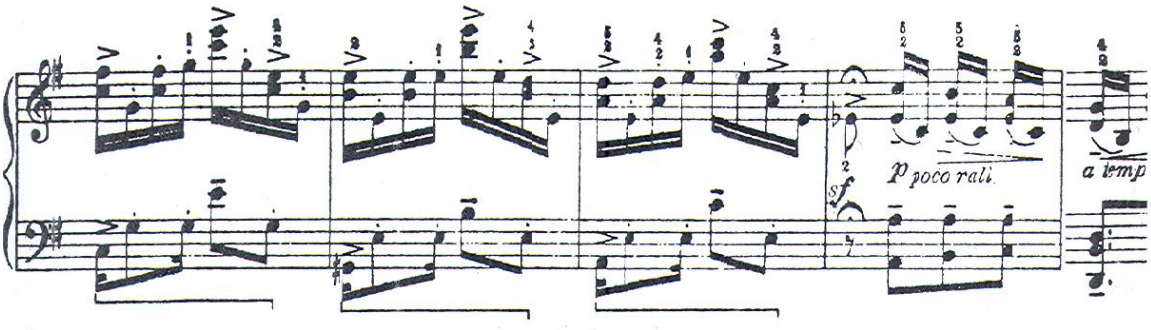
This smaller section leads us to a section in G major but encounters difficulties in doing so. Even though the key signature has changed to G major, there is still an E major chord on the downbeat of m. 99.

EXAMPLE 13. *Congada*, mm. 95-99.



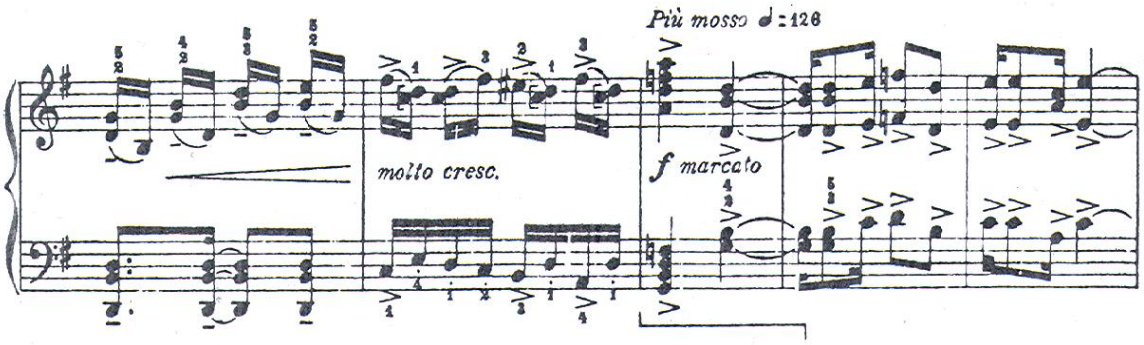
The harmonic ambiguity of this transition beginning from m. 99 can be considered the fight. For the first time Mignone is trying to ascend a minor 3rd from E to G, instead of descending a major 3rd following the previous pattern. In m. 118, where I believe the resurrection of the Prince takes place, there is still a struggle to establish a grounded G major, the feeling being more of its dominant, D major.

EXAMPLE 14. *Congada*, mm. 114-118.



