

CAMARGO GUARNIERI: THE COMPOSER'S LANGUAGE AND STYLE AND  
ANALYSIS OF SELECTED PIANO WORKS

by

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## Introduction

What defines a music genre? How composers develop their style and how this can affect the way performers (and listeners) will perceive their music? These questions came to my mind when researching and exploring the music of Camargo Guarnieri, a Brazilian composer of the 20<sup>th</sup> century.

In the early 20<sup>th</sup> century, H. Villa Lobos was the main name of Brazilian music, and that fame remains up to our days. Camargo Guarnieri was not well known internationally (despite achieving great things in his career) by the general public, as Villa Lobos. Now, in the early 21<sup>st</sup> century, Villa Lobos is still the big name of Brazilian Music for those outside South America. Despite these facts, the music of Camargo Guarnieri reveals great artistry, a technique in his compositional style, and a unique feature as an exponent of Brazilian Nationalism. His piano music is incredibly rich in texture and characteristics of good pianism, playing with timbre, colors, and many other details.

To understand the music of Guarnieri we shall go deep into his style, what made him develop his ideas as a composer, and how these elements will guide the performer in achieving a successful performance of his music. The rich textures in his piano music require great attention to details by the pianist. By understanding his compositional ideas, the performer can achieve the most from his music. In this work selected piano pieces by Guarnieri will be analyzed, helping understand their context and thus enabling an informed performance.

The music of Guarnieri embodies a substantial part of the development of formal Brazilian Nationalism. This led to an element named later as *Brasilidade*, or in English translation, *Brazilianness*. To understand this in context, it is inevitable to comprehend the development of Brazilian Music History and its social context, to understand how its path developed through



multiple elements that helped to shape the idea of Brazilian music, the lineage that evolved, and how some traditions lead to the path that Guarnieri took.

## **PART 1**

### **General aspects, historical and sociological context**

#### **Brazilian Music**

##### 1- General Overview

The idea of Nationalism in music emerged in the 19<sup>th</sup> century and that permeated many genres and affected compositional styles. However, Nationalism in this context is mainly European. In our era, with the Internet and instant access to data from any part of the world, we may take for granted how easily we can have information. In the second half of the 19<sup>th</sup> century, when the telegraph and the telephone were invented, ideas spread much slower. Hence, the development of the idea of Nationalism in Brazilian music came in the early 20<sup>th</sup> century, nearly a century later from Traditional European Music.

After the colonization of Brazil by Portugal, most of the formal music tradition that Brazil inherited came from the Portuguese. Nevertheless, Brazilian Music, as a social phenomenon, could not be exclusively European. The Black and Indigenous communities had a huge impact. From that mixture, Brazilian music developed into what it is known today. It is a hard task to describe it precisely.

##### 2- The development of Formal Music Tradition

The advent of music in Brazil started with the desire by the Portuguese and the Roman Catholic Church, to use the labor from the indigenous populations. They were inserted into the Church tradition and music was the main conduit in the process of cultural assimilation. According to Vasco Mariz, in the first two centuries, since the Portuguese arrived in Brazil (in 1500), the music

was mainly related to Church and catechism. <sup>1</sup> Later in the Colonial Period, the Africans were brought to Brazil as an enslaved labor force. They were brought from many different places and had multiple cultural backgrounds. Given the fact that they lived in very closed quarters, their cultural diversity was merged. This combined cultural diversity grew to a large extent, expanding inside the Portuguese society. The influence of the African music on the Portuguese colonizers established in Brazil was clearly described by Vasco Mariz (1981) in his book about Brazilian Music History: “When a French named Laval visited Bahia(a state in Brazil), in 1610, he told a story about a rich farmer that had a music band, of 30 people, all Black and slaves in which the conductor was a province French (in free translation)” (25)<sup>2</sup>.

During the Colonial Period, the music was mainly European, but played by black slaves and sometimes, the indigenous people. But the person in charge, either conducting or composing, remained by European hands. By the 18<sup>th</sup> century, music had spread throughout society and, musical societies became a common element. Small orchestras, choirs, and woodwind bands were established in states as Bahia, Minas Gerais, and Pernambuco. These music groups were in charge of festivities, military parades, and entertainment. For example, Ouro Preto, in Minas Gerais, the capital of Brazil during the colonial days in that century, had, as some research shows, 250 musicians in active duty.<sup>3</sup> It was said that by the end of the 18<sup>th</sup> century, the State of Minas Gerais had more musicians than the entire country of Portugal. <sup>4</sup>

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<sup>1</sup> Vasco Mariz, *História da Música no Brasil* (Brasilia, Brazil: Civilização brasileira, 1981), 24-25.

<sup>2</sup> Mariz, 25.

<sup>3</sup> Mariz, 26

<sup>4</sup> Mariz, 31

Another important attribute of the development of musical activities in Brazil, especially in Minas Gerais, was the preference for woodwind instruments, especially for the military parades.<sup>5</sup> These instruments played an important role in the development of urban music styles, a century and a half later.

The music scene in Brazil expanded in the 19<sup>th</sup> century. Because of the Napoleonic wars and the invasion of Portugal, the Portuguese Court's moved to Brazil, in 1808. The Portuguese Empire was established in Rio de Janeiro and made there the Capital of Brazil and Portugal. At this moment the relationship between Brazil and Portugal was changed. Instead of simply treating Brazil as a colony, Brazil was treated as the new home, expanding the resources available. This led to the development of Universities, a National Library, and Musical Conservatories.

From that moment Brazilian musicians were trained in the traditional style by the Portuguese and other Europeans brought by the Court. Many names arose, such as Padre Jose Mauricio, Marcos Portugal, Seugmond Neukomm, Francisco Miguel, Leopoldo Miguez, Carlos Gomes, among others. Padre Jose Mauricio, for example, was feared by the Portuguese in Lisbon, because of the level of artistry achieved. Many feared that once the Court would go back to Lisbon, he could take their places there, as a court musician. <sup>6</sup>

In 1822, Brazil declared its independence from Portugal. This social-political process surely affected the musical scene in Brazil. The newly born nation now started looking actively for its cultural identity.

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<sup>5</sup> Mariz, 30

<sup>6</sup> Mariz, 41

### 3 – The idea of Nationalism and the birth of *Brasilidade*

The idea of developing a musical style with a national taste started to permeate composers in Brazil a few decades later than in Europe. The aim was to use national folk elements, reuse popular songs and rhythms. At this point, with no particular research or categorization of elements that were common in what was perceived as National Brazilian music. It was all driven towards the perspective of the composer. Alexandre Levy, Alberto Nepomuceno, and Brasílio Itiberé da Cunha are notorious in their style of Nationalism. Brasílio Itiberé was particularly successful as a composer, having written a great number of solo piano pieces. The notorious *A Sertaneja*, a virtuosic piano fantasy based on folk elements, was introduced to the great Hungarian pianist Franz Liszt in Europe. Liszt learned and played this piece many times in his concerts. <sup>7</sup>

Another important composer during the transition of the late 19<sup>th</sup> century to the early 20<sup>th</sup> century was Ernesto Nazareth. Nazareth had a unique style, blending characteristics of Frederic Chopin with polkas and Brazilian popular dance-like styles, such as Samba.

In the period leading to the first half of the early 20<sup>th</sup> century, the idea of Nationalism had fully penetrated the whole Brazilian music tradition. With Villa Lobos, this element was brought to international attention. Already a famous composer in Brazil, Villa Lobos traveled to Paris in 1922, intending to present his music to the French musical establishment. While in France he met with influential figures, among them Jean Cocteau and Erik Satie. Their disapproval of his music had an impact on him. In fact, his early compositions, written before 1922, have an Impressionist style, mirroring Debussy and Ravel with some Brazilian elements. Those European traits were the reason

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<sup>7</sup> Mariz, 89.

for Cocteau's criticism.<sup>8</sup> This made Villa Lobos change directions in his compositions, aiming for the exotic, as expected from non-European music in the European tradition. At that time, in the 1920s, the Modernist movement from the European tradition was focused on a mixture of Exoticism, but not borrowed from Asia and the Middle East, but this time, a type of Primitivism; basically an interest in folk elements of other places such Africa and South America.<sup>9</sup> This led Villa Lobos to seek new forms of expression using a more Brazilian language. This is the birth of *Brasilidade*, or, in English, *Brazilianness*. Although the idea of Nationalism developed in a non-formal way, the realization of it in a more well-established approach came first with Villa Lobos, in his idea, after his encounter with Cocteau, to develop a more genuine Brazilian music. Despite the fact of his goal, Villa Lobos never engaged in formal research, despite his travels to the Amazon forest, not even his traveling period through Brazil can be historically accepted.<sup>10</sup> His language of Brazilianness was developed based on his personal experience as a musician. Earlier in his life, he played in nightclubs and small venues before becoming a famous and renowned composer. After achieving a successful career and projecting himself internationally, the idea of authentic Brazilian music is the reason for success for a composer who had a deep influence in the Brazilian community.

In 1922, a very important cultural event happened in Brazil: the Week of Modern Art. During this event, painters, visual artists, writers, and musicians were brought together to showcase Modernism in Brazil. In music, this was manifested by the element of Brazilianness. Villa Lobos was among the main figures of the Week of Modern Art. As stated by Auner, Villa Lobos was one

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<sup>8</sup> Paulo Renato Guérios, *Heitor Villa-Lobos e o ambiente artístico parisiense: convertendo-se em um músico brasileiro* (Rio de Janeiro: Mana, vol 9 n. 1, 2003), 81-108.

<sup>9</sup> Joseph Auner, *Music in the Twentieth and Twenty-First Centuries*. (New York: W. W. Norton & Company, 2013) 65.

<sup>10</sup> Guérios, 86

of the composers who was taking the opportunity of the international interest in the exotic, primitivism, taking advantage of the Modernist's search for Authenticity<sup>11</sup>. The Brazilian music tradition had the idea of Nationalism penetrating the heart of composers and in all sectors of art. Villa Lobos' use of a language that encompassed Brazilianness, although intended to be folk-oriented, with the flavor of a mixture of Primitivism, folk-tune style, and exoticism, was not a documented research as Villa Lobos many times stated. His trips through Brazil could never be verified and some of his stories about encountering primitive tribes in the Northern part of the country are nowadays well known to be just lies to help his projection internationally, despite the interest in Primitivism by European culture. Villa Lobos exaggerated stories, nevertheless, affected the story behind his compositions and influenced many composers. One of them was Mozart Camargo Guarnieri, the composer's object-study of this work. Guarnieri developed a deep interest in building a Nationalist style as a composer although he never made heavy research about this. But it was through a friend that Guarnieri oriented some of his ideas about Nationalism, elements that were part of the culture, folk systems that revealed musical tools in the Brazilian popular style. This friend was Mario de Andrade, a novelist and intellectual from Brazil, head of the Culture Department, and perhaps the most influential figure in Brazilian Modernism. De Andrade had a deep influence on the cultural formation of Guarnieri since in their regular meetings in their first years, De Andrade would give tasks to Guarnieri, heavy reading material, in all areas, such as philosophy, anthropology, music history, and present his research about Brazilian music. However, it is important to note that it was not De Andrade that brought Guarnieri into Brazilianness, but De Andrade was attracted by Guarnieri's music and then established a relationship with the composer.<sup>12</sup> De Andrade was responsible for bringing many important

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<sup>11</sup> Auner, 56

<sup>12</sup> Mariz, 217

composers from that generation into writing Brazilian Modernist music with what he called the authentic elements of Brazilian music. The names to be cited are Francisco Mignone and Claudio Santoro. But with Guarnieri, despite their friendship that lasted through their lives, Guarnieri never had blind obedience to De Andrade. He would always react to some stances that De Andrade took and at times would have complete ruptures with him<sup>13</sup>. But eventually, through some sort of a dialectic debate, they would come down to an agreement. Now that we have the historical context of the birth of the idea of Brazilianness, we shall move on to the next section.

#### 4- The sociological context

Understanding the forces that reigned in society at that time certainly will help to comprehend better the development of the ideas and research that Mario de Andrade had done. This will clear the path for getting to the core of the parts that made his idea of Brazilianness that had influenced many composers and also Guarnieri (and also Guarnieri's music had done the same effect in De Andrade). This component can certainly help us to not only what Brazilianness is in its concept, but later, through pure musical analysis, from Guarnieri's music, identify the elements and musical tools used to depict this concept of Brazilianness. Hence, the overview of some of the sociological overviews here.

