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Brazilian nationalistic elements in the Brasilianas of Osvaldo Lacerda

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**BRAZILIAN NATIONALISTIC ELEMENTS IN THE *BRASILIANAS*
OF OSVALDO LACERDA**

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the Degree of
Doctor of Musical Arts

in

The School of Music

by

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DEDICATION

This monograph is dedicated to my husband Liduino José Pitombeira de Oliveira, for being my inspiration and for encouraging me during these years of studies.

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I would like to thank Professor José Alberto Kaplan for his guidance and precious piano teaching in the years before my graduate studies; Professor Michael Gurt for his brilliance and exciting piano lessons and for his dedication in revising this monograph; my husband, Liduino José Pitombeira de Oliveira, for his constant assistance and clever advice; my parents, Célio Perdigão Di Cavalcanti and Amilde Bernardes Di Cavalcanti, for their love; my children, Roberto, Igor, and Caroline, for understanding how important music is to me; Jonas Evers, my grandson, for the good and relaxing moments; and my friend Joseph La Rosa for helping me with English grammar. I also thank composer Osvaldo Lacerda and pianist Eudóxia de Barros for their valuable support and information; Mr. Amaral and Mr. Nogueira, from Irmãos Vitale S/A Ind. and Com. and Ricordi Brasileira S.A., for authorizing the use of excerpts of Lacerda's *Brasilianas*; and the members of my committee, Michael Gurt, Dr. Victoria Johnson, Dr. Robert Peck, Dr. Dinos Constantinides, and Dr. Andrew Sluyter. I also thank Dr. Willis Delony, a previous member of my committee, for revising parts of my monograph.

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ABSTRACT

Brazilian composer Osvaldo Lacerda (b. 1927) is an important figure in the Brazilian nationalist school of composition, following the tradition of Camargo Guarnieri. This study examines Brazilian nationalistic elements in the *Brasilianas*, a series of twelve suites for piano composed by Lacerda. These piano suites, written between 1965 and 1993, each comprise four movements, utilizing a wide variety of genres.

This monograph is divided into three chapters. The first chapter provides a background on Brazilian history and Brazilian musical nationalism. The second chapter consists of information about Lacerda. The third chapter contains historical aspects and musical characteristics of the genres used in the pieces followed by a brief analytical comment.

CHAPTER 1. MUSICAL NATIONALISM IN BRAZIL

1.1 Historical Background

Throughout its history, Brazil has been subject to various cultural influences. African, European, and native cultures have intermingled, resulting in the appearance of many new musical genres. A study of Brazilian history and cultural development can therefore help to provide a better understanding of those genres.

The territory that is now Brazil was originally occupied by more than five million native people, speaking more than a thousand languages.¹ Little is known about Brazilian history before 1500, when a Portuguese fleet, commanded by Pedro Álvares Cabral, landed in what is now Brazil, and claimed the territory for Portugal. Though Brazil was ruled by Portugal during the colonial period (1500–1822), other European countries, such as France, Holland, England, and Spain, tried to establish colonies in several parts of the Brazilian territory. The slave trade also brought many Africans to Brazil between 1555 and 1888, when slavery was abolished.

Brazil achieved independence from Portugal in 1822, when Dom Pedro I was proclaimed emperor. The imperial period ended in 1889, when Deodoro da Fonseca became the first president of the United States of Brazil.² The ensuing Republican period can be divided as follows: Old Republic (1889–1930), Vargas Republic (1930–1945), Nascent Democratic Republic (1945–1964), Military Dictatorship (1964–1985), and New Republic (1985 to present).

Brazilian music has its origin in the fusion of European traits, influenced by African and Indian elements during the colonial period. The Jesuit missionaries, who arrived in the 1550s, were culturally influential during the first years of colonization. The Jesuits taught the native

¹ The website of the Brazilian National Indian Foundation provides useful information about the original inhabitants of Brazil. The address is <<http://www.funai.gov.br/indios/conteudo.htm#>>.

² The country's name was changed to Federative Republic of Brazil, in 1967.

people how to play and manufacture European musical instruments,³ and they established Brazil's first theatre (1555) and music conservatory (1559).⁴

Musical activity increased considerably during the 1700s, a period called the "Gold Era," when Brazil was producing 44% of the world's supply of gold.⁵ This period saw the rise of the so-called *Barroco Mineiro* (baroque of Minas Gerais), which was actually more closely associated with pre-classical than with baroque style. At that time, nearly a thousand musicians were active in Brazil. The most important composer of this period was Lobo de Mesquita (ca. 1740–1805).⁶

In 1808, Prince John and the Portuguese Royal Court fled the Napoleonic invasion, and arrived in Brazil. Prince John instituted important reforms that had a profound effect on Brazilian cultural life. In 1816, he created the Royal School of Sciences, Arts, and Crafts, which attracted important artists from Europe, including the composer Sigismund Neukomm (1778–1858), a pupil of Joseph Haydn.⁷ During the second half of 19th century, composers such as Carlos Gomes, Alexandre Levy, and Alberto Nepomuceno contributed to the development of Brazilian music. However, it was only after World War I that a collective sense of patriotism among Brazilian artists resulted in a nationalist movement, leading to the celebrated "Week of Modern Art."

³ Dale Olsen and Daniel Sheehy, *The Garland Encyclopedia of World Music*, Vol. 2 (New York: Garland Publishing, Inc., 1998), 301.

⁴ Daniel Mendonza de Arce, *Music in Ibero-America to 1850 – A Historical Survey* (Lanham, MD: The Scarecrow Press, Inc., 2001), 78.

⁵ Olsen and Sheehy, 302.

⁶ *Ibid.*, 302-3.

⁷ Bruno Kiefer, *História da Música Brasileira*, (Porto Alegre: Editora Movimento, 1982), 47.

1.2 Brazilian Musical Nationalism

In the beginning of the nineteenth century, European Romantic ideas were introduced into Brazilian political discourse, leading to Brazil's desire to become independent from Portugal and laying the foundations for Brazil's national self-realization.⁸ A significant musical result of Brazil's burgeoning independent identity was the birth of the national opera during the 1850s.⁹ The foundation of The Academy of Imperial Music and National Opera, in 1857, was the first attempt to establish a national music with the use of the Portuguese language and nationalist subject matter.¹⁰ The first national opera, *A Noite de São João*, with music by the Brazilian composer Elias Lobo and text by the Brazilian writer José de Alencar, was performed in 1860.¹¹ However, Italian music still dominated in the concert halls of Brazil from the middle of 19th century to the beginning of 20th century.¹² Composers making significant contributions to Brazilian music during this period included Carlos Gomes (1836–1896), composer of the opera *O Guarani*, about an Amerindian character created by José de Alencar; Alexandre Levy (1864–1892), who introduced folk elements into his works, and Alberto Nepomuceno (1864–1920), who helped to establish the use of the Portuguese language in art songs.¹³ In spite of these composers' efforts toward a Brazilian musical style, their works remained heavily influenced by European Romantic and post-Romantic music.¹⁴ This early phase of Brazilian nationalism can be seen as a precursor to the fuller awakening of Brazil's musical self identity that was

⁸ Ibid., 64-76.

⁹ Ibid., 77.

¹⁰ Marion Verhaalen, *Camargo Guarnieri – Expressões de uma Vida* (São Paulo: Edusp, 2001), 67.

¹¹ Kiefer, 81.

¹² Verhaalen, 67.

¹³ Ibid., 68.

¹⁴ Gerard Behague, *The Beginnings of Musical Nationalism in Brazil* (Detroit: Information Coordinators, Inc., 1971), 9.

eventually manifested in the compositions of Heitor Villa-Lobos (1887–1959) and the aesthetic principles of Mário de Andrade (1893–1945).¹⁵

Through his experience as a guitarist, Villa-Lobos gained an early familiarity with Brazilian popular music. In order to learn more about Brazilian folk and popular music, Villa-Lobos traveled to many rural areas of Brazil to collect folk songs. His research and musical experiences inspired Villa-Lobos, a mostly self-taught composer, to create an original compositional approach based on folk and popular elements of Brazilian music.¹⁶ One good example of Villa-Lobos' use of Brazilian elements is *Uirapuru* (1917), a symphonic poem using folk instruments, and inspired by an Amerindian story. Another such example is the *Cirandas* (1926), a collection of piano pieces in which a different Brazilian folk melody is employed in each movement. Villa-Lobos' career was an inspiration to subsequent generations of Brazilian composers.

Mário de Andrade, a Brazilian writer and musicologist, was an important figure in the creation of musical nationalism in Brazil during 1920s and 1930s.¹⁷ He taught music history and aesthetics in the Conservatory of Dramatic and Musical Arts of São Paulo, where he himself had studied as a young man. As a writer, he pioneered the modernist movement in Brazil with the book *Paulicéia Desvairada*.¹⁸ In February of 1922, the development of modernism in Brazil culminated in the celebrated Week of Modern Art, a series of conferences, exhibitions, and concerts in São Paulo, organized by progressive literary figures, artists, and intellectuals, with

¹⁵ David Appleby, *The Music of Brazil* (Austin: University of Texas Press, 1983), 116.

¹⁶ *Ibid.*, 117.

¹⁷ Norman Fraser/Gerard Béhague: "Andrade, Mário de," *Grove Music Online* (Accessed 11 July 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.00871>>.

¹⁸ Marcos Antônio Marcondes, *Enciclopédia da Música Brasileira: Erudita, Folclórica e Popular* (2a. Ed. São Paulo: Art Editora, 1998), 33.

the purpose of transforming Brazilian art from conservative academicism into *modernismo*.¹⁹

Andrade took an active part in this event as lecturer, and several works by Villa-Lobos were performed.²⁰

Andrade was one of the pioneers of ethnomusicology in Brazil, and his studies of Brazilian folk and popular music generated a great number of articles and essays.²¹ In 1928, he wrote the first manifesto of Brazilian musical nationalism, *Ensaio sobre a Música Brasileira*, in which he examines the characteristics of Brazilian popular music (rhythm, melody, texture, and instruments) and emphasizes the national elements that he felt should be used in nationalistic Brazilian art music. Another analytical study about the origins and social aspects of Brazilian music, written by Andrade in 1939, is the *Evolução Social da Música no Brasil*.²²

The Week of Modern Art inspired a number of composers to include national elements in their works. A representative list of such composers includes Luciano Gallet (1893–1931), Oscar Lorenzo Fernandez (1897–1948), Francisco Mignone (1897–1986), and Camargo Guarnieri (1907–1993).²³ Guarnieri began his studies with Andrade in 1928. These studies, according to Guarnieri himself, were as intensive as a university curriculum: literature, sociology, philosophy, and art were intensively discussed.²⁴

¹⁹ Gerard Béhague: “Villa-Lobos, Heitor, §2: The ‘week of modern art’ and Paris,” *Grove Music Online* (Accessed 11 July 2006),

<<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.29373.2>>.

²⁰ Ibid. and Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro: Civilização Brasileira, 1983), 119.

²¹ Norman Fraser/Gerard Béhague: “Andrade, Mário de,” *Grove Music Online* (Accessed 11 July 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.00871>>.

²² Verhaalen, 68-9.

²³ Appleby, 116.

²⁴ José Maria Neves, *Música Contemporânea Brasileira* (São Paulo: Ricordi Brasileira, 1981), 66.

Guarnieri was one of the most productive Brazilian composers. He also worked towards the establishment of a national school of composition.²⁵ His students include Aylton Escobar, Marlos Nobre, Almeida Prado, Sérgio Vasconcellos Corrêa, and Lacerda.

In 1950, Guarnieri wrote a manifesto entitled “An Open Letter to the Musicians and Critics of Brazil.” This letter emphasized the responsibility of composers for the development of a national musical language, the dangers of formalism in music, and the anti-national character of dodecaphonism. Guarnieri’s ideas stood in direct contrast to those of Hans Joachim Koellreutter (1915–2005), a German composer, flutist, and musicologist who had emigrated to Brazil in 1937. In 1939, Koellreutter had founded *Música Viva*, a group of young composers dedicated to the study of contemporary compositional techniques, including the twelve-tone technique developed by Schoenberg. One month after the publication of the “Open Letter,” Koellreutter responded to Guarnieri’s attack on his aesthetic principles with a strong public statement of his own, eventually leading to a rift between the students of the two composers. Interestingly, Guarnieri eventually came to use quasi-serial techniques during the 1970s, in both his fourth and fifth piano concertos.

Some years after the exchange between Guarnieri and Koellreutter, several musical movements, inspired by the ideas of Koellreutter, appeared in Brazil with the purpose of searching for new aesthetics and techniques. Though these groups dominated musical life in Brazil, the nationalist composers, led by Camargo Guarnieri, continued their own path.²⁶ Some

²⁵ Osvaldo Lacerda, “Meu Professor Camargo Guarnieri,” in *Camargo Guarnieri: o Tempo e a Música*, ed. Flávio Silva (Rio de Janeiro: FUNARTE, 2001), 57.

²⁶ Neves, 137.

of Guarnieri's students have become less influenced by nationalism, while others, like Osvaldo Lacerda, never abandoned the use of national elements in their compositions.²⁷

Brazilian nationalism is essentially neoclassical with respect to formal principles and language: it employs classical forms (suite, sonata, variations, etc) and traditional melodic and harmonic structures using elements of Brazilian folk music. It also shares characteristics with romanticism, such as a belief in inspiration, and a desire to communicate with the audience.²⁸

²⁷ Appleby, 170.

²⁸ Neves, 192.

CHAPTER 2. OSVALDO LACERDA

Oswaldo Costa de Lacerda was born in São Paulo on March 23, 1927. He started his piano studies at the age of nine with Ana Veloso de Resende, and continued with Maria dos Anjos Oliveira Rocha and José Kliass. From 1945 to 1947, he studied harmony and counterpoint with Ernesto Kierski and, in the late 1940s, he studied vocal technique with Olga Urbany de Ivanow, a singer exiled from Russia.¹

His first attempts at composition occurred very early in life, but it was not until 1949 that he decided to pursue a career in composition. In 1952, after studying independently for three years, Lacerda began private composition lessons with Guarnieri. Lacerda worked with Guarnieri from 1952 to 1962, achieving the mastery of several compositional techniques, such as theme and variations, invention, and fugue. Through Guarnieri, Lacerda maintained a deep and constant contact with Brazilian folk music, because Guarnieri was a researcher in this field and thus collected many folk melodies.²

In 1963, Lacerda came to the USA, where he studied composition with Vittorio Giannini and Aaron Copland. In May 1965, Lacerda was chosen by the Brazilian Minister of International Relations to represent Brazil at the Inter-American Composers Seminar held at Indiana University, and at the Third Inter-American Music Festival in Washington D.C. In the late 1970s, Lacerda studied orchestration with Roberto Schnorrenberg.

¹ This biographical information was provided by Lacerda's wife, the pianist Eudóxia de Barros, through e-mail. Eudóxia de Barros, "re: Enviando Dados Biográficos de Osvaldo Lacerda," [e-mail]; from eudoxia@eudoxiadebarros.com.br received at dudadicavalcanti@yahoo.com, 13 October 2005. The article on Lacerda in the New Grove Dictionary was also useful. Gerard Béhague: "Lacerda, Osvaldo," *Grove Music Online* (Accessed 08 July 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.15771>>.

² Lacerda describes in detail his experience as a student of Camargo Guarnieri in his article, "Meu Professor Camargo Guarnieri," in *Camargo Guarnieri: o Tempo e a Música*, ed. Flávio Silva (Rio de Janeiro: FUNARTE, 2001), 57-71.

Lacerda is the founder of the “Sociedade Paulista de Arte,” the “Sociedade Pró Música Brasileira,” and the “Centro de Música Brasileira,” all of which still contribute to the development of music in Brazil. Lacerda also played an important role in Brazilian musical pedagogy, and his music theory books are well known and widely used.

Lacerda was awarded First Prize in the Brazilian National Competition with his orchestral suite *Piratininga* (1962). He also won “Best Symphonic Work of the Year 1994” with *Cromos* for piano and orchestra, and was awarded the trophy “Guarani” as “Personality of the Year,” by the Cultural Secretary of the State of São Paulo, in 1997. Lacerda has been a member of the *Academia Brasileira de Música* since 1972.

Lacerda’s nationalistic idiom follows the style of Guarnieri. Both composers, like many Brazilian artists, were influenced by the ideas of the Brazilian writer and musicologist Andrade. According to Andrade, Brazilian national music should reflect ethnic musical characteristics found in popular music.³ Folk musical elements such as themes, motives, rhythms, modes, and forms can be used as source materials for composition. Guarnieri taught his students that folk elements should exist in the composer’s mind to be used naturally, not directly, as a “strange” element in the music, but blended and transformed by the composer. According to Guarnieri, “The folk element must be integrated in the composition as well as in the composer’s mind.”⁴ Thus, the composer, instead of being a folklorist, becomes an “unconscious” nationalist.⁵

Lacerda is a significant composer of songs, and his output includes many settings of texts by Brazilian writers. His musical language is characterized by clear and simple writing, avoiding

³ Mário de Andrade, *Ensaio sobre Música Brasileira* (São Paulo: I. Chiarato & Cia, 1928), 6.

⁴ Marion Verhaalen, *Camargo Guarnieri: Expressões de uma Vida*, translated by Vera Sílvia Camargo Guarnieri (São Paulo: Editora da Universidade de São Paulo/ Imprensa Oficial, 2001), 80.

⁵ This term was used by composer Almeida Prado, a former student of Guarnieri, in an interview with Matheus Bitondi, available at <<http://p.php.uol.com.br/tropico/html/textos/2492,1.shl>>.

complexities and technical difficulties for the performer. Lacerda also incorporated atonality and contemporary treatment of harmony and rhythm within his musical language. One important characteristic of Lacerda's music is the use of the Brazilian northeastern mode, which consists of the Mixolydian mode with a raised fourth scale degree.⁶

Lacerda composed orchestral music, chamber music, songs, choral music, and piano music; a list of his works is given in the appendix. The *Brasilianas* (1965–1993), a collection of twelve piano suites in which Lacerda uses Brazilian nationalistic elements, will be discussed in the next chapter.

⁶ José Maria Neves, *Música Contemporânea Brasileira* (São Paulo: Ricordi Brasileira, 1981), 143.

CHAPTER 3. THE *BRASILIANAS*

3.1 General Considerations

The *Brasilianas* (1965–1993),¹ a collection of twelve piano suites, are representative of Lacerda’s nationalistic idiom. Three of the suites are for piano four hands and nine for piano solo. For each *Brasiliana* Lacerda employs four genres with a variety of characters and moods. Lacerda collected folk songs and dances from different parts of Brazil, and presented those elements in a sophisticated manner. Table 3.1 shows the genres employed by Lacerda in the *Brasilianas*.

Table 3.1. Genres used in the *Brasilianas*

Title	Genre	Year	Title	Genre	Year
<i>Brasiliana No. 1</i>	<i>Dobrado</i>	1965	<i>Brasiliana No. 7</i>	<i>Samba</i>	1976
	<i>Modinha</i>			<i>Valsa</i>	
	<i>Mazurca</i>			<i>Pregão</i>	
	<i>Marcha de Rancho</i>			<i>Arrasta-pé</i>	
<i>Brasiliana No. 2</i>	<i>Romance</i>	1966	<i>Brasiliana No. 8</i>	<i>Canto de Trabalho</i>	1980
	<i>Chote</i>			<i>Frevo</i>	
	<i>Moda</i>			<i>Abôio</i>	
	<i>Côco</i>			<i>Terno de Zabumba</i>	
<i>Brasiliana No. 3</i>	<i>Cururú</i>	1967	<i>Brasiliana No. 9</i>	<i>Ponteio</i>	1984
	<i>Rancheira</i>			<i>Polca</i>	
	<i>Acalanto</i>			<i>Bendito</i>	
	<i>Quadrilha</i>			<i>Forró</i>	
<i>Brasiliana No. 4</i>	<i>Dobrado</i>	1968	<i>Brasiliana No. 10</i>	<i>Cantoria</i>	1987
	<i>Embolada</i>			<i>Recortado</i>	
	<i>Seresta</i>			<i>Canto de Cego</i>	
	<i>Candomblé</i>			<i>Marchinha</i>	
<i>Brasiliana No. 5</i>	<i>Desafio</i>	1969	<i>Brasiliana No. 11</i>	<i>Tango</i>	1989
	<i>Valsa</i>			<i>Maxixe</i>	
	<i>Lundú</i>			<i>Chôro</i>	
	<i>Cana-verde</i>			<i>Polca Sertaneja</i>	
<i>Brasiliana No. 6</i>	<i>Roda</i>	1971	<i>Brasiliana No. 12</i>	<i>Cateretê</i>	1993
	<i>Ponto</i>			<i>Canto de Bebida</i>	
	<i>Toada</i>			<i>Canção</i>	
	<i>Baião</i>			<i>Maracatú</i>	

¹ The word *brasiliana* is applied to any collection of studies, books, publications, movies, and music that make references to Brazil. Antônio Houaiss, ed. *Dicionário Eletrônico Houaiss da Língua Portuguesa* 1.0.5a (Rio de Janeiro: Editora Objetiva, 2002). Another composer who wrote a series called *Brasilianas* was Radamés Gnattali (1906–1988). Marcos Antônio Marcondes, *Enciclopédia da Música Brasileira: Erudita, Folclórica e Popular* (2a. Ed. São Paulo: Art Editora, 1998), 330.

3.2 *Brasiliiana No. 1*

Brasiliiana No. 1 was composed in 1965, employing the following genres: *dobrado*, *modinha*, *mazurca*, and *marcha de rancho*. The *dobrado* is a type of military march in moderate tempo. European military marches, after being adapted by different local cultures, originated three genres: *pás-redoublé* (France), *pasodoble* (Spain), and *marcha militar de passo dobrado* (Portugal).² The last of these was introduced in Brazil and became the *dobrado*. References of it can be found in the repertoire of the Bands of the National Guard as early as 1831.³ Originally for military band, the structure of the *dobrado* consists of a *canto* (main melody), a *contracanto* (secondary melody), a *centro* (accompaniment), and a *marcação* (bass line plus percussion). Each one of these elements is associated with a specific group of instruments (shown in Table 3.2).

Table 3.2. Functional structure and modern instrumentation of the *dobrado*

Canto	Flute, Clarinet, and Trumpet
Contracanto	Sax tenor and Euphonium
Centro	Horn or other instrument (except Tuba)
Marcação	Tuba and Bass drum

The formal structure can be usually described as follows: (1) a short introduction; (2) the first part, in which the main melody is presented; (3) a section called *forte*, in which the low brass instruments play the main melody; (4) the first part restated; and (5) the trio, in the subdominant, sometimes preceded by a short bridge.⁴

The term *dobrado* also designates a type of march used in the parades of the *danças dramáticas*, such as *congos*, *caboclinhos*, *chegança de mouros*, *chegança de marujos*, *pastoril*,

² Fred Dantas: “A Filarmônica Hoje,” *Revista da Bahia*, V. 32, No. 39, Nov. 2004 (Accessed 02 January 2006). <<http://www.fundacaocultural.ba.gov.br/04/revista%20da%20bahia/filarmo.htm>>.

³ José Ramos Tinhorão, *História Social da Música Popular Brasileira* (São Paulo: Editora 34 Ltda., 1998), 178-9.

⁴ Fred Dantas: “A Filarmônica Hoje.”

and *boi-bumbá*.⁵ The *dobrado* used in the *danças dramáticas* has a text. One could infer, based on the detailed description of the *cheganças de marujos* given by Renato de Almeida, that this type of *dobrado* was probably influenced by the Portuguese *marcha*.⁶ Figure 3.1 shows a folk *dobrado* collected by Andrade and used in the *pastoril*.⁷



Figure 3.1. Dobrado das Pastorinhas

Lacerda’s “Dobrado” does not have an introduction and a trio, and it is constructed in ABA’ form. The traditional first part corresponds to the A section (in G major), in which the main melody (*canto*) is played by the pianist’s right hand, while the left hand plays a compound melody in staccato notes with the double function of *centro* and *marcação*. Figure 3.2 shows the opening of Lacerda’s “Dobrado.”

⁵ *Dança dramática* (dramatic dance) is a term created by Andrade to designate a collection of dances connected by the same subject. It can have dramatic representation or not. The *dança dramática* has two parts: one stationary and one mobile. The *dobrado* belongs to the latter. The *dança dramática* is also known as *auto* and *folgado*. Marcondes, 231-2.

⁶ Renato de Almeida, *História da Música Brasileira* (Rio de Janeiro: F. Briguiet & Comp, 1942), 203-10.

⁷ Mário de Andrade, *Danças Dramáticas do Brasil, Tomo I*, 2a. Ed. (São Paulo: Editora Itatiaia Limitada, 1982), 370.



Figure 3.2. Opening of Lacerda's "Dobrado"

The ensuing B section (in E minor), in which the left hand takes the melodic role and is accompanied by the right hand's staccato upbeats, corresponds both texturally and formally with the aforementioned *forte* section. The composer indicates "*salientando a mão esquerda*," which means "emphasize the left hand." Figure 3.3 shows the end of the A section and the first three measures of the B section. Section A is recapitulated almost literally in measure 38. The two differences between A and A' are the anacrusis (compare Figures 3.2 and 3.4) and an augmented sixth sonority that appears at the end (the A \sharp that appears in the bass in the second measure of Figure 3.3 is replaced by an A \flat at the end). Figure 3.4 shows the end of the B section and the beginning of the recapitulation of the A section.



Figure 3.3. The end of section A and beginning of section B of the "Dobrado"



Figure 3.4. The end of section B and beginning of the recapitulation of section A

The *dobrado* is usually in 4/4, with regular phrase structure. It has the following distinctive rhythmic characteristics, which are also found in Lacerda's "Dobrado:" (1) a sporadic dotted-eighth-plus-sixteenth figure usually followed by eighth notes (see third measure of Figure 3.2 and fourth measure of Figure 3.4); (2) ornamented trills played by flute and piccolo (see second measure of Figure 3.3); (3) broken triads in triplets (see third measure of Figure 3.5); (4) "walking" bass played by the tuba (this can be seen in all figures); (5) upbeat accompaniment in eighth notes (see third measure of Figure 3.3 and first measure of Figure 3.5); and (6) groups of two sixteenth notes in downbeat or upbeat position usually preceded and/or followed by eighth notes (see third measure of Figure 3.3 and first and second measures of Figure 3.5).



Figure 3.5. A passage in section B showing the use of triplets and sixteenth notes in the accompaniment

The second movement of Lacerda's *Brasiliiana No. 1* is entitled "Modinha." The *modinha* is a romantic song whose country of origin is the subject of controversy. Some authors, like Tinhorão, state that the *modinha* is the first Brazilian song genre of popular origin, introduced in Portugal in 1775 by Domingos Caldas Barbosa.⁸ Others, like Marcos Marcondes, believe it comes from the Portuguese *moda*, a generic term for song or melody.⁹ The word *modinha* is a diminutive of *moda*, which means fashion. During the Second Empire in Brazil

⁸ José Ramos Tinhorão, *Pequena História da Música Popular*, 5a. Ed. (São Paulo: Art Editora, 1986), 11.

⁹ Marcondes, 525.

(1831–1889), the *modinha* acquired certain similarities with the Italian opera aria.¹⁰ The main characteristics of the *modinha* are: (1) a lyrical, sentimental, and mellow character; (2) frequent use of minor keys; (3) a non-standardized form although AB and ABA designs abound; (4) scoring for voice and guitar (or piano); and (5) an evolution from duple to triple in the 19th century, and later to quadruple meter (due to the influence of the schottische),¹¹ though the great majority of the popular *modinhas* are in triple meter.¹²



Figure 3.6. Opening measures of Lacerda’s “Modinha”

	m.1	4	21	25	37	41	45	57	58
Right Hand		T	T			T ₁	T ₂		T ₃
Left Hand	T			T	T			T	
	Cm		A ^b m		Gm			Cm	
	A		B					A'	

Figure 3.7. Formal scheme of Lacerda’s “Modinha”

Figure 3.6 shows the opening measures of Lacerda’s “Modinha,” which is written in the form of a two-part invention. The circled T, in this figure, indicates the theme. The formal scheme, the key areas, and the theme’s entrances are shown in Figure 3.7. This *modinha* is in the

¹⁰ Gerard Béhague: “Modinha,” *Grove Music Online* (Accessed 12 May 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.18840>>.