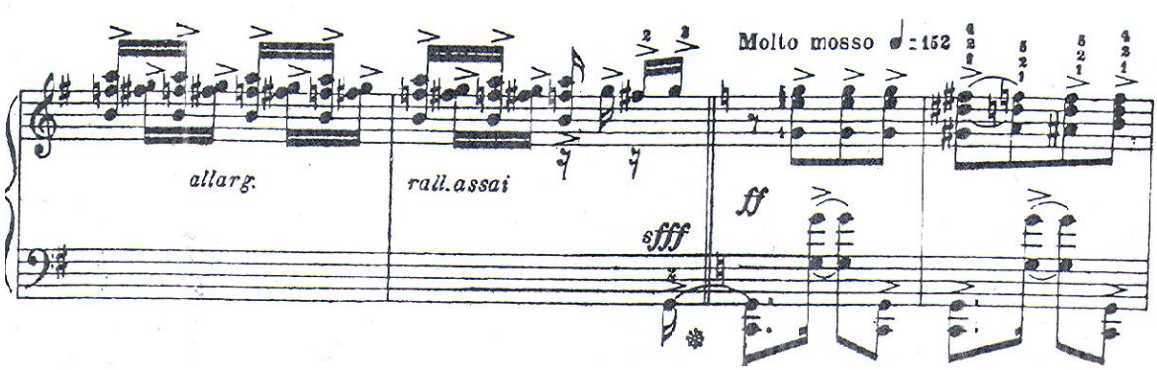
Mignone begins to consistently change the tempo markings once he finally reaches the G major harmony in the bass, as seen in m. 124 of example 15.

EXAMPLE 15. *Congada*, mm. 122-126.



Finally he reaches a perfect cadence moving from G in the bass back to the tonic C major. Here, m. 142, is where the initial main theme is brought back as if everyone is rejoicing at the return of the Prince. This final celebration also increases in tempo and volume.

EXAMPLE 16. *Congada*, mm. 140-143.



An overview of the entire work follows:

Key progression	CM (M 3rd)	Ab M (M 3rd)	EM (m 3rd)	GM (P.C.)	CM
Tempo markings	*Allegretto danzante*			*-Più mosso -Movendo*	*-Molto mosso -Presto*
Dynamics	*pp*	*p*	*P*	*ff*	*Fff*
Suggested plot	The African kingdom	Crossing of the border	Conflict	Death and resurrection of the Prince	Final festivity

B. Lorenzo Fernandez

1. Biography

Oscar Lorenzo Fernandez (1897-1948) was one of the composers who supported nationalism in Brazilian classical music. It is interesting to note that the most important composers who joined Heitor Villa-Lobos in his quest for incorporating national characteristics in music belonged to the first generation of Brazilians. Francisco Mignone and Guarnieri were direct descendants of Italians, and Lorenzo Fernandez had Spanish parents.[50]

Unlike most composers of the time, Fernandez apparently never left South America, either for studies or travel. Instead, it is his works which cross borders that represent him and the national characteristics of his country. His most famous orchestral composition dates from 1930 and was interpreted by Toscanini and Bernstein among others. It is a depiction of the Afro-Brazilian dance *batuque*, and bears the same title. It achieved such success that it is performed and published separately despite the fact that it belongs to a three part orchestral suite named *Reisado do Pastoreiro*. Fernandez used it again in 1933 as the final part of his opera *Malasarte*. The *batuques* composed by Fernandez are, in reality, close in character and rhythmic style to the piano piece to be discussed next, *jongo*. Both look back to the dance repertoire of Afro-Brazilian folklore, and like the music composed by Fernandez, the *batuque* and *jongo* dances also share a similar message and choreographic style.

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[50]Vasco Mariz, *História da Música no Brasil*, Coleção Retratos do Brasil, vol. 150 (Rio de Janeiro: Civilazação Brasileira, 1981), 160-161.

The direct influence of dance in his works was not limited to African folklore. The Amerindian legacy affected him probably as much as it did Francisco Mignone. Fernandez also composed a *catereteê*, which is the third final movement of his Second *Suite Brasileira*.

2. *Jongo*

Jongo is the last movement of the *3rd Brazilian Suite (About original themes)*, which dates from 1938. The subtitle gives *Negro Dance* as a direct English translation of the Brazilian word *jongo*.

