A Pedagogical Approach to the Waltzes and Tangos for Piano by Francisca Gonzaga

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A PEDAGOGICAL APPROACH TO THE WALTZES AND TANGOS FOR PIANO BY FRANCISCA GONZAGA

A Dissertation

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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ABSTRACT

Francisca (Chiquinha) Gonzaga (1847–1935) was an important composer in the development of Brazilian music. She was also a remarkable female personality and broke paradigms in a society dominated by men. In spite of that, her works are not widely performed and studied yet. The goal of this dissertation is to provide a pedagogical approach to her works. This research explores her waltzes and tangos for piano, analyzes their musical, reading and technical difficulties, and provides a graded level for half of them to stimulate their use as repertoire for piano students and performers.

Chiquinha composed 37 waltzes and 30 tangos for piano. In this research, the prominent musical, reading and technical issues are listed and half of the waltzes and tangos are analyzed more deeply. A level of difficulty is ascribed to each piece, and some practice and interpretative suggestions are given. A brief survey of the history of the waltz and the tango in Brazil is included to contextualize the importance of Gonzaga’s works.

This research is intended to publicize Chiquinha’s waltzes and tangos for piano and highlight how they can be valuable resources for the musical and technical development of piano students. They are also important resources for understanding the development of a Brazilian musical style and can prepare students for more advanced works of nationalistic composers. This paper may also serve as a guide for piano teachers in search of repertoire for their students, as it contains analysis of pianistic aspects in 19 of the waltzes and 15 of the tangos.
CHAPTER 1. INTRODUCTION

Short Biography of Francisca Gonzaga

Francisca Edwiges Neves Gonzaga, or simply, Chiquinha Gonzaga, is considered today one of the greatest Brazilian composers of the nineteenth and twentieth centuries. She was one of the pioneers in developing a Brazilian style in popular music. According to Aline Martins Oliveira, she aligned the sophistication and techniques of concert music to popular rhythms, and helped to create what is considered genuine Brazilian music.\(^1\) Besides her musical contributions, she was an important figure for the society of the time. She broke paradigms in a society dominated by men, fought for the abolition of slavery, for the replacement of monarchism for republic, and for copyrights. According to Edinha Diniz, Chiquinha is the first great female personality in Brazil.\(^2\) Andrade Muricy affirms that “before her nobody had demarcated with so much vigor a Brazilian nationalistic sense in our urban popular music.”\(^3\) In spite of that, her life and works were just recently rediscovered, and are still not fully explored or widely recognized. In this paper, I aim to explore and unveil some pianistic aspects of her works that can be approached pedagogically and contribute to the inclusion of her music in the standard teaching and performance repertoire.

Francisca Gonzaga was born on October 17th, 1847 in Rio de Janeiro. She was the daughter of an Army lieutenant from an illustrious family of the Empire, José Basileu Neves Gonzaga, and a mestizo daughter of a slave, Rosa de Lima Maria. Like other girls from her time, she was educated by a teacher at home and learned to play the piano. At 11, she presented her

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\(^3\) Diniz, 129. Translations throughout are my own.
first composition to her family, and at 16 she married Jacinto Ribeiro do Amaral. Her husband did not like music, was jealous of her passion for it and tried to keep her away from playing.

In 1870, Chiquinha decided to leave her husband and children after falling in love with the engineer João Batista de Carvalho. Her family disowned her: they declared that she was “dead” to them and her name became “unpronounceable.” In 1876, she broke up with João Carvalho, and left their daughter with him. In 1877, she divorced from Jacinto in the Ecclesiastical Court (this was a hundred years before divorce became a civil right in Brazil).

After that, she had to earn an income to support herself, so she started to give piano lessons, and to be involved in popular music as a composer and pianist of music groups. Also in 1877, she had her first composition published, the polka Atraente, which was a great success. In 1885, she started composing for revues, and debuted as a conductor. She was the first female conductor in Brazil. In 1899, she composed what is considered the first Brazilian carnival march, called Ó Abre Alas.

Her music was part of all repertoires and reached an ever-growing audience. She contributed actively to the nationalization of Brazilian popular music and was the composer of a huge number of the most famous pieces of the time. As she came from an aristocratic family, she had experienced a traditional musical education. In her compositions, she mixed her knowledge of classical techniques with popular music. She orchestrated many of her compositions, such as Ary, Filha do Céu; Bióinne; and Estrela d’Alva. She was an autodidact in this regard. Her versatility contributed to the conciliation of different social cultures, connecting what were considered elements of low classes (the urban popular music) and aspects of the

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4 Diniz, 159.
cultured high class (features of European classical tradition). She also contributed to popularizing the piano, considered a noble instrument in Brazil at that time, to perform music that was identified with the lower classes. Her music reached not only Brazil, but also other countries such as Portugal, France and Germany.

Gonzaga also contributed to the inclusion of popular instruments, such as the guitar, *viola caipira* (a type of Brazilian country guitar) and *pandeiro* (a Brazilian tambourine) in theaters, where orchestras only used more “traditional” classical instruments. For example, in homage to the composer Carlos Gomes (1836–1896), she included the overture of his famous opera *O Guarani*, and her piece *Caramuru* on the same program. This programming choice was audacious because *Caramuru* included dance, singing and popular instruments. Around 1886–87, she organized a concert of popular music played by almost 100 guitars. Ultimately, inclusion of these instruments elevated their status in the elite musical world. Because Carlos Gomes, a renowned classical composer, held Gonzaga in high esteem, more conservative musicians began to accept her. At an old age, she was respected, received homages, and was considered a national glory.