Lea Freitag, in her work about the sociology behind Brazilian music history, brings some interesting topics to this discussion. Uniting Roger Bastide's idea of an Aesthetic Sociology (a study of the correlations between the social forms and the aesthetic form) to the study of Brazilian music within the historical context, social organization, colonial structure, political independence, slavery and its end, birth of the Republic and World Wars. The birth of Nationalism in Brazil was

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<sup>13</sup> Flavio Silva, *Camargo Guarnieri: O Tempo e a Música*. (São Paulo, Brasil: Funarte, 2001) 163-164.



for her, a type of “ideology of development”, and as put by Michel Debrun, a way to print a “direction and meaning of whole to the development, not in a qualitative way, but advocating quality in the development itself.”<sup>14</sup> So, the creation of a scholarly national root in music is linked directly to the many expressions that will occur in popular music, being urban, rural, folk, or saloon style. <sup>15</sup>

The process of musical Nationalism has firm roots in the sociological process. The ideology of a given society, when facing the possibility of changing structures of power and domination, will reflex in new directions with the cultural production. That with music and art is unavoidable. Nationalism, either in Europe or South America, offered the establishment of a new group identity, questioning the status quo of the given moment. Examples of that can be seen either in Chopin’s Mazurkas, the Polish nationalism facing the wars, Bartok and his folk peasant research, with the many challenges that Hungary was facing at the time and of course, Brazil is no exception. The Brazilian State got its independence from Portugal in 1808 but remained an Empire. The Republic was established in 1889. To create a National identity, expand it through society to unite its members was an imperative of the new ideology. And here I must state that I am using Hayden White’s perspective on ideology: “a set of prescriptions for taking a position in the present world of social praxis and acting upon it.”<sup>16</sup> In this sense, everything is ideology, being the status quo, the established dominant power, or the groups challenging it, with a new set of beliefs, or we can say ideology. In this sense, the new Ideology for Nationalism is a powerful tool to not only create a new identity but unite the groups for a new challenge. This was the necessity of many different groups in the new Republic of Brazil. But the increasing necessity towards independence made

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<sup>14</sup> Lea Freitag, *Momentos de Musica Brasileira*. (Sao Paulo, Brasil: Nobel, 1985) 26.

<sup>15</sup> Freitag, 27

<sup>16</sup> Hayden White, *Metahistory*. (Baltimore: Johns Hopkins University Press, 1973) 22.

the process of Europeanization of Brazil (because of the arrival of the Portuguese court) to some degree reject the Portuguese roots and the love for the French and English culture as high art.<sup>17</sup> This led to countless transformations in objects of Portuguese heritage. In music, for example, the popular song style called *lundu* and *modinha*, the first one being very Portuguese, have been altered throughout time in a way of becoming more authentic in a National fashion. Multiple forces trying to shape a new figure for Brazilian aesthetics. Hence, when the political forces were changing directions with the new Estate of the Republic established as the new status quo, a new direction should be followed, with a new identity because of new necessities. This is the context of the development of Nationalism in Brazilian Music. In the 20<sup>th</sup> century, the popular culture, the folk became more appreciated by the new aesthetic. And here, Mario de Andrade settled as the most influential intellectual of this moment.<sup>18</sup> He stated that a new “national art could not be discretionary and elements dilettante – the national art is already in people’s consciousness.”<sup>19</sup> The development of a National Aesthetic movement in Brazil started with music written based on common Brazilian motifs, music inspired by popular tunes. But it was De Andrade the first one to actually make research and emphasize the importance of the folk in the construction of National aesthetic identity.<sup>20</sup> And his research opened the path for various composers that entered his way. It is important also to take note here that, as an influential figure, De Andrade was almost authoritarian in his aesthetics, being very radical against those who decided to not follow his path. This made him in a certain way, impose his ideas on many composers, that were seeking a new

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<sup>17</sup> Jesse de Souza, *Subcidadania Brasileira*, (Sao Paulo: Leya, 2018) 151

<sup>18</sup> Freitag, 30

<sup>19</sup> Mario de Andrade. *Ensino sobre a musica brasileira* (Sao Paulo: Martins Fontes, 1962) 15.

<sup>20</sup> Freitag, 34

place under the sun.<sup>21</sup> Nevertheless, his research was a central object of the revelation of many of the different aspects and components of Brazilian culture.

As stated by De Andrade and many other historians, Brazilian culture was a mix of Portuguese, Italian, French, some German heritage (especially in the south part), but a heavy influence of African communities and Amerindian. This mix of cultures led to a unique configuration in Brazilian identity. For music, as to the European parts, the heritage stands with the formal traditions, the education, and the notation system. As for the African and Amerindian, and the mix of these with the European, the consequences are many different styles, being the rhythm, heavily syncopated, the most obvious element.

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<sup>21</sup> Freitag, 27

## PART 2

### Specific components of Brazilian Music

As presented in the historical context above, the idea of a Brazilian authentic music appeared in the second half of the 19<sup>th</sup> century. Before that, in the colonial period, certain styles already had developed and incorporated certain elements of Brazilian culture. It was around 1870 that the first signs of Brazilian taste appeared first, and consciously in Brazilian music. According to Luiz Heitor, in his book *150 anos de Música no Brasil* (150 years of Music in Brazil), it is with the new combination of rhythms not used by their predecessors that new composers, by inserting into the formal tradition and transcribing rhythms used in the popular culture, transmitted orally through generations. Now, they find their way to a musical score, expressing the new identity in the formal and scholarly tradition in music. As the score below (figure 1) will show, the style is still the “*Italian cantabile* style but the *appoggiatura* at the bass line and the modulation to the sub dominant at the fifth measure certainly print a Brazilian taste.”<sup>22</sup>

Many sources are being used here with different authors, though they generally tend to agree with the style’s definitions. But an important source to understand the styles and their key elements is the research that Mario de Andrade made as a musicologist, collecting material and analyzing the musical components, then transcribing them into the score. These are important sources not only to understand and describe core elements of many styles but can also reveal the importance of the work of De Andrade in many composers, including Guarnieri, that, after in contact with his material, used it as a point of reference for his compositions when inspired by Nationalist ideals.

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<sup>22</sup> Luiz Heitor, *150 Anos De Música No Brasil*. (Rio de Janeiro: Livraria José Olympio, 1956) 139.

Figure 1 – Sample of an anonymous *modinha* from Colonial times

150 ANOS DE MÚSICA NO BRASIL 139

The image shows a handwritten musical score for a *modinha*. It consists of three systems, each with a vocal line and a piano accompaniment. The music is written in a single system with a treble clef and a common time signature (C). The lyrics are in Portuguese and are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and a triplet in the third system. The paper is aged and has some discoloration.

Mi. m'hãlme é tris-te co. mo. a. ro. l'a fli.....ta Qu'ô boa queã..

.. cor.. da des de' albor d'au. ro.....ra Em doce ar. rú.. lo qua' o so. lu. çãc..

.. mi...ta O mór-toês - po. so ge... ma. do.. za cho.....re.

## Styles/Genres

Many styles developed in Brazilian music came from dances and early Portuguese styles that merged with the African culture and style, present in the country. That happened especially after the end of the Enslavement, in 1889.

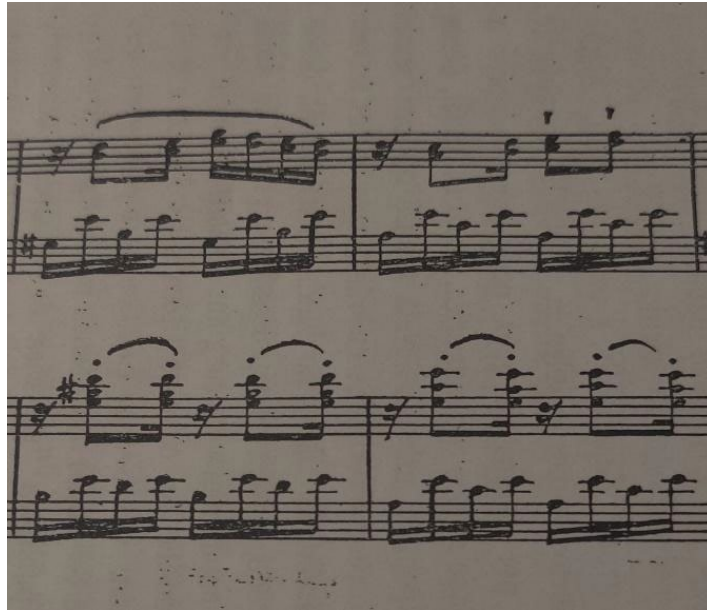
### 1-The lundu

Music written before the Nationalist period, although somewhat affected by the multi-cultural environment in Brazil from the dominant classes, tried to distance itself from popular music. The idea was to match the foreign European culture. This led to a heavy influence of rich melodies from the traditional Portuguese music, but also the love for Italian Opera and the *bel canto*, the rich melodic material that influenced the Brazilian music. But in urban areas, especially in the non-noble zones, African music was incorporated into the music style, with its seductive dancing rhythm, syncopation, accentuation, and a necessity to match the melodic material with these features.<sup>23</sup> That was the style of the lundu that encompassed many rich rhythmical figures, such as this:

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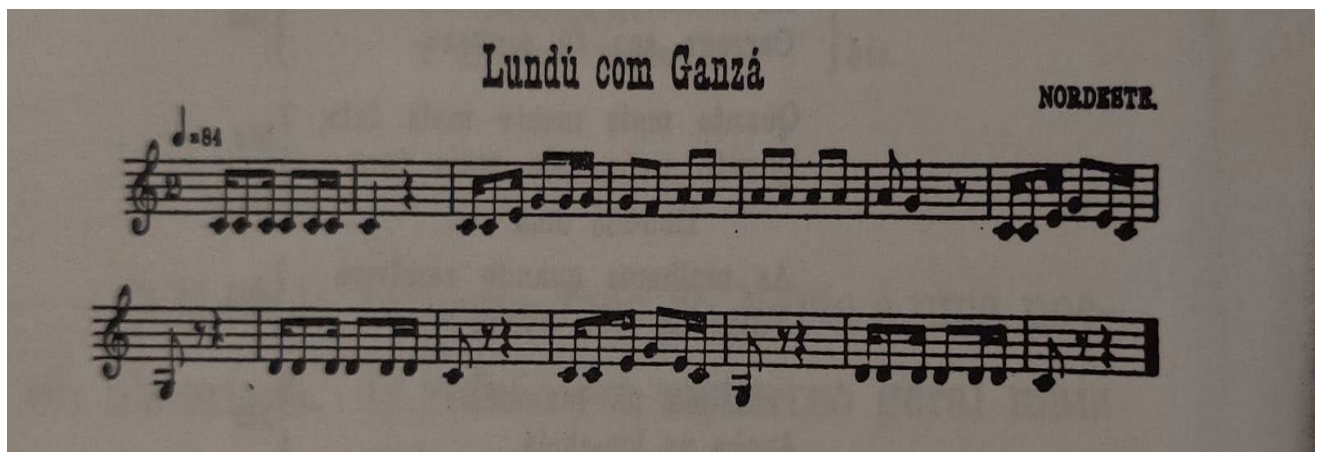
<sup>23</sup> Heitor, 141

Figure 2



Another example of Lundu, by Mario de Andrade

Figure 3



## 2-Baiao

Another region of Brazil that helped to enrich the many styles that permeated urban and rural areas was the Northeast. An important dance style that remains in all sorts of genres of Brazilian music until now is the *baiao*:

**Figure 4**

**Ai Que Saudade D'ocê**

Vital Farias

The musical score for 'Ai Que Saudade D'ocê' is presented in a two-staff format. The top staff is the treble clef, and the bottom staff is the bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass line consists of eighth and quarter notes, often beamed together. The chords are indicated below the bass line: C7, C7, F, Fm, C7, C7, and F.

As described by Mario de Andrade, “it is a dance or song found in the Northeast of Brazil. It can be a *toada*, song, or dance.” It is a vague definition. As De Andrade and many other authors describe, *baiao* can encompass many possibilities, but the sense of the rhythmical figures shows us the syncopated dance style. The root of the Baiao is in the Baiano, a Brazilian dance that originated from *samba*, as mentioned by De Andrade in his *Brazilian Musical Dictionary*.<sup>24</sup>

## 3-The Choro

According to De Andrade, it is an instrumental genre, where the expression choro, meaning crying/cry, expresses nocturnal music, grouping instruments together like a small band or orchestra where one or two instruments will be the soloists. Here it is stated that the instrumental nature of

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<sup>24</sup> Mário de Andrade, *Dicionário Musical Brasileiro*. (São Paulo, Brasil: Itatiaia, 1989) 35-36.



the genre can be compared to a Brazilian version of hot-jazz, where the soloists will have demanding virtuosic parts. Despite the name (“cry” in free translation), it does not necessarily need a lamenting character. Being mostly a pure form of (urban popular) music, only the group of instruments would be doing the homophonic accompaniment and the soloists with the virtuosic character. Music for its own pleasure.<sup>25</sup> It tends to use in its instrumentation, a Brazilian viola (a type of guitar), flute, clarinet, and saxophone.

Heitor states also that the origin of choro can be attributed to a lundu in a specific style, where the melodic contour is shaped in a crying way (chorado), hence the name.<sup>26</sup>

A famous musical example of Choro, from the non-classical Brazilian composers, is *Brasileirinho* by Waldir Azevedo. The score can easily reveal the style, with alternations between major and minor modes and the virtuosic style of the melodic material. This style inspired many composers, such as Guarnieri and Villa Lobos.

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<sup>25</sup> de Andrade, *Dicionário Musical Brasileiro* 137.