¹¹ Luís da Câmara Cascudo, *Dicionário do Folclore Brasileiro* (Rio de Janeiro: Edições de Ouro, 1969), 584.

¹² Mário de Andrade, *Modinhas Imperiais* (São Paulo: Livraria Martins Editora, 1964), 9.

minor mode, in 2/4, and the composer indicates the character *queixoso* (sad and hurt). The melodic line is mostly descending, which, according to Souza, is a characteristic of Brazilian folk music (see how the left hand melodic line moves down an octave in Fig. 3.6).¹³ The *legato* articulation and the stepwise motion of a song-like melody suggest a connection with the original format of the *modinha*.

The third movement of Lacerda's *Brasiliiana No. 1* is entitled "Mazurca." The word *mazurca* is the Portuguese spelling for *mazurka*, a folk dance in triple time from the province of Mazovia, in Poland. Performed by dancers in couples, named *mazurs*, the mazurkas were originally accompanied by a *dudy*, a type of bagpipe. Although common traits are found in all folk mazurkas (rhythm in triple time, accent shifted to the weak beats of the bar, rubato, pentatonic and modal scales, etc.), various characters and tempo distinguish the three different types: the *mazur*, in moderate tempo, the *kujawiak*, generally lyrical in slower tempo, and usually in minor key, and the *obertas*, the quickest of the three.¹⁴

Frédéric Chopin, who wrote more than 50 mazurkas, combined national Polish folk idioms with art music. Chopin's *Mazurkas* usually consist of three or four contrasting sections, with irregular accents on the second or third beat, sometimes using modal elements (c.f. Op. 41, No. 1) and pentatonic elements (c.f. Op. 17, No. 3 and No. 5), and frequently using a drone bass and grace notes.

The *mazurka*, and other salon dances from Europe, became popular in Brazil in the second half of the 19th century, when the military bands started playing them for the Sunday

¹³ José Geraldo de Souza, *Características da Música Folclórica Brasileira* (Rio de Janeiro: Ministério da Educação e Cultura, 1969), 4.

¹⁴ Stephen Downes: "Mazurka," *Grove Music Online* (Accessed 13 May 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.18193>>.

concerts.¹⁵ In addition, popular balls, modeled on the masquerade balls of Paris, brought fashionable European dances into the social life of imperial Rio de Janeiro.¹⁶ The *mazurka* is still present in the folk music of Brazil, especially in the states of Pernambuco, Alagoas, and Pará.¹⁷ It became part of Brazilian folk dance and music while incorporating some local characteristics. The Brazilian *mazurca* is found in recordings of popular musicians, like Luiz Gonzaga, and in popular celebrations, like the *marujada de bragança* (a Catholic festival for the day of Saint Benedict the Black), in which men and women dance accompanied by banjo, violin, and drums.

Table 3.3. Form of Chopin's *Mazurka* Op. 7, No. 1 and Lacerda's "Mazurca" from *Brasiliana* No. 4

	Chopin					Lacerda		
Measure	1	25	33	45	53	1	17	33
Section	A	B	A'	C	A'	A	B	A'
Key	B \flat	F	B \flat	G \flat	B \flat	B \flat	G \flat	B \flat

Lacerda's *Mazurca* and Chopin's *Mazurka* Op.7, No. 1 have similar melodic gestures: one can see in Figures 3.8 and 3.9 that the opening gestures of both pieces move from F to B \flat and their melodic lines move upward. The two *mazurkas* also share harmonic features. Both pieces are in B \flat major and modulate to G \flat major, although the form of Chopin's *Mazurka* is more extended and features a larger section in the dominant area (see Table 3.3). Despite significant melodic and harmonic similarities, however, Chopin's *Mazurka* and Lacerda's "Mazurca" contrast stylistically: Lacerda, unlike Chopin, does not indicate the use of *rubato*, and

¹⁵ Tinhorão, *História Social da Música Popular Brasileira*, 182-3.

¹⁶ Cristina Magaldi, *Music in Imperial Rio de Janeiro* (Lanham, MA: Scarecrow Press, Inc., 2004), 3.

¹⁷ Although I could not find references on the mazurca in the Brazilian musicological literature, recent information about the practice of this folk dance can be found in the following websites:

Pernambuco = <<http://www.caruaru.pe.gov.br/interna.asp?idmat=491>>,

Pará = <http://www.pa.gov.br/portal/iap/noticias2005/janeiro/24_01.htm>,

Alagoas = <<http://www.projetocalypso.com.br/cultura.htm>>.

Lacerda's "Mazurca" emphasizes mostly the downbeat whereas Chopin's *Mazurka* tends to emphasize the second and third beats.



Figure 3.8. Opening of Lacerda's "Mazurca"

The image shows the opening of Chopin's Mazurka Op.7, No. 1. The title "Vivace. M.M. ♩ = 50." is at the top. The music is in 3/4 time, marked "f", "cresc.", "ff", and "p scherz.". The first system shows a treble and bass staff with various ornaments and fingerings. The second system continues the melody with more ornaments and fingerings.

Figure 3.9. Opening of Chopin's *Mazurka* Op.7, No. 1

The last movement of Lacerda's *Brasiliiana No. 1* is entitled "Marcha de Rancho." The *marcha de rancho* is a type of slow march, usually in 4/4, originally performed during the

carnival parades.¹⁸ Figure 3.10 shows the rhythmic pattern of the *marcha de rancho* played by percussion instruments (the muffled bass drum creates an accent).¹⁹ The *rancho* is an organized group of people (similar to a Mardi-Gras krewe) who celebrate the carnival together, and have a specific song to represent them during the festivities.²⁰ The composers of these *marchas de rancho* tended to elaborate them in order to give prominence to their group, adding wind and brass instruments and choir to the original percussion accompaniment. The oldest example of *marcha de rancho* (also known as *marcha-rancho*) is probably “Moreninha” by Eduardo Souto (1882–1942), first recorded in 1927.²¹ The melodic line of the *marcha de rancho* is *cantabile* in character, with many appoggiaturas and syncopations.

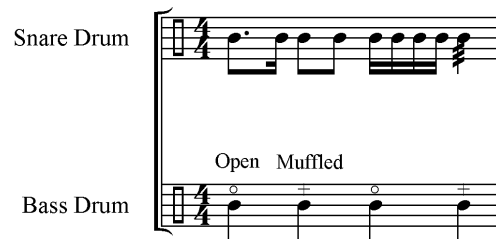


Figure 3.10. Rhythmic pattern of the *marcha-rancho*

Lacerda’s “Marcha de Rancho” is in AB form. The A section is in the minor mode and the B section in the parallel major key. Both sections have two subsections (a, a₁, b, and b₁), and the piece ends with a short coda. Figure 3.11 shows the opening of Lacerda’s “Marcha de Rancho.” The melody is embellished with appoggiaturas and syncopations, and receives a varied treatment. An interesting feature is the C# that appears constantly in the bass line creating an accent on the second and fourth beats, corresponding to the original muffled bass drum (see

¹⁸ Tinhorão, *Pequena História da Música Popular*, 132.

¹⁹ Martel Music Art, “Aquarela,” (Accessed 05 March 2006) <<http://www.music.art.br/aqua/ritm/marchar.htm>>.

²⁰ The *rancho* was originally a group that used to march during the Christmas’ parades. Marcondes, 663.

²¹ Ibid., 478.

Fig. 3.10). In the b_1 section, the texture becomes contrapuntal. This section presents a performance challenge in measure 31: the stretch of a tenth, as it appears in the third measure of the right hand of Figure 3.12, is uncomfortable, or even impossible, for many hands. One solution here would be to use the pedal for the first G (right hand) and then untie and play the second G without pedal allowing the staccato articulation of the left hand.

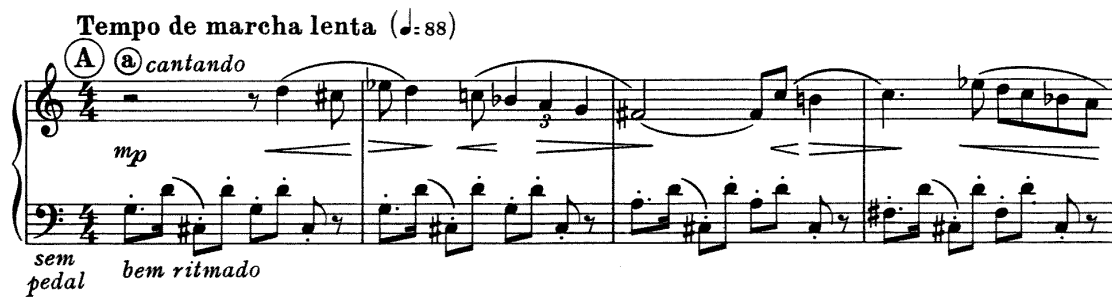


Figure 3.11. Opening of Lacerda's "Marcha de Rancho"



Figure 3.12. Lacerda's "Marcha de Rancho," mm. 29-32

3.3 *Brasiliiana No. 2*

Brasiliiana No. 2 was composed in 1966 and employs the following genres: *romance*, *chote*, *moda*, and *côco*. The *romance*, also known as *ballad*, is a strophic narrative song, usually in four rhymed eight-syllable lines, derived from the epic poems of the Middle Ages in France and Spain.²² The *romance* was very popular in Portugal during the 16th century, when the form

²² Don Michael Randel, *The New Harvard Dictionary of Music* (London: The Belknap Press of Harvard University Press, 1986), 67 and 713.

was brought to Brazil and gradually transformed into a national genre.²³ Stories about animals and famous heroes inspired the Brazilian *romances* (also called *xácaras*), in which the melody is simple and unchanged throughout the various stanzas.²⁴ The form is predominantly found in northeastern Brazil. Figure 3.13 shows an original folk melody called *Romance do Boi Surubi*.²⁵



Figure 3.13. *Romance do Boi Surubi*

Lacerda's use of a Theme and Variation form in his "Romance" is perhaps an attempt to create variety while simultaneously preserving the sameness inherent in the melodic construction of the original *romances*. Figure 3.14 shows the theme of Lacerda's "Romance," which is presented unaccompanied and followed by four variations. Tempo, meter, melody, and harmony are varied throughout the piece. Noteworthy are the extensive use of the Neapolitan chord in the variations and the uneven phrase-lengths.



Figure 3.14. Theme of Lacerda's "Romance"

²³ José Teixeira D'Assumpção, *Curso de Folclore Musical Brasileiro* (São Paulo: Livrarias Freitas Bastos S.A., 1967), 150-1.

²⁴ Ibid.

²⁵ Luís da Câmara Cascudo, *Vaqueiros e Cantadores* (Porto Alegre: Livraria do Globo, 1939), 82. *Boi* means ox.

In the first variation, the theme starts in the left hand. It retains the meter, though the tempo is faster and the variation is two measures longer than the theme. The second variation is even faster, and its main feature is the use of different meters that result in a shift of the downbeat. This variation is seven measures longer than the theme. The third variation is a little slower than the second, is mostly in triple meter, and includes *rubato*. The fourth variation varies the theme by melodic fragmentation. The third and fourth variations are four measures longer than the theme. Table 3.4 summarizes the main characteristics of the variations. The piece ends with an imperfect authentic cadence.²⁶ According to José Geraldo de Souza, this is an important characteristic of the Brazilian folk melodies.²⁷

Table 3.4. Main characteristics of the Variations in Lacerda's "Romance"

Var.	Tempo	Meter	Length (measures)
I	108	3/4	11
II	168	Alternated (5/8, 3/4, and 2/4)	16
III	152, with <i>rubato</i>	3/4	13
IV	152, measured	Mostly 3/4	13

The second movement of Lacerda's *Brasiliiana No. 2* is entitled "Chote." The *chote* is the Brazilian equivalent of the *schottische*, which is a round dance, probably of German origin in 2/4 time, like a *polka*, but slower with the effect of 4/4.²⁸ The *schottische* was known in several European countries in the 1850s. In Spain, it was called *chotis* and in Portugal, *choutiça*. José Maria Toussaint brought it to Brazil in 1851.²⁹ It started as a salon dance of the aristocratic balls, became popular in several regions of Brazil, and influenced several other dances. In Brazil it

²⁶ The imperfect authentic cadence is a V-I cadence in which the soprano line does not end on the first scale degree, but ends on the third or fifth scale degrees. Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 2nd Ed. (New York: Harcourt Brace Jovanovich College Publishers, 1989), 83.

²⁷ Souza, 4.

²⁸ Michael Tilmouth/Andrew Lamb: "Schottische," *Grove Music Online* (Accessed 16 May 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.25066>>. Also, Dance History Archives: "Schottische," (Accessed 16 May 2006) <<http://www.streetswing.com/histmain/z3schot.htm>>.

²⁹ Marcondes, 837.

acquired different spellings: *chótis*, *xótis*, *xote*, and *chote*. Figure 3.15 shows a Brazilian folk *chote*.³⁰ In the popular and folk music of northeastern Brazil, one finds *chotes* whose rhythmic patterns are shown in Figure 3.16.



Figure 3.15. Brazilian folk *chote*

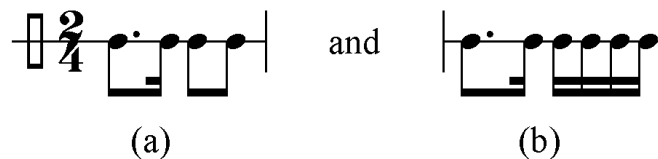


Figure 3.16. Rhythmic patterns in northeastern Brazilian *chote*

Lacerda's "Chote" is in ABA' form. A is in E \flat major and B in C minor. Because the piece is in 2/2, the rhythmic figurations shown in Figure 3.16 appear, with some variation, in augmented form. Figure 3.17 shows the opening of Lacerda's "Chote." Note the similarity between the rhythm of the second and fifth measures (right hand) and that shown in augmented form in Figure 3.16b. Similarly, the rhythm of measure eight (left hand) is an augmentation of Figure 3.16a.

³⁰ Maria Amália Corrêa Giffoni, *Danças Folclóricas Brasileiras e Suas Aplicações Educativas* (São Paulo: Edições Melhoramentos, 1964), 266.



Figure 3.17. Opening of Lacerda's "Chote"

The third movement of Lacerda's *Brasiliiana No. 2* is entitled "Moda." The *moda*, also known as *moda caipira*, *moda paulista*, or *moda-de-viola*, is a type of song sung in thirds by two *cantadores* playing the *viola*.³¹ It is found in the rural areas of São Paulo, Minas Gerais, Mato Grosso, Goiás, and Rio de Janeiro, and differs from the Portuguese *moda*, which is a generic term for song or melody. Its simple melody and its narrative text suggest the influence of the *romance*.³² The melodic material is predominantly in the Ionian mode, and it lacks the melodic progression from the leading tone to the tonic.³³ In the *modas*, it is common to have an introduction and a conclusion. The introduction, called *levante*, includes text and is usually based on the same (or slightly different) melody as the core of the *moda* itself. The conclusion, called *alto* or *baixão*, also includes text and is sung in falsetto. There is also an instrumental

³¹ *Cantador* is a type of troubadour. A *viola* is an instrument with five or six double metal strings tuned similarly to the guitar. Cascudo, *Dicionário do Folclore Brasileiro*, 236 and 909.

³² D'Assumpção, 159.

³³ In the examples of *modas* I perused, the majority of the melodic lines always end in a descending motion with the last upper note on the third scale degree.

intermezzo between the strophes. Figure 3.18 shows a folk *moda* transcribed by Clorinda Rosato.³⁴ Note the use of quintuplets to accommodate the prosody.

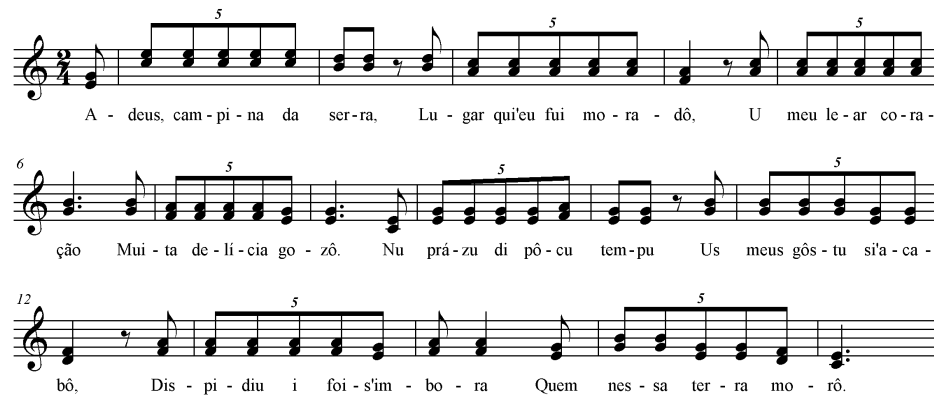


Figure 3.18. Adeus, Campina da Serra

Lacerda's "Moda" is in ABA' form. One can trace a parallel between the folk *moda* and Lacerda's "Moda" considering the A section as the introduction, the B section as the *moda* itself, and the A' section the conclusion, which is in a higher register probably in imitation of the falsetto. The pitch content of the melodic line of the A section, shown in Figure 3.19, reveals Lacerda's compositional craftsmanship.³⁵

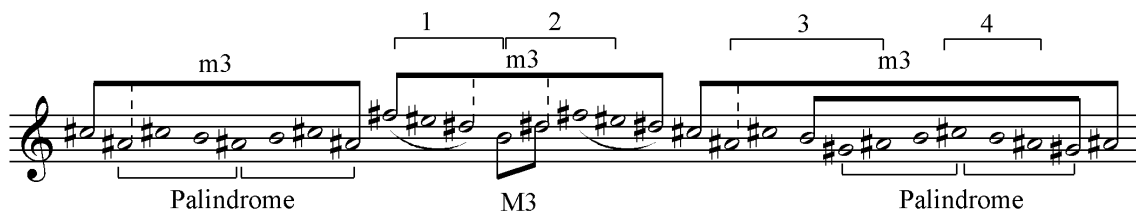


Figure 3.19. Symmetrical relationships in the melody of the A section of Lacerdas's "Moda"

³⁴ This *moda* is recorded in the LP Victor do Brasil No. 34234. Oneyda Alvarenga, *Música Popular Brasileira* (Rio de Janeiro: Editôra Globo, 1950), 272-4.

³⁵ The graph shown in Figure 3.19 is not a Schenkerian reduction but has the only purpose of showing symmetrical relationships within the pitch content of the melodic line.

This melodic line contains an ABA' structure generated by minor thirds. These thirds are expanded and prolonged through the use of palindromes and repetitions. This section also contains fragments (labeled 1, 2, 3 and 4 in Figure 3.19) that will be used throughout the piece, after being transformed by transposition and/or chromatic alterations. The third relationship can also be found in the large-scale modal areas of the piece shown in Figure 3.20. Section A is in F# Ionian; section B, with the fastest rate of change in the piece, moves from A, C, E \flat , and F# Ionian, which is also the mode of the last section (A').

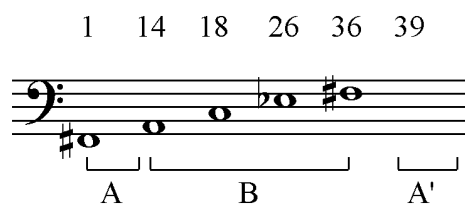


Figure 3.20. Large-scale modal areas of Lacerdas's "Moda"

Figure 3.21. Opening of the A section of Lacerdas's "Moda"

The use of quintuplets, sometimes found in the folk *moda* (see Figure 3.18), is also represented by Lacerda through the use of 5/8 meters sometimes followed by a 2/4 or 4/4 with *ritenuto*, which reinforces the psychological impression of faster notes in quintuplet. Figures 3.21, 3.22, and 3.23 show the opening of section A, the opening of section B, and the opening of section A' of Lacerda's "Moda," respectively.³⁶ Note the intermittent chords that appear in the piece, as a kind of *recitativo* accompaniment. These chords probably represent the *cantadores* playing the *viola* when performing a *moda*.

Figure 3.22. Ending of the A section and Opening of the B section of Lacerdas's "Moda"

Figure 3.23. Opening of the A' section of Lacerdas's "Moda"

³⁶ In these figures, (1 + m3) means the first fragment transposed up a minor third, (3 + m3)' means the third fragment transposed up a minor third but with slight adjustments in the pitch content to accommodate with the key area (the same procedure is used in the tonal answer of a fugue, for example).

The last movement of Lacerda's *Brasiliiana No. 2* is entitled "Côco." The *coco* (literally coconut) is a folk dance, in 2/4 or 4/4, of African origin, found in northeastern Brazil.³⁷ The *coco* has a happy character with vivid rhythm. Cascudo feels that the choreography in this dance was influenced by Amerindian culture.³⁸ The dance is characterized by hand clapping (or by a drum and a rattle) and by responsorial singing, in which the soloist is known as *tirador de coco*.³⁹ The form is strophic verse-refrain with variable length, and the repeated refrain has shorter text than the strophes. The melody makes extensive use of repeated notes. The *coco* originated in the state of Alagoas, probably during the 16th century, as a work song of the black rebel slaves in the *quilombos*.⁴⁰ Figure 3.24 shows the folk *coco Capim da Lagoa*.

The musical score for "Capim da Lagoa" is presented in three systems. The first system is for the Solo section, marked with a tempo of 60. It begins with the lyrics "Me-ni na, si que-res va-mos, Não te po-nha'a ma-gi - ná, Quem ma-gi-na cri-a me-do, Quem tem me-do não vai lá! O ca-pim da la-". The second system continues the Solo section, marked with a tempo of 76, with lyrics "go-a'O vi-a-do co - meu O ca-pim da la - go-a'O vi a-do co - meu O ca-pim da la - go-a'O vi-a-do co - meu O ca-pim da la - go-a'O vi-a-do co-". The third system also continues the Solo section, with lyrics "meu Ai! ____ O vi-a-do co - meu Ai! ____ o vi-a-do co - meu O ca-pim da la - go-a'O vi-a-do co - meu O ca-pim da la - go-a'O vi-a-do co - meu." The score is written in treble clef with a key signature of one sharp (F#).

Figure 3.24. *Capim da Lagoa*

³⁷ Abelardo Duarte, *Folclore Negro das Alagoas* (Maceió: Departamento de Assuntos Culturais, 1974), 36.

³⁸ Cascudo, *Dicionário do Folclore Brasileiro*, 292.

³⁹ Gerard Béhague: "Côco," *Grove Music Online* (Accessed 19 May 2006), <http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.06029>.

⁴⁰ In the African language Yoruba, *quilombo* means housing. The Brazilian *quilombos* were communities that were constituted out of the struggle of rebel slaves during the centuries of slavery, as territories of housing, resistance and social organization. "Quilombos: Understanding Its Meaning" (Accessed 19 May 2006) <http://www.cohre.org/quilombos/eng/eng-02.htm>.

As a dance, it originated in the *engenhos*,⁴¹ gradually moving into aristocratic circles and later reverting back to folk manifestations.⁴² The *coco* is found in two main geographically oriented forms: *coco-do-sertão* and *coco-de-praia*.⁴³ While the former changed little from its original model, the latter received more influences and evolved more noticeably.⁴⁴ Those influences included methods of dancing, singing, or use of text. Traditionally, the *coco* was accompanied by percussion only. Additional instruments such as *viola*, *sanfona*, and *pife* (as an instrument of the *banda cabaçal*) appeared throughout its evolution.⁴⁵

Lacerda's "Côco" has the form ABA'B', in which the composer labels A as the strophic verse and B as the refrain. The A section is in A major and the B section in A minor. In comparing Lacerda's "Côco" with the folk *coco*, one notes that the section corresponding to the strophic verse (A) is melodically more developed and extended in Lacerda's version, while the section corresponding to the refrain (B) is simpler and shorter. The staccato notes in section B help to create the *marcato* and light character of the *coco*. Also, in the A section, Lacerda seems to represent a soloist (*tirador de coco*) with a richer instrumental accompaniment, even using contrapuntal writing, similar to what happens in the folk *coco-do-sertão*, while in the B section, the textural reduction makes the unison "choir" of the refrain more prominent than the instrumental accompaniment. The return to A, one octave higher, resembles the use of high pitch instruments, such as the *pife*. The condensed form of the A' and B' sections shows Lacerda's artistic use of melodic fragments. Figures 3.25 and 3.26 show the opening of sections

⁴¹ *Engenhos* are sugar cane processing farms. Sugar cane became the basis of Brazilian economy in the 17th century.

⁴² Giffoni, 141.

⁴³ Duarte, 33. *Praia* means beach and a translation for *sertão* could be backwoods.

⁴⁴ Giffoni, 144.

⁴⁵ *Sanfona* means accordion. A *pife* is a rudimentary bamboo flute. The *banda cabaçal* is an instrumental ensemble comprising 1 *zabumba* (a kind of bass drum), 1 *caixa* (a kind of snare drum), and 2 *pifes*. Duarte, 117-21.

A and B, respectively. The first and third measures of the left hand in Figure 3.25 show rhythmic patterns used in the percussion instruments of *coco*.



Figure 3.25. Opening of Lacerda's "Côco"



Figure 3.26. Ending of Section A and Opening of Section B of Lacerda's "Côco"

3.4 *Brasileira No. 3*

Brasileira No. 3 was composed in 1967 and employs the following genres: *cururú*, *rancheira*, *acalanto* and *quadrilha*. The *cururu* is a round dance of Amerindian origin accompanied by songs in the major mode, in 2/4 meter, and includes *desafio*.⁴⁶ The word *cururu* in the Tupi-Guarani language means toad. The first ethnomusicological reference to this dance was probably made by Karl von den Steinen, in Cuiabá (capital of Mato Grosso), in 1887.⁴⁷ The *cururu* is performed exclusively by men, and is connected to the popular religious festivities of São Paulo, Mato Grosso, and Goiás. The Jesuits were probably responsible for its

⁴⁶ Marcondes, 226-7 and Rossini Tavares de Lima, *Folclore de São Paulo: Melodia e Ritmo*, 2nd. Ed. (São Paulo: Ricordi, 1961), 9 and 22. The word *desafio* means literally challenge. The *desafio* involves the alternating singing of two *cantadores*. Some of the songs used in the *cururu* are called *toadas*. The *toada* will be discussed in the *Brasileira No. 6*.

⁴⁷ Marcondes, 226-7.

introduction into these religious festivities.⁴⁸ The text can be sacred (called *função*) or profane. Its original structure consists of (1) *Louvação* – a kind of introduction (also used to close the dance) sung in parallel thirds, sometimes in falsetto, in which the *cantador* hails the Saints and the host; (2) *Bateção* – a kind of teasing and mocking of one of the participants of the circle, usually through *desafio*; and (3) *Perguntação* – the *desafio* of two *cantadores*.⁴⁹ The most commonly-used instruments are the *viola de cocho* and the *adufe*.⁵⁰ Figure 3.27 shows an example of a *cururu* collected by Rossini Tavares de Lima.⁵¹ In the examples of *cururu* that I examined, there are similarities with the *moda* with respect to the parallel thirds and the use of the seventh scale degree: whereas in the *moda* there is no movement from the leading tone to the tonic, in the *cururu*, this movement, when it occurs, exists only in the final cadence and in the lower note of the parallel thirds. Lima also collected several rhythmic patterns played by the *viola*.⁵² These are shown in Figure 3.28.



Figure 3.27. *Cururu*

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ A *viola de cocho* is a type of guitar that is sculpted entirely in a block of wood. An *adufe* is a type of tambourine. “Danças e Música Regionais,”

(Accessed 20 May 2006) < http://www.brasilnoar.com.br/MT/mt_dancas.asp>.