At 52, she started a relationship with João Batista Fernandes Lage, who was just 16 years old. She lived with him until her death. In order to avoid more scandals, she presented him as her son. A few years later, in 1914, her tango/maxixe *Corta Jaca* was performed in the Government

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8 Ibid., 160–161.
11 Ibid., 249–252.
Palace by the First Lady Nair de Teffé, causing a great scandal, since it was considered an immoral musical style. This was the first time that popular music was played in the salons of the elite.¹² Chiquinha became a famous performer and composer during her lifetime and she became aware of problems encountered by working musicians. She recognized the importance of protecting musicians’ and authors’ works. Thus, she founded the first Brazilian society to protect copyrights, called Sociedade Brasileira de Autores Teatrais (Sbat). She died in 1935, at the age of 87.

**Rediscovery of Chiquinha Gonzaga**

It is necessary to understand Gonzaga’s social and life context in order to comprehend her music and her importance to Brazilian culture. It is equally important to study her music to better analyze Brazilian popular and classical music that flourished after she died, though her life and music were not to be rediscovered for several decades. Although her first biography was published in 1939 by Mariza Lira,¹³ her life and works subsequently became obscured until the 1970’s, with the rediscovery of the *chorinho* (also called “choro,” a Brazilian popular genre that had Chiquinha as one of its pioneers). Her archives were accessed for the first time in 1977, when Edinha Diniz started the research to write the most comprehensive biography of Francisca Gonzaga, which was published in 1984.¹⁴ For her 150th anniversary in 1997, the media started to explore and publicize her life, and her music started to be more performed and recorded. In 1999, a television miniseries about her life was broadcasted, and had great success. However, her music still needs more investigation and recognition.

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¹² Diniz, 225, 233–234.
In 2005, the Instituto Moreira Salles became responsible for her archives and made part of it available online.\textsuperscript{15} In 2011, the website “Acervo Digital Chiquinha Gonzaga” was launched, which includes more than 300 scores. It also includes articles, interviews, pictures and other sources of information about the composer.\textsuperscript{16}

**Need of the Study**

Most literature about Chiquinha is focused on her importance as a woman composer in a society dominated by men and in her pioneering in the creation of a Brazilian national style in popular music. However, there is a gap in research focused on the analysis of her pieces, including the pianistic aspects (meaning both technical and musical characteristics of her piano works) and in the performance of her music by classical trained students. Studying her pieces can bring more variety to the repertoire of piano students, allowing them to include different styles in their musical education and work on technical and musical characteristics that can be transferred to other pieces.

Moreover, it can contribute to their understanding of Chiquinha’s importance in the development of Brazilian music and her role in the society of the time. These contribute to the formation of a more well-rounded musician and offer a wider range of styles for students to develop their tastes and interests, in addition to broadening their knowledge of Brazilian music history. Since her music represents the beginnings of Brazilian popular music and style, it is of great importance to understand its elements to better comprehend Brazilian popular and art


music, especially of the 20th century Nationalist composers, who employed elements drawn from popular and folk realms.

**Purpose of the Study and Research Questions**

The purpose of this study was to explore the tangos and waltzes by Chiquinha Gonzaga and to provide pedagogical approaches to these works. The pedagogical approach consists of an analysis of the technical, musical, and reading challenges of the pieces; a classification of her tangos and waltzes in a level of difficulty (1–10); suggestions for practice strategies; and suggested repertoire that these pieces could prepare the student for. In addition, this study aimed to explore how her pieces are related to the composer's cultural and social context; what are common characteristics between these, and the importance of including her pieces in the repertory. The author aimed to provide a better understanding of pianistic aspects of her pieces and to stimulate the performance of her works. The research questions were:

a) How are her pieces related to her historical, cultural and musical context?

b) What are common characteristics among her pieces?

c) Identify how learning about her pieces and her social and historical trajectory can help students understand the development of Brazilian popular and classical music.

d) Identify the concepts/skills that the student will learn by practicing Chiquinha’s tangos and waltzes.

e) Identify the technical, musical and reading challenges of her tangos and waltzes. And in which level (1–10) they fit.

f) Identify and supply suggestions for how the teacher can approach the demands of the pieces and help the student with practice strategies.
g) Identify how these pieces can prepare the student for more advanced classical repertoire, such as Chopin's waltzes, other Brazilian pieces, or more difficult pieces by Gonzaga.

h) What are the classical and popular aspects of Chiquinha’s piano music?

i) How can students apply skills learned in Chiquinha’s pieces in popular Brazilian music?

The methodology was based on Immersion and Content Analysis: where the sources were densely studied and analyzed to provide an overview of Chiquinha’s tangos and waltzes and an analysis of the pedagogical aspects those pieces. Primary and secondary sources were used for the analysis of the pieces and to explain their historical context and importance for Brazilian music. Also, surveys were conducted with researchers/performers of her music to help clarify the importance of the inclusion of her pieces in the repertoire.