<sup>26</sup> Heitor, 144.

Figure 5

instrumentos em E $\flat$

# BRASILEIRINHO

Waldyr Azevedo

Choro

5

12

18

24

30

36

43

50

55

Chords: E $\flat$ , E $\flat$ 6, E $\flat$ m6, B7, B7(b9), A $\sharp$ o7, A o7, E $\flat$ m/G, A $\flat$ m6, F $\sharp$ 7, E7, A $\flat$ m, E $\flat$ m, E $\flat$ 6, B7, E, E $\flat$ 6

1<sup>a</sup> vez, 2<sup>a</sup> vez, 2<sup>a</sup> vez

Coda

D.S. al Coda

## Dance forms

One of the many dance styles that were incorporated by Brazilian music was the *maxixe*. The origin of this style came from the *polkas*. In the process of the Europeanization of Brazil in the late 19<sup>th</sup> century, the polka was brought as a saloon-style and became immediately popular. But inside a diverse culture as Brazil, with many different components as mentioned before (the mixture of culture and race) the polka entered a process of transformation, blending with the many different types of Brazilian music and dance. The result of this form became what is now known as *maxixe*. However, as Heitor mentions, the differentiation between the early polkas and maxixe is almost non-existent.<sup>27</sup> As used in the polkas, the maxixes use syncopation as a main element in the melodic material. One of the possible differences that can be established as the maxixe became a true Brazilian genre in dance is that the accents tend to be stronger in the syncopation and longer tied notes (or rests), to make the syncopation with emphasis.

An example of Maxixe, in a piano composition by Chiquinha Gonzaga:

**Figure 6**



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<sup>27</sup> Heitor146

Many other styles came from these rhythms and dance styles; the list could be extended vastly. However, the focus of this work is to offer a brief overview of the main styles and genres, and how they unfolded in the context they were inserted in. With these given examples, we already have a solid foundation for the genres that developed in Brazilian Music since the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

### Part 3

#### Mario de Andrade's conceptual ideas

Mario de Andrade was in the early 20<sup>th</sup> century, as mentioned before, one of the most influential figures in the Brazilian Intellectual Elite. He was a novelist who had works of relevance in many fields such as Anthropology, Sociology, and Musicology. For the scope of this research, his ideas of Nationalism for Arts and specifically Brazilian Music shaped generations of composers. Although Guarnieri was not a blind follower of De Andrade's ideas, his friendship with him and mentoring period meant a lot in his formative years as a composer. Hence the importance of understanding De Andrade's conceptions.

We shall start with an important aspect of his general knowledge and culture. Mario de Andrade was among the first ones to write a general Music History text in Brazilian Portuguese. Published in the early 20<sup>th</sup> century, this book offered a general overview of Western Music Tradition and insights on the Modernism of the early 20<sup>th</sup> century, with chapters over atonal music and Schoenberg's new ideas for the time. There are several mentions of what was the new fashion of his times, such as Hindemith's approach for composition and many others.<sup>28</sup> With this, we can have an idea of how well informed and updated his knowledge was, even for the early 20<sup>th</sup> century.

In his book, *Ensaio Sobre a Música Brasileira*, an essay on the aspects of Brazilian Music, De Andrade developed an idea of Nationalism and the directions he thought that the music should go. De Andrade states that when Brazilian Music started to go in a more authentic direction, in the late 19<sup>th</sup> century and even early 20<sup>th</sup> century, the Brazilian Music was not necessarily as authentic as a National product of the cultural diversity of Brazil, but mostly a product of a European conception:

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<sup>28</sup> Mário de Andrade, *Pequena História Da Música*, (8th ed. Belo Horizonte, Brasil: Itatiaia, 1980) 201.

exoticism. This was the idea that non-European music should sound exotic, presenting themes of a non-fully-civilized country. Music of sensations, provocative. De Andrade calls this the falsification of Brazilian music.<sup>29</sup> It is interesting to note that almost a century later, this same point was shown by many other musicologists and historians, such as Edward Said in his work *Orientalism* (with the idea of projecting the image of the Other even though the Other might not be what the European culture imagine), and Joseph Auner in *Music in the twentieth and twenty-first centuries*.

De Andrade proceeds by mentioning the example of Villa Lobos that gained international attention *after* he incorporated this exoticism in his music. Despite the brilliance of his work, De Andrade claims that the success does not necessarily make Villa Lobos' music authentic, in Brazilian terms.

Mario de Andrade continues his argument, showing some interesting aspects of his conceptual apparatus: this exoticism claimed that music from South America needed to be heavily inspired by the Amerindian cultures that lived in the continent, creating this sense of exotic native population's music. However, as pointed in the historical process, the Amerindian culture was assimilated by the Portuguese. Later it merged, creating something different but not purely native. Continuing, one good point he stresses is that if that was the case, the Italians could never write music for organs since the primitive organs came from Egypt. Violin also could not be used since it came from Arab countries. The French could not write Opera, since it was Italian, nor any other country uses the Sonata form since that was a German conception.<sup>30</sup> Therefore, the development of a National Identity in music genres in a given country should not follow external opinions of the genealogy of certain elements or projections of the Other. This direction would be considered even

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<sup>29</sup> Mario de Andrade. *Ensaio sobre a musica brasileira* (Sao Paulo: Martins Fontes, 1962) 14-15.

<sup>30</sup> De Andrade, *Ensaio*, 16.

as anti-nationalist in terms of conception since it would not consider the true elements that form the identity of a culture.

The criteria that should be used is mainly the deep understanding of a given culture, through historical, sociological, and musicological aspects. As stated, “the criteria must be not philosophical but social.”<sup>31</sup> For that point, de Andrade states that the imperative of a composer, as an artist, is to write Nationalist music, not only to celebrate the local culture but also to expand the Universal Culture in his conception. Whether the artist is a genius or not, they should compose music with Nationalist features because that is the culture they are inserted into. Because of that, they can achieve the most in that particular style. If they attempt to compose something more universal, they can end up following a specific tradition, such as German or French, and write more of the same that already exists, but with the problem of not making novelty nor being well experienced from that particular culture.<sup>32</sup>

Here, after exposing the core elements of De Andrade’s conceptions, it is clear that he was concerned about creating novelty. To make art, for him, was certainly important to move the ideas forward, a common notion of progress in a historiographic perspective. In the first half of the 20<sup>th</sup> century, this was a common idea among many intellectuals, and also as a heritage from the historiography of the late 19<sup>th</sup> and early 20<sup>th</sup> century. This idea of novelty made its path through the process of Nationalism in Brazil, as a way to build the so-called Brazilian identity and through that, make a significant contribution to the Universal, in other words, the originality in culture adding to the Universal culture. This thesis was advocated among many, but especially by Gilberto

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<sup>31</sup> De Andrade, *Ensaaios*, 19.

<sup>32</sup> De Andrade, *Ensaaios*, 19

Freyre (Brazilian Historian from the early 20<sup>th</sup> century),<sup>33</sup> The necessity of novelty through identity as a form of progress in society was reflected in art too. These ideas from the intellectuals from Brazil from that time can certainly be perceived as very similar to de Andrade's notions.

### **The path to an Authentic way**

For De Andrade, the way to find this true identity in Brazilian Culture, to be identified and used in music by the next generations of composers was in popular music, where the manifestations of rhythm reflected the cultural diversity from Brazil, especially the African heritage. The Brazilian Popular music, for de Andrade, came from a mixture of the Amerindian, Hispanic, Portuguese, and African (the majority influential portion from the last two). The result was so specific for him that he considered the manifestation of these aspects in Brazilian Popular music as the most genuine form of Brazilian music. One of the main outcomes was the use of syncopation. Since the Europeanization process from the 19<sup>th</sup> century created a sense of high art as opposed to the popular style, these popular manifestations in music were regarded as low forms of art. For that, De Andrade urges the composers to free themselves of the prejudice against the use of syncopation. Only through using popular music as the main source, could the artist reveal a path that could be truly Nationalist and therefore authentic.<sup>34</sup> Furthermore, he never advocated for a complete repulsion in the composer's behaviors towards foreign music. This would be a reactionary attitude that would relegate the composer to oblivion since for him, good music was a blend of following the great tradition from the past and opening new paths combining tradition with the authentic material of local culture through Nationalism.<sup>35</sup>

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<sup>33</sup> De Souza, 182

<sup>34</sup> De Andrade, *Ensaio*, 24-25

<sup>35</sup> De Andrade, *Ensaio*, 27.



To follow this path, of combining Western tradition and Brazilian Nationalism (through popular music), the composer should be able to identify what are the key elements in Brazilian musical manifestations. The elements and their qualities are:

### 1- Rhythm

As mentioned before, the mixture of many cultures generated the syncopated style in Brazilian popular music. This was a result of a direct conflict between the squared and even way of the music brought by the Portuguese and the Western tradition as a whole, and the syncopation of a free style in rhythmic approach in the African and Amerindian music, from the African, brought to Brazil and the local natives in the colonization era. De Andrade emphasized that these syncopations that happened in Popular Music were never transcribed with precision to a musical notation. Therefore, to be able to understand and apprehend the style, the source for a composer of these rhythms should be the live music, from the festivals, shows, and so on. Of course, these syncopations should not become the absolute rule, otherwise, the music would become sterile and rigid, since it would be following only one aspect with dogmatism. The syncopation should be used as inspiration and to illustrate the Nationalist character, but not as a rigid and inflexible element.<sup>36</sup>

### 2- Melody

For de Andrade, the melodic material used in popular music is somewhat limited in its contour. It does not have the expressive quality of Italian *bel canto* or the powerful expansiveness of a Wagnerian phrase. Therefore, for the composer that wants to make authentic Brazilian music, inspired by popular songs, he or she should abandon the expressive power of the melody. The expressiveness of the popular music for him was mostly from the cultural content and the

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<sup>36</sup> De Andrade, *Ensaio*, 29-39.

combination with other elements, such as the rhythm, lyrics (when present in vocal music), and harmony. The qualities that should be used by the composer for their melodic approach should include the minor 7<sup>th</sup> interval, which seems to be present in most popular music. This quality could also be attributed to the African music, imported to Brazil during the Colonial Period and settling itself at the heart of popular music, especially the ones from the Northeast. The melodic quality in popular music also shows affection for the descending lines, the use of chromaticism, more common in the *modinhas*, the use of constant leaps, and the avoidance of the raw use of the tonic (mostly resolving some intervals in the mediant or even the fifth degree). Other important elements are the use of the hexachordal scale, both in African music and Brazilian Popular music, and the avoidance of the leading tone.<sup>37</sup> His example is a perfect one, called “Mulher Rendeira”:

**Figure 7**

**Mulher Rendeira**

Folclore Nordestino

Voice  
O - lê mu-lher ren - dei - ra O - lê mu-lher ren - dar Tu meen-

Vo.<sup>6</sup>  
si - naa fá - zer ren - da Queeu teen - si - noa na - mo - rar O - lê mu-lher ren - dei - ra2

Vo.<sup>12</sup>  
O - lê mu-lher ren - dá Se tu meen-si - na ren - da eu teen - si - noa na - mo - rá

### 3- Harmony/Polyphony

Here de Andrade states that in Harmony, a problem of what to choose should not exist, since the process of harmonization is a tradition that surpasses national barriers. He explains that in popular

<sup>37</sup> De Andrade, *Ensaio*, 39-45

music, the harmonies used are poor if compared to the richness of classical music. This should give the composer more freedom for the harmonic treatment in their music. Even when some exotic scale is used to mirror the modes used in African and Brazilian popular music, this occurrence of an exotic approach in harmony should only be episodic, and not part of a systematization. He even states that in European traditional music, this exotic use of some scales is not a foreign tool. Regarding counterpoint, Mario de Andrade tends to be more conservative and restrictive, since he believed that the use of polyphony could disfigure the melodic qualities from popular music.<sup>38</sup> (Here it is important to notice that even though he stated that, many composers including Guarneri did not follow this “rule” concerning polyphony)

#### 4- Instrumentation

The main aspect in instrumentation for Brazilian music is not as specific as a jazz ensemble, the gamelan, or a Mexican band. For de Andrade, common instrumentations found in urban music were violin, viola, pandeiro (a percussion instrument), the accordion, the viola caipira (a type of guitar), triangle, and other instruments made by the own colonists during the Colonial period and that remained until later years. The timbre and color of these instruments retained a certain nasal quality with a cracking sound. Knowing these instruments and their sound quality can be a great source for imitation for the composer; an example is Ernesto Nazareth on his piano music, imitating flute sounds in the high register of the piano.<sup>39</sup>

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<sup>38</sup> De Andrade, *Ensaio*, 49-54.

<sup>39</sup> De Andrade, *Ensaio*, 54-61.

## 5- Form

For de Andrade, the traditional forms deserve no great attention. No restrictions seem to be used by his conceptions, but he discouraged the use of the great forms, such as the Sonata form. For him, no great use or contribution could be done in these forms since they were expanded to their limits. He also states that in the Modernist times, the use of these forms was too free and loose to achieve anything in terms of a Nationalist character using the form.