In order to give this piece the emotional drive it requires, it is mandatory to remember the level of hardship endured by the slaves who created this dance. The slaves were treated as objects during market trading, forced to labor more than animals and punished severely. Some of the creative ways to torment those slaves included castration, breaking of the teeth with axes, amputation of the breasts or perforation of the eyes, among other cruel practices. The studies on the level and types of punishments conclude that the main goal was not to correct bad behavior, since most slaves would not even survive this abuse, but rather to serve as an example and spread terror among the Africans.[51]

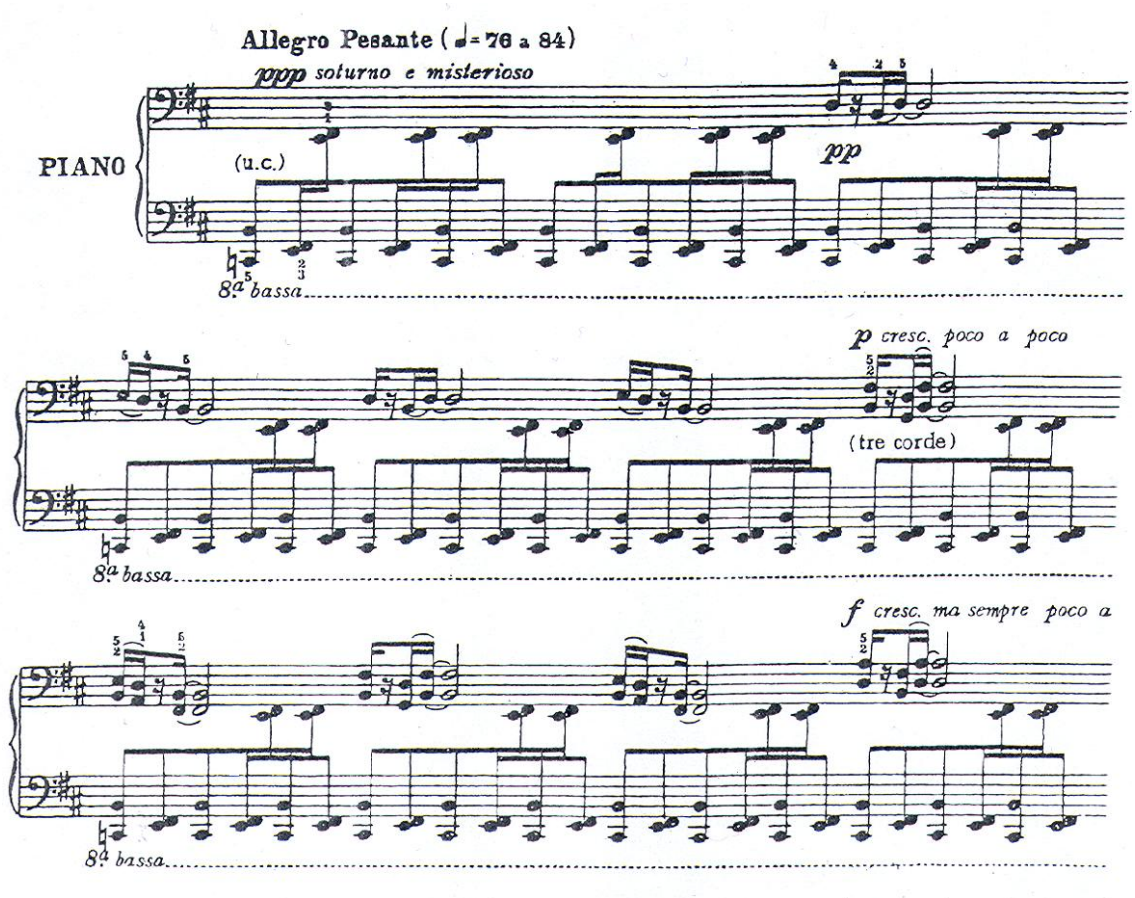
Ironically, the main theme of this piece is believed to be an African lullaby although the tempo marking is *Allegro pesante* (a heavy allegro) with the dynamic qualified by *soturno e misterioso* (dark and mysterious). There is also an indication to gradually increase the tempo throughout most of the piece. For example, the *poco a poco animando* (gradually animating) has already started by the end of the first page. In addition, there is a nonstop increase of sound over the course of its five pages with the piece beginning with *una corda* and *pianississimo* but finishing with *fortississimo*.