CHAPTER 2. REVIEW OF RELATED LITERATURE

Literature about Gonzaga’s Life and Social Context

Due to her subversive and pioneer character, researchers (i.e. Maristela Rocha, Raphael Cesar, and Israel Boff) tend to focus more on the aspects of her life and her social context, highlighting her importance as the first female professional composer in Brazil and as a great contributor to a national identity in popular music, but without a deeper analysis into her music. Cesar analyzed anthropologically and historically her social trajectory, with a special emphasis on gender relationships.\(^{18}\) Viana and Aragão\(^{19}\) and Boff \(^{20}\) also stayed in the realm of investigating the implications of her “audacious” and “transgressive” character in her music and her importance in the development of a “Brazilian musical style.”

Maristela Rocha analyzed her life and music according to John B. Thompson’s “Scandal and Social Theory,” and affirmed that “the scandal, allied with an important work, resulted in the repercussion of the life and works of the 'maestrina' [conductor].”\(^{21}\) This is evidenced when we investigate the literature about her, which has a strong focus on social analysis culminating in the justification of the importance of her works to Brazilian music. Cleusa de Souza Millan analyzed her social, cultural and musical contribution, and her impact during her life and after her death.

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\(^{19}\) Janaína Pereira Viana and Daniela Pedreira Aragão, “Abre Alas: Subversão e Inovação em Chiquinha Gonzaga” (paper presented for the acquisition of the title of Specialist in Literature, Cultural Studies and Other Languages, Universidade do Piauí, 2015).

\(^{20}\) Israel Tavares Boff, “Francisca Gonzaga e a Influência de Sua Música no Contexto Social do Segundo Reinado e República Velha” (Undergraduate Monograph, Centro Universitário La Salle, 2005).

She aimed to explain why she was forgotten and provided suggestions to recover, preserve and divulge her memory. She affirms that “the meaning and importance of Chiquinha Gonzaga’s works allow that she occupies a place in the history of Brazilian music and a place in the memory of our people...”

**Literature about Gonzaga’s Works**

Although social aspects of her life and music were explored by different authors, her music has not been deeply studied yet. Chiquinha composed in many different genres such as polka, waltz, Brazilian tango, *maxixe*, mazurka, among others. Her major compositions are for the revues, and piano. Talitha Peres made a formal and harmonic analysis of 29 tangos by Chiquinha Gonzaga. She also pointed rhythmic elements, and approached very briefly pianistic aspects of those pieces. In addition, she suggested that Chiquinha’s music should be studied in schools of music “not only for its gracious melodies, but also for rhythmic education...”

Carla Crevelanti Marcílio studied Chiquinha’s relation with the *maxixe* and the development of this genre. She also analyzed some of her pieces that present varied genre classifications in relation to the percentage of rhythmic cells encountered, aiming to make a comparison between them. She noted many similarities among them, showing a symbiosis of styles in the urban popular genres. Gonzaga’s music for revues was studied by Mello, Piedade and Schneider in a research that aimed to make a contextual analysis of her works and discussed

23 Millan, 160.
musical and gender aspects present in her pieces, using the piece *Colégio das Senhoritas* as an example. In a similar manner, Stival analyzed the piece *Forrobodó.*

**The Waltz and the Tango in Brazil**

The tango and the waltz are two of the genres more commonly utilized by Francisca Gonzaga. These were studied in this research project. In Brazil, the waltz was mostly inspired by the French waltz and was influenced by national genres, such as the *modinha* and the *choro,* and was performed in many different styles, such as concert waltz, salon waltz, brilliant waltz, among others. From the *modinha,* a type of Brazilian sentimental song, it borrowed its tender mood, for example. From the *choro,* it incorporated elements such as chromatic passages and melodic basses. It assumed a more intimate, bucolic, and melodic character, and became one of the main genres for serenades. In his dissertation, Reis explained the origins of the waltz in Brazil, elucidated the influence of national genres in this dance type and gave some characteristics of this style in Brazil. However, the main topic of Reis’s research was the waltzes by Francisco Mignone.

The Brazilian tango appeared around 1871 and developed from the tango from Andalusia, the Cuban habanera and the Brazilian polka, with influences of African rhythmic elements, such as the ones present in the *lundu.* There is much discussion among musicians and scholars about the distinction between tango and *maxixe.* This happens because the *maxixe* was

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considered immoral and was not accepted by the elite, thus composers would put other denominations in their scores, such as polka, *choro*, *samba*, and especially tango. Also, both *maxixe* and tango present the same rhythmic cells, varying just a small percentage of them, which is not enough to differentiate them.29

Miller in his article “African Rhythms in Brazilian Popular Music,”30 investigated the influences of African rhythms in Brazilian music, and showed how those rhythms were incorporated in popular and art music in Brazil. He gave special attention to accompaniment patterns in the guitar to try to establish the difference between *maxixe* and tango. Similarly, Paulo Augusto explored the origins of the Brazilian tango, its rhythmic characteristics and varied styles.31 Chiquinha’s pieces were used as examples in the work of Alexandre Almeida,32 who analyzed some Brazilian waltzes and tangos. However, he did not analyze the pieces according to the pianistic interpretation, such as musical and technical challenges. He focused on the influence of the *choro* in the Brazilian piano literature of popular and classical music. He included information about the Brazilian waltz, the *maxixe* and the *tango brasileiro*, for instance, and a short biography of Chiquinha. Maristela Rocha gave a special attention to the relationship

29 Marcílio, 128–129.
between Chiquinha Gonzaga and the *maxixe*, highlighting her importance for the spread and development of the genre.  