⁵¹ Lima, 31.

⁵² Ibid., 33.

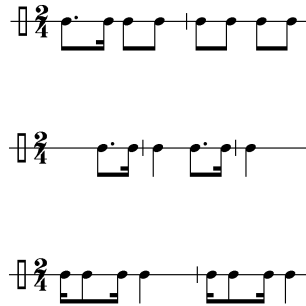


Figure 3.28. Rhythmic patterns of the *cururu* played by the viola

Lacerda's "Cururú" is a Theme and Variations for the left hand (the right hand appears only in the last variation knocking on the piano wood), in which folk characteristics of the *cururu* appear in the theme and in the fourth variation. These characteristics include duple meter, the use of parallel thirds at the beginning and at the end resembling the *louvação* (which in the folk *cururu* also happens at the beginning and at the end), the major mode, the rhythmic patterns shown in Figure 3.28, and a simple harmonic structure. The exclusive use of the left hand can be in itself the depiction of a folk characteristic because the *cururu* is performed only by men. Figure 3.29 shows the theme and part of Variation I of Lacerda's "Cururú."

TEMA Moderado (♩ = 100)
com simplicidade

Só mão esquerda
com pedal *mf*

VAR. I

f *pochissimo rall.* *p* *mf* *a tempo*

p *poco precip.*

Figure 3.29. The theme and part of the Variation I of Lacerda's "Cururú"

In Variations I, II, and III, even though Lacerda uses fragments of the theme, there is freedom in the melodic and harmonic treatment. The parallel thirds are rarely used in those variations but reappear in the fourth. Variation I retains the tempo and meter of the theme, but extends the melody with the use of chromatic notes and additional harmonic passages. Variations II and III go even further, using a different tempo, varied rhythmic figures, and more complex harmony; thereby blurring the thematic connections. The last variation returns to duple meter and moderato tempo, regaining the *cururu*'s character while stressing its rhythm, and depicting the folk percussion instruments by the use of knocking on the wood of the piano. It is written in the treble clef, perhaps to depict the falsetto used in the *louvação*. Figure 3.30 shows the opening of the fourth variation.

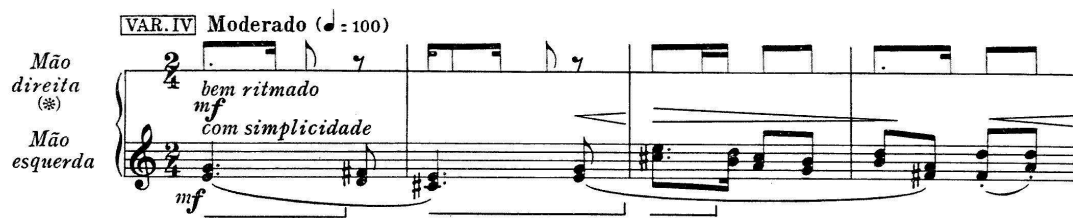


Figure 3.30. Opening of Variation IV of Lacerda's "Cururú"

The second movement of Lacerda's *Brasileira No. 3* is entitled "Rancheira." The *rancheira* is a dance in triple meter derived from the *mazurka*. The dance comes from the Rio Grande do Sul, and can also be found in Argentina and Uruguay.⁵³ Despite its connections with the *mazurka*, the *rancheira* sounds like a fast and lively rustic waltz. It is associated with the *fandango*,⁵⁴ along with other dances such as the *anu*, *balaio*, *chimarrita*, *chula*, *pericom*, *tatu*,

⁵³ Paixão Cortes and Barbosa Lessa, *Manual de Danças Gaúchas*, 3a. Ed. (São Paulo: Irmãos Vitale, 1968) 95.

⁵⁴ Marcondes, 276 and 663. In Spain, the *fandango* is a dance that alternates singing and dancing, whereas in Brazil, *fandango* is a festivity that includes several dances (in the South) or a dramatic dance (in the Northeast). Almeida, 173-4.

and *tirana*. These are all round dances with hand-clapping, shoe-tapping and finger-snapping.⁵⁵

The instruments used in the dances of the *Fandango* are: *viola*, *adufe*, *pandeiro*, and *accordion* (called *gaita* in Rio Grande do Sul, the *accordion* is the main melodic instrument for the *rancheira*).⁵⁶

Lacerda's "Rancheira" is in ABA' form; it uses chromaticism and some degree of polytonality. Figure 3.31 shows the opening of Lacerda's "Rancheira" with indications of implied harmony, foreign chords, and chromatic gestures, which are beamed with dotted lines. Lacerda's "Rancheira" emphasizes the downbeat by the use of pedal and slur. The lively character of the piece is accomplished by the use of staccato and fast tempo while the rustic quality is realized by the use of dissonant harmonies. Lacerda also uses hemiola to create the feeling of duple meter or 3/2. This rhythmic ambiguity is also found in the Viennese waltzes, and in the music of Brahms and Schumann.⁵⁷ Figure 3.32 shows two excerpts of Lacerda's "Rancheira" in which hemiolas are employed (the hemiolas are indicated with brackets).

Implied B^b : V I V I

Movido (♩: 58; ♩: 174)

Figure 3.31. Opening of Lacerda's "Rancheira"

⁵⁵ Gerard Béhague: "Brazil, §II, 3(ii): Luso-Brazilian folk music traditions: Dances," *Grove Music Online* (Accessed 22 May 2006),

<<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.03894.2.3.2>>.

⁵⁶ Ibid.

⁵⁷ Julian Rushton: "Hemiola," *Grove Music Online* (Accessed 23 May 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.12768>>.



Figure 3.32. Lacerda's use of hemiola in his "Rancheira"

The third movement of Lacerda's *Brasiliana No. 3* is entitled "Acalanto." The *acalanto* is a lullaby. The word *acalanto* was used for the first time by Brazilian composer Luciano Gallet (1893–1931).⁵⁸ In Brazil, the majority of the *acalantos* are of Portuguese origin, and many were transmitted through oral tradition. However, one can find *acalantos* in which African words are mixed with Portuguese. The *acalantos* of Amerindian origin are sweet and involve mystical elements in the text.⁵⁹ One commonly finds melismatic passages in which the text consists of vowels at the end of the *acalanto* to create monotony, which makes the child sleep easily.⁶⁰ Other characteristics of the *acalanto* are simple melody, small range, use of onomatopoeia, monotony, and often the use of texts that incorporate fear. Figure 3.33 shows an example of a traditional *acalanto* entitled *Boi da Cara Preta*, which means black face ox.⁶¹



Figure 3.33. *Boi da Cara Preta*

⁵⁸ Cascudo, *Dicionário do Folclore Brasileiro*, 27.

⁵⁹ *Ibid.*, 28.

⁶⁰ *Ibid.* Cascudo believes that this mellismatic feature reveals some Middle-eastern influence brought to the Iberian Peninsula during the Muslim occupation (ca.750-1236).

⁶¹ D'Assumpção, 133.

Lacerda's "Acalanto" is in ABA'. It is in duple meter in the A Aeolian mode. The characteristic monotony of the *acalanto* is created by the use of an ostinato figure, played by the left hand probably to suggest the movement of a rocking chair. This ostinato consists of i and ii⁰ in A Aeolian and creates a state of flux that seems never to resolve. In the right hand, Lacerda uses a synthetic symmetrical scale for the A and A' sections and chromaticism for the B section. Figure 3.34a shows this scale and Figure 3.34b shows its symmetry around the tritone D-G#. Figure 3.35 shows the opening of Lacerda's "Acalanto."

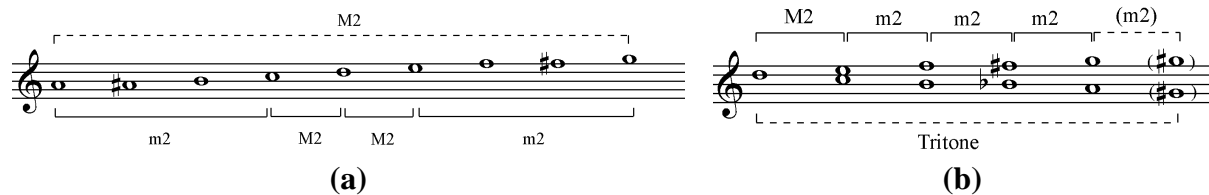


Figure 3.34. Synthetic symmetrical scale used in Lacerda's "Acalanto"

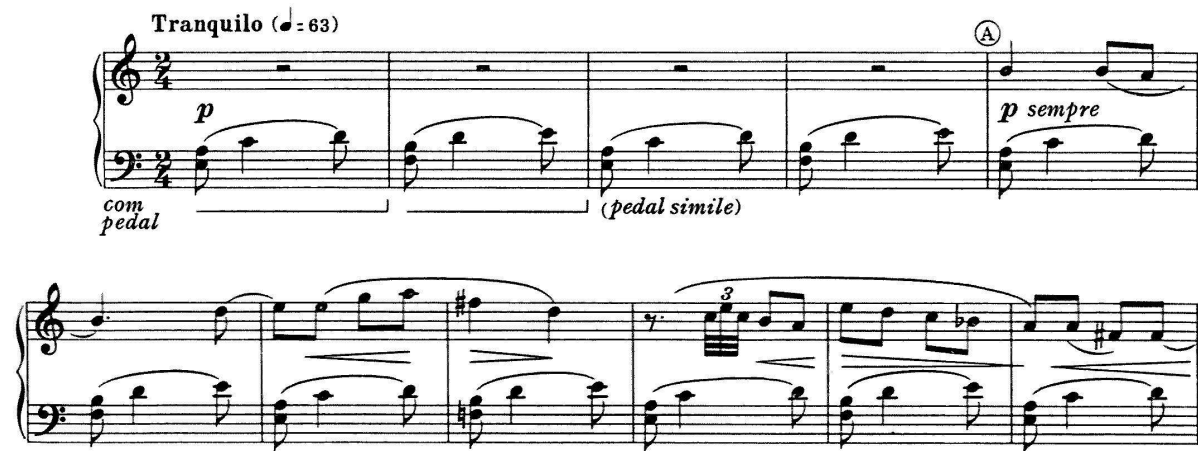


Figure 3.35. Opening of Lacerda's "Acalanto"



Figure 3.36. Excerpt of the B section of Lacerda's "Acalanto"

Figure 3.36 shows an excerpt of the B section, in which one follows the descending chromatic motion from C# (m. 29) to D (m. 32). The chromaticism used in this section creates tension and anxiety that might perhaps be associated with the *acalantos* that incorporate fear.⁶² The piece ends with an expansion of the ii^o through the use of piled fourths framed by the tritone F-B creating an unresolved and unfinished feeling.

The last movement of Lacerda's *Brasiliiana No. 3* is entitled "Quadrilha." The *quadrilha* is a ballroom dance of French origin (*quadrille*) brought to Brazil by conductors of French orchestras in the first half of the nineteenth century.⁶³ The French *quadrille* inspired the *cielito* and the *pericon* in Latin America, and the square dances in the United States.⁶⁴ The *quadrille* consisted of five parts: (1) *Le pantalon*; (2) *L'été*; (3) *La poule*; (4) *La pastourelle*; and (5) *Galop*. The music was mostly in 2/4, except for the third dance (*la poule*) and sometimes the

⁶² Chromaticism is used in Expressionism to achieve the portrayal of fear and other inner emotions. Donald Grout and Claude Palisca, *A History of Western Music* (New York: W.W. Norton & Company, 1996), 733-5.

⁶³ The word *quadrille*, which comes from the Italian *squadriglia* (small company of cavalry and later group of dancers), is a short for *quadrille de contredanses* (set of contradances). Andrew Lamb: "Quadrille," *Grove Music Online* (Accessed 25 May 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.22622>>.

⁶⁴ Giffoni, 214-5.

first (*le pantalon*) and the last one (*galop*), which could be in 6/8. The themes were rhythmic and animated, and the phrases were eight or sixteen bars long. The sections were repeated to a large extent.⁶⁵

In Brazil, many of the original rhythmic and formal characteristics were preserved, but several variants appeared, such as the *quadrilha caipira* (São Paulo), *baile sifilítico* (Bahia and Goiás), *saruê* (Central region), and *mana-chica* (Rio de Janeiro).⁶⁶ The *quadrilhas* gradually moved away from the aristocratic urban circles to become one of the trademarks of the popular June Festivals both in the urban and rural areas.⁶⁷ The *quadrilha* is a vis-à-vis dance, and a caller, known as *marcador*, conducts the change from one figure to another. Figure 3.37 shows a folk *quadrilha* from Pará (North of Brazil) collected by Andrade.⁶⁸



Figure 3.37. *Quadrilha*

Lacerda's "Quadrilha" is in rondo in five parts (A, B, A₁, C, A₂) with introduction and coda. The phrases are mostly four bars long, as in the folk *quadrilha* shown in Figure 3.37. The rondo form portrays the cyclic characteristic of the folk *quadrilha*. It is in D major, in duple meter and in fast tempo indicated by the composer as *alegre* (allegro); the constant motion emphasizes the animated character of the movement. Figure 3.38 shows the opening of

⁶⁵ Lamb, "Quadrille."

⁶⁶ Marcondes, 649.

⁶⁷ The June Festivals (*Festa Junina*) are annual Brazilian celebrations which take place in June. They celebrate the Catholic feast days of Saint Anthony, John the Apostle and Saint Peter.

⁶⁸ Mário de Andrade, *Ensaio Sobre Música Brasileira* (São Paulo: I. Chiarato & Cia, 1928), 44.

Lacerda's "Quadrilha." Table 3.5 shows the key areas and the phrase lengths for each section of the piece.

Table 3.5. Key areas and phrase length for the sections of Lacerda's "Quadrilha"

Section	Key	Length of the phrases
Intro	D major	4
A	D major	4+4
B	G major	4+4+4+4+1
A ₁	D major	4+4
C	B \flat major	4+4+4+5+2
A ₂	D major	4+4
Coda	D major	4+5+1



Figure 3.38. Opening of Lacerda's "Quadrilha"

3.5 *Brasileana No. 4*

Brasileana No. 4 is the first piece of the cycle for piano four hands. It was composed in 1968 and employs the following genres: *dobrado*, *embolada*, *seresta*, and *candomblé*. The *dobrado* as a genre was already discussed in the *Brasileana No. 1*. The "Dobrado" of the *Brasileana No. 4*, like *Brasileana No. 1*, does not have an introduction and a trio. It is also in 4/4 and ABA' form. The key for the A section is B \flat major and the key for the B section is E minor.

Table 3.6 shows the formal plan and the functional structure associated with the right and left hands of both piano parts.

Table 3.6. Form of Lacerda’s “Dobrado”

	A (first part) B \flat major	B (forte) E minor	A’ (restatement first part) B \flat major	
Piano I – RH	Canto	Centro/ Contracanto	Centro/ Contracanto	Canto
Piano I – LH	Contracanto	Contracanto	Contracanto	Centro/ Contracanto
Piano II – RH	Centro	Canto	Canto	Centro/ Contracanto
Piano II – LH	Marcação	Canto	Marcação	Marcação

Other characteristics of the *dobrado* such as the use of regular phrase, the characteristic rhythmic cells (upbeat figures, triplets, dotted eighth note plus a sixteenth note), and “walking” bass are found in this movement. Figure 3.39 show the opening of Lacerda’s “Dobrado.” Note that the *dobrados* of both *Brasilianas* (No. 1 and No. 4) start with the same melodic gesture (an ascending anacrusis in eighth notes spanning a perfect fourth).

Tempo de marcha (♩ = 126)

The musical score is for the opening of Lacerda's "Dobrado". It is in 4/4 time and marked "Tempo de marcha (♩ = 126)". The score is divided into two piano parts: "Primeiro" (First Piano) and "Segundo" (Second Piano). The "Primeiro" part consists of a treble and a bass staff. The treble staff begins with a melodic line starting on G4, moving up to B4, then a series of eighth notes. The bass staff is mostly silent. The "Segundo" part consists of a treble and a bass staff. The treble staff has a series of eighth notes starting on G3, moving up to B3. The bass staff has a "walking" bass line starting on G2, moving up to B2, then a series of eighth notes. Dynamics include "f" (forte) and "mf" (mezzo-forte).

Figure 3.39. Opening of Lacerda’s “Dobrado”

The second movement of Lacerda's *Brasiliiana No. 4* is entitled "Embolada." The *embolada* refers to a poetic-musical conception, in which the melody uses short intervals, repeated notes, small rhythmic values, and sounds like a poem declamation. The word *embolada* comes from the verb *embolar*, which means "to roll like a ball." This probably has connections with the fast use of rhymes. The form is fixed refrain alternating with stanzas.⁶⁹ The text of the stanzas may or may not be improvised, and the fixed refrain may be original or taken from traditional *cocos*.⁷⁰ The subject of the text is usually comical and descriptive.⁷¹ It is from northeastern Brazil, and there are historical references to it as early as the beginning of the 20th century.⁷² The *embolada* can be performed as an independent genre or as the accompaniment to a northeastern dance called *coco-de-embolada*.⁷³ Many popular artists in the urban centers throughout Brazil incorporated the *embolada* in their songs.⁷⁴ The main instrument used in the original *embolada* is the *pandeiro*.⁷⁵ The *embolada* is in duple meter. Figure 3.40 shows a *coco* that is also used as a refrain for an *embolada*.⁷⁶



Figure 3.40. A refrain of *coco* used as *embolada*

⁶⁹ Gerard Béhague: "Brazil, §II, 3(iv): Luso-Brazilian folk music traditions: Song genres," *Grove Music Online* (Accessed 29 May 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.03894.2.3.4>>.

⁷⁰ Almeida, 166-7.

⁷¹ Marcondes, 262.

⁷² On January 1900 was founded an association called *Cocadores Federais* to dance the *coco* and to sing *emboladas*. Abelardo Duarte, 65.

⁷³ Marcondes, 262 and Cascudo, *Dicionário do Folclore Brasileiro*, 367.

⁷⁴ D'Assumpção, 156.

⁷⁵ A *Pandeiro* is a Brazilian tambourine.

⁷⁶ Almeida, 167-8.

Lacerda's "Embolada" is built on two main thematic ideas, each one in a different key: idea x is in G (major, Mixolydian, and northeastern mode)⁷⁷ and idea y is D \flat (Mixolydian). The alternation of two thematic ideas can be a representation of the musical dialogue of two *cantadores* performing the *embolada*. These two ideas are transformed by expansion, contraction, and development. The formal plan is a loose ABA', in which the A and A' sections consist of dialogues between ideas x and y and the B section consists of the idea x accompanied by rhythmic chords in the key of y. Figure 3.41 shows the opening of Lacerda's "Embolada" and Figure 3.42 shows its formal plan. For the first part, Lacerda uses mixed meters, while for the other parts he uses duple meter. The folk *embolada* is particularly portrayed in the B section: the sung melody is depicted by the *primeiro* (first pianist) and the percussion-like rhythm is depicted by the *segundo* (second pianist). The use of duple meter, as well as certain rhythmic values (dotted-eighth-plus-sixteenth) are also found in Lacerda's "Côco," thus showing connections between these two genres.

Figure 3.41. Opening of Lacerda's "Embolada"

⁷⁷ The northeastern mode consists of the Mixolydian mode with raised fourth scale degree. Example: C-D-E-F \sharp -G-A-B \flat . Dale Olsen and Daniel Sheehy, *The Garland Encyclopedia of World Music*, Vol. 2 (New York: Garland Publishing, Inc., 1998), 325.

	m. 1	4	8	12	18	22	26	33	37	39	40	44	48	51
Piano I	x ₁		x ₂		x ₃	x ₄	x ₅	x ₃	x ₄		x ₄		y ₅	
Piano II	y ₁		y ₂		rhythmic accompaniment				y ₃		y ₄		x ₃	
	A				B				A'					

Figure 3.42. Formal plan of Lacerda's "Embolada"

The third movement of Lacerda's *Brasiliiana No. 4* is entitled "Seresta." The *seresta* is a Brazilian serenade. The name appeared in the beginning of the 20th century in Rio de Janeiro, and is connected with the bohemian musicians and singers who used to perform nostalgic love songs (*modinhas*) at night in the streets or under the windows of their women. This tradition comes from Portugal where one finds references to it as early as 1505.⁷⁸ The *seresta* can be seen as an evolution of the *modinha* through a more intense absorption of the national traditions influenced by Brazilian literary Romanticism⁷⁹ in the 1830s, and by the *choro*⁸⁰ at the end of 19th century. The *seresta* does not have a defined style or form but it is usually a piece of slow or moderate tempo, sung as a lament.

Lacerda's "Seresta" is monothematic, in E minor, in moderate tempo, and in ternary form (AA₁A₂). The theme is transformed throughout the piece by the addition or subtraction of notes over a very similar harmonic background. In the first section, the theme is presented by the right hand of the second pianist alone, while the left hand plays the accompaniment. In the second section, the first pianist plays the theme and the second pianist plays the accompaniment. In the third section, the right hand of the second pianist plays the theme, accompanied by sparse block chords played simultaneously by the left hand of the second pianist as well as both hands of the

⁷⁸ Marcondes, 724.

⁷⁹ One important characteristic of the Romanticism in Brazil was Nationalism. Tinhorão, *História Social da Música Popular Brasileira*, 129.

⁸⁰ See *Brasiliiana No. 11* for a definition of *choro*.

first pianist. The different presentations of the theme in each section are varied in texture. This textural variety can be metaphorically associated with an individual (represented by the theme) passing through different emotional states. In this metaphor, the more dense the texture, the more intense the emotional state. The texture is denser in the middle section and thinner in the last section, which resembles a solitary voice accompanied by recitative-like guitar chords in a *seresta*. The meter also seems to support the metaphor, since it is unstable in the middle section and stable, in triple meter, in the last section. Figure 3.43 shows the last section of Lacerda's "Seresta."

The image shows a musical score for two parts: 'Primeiro' (First) and 'Segundo' (Second). The score is in 3/4 time and consists of five measures. The 'Primeiro' part is marked 'p a tempo' and 'p non staccato'. The 'Segundo' part is marked 'a tempo mf cantando' and 'p non staccato'. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 3.43. The last section of Lacerda's "Seresta"

The last movement of Lacerda's *Brasiliiana No. 4* is entitled "Candomblé." The *candomblé* is a fetishist cult of African origin, found in the state of Bahia, in which syncretism is less evident compared with other Afro-Brazilian religions, such as *candomblé de caboclo*, *macumba*, and *umbanda*.⁸¹ Therefore, original African traditions, for example language and use of percussion, are more present in *candomblé*. Music and dance play important roles in the

⁸¹ Olsen and Sheehy, 341.

rituals of this cult.⁸² The music is monophonic and includes responsorial singing, pentatonic and hexatonic scales, with percussion accompaniment.⁸³ The strong ostinato patterns played by the percussion instruments combined with the continuous and repetitive singing produce a trance behavior.⁸⁴ These rhythmic patterns are associated with specific deities called *orixás*. For example, the rhythmic pattern shown in Figure 3.44, transcribed by Gerard Béhague, is associated with *Ogum*, *orixá* of war.⁸⁵ Tuplets and syncopations appear constantly in this music.



Figure 3.44. Rhythmic pattern of Ogum⁸⁶

The lyrics are mostly in the Yoruba and Fon languages. Even though the exact translation of these words into Portuguese is a very difficult task, participants know their general significance.⁸⁷ Figure 3.45 shows an excerpt from the chant to *Oxalá*, *orixá* that symbolizes the

⁸² Marcondes, 145.

⁸³ Olsen and Sheehy, 342.

⁸⁴ Alvarenga, 214.

⁸⁵ Olsen and Sheehy, 343.

⁸⁶ An *Agogô* is a type of cowbell. *Lê*, *rumpi*, and *rum* are *atabaques* of different sizes from the smallest to the biggest. An *Atabaque* is a conical single-headed drum, similar to the Afro-Cuban *conga* drum. Gerard Béhague: "Brazil, §II, 1(iv): Traditional music: Organology," *Grove Music Online* (Accessed 02 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.03894.2.1.4>>.

⁸⁷ Olsen and Sheehy, 342. A good article that discusses the translation of some rituals of *candomblé* into Portuguese is William W. Megenney, "Influências Africanas na Língua Brasileira dos Terreiros," *Hispania*, Vol. 74, No. 3, Special Issue Devoted to Luso-Brazilian Language, Literature, and Culture (September, 1991): 627-36.

positive energy of nature. This chant, entitled *Ofulú Lorêê Ê*, was collected by Guarnieri.⁸⁸

Note that the chant is predominantly pentatonic (C#-E-F#-G#-B).

The musical score for "Ofulú Lorêê Ê" is presented in two systems. The first system includes a vocal line (Voz) in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as ♩ = 63. The lyrics for the first system are: "O - fu - lú Lo - rê - rê ê — O ke - nhê - nhê — le - gi - bó — I - lê i fan mo - xu -". Below the vocal line are two atabaque parts, labeled "Atabaque 1" and "Atabaque 2", both in 2/4 time. Atabaque 1 features a continuous eighth-note pattern, while Atabaque 2 features a more complex rhythmic pattern with rests. The second system continues the vocal line with lyrics: "á ba - ba — A-gi-bô - rê mo - ji-bá ô — O - lu - wa — é ma - wô — Ê ma - wô é - wá lê - xê". The atabaque parts continue with similar rhythmic patterns.

Figure 3.45. *Ofulú Lorêê Ê*

Lacerda's "Candomblé," in 6/8 meter and ABA' form, is built upon two main sonorities: (1) pentatonic, which is in keeping with the folk sonorities of the *candomblé*, and (2) trichord [016] and its superset [0167], which shows the influence of avant-garde music.⁸⁹ These sonorities are juxtaposed in sections A and A': a pentatonic theme is accompanied by an ostinato of broken trichords [016] (See Figure 3.46). The collection [0167] appears often in the B section, in which there is no pentatonic sonority. Besides the pentatonic sonority in the A section, the use of triplets and syncopation also shows a connection between Lacerda's "Candomblé" and the folk *candomblé*. Lacerda's use of repeated patterns (ostinatos are indicated with bracket in Figure 3.46) in the A and A' sections, and the use of strong rhythmic

⁸⁸ Alvarenga, 217. Lacerda wrote a piece for choir using this folk melody in 1958.

⁸⁹ [016] is Allen Forte's classification for a trichord that is formed by the juxtaposition of a minor second and a tritone, for example: E-A-D#. Forte's classification does not account for register, so octave displacements do not change set-class. All four possible subsets of three notes of the tetrachord [0167] are in the form [016].

chords in the B section, represent the hypnotic and trance-like sonorities used in the ritual of *candomblé*. Table 3.7 shows the form of Lacerda's "Candomblé."

Movido (♩ = 126)

Figure 3.46. The opening of Lacerda's *Candomblé*

Table 3.7. Form of Lacerda's "Candomblé"

	A	B	A'
Piano I	Pentatonic theme	[0167]	[016] ostinato
Piano II	[016] ostinato	[0167]	Pentatonic theme

3.6 *Brasiliiana No. 5*

Brasiliiana No. 5 was composed in 1969 and employs the following genres: *desafio*, *valsa*, *lundú*, and *cana-verde*. The *desafio* (challenge) is a poetic duel in which two singers confront each other to exhibit their ability in text improvisation.⁹⁰ Present in the folklore of several cultures, this genre was brought to Brazil by the Portuguese, and it was well accepted by

⁹⁰ Gerard Béhague: "Brazil, §II, 3(iv): Luso-Brazilian folk music traditions: Song genres," *Grove Music Online* (Accessed 02 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.03894.2.3.4>>.

the Amerindian and Afro-Brazilian populations.⁹¹ In Brazil, it occurs in several regions, but it is particularly important in the northeast. In the other regions, it can be part of dances such as *cururu* and *cana-verde*.⁹² The role of music in the *desafio* is secondary compared with that of the poetry. While in the northeast, instrumental music appears mostly as an interlude in faster tempo (called *rojão* or *baião*) or as single chords played by the *viola* at the end of the verse, in the other regions of Brazil, the *desafio* is accompanied entirely by the *sanfona* (accordion) or the *viola*.⁹³ Figure 3.47 shows a *desafio* collected by Cascudo.⁹⁴ The melody is in the Mixolydian mode, and the rhythm is an almost constant stream of equal note values.