Mario de Andrade advocates, as in other elements, the use of popular music conventional forms, mostly on variations style. Despite the use of some popular genres such as Choros, Serestas, and Cirandas, he claims that, like Villa Lobos, these genres are just used in their names but the form is not in the popular style. He advocates for the use of these genres and a possible Suite style, using the traditional Brazilian Dances such as Ponteio (vastly used by Guarnieri as a Prelude form), Caterete, Coco, Moda or Modinha (used by Villa Lobos), Cururu, and Dobrado. Another possible approach could be the use of certain titles in absolute music as a psychological approach in creating a character in a piece, using here the example of Schumann in his Kinderszenen.

Above all these suggestions, De Andrade suggests that the true value of development of Brazilian nationalism in music can be heavily inspired by the research on folk. Here lies the true soul for him, that also inspired popular music. <sup>40</sup>

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<sup>40</sup> De Andrade, *Ensaio*, 52-70.

## Part 4

### Camargo Guarnieri

#### 1) - Biography

Now that we have covered the historical and sociological context, the components of Brazilian Music, the history of Nationalism and Modernism, and the ideas and conception in these movements, we shall move to the main point of this work: Mozart Camargo Guarnieri. Guarnieri, son of an Italian immigrant and a Brazilian mother, was born in 1907 in São Paulo, Brazil. He was raised in a rural area, in a time where the folk tradition was very alive and intense. At an early age, he studied piano and composition with Ernani Braga, Sa Pereira, and the Italian conductor Lamberto Baldi, this latter being critical in his development. Baldi gave him lessons on counterpoint, orchestration, harmony, conducting, music history, and deep contact with the music of great names of music history such as Bach, Beethoven, Brahms, Chopin, Rachmaninoff, and others.<sup>41</sup> Later, as mentioned before, he had a tutoring period with Mario de Andrade, though it must be mentioned that he already was an adult and had written many works as a composer.<sup>42</sup>

He began his artistic career playing in small orchestras and ensembles in some theaters. By 1928 he already had certain fame as a composer and became the favorite disciple of Mario de Andrade. Until the year of 1928, Guarnieri studied music exclusively, with the aforementioned tutors. From 1928, after his encounter with De Andrade, Guarnieri kept his musical studies with Baldi, and aesthetics/general culture with De Andrade.

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<sup>41</sup> Marion Verhaalen. *Camargo Guarnieri, Expressões De Uma Vida*. (São Paulo, Brasil: Editora USP, 2001) 22.

<sup>42</sup> Mariz, 216-18

Guarnieri, at the age of 21, had already composed many of his pieces, such as Cancao Sertaneja, Dansa Negra, and Dansa Brasileira. These works were praised by de Andrade, who decided to tutor him in many different areas, filling his knowledge gaps. Guarnieri mentioned in some letters that he learned a lot from de Andrade. It was his equivalent of going to college, where he read and discussed not only music but philosophy, sociology, anthropology, art history, aesthetics, and literature.<sup>43</sup>

After 1931, Baldi left Sao Paulo and moved to Uruguay. From that time on, Guarnieri was only studying with De Andrade. Also, in that year, Guarnieri accepted the position of Professor at the Conservatory in Sao Paulo, a position which was from Baldi. Therefore, he assumed the position of his former master.

In 1932, having more time to study during a political turmoil in Brazil during the Vargas Era (a president that became a dictator), Guarnieri had contact with the music of Schoenberg, Hindemith, Alois Haba, and Alban Berg. He studied their music closely and “had a period of a close relationship with atonal music”, in his own words. From 1934 and on, he declared that his sensibility as a composer was not compatible with atonal music. His compositions from that time on were declared as free from a tonal sense but not completely atonal.<sup>44</sup> From that time, the works written by Guarnieri became denser, and although with clear intentions, they were not easy works to digest.<sup>45</sup> Here, notable works from this time were the Choro Toado for piano, and the violin/piano and cello/piano sonatas.

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<sup>43</sup> Mariz, 217

<sup>44</sup> Verhaalen, 28

<sup>45</sup> Verhaalen, 29

By 1935, Guarnieri entered the musical scene in Sao Paulo in a more professional way, being appointed head director of the Choir of Sao Paulo and working on the important annual event, the Week of Modern Art. In 1936, Alfred Cortot, on tour in South America, had an encounter in Montevideo with Baldi, Guarnieri's former teacher. Baldi praised Guarnieri generously, and when Cortot got to Sao Paulo, he met Guarnieri and had the chance to hear his music. He praised the music and also wrote a letter recommending the State Governor to send Guarnieri to Europe. He called Guarnieri a "national genius".<sup>46</sup> The government then sent Guarnieri to France, contemplating giving him a sponsored time to study in France. In Paris, Guarnieri had contact with many important figures aside from Cortot, such as Nadia Boulanger, Gabriel Marcel, Darius Milhaud, and many others. He also took lessons with Charles Koechlin, who later considered Guarnieri not a student but an equal colleague in composition and harmony.<sup>47</sup> His time in France did not last much longer, since he had to leave and go back to Brazil due to World War II.

In 1942, Guarnieri won the first prize in a composition competition in the United States from the Fleischer Music Collection of the Philadelphia Free Library for his Violin Concerto No. 1. Sergei Koussevitsky and Howard Hanson were on the jury. He then received an invitation from the American Government to be sponsored and spend six months in the United States, where he had the chance to get acquainted with the new trends in music in North America. During that time, he had concerts to present his music, organized by CBS and the American League of Composers.<sup>48</sup> He also had concerts in New York and Boston, where he had the chance to conduct the Boston Symphony Orchestra, performing his Abertura Concertante. Another important moment for him was his visit to the Eastman School of Music, where he conducted the student orchestra there and

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<sup>46</sup> Verhaalen, 33.

<sup>47</sup> Verhaalen, 36

<sup>48</sup> Verhaalen, 40-41

was impressed by the level of the students. This made such an impression on him that upon his arrival in Brazil, he worked hard to implement stronger music programs for the new generation of music students.<sup>49</sup>

Back in Brazil, still in 1942, Guarnieri premiered his First Symphony, where he built the motivic themes from folk ideas that he studied (he won a prize for that symphony in Brazil). Later in the year, he also had the surprise of another composition prize, the first prize from the First International Composition Prize for String Quartets, sponsored by the Chamber Music Guild of Washington DC. Among the jury committee members were Claudio Arrau, Jasha Heifetz, Edgar Varese, Charles Seeger, and many others.<sup>50</sup> In 1946, his Second Piano Concerto won a Prize in a National Competition in Brazil and was also presented in the United States in 1947 by the CBS Orchestra. In 1947, his Second Symphony won the Second Prize in the International Americas Symphonies Competition and a prize of \$5,000.

In 1947, with a career already well established internationally, Guarnieri came back to the United States by invitation of S. Koussevitsky to be the visiting conductor of the Boston Symphony Orchestra, where he presented more of his works including his Second Piano Concerto.

In the 1950s, Guarnieri had an intense activity as a composer, conductor, but also as a member of the Ministry of Culture, for Brazil. He worked for the improvement of musical education in Brazil. He was also a committee member in the jury of many International Composition and conducting competitions in Europe, such as the Queen Elizabeth Composition Competition. He also visited Moscow, where he met Shostakovich and Khachaturian. A photo of this event below.

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<sup>49</sup> Verhaalen, 42

<sup>50</sup> Verhaalen, 43



**Figure 8**



In the 1960s, Guarnieri kept an intense activity as a composer, jury member of other competitions, and worked as a pedagogue for many Universities in Brazil. He also composed his second opera and had more chances to visit the United States for more concert seasons.

The 1970s were equally productive, including another visit to the US to a Brazilian Music Festival in Milwaukee, Wisconsin. Due to this visit, Guarnieri's daughter, a violin player, decided to study at the University that held the Festival and studied there from 1983 to 1985. One important composition of this period was his Fourth Piano Concerto, the Strings, and Percussion Concerto, and the Fifth Symphony. In December of 1977, Guarnieri received prizes and honors from the Brazilian government, for his music services. Also, it was published in a catalog of his works.

In the 1980s, already in advanced age, he was still active and worked as the conductor of the Minas Gerais State Symphony, in Belo Horizonte. His works were being recorded more often and his compositions kept the pace, having written in that decade many piano works, the 6<sup>th</sup> and 7<sup>th</sup> Symphonies, lieder, among other works. He also kept his activities intense as a teacher.

His health started to deteriorate in the early 1990s. Despite that, in 1992 he made his last international trip, this time to Portugal to receive an honor for his work as a composer. He died on January 13<sup>th</sup>, 1993, in São Paulo, his hometown city.

### **Works of Camargo Guarnieri**

Guarnieri composed more than 600 works, among them, 7 Symphonies, many chamber music works, vocal works, many solo piano works, among them 5 books of Ponteios (a type of Prelude) containing 10 in each book, 5 piano concerti, a violin concerto, opera, 8 sonatinas, one Grand Sonata, and many other works.

## 2) The language and style of Camargo Guarnieri's music

According to João Caldeira Filho, the music of Camargo Guarnieri is deeply rooted in emotion, but emotion relatable to Brazil. In his words, “For Guarnieri, Brazil is the source of emotion in his music”.<sup>51</sup> The main word that many authors use to describe Guarnieri's works is *Brasilidade*, or in English, *Brazilianness*. This is the style of Guarnieri, that embodies many different elements, in a vast context of a long list of works. He was able to mix elements of the Old Western Tradition, in terms of form, harmony, and others, with the taste and flavor of the Brazilian elements of different areas, being urban, rural, folk, Amerindian, Afro-descendent, and traditional Brazilian dances. It was a blend between the scholar, given his formal education, with the national and the popular. Here we must remember the importance of Mario de Andrade conceptions on Guarnieri because as mentioned in previous parts, De Andrade was a mentor to Guarnieri and a close friend, who offered his criticism to help him improve on his compositional path. The mentorship time of Guarnieri with De Andrade certainly made him have contact with the conceptual ideas from De Andrade's work, mainly his *Ensaio Sobre a Música Brasileira*, that was discussed in a previous chapter. It is important to remember that when Guarnieri was introduced to Mario de Andrade in 1928, he had already written some of his famous piano works, the *Cancao Sertaneja* and *Dansa Negra*. These works were presented to de Andrade and because of his impressions, he chose Guarnieri as his most important disciple. So, despite the essential tutoring time that Guarnieri had with Mario de Andrade, his Brazilianness was already present, but further shaped and sharpened by the intellectual content offered by de Andrade. The elements of Guarnieri's music that shape this flavor of Brazilianness will be the main focus on specific musical analysis later on but for

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<sup>51</sup> Flavio Silva (org.), *Camargo Guarnieri: O Tempo e a Música*. (São Paulo, Brasil: Funarte, 2001) 17.

now, it should be important to remember some of the general elements that shaped this Brazilianness in Guarnieri's works.

### 1- Nationalism and Rhythm

As discussed previously, the historical context that Guarnieri was inserted in his early years had an urge for the development of musical nationalism, and Guarnieri certainly took a path in that direction. Following Mario de Andrade ideas, of continuing an open tradition, to unfold and unveil a way to an authentic Brazilian Music, he inspired himself from many sources of De Andrade, possibly his immense research about Brazilian Music, published on the *Ensaio Sobre A Música Brasileira*, which it was discussed before. This *Ensaio* contained the elements that helped to guide Guarnieri even further in the path he was already following before meeting de Andrade. His Nationalism is expressed in using Brazilian folk themes, especially in the Rhythm of his works, using the syncopation as a guiding element, as pointed by De Andrade, and also following the idea that the source of any true Nationalism, authentic Brazilian music, should come from the Popular Music, and this last one had the syncopation as one of its main elements. Guarnieri took the direction, almost naturally, of writing music using these elements as we can see in some examples below, music composed from different moments in his life:

- Ex. 1 - *Dansa Negra* – composed before the meeting with the Andrade.
- Ex. 2 – *Cancao Sertaneja* – also composed before meeting Mario de Andrade.
- Ex. 3 – different *Ponteios*, composed in different moments.
- Ex. 4 – *Improviso* – Composed in 1960
- Ex. 5 – *Piano Sonata* – Composed in 1972, in a more atonal language.