The piano work, as in the music of the dance, starts with one voice, which is then joined by another at the interval of a 5th, apparently an important interval among the

[51]Eduardo Bueno, *Brasil: uma História* (São Paulo: Editora Ática, 2003), 118.

jongo participants. Also note in Example 17 the repetition of the melodic idea as a double exposition. This is a typical pattern taken from the singing and music of the ritual, and is very clearly represented here throughout the piece.

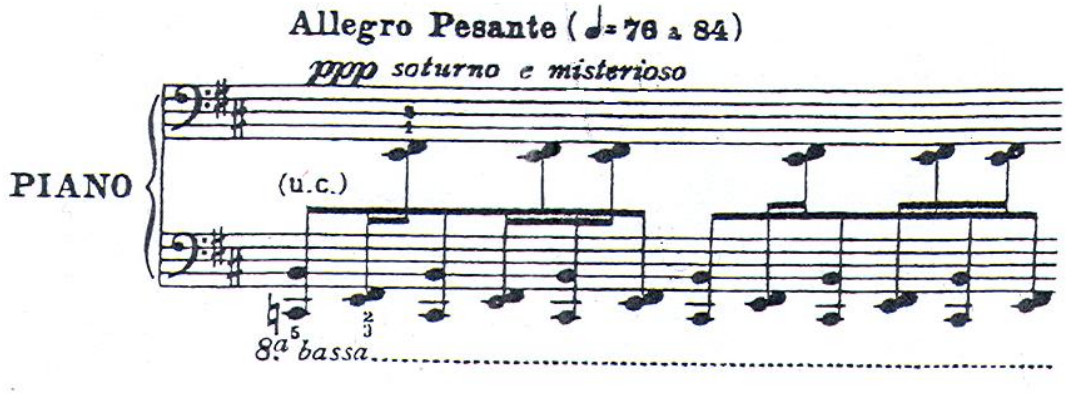
EXAMPLE 17. *Jongo*.



In the dance there is also some allusion to a waltz in the sense that there is a couple dancing as a pair, but the *jongo* presents a much more visceral version; there are more violent and wild characteristics to the choreography, like a primitive waltz that goes gradually out of control. Despite the fact that Fernandez does not write a time signature

or measures, there is a perception of a waltz because of the hemiola-like ternary inner pulse implied in the way each rhythmic group is organized.

EXAMPLE 18. *Jongo*.



The most accurate and complete representation of the message of this piano work actually tends more towards the old *batuque*, from which the *jongo* originated. The purely modern *jongo* has departed too far from its roots to be taken as the only reference when attempting to craft an authentic interpretation of this piece.

C. Marlos Nobre

1. Biography

Born in the city of Recife, in the state of Pernambuco, in 1939, Marlos Nobre was influenced by the rhythmic and choreographic manifestations of the folklore of that region although he does not directly use popular and folkloric themes in his compositions as did Heitor Villa-Lobos.

He was fortunate to have an academic upbringing of the best quality, important connections with people and institutions from all over the world and therefore access to many of the best universities, festivals, and orchestras. In addition, he had the opportunity to study with composers of the highest caliber such as Camargo Guarnieri, Oliver Messiaen, Aaron Copland and Alberto Ginastera. In summary, he is considered by far the most awarded, recorded and published contemporary Brazilian composer.