Figure 3.47. *Desafio*

Lacerda's "Desafio" is a two-voice fugue in which the subject is built on the trichord [016]. Figure 3.48 shows a reduction of the subject, which can be described as an ascending tritone followed by a chromatic descending motion that spans a perfect fourth. The countersubject (see Figure 3.50) also highlights the [016] collection. Several chromatic gestures occur throughout the piece. The starting pitches of each subject entrance belong to the C major

⁹¹ Alvarenga, 256.

⁹² Almeida, 162.

⁹³ Marcondes, 240-1.

⁹⁴ Alvarenga, 260.

scale, organized in alternating interval class 5 and 3, and ending with a tritone.⁹⁵ Figure 3.49 shows that this scheme also highlights the generative collection [016].

Because of its clear atonal language, the connection between Lacerda's "Desafio" and the folk *desafio* is abstract. This connection has two aspects: (1) the use of two voices seems to portray the two *cantadores*; (2) the fugato technique seems to be a metaphor for the poetic duel that occurs in the real *desafio*, in which a *cantador* proposes a set of obligatory rhymes and metrics and the opponent must respond accordingly or is considered defeated. Lacerda depicts this situation by presenting the last entrance of the subject in augmentation; because the other voice does not answer using the same procedure, the "game" ends. Figure 3.50 shows the opening of Lacerda's "Desafio."

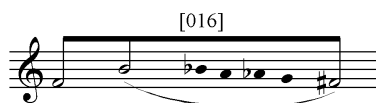


Figure 3.48. Reduction of the subject of Lacerda's "Desafio"

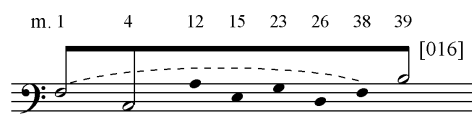


Fig. 3.49. Starting pitches of the subject of Lacerda's "Desafio"

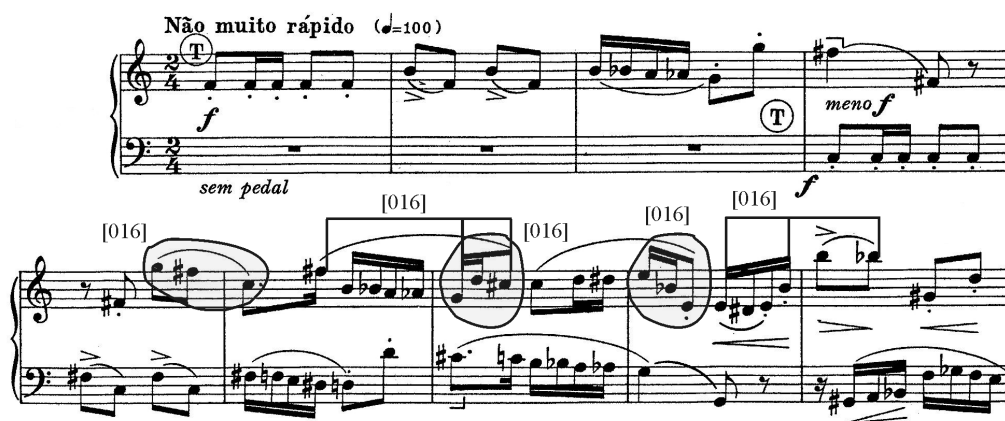


Figure 3.50. Opening of Lacerda's "Desafio"

⁹⁵ Interval class is the smallest distance in semitones between two pitch classes (a group of pitches with the same name, for example, the pitch class C includes: $\infty \dots C_0, C_1, C_2, C_3, \dots \infty$). Interval class 5 refers to 5 semitones. Joseph Straus, *Introduction to Post-Tonal Theory* (Upper Saddle River, New Jersey: Prentice Hall, 2000), 2-9.

The second movement of Lacerda's *Brasiliiana No. 5* is entitled "Valsa." The *valsa*—the Portuguese word for waltz—is a dance in triple meter danced by couples in close embrace. The genre probably originated in southern Germany, Bavaria, Austria, and Bohemia.⁹⁶ Weber's *Invitation to the Dance*, Op. 65 (1819) was an important piece for the establishment of the waltz in the concert repertory.⁹⁷ Chopin's concert waltz (Op. 18) was influenced by Weber's *Invitation*. The form of Chopin's waltz consists of introduction, several waltzes that are complete in themselves, a recapitulation, and a coda. Chopin also composed many waltzes in smaller forms.⁹⁸

The *valsa* became popular in Brazil at the end of the First Empire (1822–1831)⁹⁹ even though one finds earlier references to *valsas* composed by Emperor D. Pedro I, and arranged for orchestra by Sigismund Neukomm.¹⁰⁰ The popularity of the *valsa* in Brazil is also observed in the compilation of more the 1,700 *valsas* composed in Rio de Janeiro between 1850 and 1950.¹⁰¹ The *valsa* influenced the *modinha*, which became triple meter at the end of the 19th century. With the addition of text, the *modinha* was incorporated into the *serestas* by the groups of *choro*, and became one of the favorite genres of the *seresteiros*. Popular *Valsas* were recorded at the beginning of the 20th century and broadcast on the radio in the 1930s.¹⁰²

⁹⁶ Andrew Lamb: "Waltz, §1: Origins and early forms," *Grove Music Online* (Accessed 04 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.29881.1>>.

⁹⁷ Ibid.

⁹⁸ Konrad Wolff, *Masters of the Keyboard* (Bloomington: Indiana University Press, 1990), 218-9.

⁹⁹ Cascudo, *Dicionário do Folclore Brasileiro*, 899.

¹⁰⁰ The references are found in Neukomm's journal, which mentions the date of 16 November 1816. Jairo Severiano, "Valsa," (Accessed 4 June 2006) <http://cliquemusic.uol.com.br/br/Generos/Generos.asp?Nu_Materia=29>. Sigismund Neukomm (1778–1858), an Austrian composer (and pupil of Haydn) who lived in Brazil between 1816 and 1821, taught music to Emperor Pedro I and is the author of the first book on music published in Brazil, *Historical Account of the Life and Works of Joseph Haydn*, which was a translation of an address by Joachim Lebreton at the Institute de France, in 1810. Luis Heitor Correia de Azevedo, "Sigismund Neukomm, an Austrian Composer in the New World," *The Musical Quarterly*, Vol. 45, No. 4 (October, 1959), 480.

¹⁰¹ Tom Moore, "A Visit to Pianopolis: Brazilian Music for Piano at the Biblioteca Alberto Nepomuceno," *Notes*, Vol. 57, No. 1 (September, 2000), 63.

¹⁰² Marcondes, 803.

Important composers of *valsas* for the piano were Ernesto Nazareth, Camargo Guarnieri, and Francisco Mignone. The latter wrote two series of *valsas* called *Valsas de Esquina* and *Valsas Choro*, which incorporate the improvisation-like features of the *choros* and the melodic traces of the popular *modinhas*.¹⁰³ Mignone's *Valsas de Esquina* are in the minor mode and mostly in ABA form. Lacerda's "Valsa" is in ABA form, in D minor, with the B section in F major. Figure 3.51 shows the opening of Lacerda's "Valsa." Noteworthy are the chromatic elements, running notes, and an ornamented melodic line that resembles *choro*.



Figure 3.51. Opening of Lacerda's "Valsa"

The third movement of Lacerda's *Brasiliiana No. 5* is entitled "Lundú." The *lundu* is an African dance, originally from Angola and Congo, brought to Brazil by the slaves.¹⁰⁴ The first reference to this dance in Brazil was in 1780, in a document written by the Governor of Pernambuco, in which he mentions African dances, including the *lundu*, that were accused of being indecent by the Inquisition.¹⁰⁵ After being stylized by the influence of Spanish dances, the *lundu* became the first Afro-Brazilian dance to be accepted in aristocratic ballrooms.¹⁰⁶ In the 19th century, the *lundu* as a dance disappeared gradually and was almost completely replaced by the *lundu* as a song. Domingos Caldas Barbosa (1738–1800) was an important figure in the

¹⁰³ Gerard Béhague: "Mignone, Francisco," *Grove Music Online* (Accessed 05 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.18634>>.

¹⁰⁴ Marcondes, 459.

¹⁰⁵ Alvarenga, 149.

¹⁰⁶ D'Assumpção, 50 and Almeida, 73.

establishment of the *lundu* as a song (along with the *modinha*), especially among the aristocracy of Portugal.¹⁰⁷ The *lundu* became more languid and sad when it evolved from dance to song.¹⁰⁸ It also acquired malicious and sensual texts with a sense of humor.¹⁰⁹ At the end of the 19th century, the *lundu* merged with other dances in duple meter, such as the *tango*, the *habanera*, and the *polca*, giving birth to the *maxixe*, the first genuine Brazilian dance.¹¹⁰ The *lundu* also inspired the *Fado*.¹¹¹ Figure 3.52 shows an excerpt from the *lundu Ma Malia* collected by Andrade in São Paulo.¹¹²



Figure 3.52. *Ma Malia*

Lacerda's "Lundú," of which the opening is shown in Figure 3.53, begins with the same gesture as the above example. Similar rhythmic patterns are found throughout both pieces (see measures 1 and 5 of both pieces). Lacerda's "Lundú" is mostly in 2/4, in ABA' form, and in B \flat major (with the B section in G \flat major). Lacerda's "Lundú" and the folk *lundu* are similar in terms of mode, rhythm, and meter, even though Lacerda uses triple meter sporadically. Unlike the folk *lundu*, Lacerda's "Lundú" is polyphonic and employs modulation.

¹⁰⁷ Alvarenga, 150.

¹⁰⁸ D'Assumpção, 50.

¹⁰⁹ Tinhorão, *Pequena História da Música Popular*, 56.

¹¹⁰ Marcondes, 459. The *maxixe* will be discussed in the *Brasiliana No. 11*.

¹¹¹ Almeida, 78.

¹¹² Andrade, *Ensaio Sobre Música Brasileira*, 87-8.

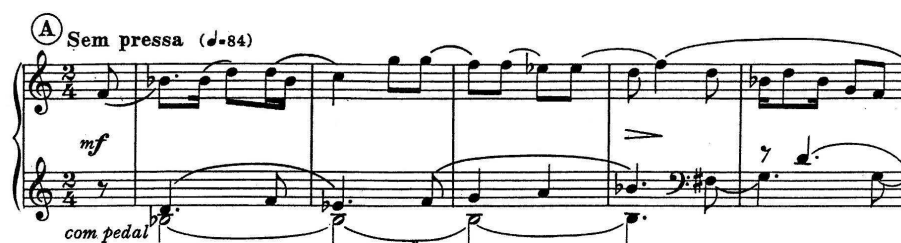


Figure 3.53. Opening of Lacerda's "Lundú"

The fourth movement of Lacerda's *Brasiliiana No. 5* is entitled "Cana-Verde." The *cana-verde* (green sugar cane) is a round dance, of Portuguese origin, accompanied by a song in 2/4.¹¹³ It may exist as an independent dance or appear as a part of other dances, such as the dances of the *fandango*.¹¹⁴ The name *cana-verde* is probably inspired by its choreography, which consists of constant changes of direction that resemble sugar cane plants swaying in the wind.¹¹⁵ Although the *cana-verde* is found in the northeast, it is more common in central and southern Brazil, and it has several regional variants in the manner of dancing and singing.¹¹⁶ The text is usually in strophic-refrain form. The first singer, the *cantador*, introduces the refrain or fixed verses to which another *cantador* or any dancer may respond; the verses of the response may or may not be improvised. All the dancers may participate in the next refrain. When sung by two *cantadores*, the melody may be sung in thirds.¹¹⁷ The *cantadores* may perform *desafios* with the use of improvised texts.¹¹⁸ The *viola* is the main instrument, although the *pandeiro* is sometimes used, especially in Rio de Janeiro, to accompany the singing.¹¹⁹ Based on the examples of the folk *cana-verde* I examined, the melody is simple, in eight-bar phrases, using mostly constant

¹¹³ Marcondes, 144.

¹¹⁴ Giffoni, 89. The *fandango* is discussed in the *Brasiliiana No. 3*.

¹¹⁵ Ibid., 91.

¹¹⁶ Ibid.

¹¹⁷ Alvarenga, 181-2.

¹¹⁸ The *desafio* was already discussed in the *Brasiliiana No. 5*.

¹¹⁹ Marcondes, 144.

eighth note values, and accompanied by tonic and dominant chords. Figure 3.54 shows an example of *cana-verde*.



Figure 3.54. *Cana-verde*

Lacerda’s “Cana-Verde” is in duple meter and ABA’ form with the A section in F major and the B section in F minor. Despite the tonal inflections of the melody, the V-I progression, found in the folk *cana-verde* (see Figure 3.54), is replaced in sections A and A’ by two [016] trichords one half step apart. These trichords alternate—imitating V-I—to accompany the melodic line built in regular eight-bar phrases. In sections A and A’, the bass line contains a similar march-type accompaniment as in the example of folk *cana-verde*, as well as the same perfect fourth interval between the first and the third eighth notes in every measure. It is interesting to note that in some rural areas, the folk *cana-verde* is danced in march steps.¹²⁰ The B section has a tonal accompaniment with sporadic use of the [016] trichord. The opening of Lacerda’s “Cana-Verde” is shown in Figure 3.55.

¹²⁰ Giffoni, 90.

Implied Harmony F: I _____ V _____ I _____

Gracioso (♩=120)

B	.....	C	.....	B
F	.....	G♭	.....	F
C	.....	D♭	.....	C

[016]

Figure 3.55. Opening of Lacerda's "Cana-Verde"

3.7 *Brasiliiana* No. 6

Brasiliiana No. 6 was composed in 1971 and employs the following genres: *roda*, *ponto*, *toada*, and *baião*. The *roda* (literally circle), also known as *cantigas de roda* or *roda infantil*, is a children's game involving singing and circle dances. The majority of these *rodas* were brought to Brazil from Portugal, but the repertory also contains traces of Afro-Brazilian, French and Spanish folklore.¹²¹ The *roda* was a popular game played by youngsters at the end of the 19th century in Brazilian cities. Many of the songs (text and music) used in these games were influenced by Afro-Brazilian and Amerindian cultures.¹²² The music usually comes from folk and popular songs, and the text comes from fragments of tales and folk rhymes.¹²³

Lacerda's "Roda" is a set of three variations on *Ciranda*, *Cirandinha*, which is probably the best-known *cantiga de roda* in Brazil. The lyrics refer to the *Ciranda*, a circle dance for adults, originally from Portugal, but still danced in Brazil.¹²⁴ Figure 3.56 shows the melody and first strophe of *Ciranda*, *Cirandinha*. This theme was also used by Villa-Lobos in a piano piece called *Ó Ciranda, Ó Cirandinha* (or "Circle Dance" in the English edition).

¹²¹ Cascudo, *Dicionário do Folclore Brasileiro*, 785 and Alvarenga, 235-9.

¹²² D'Assumpção, 109.

¹²³ Marcondes, 685.

¹²⁴ *Ibid.*, 202.



Figure 3.56. *Ciranda*



Figure 3.57. Opening of Lacerda's "Roda"

The theme is presented in an unusual way: the folk melody is accompanied by acciaccaturas (a half step below),¹²⁵ as one can see in Figure 3.57, which shows the opening of Lacerda's "Roda." In the variations, Lacerda does not focus on melodic embellishments and diminutions, but rather works out short fragments of the melody. All the variations are in ABA' form, in which the B section modulates to another key. Variation I uses fragments of the theme in a faster tempo, and preserves the duple meter. Variation II is slightly slower, uses rubato and changes of meter, and mixes the minor mode with atonal sonorities. Variation III is very fast, in 6/8, and the fragmentation is taken to an extreme in which the theme is practically unrecognizable. Figure 3.58 shows the end of Variation I and the opening of Variation II, in which trichords [012], [016] and [026] are indicated.

¹²⁵ Acciaccatura, which means "crushed note," is a non-harmonic note played a tone or semitone below any of the main notes in arpeggiated chords, and immediately released. Robert E. Seletsky: "Acciaccatura," *Grove Music Online* (Accessed 21 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.00101>>.

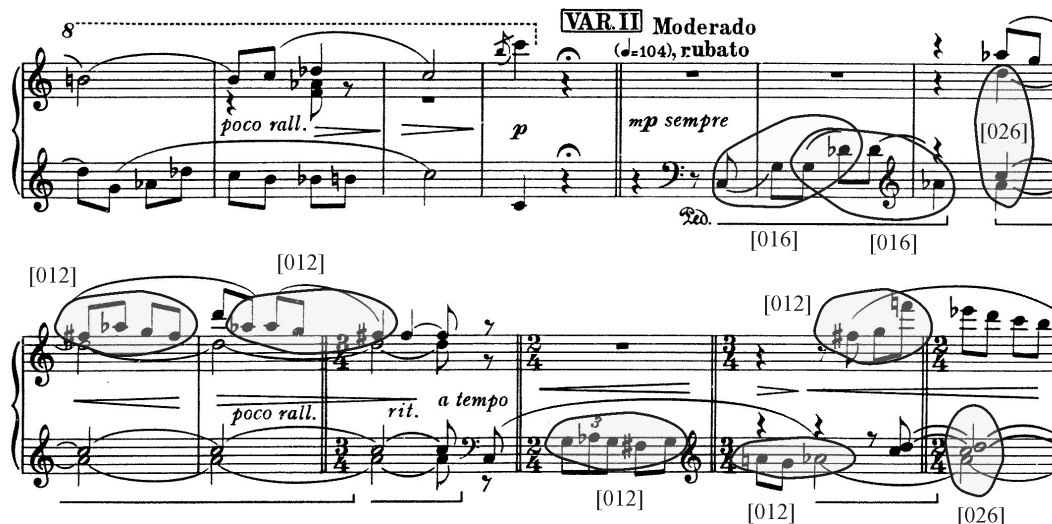


Figure 3.58. End of Variation I and opening of Variation II of Lacerda's "Roda"

The second movement of Lacerda's *Brasileira No. 6* is entitled "Ponto." This is a ritual chant, used in some Afro-Brazilian cults,¹²⁶ to invoke the *guias* (guides) or spirits.¹²⁷ Figure 3.59 shows an example of a *ponto* collected and recorded by the *Centro de Pesquisas Folclóricas Mário de Andrade*.¹²⁸ Even though the majority of the *pontos* I perused are in 2/4, I selected this one in 6/8 because it has a meter similar to Lacerda's "Ponto." The melodic line in Figure 3.59 falls mostly into the pentatonic scale E-F#-G#-B-C#, but there is a clear tonal direction caused by the leading tone (D#). The traces of tonality in this genre are probably a consequence of the cultural syncretism.

¹²⁶ Lima, 111-3. The Afro-Brazilian cults originated through a syncretism (fusion) of several cults and religions (Gegê-Nagô, Bantu, Mina, Catholicism, Kardecism, Amerindian, etc) and receive different denominations throughout Brazil: *Candomblé* (Bahia), *Xangô* (Pernambuco, Alagoas, and Pará), *Tambor-de-Mina* (Maranhão), *Babassuê* (Pará), *Macumba* (Rio de Janeiro), *Batuque* (Rio Grande do Sul), and *Umbanda* (São Paulo). According to Andrade, *ponto* is a general word for melody, in Afro-Brazilian music. Mário de Andrade, *Aspectos da Música Brasileira* (São Paulo: Livraria Martins Editora, 1965), 157.

¹²⁷ The chants used in the cult of the *umbanda*, for example, do not invoke the deities called *orixás*, like in the *canbomblé*, but only *guias* or spirits subordinated to a specific *orixá*. Lima, 111-3.

¹²⁸ *Ibid.*, 117.



Figure 3.59. *Ponto*

Lacerda's "Ponto" is in ABA' form, in 3/8, and the melodies of the A and A' sections are mostly built upon the pentatonic scale D \flat -E \flat -F-A \flat -B \flat with sporadic use of C. This movement contains Afro-Brazilian elements such as the use of a pentatonic collection and syncopation, but there are no percussion-like chords and ostinato patterns, which are common in traditional African-influenced rituals.¹²⁹ Lacerda's "Ponto" is probably based on the chants of those cults that integrate various musical stylistic features as a result of syncretism. An example of this integration is the use of the Mixolydian mode in the B section. Figure 3.60 shows the opening of Lacerda's "Ponto."



Figure 3.60. Opening of Lacerda's "Ponto"

¹²⁹ An example of cult with strong African influences is the *candomblé*, which inspired the last movement of Lacerda's *Brasiliãna No. 4*.

The third movement of Lacerda's *Brasileana No. 6* is entitled "Toada." The *toada* (sung melody) is a brief lyric song of narrative or descriptive character.¹³⁰ Comic and especially love texts are frequently used.¹³¹ The musical characteristics of the *toada* vary by region, but many are in duple meter. The use of four-verse strophes is also common. Examples of *toadas* can be found as independent songs or as part of folk dances, such as the *jongo* and the *cururu* in the southern and central regions, as well as the *bumba-meu-boi* and the *maracatu* in the northeast. In the southern and central regions the sentimental *toadas* have a simple melody moving mostly in stepwise motion, and mostly sung in thirds by *violeiros* (*viola* players). Figure 3.61 shows a *toada* collected by Andrade in São Paulo.¹³²



Figure 3.61. Toada

Lacerda's "Toada" is inspired by the *toadas* of the southern and central regions of Brazil. The indication *amoroso* suggests a connection with the sentimental *toadas* of these regions. Other points in common are the frequent use of stepwise motion in the entire piece, as well as parallel thirds in the outer sections, which are comparable to a refrain. The form is ABA' with key areas in F major (sections A and A') and F minor (B section). A remarkable feature of this piece is a C pedal that lingers throughout sections A and A' and only moves to the tonic (F) in the last measure. This pedal appears as a constant syncopated low note resembling the bass string of the *viola* that accompanies the voices of the *cantadores*, singing in parallel thirds. The

¹³⁰ Almeida, 105-6.

¹³¹ Ibid.

¹³² Andrade, *Ensaio Sobre Música Brasileira*, 79.

rhythmic figure that appears in the first measure of Figure 3.61 also permeates Lacerda's "Toada" in augmented rhythmic values (see the right hand of the third measure of Figure 3.62). This rhythmic figure, along with syncopations, are commonly found in Brazilian music.¹³³ Figure 3.62 shows the opening of Lacerda's "Toada."



Figure 3.62. Opening of Lacerda's "Toada"

The last movement of Lacerda's *Brasiliana No. 6* is entitled "Baião." The *baião* is a type of dance from northeastern Brazil.¹³⁴ The term *Baião* also refers to a fast instrumental interlude that appears in the *desafio*.¹³⁵ Scholars disagree on the origin of the *baião*, as it is known today.¹³⁶ It is generally believed to have come from the *baiano* (sometimes called *baião*), a type of dance that became very popular in the 19th century. Traces of it can still be found today in the *bumba-meu-boi*.¹³⁷ Figure 3.63 shows an example of *baiano* found in the *bumba-meu-boi* of Pernambuco.¹³⁸ It seems, however, that the *baião* evolved from the aforementioned instrumental interlude, with the addition of some melodic and rhythmic features of the *coco*.¹³⁹ In 1972, Luís Gonzaga (1912–1989), regarded as the creator of the *baião*, mentions the influence of this

¹³³ Souza, 2-3.

¹³⁴ Alvarenga, 156.

¹³⁵ See *Brasiliana No. 5*.

¹³⁶ Giffoni mentions that Pereira da Costa believes it was created through the mixture of *maracatu* and *batuque* whereas Rossini Tavares believes it comes from the *fandango*. Giffoni, 66. Alvarenga believes it comes from the *lundu*. Alvarenga, 156.

¹³⁷ Giffoni, 66.

¹³⁸ Andrade, *Danças Dramáticas, Tomo III*, 133.

¹³⁹ Cascudo, *Dicionário do Folclore Brasileiro*, 128. Examples of *coco* can be found in the *Brasilianas No. 2* and *No. 4*.

instrumental interlude on the rhythm of the new genre.¹⁴⁰ The word *baião* is already found in the lyrics of a recording made in 1928.¹⁴¹ Although this song contains a fashionable rhythm and dance from that time, it does not yet show the characteristic rhythmic pattern of the *baião* as it is known today, especially in the instrumental part. Figure 3.64a shows the traditional rhythm of *baião* (played by the *zabumba*), as it was developed by Luís Gonzaga in 1946, and Figure 3.64b shows the modern *baião*, which appeared in the late 1950s.¹⁴² The standard instrumentation for the *baião* consists of accordion, *zabumba*, and triangle. The *baião* became nationally known after the recordings of Gonzaga, and it gained international recognition in the 1950s and 1960s after the recording of the instrumental *baião Delicado* by Valdir Azevedo (1923–1980).



Figure 3.63. Baiano da Mulataria



Figure 3.64a. Traditional rhythm of *baião*



Figure 3.64b. Modern *baião*

Lacerda's "Baião" is in duple meter and in ABA' form. The A and A' sections are in C Mixolydian and the B section is in C Aeolian. Lacerda's work presents clear features of the *baião*: the rhythmic cell of the accompaniment and the use of Mixolydian mode. The use of

¹⁴⁰ Tinhorão, *Pequena História da Música Popular*, 221.

¹⁴¹ This recording was made by José Luís Rodrigues Calazans, also known as Jararaca, and can be found in the LP 10 360-B Odeon, available at the Nirez Archive, in Fortaleza, Brazil.

¹⁴² Olsen and Sheehy, 332. A *zabumba* is a double-headed bass drum popular in northeastern Brazil. It is played on the top skin with a soft mallet and on the bottom skin with a thin stick.

repeated notes in the melodic line resembles the *coco*. Lacerda incorporates two elements that do not belong to the traditional *baião*: (1) modal mixture (\flat VI, \flat VII), commonly found in popular music; and (2) unresolved non-harmonic tones that create atonal sonorities. Figure 3.65 shows the opening of Lacerda's "Baião."



Figure 3.65. Opening of Lacerda's "Baião"

3.8 *Brasiliانا No. 7*

Brasiliانا No. 7 was composed in 1976 and employs the following genres: *samba*, *valsa*, *pregão* and *arrasta-pé*. The *samba* is a popular Brazilian dance and musical genre in duple meter with syncopated rhythms.¹⁴³ The word *samba* is probably a modification of *semba*, a Kimbundu¹⁴⁴ word that translates into Portuguese as *umbigada*, an invitation to dance by a touching of the couple's navels.¹⁴⁵ The *umbigada* was a characteristic dance step found in many Afro-Brazilian dances, including the *batuque*, a circle dance performed by the slaves, and a precursor of the *samba*.¹⁴⁶ After the abolition of slavery in 1888, the former slaves of Rio de

¹⁴³ Marcondes, 704.

¹⁴⁴ Kimbundu is a language spoken in Angola. Lisa Shaw, *The Social History of the Brazilian Samba* (Brookfield: Ashgate, 1999), 3.

¹⁴⁵ Marcondes, 704, Giffoni, 233, and Gerard Béhague: "Samba," *Grove Music Online* (Accessed 12 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.24449>>.

¹⁴⁶ Shaw, 3.