Figure 9 – Ex. 1

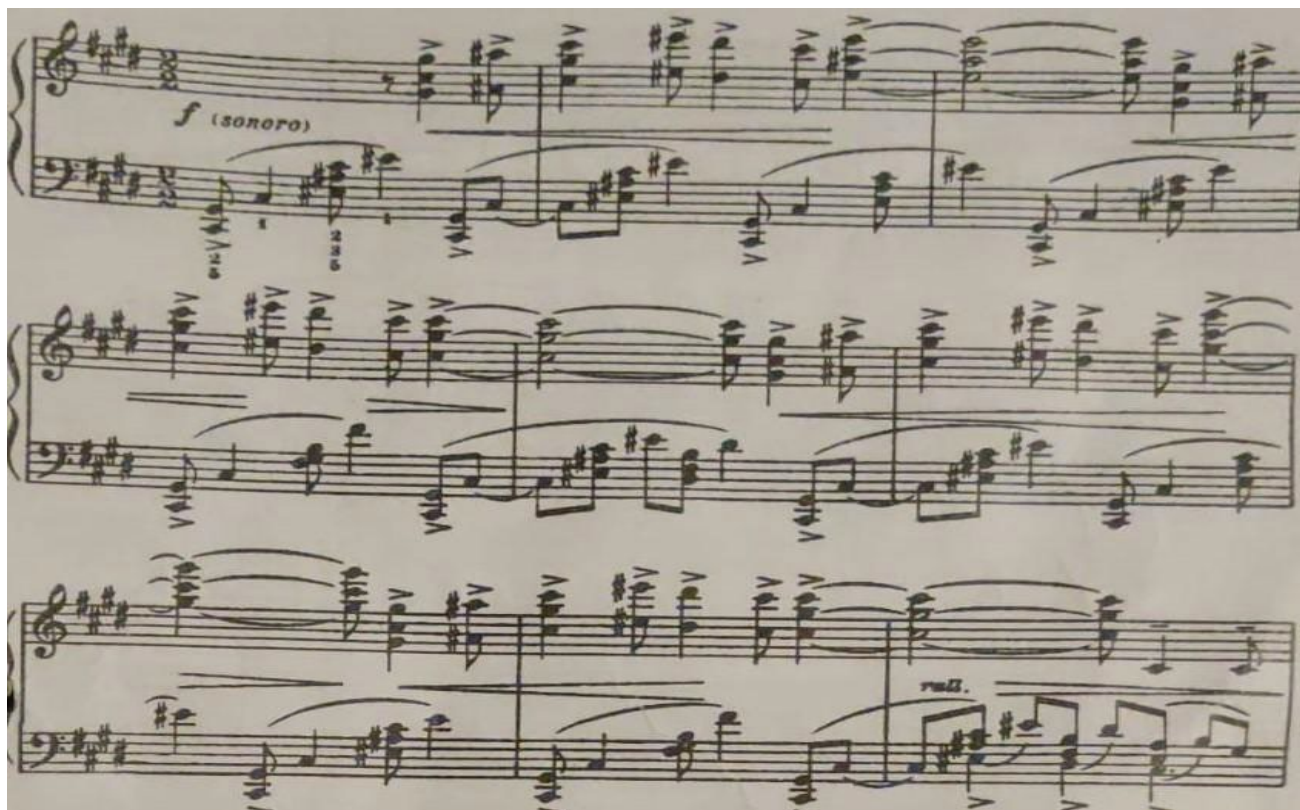


Figure 10 - Ex. 2



Figure 11 - Ex. 3

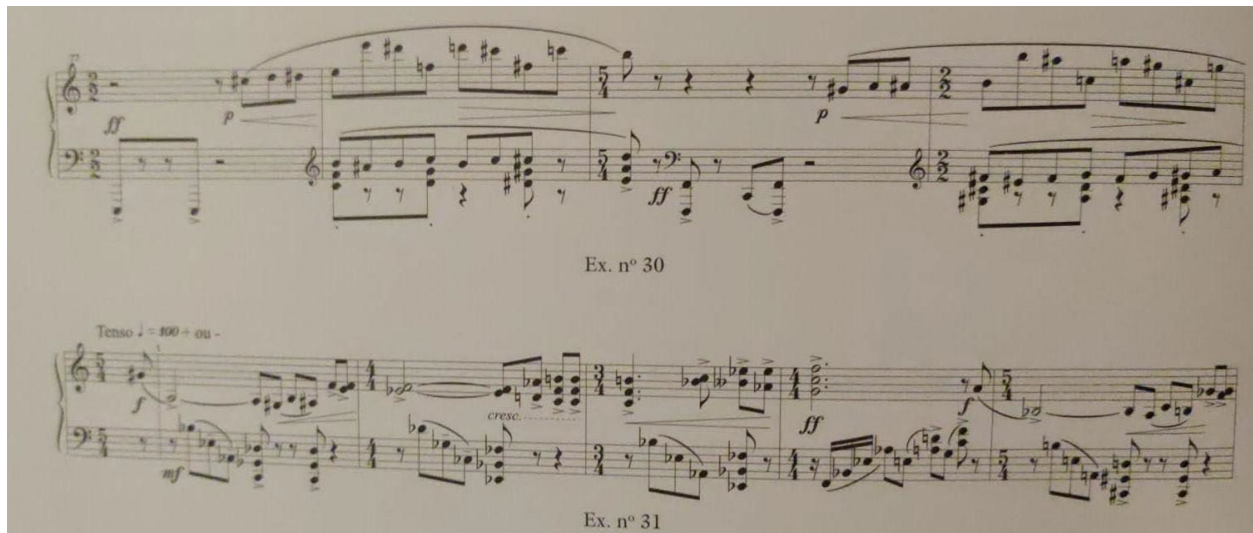
Figure 11 - Ex. 3 displays four musical exercises:

- Ex. n° 1:** Tempo *Sentido*  $\text{♩} = 60$ . Dynamics include *f* and *(sonora)*. The exercise is in 2/2 time.
- Ex. n° 2:** Tempo *Tranquilo*  $\text{♩} = 72$ . Dynamics include *pp*. The exercise is in 2/2 time.
- Hesitante:** Tempo  $\text{♩} = 100$ . Dynamics include *p*. The exercise is in 4/8 time.
- Con tenerezza:** Tempo  $\text{♩} = 69$ . Dynamics include *p molto espressivo*. The exercise is in 4/8 time.

Figure 12- Ex. 4

Figure 12- Ex. 4 is a musical score marked **LENTAMENTE** ( $\text{♩} = 72$ ). The score is in 4/8 time and consists of two systems of piano accompaniment. The first system features a melody in the right hand with slurs and accents, and a bass line with chords and triplets. The second system continues the melody and bass line, including more triplets and slurs. The dynamics are marked *p*.

Figure 13 -Ex. 5



As we can see, syncopation is a constant element used in his form of expression of Brazilianness. This topic will be approached in a more specific way further on, in another chapter.

## 2- Form

The form and architecture in the work of Guarnieri is another very specific way that distinguished his language as a composer. Not only by the way of mastering the architecture of a piece but the way he handled thematic material with elements of rhythm and specifically syncopation, bringing all together, in a coherent way throughout his works. It was said that his love for Bach's music directed him into this path of symmetry, love for perfect forms.<sup>52</sup> The form in Guarnieri's music is probably one of his main achievements, creating cohesion and coherence, blending many different elements together.

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<sup>52</sup> Silva, 29.

### **3 – Analysis of selected piano works**

The composer, his life and, the elements that opened the path to his Brazilianness have now been discussed. The next step will be to delve into the specific materials that shaped his language, blending the conceptual ideas and his style, shaping this Brazilianness. 6 different works for solo piano will be used for this analysis: *Cancao Sertaneja*, 3 dances (*Dansa Negra*, *Dansa Brasileira*, and *Dansa Selvagem*), *Improviso n. 2* and *Ponteio 21*. These works were composed in different moments of the composer's life, and his style will speak out in a broader sense after this analysis.



## Piece 1 – Cancao Sertaneja – Composed in 1928

This piece was composed in 1928 before Guarnieri had his first meeting with De Andrade. The title roughly translates to “Countrymen’s Dance”. The word Sertanejo was used in the early colonial period, to describe the colonists that went to live far from the early urban centers. By the 17<sup>th</sup> century, the idea of Sertanejo was mainly attributed to the people in the Central area of Brazil, living in the vast plain areas for cattle pasture, including the state of Sao Paulo. But it is by the middle 19<sup>th</sup> century that Sertanejo gets a more nationalistic connotation, also carrying the nostalgic idea of the countrymen, facing the industrialization of the urban areas.<sup>53</sup> It is this idea that prevails in the 20<sup>th</sup> century. Indeed, the piece has a nostalgic atmosphere. The typical Sertanejo style is usually a singing poem, in two voices, usually in thirds, and a simple accompaniment in the viola caipira (a type of “rural” guitar). The syncopation was an important element in the style, since the melodic and harmonic material tended to be very simplistic, mainly I – IV – I – V – I. The form was mostly strophic, having the musical form completely in service of the poem, which usually had the lamenting style with short stories from life in the rural areas. Below is an example of a transcription of a typical Sertanejo song from the early 1920s<sup>54</sup>:

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<sup>53</sup> Taironi Macedo. 2013. "As Origens e Evoluções Etimológicas Dos Termos Sertão E Sertanejo." Paper presented at VI Seminário de Pesquisa da Pós-Graduação em História PUC Goiás/UFG, November 11-12 2013. [https://files.cercomp.ufg.br/weby/up/113/o/Tairone\\_Zuliani\\_de\\_Macedo\\_-\\_AS\\_ORIGENS\\_E\\_EVOLU%C3%87%C3%95ES\\_ETIMOL%C3%93GICAS\\_DOS\\_TERMOS\\_SERT%C3%83O\\_E\\_SERTANEJO.pdf](https://files.cercomp.ufg.br/weby/up/113/o/Tairone_Zuliani_de_Macedo_-_AS_ORIGENS_E_EVOLU%C3%87%C3%95ES_ETIMOL%C3%93GICAS_DOS_TERMOS_SERT%C3%83O_E_SERTANEJO.pdf) Accessed on Feb. 2 2021.

<sup>54</sup> Jean Carlo Faustino; Rafael Marin da Silva Garcia. *A série Cornélio Pires: análise da forma musical das suas modas-de-viola* (Debates | UNIRIO, n. 16, jun. 2016). , 63-89.

Figure 14

The image shows a musical score for a piece in 3/4 time, featuring a melody and lyrics in Portuguese. The score is written in treble clef with a key signature of one sharp (F#). The lyrics are: "quan doeu e ra cri an ci nha ti nha mar in cli na", "cão eu ar ris ca va mi nha vi da pra mon", and "tar qual quer pa gão oi vi da mi nha". The score is divided into three systems, with measures 1-4, 5-8, and 9-12. The melody is characterized by syncopation, with notes often starting on the second or third beat of a measure. The lyrics are written below the notes, with some words connected by lines to indicate they span across measures.

Guarnieri's piece seems to keep the element of simplicity in the melody while using syncopation as the moving force of the piece. The harmony is somewhat simple, following the pattern of the traditional Sertanejo style. He added notes to the chords creating a sense of internal sophistication, albeit in a subtle way. The piece starts with a clear rhythmic motif in the left hand, which will be the guiding material throughout the whole piece. This pattern establishes the dancing material, extremely syncopated but not in a happy dance-like mood. It is a rather nostalgic pattern, not only as it relates to the harmonic and melodic material, but also in the rhythm, with its sense of absence of a clear downbeat. There is the syncopation, the dance style, soul of Brazilian music, but in a slow mode, dislocating the second beat and, creating long hyper-measures that never settle with a stable pulse. This syncopated material always keeps the feeling of rhythmic forward-motion, as it never resolves the "rhythmic tension". The melodic material uses long phrases and mostly follows the pattern of the left hand. At times, the melody includes tied notes enhancing the sense of syncopation even further.

Score 1 (m.m. 1 -15) A Section:

ALOYSIO DE ALBUQUERQUE

*Dolentemente* M. M.  $\text{♩} = 58$  *mf*

PIANO *bem cantado*

I V7 I V7 I

V7 iii I V/ii V IV V I iii I V

I V I V iii I6

V I V I iii vi V IV V Eb:

The tempo marking is very unique. Guarnieri uses the term *Dolentemente*, which is a Portuguese word meaning “in a lamenting way.” His use of Portuguese expressions instead of the common Italian terms demonstrates his Nationalism.

The simplicity of its melodic material, which avoids big leaps or flourished contours, reflects the original *sertanejo* style.

The texture is homophonic with little use of basic timid counterpoint in the B section and the dynamic range from pianissimo to fortissimo.

The form is A B A, with the A section in F major and the B section in E flat major.

While the harmonic material mostly keeps the simplicity in the style of Sertanejo, but Guarnieri made some sophisticated additions to it. It is in the key of F major, and it keeps the typical harmony of the Sertanejo song (I – V – I – IV – V – I). However, despite following this basic harmonic pattern, Guarnieri inserts major sevenths, adds a 6<sup>th</sup> into several chords, uses suspensions, alternates between major and minor subdominant, and modulates to E flat in the B section. This enriched harmony creates a colorful atmosphere within the style intended. The B section, where some simple counterpoint occurs, is where the rhythm is not as syncopated. The harmony here is lighter, with arpeggiated chords in the accompaniment part. This less complex rhythm and melodic material are counterbalanced with this simple melody as a simple counterpoint, where the subordinate melody is almost always a third above or below exactly as in the *Sertanejo* style.

B Section:

The simplified Roman numeral analysis provided with the general direction of Harmonic motion.

Score 2 (m.m. 36 - 50)

Um pouco mais movido

rit.