In his approach to the piano, Marlos Nobre is a pianist who takes full advantage of the percussive aspect of the instrument. Indeed, he seems to have a certain preference for expressing himself through percussion instruments and includes them in many of his compositions. His search for variety in rhythm and timbre seems to find an ideal channel through percussion. This is apparent also when one examines his approach to dance music. He seems to make a connection between dance and the dramatic expression and strength of dynamics provided by percussion instruments. For example, two of his three compositions for ballet choreographed by Arthur Mitchell from the New York City Ballet, include percussion. When requested to compose for the *Companhia Brasileira de*

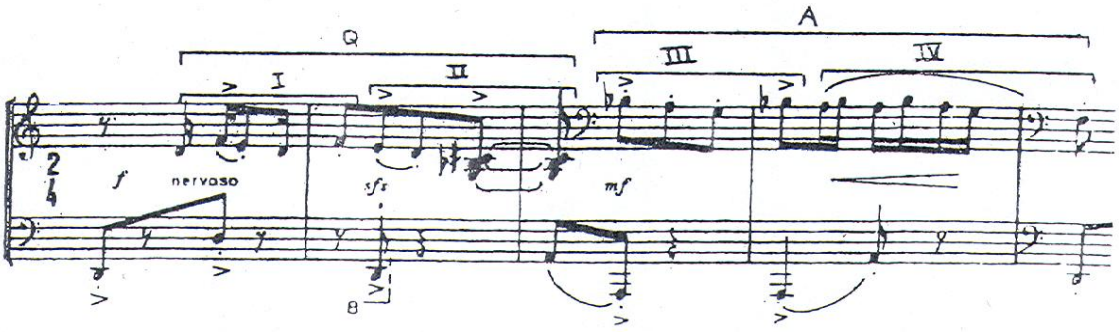
Balé, in 1968, he created *Rhythmetron* and *Convergências*. The first requires thirty-eight percussion instruments, while the latter was composed for brass, piano and percussion.

The influence of percussion is also apparent in the work to be analyzed in this document. *Frevo* was composed in 1985 and as of this date, it remains unpublished.

2. *Frevo*

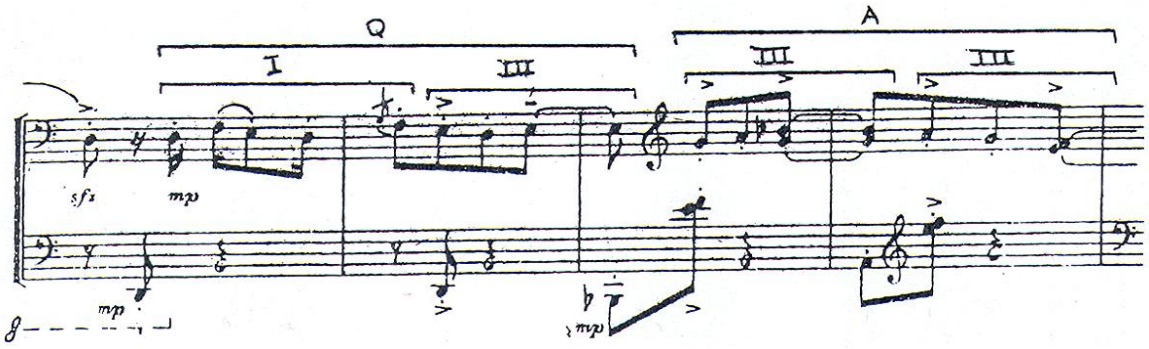
Marlos Nobre's *Frevo* follows the structure of the dance, in particular in its repetitive rhythmic patterns. This piece has six sections: A, A' with Coda, the first development of A', the second development of A', the Stretto and Recapitulation. They all repeat, develop or vary four basic rhythmic motives. Similar to the dance, which is a compilation of small choreographic movements called *passo* that can be arranged in any improvised order, the piano work presents small motives used in a variety of ways to create the unity of the entire work. These motives are first presented in order from I to IV and delivered as question (I + II) and answer (III + IV).

EXAMPLE 19. *Frevo*, mm. 1-5.



In his composition, Marlos Nobre presents this dialogue pattern of question and answer throughout the entire piece, but not even once is the pattern heard exactly the same way. He plays with the combinations of the four rhythmic motives adding subtle changes in pitch, rhythm, direction, length and alternating registers of the piano.

EXAMPLE 20. *Frevo*, mm. 18-20.