Janeiro, along with those who migrated there, moved to the hills.¹⁴⁷ It was there, where the inhabitants used to perform a type of circle *samba*, that the urban *samba* was born.¹⁴⁸ Regional variants of the *samba* exist in Brazil, but they have been overshadowed by the urban *samba*, which became standardized in the 1920s, especially in Rio.¹⁴⁹ The *samba*, with its several subgenres, eventually became the Brazilian national dance and song. The first popular urban *samba* was *Pelo Telefone*, composed by Ernesto Joaquim Maria dos Santos (1889–1974), also known as Donga, in 1917.¹⁵⁰ In concert music, the first known piece to be entitled *Samba* is the last movement of Alexandre Levy's (1864–1892) *Suite Brésilienne* for orchestra, written in 1891, and based on a type of *samba* practiced in the rural area.¹⁵¹ Figure 3.66 shows an excerpt from an early urban *samba*. In this example, note the rhythmic figure $\text{♩} \text{♩} \text{♩}$, which is widely used in the *samba*.¹⁵² The complete standard *samba* ensemble is not shown in this example. The guitar, *cavaquinho*, and snare drum are missing here.¹⁵³

Figure 3.66. Example of urban *samba*

¹⁴⁷ Tinhorão, *História da Social da Música Popular Brasileira*, 263-4.

¹⁴⁸ Marcondes, 704.

¹⁴⁹ Gerard Béhague: "Samba," *Grove Music Online* (Accessed 12 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.24449>>.

¹⁵⁰ David Appleby, *The Music of Brazil* (Austin: University of Texas Press, 1983), 70.

¹⁵¹ Ibid.

¹⁵² Alvarenga, 295. A *surdo* is a type of tom-tom, a *cuíca* is a lion's roar, and a *tamborim* is a small round Brazilian drum played with a beater made of several flexible nylon or polyacetal threads bound together.

¹⁵³ A *cavaquinho* is a small plucked instrument similar to the guitar with four metal strings.

Lacerda's "Samba" is in duple meter, in ABA' form, and in a lively tempo. Sections A and A' are in F major and section B in B \flat major. The melodic line, which extensively employs the rhythmic figure $\text{♩} \overline{\text{♩}} \overline{\text{♩}}$, is played by the right hand in sections A and A' and mostly by the left hand in the B section. There is also an extensive use of upbeat figures, and the melody shows the many syncopated notes, characteristic of the *samba*. The two fermatas in this movement resemble a type of *samba* called *samba de breque* (break).¹⁵⁴ The constant running melody and the use of sequence shows a relationship between this movement and the hybrid form *samba-choro*. Figure 3.67 shows the opening of Lacerda's "Samba."



Figure 3.67. Opening of Lacerda's "Samba"

The second movement of Lacerda's *Brasiliiana No. 7* is entitled "Valsa." The *valsa* as a genre was already discussed in the *Brasiliiana No. 5*. This "Valsa" is a transcription of Lacerda's *Suite Guanabara* for symphonic band, composed in 1965; it is in the major mode and in ABA' form. The A and A' sections are in C major and the B section is in A major. Some characteristics of *choro*, such as chromaticism, sequences, and running notes, are found in this movement. The bass line gains prominence in the B section with a new theme containing chromatic notes and slower rhythmic values. These features create a romantic sonority

¹⁵⁴ The *samba de breque* has interruptions in the melodic flux that sometimes allow the interpolation of spoken phrases. These breaks are commonly used after the second part. Tinhorão, *Pequena História da Música Popular*, 162-8.

resembling the *seresta*. Figure 3.68 shows the opening of the B section of the “Valsa” of Lacerda’s *Brasiliiana No. 7*.



Figure 3.68. Opening of the B section of Lacerda’s “Valsa”

The third movement of Lacerda’s *Brasiliiana No. 7* is entitled “Pregão.” The *pregão* is a street cry, in which the vendors announce their merchandise.¹⁵⁵ It may be classified as *canto de trabalho* (work song).¹⁵⁶ It contains few words, very simple chant, a melodic line that stays within a small range, and free rhythm.¹⁵⁷ There are two types of *pregões*: (1) individual—spontaneously created or inspired by popular genres, such as *emboladas*, *modinhas*, and *samba*; and (2) group—used by groups of vendors who sell the same merchandise, for example, the broom sellers in Rio de Janeiro.¹⁵⁸ Figure 3.69 shows the *pregão Cocada* collected by Andrade in Rio de Janeiro.¹⁵⁹

¹⁵⁵ Cascudo, *Dicionário do Folclore Brasileiro*, 731.

¹⁵⁶ Marcondes, 150. The *canto de trabalho* will be discussed in the *Brasiliiana No. 8*.

¹⁵⁷ Alvarenga, 229.

¹⁵⁸ Almeida, 89.

¹⁵⁹ Andrade, *Ensaio Sobre Música Brasileira*, 92.



Figure 3.69. Cocada

Lacerda's "Pregão" uses three individual street cries: (1) *Fita, renda e botão*, from São Paulo; (2) *Cocada*, from Rio de Janeiro; and (3) *Laranja pera*, from São Paulo. The piece has three sections, each one employing one *pregão*. The key areas of the melody for each section are: F major, D \flat major, and C major. Figure 3.69 shows the *pregão* used in the second section. In all three sections, Lacerda presents the *pregão* twice. Though the original melodies do not have a regular meter, Lacerda applied meter to them and created tempo fluctuations at the end of each statement of the *pregão* themes. Similar accompaniment, consisting of chromatic scales, is used for the outer sections, even though these sections portray different moods. The contrasting middle section is slower, and the accompaniment consists of broken chords in triplets. Figure 3.70 shows the opening of the second section of Lacerda's "Pregão."

Figure 3.70. Opening of the second section of Lacerda's "Pregão"

The last movement of Lacerda's *Brasiliiana No. 7* is entitled "Arrasta-pé." The expression means "foot-dragger," which is a general term that refers to a folk ball involving

animated dances.¹⁶⁰ As Lacerda mentions in the program notes for this movement, the *arrasta-pé* is also a folk march of São Paulo and Minas Gerais. Remarkably, I found similarities between the “Arrasta-pé” of *Brasiliiana No. 7* and the “Cana-verde” of *Brasiliiana No. 5*. Even though the references to the *arrasta-pé* in the literature are very limited, there are three connections between Lacerda’s “Arrasta-pé” and the *cana-verde*: (1) the opening of Lacerda’s “Arrasta-pé,” especially the accompaniment, is very similar to his “Cana-verde;” (2) the middle section of his “Arrasta-pé” consists of a melody in thirds, a characteristic usually found in the folk *cana-verde*;¹⁶¹ (3) Giffoni mentions that the foot-dragging is one step found in the *cana-verde*;¹⁶² and (4) Giffoni also mentions that, in rural areas, the folk *cana-verde* is danced in march steps.¹⁶³

Lacerda’s “Arrasta-pé” is in ABA’ form. The melody of the first section is atonal with centricity in F, while the folk-like melody of the second section is in thirds and in F major. For both sections, the left hand accompaniment, which is similar to the Lacerda’s “Cana-verde,” uses [016] trichords and chromatic sonorities substituting functional harmony. Although the melodies of the two sections contrast in sonorities, the march-type accompaniment works as an element of unity. Figure 3.71 shows the opening of Lacerda’s “Arrasta-pé.”

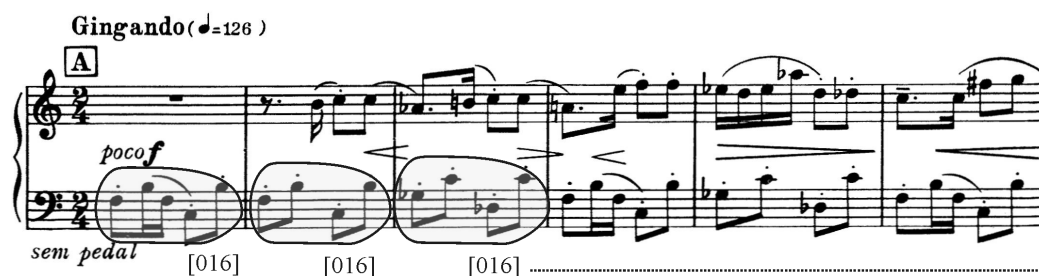


Figure 3.71. Opening of Lacerda’s “Arrasta-pé”

¹⁶⁰ Marcondes, 45.

¹⁶¹ Alvarenga, 181-2.

¹⁶² Giffoni, 96.

¹⁶³ Ibid., 90.

3.9 *Brasiliiana* No. 8

Brasiliiana No. 8 is the second piece of the cycle for piano four hands. The work was composed in 1980 and employs the following genres: *canto de trabalho*, *frevo*, *aboio*, and *terno de zabumba*. The *canto de trabalho* is a work song used to help with the coordination of body movements during work activity.¹⁶⁴ It may be sung as a solo or by a group of workers. The melody is simple, with few words, and sometimes uses onomatopoeia or interjections to stimulate work.¹⁶⁵ In Brazil, a variety of work songs has existed since the colonial period, when they were sung by slave workers in rural and urban areas.¹⁶⁶ Colonists liked these songs because they increased production.¹⁶⁷

Originally from Portugal and Africa, few Brazilian work songs come from the Amerindian tradition.¹⁶⁸ Among the various work songs of Brazil, the most famous are: (1) songs of the men who move pianos—very popular in the city of Recife; (2) songs called *aboios*,¹⁶⁹ used by the vaqueros, consisting exclusively of vowels; (3) songs of the black workers in the diamond mines of Minas Gerais; and (4) songs of the street vendors, called *pregão*.¹⁷⁰ With the industrialization of Brazil, work songs became less common.¹⁷¹ Figure 3.72 shows a *canto de trabalho* of rice planters, used by Lacerda in this movement. This song was collected by Lima, in 1949, in the rural area of São Paulo, and is included in Lacerda's program notes for this piece.

¹⁶⁴ Marcondes, 150.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ D'Assumpção, 127.

¹⁶⁸ Ibid.

¹⁶⁹ The *aboio* will be discussed in the third movement of this *Brasiliiana*.

¹⁷⁰ The *pregão* was discussed in the *Brasiliiana* No. 7.

¹⁷¹ Ibid.



Figure 3.72. Cantiga de trabalho

Lacerda's "Canto de Trabalho" is a set of seven variations on the theme shown in Figure 3.72. The central harmonic issue of this piece is the conflict between A and E \flat , which appear as tonal or atonal centers. Most of the time, Lacerda preserves the meter and the key of the original folk song. The theme, in A major, is introduced by the second piano and moves to the first piano. In the first variation, fragments of the theme, still in A major, are accompanied by the [016] collection and by the juxtaposition of A major and E \flat major modes. The second variation has chromatic gestures and atonal sonorities (quartal trichords and [016]), which ornament the theme. In the third variation, the theme is presented in a *samba*-like rhythm, accompanied by upbeat atonal and quartal chords.¹⁷² The fourth variation serves as a continuation of the third variation because it extends the idea of upbeat chords accompaniment. The theme now is in small figurations and chromatic notes. In the fifth variation, the fastest, while the second piano plays a chromatic ostinato centered in D \sharp (E \flat), the first piano plays the theme in A major, sometimes pointillistically and sometimes as part of broken trichords [016]. In the sixth variation, the longest, the conflict between the two centricities A and E \flat takes place in the minor

¹⁷² The samba was discussed in the *Brasiliiana* No. 7.

mode. The episode that immediately follows this variation ends with a fragment of the theme in E \flat major. In the final and slowest variation, the theme appears in parallel thirds in the key of E \flat major. The movement ends with a coda built on fragments of the theme in E \flat major, accompanied by A major chords. Figure 3.73 shows the opening of the sixth variation, in which the first piano starts alone. Note that a top line formed by the first note of every two sixteenth notes contains a melody in A minor, while the bass line formed by the first note of every two sixteenth notes contains a melody in E \flat minor. Another interesting aspect is the extensive use of tritone, which is the interval between A and E \flat .

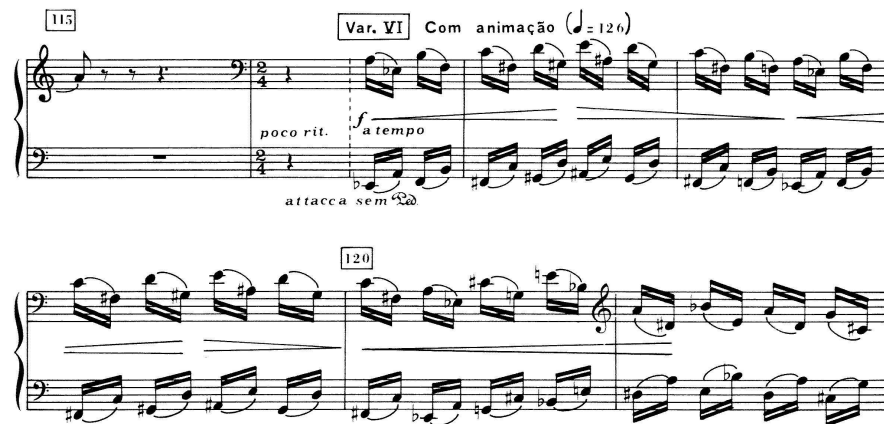


Figure 3.73. Opening of Lacerda's "Canto de Trabalho"

The second movement of Lacerda's *Brasileira No. 8* is entitled "Frevo." The *frevo* is an original Brazilian dance form created in Recife at the end of 19th century.¹⁷³ The music of the *frevo* evolved from the gradual addition of syncopation into various forms, especially the march-polka, played by the street bands at the end of 19th century.¹⁷⁴ The credit for the creation of the music of the *frevo* is given to Zuzinha, or Captain José Lourenço da Silva, band conductor in

¹⁷³ Marcondes, 306 and Tinhorão, *Pequena História da Música Popular*, 138.

¹⁷⁴ Marcondes, 306.

Recife.¹⁷⁵ The word *frevo* derives from the Portuguese verb *ferver* (or *frever*, as it is sometimes pronounced), and it means “to boil over.”¹⁷⁶ The term *frevo* was first mentioned in a Recife newspaper in 1908, and in 1909 it was already used to describe the effervescence of the people in the streets during carnival, performing this new dance accompanied by fanfare groups.¹⁷⁷ The *frevo* is a fast march, exclusively instrumental, in two-part form and duple meter, with frenetic syncopated rhythms and a vigorous, brilliant sound. It is performed by brass, woodwind, and percussion instruments.¹⁷⁸

The *frevo* has its origin in the steps of the *capoeira* dancers, who used to dance at the military band parades.¹⁷⁹ Difficult to perform, the dance is individual and challenges the elasticity of the body.¹⁸⁰ This is a genre in which both music and dance are virtuoso.¹⁸¹ Figure 3.74 shows the rhythm of *frevo*.¹⁸²

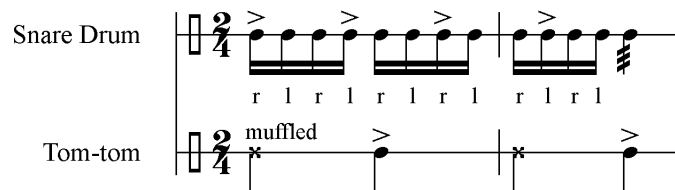


Figure 3.74. The rhythmic pattern of *frevo*

Lacerda’s “Frevo” is in ABA’ form. The melodic lines of the A and A’ sections are in F major, whereas quasi-atonal sonorities, such as the tetrachord [0268] (French augmented sixth),

¹⁷⁵ Tinhorão, *Pequena História da Música Popular*, 142.

¹⁷⁶ Olsen and Sheehy, 336 and Marcondes, 306.

¹⁷⁷ Tinhorão, *Pequena História da Música Popular*, 143. The word *frevo* appeared for the first time in the edition of 12 February 1908 of the *Jornal Pequeno* in Recife, Brazil.

¹⁷⁸ Cascudo, *Dicionário do Folclore Brasileiro*, 414.

¹⁷⁹ Marcondes, 306. *Capoeira* is an Afro-Brazilian martial fight that later became a dance. Marcondes, 155.

¹⁸⁰ Alvarenga, 301.

¹⁸¹ Tinhorão, *Pequena História da Música Popular*, 144.

¹⁸² This pattern is adapted into the characteristic instrumentation of *frevo* from an example originally written for drum set by Nenê, *Ritmos do Brasil para Bateria* (São Paulo: Trama Editorial Ltda., 1999), 19.

the hexachord [013679] (Petrushka chord), and chromatic gestures abound in the accompaniment. The rhythmic pattern of the *frevo* is mainly present in the accompaniment played by the second piano in the A section. Contrasting with the A section, the B section is in the key of B \flat major. In this section, the second piano plays the main melodic role while the first piano intervenes with counter-melodies in a kind of dialogue, resembling the dialogue between brass and woodwind instruments in the *frevo*. Figure 3.75 shows an excerpt from the A section of Lacerda's "Frevo."

Figure 3.75. Excerpt from the A section of Lacerda's "Frevo"

The third movement of Lacerda's *Brasiliiana No. 8* is entitled "Abôio." The *aboio* is a work song, used by vaqueros to tend their cattle,¹⁸³ and is one of the most important types of rural work songs.¹⁸⁴ Found mostly in the north and northeast areas of Brazil,¹⁸⁵ the *aboio* is monophonic, mellismatic, improvised with free rhythm, and in slow tempo.¹⁸⁶ It is vowel based and usually ends with free interjections, such as *Ê boi* (Hey ox).¹⁸⁷ The genre probably

¹⁸³ Cascudo, *Dicionário do Folclore Brasileiro*, 21.

¹⁸⁴ Alvarenga, 226.

¹⁸⁵ D'Assumpção, 130-1.

¹⁸⁶ Ibid.

¹⁸⁷ Cascudo, *Dicionário do Folclore Brasileiro*, 21.

originated in Portugal, where similar *aboios* are performed.¹⁸⁸ Unlike the traditional types, some *aboios* use lyrics or spoken texts.¹⁸⁹ It is sometimes impossible to write down the *aboios* using traditional notation because of their quasi-recitative rhythms and imprecise pitches. Many of them require the use of graphical notation. Figure 3.76 shows an *aboio*, transcribed by Guarnieri, collected in the state of Paraíba in 1938.¹⁹⁰ The headless notes indicate spoken texts (mostly free), and the regular notes can be sung with any vowel. The + sign indicates approximate pitch, and the waved lines indicate that the pitch should be bent down.



Figure 3.76. *Aboio*

Lacerda's "Abôio" is in ABA' form in which the first section has a melody in G Mixolydian, accompanied by non-functional tertian harmony, and the second section has a melody in A \flat Mixolydian accompanied by functional harmony. Whole tone sonorities appear frequently in this section. The A' section brings back the G Mixolydian theme, this time played by the second piano in a low register. Also, fragments of the B section theme come back in Dorian and Mixolydian. Lacerda's use of rubato, fermatas, and caesuras is an attempt to create the tempo flexibility that is characteristic of the *aboio*. The piece ends with a whole tone chord preceded by a succession of perfect fourths quoted from the two notes of the opening (G-D),

¹⁸⁸ Alvarenga, 226.

¹⁸⁹ Marcondes, 150.

¹⁹⁰ Alvarenga, 226-7.

which may be associated with the expression *Ê boi* (Hey ox) of the folk *aboios*. Figure 3.77 shows the opening of Lacerda's "Abôio."

Figure 3.77. Opening of Lacerda's "Abôio"

The last movement of Lacerda's *Brasiliiana No. 8* is entitled "Terno de Zabumba." The *terno de zabumba* is a folk ensemble, typically from northeastern Brazil, that plays in popular and religious festivities.¹⁹¹ The term *terno* signifies a group of people who sing and dance in a religious procession. This type of folk manifestation was brought from Portugal during the Brazilian colonial period.¹⁹² Cascudo mentions that the *zabumba* is a very popular instrument in Portugal, where one finds an ensemble called *Bombo*, similar to the *terno de zabumba*.¹⁹³ In some Brazilian northeastern states, this ensemble is known by names such as *terno-de-música* or *esquenta-mulher*, in Alagoas and Pernambuco; *cabaçal*, in Pernambuco, Paraíba and Ceará; and *banda de couro*, in Ceará.¹⁹⁴ The instrumentation consists of two *pifes*, one *caixa*, and one

¹⁹¹ Marcondes, 771.

¹⁹² D'Assumpção, 59-63.

¹⁹³ Cascudo, *Dicionário do Folclore Brasileiro*, 925. See the *Baião*, last movement of *Brasiliiana No. 6*, for examples of rhythmic patterns.

¹⁹⁴ Marcondes, 771.

zabumba.¹⁹⁵ This ensemble plays original music in northeastern genres, like the *baião*, or music from a varied repertoire including marches, *frevos*, *valsas*, *sambas*, etc.¹⁹⁶ The two *pifes* play the melodies mostly in parallel thirds and sometimes in sixths.¹⁹⁷

Lacerda's "Terno de Zabumba" is in ABA' form. It combines northeastern folk elements with modern sonorities. The folk elements are the use of *baião* rhythm in the accompaniment and the use of Mixolydian and northeastern modes in the melodies. In the A section, the theme, played in parallel sixths imitating the *pifes*, is in A Mixolydian. The main theme of the B section begins in E minor, after which it is transformed into the northeastern mode. The modern sonorities are the whole tone and chromatic sonorities. Also, the piece presents a fragment from the end of the A section in parallel tritones in the coda. The use of minor seconds, in the very opening of the piece, resembles the rudimentary quality of the *pifes*, when they play in unison. The composer's indication "*como flautas*," i.e., "like flutes," corroborates this idea. Figure 3.78 shows the opening of Lacerda's "Terno de Zabumba."

Figure 3.78. Opening of Lacerda's "Terno de Zabumba"

¹⁹⁵ Ibid.

¹⁹⁶ Cascudo, *Dicionário do Folclore Brasileiro*, 925, Duarte, 118, and Marcondes, 127. The genre *frevó* was discussed in the second movement of this *Brasiliana*. The genres *valsa* and *samba* were discussed in the *Brasilianas No. 7*.

¹⁹⁷ Marcondes, 127.

3.10 *Brasiliiana No. 9*

Brasiliiana No. 9 was composed in 1984 and employs the following genres: *ponteio*, *polca*, *bendito*, and *forró*. The *ponteio* is a prelude, an instrumental piece with no specific form. The term comes from the verb *pontear*, which means “to play the guitar in finger-style.”¹⁹⁸ The guitar players from rural areas (*violeiros*), who play the *moda-de-violas*, usually play some improvisatory passages before they start to play a piece.¹⁹⁹ They call this performance practice *pontear*.²⁰⁰ Searching for a nationalistic idiom, Guarnieri used, for the first time, the term *ponteio* instead of prelude. His first *ponteio*, written in 1931, was the beginning of a series of 50 *ponteios* that represent an important contribution to the Brazilian piano literature.²⁰¹ After Guarnieri, many Brazilian composers, such as Villa-Lobos, Lorenzo Fernandez, and others, also composed *ponteios*.

Lacerda’s “Ponteio” is an etude-like movement in ABA’ form, in which voicing and control of polyphonic playing are required. Another performance issue is the constant use of the hands in the same register that forces one hand to play over the other. The piece is an exploitation of sound effects using acciatura-like chords and ornaments over a folk-like melody.²⁰² In the A section, the upper notes of the chords played by the left hand highlight an F pentatonic scale in the 5th mode. The A section can be divided in two parts. In the first part, chords are played simultaneously, creating clusters, and in the second part, some notes are subtracted from the clusters and the chords are played out of phase. Also, some arpeggiations

¹⁹⁸ Marcondes, 637.

¹⁹⁹ The *moda-de-violas* or *moda* was discussed in the *Brasiliiana No. 2*.

²⁰⁰ Belkiss Carneiro de Mendonça, “A Obra Pianística,” in *Camargo Guarnieri: o Tempo e a Música*, ed. Flávio Silva (Rio de Janeiro: FUNARTE, 2001), 402.

²⁰¹ Ibid.

²⁰² Acciatura, which means “crushed note,” is a non-harmonic note played a tone or semitone below any of the main notes in arpeggiated chords, and immediately released. Robert E. Seletsky: “Acciatura,” *Grove Music Online* (Accessed 21 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.00101>>.

are added. The B section works as a short intermezzo and the texture is mostly linear. The Brazilian northeastern mode is used in this section to build a folk-like melody. Like Guarnieri's *Ponteios* and following Chopin's Preludes, Lacerda's "Ponteio" is a short movement in one mood and it concentrates on a single pattern or performance technique. Figure 3.79 shows the opening of Lacerda's "Ponteio"



Figure 3.79. Opening of Lacerda's "Ponteio"

The second movement of Lacerda's *Brasiliiana No. 9* is entitled "Polca." The polka is a lively European couple-dance in duple meter.²⁰³ The polka is an urban social dance—not a folk dance—that appeared around the 1830s.²⁰⁴ Although there are controversies about its origin, the Czech name *půlka* leads to Bohemia.²⁰⁵ The first printed polka was written for piano; it was published in 1837 in Prague, where the polka became a salon dance. A dancing master from Prague brought the polka to Paris in 1840, and it later became the favorite dance of Parisian society.²⁰⁶ The genre was adopted by all famous ballroom dance composers, and became part of the repertoire of military bands.²⁰⁷ The polka is usually in ternary form with eight-bar sections,

²⁰³ Curt Sachs, *World History of the Dance* (New York: W.W. Norton & Company Inc., 1937), 435.

²⁰⁴ Gracian Černušák/Andrew Lamb/John Tyrrell: "Polka," *Grove Music Online* (Accessed 20 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.22020>>.

²⁰⁵ Sachs, 435.

²⁰⁶ Černušák/Lamb/ Tyrrell: "Polka."

²⁰⁷ Ibid.

sometimes including introduction and coda.²⁰⁸ Examples of the polka's rhythmic patterns are shown in Figure 3.80.²⁰⁹

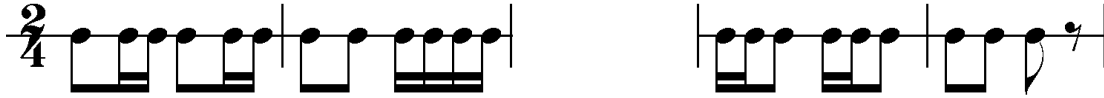


Figure 3.80. Rhythmic patterns of the polka

In 1845, the polka was brought from Paris to Rio de Janeiro, where it was performed for the first time at the *Teatro São Pedro*. It soon became fashionable in Brazil. Composers of Brazilian popular music wrote many pieces in this genre, adding Brazilian elements.²¹⁰ The *Polca*, as it is spelled in Portuguese, was played by *choro* ensembles and blended with other genres creating hybrid types such as *polca-choro*, *polca-lundu*, *polca-maxixe*, *polca-militar*, etc.²¹¹ Later, it spread to the rural area and became folk music.²¹² Figure 3.81 shows an excerpt from a *polca* entitled *Glória* by Eduardo Ribas (1822–1883), originally published in 1856, in Rio de Janeiro.²¹³



Figure 3.81. Ribas' *Polca*

²⁰⁸ Ibid.

²⁰⁹ Ibid.

²¹⁰ Almeida, 185-7.

²¹¹ Marcondes, 636. The *choro* and the *maxixe* will be discussed in the *Brasiliana No. 11*.

²¹² Ibid.

²¹³ *Rio de Janeiro: Album Pitoresco-Musical* (Rio de Janeiro: E. Eichner, [1958,1856]), 10.

Lacerda's "Polca" is in G major and rondo form (ABA'CA'') with coda. The A and B sections have nine measures each, while the C section has eight. Unlike the Brazilian *polcas* I examined, Lacerda's "Polca" has no immediate sectional repeats. The reappearances of the A section are varied. The common rhythmic patterns of the polka, shown in Figure 3.80, can be found throughout the piece. Lacerda's "Polca" probably shows the influence of the bands that used to play polkas and other European genres, at the end of 19th century. This influence can be seen at the first reappearance of A, in which the melody is played by the bass line like low brass instruments; also noteworthy is the use of upbeat chords resembling the *dobrado's* accompaniment.²¹⁴ Another interesting feature is the use of accented notes on the second beat, which differentiates it from the traditional strong downbeats of the European polkas. The C section presents atonal sonorities built upon tritones and minor seconds. Figure 3.82 shows the opening of Lacerda's "Polca."