**Popular Music in Brazilian Conservatories**

In spite of Francisca Gonzaga’s contribution to Brazilian music, she is not yet widely studied in the conservatories in Brazil. Rita Amato demonstrated in her research that the education in Brazilian conservatories is based mainly in the European repertoire from 18th and 19th centuries. Brazilian art music was also studied, but popular music was condemned and the name of Chiquinha Gonzaga does not even appear in the conservatories repertoire lists. She affirms that this strict focus on classical music creates a dichotomy between classical and popular music and fragments the knowledge. About the role of popular music in music education, Shaum affirmed that the inclusion of popular music in lessons can stimulate practice and make lessons more enjoyable. And Walker demonstrated in a quantitative study that popular music is more important for teenagers than classical music.

Even though Chiquinha’s music is different from most commercial music played today, her style is still part of the musical memory of Brazilians and makes a good connection between classical and popular music. Moreover, Nationalistic composers from the 20th century employed elements found in the popular tradition, and by studying Chiquinha’s music, we can better understand the evolution of Brazilian popular music.

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35 Amarato, 84-85; 93-94.
comprehend the materials used by them and, consequently, improve the understanding and performance of their music as well.
CHAPTER 3. METHODOLOGY

Location of Sources

Primary sources used in this research were scores of Chiquinha Gonzaga’s tangos and waltzes published in her online archive\(^{38}\) and manuscripts or early editions of her pieces available at the Instituto Moreira Salles webpage.\(^ {39}\) The scores published at her online archive were edited and published online in 2011 by Douglas Passoni and revised by Alexandre Dias. Most of these pieces are not published in other editions. The researchers responsible for the archive, Alexandre Dias and Wandrei Braga, worked for more than three years to locate her works in libraries, and with researchers and collectors. Only twelve of her pieces were commercially available when they began; now, there are more than 300 available for free download in her online archive. Their work was done in partnership with the Instituto Moreira Salles, her biographer, Edinha Diniz, and the Sbat.\(^ {40}\) The Instituto Moreira Salles also made available part of her personal original archive on their website, which includes good quality scans of some of her manuscripts and first editions. These two sources were used for locating scores of her works. When possible, edited scores were compared to manuscripts or first editions.

Secondary sources used in this research were books, theses, articles, dissertations and Chiquinha’s biography by Edinha Diniz, which is considered her most comprehensive


The papers were collected from databases such as Jstor, Google Scholar and ProQuest, and are all academic works. Most of them deal with her life, as approached in the literature review, and were used to contextualize her works and establish the importance of the study of her pieces for the piano student.

**Sampling Strategies**

Chiquinha composed in varied genres, such as tangos, waltzes, polkas, mazurkas, nocturnes, recitatives, gavottes, habaneras, fantasias, barcaroles, among others. For this paper, all of her piano waltzes and tangos were considered. These genres were chosen because they are the piano styles in which Chiquinha was more prolific. Furthermore, these genres are very different from each other, and, therefore, are good representatives of her varied musical styles. Hence, they can provide a good insight into pianistic aspects of her pieces that can be analyzed pedagogically and that will provide varied elements that will contribute to the development of technical and musical skills of the piano student.

The tangos have different classifications, such as “tango brasileiro,” “tango carnavalesco,” “tango-choro,” etc. Similarly, the waltzes are classified as “valsa brilhante,” “valsa de salão,” “valsa de concerto,” among others. The author did not enter in much detail about the classification of the tangos and waltzes into a specific category since it is beyond the scope of this paper. However, historical context about the development of tangos and waltzes in Brazil, their importance in society during 19th and early 20th centuries, and their broad

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42 *Maxixe de Carrapatoso e Zé Povinho* was included as a tango, since the distinction between the genres is very blurry and she published most of her *maxixes* as tangos. Therefore, we are accounting for 30 tangos, and 37 waltzes for piano. The other genre that she was very prolific was the polka (28 pieces). These numbers are according to Chiquinha’s scores available at www.chiquinhagonzaga.com/acervo/ in July 15th, 2016.
characteristics are presented as an introduction to the analysis of pianistic/pedagogical aspects of the pieces.

**Data Collection**

The scores for Chiquinha Gonzaga’s tangos and waltzes were collected from her digital archive\(^{43}\) and from manuscripts or early editions present in the Instituto Moreira Salles webpage.\(^{44}\) For the pedagogical analysis, the author used an approach similar to the one applied by Sara Cohen in her thesis about the didactical application of works by Ernesto Nazareth (1863–1934).\(^{45}\) Nazareth was a contemporary of Gonzaga, and Cohen analyzed his tangos, waltzes and polkas according to tempo and character indications, dynamics and agogic, phrasing and articulation, pedal and fingering, form, and technique. She also provided standard literature used to develop these skills and suggested that Nazareth’s pieces could replace some of them. In spite of suggesting literature that could be replaced by Chiquinha’s works, the author of the present study provides examples of harder standard literature where the student could apply skills learned by practicing her pieces.

In addition to Cohen’s approach, the author used parameters provided by Jacobson to evaluate musical, reading and technical characteristics of pieces.\(^{46}\) Jacobson’s tables focus on elementary music characteristics, but the author adapted them to intermediate and early advanced


features found in the repertoire. The author then looked for general characteristics relevant to a pedagogical analysis, such as done by Cohen, for instance: technical challenges, amount of dynamic/articulation markings, rhythmic patterns, keys signatures, among others, and included them in the three categories established by Jacobson. To perform this deep analysis, the author analyzed the scores, played them to determine the challenges that students will encounter, and listened to recordings available to investigate various ways to perform Chiquinha’s pieces.