In this piece, the criteria for labeling the main sections are guided by the harmonic progressions, which due to the repetitive nature of the piece offers the clearest result. Section A introduces the theme in the first measures, accompanied by the pattern of i-V9-i of d minor. All of the other sections also make use of this pattern but include some form of the Subdominant preceding the Dominant. The only exception to this rule is found in the Recapitulation, where the original harmonic pattern returns.

Both the dance and the solo piano work have a duple time signature. Since *frevo* is known to be a fast march, which is contagiously frenetic with accentuated acrobatic movements of the arms and upper body, playing it too slowly would completely destroy the character of the music. Consequently, if the listener perceives two beats per measure it proves that the *frevo* is being played at a slower tempo than it should be. The correct feeling for this duple meter march would be one beat per measure with an approximate metronome marking of 150 for the half note.

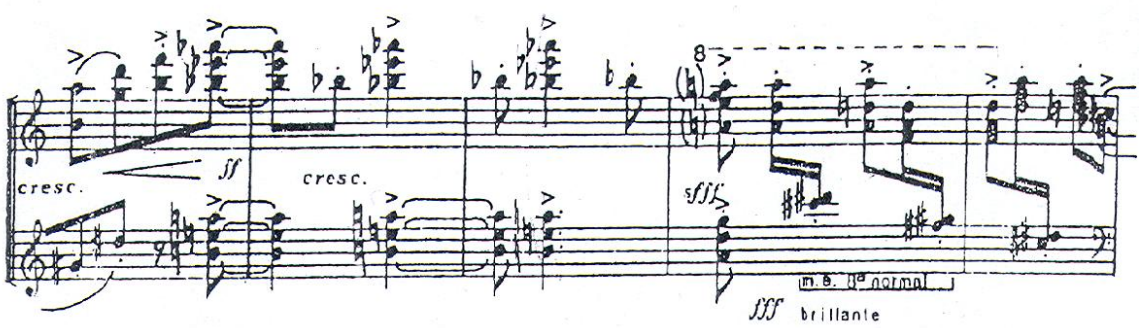
The instruments used in the street celebration for the dance determine the style and dynamic level to be transferred to the performance of the piano work. However, when discussing dynamics, it is necessary beforehand to make a distinction between the

meaning of this term in dance and in music. At first glance the difference seems simple. In dance the noun *dynamic* refers to the amount of energy necessary for a specific body movement. In music a *dynamic* refers to a given volume of sound. However, upon closer examination, the dancer's conception of energy necessary for a gesture applies also to the energy necessary for a musician to execute articulation and technical passagework. Moreover, while dance is considered the more visual art, the musician's utilization of energy can also result in a visual effect and, in an almost parallel situation, a musical dynamic can impact the individual response of a dancer or choreographer as well.

This interdependence of dance and music can lead us to conclude that the articulation dictated by this dance has to be light, short, but still somewhat aggressive, emphasizing the accents and syncopations. The pianist's volume of sound can also be dictated by the traditional *frevo* accompaniment, and should correspond to that of a wild mass celebration punctuated by loud brass and electric guitars.

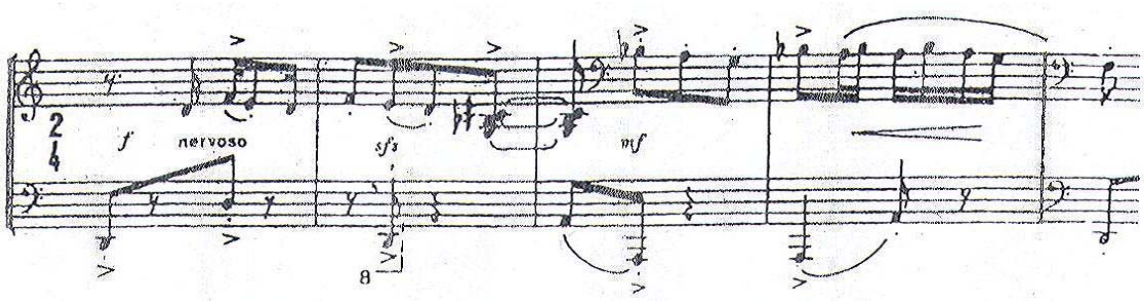
However, the most crucial point is that the performer needs to show an understanding of the "Brazilian swing" as if it were a language. In order to capture the right "pronunciation" and accents as a native would do, it is necessary again to separate the written musical accent from the feeling of the downbeat. They become different entities that survive in spite of each other. For example, the execution of the rhythmic accent as a syncopation cannot take away the strong awareness and feeling of the downbeat even if the latter is absent due to a tie.