Figure 3.82. Opening of Lacerda's "Polca"

The third movement of Lacerda's *Brasiliiana No. 9* is entitled "Bendito." The *bendito* is a religious song of praise, of Portuguese origin and French influence, which is sung in processions, home devotions, and funerals.²¹⁵ It is common in the rural areas of Brazil. The word *bendito*

²¹⁴ The *dobrado* was discussed in *Brasiliiana No. 1*.

²¹⁵ Marcondes, 91.

means blessed and is usually the first word of the text.²¹⁶ The practice of singing *benditos* goes back to the colonial period, when the Jesuits used Latin Catholic hymns and/or profane melodies by classical composers.²¹⁷ These chants were transmitted orally and gradually distorted.²¹⁸ Women play the predominant role when the *benditos* are sung at home.²¹⁹ The melodic lines, usually built upon the Brazilian northeastern and major modes, are sung legato, mostly in unison or parallel octaves, and in flexible tempo.²²⁰ In the rural areas of Ceará, I have seen the use of portamento and heterophony. Figure 3.83 shows a *bendito* that, according to Lacerda in the program notes of his “Bendito,” was collected by Lima in the rural area of São Paulo.



Figure 3.83. *Bendito*

Lacerda’s “Bendito” is in theme and variation form, in which the theme is the *bendito* shown in Figure 3.83. The opening of the theme, in A \flat major, is presented in parallel octaves and then accompanied by functional harmony in moderate tempo. Five variations follow: in Variation I, the theme retains the same key and tempo and is mostly accompanied by half-diminished seventh and French augmented sixth chords. Variation II, the fastest, is in two voices and has different key signatures for each hand: the right hand plays the legato theme in A \flat major and the left hand plays a staccato bass line in D major. Variation III returns to the opening moderate tempo without key signature. The juxtaposition of different chords and a *forte* dynamic level characterize this variation, creating harsh sonorities culminating in a climax that

²¹⁶ Cascudo, *Dicionário do Folclore Brasileiro*, 154.

²¹⁷ Almeida, 131-2.

²¹⁸ Ibid.

²¹⁹ Olsen and Sheehy, 328.

²²⁰ Ibid.

dissolves gradually by the reduction of texture, tempo, and dynamics. The top notes of the right hand present a melodic line, which is mostly in parallel motion with the top notes of the left hand in major and minor seconds. This melodic line uses barely-recognizable fragments of the theme. The melody in Variation IV is played by the left hand, accompanied by repeated chords, in triplets, played *pp* by the right hand. Rhythmic patterns from the theme are used to form this atonal melody. The last variation, the slowest, has two key signatures, A \flat major and D major, and is written in three staves; the damper pedal is used throughout, creating a blurred effect. The bass has repeated A \flat chords like a drone. The middle and upper staves present the theme in D major played in thirds by both hands. The piece ends without tonic resolution in a diminuendo to *pppp*. Figure 3.84 shows the opening of the last variation of Lacerda's "Bendito."

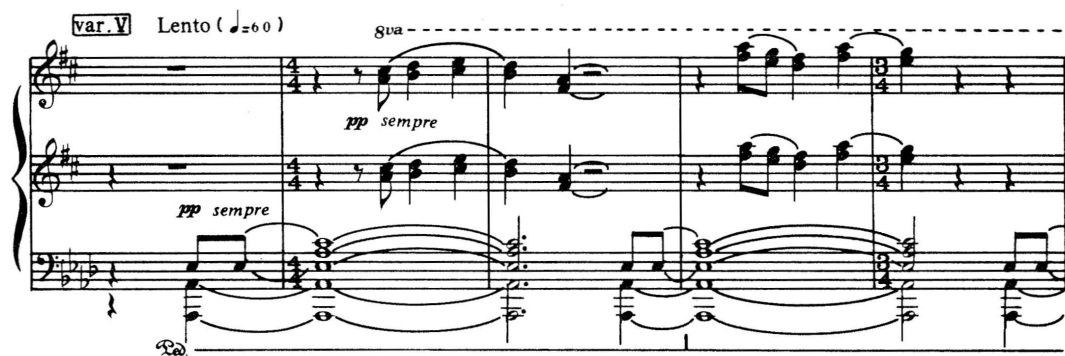


Figure 3.84. Opening of Lacerda's "Bendito"

The last movement of Lacerda's *Brasiliiana No. 9* is entitled "Forró." The term *forró* is associated with parties and dancing in northeastern Brazil, and its music is played by accordion-based groups.²²¹ The term *forró* also designates a musical genre that developed from the modern version of the *baião*, which dates from the late 1950s.²²² It seems that the name comes from an abbreviation of the word *forrobodó* used in the newspapers when referring to popular balls in the

²²¹ Olsen and Sheehy, 331.

²²² Ibid., 332. The *baião* was discussed in the *Brasiliiana No. 6*.

second half of 19th century.²²³ The *forró*, as a general term, includes various dances in duple meter such as *xote*, *arrasta-pé*, and *baião*.²²⁴ The typical instrumentation of the *forró* consists of the accordion, the triangle, and the *zabumba*. To this group, called the northeastern trio, other instruments are sometimes added, such as *agogô*, *ganzá*, and the guitar.²²⁵ The characteristic rhythm of the accompaniment of the *forró* grew up from the rhythmic pattern of the *baião*, with the addition of accented up-beats especially for the *zabumba* and triangle, allowing variety and free improvisation.²²⁶ As I could see many times in *forró* parties in my home town of Fortaleza, the *forró* music is in animated tempo, with continuous figurations, particularly for the accordion. The creation of *forró* clubs throughout the country popularized the genre nationally.²²⁷ Figure 3.85a shows the rhythmic pattern of modern *baião* and Figure 3.85b shows the rhythmic pattern of *forró*.²²⁸



Figure 3.85a. Modern *baião*

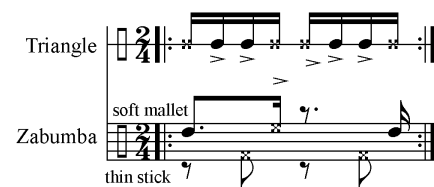


Figure 3.85b. *Forró*

Lacerda's "Forró" is in ABA' form, in fast tempo. The texture consists of an accompanied melody mostly built on running notes. The movement has characteristics of northeastern music with respect to scales and rhythms. The first and last sections oscillate between D major and D Mixolydian, while the middle one oscillates between D minor and D

²²³ Marcondes, 301.

²²⁴ Olsen and Sheehy, 332. The *xote* or *chote* was discussed in the *Brasiliana* No. 2, the *arrasta-pé* was discussed in the *Brasiliana* No. 7, and the *baião* was discussed in the *Brasiliana* No. 6.

²²⁵ Olsen and Sheehy, 331. A *ganzá* is a type of shaker.

²²⁶ Ibid., 332.

²²⁷ Ibid., 332-3.

²²⁸ Ibid., 332.


northeastern mode. In the A' section, the right hand plays the melody in the low register, crossing over the left hand's accompanying chords. The rhythm of the *baião* and variations of it appear throughout the piece, especially in the A and A' sections.²²⁹ Figure 3.86 shows the ending of the A section and the beginning of the B section of Lacerda's "Forró." The first four measures of this figure show another rhythm—a combination of the figure  followed by two eighth notes with an accent in the last one—that I have seen many times in *forrós*. In Lacerda's "Forró," this rhythm is commonly used in short passages.



Figure 3.86. Excerpt from Lacerda's "Forró"

3.11 *Brasiliiana No. 10*

Brasiliiana No. 10 was composed in 1987 and employs the following genres: *cantoria*, *recortado*, *canto de cego*, and *marchinha*. The *cantoria* is a term used in northeastern Brazil to designate the singing of the *cantadores*.²³⁰ The term refers to songs that use improvised verses with rhymes. These songs are also called *repente* and *desafio*.²³¹

²²⁹ The *baião* was discussed in the *Brasiliiana No. 6*.

²³⁰ Marcondes, 149.

²³¹ Elizabeth Travassos, "Cantoria Nordestina: Música e Palavra (Review)," *Latin American Music Review*, Vol. 25, No. 1, (Spring/Summer, 2004): 126-9. The *desafio* was already discussed in the *Brasiliiana No. 5*.

Lacerda's "Cantoria" is an example of *desafio* in ABA'B'A'' form, in which the various sections represent the *cantadores* singing alternately. The sections contrast both registrally and dynamically. The first *cantador*, represented in the A, A', and A'' sections, is depicted in a higher register and in *mf*, while the second *cantador*, represented in the B and B' sections, is depicted in a lower register and in *p mezza voce*. In the A section, the melody uses the northeastern mode in G, and the accompaniment is in *baião* rhythm.²³² Both A' and A'' sections are melodically varied, and A'' is a shortened version of A'. In the B section, the melody is mostly in G northeastern mode finishing in G Aeolian mode, and the accompaniment has sporadic guitar-like chords, imitating the *viola*. These contrasting sections can be compared to a duel between two different *cantadores*. As in the *desafios*, the winner sings the last strophe. The dichotomy is also emphasized by Lacerda's indications for the first *cantador* as "*um tanto rude*," ("in a rude manner)," and for the second one as "*mais suave*," ("more gentle)." Figure 3.87 shows the opening of Lacerda's "Cantoria."

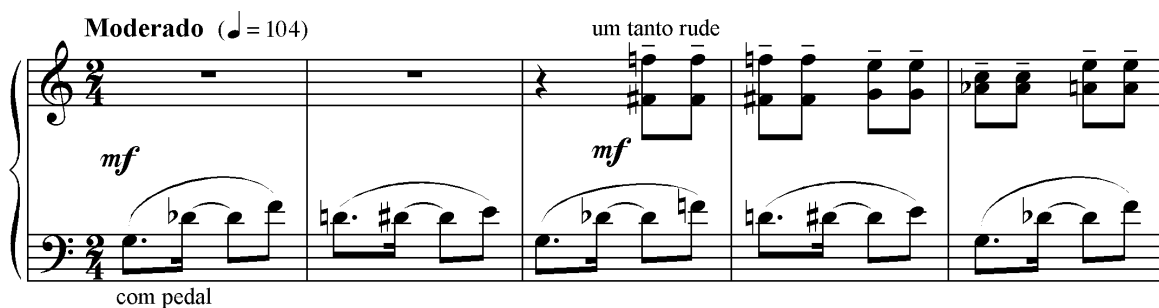


Figure 3.87. Opening of Lacerda's "Cantoria"

The second movement of Lacerda's *Brasiliiana No. 10* is called "Recortado." The *recortado* is a popular dance, in verse-chorus form, that uses hand clapping and foot tapping; it is

²³² The northeastern mode in G comprises the following notes: G-A-B-C#-D-E-F. The *baião* was discussed in the *Brasiliiana No. 6*.

found in the central and southern areas of Brazil.²³³ The *recortado* may appear independently or following the *cateretê*, another dance with Amerindian origins that uses hand clapping and foot tapping. This pairing of dances occurs in the central area of Brazil.²³⁴ Although some other instruments, such as accordion, mandolin, and violin are used in *recortados* performed in Minas Gerais, the basic instrument used in this genre is the *viola*.²³⁵ When the *recortado* appears following the *cateretê*, it is generally danced and played only by men. Like the *cateretê*, the *recortado* is accompanied by one or two *violeiros*, and sung in thirds.²³⁶ In contrast with the *cateretê*, the *recortado* has a faster tempo and a more complex choreography.²³⁷ An interesting feature of the choreography is the switching of places between *violeiros* and dancers while they sing.²³⁸ The *recortado* was probably influenced by the *batuque*, an Afro-Brazilian dance.²³⁹ Both dances use the *umbigada*, as well as responsorial chant.²⁴⁰ In the music of the *recortado*, the refrain is sung by all dancers, and the strophe is sung by soloists, usually the *violeiros*. The refrain has a fixed text, while the strophes can be improvised.²⁴¹ The examples of *recortado* I examined are in duple meter, in major mode, usually with comic text, although some are lyrical. Figure 3.88 shows the rhythmic patterns used for hand clapping and foot tapping in the *recortado*.²⁴² Figure 3.89 shows a strophe of a *recortado* from São Paulo.²⁴³

²³³ Cascudo, *Dicionário do Folclore Brasileiro*, 770.

²³⁴ Giffoni, 227. The *cateretê* will be discussed in the *Brasiliana* No. 12.

²³⁵ *Ibid.*, 228.

²³⁶ Lima, 55-6. *Violeiros* are guitar players from the rural areas.

²³⁷ Alvarenga, 188.

²³⁸ *Ibid.*

²³⁹ The *batuque* is an Afro-Brazilian circle dance performed by the slaves. Shaw, 3.

²⁴⁰ Alvarenga, 192-3.

²⁴¹ *Ibid.*, 188-93.

²⁴² Lima, 63.

²⁴³ *Ibid.*, 64.

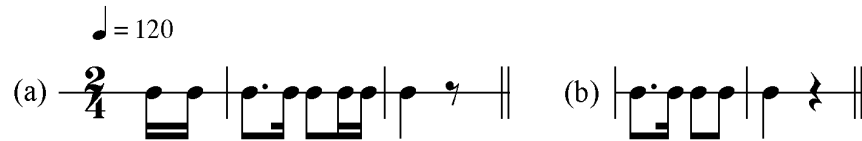


Figure 3.88. Rhythmic patterns used for foot tapping (a) and hand clapping (b) in the *recortado*



Figure 3.89. *Recortado*

Lacerda's "Recortado" is in ABA' form, in which the A and A' sections are in A major and the B section is atonal. The rhythmic pattern associated with hand clapping is used in the accompaniment of the A and A' sections. As in the folk *recortado*, the melody of these sections is played in thirds. In the B section, sonorities such as the [016] collection, quartal harmony, and whole tone scale are used. The use of percussive sounds based on the rhythmic patterns of the *recortado* is clear in this section, especially in the passage with repeated seconds in the low register, which uses the rhythmic pattern of the foot tapping. Figure 3.90 shows the opening of Lacerda's "Recortado." Note that the melody of Lacerda's "Recortado" begins with the same rhythm as the folk *recortado* shown in Figure 3.89.



Figure 3.90. Opening of Lacerda's "Recortado"

The third movement of Lacerda's *Brasiliiana No. 10* is entitled "Canto de Cego." Found mostly in northeastern Brazil, this is a type of chant sung by blind street musicians who beg for money.²⁴⁴ This practice has its origin in Portugal, where it can still be found.²⁴⁵ In the rural areas, some of these blind men become famous as guitar players.²⁴⁶ The *canto de cego* is traditionally performed in free markets of northeastern Brazil.²⁴⁷ The music is monotonous, languid, and sad, and it is commonly sung using the nasal sound typical in northeastern Brazil.²⁴⁸ The chant can be solo or may be accompanied by guitar or *rabeca*.²⁴⁹ The music is simple and often based on original material, but well-known songs can also be used. The lyrics are mostly related to lightness and darkness. Depending on whether or not s/he receives the money, the beggar sings the chant with lyrics that thank or criticize.²⁵⁰ Figure 3.91 shows a folk *canto de cego* from Maranhão.²⁵¹



Figure 3.91. *Canto de cego*

Lacerda's "Canto de Cego" is in rondo form (ABA'CA''). The theme is presented in parallel octaves in D \flat major/minor. The B Section is monophonic. In this section, chromaticism and the [016] collection abound. In the A' section, the theme is played by the left hand against ornamental figurations in the right hand. The C section is also monophonic and chromatic. In

²⁴⁴ D'Assumpção, 132.

²⁴⁵ Ibid.

²⁴⁶ Almeida, 108 and D'Assumpção, 132.

²⁴⁷ Marcondes, 150.

²⁴⁸ Ibid.

²⁴⁹ A *rabeca* is a rudimentary violin. D'Assumpção, 132 and Marcondes, 150.

²⁵⁰ Almeida, 108-9.

²⁵¹ Ibid., 109.

the A'' section, the theme is played by the right hand, accompanied by tertian harmony. The composer uses the markings *triste* (sad) and *lamentoso* (like a lament); these feelings are evident in the B and C sections, in which the lack of energy is helped by the use of rubato and fermatas, and a monophonic texture. The theme was composed by Lacerda; it does not come from the folk repertoire, nor does it have northeastern characteristics with respect to scales and rhythms. In the coda, however, the opening of the theme appears in the Mixolydian mode, which is characteristic of northeastern music.²⁵² Figure 3.92 shows the opening of Lacerda's "Canto de Cego."



Figure 3.92. Opening of Lacerda's "Canto de Cego"

The last movement of Lacerda's *Brasiliiana No. 10* is entitled "Marchinha." The diminutive of *marcha* (march), the *marchinha* is an urban genre, in duple meter, written especially for Brazilian carnival parties.²⁵³ The form began to be called by its diminutive around 1930, when it acquired a lighter character.²⁵⁴ Originally, the *marcha* was part of the folk cycles performed during Christmas; the tempo was slow. Chiquinha Gonzaga (1847–1935) composed

²⁵² Olsen and Sheehy, 325.

²⁵³ Tinhorão, *Pequena História da Música Popular*, 119 and Marcondes, 477-8.

²⁵⁴ Marcondes, 478.

Ó abre-alas in 1899; that work is considered the first march written especially for the carnival.²⁵⁵ *Marchas* imported from Portugal were also heard in the Brazilian carnival until the late 1910s.²⁵⁶ After the 1920s, influenced by American jazz bands, the *marcha* became faster. Many jazz bands appeared in southern and southeastern Brazil at that time,²⁵⁷ and the regular production of carnival *marchinhas* started around that time. The lyrics dealt with contemporary subjects in an ironic and sometimes malicious way. The *marchinha* differs from the *marcha de rancho*, discussed in the *Brasiliiana No. 1*, with respect to tempo, meter, and melodic elaboration. The *marcha de rancho* is slower, mostly in 4/4, and more elaborate than the *marchinha*.²⁵⁸

Lacerda's "Marchinha" is in ABA' form, in duple meter, and in fast tempo. The A section has a melody in G major/minor using a limited range, accompanied by the [0268] collection in a percussive ostinato in the low register. The accented second beat found in this accompaniment is characteristic of the tom-tom parts in the *marchinha* and other carnival dances, such as the *frevo* and the *samba*.²⁵⁹ The B section is in A minor and mostly in two-voice texture. The A' is slightly different from A, and is followed by a coda built on whole tone sonorities. Figure 3.93 shows the opening of Lacerda's "Marchinha."

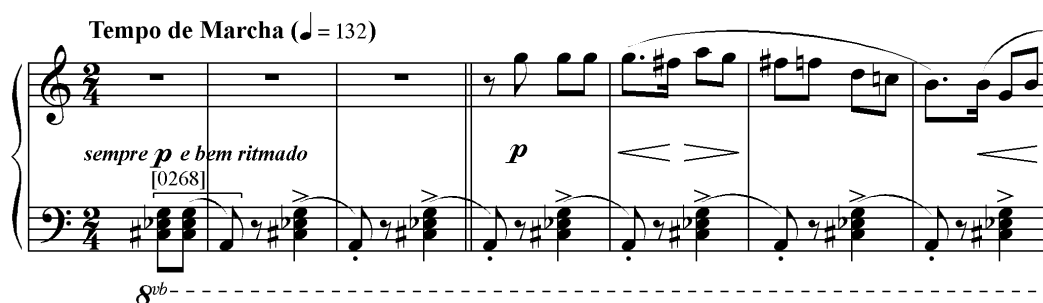


Figure 3.93. Opening of Lacerda's "Marchinha"

²⁵⁵ Ibid.

²⁵⁶ Tinhorão, *História Social da Música Popular Brasileira*, 254.

²⁵⁷ Ibid.

²⁵⁸ Marcondes, 478.

²⁵⁹ The *samba* and the *frevo* were discussed in the *Brasiliianas No. 7* and *8*, respectively.

3.12 *Brasiliiana No. 11*

Brasiliiana No. 11 was composed in 1989 and employs the following genres: *tango*, *maxixe*, *choro*, and *polca sertaneja*. *Tango* is a Latin American song and dance genre. The term designated many types of dances and songs in Latin American countries and Spain during the 19th century.²⁶⁰ During the 1850s, Cuban dance rhythms, including the *habanera*, spread throughout Latin America.²⁶¹ The history of the *habanera* goes back to the late 1700s and early 1800s, when French refugees brought the *contredanse* to Cuba.²⁶² Under the influence of African rhythms in Cuba, the dance became the *contradanza habanera*, and was re-exported to Europe.²⁶³ The *habanera* was introduced in Brazil by musical theatre companies from Europe, and it was popularized in Rio de Janeiro in the 1870s.²⁶⁴ In Brazil, Henrique Alves de Mesquita (1830–1906) was responsible for changing its name to *tango*.²⁶⁵ The label *tango brasileiro* was also used by Ernesto Nazareth (1863–1932) to designate a genre he helped to establish: the *maxixe*, which is a fusion of *habanera*, *polca*, and *lundu*.²⁶⁶ After the 1910s, the term *tango* was generally used in Brazil to designate hybrid genres (*polca-dobrado*, *polca-maxixe*, etc).²⁶⁷ Finally, during the 1930s, with the vogue of the Argentine *tango*, the term *tango*, as a designation of a Brazilian genre, ceased to be used in Brazil.²⁶⁸ Figure 3.94 shows some rhythmic patterns used by Nazareth in the accompaniment of his *tangos*, all composed for piano.

²⁶⁰ Gerard Béhague/R: “Tango,” *Grove Music Online* (Accessed 28 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.27473>>.

²⁶¹ Ibid.

²⁶² The *contredanse* is a fast dance movement in duple meter from France. Randel, 201.

²⁶³ Frances Barulich (1), Jan Fairley (2): “Habanera,” *Grove Music Online* (Accessed 28 June 2006), <<http://www.grovemusic.com.libezp.lib.lsu.edu/shared/views/article.html?section=music.12116>>.

²⁶⁴ Tinhorão, *Pequena História da Música Popular*, 97-8.

²⁶⁵ Ibid.

²⁶⁶ Alvarenga, 292. The *maxixe* will be discussed in the next movement. The *polca* was discussed in *Brasiliiana No. 9* and the *lundu* was discussed in the *Brasiliiana No. 5*.

²⁶⁷ Tinhorão, *Pequena História da Música Popular*, 101-2.

²⁶⁸ Ibid.



Figure 3.94. Rhythmic patterns used in the accompaniment of Nazareth's *tangos*

Although I could not find a definite format for the Brazilian *tango*, I will make some comparisons between Lacerda's "Tango" and Nazareth's *tangos*. Lacerda's "Tango," in duple meter and ABA' form, is shorter than Nazareth's *tangos*, which are also in duple meter but in rondo form. The A section of Lacerda's "Tango" consists of a melody, mostly presented as the top line of successive chords, loosely in E \flat minor and accompanied by [016] and chromatic sonorities in the left hand. This method of presenting the melody is commonly found in Nazareth's *tangos*. The left hand of Lacerda's "Tango" plays a single bass line differing from the accompaniments of Nazareth's *tangos*, which usually use chords, resembling the guitar and *cavaquinho*. For the accompaniment, Lacerda chose the first rhythmic pattern of Figure 3.94, which is also used in the habanera. In the melodic line, it is common to find the second pattern of Figure 3.94 and some syncopation, which is also present in the melodies of Nazareth's *tangos*. Despite many non-harmonic notes, the B section has clearer tonality—D major—than the A section, and it also varies the texture through the use of contrapuntal writing, which rarely appears in Nazareth's *tangos*. Figure 3.95 shows the opening of Lacerda's "Tango."

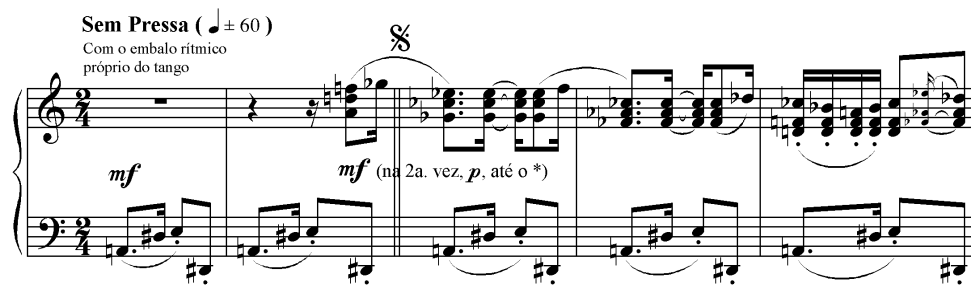


Figure 3.95. Opening of Lacerda's "Tango"

The second movement of Lacerda's *Brasiliiana No. 11* is entitled "Maxixe." This genre was the first type of urban dance created in Brazil.²⁶⁹ The *maxixe* appeared in the 1870s; it was derived from the fashionable dance genres of the time, such as the polka and the schottische, combined with the influence of Afro-Brazilian choreography.²⁷⁰ Three musical genres contributed to the birth of the *maxixe*: the *lundu*, with its syncopations and sensual movements, the *habanera*, with its rhythms, and the *polca*, with its vivid tempo.²⁷¹ The typical ensemble at that time, the *choro*, brought the European genres from the salons and stages to the suburbs of Rio de Janeiro, and added the Afro-Brazilian rhythms and syncopations.²⁷² The *maxixe* appeared as a dance (and later as a musical genre) as a consequence of the intermingling of the Afro-Brazilian and Portuguese populations in the suburbs.²⁷³ The dance spread to the carnival clubs and review theaters of Rio de Janeiro, and developed many varied steps.²⁷⁴ Because of its explicit sensuality, the dance was not accepted by the aristocracy at first.²⁷⁵ The *maxixe* gained international recognition when it was performed in Europe, with more sophisticated choreography, by a famous Brazilian dancer, Antônio Lopes de Amorim Diniz, also known as Duque.²⁷⁶ Teaching and performing with his partners, Duque first called the dance *tango brasileiro*, probably because at that time the word *maxixe* had connotations of lower class or quality.²⁷⁷ The evolution of the *maxixe* into a musical genre started with the evolution of the

²⁶⁹ Alvarenga, 292.

²⁷⁰ Tinhorão, *Pequena História da Música Popular*, 58.

²⁷¹ Alvarenga, 292. The *polca* was discussed in *Brasiliiana No. 9* and the *lundu* was discussed in the *Brasiliiana No. 5*.

²⁷² Tinhorão, *Pequena História da Música Popular*, 58-63. The *choro* will be discussed in the next movement.

²⁷³ Ibid., 61-3.

²⁷⁴ Marcondes, 494.

²⁷⁵ Alvarenga, 292 and Cascudo, *Dicionário do Folclore Brasileiro*, 569.

²⁷⁶ Marcondes, 494.

²⁷⁷ Tinhorão, *Pequena História da Música Popular*, 65-82.

polca into the *polca-maxixe*, labeled first as *polca-tango* to avoid the word *maxixe*.²⁷⁸ The word *maxixe* gradually became accepted, and publishers at the end of the 19th century began to use the word in their sheet music collections.²⁷⁹ The *maxixe* is in duple meter, fast tempo, and in sectional form. It has a playful character and mixes rhythmic patterns from *polca*, *habanera*, and *lundu*. Figure 3.96 shows the *lundu Chô, Araújo* collected by Andrade in Rio Grande do Norte.²⁸⁰ According to Tinhorão, this *lundu* with characteristics of the *maxixe* was originally by Xisto Bahia (1841–1894), and was danced as a *maxixe* in the review theater in Rio de Janeiro, in 1885. Later it became folk music.²⁸¹



Figure 3.96. *Chô, Araújo*

Lacerda's "Maxixe," with monophonic texture, is in rondo form, ABA'CA'', in which the A section is varied with each repetition. Staccato notes in fast tempo contribute to its gracious character. Lacerda indicates the character as *gingando* ("with swing). The melody moves from one hand to the other in different registers. The A, A', and A'' sections are mostly in the lower register, while the B and C sections are in the higher register. The key areas are related by thirds: the A, A', and A'' sections are in E \flat major, the B section is in C minor, and the C section

²⁷⁸ Ibid., 63.