According to the facets model developed by Barrett, McCoy, and Veblen, it is also important to contextualize the pieces.\textsuperscript{47} Their model was used to study multiple dimensions of Gonzaga’s works, such as the cultural and social contexts, the characteristics of each work and common characteristics among the works, and to evaluate the importance of her pieces in the development of a Brazilian style and the benefits of the inclusion of her works in the repertoire. Although nothing has been written about pianistic aspects of Chiquinha’s pieces, data about her life and social context, as well as about piano education in Brazil and the importance of studying popular genres were collected from the articles, theses, dissertations, and books. This information was used to provide historical background to the waltzes and tangos, to explain their importance in society and to the development of a Brazilian style. Moreover, they helped to connect the characteristics of her music to elements found in Brazilian Nationalistic music from the 20th century. For that, data were collected from papers and the author compared scores from Brazilian Nationalistic composers, such as Villa-Lobos, Lorenzo Fernandez, Francisco Mignone, Camargo Guarnieri, among others, to the scores of Gonzaga.

In addition, the author conducted surveys with pianists/researchers that recorded some of her works and/or conducted research about her. The survey protocol was developed to include questions about personal experiences of the pianists in studying, performing and teaching her pieces; about their personal views of the importance of her works; about their opinion of the musical and technical skills that can be developed by including her pieces in the teaching repertoire, among others. IRB approval to survey human subjects was sought from LSU. The IRB committee chair informed the researcher that this research was exempt and that approval was not needed (See Appendix A).

**Data Analysis**

The data collected from the 30 tangos and 37 waltzes were organized in the categories of musical, technical and reading characteristics/demands, and put in tables to demonstrate the pianistic/pedagogical aspects encountered. The tables also show in what pieces each aspect is present. After that, the author identified the most prevalent pianistic characteristics that can be approached pedagogically and chose pieces that represent them and that have different levels of difficulty, and provided a deeper analysis of those pieces.

This analysis consisted of providing a level (1–10) for those pieces by comparing them to pieces present in leveled anthologies and Jane Magrath’s leveling system; suggestions of how the teacher can approach the demands of the piece and provide practice strategies to the student; and how these pieces can prepare the student for more advanced classical repertoire. For that, the author presents other pieces by Chiquinha, pieces by other Brazilian composers, and from the standard classical repertoire that belong to more advanced levels and that present similar

characteristics to the pieces analyzed and that can show the application of the skills learned with Gonzaga's tangos and waltzes.

The data encountered when studying texts from the related literature helped clarify the importance of her works for the Brazilian piano literature and the benefits of studying her pieces for the piano student. Opinions of the authors were collected from those papers and compared to one another to provide an overview of her importance for Brazilian music and for the inclusion of varied genres in the development of piano students. Moreover, the surveys were coded using a color-coded system and put in categories. Information from survey responders and papers were compared to clarify the importance of Chiquinha’s works for the Brazilian piano literature and the advantages for the piano student in learning her pieces. Quotes from the surveys and from the literature were used to validate points encountered by the author during her analysis of the pieces.

Finally, when all the analysis was complete, the author drew final conclusions about the pedagogical approaches that can be found and developed in Chiquinha's pieces and the benefits for the piano student to have Gonzaga’s pieces in their repertoire. Moreover, suggestions for future research and a condensed list of advantages of performing her pieces was included. With this research, the author aimed to unveil pianistic aspects of Chiquinha’s tangos and waltzes and to provide a comprehensive survey of pedagogical approaches to her pieces that can contribute to the development of technical and musical skills of piano students, as well as provide them a deeper understanding into the development of Brazilian music, which will better prepare students to understand and perform harder pieces of Nationalistic composers.

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Survey Protocol

A questionnaire with twelve questions was sent via email to five Brazilian pianists and/or researchers well-known for their work in publicizing Gonzaga’s works. Three of them returned the questionnaires with their responses: Wandrei Braga, Alexandre Dias, and Maria Teresa Madeira. Wandrei Braga and Alexandre Dias are pianists, teachers, and researchers of Chiquinha. They were responsible for the release of her Digital Archive, which made available hundreds of her pieces. Maria Teresa Madeira is a pianist, professor at Universidade Federal do Estado do Rio de Janeiro, and is especially dedicated to performing the works by Brazilian composers. She frequently performs works by Chiquinha and has recorded some of her pieces. Alexandre Dias returned his responses via audio message, and then they were transcribed.

The questionnaires and responses were in Portuguese. These were translated into English by the researcher (See Appendix B for questions and Appendices C, D, and E for individual answers). The surveys were coded using a color-coded system to highlight recurring themes and separated in categories. Table 3.1 shows the summary of the answers for easier comparison.