Eb: V IV I

V I

483

V/V V V/V

Detailed description: The image shows a page of musical notation for a piano piece. It features three systems of music, each with a treble and bass clef. The first system is marked 'rit.' and has a Roman numeral analysis box below it containing 'Eb: V' and 'IV I'. The second system has a Roman numeral analysis box below it containing 'V' and 'I'. The third system is marked '483' and has a Roman numeral analysis box below it containing 'V/V', 'V', and 'V/V'. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is indicated as 'Um pouco mais movido'.

Score 3 – m.m. 51 -75

The image displays a musical score for piano, measures 51-75, with chord diagrams overlaid on the piano part. The score is written in G major (one sharp) and 4/4 time. The piano part consists of a steady eighth-note accompaniment. The chord diagrams are as follows:

- Measure 51: vi
- Measure 52: V
- Measure 53: IV
- Measure 54: V/V
- Measure 55: V
- Measure 56: I
- Measure 57: IV
- Measure 58: I
- Measure 59: V/IV
- Measure 60: V#
- Measure 61: V7
- Measure 62: i
- Measure 63: V7
- Measure 64: eb: i
- Measure 65: iv
- Measure 66: i

Dynamic markings include *sempre cresc.* (measures 56-60), *ff* (measure 61), *sfz* (measure 63), and *p* (measure 64). An *accel* marking is present in measure 65. The score concludes with a fermata over the final chord in measure 66.

The piece then returns to the A section with the same material, bringing the nostalgic idea to a full circle.

It is interesting to notice that even though this piece was composed before the meeting with De Andrade, Guarnieri somewhat followed his main principles:

- 1- Heavy use and exploration of syncopation
- 2- Use of simple melodic material that matches the original material from the popular song, keeping the character of the folk songs.
- 3- No concerns over finding an original path for harmony, since it expands the material from the popular music binding together folk, Nationalism, and Western Tradition with Harmony, making contributions in that given style.

This shows that although Guarnieri did little research on folk and popular music, his knowledge matched the principles that De Andrade built after years of research and compressing his ideas into published works. Based on these matching ideas, it is no secret why De Andrade found Guarnieri his main disciple.

## Piece 2 – Dansa Negra

The title of this piece translates to “Black Dance”. This piece was composed in 1946, after the period of mentorship with De Andrade. This piece is widely known in South America as one of the audience’s favorite Guarnieri’s piano pieces. It was a huge success already during its premiere.

The inspiration for this piece came from the African-Brazilian dances, particularly a dance style for a ritual of Candomblé, a religion brought to Brazil by the Africans. The dance-ritual uses a percussive instrument named *atabaque* that gradually increases its intensity in dynamics for a climax, usually the moment of liberation in a religious sense, then a diminuendo that gradually develops. Guarnieri himself told people about his inspiration on this ritual from Candomblé, one he could attend in earlier years, at the Terreiro dos Gantois, in Bahia State, Brazil.<sup>55</sup>

The piece strictly follows this pattern, where it starts in a soft dynamic, slowly increases its intensity, reaches a big climax, and then gradually decreases its level of dynamic until the very soft end.

The other important element is the rhythm. It uses syncopation combined with a rhythmic ostinato in the left hand, creating a sense of continuity in the piece. Everything else is subject to this rhythmic element. This also keeps the parallel of the inspiration to the piece very vivid: in a Candomblé ritual, the rhythm of the *atabaques* is what sets the atmosphere for the spiritual experience, through a constant rhythm played during the whole ceremony. This contributes to the cathartic element of the process, in an anthropological way. Guarnieri keeps this rhythmic motif as the guiding line of the piece. That, together with the dynamic motion, creates a true parallel

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<sup>55</sup> Silva, 416



with the ritual. The left hand establishes this ostinato pattern and keeps it for almost the entire piece.

Score 4 – m.m 1-12 - Ex: 1 – Ostinato in the Left Hand

**DANSA NEGRA**

M. CAMARGO GUARNIERI

*Soturno (Gloomy)* (♩ = 76)

The image shows a page of musical notation for the piece 'DANSA NEGRA' by M. Camargo Guarnieri. The title is centered at the top, with the composer's name to the right. Below the title, the piece is identified as 'Soturno (Gloomy)' with a tempo marking of quarter note = 76. The music is written for piano in 2/2 time and C sharp minor. The left hand plays a continuous, rhythmic ostinato pattern, which is highlighted with blue circles in the first system. The right hand plays a more complex melodic line with various ornaments and dynamics. The score is divided into four systems, each with two staves (treble and bass clef).

The melodic material is somewhat simple but more sophisticated than usual popular music or simple folk music. The key area is in C sharp minor, but the melodic material is very ambiguous.

The occurrences of A sharps and E sharps and other altered notes keep the character of constant

transformation. It is important to remember that in some Candomblé rituals, the idea is to create an atmosphere in the place where the medium, or the priest, will incorporate spirits from past generations. In some anthropological research, it is shown that the medium alters their personality and even voice tone completely. The melodic material here reflects that idea of one thing shaping into another, with alterations that occur gradually until it shifts completely. Also, the melodic quality is very expansive, starting in a low G sharp but expanding to regions even three octaves above.

The harmony of the piece is quite ambiguous. The key area is c sharp minor but there are constant incursions into major-minor alterations. The piece is not atonal but the harmonic motion does not show a clear function in each chord, being somewhat tonal but using many chords functioning as colors, not necessarily dominated by harmonic motion function. Despite this, the passage stays in an area of f# minor. Some passages include heavy chromaticism and dissonance that increase the tension as in the passage below:

Score 5 – m.m 32 - 40

The image shows a musical score for piano, measures 32-40. The score is written in F# minor (three sharps: F#, C#, G#) and 2/4 time. It consists of three systems of music, each with a treble and bass staff. The first system begins with the tempo marking *a tempo* and the dynamic marking **f# m**. The melody in the treble staff is highly chromatic, starting on a low G# and moving upwards through various intervals, including tritones and major thirds. The bass staff provides a steady accompaniment with eighth-note patterns. The second system continues the melodic development with more chromaticism and dissonance. The third system concludes with a *cresc.* marking, indicating a gradual increase in volume and tension. The score is densely written with many notes and ornaments, reflecting the 'heavy chromaticism and dissonance' mentioned in the text.

Also noticeable in that given passage, and many others are the use of polyphony. Although not very dense contributing to creating a thick texture through the chromaticism in between the voices and dissonances between the layers in the right hand.

The constant motion of the harmony in this section is worthy of notice since the rhythmic ostinato is absent in this section.

Score 6 – m.m. 40 - 44

The image displays a musical score for piano, measures 40 through 44. The score is written for two staves, treble and bass clef. The key signature is C major (one sharp). The time signature is 2/4. The music features a complex polyphonic texture with multiple voices in both hands. The right hand has a melodic line with chromaticism and dissonances, while the left hand has a more rhythmic, chromatic accompaniment. The score includes dynamic markings such as *sf* (sforzando) and *8<sup>a</sup>* (octave). The harmonic progression is indicated by chord symbols below the bass staff: c#m, d#m, c#m, A, bm, A, bm in the first system; and f#m, bm, E, f#m, D, em in the second system. The notation includes various note values, rests, and articulation marks.

The climax is reached in a big passage that uses the extremes register of the piano and reaches a fortissimo, coming back with the theme but instead of the traditional C sharp major/minor in the left hand, we have incursions in the key of B, but without establishing the tonality in that area since the right-hand keeps the motivic material in the C sharp area.

This musical score is for a string quartet, measures 62 through 79. The key signature is G major (one sharp). The score is divided into two systems, each containing four staves for Violin I, Violin II, Viola, and Violoncello.

**System 1 (Measures 62-79):**

- Measure 62:** Starts with a dynamic of *mf*. The strings play a rhythmic pattern of eighth notes.
- Measures 63-64:** The dynamics shift to *dim.* (diminuendo).
- Measures 65-68:** A section marked with an 8-measure repeat sign. The dynamics are *cresc.* (crescendo).
- Measures 69-71:** The dynamics are *mf*.
- Measures 72-74:** The dynamics are *dim.*.
- Measures 75-77:** The dynamics are *cresc.*.
- Measure 78:** The dynamics are *mf*.
- Measure 79:** The dynamics are *dim.*.

**System 2 (Measures 80-89):**

- Measures 80-82:** The dynamics are *mf*.
- Measures 83-85:** A section marked with an 8-measure repeat sign. The dynamics are *cresc.*.
- Measures 86-88:** The dynamics are *mf*.
- Measure 89:** The dynamics are *dim.*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The 8-measure repeat signs are located at measures 65-68 and 83-86.

The form of this piece is not very clear, but the architecture keeps its internal cohesion. Section A presents the first theme, with the first melody, mostly in the C sharp major area, and the second theme, in the minor mode. This section is in a soft dynamic. In the B section, the second theme comes first but now with incursions in the major area and increased tension, leading to the return of the first theme, but this time in a loud dynamic. The increased tension and complexity lead to a bombastic fortissimo where the first theme now is accompanied by the left-hand ostinato with chords and predominating the B major/minor area. What follows next of re-exposition in the same manner as the opening of the piece, but with the dynamic gradually decrescendo. As in some Chopin ballades, Guarnieri here plays with the form, with elements of a Sonata form and theme and variations, all compressed in a very short piece.

The three aforementioned nationalistic principles by Mario de Andrade were present. In this instance, however, we notice a more mature composer, who uses more materials and elements to enrich his work. The melodic material, although somewhat simple in its content, is more expansive than in the previously analyzed piece, showing a composer that went further with his idea.

### Piece 3 – Dança Selvagem

The *Dansa Selvagem* (Wild Dance), was written in 1931, therefore after the mentorship Guarnieri had with Mario de Andrade. It is inspired by Indigenous materials<sup>56</sup>, possibly coming from research by Mario de Andrade, who cataloged Indigenous songs by native-Brazilian. There is evidence that Guarnieri was aware of such research from a correspondence exchange between Guarnieri and De Andrade, where Guarnieri thanks his mentor for the Indigenous songs he sent him and he describes this as invaluable material, dating from 1928.<sup>57</sup>

The form is A – B – A – Coda. The piece is non-tonal and the rhythm plays a central role in it. This confirms an assertion by Joel Lester in his book *Analytical Approaches for Twentieth-Century Music*, when the harmony is non-tonal and pitch structures are complex, the rhythm plays a central role and we pay more attention to rhythmic motives.<sup>58</sup>

It is very interesting to notice that many South American Indigenous songs collected by different musicologists use non-tonal scales as the base of their music system. with rhythm being a very essential element in the work. Following this idea, Guarnieri wrote a non-tonal piece using these core elements.

In the A section, the harmonic material is based on fourths in the upper register and fifths in the left hand. The right hand is composed of fourths, but the top voice is marked as a clear melody. The left hand is all in straight fifths. The combination of both produces an effect of interactions of

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<sup>56</sup> Silva, 416

<sup>57</sup> Silva, 197

<sup>58</sup> Joel Lester, *Analytical Approaches for Twentieth Century Music*. (New York, W. W. Norton & Company, 1989) 29.

the fourths and fifths together but that is always played alternated, keeping some kind of tension, a possible allusion to the title, Wild Dance.

The time signature oscillates between 3/4 and 2/4. The base rhythm for this section, when in 3/4 is:

**Figure 15**



When in 2/4:

**Figure 16**



Despite the rhythm being very clear and seems to have no syncopation, the accents and the interaction of these rhythms with the melodic material, that at the top is marked with a very syncopated notation, combined with the changing meter, the result is a rhythm that never settles, along with the tension of constant fourths and fifths. The wild atmosphere is achieved, and somewhat resembles the primitivism, characteristic of Stravinsky in some of his works, where allusions were made to dances and rituals of primitive tribes. Here the atmosphere is similar.

The A section:

Score 8 m.m 1 - 24

Com selvageria, M<sup>o</sup> ♩=132

M. CAMARGO GUARNIERI

PIANO

*ff*

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The B section is dominated by a very particular melody that resembles what is known as Cirandas in Brazilian Culture. The Cirandas are a type of children's song. They usually have lyrics that reflect the simplicity of the child's early years. In this section, we have this melodic material that is very particular but with a contrasting left hand. The contrast is achieved by the harmonic direction of the left hand and the different meters of both hands. The left hand is in a 2/4 and the right hand is in 3/4. The melodic material is in the key area of E minor but the left-hand use D flats, F naturals, and D sharps. The rhythm of the left hand is in the same motif from the A section, in an ostinato way. The resulting material in terms of sound and atmosphere is a section that contains the mixture of the Brazilian culture, the conflicts between the indigenous dance with the children's folk song, that comes from the urban areas. The somewhat tonal urban part, with a sad or false innocence, that clashes with the wilderness of the indigenous, merging these two cultures (the Western civilization with Amerindian). Guarnieri was well-versed in general culture and history knowledge, especially because of his mentorship with De Andrade. One Concludes that these contrasting materials are a reflection of Brazilian culture and history.