²⁷⁹ Alvarenga, 292 and Marcondes, 494.

²⁸⁰ Andrade, *Danças Dramáticas, Tomo III*, 46.

²⁸¹ Tinhorão, *Pequena História da Música Popular*, 70.

is in G minor. The melody presents rhythms similar to the folk example shown in Figure 3.96, with extensive use of $\text{♩} \text{♩} \text{♩}$. Figure 3.97 shows the opening of Lacerda's "Maxixe."

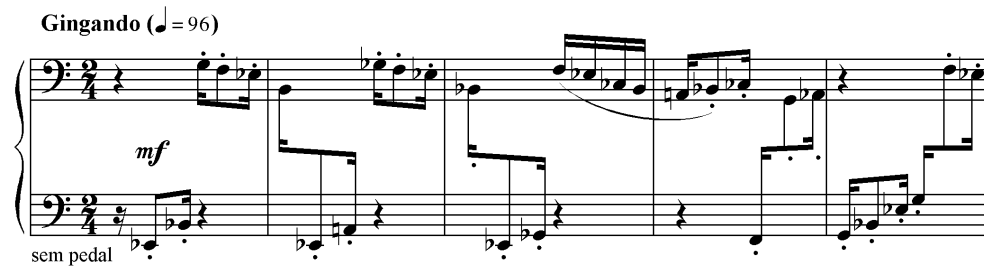


Figure 3.97. Opening of Lacerda's "Maxixe"

The third movement of Lacerda's *Brasiliiana No. 11* is entitled "Chôro." The word *choro* (weep or lament) designates a type of performing group, a style of performing, and a genre.²⁸² As a type of performing group, consisting basically of flute, *cavaquinho*, and two guitars, it appeared around the 1870s, when the popular musicians of Rio de Janeiro started giving their own interpretation to *polcas*, which were very popular at that time.²⁸³ The flutist Joaquim Antônio da Silva Callado (1848–1880) was an important figure in the establishment of these first groups of *choro*.²⁸⁴ The musicians associated with these groups were called *chorões* (weepers). As a style of performing, the *choro* worked as a kind of filter through which various European, such as *polkas*, *schottisches*, and *waltzes* passed. Improvisation, nostalgic and melancholic character, and unpredictable modulations, used as kind of challenge amongst the players, were always present in the reinterpretation of these foreign genres by the *chorões*.²⁸⁵ These characteristics gradually helped to establish the *choro* as an independent genre. It is difficult to say exactly when this happened, but it was probably before 1920, when Villa-Lobos wrote the

²⁸² Appleby, 85.

²⁸³ Tinhorão, *Pequena História da Música Popular*, 103. The *polca* was discussed in the *Brasiliiana No. 9*.

²⁸⁴ Marcondes, 200.

²⁸⁵ Ibid.

first piece of his series entitled *Choros*.²⁸⁶ Since that time, the *choro* has always been present in Brazilian musical life, and its popularity has increased since the 1970s.

Lacerda's "Chôro" is in AA' form and in duple meter. The A' section is truncated, and it is followed by a coda. The right hand presents a melodic line in C minor in moderate tempo, with chromaticism. The texture is contrapuntal and the bass line also uses chromaticism, making a kind of dialogue with the melodic line, similar to the way the flute does so with the guitar in the popular *choros*. Staccato notes contrast with legato articulations. At the end of each section the harmony moves away from the tonal center, perhaps to represent the unpredictable modulations used in the *choro*. Figure 3.98 shows the opening of Lacerda's "Chôro."

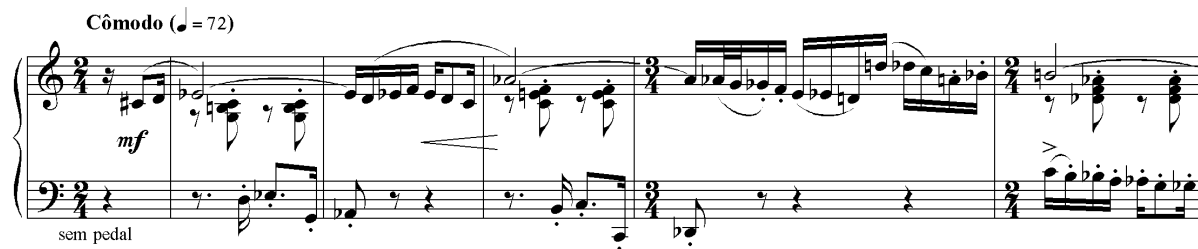


Figure 3.98. Opening of Lacerda's "Chôro"

The last movement of Lacerda's *Brasiliiana No. 11* is entitled "Polca Sertaneja." This piece is based on a type of *polca*, a genre already discussed in the *Brasiliiana No. 9*. The *polca* combined with several genres, creating hybrid genres such as *polca-maxixe*, *polca-lundu*, etc.²⁸⁷ The *polca sertaneja* originated in the rural areas; the genre has a faster tempo than the *polca* and

²⁸⁶ Villa-Lobos wrote 14 *Choros*. The first one is for guitar. Villa-Lobos used the word always in the plural. Camargo Guarnieri (1907-1993), with whom Lacerda studied composition, used the word as a synonym of "concerto." Lutero Rodrigues, "Outros Concertos," in *Camargo Guarnieri: o Tempo e a Música*, ed. Flávio Silva (Rio de Janeiro: FUNARTE, 2001), 479.

²⁸⁷ Marcondes, 636.

is traditionally accompanied by *violas* and accordions. When it is sung in duet, the melodic lines are in parallel thirds.²⁸⁸

Lacerda's "Polca Sertaneja" is in ABA'. The A section consists of a compound melodic line in C major and sporadic descending chromatic gestures in the right hand, accompanied by the [016] collection and chromatic ascending lines in the left hand. The rhythm of the A and A' sections consists mostly of eighth-note figures in staccato. In the B section, the rhythmic figuration of the right hand uses sixteenth notes. The left hand mostly follows the compound melodic line of the right hand in parallel motion, often by intervals of a sixth. Figure 3.99 shows the opening of Lacerda's "Polca Sertaneja."

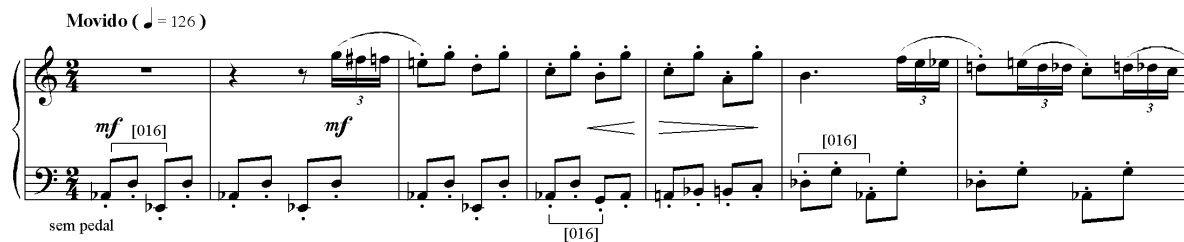


Figure 3.99. Opening of Lacerda's "Polca Sertaneja"

3.13 *Brasiliiana No. 12*

Brasiliiana No. 12 is the third piece of the cycle for piano four hands. This work was composed in 1993 and employs the following genres: *cateretê*, *canto de bebibá*, *canção*, and *maracatú*. The *cateretê* is a type of rural dance found in the central and southeastern areas of Brazil, as well as in some parts of the northeast.²⁸⁹ In the state of Minas Gerais, the word *cateretê* has meanings related to a popular ball or feast.²⁹⁰ The *cateretê* is considered the most

²⁸⁸ Marcondes, 544-5.

²⁸⁹ Giffoni, 104.

²⁹⁰ Marcondes, 181-2.

commonly encountered rural dance in São Paulo.²⁹¹ Other names for the dance are: *catira*, *xiba* or *chiba*, *batepé*, *função*, and *pagode*. Probably of Amerindian origin,²⁹² the *cateretê* is considered half profane and half religious.²⁹³ The Amerindians used to sing Catholic texts taught by the Jesuits, who employed a precursor of this dance, the *caateretê*, in Catholic festivities during the colonial period.²⁹⁴

The dancers, usually male, perform in two lines with two *cantadores* in each corner playing *violas* and singing in parallel thirds.²⁹⁵ The choreography differs from region to region and alternates sections of singing, hand clapping, and foot tapping.²⁹⁶ The songs, which are in fact *modas*, are used only during the breaks in the dance.²⁹⁷ The dance is accompanied by the *violas* or by the rhythms produced by hands and feet.²⁹⁸ The *cateretê* usually ends with the *recortado*, a faster dance in which the dancers also sing.²⁹⁹ The melodies of the *cateretê* are monotonous, in duple meter, and employ simple rhythms. The verses have varied subjects, some of them humorous.³⁰⁰ Figure 3.100 shows a *moda-de-viola* of a *cateretê* from the village of Carapicuíba, in São Paulo.³⁰¹



Figure 3.100. Moda-de-viola used in the *cateretê*

²⁹¹ Giffoni, 106.

²⁹² Marcondes, 181.

²⁹³ Giffoni, 104.

²⁹⁴ Ibid.

²⁹⁵ Lima, 54.

²⁹⁶ Giffoni, 106.

²⁹⁷ The *moda* was discussed in the *Brasiliiana* No. 2.

²⁹⁸ Marcondes, 182.

²⁹⁹ The *recortado* was discussed in the *Brasiliiana* No. 10.

³⁰⁰ Giffoni, 105.

³⁰¹ Lima, 60.

Lacerda's "Cateretê" is in duple meter and in sectional form. Each section may correspond to parts of the folk *cateretê*. These sections are grouped in a type of ABA' form, in which the A and A' sections correspond to the *moda* sung in the folk *cateretê*, and the B section corresponds to the hand clapping and foot tapping that occurs during the dance. The *moda*, marked *dolce*, is presented in parallel thirds by the primo, preceded by an introduction that represents the instrumental prelude played by the *violas* in the folk *cateretê*. This *moda*—in D major—appears twice in the A section and once in the A' section. Contrasting with the A section, the B section, indicated with a *rude* character, consists of staccato chords, built on the whole tone scale, depicting the hand clapping (primo) and foot tapping (segundo). Lacerda himself indicates this programmatic idea. Figure 3.101 shows the opening of the B section of Lacerda's "Cateretê."

Primo

*f sempre, rude
(como se fosse palmeado)*

Segundo

*f sempre, rude
(como se fosse sapateado)*

Figure 3.101. Opening of the B section of Lacerda's "Cateretê"

The second movement of Lacerda's *Brasiliiana No. 12* is entitled "Canto de Bebida," "drinking song." The practice of singing and drinking together is common in Anglo-Saxon countries but not in Latin America.³⁰² Some Brazilian drinking songs show Portuguese

³⁰² D'Assumpção, 136.

influence, with subjects related to navigation or Catholic saints.³⁰³ The genre is falling into disuse in Brazil, but some examples can still be found in the state of Minas Gerais.³⁰⁴ The most famous one is the *Peixe Vivo*, shown in Figure 3.102, which is popular in the city of Diamantina.³⁰⁵



Figure 3.102. *Peixe Vivo*

Lacerda's "Canto de Bebida" is in ABA'B' form and employs two folk tunes from Minas Gerais: *Tim tim ô lá lá*, used in the A section, and *Peixe Vivo*, used in the B section. In the A section, the first folk theme (mm. 1—8), in F major and triple meter, is presented by the primo alone: the right hand plays the melody and the left hand accompanies it with [026] trichords. This is followed by a transitional section, in which the secondo has chromatic and [016] sonorities. Afterwards, the primo plays an atonal melody built on the rhythms of the theme and the secondo provides the accompaniment in [016] trichords. The A section ends with an ascending arpeggio and a chord, both employing two different whole tone scales.³⁰⁶ In the B section, the second folk theme (mm. 66—79), in B \flat major and duple meter, appears slightly changed from the original folk tune, shown in Figure 3.102. This theme is accompanied by tonal

³⁰³ Ibid., 137-8.

³⁰⁴ Marcondes, 149.

³⁰⁵ D'Assumpção, 137.

³⁰⁶ There are only two possible whole tone scales: C-D-E-F \sharp -G \sharp -A \sharp and C \sharp -D \sharp -F-G-A-B.

harmony. The A' section presents the first theme in parallel minor seconds played by the primo and accompanied by whole tone chords, chromatic gestures, and the [016] collection played by the secondo. In the final section, fragments of the second theme return, transformed by the [016] collection and accompanied by low diatonic clusters with mixed meter, free tempo, and sudden dynamic changes, in imitation of a drunkard. Lacerda marks this section *como se fosse um bêbado cantando*, “as if it were a drunken person singing.” Figure 3.103 shows the opening of the B' section of Lacerda’s “Canto de Bebida.”

ANDANTINO (♩ ± 92) UN POCO RUBATO [016]
 (como se fosse um bêbado cantando) [016] [016] breve [016] 5
 Primeiro
 [016] p p mp p
 Segundo
 p, mas sonoro
 sem pedal
 8va

Figure 3.103. Opening of the B' section of Lacerda’s “Canto de Bebida”

The third movement of Lacerda’s *Brasiliiana No. 12* is entitled “Canção,” “song.” The words *lundu*, *moda*, *modinha*, *romance*, *toada*, *seresta*, and *cantiga* denote types of Brazilian songs with particular characteristics associated with their formal, historical and musical aspects. The history of Brazilian song can be traced back to the 16th century. In Brazil, the people in the colonial cities produced the first popular solo songs, which were accompanied by guitars or

violas.³⁰⁷ In art music, the *modinha*, which was accompanied by piano or harpsichord, acquired characteristics of the arias of the Italian operas in the beginning of the 19th century.³⁰⁸ Even the language used in most art songs was Italian, contrasting with that of the folk songs, which was Portuguese.³⁰⁹ In the second half of 19th century, European romanticism influenced Brazilian composers, who became conscious of a national movement. The efforts of Alberto Nepomuceno (1864–1920) helped to establish the use of the Portuguese language in concert songs.³¹⁰ Villa-Lobos also employed folk themes and texts in his songs.³¹¹ Other important composers of songs in Brazil are: Camargo Guarnieri, Cláudio Santoro, Guerra Peixe, and Osvaldo Lacerda, who composed almost 100 songs.

Lacerda's "Canção" is an instrumental song in ABA' form, in which a cantabile melody is the predominant musical aspect. In the A section, an accompanied melody in E minor is presented by each player alone in a type of dialogue. In the B section, the melody shifts between E major and E minor, and is played by the primo and accompanied by the secondo; later they switch roles. In the A' section, the melody is played by the primo throughout and accompanied by the secondo. In this section, the composer asks for a slower tempo, perhaps to accommodate the ornamented notes. Noteworthy are the uneven phrase-lengths and the varied rhythmic figuration of the melody, creating a narrative character and a romance-like feeling. The coda ends with a pedal note accompanying fragments of the opening melody. Figure 3.104 shows the opening of Lacerda's "Canção."

³⁰⁷ Tinhorão, *História Social da Música Popular Brasileira*, 29.

³⁰⁸ Alvarenga, 284-5.

³⁰⁹ Marion Verhaalen, *Camargo Guarnieri – Expressões de uma Vida* (São Paulo: Edusp, 2001), 244.

³¹⁰ Vasco Mariz, *A Canção Brasileira* (Rio de Janeiro: Ministério da Educação e Cultura, 1959), 25.

³¹¹ *Ibid.*, 28.

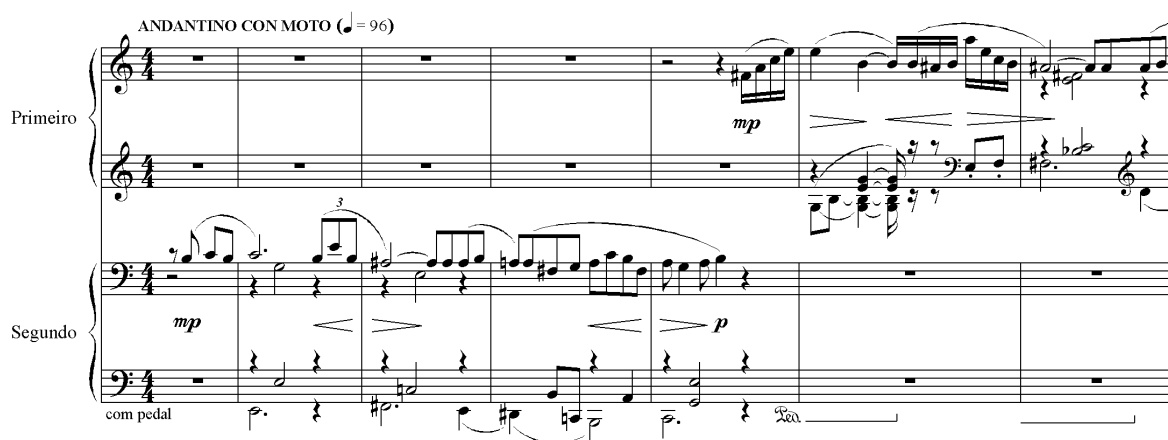




Figure 3.106. *Maracatu*

Lacerda's "Maracatú," subtitled *Passacalha e Dança* (Passacaglia and Dance), is a theme with seventeen variations, followed by a dance. The piece opens with a four-measure ostinato similar to the rhythmic pattern of the *gonguê*, shown in Figure 3.105. This ostinato, a [0167] tetrachord broken into minor seconds and played by the primo in the high register, accompanies the theme and the first variations. The ostinato gives way to other rhythmic patterns, and is restated in the dance section, in low register, this time sounding like a bass drum accompaniment. The theme is centered on B, and consists of a four-measure bass line played by the left hand of the secondo; it is literally repeated for nine variations. In Variation X, a rhythmic variant of the theme, played by the secondo, is imitated canonically by the primo. In Variation XIII, the theme, played mostly in octaves by the primo, becomes more melodic. An episode connects the variations with the dance. Here, the theme appears with the same rhythm but modified into the [016] collection. The dance is in a loose ABA' form, in which two themes are presented. The first, presented in the A section, is in F Dorian and the second, presented in the B section, is in E Aeolian. In the A' section the first theme of the dance is restated in B Dorian. The piece ends with the theme of the passacaglia played by the secondo in parallel octaves. Noteworthy is the use of the [016] collection as an element of unity: it appears in the opening three notes of the passacaglia theme, in the introductory ostinato, and in the large-scale

key areas of the piece, as shown in Figure 3.107. Also, the tritone B-F, which appears in the opening theme of the piece, is the interval between the pitch center of the passacaglia (B) and the pitch center of the dance's first theme (F). Figure 3.108 shows the opening of Lacerda's "Maracatú."

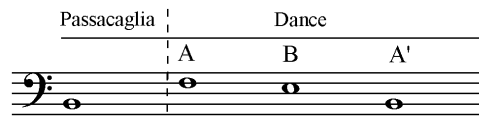


Figure 3.107. Large-scale structure of Lacerda's "Maracatú"

Figure 3.108. Opening of Lacerda's "Maracatú"

CONCLUSION

Lacerda's *Brasilianas*, a series of twelve suites for piano, is a representative example of Brazilian musical nationalism. In each of the suites, characteristics of Brazilian folk songs and dances are described and presented in a refined manner. The forty-eight movements of the suites show a diversity of musical genres that reflects Brazil's cultural richness. Lacerda's skillful use of folk elements and his successful handling of variation technique make the *Brasilianas* a useful tool for the study of composition. This work is also good pedagogical material for pianists, as it includes varied rhythms, cantabile melodies, polyphonic playing, and contemporary sonorities.

In the *Brasilianas*, Lacerda uses textures, scales, forms, folk tunes, and programmatic ideas to convey the characteristics of each genre. He also uses the Portuguese language for the performance and character indications. General characteristics of the *Brasilianas* are: (1) lack of key signatures (except in the *Bendito*, in which he uses key signatures to indicate bitonality); (2) fragmentation of themes, especially in those pieces employing variation form; (3) extensive use of ABA form; (4) blending of sonorities (e.g. tonal melody accompanied by atonal sonorities); (5) frequent use of Neapolitan and French augmented sixth chords; (6) frequent use of the [016] collection; and (7) frequent use of the Brazilian northeastern mode. With its unique combination of neo-classical and contemporary musical language, Lacerda's *Brasilianas* is an attractive introduction to the world of Brazilian music.

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APPENDIX A. LIST OF WORKS BY OSVALDO LACERDA

Voice and Piano (94 works)

- 1949** *Minha Maria*
Quando entardece
Teus olhos
Menino doente
- 1950** *Cantiga I*
Lembrança de amor
- 1951** *Noturno*
Felicidade
Poema erótico
- 1952** *Duas canções:*
1. “Menina, minha menina”
2. “Trovas de amigo”
- 1953** *Modinha*
Desafio
Ausência
- 1955** *Quatro miniaturas de Ademar Taveres:*
1. “A luz desse olhar tristonho”
2. “Não chega bem ao meu ombro”
3. “Ando triste”
4. “Dei-te os sonhos de minh’alma”
- 1962** *Mandaste a sombra de um beijo*
- 1964** *Poema tirado de uma notícia de jornal*
Cantiga II
- 1965** *Murmúrio*
Trovas:
1. “Eu quero bem”
2. “Chamaste-me tua vida”
3. “Se eu fosses pé de pau”
4. “A noite, quando me deito”
5. “Fui no livro do destino”
- 1967** *Uma nota, uma só mão*
- 1968** *Martírio*
A um passarinho
Queixa da moça arrependida
- 1970** *Tudo o mais são penas*
Ladainha
Rotação
Quando ouvires o pássaro
Ponto de Oxalá
Cantiga de ninar escrava
Duas canções de Rangel Bandeira:
1. “O alcoviteiro”

2. "Delírio vão"
- Moinho*
Bem-te-ví
Retrato
Sabença
- 1971** *Você*
Minha carta a você
- 1973** *Teu nome*
A valsa
- 1974** *Se eu fosse apenas*
- 1975** *Cantiga de viúvo*
- 1979** *Outra voz, outra paisagem*
Bilheteria àquela que ainda está por nascer
- 1980** *Canções de Ofélia:*
 1. "How should I your true love"
 2. "Tomorrow is Saint Valentine's day"
 3. "And will he not come again?"
- 1982** *Relance*
Boca
Amargura
Receita para o amor
Carnaval do desamor
- 1984** *Relógio*
- 1985** *Lamentação da hora perdida*
Mistério
- 1986** *Canção do dia inútil*
Basta de ser o outro
Minha mãe
Acalanto para minha mãe
Atropelado
- 1987** *Só tu*
Contrição
Prece
- 1988** *Dá-me as pétalas da rosa*
Vida, que és o dia de hoje
Porque?
Alguém bateu a minha porta
Canção à-toa
- 1989** *Seresta antiga*
- 1990** *Promessa*
- 1991** *Viola de Lereno:*
 1. "Declaração de Lereno"
 2. "Efeitos da saudade"
 3. "Amar não é brinco"
 4. "É bem feito, torne a amar"
Castigo de amor

- Mozart no céu*
Em uma frondosa roseira
Lira
Se eu morresse amanhã
Canção do exílio
Farei o que tu fizeres
Desejos de doente
- 1992** *Otelo*
Beijos mortos
- 1993** *Saudades*
Descrente do amor
Louvação de emboada tordilha
Eco e o descorajado
Conselhos de amor
- 1995** *Três miniaturas de Cassiano Ricardo:*
 1. “Relógio”
 2. “Serenata sintética”
 3. “No circo”
- 1996** *Três miniaturas de Ribeiro Couto:*
 1. “Tédio”
 2. “Canção do beijo suave”
 3. “Solidão”
Cinco haikais de Guilherme de Almeida:
 1. “Filosofia”
 2. “Infância”
 3. “Noturno”
 4. “História de algumas vidas”
 5. “Romance”
- 1997** *Canção da despedida*
Herói que matara o reizinho inimigo (mini-drama)
Valsa romântica
Canção para a minha morte
- 2000** *A maldição*
São Francisco
Minha pequenina terra
Último beijo
4º Motivo da rosa

Two Voices and Piano (5 works)

- 1967** *Ponto de Mãe Sereia*
- 1993** *Fuga saudosa*
O estrangeiro
A canção do tédio
- 1998** *Pensamentos*

Three Voices and Piano (1 work)

1982 *Mucama*

Harmonizations for Voice and Piano (2 works)

1965 *Marilia de Dirceu*

1975 *Duas harmonizações:*
1. “Marília, tu não conheces”
2. “Ora, adeus, senhora Ulina”

Voice and Various Instruments (13 works)

1952 *Ave Maria*

1967 *Três Salmos:*
1. “No. 22”
2. “No. 127”
3. “No. 129”

1968 *As dádivas*
Vácuo
Saudade
Queixa de moça arrependida
Ponto de Iemanjá
Hiroshima meu amor

1970 *Cantos de meditação*
Losango Caqui No. 6

1972 *Festa chinesa*

1992 *Ogum*

2000 *Oração a Nossa Senhora Aparecida*

A Cappella Choir in Unison (1 work)

1990 *Dedicação a uma igreja*

Choir in Unison with Instruments (2 works)

1968 *Próprio para a festa de Nossa Senhora:*
1. “Entrada”
2. “Salmo aleluiático”
3. “Ofertório”
4. “Comunhão”

1983 *Hino à Universidade Federal de Uberlândia*

Two-voice Choir a Cappella (2 works)

1982 *Suíte coral No. 5:*

1. "Leilão de jardim"
2. "Lua depois da chuva"
3. "O eco"
4. "Jogo de bola"

Suíte coral No. 7:

1. "São Francisco"
2. "A galinha d'Angola"
3. "As borboletas"
4. "O marombondo"

Two-voice Choir with Instruments (3 works)

1966 *Missa a duas vozes:*

1. "Kyrie"
2. "Glória"
3. "Credo"
4. "Sanctus"
5. "Agnus Dei"

1979 *Suíte coral No. 4:*

1. "O elefantinho"
2. "O relógio"
3. "O pato"
4. "As abelhas"

1987 *Suíte coral No. 9:*

1. "Eu pedi a Oxalá"
2. "Oração"
3. "O' Doum"

Three-voice Choir a Cappella (3 works)

1971 *Quadrinhas:*

1. "De saudade"
2. "De amor"

1977 *Suíte coral No. 2:*

1. "Cana verde"
2. "Modinha"
3. "Baião"

1982 *Suíte coral No. 6:*

1. "Mãe"
2. "Saudade"
3. "A porta"

Three-voice Choir with Instruments (3 works)

1971 *Missa a três vozes iguais:*

1. "Kyrie"

2. "Glória"
3. "Credo"
4. "Sanctus"
5. "Agnus Dei"
- 1978** *Suíte coral No. 3:*
 1. "Ou isto ou aquilo"
 2. "A bailarina"
 3. "Uma palmada"
 4. "O chão e o pão"
 5. "A pombinha da mata"
 6. "A língua do nhem"
- 1989** *Canto ao canto*

Male Choir a Cappella (3 works)

- 1959** *Ponto de Ogum*
- 1970** *Moda dos quatro rapazes*
- 1983** *Suíte coral No. 8:*
 1. "Trovas de amor"
 2. "Tudo passas"
 3. "Conceitos"

SATB Choir a Cappella (32 works)

- 1952** *Padre Francisco*
- 1953** *Ó mana, deixe eu ir*
Boi tungão
- 1958** *Candieiro*
Capim de prata
Ofulú lorêrê
- 1966** *Missa Ferial:*
 1. "Kyrie"
 2. "Sanctus"
 3. "Agnus Dei"
- 1967** *Poema da necessidade*
Romaria
Quadrilha
- 1968** *Céu vazio*
O poeta
- 1969** *Ponto de São Manoel*
Suíte coral No. 1:
 1. "Cateretê"
 2. "Lundu"
 3. "Marcha rancho"*Três pontos de caboclo:*
 1. "Ponto dos Tamoios"