EXAMPLE 21. *Frevo*, mm. 58-62.



Also, from the rhythm written in the score, the performer can infer some subtle alterations as a way of copying the dance and the strident attack of the brass instruments. Sixteenth notes, when isolated or coupled, should sound a little faster than written. Notes with accents should be emphasized, especially if they are in weak beats. And when a syncopation is obtained by means of a tie to a downbeat, a small fraction of extra time should be taken right before and right after the weak note. This happens as if a little previous rush now requires some stretch as a flexible compensation in order to keep the pulse of the downbeat accurate enough to follow a metronome.

EXAMPLE 22. *Frevo*, mm. 1-5.



CHAPTER SIX

CONCLUSION

In the case of compositions inspired by a particular dance, the most weighty source of interpretation needs to be the choreographed movement. It is the opposite situation of when one is simply moved to dance to a tune with a contagious rhythm. In the case of the dances with their respective music that have been analyzed in this document, a more symbiotic process takes place. The emotional needs of a community, combined at times with a search for spiritual fulfillment, find an expressive outlet through bodily movement, which is an ideal medium of personal validation, accompanied by music. Neglecting these psychological, social and cultural aspects can turn a performance into an emotionally superficial and mechanical display.

Another important aspect from the acquired understanding of the dances that can generally be applied to performances on the piano, is the mechanical action involved in the movement of the human body. The mechanics of bouncing or jumping while dancing require not only an inner sense of the pulse from both dancers and musicians, but it determines to a certain extent the whole agogic accent to be used in the performance of this music. This counter-movement of the body along with the gravitational pull creates an elastic bounce of irregular speed. However, the final result of the movement maintains an equal ratio, since what ever time is lost by the body cushioning itself when it hits the ground is regained when propelled back. It evokes the physical principal of the bouncing ball:

> The force of the impact deforms it, storing elastic strain energy in it; the kinetic energy is converted to strain energy. In the elastic recoil, the strain energy is converted back to kinetic energy, and the ball leaves the ground with, ideally, the speed it had when it first hit the ground.[52]

Similarly, the knees in the human body soften the force of the impact with the ground, which deforms the shape of a ball. With the conversion of energy, the ball recovers the "lost" time during this process. In the human body, the impulse upward after the ground impact can be understood in a similar manner. Musically speaking, the downbeat represents this impact, the point of attraction to be drawn to or to be emphasized. As a consequence, a rhythmic flexibility needs to take place in order to keep the general pulse of the music steady and proportional. Once this is accomplished, it becomes easier to grasp the difference between the beat and dynamic accent. That is why it is crucial in Brazilian music to have an awareness of the main beats and the general pulse. The abundant presence of syncopations and accents on off beats demands an even more grounded underlying sense of the downbeats by the performer.

Finally, as a general rule, this music and the rituals associated with this music, were not created by highly educated people. Therefore, an excessively intellectualized interpretation of this music would not accurately represent its roots. The performer as well as listener must never forget that this music is, at its core, an escape and a joyful expression emanating from the most basic layer of society in Brazil, that nonetheless has contagiously infected the whole nation.

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[52] R. McN. Alexander, *Storage and Release of Elastic Energy in the Locomotor System and the Stretch-Shortening Cycle*, in *Biomechanics and biology of movement*, eds. B.M. Nigg, B.R. MacIntosh, and J. Mester (Champaign, IL: Human Kinetics, 2000), 27.

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