Another important feature in this section is that later on, the melodic material loses its innocence with the arpeggiated ninths, used as appoggiaturas, and these ninths steal the simplicity or innocence of the melodic material, which becomes, even more, darker while keeping the dancing element.

The B section:

The image shows a page of musical notation for piano, measures 25 through 54. The score is written for two staves, treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The piece is marked with a tempo of *m.m.* (moderato). The score includes several dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo). Performance instructions include *ben fôra* (well beyond) and *estridente* (strident). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings such as *m.d.* (mezzo-dolce) and *En.e.* (Ensemble). The score is divided into systems, with a double bar line and repeat sign at the end of the page.

The next section is a return to the A material, being a repetition of the A section, and is then followed by a Coda.

In the Coda, new material is used, still keeping the style of the piece. The left hand has big leaps, a C sharp with its octave at the lowest register of the piano, and a chord to follow the octave, being with the notes G, B, C sharp, and F, in an extremely syncopated way, creating a bombastic atmosphere, truly wild, also helped by the *fortissimo* in the dynamic marking. The right hand is also written with octaves plus a middle voice, usually, an inner note that moves around chromatically, creating tonal instability and with accents from the first note until the explosive end in triple forte.

As a result, this piece has indeed a wild atmosphere, with the rhythmic elements of the Native Brazilians, the primitivism, very characteristic of early 20<sup>th</sup>-century music, and the melodic material that resembles popular folk songs from the urban areas. Guarnieri certainly seemed to be merging different elements of Brazilian culture, all together, even clashing some elements, in an allusive way as to how the Urban/Western-style conquered the known “wild” areas of the indigenous culture. At the end of the day, this Nationalistic approach was not only informed of the celebratory material but with history of how the Brazilian culture was formed.

The Coda - Score 10 m.m. 80 - 101

This musical score, titled "The Coda" (measures 80-101), is written for piano. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 10/8. The score is characterized by a complex, rhythmic texture with frequent sixteenth-note patterns and dynamic markings such as *sf* (sforzando), *cresc.* (crescendo), *apressando* (rushing), *sempre* (always), *ff* (fortissimo), and *fff* (fortississimo). The piece concludes with a final, powerful chord marked *fff* and the instruction *bem ritmado* (well-timed).

#### **Piece 4 – Dansa Brasileira**

This piece was composed in 1928. Although this dance was written before the other two, Guarnieri, combined the three pieces like a mini-suite. They were not initially composed to be a three-part work but after composed, Guarnieri enjoyed the idea of two elements, the Black and the Wild (Black Dance and Wild Dance) merging, creating the authentic Brazilian.<sup>59</sup> Hence the title *Brazilian Dance*. This piece was also sent to Mario de Andrade at their first meeting, together with the previously analyzed *Cancao Sertaneja*. De Andrade stated that “this work is worth per se, (...) it has an unmistakable Brazilian characteristic. It is truly ours. Very well done. (...) Inspired by ethnographic elements.”<sup>60</sup>

The work has a joyful atmosphere, rhythmic in its content. The pianism in this work is very interesting: it uses repeated notes, multi-layer sections, open chords with inner notes changing rapidly. These aspects make this piece very challenging; this difficulty is not very obvious, as the melodic aspect remains simple, and the form is cyclical.

The piece was such a huge success in its premiere that Guarnieri also made a transcription of this dance and the other two for orchestra.

According to the composer himself, the piece is inspired in the early years of his childhood, that, being born not too long after the end of slavery in Brazil (*Lei Aurea*, the law that ended slavery was enacted in 1889), Camargo Guarnieri was aware that the African-Brazilian population would still celebrate the date, with dances and a very rhythmical celebration, using atabaques (see mention of this instrument in the analysis of *Dansa Brasileira*), in a rhythm that follows:

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<sup>59</sup> Silva, 416

<sup>60</sup> Silva, 165

**Figure 17**



This rhythm is the guiding element in the entire piece with new elements being added in each new section. The form is an A – B – A – C – B2 – A2 and a short Coda.

In the A section, the main rhythmic motif is presented in the left hand, with the exact accent as in the figure above. The tempo marking says “Tempo di Samba”, a famous Brazilian dance style and music genre. The dynamic is always piano for the left hand in this whole section. The melodic material comes after the motivic material is presented for four bars in the left hand. It consists of a pattern of repeated notes, descending scale, step by step, from a high B to a G an octave and a half below. The articulation markings in the melody on the right hand vary from portato, staccato, and accents. These elements, combined with the left-hand motif, creates a very vivid rhythmic atmosphere.

## Score 11 – m.m. 1 - 14

The image shows a musical score for piano, measures 1-14. The tempo is marked "Tempo di Samba" with a metronome marking of 120. The key signature is G major (one sharp). The score is divided into two sections: the first section (measures 1-4) is marked "ben ritmato" and the second section (measures 5-14) is marked "sempre simile". A blue circle highlights the rhythmic pattern in the first measure of the "ben ritmato" section, and a blue arrow points from a text box below to this circle.

The rhythmic pattern

In the B section, the melody goes to the left hand, in octaves, with a very syncopated rhythm. The melodic contour is very simple, keeping the idea of Brazilian folk music, as described by De Andrade and also probably by Guarnieri's own experience. In this section, the rhythmic ostinato is not present. However, the right-hand keeps the rhythmic drive of the piece by repeated chords that keep the tension (of the syncopation) and focus on the melodic material. The dynamic here is *fortissimo*, as opposed to the *piano* of the A section.

Score 12 – m.m. 23 - 30

The constant motion of the right hand figure

The musical score consists of two systems of piano music. The first system covers measures 23 to 27, and the second system covers measures 28 to 30. The right hand plays a constant sixteenth-note figure throughout. The left hand provides a rhythmic accompaniment with various note values and rests. Performance markings include 'cresc. marcato e ritmato' above the first system and 'ff' in the bass line of the first system. The score is divided into two systems, with measure numbers 2 and 8 indicated at the bottom of each system.

Then repetition of A happens for 12 measures and a very rich transition follows to the next section, using chromaticism, syncopation, and contrasting dynamic material, to create a colorful moment:



Score 13 m.m. 41 - 49

The musical score for Score 13, measures 41-49, is presented in two systems. The first system shows the right hand with a rhythmic ostinato in the left hand. A blue circle highlights a specific passage in the right hand around measure 45. The second system shows the right hand with a melodic line and the left hand with a rhythmic ostinato. Performance markings include 'cresc.' and 'ff'.

The C section keeps the idea of the rhythmic ostinato in the left hand but with new elements, this time changing the chords, introducing passing tones and fuller chords. The right hand is all written in chords, with the inner voice changing slightly, which in this case, in a pianistic perspective, is quite challenging.

Score 14 m.m. 51 - 58

The musical score for Score 14, measures 51-58, is presented in two systems. The first system shows the right hand with a rhythmic ostinato in the left hand. A blue circle highlights a specific passage in the right hand around measure 55. The second system shows the right hand with a melodic line and the left hand with a rhythmic ostinato. Performance markings include 'in tempo', 'sf', 'cresc.', 'sff', 'subito pp sopra', and 'ff'.

The B2 section uses the thematic motif of the B section but with a much denser texture this time, with fuller chords on the right hand and a combination of rhythms in both hands, that isolated has

a melody in itself but that when put together produce a kind of effect almost creating a third melodic line.

Score 15 – m.m. 64 - 73

The image shows a musical score for piano, measures 64-73. The score is written for two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a complex texture with multiple voices. The right hand plays a melodic line with some chromaticism, while the left hand provides a rhythmic and harmonic accompaniment. The score includes dynamic markings such as *dim.* and *cantando la melodia*. The notation includes various note values, rests, and fingerings.

The Coda combines all elements used in this short piece but with a loud effect, using the dynamic at the *fortissimo* range and an even fuller texture. This coda is quite challenging for the pianist because of the inner voices in the right-hand chords, combined with the jumps and rhythms of the left hand. The inner notes changes in the right hand have a *Brahmsian* style in terms of piano writing and require a good technique from the pianist.

Score 16 m.m. 84 - 106

The image shows a page of a musical score for piano, measures 84 to 106. The score is written for two staves (treble and bass clef) and is in E major. The music is characterized by dense, complex harmonic textures, often using ambiguous chords and intervals. Performance markings include *8va* (octave), *e martel.* (martellato), *simile*, *cresc.* (crescendo), *accel. sempre sino alla fine* (accelerando until the end), *rapido*, *m.s.* (mezzo sostenuto), and *soffocco* (ritardando). The piece concludes with a coda marked *8va*.

The harmony in the coda is very sophisticated, using ambiguous chords, as in the opening, which mixes with the melodic material and produces colorful and vibrant harmonies. It is in the key of E major, using sixths and ninths and minor sevenths, using the intervallic material that De Andrade talks about in his melodic approach for Brazilian folk music. The transitions sections use a lot of chromaticism and in the coda, despite the harmonic area is the same as in the opening, the

chromaticism in the middle voice of the chords creates an internal path that enriches the harmony, contrasting with the simplicity of the melodic material.

As in the *Cancao Sertaneja*, one can notice the same three elements in this composition that attracted Mario De Andrade into tutoring Guarnieri as his most important disciple. This piece has elements of folk music developed by Guarnieri from his own experience and according to De Andrade's research. Guarnieri seems to follow very closely the idea of De Andrade, being very flexible with the harmony and using it to enrich the music and create a balance with the extreme simplicity of the melodic contour.

The result of these three dances is indeed a mixture of diverse elements in the formation of Brazilian Culture, with sometimes the sophisticated harmonies of the European style, but also the wild rhythms, the dancing and seductive style, the simplicity of melodies using folk material, and popular songs. They all merge and create this unique style that represents and depicts Brazilian culture.

## Piece 5 - Improviso 2

This piece belongs to a set, called Improvisos, which means Improvisations. They are a set of 10 pieces, probably the most spontaneous compositions by Guarnieri. He used to receive guests in his home and play that piano for them, playing his pieces but also improvising themes and composing at the moment, a habit he cultivated and encouraged his students to develop. From these meetings, some friends recorded some of these sessions and the result is a transcription of ten of these improvisations recorded.<sup>61</sup>

The material of these pieces is monothematic (except for numbers 1, 5, and 6). Being constituted of a single theme, they are also short pieces but reveals the skills of Guarnieri as a composer, in a spontaneous moment, relaxed with friends, making music with sophisticated elements.

The piece chosen for analysis from this set is the second Improviso, composed in Paris in 1960. It is also mentioned as a homage to Villa Lobos. The style and main rhythmic motif are based upon Villa Lobo's *Choros 5, Alma Brasileira*. In fact, the melodic material is somewhat similar too as the key area (e minor in Villa Lobo's piece and a minor in Guarnieri's). This shows the ability of Guarnieri in mimicking elements from another composer and immersing them in his language.

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<sup>61</sup> Silva, 417

Villa Lobos Choros 5: Figure 18

'ALMA BRASILEIRA'

CHÔROS (nº 5)

Rio, 1925

Moderado (M. 52 = ♩)

H. VILLA-LOBOS

PIANO.

*Dolente*



*Vago e bem distinto*

*f* *p*

*murmurando e bem rythmado*



Guarnieri's Improviso 2 – Score 17 m.m. 1 - 8

CAMARGO GUARNIERI

LENTAMENTE (♩ = 72)



It has great emotional content, for such a short piece, something made possible by the harmonic expression of the piece. The rhythmic basis is an ostinato in the left hand, based on Villa Lobo's aforementioned piece. The rhythm is extremely syncopated and polyrhythmic materials happen all the time between hands. The melodic material is also very syncopated and the tension of the piece is caused by a constant harmonic motion with the rhythm that is always fighting itself (between hands) internally. The atmosphere is this lamenting style, with the melody that rarely passes over the tonic of the key area that it is at the moment with the dislocated accents from the long notes, having the syncopation here not a dancing quality but stretching the line of the phrase, into this nostalgic and lamenting quality that never settles.

The harmony is composed by a chromatic movement in the bass line, ambiguous chords in their inversions; this precludes a key area and keeps the tension by combining the descending bass line and chords in inversions with added notes (seconds, sevenths, fourths, etc.).

The piece starts in A minor, in a soft dynamic, and the bass line descending deeper and deeper in the register of the instrument. At m. 10 the dynamic becomes forte, and the bass gets to B flat, after the chromatic descent from the initial A minor. In m. 19, the key area of D flat major is established, although still maintaining some ambiguity by the use of chords with added notes (sevenths, ninths, fourths, etc.). The piece reaches a fortissimo section with both hands using octaves, at the extremes registers of the piano, reaching a climax on triple forte at m. 26.

The elasticity of the rhythm in this piece with the ambiguity of the chords and the extended melodic material creates this unique atmosphere, of stretched phrases and tension, nostalgia and sadness.

Score 18 m.m. 13 – 19

The left-hand pattern keeps the dance quality while the extended phrasing direction of the right hand creates the sense of nostalgia and sadness, never getting to a conclusive phrase or sentence, with the help of the syncopation.