2. "Ponto do caboclo Tupinambás"
3. "Ponto do caboclo Cobra Coral"
- Fuga proverbial*
- 1971** *Quatro estudos para coro:*
 1. "Uníssonos"
 2. "Insistência"
 3. "Forte-piano"
 4. "Onomatopaico (dobrado)"
- Desafio*
- 1974** *Salmo No. 129 (De Profundis)*
- A anunciação a Maria*
- 1978** *Pai nosso*
- 1979** *Ave Maria*
- 1980** *Ladainha*
- A primeira missa e o papagaio*
- 1982** *Natal, Deus conosco*
- Poema de Natal*
- Frases de caminhão:*
 1. "Se o amor é cego"
 2. "Filosofia"
 3. "A mulher"
- 1983** *Automação*
- 1984** *Balada do Rei das Sereias*
- 1997** *Canto de Natal*
- Oração para aviadores*
- 2000** *Dai-nos força, Senhor*

Mixed Choir (S-Mezzo-A-Baritone) a Cappella (1 work)

- 1989** *Suíte coral No. 10:*
 1. "Para que tanto sofrimento?"
 2. "Seresta antiga"
 3. "Congada"

SATB Choir with Instruments (2 works)

- 1967** *Missa Santa Cruz:*
 1. "Kyrie"
 2. "Glória"
 3. "Sanctus"
 4. "Benedictus"
 5. "Agnus Dei"
- Próprio do Espírito Santo*
 1. "Entrada"
 2. "Aleluia"
 3. "Ofertório"

4. “Comunhão”

Pedagogical Works for Choir (1 work)

1975 *Apresentação do coro*

SATB Choir with Orchestra (1 work)

1970 *Provérbios*

“No. 1”

“No. 2”

“No. 3”

“No. 4”

“No. 5”

“No. 6 (2 provérbios)”

“No. 7”

“No. 8”

Piano (60 works)

1953 *Variações sobre “Mulher Rendeira”*

Toada

1955 *Ponteio No. 1*

1956 *Ponteio No. 2*

1958 *5 Invenções a Duas Vozes:*

1. “Magoado”

2. “Movido”

3. “Sem pressa”

4. “Melancólico”

5. “Com flexibilidade, não muito rápido”

Valsa No. 1

1960 *Valsa No. 2*

Suíte miniatura:

1. “Chorinho”

2. “Toada”

3. “Valsa”

4. “Modinha”

5. “Cana-Verde”

Estudo No. 1

Série na clave de sol:

1. “Desafio”

2. “Ciranda”

3. “Valsa”

4. “Modinha”

5. “Arrasta-pé”

1961 *Suíte No. 1*

1. “Dobrado”
2. “Choro”
3. “Toada”
4. “Baião”
- 1964** *Valsa No. 3*
Ponteio No. 3
- 1965** *Brasiliiana No. 1*
 1. “Dobrado”
 2. “Modinha”
 3. “Mazurca”
 4. “Marcha de Rancho”
- 1966** *Brasiliiana No. 2*
 1. “Romance”
 2. “Chote”
 3. “Moda”
 4. “Côco”
- 1967** *Brasiliiana No. 3*
 1. “Cururu”
 2. “Rancheira”
 3. “Acalanto”
 4. “Quadrilha”
- 1968** *Ponteio No. 4*
Ponteio No. 5
- 1969** *Brasiliiana No. 5*
 1. “Desafio”
 2. “Valsa”
 3. “Lundu”
 4. “Cana-verde”
- Estudo No. 2*
- Estudo No. 3*
- Estudo No. 4*
- Estudo No. 5*
- Estudo No. 6*
- Estudo No. 8*
- 1970** *Estudo No. 7*
- 1971** *Brasiliiana No. 6*
 1. “Roda”
 2. “Ponto”
 3. “Toada”
 4. “Baião”
- Ponteio No. 7*
- Cromos (1o. caderno)*
 1. “No balanço”
 2. “Pequeno estudo”
 3. “Lamurias”
 4. “Sanfoneiro em ré”

- Cromos (2o. caderno)*
1. “Menino manhoso”
 2. “Valsinha sincopada”
 3. “A flauta do indiozinho”
 4. “Tagarelice”
- Pequenas lições (1o. caderno)*
1. “Seis por oito sincopado”
 2. “Polegares presos”
 3. “Mudança de compasso”
 4. “Mãos cruzadas”
- 1972** *Cromos (3o. caderno)*
1. “Pingue-pongue”
 2. “Jogando xadrez”
 3. “Gangorra”
 4. “Brincando de pegador”
- Pequena canção*
Galopando
Estudando piano:
1. “Melodia na esquerda”
 2. “De duas em duas”
 3. “Contra- ritmo”
 4. “Legato e staccato”
 5. “Terças”
 6. “Oitavas na esquerda”
 7. “Oitavas na doreita”
 8. “Ornamentos”
- Toada No. 6*
- 1973** *Estudo No. 9*
- 1975** *Valsinha Brasileira*
Cromos (4o. caderno)
1. “Mixolídio”
 2. “Dórico”
 3. “Lídio”
 4. “Pentafônica”
- 1976** *Estudo No. 10*
Brasiliiana No. 7
1. “Samba”
 2. “Valsa”
 3. “Pregão”
 4. “Arrasta-pé”
- Estudo No. 11*
Estudo No. 12
- 1979** *Ponteio No. 6*
- 1981** *Pequenas lições (2o. caderno)*
1. “Contratempo”
 2. “Segundas”

3. "Canto do polegar"
4. "Notas repetidas"
- 1982** *Ponteio No. 8*
- 1983** *Ponteio No. 9*
Ponteio No. 10
- 1984** *Brasiliana No. 9*
 1. "Ponteio"
 2. "Polca"
 3. "Bendito"
 4. "Forró"
- 1987** *Brasiliana No. 10*
 1. "Cantoria"
 2. "Recortado"
 3. "Canto de cego"
 4. "Marchinha"
- 1988** *Cromos (5o. caderno – Aparelhos)*
 1. "Metrônomo dodecafônico"
 2. "O canto do ventilador"
 3. "Caixinha de música"
 4. "Maquina de escrever"
- 1989** *Brasiliana No. 11*
 1. "Tango"
 2. "Maxixe"
 3. "Choro"
 4. "Polca sertaneja"
- Valsa No. 4 (binária)*
- 1990** *Sonatina No. 1*
 1. "Allegro moderato"
 2. "Andante com moto"
 3. "Allegretto"
- Sonatina No. 2*
 1. "Allegro non troppo"
 2. "Lento"
 3. "Vivace"
- 1991** *Sonatina No. 3*
 1. "Con moto moderato"
 2. "Andante lento, sostenuto"
 3. "Commodo con grazia"
- 1995** *Berceuse de um gato que morreu*
- 1996** *Oito variações e fuga sobre um tema de Camargo Guarnieri*
- 1998** *Cinco variações sobre "Escravo de Jó"*
- 2000** *Acalanto singelo*

Piano Four Hands (4 works)

- 1948** *Três corais:*

1. "Freu dich sehr, o meine Seele"
 2. "Ich freu mich in dir"
 3. "Sei gegrüßet, Jesu gütig"
- 1968** *Brasiliana No. 4*
1. "Dobrado"
 2. "Embolada"
 3. "Seresta"
 4. "Candomblé"
- 1980** *Brasiliana No. 8*
1. "Canto de trabalho"
 2. "Frevo"
 3. "Abôio"
 4. "Terno de zabumba"
- 1993** *Brasiliana No. 12*
1. "Cateretê"
 2. "Canto de bebida"
 3. "Canção"
 4. "Maracatú"

Harpsichord (1 work)

- 1975** *Sonata*
1. "Allegro giusto"
 2. "Andantino con moto"
 3. "Allegro vivo"

Solo (18 works)

- 1959** *Ponteio – violão*
- 1961** *Valsa – violão*
- 1964** *Choro – violino*
- 1974** *Melodia – trompa*
- Rondino – trombeta*
- Improviso – oboé*
- Variações e fugueta sobre um tema infantil – fagote*
- Melodia – clarineta*
- Improviso – flauta*
- 1985** *Queixas e reclamações – fagote*
- 1988** *4 Melodias – clarineta:*
1. "Nordestina"
 2. "De duas em duas"
 3. "Cromática"
 4. "Scherzino pentafônico"
- 4 Mini-melodias – clarineta:*
1. "Toada paulista"
 2. "Modinha"

- 3. “Afro-brasileira”
- 4. “Valsinha desconjugada”
- 1994** *Ostinato – flauta*
- 1995** *Variações sobre “Escravos de Jó” – flauta*
Cançoneta – vibrafone
Improviso – clarineta
Invocação e dança – clarineta
- 1999** *Improviso No. 2 – flauta*

Duet (14 works)

- 1953** *Invenção pra flauta e fagote*
- 1954** *Invenção pra clarineta e trompa*
Invenção pra oboé e clarinete baixo
Invenção pra trombeta e trombone (Ia.)
Invenção pra trombeta e trombone (IIa.)
- 1957** *Duo pra clarineta e fogote:*
 - 1. “Tempo de marcha”
 - 2. “Magoado”
 - 3. “Bem humorado”*Toccatine e fuga – clarineta e fagote*
- 1973** *Três duetos – flautas doce soprando e contralto:*
 - 1. “Moderato sempre bem ritmado”
 - 2. “Moderadamente movido”
 - 3. “Vivaz”
- 1974** *Choro-seresteiro – dois contrabaixos*
- 1979** *Variação sobre “O cravo brigou com a rosa” – saxofone contralto e marimba*
- 1995** *Balada – flauta e harpa*
- 1996** *Marcha de rancho e fuga – flauta e fagote*
- 1998** *Choro-seresteiro e fuga – clarineta e violino*
- 1999** *Fuga e postludio – violino e viola*

Piano with another instrument (50 works)

- 1954** *Oito variações sobre um tema folclórico – violino e piano*
- 1959** *Sonata – flauta e piano:*
 - 1. “Moderado”
 - 2. “Moderadamente lento”
 - 3. “Alegre”
- 1962** *Sonata – viola e piano:*
 - 1. “Decidido”
 - 2. “Gantante”
 - 3. “Alegre”*Valsa – choro – clarineta e piano*
- 1964** *Seresta – violino e piano*
- 1967** *Sonata – flauta doce soprano e piano*

1. “Vivo”
 2. “Lento”
 3. “Tema e variações”
- 1968** *Seresta – oboé e piano*
Invocação e ponto – trombeta e piano
- 1972** *Invocação – violino e piano*
Três danças brasileiras antigas – violino e piano
1. “Chote”
 2. “Lundu”
 3. “Valsa”
- Abôio – oboé e piano*
- 1973** *Ária – violoncelo e piano*
Variações sobre uma velha modinha – clarineta e piano
- 1974** *Poemeto – flauta e piano*
Momento lírico – flauta e piano
Cantilena – flauta e piano
Toccatina – flauta e piano
Toada – oboé e piano
Primeira valsa – oboé e piano
Segunda valsa – oboé e piano
Canto lírico – oboé e piano
Variações sobre “Carneirinho Carneirão” – oboé e piano
- 1975** *Romântica – flauta e piano*
- 1977** *Andante – trombone tenor e piano*
Appassionato, Cantilena e Toccata – viola e piano
- 1978** *Canto e rondó – tuba e piano*
Quatro peças para clarineta e piano
1. “Chalumeau”
 2. “Clarino”
 3. “Improviso”
 4. “Toccatina”
- 1980** *Concerto pra flautim e orquestra de cordas (redução)*
1. “Vivace spiritoso”
 2. “Andante”
 3. “Allegro inquieto”
- 1981** *Momentos musicais – flauta e piano*
- “No. 1”
 - “No. 2”
 - “No. 3”
 - “No. 4”
- 1983** *Três peças – trompa e piano:*
1. “Cantiga”
 2. “Seresteira”
 3. “Dança ritual”
- Ária – trompa e piano*
Pequena suíte – trombeta e piano:

1. “Dobrado”
 2. “Canção”
 3. “Final”
- 1984** *Canção e dança – trompa e piano*
Três melodias – fagote e piano:
1. “Allegro con troppo”
 2. “Moderato”
 3. “Moderato”
- Três peças breves – fagote e piano:*
1. “Andantino con moto”
 2. “Moderato”
 3. “Allegro”
- Suíte – fagote e piano*
1. “Contraponto”
 2. “Cantilena”
 3. “Rondó”
- 1985** *Três momentos musicais – clarineta e piano*
1. “Andantino”
 2. “Andantino”
 3. “Allegro”
- Sonata – fagote e piano*
1. “Moderato”
 2. “Andantino con moto”
 3. “Allegro”
- 1986** *Sonata – oboé e piano*
1. “Moderato”
 2. “Lento, mas não muito”
 3. “Movido”
- 1989** *Elegia – violoncelo e piano*
Cançoneta - violoncelo e piano
Acalanto pentafônico – violino e piano
Toccatina - violino e piano
Magoado - violino e piano
- 1990** *Insistência em lá - violino e piano*
Seresta – tuba e piano
- 1991** *Sonata – flautim e piano*
1. “Esperto”
 2. “Lento, mas não muito”
 3. “Vivo”
- 1992** *Cromos – piano e orquestra (redução)*
- 1996** *Sonata – trombeta e piano*
1. “Andantino con moto, quase allegretto”
 2. “Andante”
 3. “Vivace”
- 1999** *Choro na clave de dó – trombone e piano*

Trios (5 works)

- 1954** *Invenção para flauta, fagote e trompa*
Invenção para trombeta, trompa e trombone
- 1969** *Trio – violino, violoncelo e piano:*
1. “Lento”
2. “Movido”
- 1972** *Seis melodias brasileiras – flauta doce soprano, contralto e tenor:*
1. “Candieiro”
2. “Dança do carço”
3. “Acorda, donzela”
4. “Meu rico povo”
5. “Pobre cego”
6. “Cana-verde”
- 1990** *Três movimentos – três trombetas em si b*
1. “Festivo”
2. “Melancólico”
3. “Alegre”

Quartets (9 works)

- 1952** *Quarteto No. 1 – quarteto de cordas*
1. “Prelúdio e fuga”
2. “Ária”
3. “Dança”
- 1972** *Cançoneta – flautas doces soprando, contralto, tenor e baixo*
Variações sobre “Peixe Vivo” - flautas doces sopranino, soprano, contralto, tenor
Seis temas do folclore brasileiro – flautas doces soprano I e II, contraltos I e II:
1. “Casinha pequenina”
2. “Senhora Dona Rita”
3. “Teirú”
4. “Toada de Lauro Louro”
5. “É Lamp, é Lamp, é Lamp”
6. “Tatu e cabloco do sul”
- 1979** *Lídio – quarteto de cordas*
- 1993** *Variações sobre “Tutu Maramba” – flautas transversais*
- 1994** *Pequena Suíte – quarteto de cordas:*
1. “No balanço”
2. “Valsinha sincopada”
3. “Modinha”
4. “Sanfoneiro e Ré”
- 1995** *Quarteto No. 2 – quarteto de cordas*
1. “Andante con moto”
2. “Allegro animato”
3. “Andante”

4. “Allegro”
- 2001** *Quarteto No.3 (Concertante) – quarteto de cordas*
 1. “2o. Violino – Andante lento, religioso”
 2. “Violoncelo – Allegreto elegante, quase andantino”
 3. “Viola – Andantino”
 4. “1o. violino – Vivace”

Quintets (5 works)

- 1962** *Variações e fuga – quinteto de sopro: fl, ob, cl e corno (trompa)*
- 1977** *Fantasia e Rondó – quinteto de metais: ttas I e II, cor, tne e tu*
- 1988** *Quinteto – quinteto de sopro – fl, ob, cl, fg e corno (trompa)*
 1. “Moderadamente movido”
 2. “Animado”
 3. “Quase recitativo; moderado”
 4. “Vivo”
- 1990** *Quinteto Concertante – quinteto de metais – ttas I e II, cor, tne e tu:*
 1. “Chote (trombone)”
 2. “Scherzo (trompa)”
 3. “Seresta (tuba)”
 4. “Rondó (trombetas)”
- 1997** *Suíte para cinco – quinteto de sopro – fl, ob, cl, fg e corno (trompa)*
 1. “Dobrado”
 2. “Embolada”
 3. “Toada”
 4. “Candomblé”

Large Chamber Ensemble (3 works)

- 1968** *Trilogia – metais – 4 ttas, 4 cors, 3 tnes, 1 tne baixo e tuba:*
 1. “Allegro mosso”
 2. “Andantino”
 3. “Allegro animato”*Dobrado, Ponto e Maracatu – metais - 4 ttas, 4 cors, 3 tnes, 1 tne baixo, tuba e percussão.*
- 1993** *Suíte – 8 violoncelos*
 1. “Dobrado”
 2. “Chote e pizzicato”
 3. “Fuga seresteira”
 4. “Rondó final”

String Orchestra (8 works)

- 1959** *Ponteio No. 2*
- 1964** *Concerto para Orquestra de Cordas*
- 1975** *Quatro Peças Modais:*

1. "Dórico"
2. "Pentafônica"
3. "Lídio"
4. "Mixolídio"
- 1976** *Quatro Movimentos:*
 1. "Fortepiano"
 2. "Trinados e trêmulos"
 3. "Pizzicato"
 4. "Ostinato"
- 1987** *Pequenos estudos:*
 1. "De duas em duas"
 2. "Basso ostinato"
 3. "Melodia em oitavas"
 4. "Sanfoneiro em Ré"
- 1988** *Andante para cordas*
- 1995** *Quarteto No. 1:*
 1. "Prelúdio e Fuga"
 2. "Ária"
 3. "Dança"
- 1999** *Suíte No. 1:*
 1. "Cântico"
 2. "Dança (Xótis)"
 3. "Elegia"
 4. "Final"

Symphony Orchestra (6 works)

- 1956** *Toada*
Variações sobre "Mulher Rendeira"
- 1962** *Suíte Piratininga:*
 1. "Dobrado"
 2. "Toada"
 3. "Valsa"
 4. "Choro"
 5. "Baião"
- 1972** *Abertura No. 1*
- 1982** *Abertura No. 2*
- 1992** *Quatro Momentos:*
 1. "Romântico"
 2. "Jovial"
 3. "Religioso"
 4. "Dançante"

Symphonic Band (2 works)

- 1965** *Suíte Guanabara.*

1. “Dobrado”
2. “Modinha”
3. “Valsa”
4. “Invocação”
5. “Marcha de Rancho”

Estácio de Sá (dobrado)

Soloist with Orchestra (8 works)

- 1968** *Invocação e Ponto – trombeta e orquestra de cordas*
Seresta – oboé e orquestra de cordas
- 1973** *Variações sobre uma velha modinha – clarineta e orquestra de cordas*
- 1980** *Concerto para Flautim e Orquestra de Cordas:*
1. “Vivace spiritoso”
 2. “Andantino”
 3. “Allegro inquieto”
- 1992** *Cromos – piano e orquestra sinfônica:*
1. “Andantino quase allegretto”
 2. “Con moto moderato”
 3. “Vivo”
 4. “Moderato”
 5. “Moderato”
 6. “Andante lento, solene e religioso”
 7. “Allegro scherzoso”
 8. “Andantino quase allegretto”
- 1994** *Ária – violoncelo e orquestra de cordas*
- 1998** *Concertino para Xilofone e Orquestra:*
1. “Allegro”
 2. “Andantino”
 3. “Allegro vivace”
- 1999** *Suíte No. 2 – flauta e orquestra de cordas*
1. “Dobrado”
 2. “Embolada”
 3. “Canção”
 4. “Valsa”
 5. “Arrasta-pé”

Percussion (5 works)

- 1966** *Três Estudos:*
1. “Introdução e Fuga”
 2. “Cantilena”
 3. “Rondó”
- 1968** *Três Miniaturas Brasileiras:*
1. “Sambinha dodecafônico”
 2. “Interlúdio”

3. “Embolada”
Três Canções pra canto com acompanhamento de conjunto de percussão
1974 *Suíte – xilofone e piano (2o. mov. Marimba)*
 1. “Arrasta-pé”
 2. “Ponto”
 3. “Toccata”
1979 *Variações sobre “O crava brigou com a rosa” pra saxofone contralto e marimba*

Transcriptions of Other Composers’ Works (5 works)

- 1948** *Três antigos corais protestantes – piano a 4 mãos*
1982 *Apanhei-te, cavaquinho – Ernesto Nazareth*
1986 *Ave Maria – Frutuoso Viana*
1989 *Noite Feliz – Josef Mohr e Franz Gruber*
1993 *Ponteio No. 39 e No. 44 – Camargo Guarnieri*

Books

- 1967** *Compendio de Teoria Elementar da Música*
1975 *Regras de Grafia Musical*
1959 *Curso Preparatório de Solfejo e Didática Musical*
1988 *Exercícios de Teorias Elementar da Música*

APPENDIX B. REQUEST OF PERMISSION I

Baton Rouge, 13 de outubro de 2005

Caro compositor **Oswaldo Lacerda**,

Meu nome é **Maria José Bernardes Di Cavalcanti**. Estou no último ano de doutorado em piano na **Universidade Estadual de Louisiana** (Estados Unidos). Entrei em contato telefônico com o senhor no domingo passado, dia 9 de outubro, sobre a possibilidade de analisar as “**Brasilianas**” como tema da minha dissertação. O ponto principal da dissertação ainda está em fase de decisão mas a princípio preciso ter uma idéia da série completa.

Para isto, agradeceria se pudesse me fornecer as seguintes informações:

1. Já existe algum trabalho acadêmico escrito sobre as “Brasilianas”?
2. Já existe algo escrito sobre a sua linha composicional?
3. Como posso adquirir as peças?
4. O “copyright” da obra é seu? Senão, como posso entrar em contato com o responsável?

Estou incluindo em anexo o formulário de “copyright” exigido pela universidade para que eu possa dar início ao trabalho de pesquisa. Agradeço antecipadamente se puder preencher este formulário e enviá-lo ao meu endereço postal indicado abaixo ou escaneado e enviado via correio eletrônico (dudadicavalcanti@yahoo.com) em formato tif, jpeg, ou pdf.

Sinceramente,



Maria José Bernardes Di Cavalcanti
375 W. Roosevelt St. Apt. 2222
Baton Rouge, LA 70802
United States of America
Tel: 225-334-5025

APPENDIX C. LETTER OF PERMISSION I

Copyright Permission

Permission to Quote/Reproduce Copyrighted Material

I, Osvaldo Costa de Lacerda , owner of the copyright to the series "**Brasilianas**" by composer "**Osvaldo Lacerda**," hereby authorize **Maria José Bernardes Di Cavalcanti** to use these musical compositions as part of her doctoral dissertation to be submitted to Louisiana State University. I further extend this authorization to University Microfilms, Inc., Ann Arbor, Michigan, for the purposes of reproducing and distributing single microform copies of the dissertation on demand for scholarly uses.

Date São Paulo, October 28, 2005

Signature: Osvaldo de Lacerda

APPENDIX D. REQUEST OF PERMISSION II



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Date: Thu, 1 Jun 2006 13:24:49 -0700 (PDT)

From: "Duda Di" <dudadicavalcanti@yahoo.com>

Subject: Solicitacao de Copyright

To: editorasp@vitale.com.br

Caro Sr. Amaral,

Conforme combinamos ao telefone, estou enviando este e-mail para solicitar a permissao da Irmaos Vitale para utilizar exemplos musicais extraidos das Brasilianas 1,2,3,4,5,6,7,8 e 9 do compositor Osvaldo Lacerda na minha monografia de doutorado, o qual estou cursando na Louisiana State University, Baton Rouge, Louisiana, Estados Unidos.

Em anexo ha dois documentos em PDF:

- 1) Permissao do compositor Osvaldo para analisar as Brasilianas utilizando exemplos musicais.
- 2) Formulario a ser preenchido, assinado pelo responsavel e enviado em formato digital para o meu e-mail ou em papel para o endereco abaixo especificado. Se o senhor enviar num sistema rapido posso ressarcir as despesas de correio atraves de Doc eletronic, bastando para isso que o senhor me envie o nome do banco e os numeros da agencia, conta e CNJ da empresa.

Atenciosamente,

Maria Jose Bernardes Di Cavalcanti
375 W. Roosevelt St. Apt. 2222
Baton Rouge, LA 70802
USA

Tel.: 225-334-5025

APPENDIX E. LETTER OF PERMISSION II

Copyright Permission

Permission to Quote/Reproduce Copyrighted Material

IRMÃOS VITALE S/A IND. E COM., owner of the copyright to the Brasilianas 1,2,3,4,5,6,7,8, 9 by composer “Oswaldo Lacerda” hereby authorize Maria José Bernardes Di Cavalcanti to use these musical compositions as part of her doctoral monograph to be submitted to Louisiana State University. I further extend this authorization to University Microfilms, Inc., Ann Arbor, Michigan, for the purposes of reproducing and distributing single microform copies of the monograph on demand for scholarly uses.

São Paulo, June 23, 2006

Signature:



IRMÃOS VITALE S/A IND. E COM.

APPENDIX F. REQUEST OF PERMISSION III



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Date: Thu, 1 Jun 2006 13:27:22 -0700 (PDT)
From: "Duda Di" <dudadicavalcanti@yahoo.com>
Subject: Solicitacao de Copyright da Brasileira 10 de Osvaldo Lacerda
To: ricordi@ricordi.com.br

Caro Sr. Osmar Nogueira,

Conforme combinamos ao telefone, estou enviando este e-mail para solicitar a permissao da Ricordi para utilizar exemplos musicais extraidos da Brasileira 10 do compositor Osvaldo Lacerda na minha monografia de doutorado, o qual estou cursando na Louisiana State University, Baton Rouge, Louisiana, Estados Unidos.

Em anexo ha dois documentos em PDF:

- 1) Permissao do compositor Osvaldo para analisar as Brasileiras utilizando exemplos musicais.
- 2) Formulario a ser preenchido, assinado pelo responsavel e enviado em formato digital para o meu e-mail ou em papel para o endereco abaixo especificado. Se o senhor enviar num sistema rapido posso ressarcir as despesas de correio atraves de Doc eletronic, bastando para isso que o senhor me envie o nome do banco e os numeros da agencia, conta e CNJ da empresa.

Atenciosalmente,

Maria Jose Bernardes Di Cavalcanti
375 W. Roosevelt St. Apt. 2222
Baton Rouge, LA 70802
USA

Tel.: 225-334-5025

APPENDIX G. LETTER OF PERMISSION III

RICORDI

Copyright Permission

Permission to Quote/Reproduce Copyrighted Material

I, RICORDI BRASILEIRA S/A, owner of the copyright to the "**Brasiliana 10**" by composer "**Oswaldo Lacerda**," hereby authorize **Maria José Bernardes Di Cavalcanti** to use this musical composition as part of her doctoral monograph to be submitted to Louisiana State University. I further extend this authorization to University Microfilms, Inc., Ann Arbor, Michigan, for the purposes of reproducing and distributing single microform copies of the monograph on demand for scholarly uses.

Date 02/06/2006

Signature:  _____

RICORDI BRASILEIRA S.A.

Alameda Eduardo Prado, 292 - CEP 01218-010 - Tel: (0xx11) 3331-6766 - Fax: (0xx11) 222-4205

VITA

Maria José Bernardes Di Cavalcanti was born in Salvador, Bahia, Brazil, in March 1962. She received her Bachelor of Music degree from Universidade Estadual do Ceará (Brazil) in 1987. She also studied piano with José Alberto Kaplan from 1991 to 1995. In 1997 she received a scholarship from the Deutscher Musikrat to study piano with Ernst Ueckermann in Wurzburg, Germany. She received her Master of Music degree from Louisiana State University in 2002. She also studied composition for two years with Dinos Constantinides at LSU. She is a candidate for the degree of Doctor of Musical Arts at Louisiana State University, where she studies piano with Michael Gurt. Since 1994 she has taught piano at Universidade Estadual do Ceará (Brazil).