Table 3.1. Summary of Survey Responders’ Answers

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Braga</th>
<th>Dias</th>
<th>Madeira</th>
</tr>
</thead>
</table>

(table cont’d.)
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Braga</th>
<th>Dias</th>
<th>Madeira</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Outstanding melody, miscegenation of rhythms and genres.</td>
<td>Variety of genres, eclectic elements, not much interest in the left hand and lack of variety in harmonic patterns, interesting pianistic solutions in the right hand, interesting and creative melodies, interesting rhythm.</td>
<td>Rhythmic variety used in varied styles, and her music for revues.</td>
</tr>
<tr>
<td>4</td>
<td>Transitional composer. She composed in a variety of genres. She did not have intentions to be a classical composer, but her works include concert and sacred pieces as well as popular genres.</td>
<td>She is traditionally seen as popular, but has pieces that can be considered classical. She can be considered classical/popular depending on the context.</td>
<td>She considered herself a popular artist.</td>
</tr>
<tr>
<td>5</td>
<td>Pieces not extremely easy or extremely hard. It needs knowledge of Brazilian music and swing.</td>
<td>Keeping a rhythmic unit, leaps, emphasizing correct notes on the melody, character portrayal, tempo choice.</td>
<td>Comprehending and portraying the salon character.</td>
</tr>
</tbody>
</table>

(table cont’d.)
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Braga</th>
<th>Dias</th>
<th>Madeira</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Yes. To approach the history of Brazilian music.</td>
<td>Rarely, probably due to the inertia of the pianistic tradition.</td>
<td>Students ask to play Chiquinha. Through them they work on phrasing, articulation, coordination, fingering, rhythmic flow.</td>
</tr>
<tr>
<td>7</td>
<td>Choice based on the genres and interest of student. It depends on the needs of the student. No specific piece suggestion.</td>
<td>Probably more than 90% of her pieces could be approached by students in their first years of piano. No specific piece suggestion.</td>
<td>Depends on the student’s level, but they love <em>Gaúcho</em>.</td>
</tr>
<tr>
<td>8</td>
<td>Getting in touch with her works enriches the experiences of the musicians, because they represent the birth of Brazilian music. She is one of the creators of <em>choro</em>.</td>
<td>They offer an overview of the birth and evolution of Brazilian music. She helped to consolidate <em>choro</em>. It helps to comprehend other pieces of the period and pieces that came after her.</td>
<td>Getting closer to Brazilian history.</td>
</tr>
<tr>
<td>9</td>
<td>Studing the genre, checking out contemporary composers, and listening to recordings.</td>
<td>Listening to interpretations from her period, especially Grupo Chiquinha Gonzaga, and listening to recordings that came after her.</td>
<td>Knowing about her style, and working on the pieces technically as in any other repertoire.</td>
</tr>
</tbody>
</table>

(table cont’d)
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Braga</th>
<th>Dias</th>
<th>Madeira</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>It is uncanny that some Brazilian composers are not included in the conservatory. Reasons for not including Chiquinha: access to her works (only available from 2011). Before 1999, little was known about her, people tried to bury her name and music due to her rebel character.</td>
<td>It is not only Chiquinha who is not played, the repertoire played in Brazilian conservatories and universities is mostly European. Brazilian pianists do not feel comfortable playing Brazilian music. People know her life better than her music.</td>
<td>She still suffers prejudice from conservative teachers for having assumed herself as a popular artist.</td>
</tr>
<tr>
<td>11</td>
<td>She was forgotten after her death. The miniseries helped to recover her memory, but her works had not been much divulged and made available until 2011. Interest in Chiquinha has been growing.</td>
<td>Chiquinha herself is well recognized, but her works are extremely unknown. Pianists should read through her pieces and choose some to play a recital or record a CD.</td>
<td>There has been progress, but she is still not totally recognized. It needs to have more incentives, researches, recordings, and musicians should play and publicize her works.</td>
</tr>
<tr>
<td>12</td>
<td>She was popular during her life and may have influenced musicians at her time, but her compositions never reached music academies.</td>
<td>She was very recognized during her life and had a big influence. Her influence is very clear in <em>choro</em>. But it is not much seen in classical music, probably due to prejudice. She can still influence other composers once her pieces are more publicized.</td>
<td>She directly and indirectly influenced musicians from popular and art music.</td>
</tr>
</tbody>
</table>
Seven categories of common themes were identified:

1. Chiquinha’s recognition:
   - Not totally recognized, she still needs to be better known.
   - Interest in her has grown.

2. Characteristics of her works:
   - Diversity of genres.
   - Varied rhythms/interesting rhythms.

3. Style:
   - Popular.

4. Challenge of her pieces:
   - Rhythm.

5. Reasons for teaching her:
   - Understand Brazilian music history.

6. Reasons she is not much played:
   - Prejudice.

7. Influence:
   - Influenced Brazilian popular music.

In addition to these common themes, other relevant ones were found between two survey responders:

1. Chiquinha’s recognition:
   - 1999 miniseries helped to revive her (Braga and Dias).
   - Musicians need to be more proactive in performing her pieces (Madeira and Dias).
2. Characteristics of her works:
   - Pieces in intermediate level, not too hard or too easy (Braga and Dias).
   - Outstanding, creative melodies (Braga and Dias).
   - Music for revues (Madeira and Dias).

3. Style:
   - She has some pieces that can be considered classical (Braga and Dias).

4. Challenges of her pieces:
   - Knowing the style (Braga and Madeira).

5. How to better approach her pieces:
   - Comprehend the style (Braga and Madeira).
   - Listen to recordings (Braga and Dias).