The image displays a musical score for piano, consisting of two systems of staves. The top system contains measures 13 through 19. A red oval highlights the right-hand melody in the first system, which features a series of eighth notes and triplets that extend across the system. A blue oval highlights the left-hand accompaniment in the first system, showing a rhythmic pattern of eighth notes. The second system continues the piece with similar melodic and accompanimental textures. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano).



Score 19 -m.m. 20 – 27

The harmonic motion is also restless, never reaching a conclusion and avoiding a Perfect Cadence.

The image displays a musical score for piano, consisting of three systems of staves. Each system contains a grand staff with a treble and bass clef. The music is characterized by dense, intricate patterns, including frequent trills and triplets. The first system begins with a forte (*ff*) dynamic and features a complex rhythmic texture with many trills and triplets. The second system continues this texture, with a *8va* marking above the right-hand staff. The third system includes a *mf* dynamic marking and a *molto espressivo* instruction. The score concludes with a fermata over the final notes of the right-hand staff. The overall impression is one of constant harmonic and rhythmic activity, consistent with the text's observation that the motion is restless and avoids a perfect cadence.

## Piece 6 – Ponteio 21

The *ponteios* are a type of Prelude. The word “*ponteio*”, comes from a Brazilian verb (*pontear*) that refers to the act of the Sertanejo playing the *viola* (the typical guitar from the rural areas). The choice of the word *Ponteios* instead of Preludes shows how Guarnieri conceived the nationalist style already in the title. <sup>62</sup>

Guarnieri composed five books of *Ponteios*, each of them containing 10 pieces, between 1931 and 1959. They follow the development of the composer’s style and language and display a wide diversity of characters.

The *ponteio* chosen for this analysis is the number 21, the first one of the third book, due to its non-tonal language. This makes it distinctive from the other pieces analyzed while still showing the composer’s unique style and technique.

According to Ney Fialkow, the *Ponteio 21* is among the hardest of all five books. Its etude/toccata style, rhythmic motion, and complex intervals on both hands, combined with constant running notes on both hands, will challenge any pianist.<sup>63</sup>

*Ponteio 21* is a very short piece, lasting around 1 minute and 20 seconds. Despite its shortness, it clearly displays the neoclassical style of Guarnieri, with a form and structure that are very clear. The rhythm, with its changing meter patterns and specific note grouping, creates an organic sense of syncopation by dislocating the accents of the phrase. It uses note against note counterpoint style,

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<sup>62</sup> Silva, 402

<sup>63</sup>Ney Fialkow. “*The Ponteios of Camargo Guarnieri.*” (Dissertation. Peabody Institute of the John Hopkins University 1995) 27.

that for Fialkow, keeps the idea of Tango in the left-hand bass line, used in Guarnieri's music, in other of his works.<sup>64</sup>

The rhythmic pattern in the note grouping is mostly 3 + 3 + 2, or 3 + 2 + 3 + 2 dislocating the accents constantly.

Score 20 – m.m. 1 – 9 Ex 1 – Beginning

The

*4 Jazzy Program* **PONTEIO N.º 21**  
*DECIDIDO* (♩ = 100).

The image shows a musical score for a piece titled "PONTEIO N.º 21" by Fialkow. The score is in 4/4 time and consists of three systems of piano and bass staves. The first system has circled groups of notes in blue and red. The second system has circled groups of notes in blue and red. The third system has circled groups of notes in blue and red. The score includes various musical notations such as notes, rests, and dynamics like "f".

The piece keeps an ostinato motion from beginning to end, and the intervallic texture expands in contrary motion even further to the conclusion of this miniature toccata – etude.

<sup>64</sup> Fialkow, 55

Score 21 - m.m. 45 – 59 Ex 2 – Ending

The image displays a page of a musical score for piano, covering measures 45 to 59, which is the ending of an exercise. The score is written for a grand piano and is in 3/4 time. It features a complex, non-tonal harmonic language with many accidentals and slurs. The notation is dense, with many notes and rests. There are several dynamic markings: 'cresc.' (crescendo) in measure 48, 'ff sempre' (fortissimo sempre) in measure 52, and 'fff' (fortississimo) in measure 59. The score is divided into four systems, each with a grand staff (treble and bass clefs). Two orange arrows point to specific notes in the upper right section of the score, highlighting a particular melodic or harmonic element.

This is a non-tonal work, with no traditional melody based on folk songs. Here, the Nationalism of Guarnieri merges with the modern language of the time, showing a composer that was well aware of the music surrounding him in those days.

## **Pianistic Approach – Interpretative possibilities and Conclusion**

At this point, we have a very clear idea of Guarnieri's life, his works, the context in which it was inserted. We also analyzed some of his piano music within that scope, especially the relationship with De Andrade's concepts in his music. According to Andre Cavazotti, in Guarnieri's music, we find elements of Nationalism combined with neoclassical tradition, especially in his music form and structure. Cavazotti also notices that Guarnieri followed De Andrade's concepts and studies, based on folk elements of popular culture from Brazil with Neoclassical elements in the structure, form, and even harmonic language.<sup>65</sup>

In the exploration of the many elements of Brazilian culture, traced by Mario de Andrade and used for analysis and descriptive texts in his books, it is possible to observe some common elements which create a type of national identity in Brazilian Popular Music and folk manifestations. These elements can be clearly seen in Guarnieri's musical language; speaking about Bartok, Auner stated that a composer must consume and understand folk traditions so deeply to the point that he/she can write genuine folk music without paraphrasing something existent.<sup>66</sup> Guarnieri certainly achieved this level of expression, as seen in his music, incorporating these many elements of folk tradition, especially the ones studied by De Andrade, and making them as part of his language in a genuine way.

Knowing these many elements in Guarnieri's music, one will feel the need to explore more interpretative possibilities. This work does not intend to offer a definitive and decisive way of interpreting Guarnieri's music but instead, offers some thoughts, combining different traditions

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<sup>65</sup> Andre Cavazotti, "Camargo Guarnieri e Mário de Andrade: Crônica de um Relacionamento." Paper presented at the XVI Congresso ANPOM, Porto Alegre, Brazil, 1999

<sup>66</sup> Auner, 70

over interpretation's epistemology and methodology. It follows Craig Ayrey's and Umberto Eco's concept, that the intention (of the text, the author, and the interpreter) might form a path to understand the intention in the text for an interpretation direction;<sup>67</sup> and not leaving behind the aporia of artwork, the eternal internal contradictions with different contexts, by acknowledging the ambiguity, giving context for the analysis and no obsession for a clear unity, but understand the different shapes and directions one can go.<sup>68</sup> And here I stand for a combination of these factors: there is no absolute truth in art but we can extract some directions by the text's intention, understanding its limits, since, in art, the text is still subjective as it will be the decoder of the text: the interpreter.

Based on this concept on interpretation the following tools will be used:

- 1- Text intention
- 2- The context (historical, aesthetic, etc.) and ideas behind the piece

In Guarnieri's writing, it is very clear how the score in itself can reveal many details about the composer. The rhythmic structure, which in his music carries the motifs and the lines of the architecture of the piece, that overall is a central factor in Guarnieri's work. Having that understanding of this structural aspect, the interpreter should strive for rhythmical clarity and precision. Not metronomic precision but a rhythmical clarity that reveals the architecture and is sensitive to the phrasing, harmonic transitions, and syncopation. As stated by Alan Fraser in his book "The Craft of Piano Playing", healthy rhythm is never metronomic but will diverge from artificial evenness for two reasons: nature of phrase and breath between phrases, and the difference

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<sup>67</sup> Craig Ayrey, "Analytical Strategies and Musical Interpretation" (Cambridge University Press, Trowbridge, Great Britain, 1996). 8

<sup>68</sup> Ayrey, 11

between strong and weak beats.<sup>69</sup> To that, one could certainly add syncopation. For a moment, let's move back to the piece "Dansa Negra" – Score 22 – m.m. 1 - 3



The left-hand figuration needs a certain phrasing quality that requires the syncopation to be emphasized, especially the G sharp, the second note. For that to happen, the initial note, which is on the downbeat, should never be strong. That will certainly create a sense of syncopation that is truly not metronomic since it will be moving the accents between strong and weak beats. And that flexibility in the phrasing will create the sound that is essential to the music atmosphere. For this, we combine with the suggested second element, the context, and idea behind the piece. By understanding the piece's context (in this case, the atabaques of a ritual), the interpreter will have a different idea on the syncopation, accents, and phrasing.

Dansa Negra requires a refined control of dynamic crescendo, which reflects the religious ritual that inspired the piece. To achieve that effect, it is important to minimize hand and arm gestures, allowing the energy to flow with enhancing intensity.

The more complex counterpoint passages require subtle pedaling including the use of half and quarter pedal. Also important is to use different parts of the body for articulation, keeping the top

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<sup>69</sup> Alan Fraser, "The Craft of Piano Playing" (The Scarecrow Press Inc., Toronto, Canada. 2011) 327.

voice with more arm weight and the inner voice with more finger-work, resulting in multiple layers of sound.

Score 23 m.m. 10 - 15

The image shows a musical score for measures 10-15. It consists of two systems of staves. The top system has a piano part (left) and a violin part (right). The bottom system has a piano part (left) and a violin part (right). The piano part is in the bass clef, and the violin part is in the treble clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is annotated with red and blue boxes and ovals. Red boxes highlight specific double-note passages in the piano part. Blue ovals highlight specific passages in the violin part. The annotations are used to illustrate the concept of multiple layers of sound.

Also, in the double-note passages, the pedaling needs to be as clean as possible, for the sake of rhythmic clarity, since this is the essential element that drives the piece. A good fingering must be chosen from the first time on the learning stages, in order for the polyphonic textures to be clearly performed.

Score 23 m.m. 16 - 18

The image shows a musical score for measures 16-18. It consists of two systems of staves. The top system has a piano part (left) and a violin part (right). The bottom system has a piano part (left) and a violin part (right). The piano part is in the bass clef, and the violin part is in the treble clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is annotated with a large blue oval and a red box. The blue oval highlights the entire passage in the violin part. The red box highlights a specific double-note passage in the piano part. The annotations are used to illustrate the concept of multiple layers of sound.



Ex. XX shows arguably the hardest measures in this work. To achieve good clarity aside, it is necessary to keep the legato in the passage of the double notes, especially connecting the top notes. Another important aspect is to create relaxing points for the right hand between the phrase markings, always re-starting the sound, with a piano or pianissimo touch and gradually increasing in the context of the phrase. The reset points are marked (green):

Score 24 m.m. 35 - 40



The image shows a musical score for piano, measures 35-40. The score is written for two staves, treble and bass clef. The key signature is two sharps (F# and C#). The time signature is 2/4. The score is annotated with blue circles highlighting specific passages in the right hand. Green vertical lines mark 'reset points' in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.'. The right hand part is particularly complex, featuring double notes and intricate fingerings.

For the fortissimo passage, the climax of the piece, both hands will need the full-arm weight, being relaxed, not losing contact with the keyboard but playing the chords with the arm weight, releasing the weight on the keyboard for the power of the chords, using the wrist as an intermediate channel to transfer the energy from the upper body and arms to the hands and finger, once they hit the chords. This will make the passage easier, achieving a big sound and a good musical idea, reaching the climax of the piece without creating extra muscle tension that can create difficulties for the pianist. It is also important to keep wrist rotation from transferring one chord to the other, meaning wrist rotation for the position changes in each chord:

Score 25 m.m. 75 - 80

The image shows two systems of musical notation for piano. The first system (measures 75-80) is in 8/8 time and features a complex rhythmic pattern with many accents and slurs. A blue circle highlights a 'ff' dynamic marking in the bass staff of the first system. The second system (measures 81-84) continues the piece and includes a 'cresc.' marking in the bass staff. The score is written in a key with two sharps (F# and C#) and a common time signature of 8/8.

As in any other piano work, it is also essential to keep section practice, and slow practice, approaching each passage with a very slow tempo and working on the layers and rhythmical clarity under tempo until they become muscle memory.

This approach for the *Dansa Negra*, being careful with the technical details and the type of practice for the pianist, applies to all other pieces analyzed in this document. The emphasis goes on the rhythmical details and the syncopation, which is an essential element in Guarnieri's works.

Understanding the historical and social context based on Mario de Andrade's research, it becomes very clear how this rhythmical quality is possibly the main point in Guarnieri's language. One could even argue that the emphasis on syncopation is what allowed him to build an identity as a

nationalist composer. However, his broad cultural formation, made it possible for elements of Western tradition to play a big role in his music. The structure of his compositions is very clear and Neo-classical style, mixing elements of traditional harmony and counterpoint with the specific components of rhythms that define Brazilian culture. The quality of the melodic contours is mostly designed with the simplicity matching the inspiration from popular and folk songs of Brazilian tradition.

Awareness of these elements will certainly enrich the performance conception and help create a balanced interpretation of Guarnieri's music.

Camargo Guarnieri was a great and skillful composer. He deserves more attention from performers and hopefully, this work will inspire more pianists to his music, calling their attention to its refined qualities, rich harmonies, counterpoint and structures, vivid elements of the authentic Brazilian rhythmical components.

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