6. Influence:
   - She did not reach music academies (Braga and Dias).

All survey responders agreed that, in spite of a growing interest in Chiquinha and progresses in trying to publicize her works, she is not yet totally recognized. Braga pointed out that before her digital archive was released in 2011, only one publication with twelve pieces was available. He and Dias mentioned that the 1999 miniseries was an important initiative that contributed a lot to present Chiquinha and her works to a huge audience. However, Dias affirmed that her life became very well-known, but her works remained (and still remain) very unexplored. This fact was verified in the review of literature for this research, where very few sources that approach her works were found, whereas much more material dealing with her life and historical importance was encountered. Millan agrees with this point of view, and affirms that in spite of the celebrations dedicated to her in the media, she “still does not occupy a proper
place in the collective memory of Brazilian people.”\textsuperscript{50} All responders believe that the fact that she is still not widely performed is caused by a certain prejudice against her for having been a “transgressive” woman (Braga and Dias), and for assuming herself as popular artist (Madeira and Dias).

Regarding characteristics of Gonzaga’s works, the diversity of genres, or styles, was very emphasized. Braga highlighted that “she created for all available genres of her time.”\textsuperscript{51} The rhythmic aspect was also approached by the responders, and Madeira pointed out that Chiquinha used a great diversity of dance rhythms in varied ways—within one genre, she managed to create very distinct styles. Braga and Dias also mentioned the quality of her melodies. Dias mentioned that, in spite of not being much varied in the left hand, she has “very interesting pianistic solutions for the right hand,” and is very creative. They also think that her pieces are not very hard, and can be approached by an intermediate student. This was also verified in this research, and will be demonstrated later. Madeira adds that Gonzaga writes in a very spontaneous manner.

Edinha Diniz affirms that Gonzaga is associated with salon music style, and that this style is a borderline between classical and popular. However, the fact that she composed for theatre contributed to the popularization of her works.\textsuperscript{52} Chiquinha did not have intentions to be considered a classical musician. She composed for popular musicians and was involved in choro groups, and therefore the responders consider her as a popular composer. However, Braga and Dias pointed some problems regarding this classification. More specifically, they reminded that she has more complex pieces that can be considered “art music,” such as sacred pieces and

\textsuperscript{50} Millan, 171.
\textsuperscript{51} According to Millan, Chiquinha composed 353 pieces in 52 different genres, comprising almost all musical genres available at her time. Millan, 116.
\textsuperscript{52} Diniz, 130–131.
nocturnes. Braga considers her as a “transitional composer,” between classical and popular realms. She managed to mix elements from European tradition that were part of her musical training with popular elements, and was determined to make it sound “Brazilian.” 53

Responders also recognized Gonzaga’s influence in popular music, especially during her own time. Dias and Braga believe that she is not very acknowledged in the classical music realm, due to the prejudice against her and also because her music was not spread in music academies. However, Madeira considers that she has influenced composers in both the classical and the popular realm, directly or indirectly. Since Chiquinha made very important contributions to the development of a Brazilian popular musical style, and various elements of this realm have been incorporated in pieces by art music composers, it is possible to affirm that she had an indirect influence on them. However, a more direct influence is better seen in *choro* than in classical music. In Dias’s point of view, this influence may be yet to come when her works become more widely known.

The rhythmic element was pointed as a difficulty in Chiquinha’s pieces. Braga said that the pianist needs to have swing to properly execute it. Madeira mentioned the work on rhythmic coordination, and Dias, the rhythmic regularity. Braga and Madeira also highlighted the importance of knowing Chiquinha’s style. The performer should be able to understand salon music style and Brazilian musical genres that were in vogue at the time to better portray the character of the pieces and make appropriate stylistic choices. In addition to these challenges, Dias mentioned other important characteristics that were also observed in this research, which are: leaps, emphasizing correct notes in the melody, knowing the character of each section, and tempo choice. Most of Chiquinha’s waltzes and tangos present big leaps in the left hand,

\[53\] Diniz, 170.
demanding good knowledge of keyboard topography. Also, they are sectional pieces, and she frequently changes character between sections. Moreover, very few of her tangos and waltzes present tempo markings, therefore choosing an appropriate tempo that suits the character of the piece can also be a challenge.

To better approach her pieces, the survey responders presented various suggestions. As mentioned before, Braga and Madeira suggested studying the style. Braga, for example, advised knowing about her life to understand her works better, and also recommended checking out contemporary composers of hers to help understand the style. Braga and Dias also pointed to the importance of listening to recordings and Dias recalled the existence of interpretations from Gonzaga’s time that were probably supervised by her and that even feature her at the piano. These are good advices to help performers understand her works and get inspirations to elaborate their own performance.

The value of teaching Chiquinha’s works as a way of getting in touch with Brazilian music history was appointed by all survey responders. Chiquinha’s pieces belong to the beginnings of a national musical style, and should be included in students’ repertoires to provide an overview of the birth and development of Brazilian music and give them the experience of being closer to Brazilian culture. Dias also pointed out that studying her pieces can help the student better understand the works of her contemporary composers and pieces that came after her. Madeira mentioned that her students ask to play Gonzaga’s pieces because they identify themselves with them. And Braga affirmed that exploring her genre versatility can enrich the experiences of the students. Therefore, her pieces can be used as motivation for some students, they may help them discover a new musical interest, and they may stimulate them to expand their musical training to various styles, not only what is traditionally seen as concert music.
CHAPTER 4. THE WALTZES BY FRANCISCA GONZAGA

The Waltz in Brazil in the Nineteenth Century

Until the late nineteenth and early twentieth centuries, piano music was primarily a domestic affair in Rio de Janeiro and public solo recitals were not heard until the 1890’s. What we consider today as the canonic classical repertoire was almost entirely absent from musical life in Rio. People preferred dance music, which was generally played in private musical evenings. The most popular genres were the waltz, the polka, the schottische, and the tango. The waltz was especially favored, for there are more than 1700 compositions from 1850–1950. The genre was cultivated by erudite and popular composers. From library archives in Rio de Janeiro, such as the Family Albums housed at the Alberto Nepomuceno Library, it is noticeable the large representation of waltzes and other dances and the small number of concert works.

There are varied theories about how the waltz arrived in Brazil. Some historians, such as Mozart Araújo, defend that it appeared in Brazil in the end of the eighteenth-century; for others, such as Luís da Cámara Cascudo and João Batista Siqueira, it was between 1831–1840; there are still some musicologists, such as Medeiros and Kiefer that point that the first reference to a waltz in Brazil comes from a waltz by D. Pedro I, Emperor of Brazil, composed before 1816. In the 1830’s the first publishing houses started to appear in Rio and began to publish European dances, contributing to the popularization of the waltz. Around 1841, it started to be used in court

55 Moore, 65.
56 Ibid., 62–63.
57 Ibid., 66.
58 Reis, 33.
59 Almeida, 19.
parties and was widely performed in private musical gatherings of the high class. It was considered an essential genre for keyboard students.

The waltz that arrived in Brazil came mainly from France, which was more intimate and less brilliant than the Viennese one and influenced the style of Brazilian waltzes. It is suggested that the waltz was nationalized in Brazil by its contact with the modinha (a type of Brazilian song popular in the eighteenth and nineteenth centuries), its execution by choro groups, and its creation and execution in musical salons. From the modinhas, the waltz borrowed its melodious, intimate and bucolic characters, and became one of the principal genres used in serenades by choro musicians.

Choro groups were small instrumental groups formed by popular musicians who played instruments such as the guitar, flute, cavaquinho (a small guitar), clarinet, mandolin, trumpet and trombone. They played varied genres based on the European salon dances in a Brazilian way, mixing the European melodies with spontaneous rhythm influenced by African syncopations. These groups commonly played in the night life, such as in serenades, cafes, or gatherings in musicians’ homes. According to Alexandre Almeida, from the choro style, the waltz incorporated minor keys, inverted harmonies (creating a movement in the bass that makes a counterpoint with the melody), long phrases, wide melodic range and expressive leaps, retardations, neighboring tones, and appoggiaturas.

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60 Reis, 33.
62 Almeida, 35.
63 Ibid.
64 Ibid.
Joaquim Antônio da Silva Callado Junior (1848-1880) was a virtuoso flutist and teacher at the Conservatory and made important and fundamental contributions to the development of choro. He created the group Choro Carioca, which is the first reference to the term choro. It was formed by him playing the flute, two guitars and one cavaquinho. He was the only one able to read music, all the others improvised the harmonic accompaniment. After abandoning her second “husband,” João Batista de Carvalho, Chiquinha looked for her friend Callado for help and debuted as a composer.

Callado, together with Chiquinha and Nazareth, is one of the most important composers in the formation of Brazilian music. He taught Chiquinha some of the composition genres used by choro players (called “chorões”) and introduced her to the bohemian night in Rio. Since Callado’s Choro Carioca was in need of a pianist, because they were being requested to play in houses with a piano, Chiquinha was incorporated to the group. She attended all the requisites: she was a good player, identified herself with the way of playing choro and allowed the guidance of the flutist. Women were not encouraged to participate in choro groups. However, she became the first choro pianist (or “pianeira,” a term that designated a pianist generally without much theoretical or technical knowledge, but that had great musicality. They frequently added melodic, rhythmic and harmonic ornaments, and played with grace, humor and affection) and the first woman to participate in those groups. She was socially condemned for being part of the

65 Diniz, 105.
66 Ibid., 106.
67 Boff, 26.
68 Diniz, 108.
69 Reis, 37–38. Reis considers this term inappropriate for Chiquinha, because she had solid classical musical education.
bohemian life, but still achieved huge success with her compositions. In the beginning of the twentieth century, *choro* became a genre on its own.

Since the nineteenth century, the waltz has been cultivated by many Brazilian composers, who incorporated national influences in various degrees, some keeping it closer to the European influence and some presenting strong traces of Brazilian urban popular music. Some composers that explored the genre are: Carlos Gomes, Glauco Velásquez, Henrique Oswald, Alberto Nepomuceno, Ernesto Nazareth, Lorenzo Fernandez, Villa-Lobos, Francisco Mignone, Camargo Guarnieri, Osvaldo Lacerda, and Radmés Gnattali (See Figures 4.1 and 4.2). Chiquinha Gonzaga and Ernesto Nazareth were involved in the popular music realm, however their waltzes usually do not show strong national character, which can be better perceived in the music of the twentieth century composers, such as Mignone and Villa-Lobos.

![Sheet music of Henrique Oswald's Valsa Lenta](image)

Figure 4.1. Henrique Oswald, *Valsa Lenta* mm. 1–6.70

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Characteristics of Chiquinha’s Waltzes

Chiquinha composed 37 waltzes for piano (two of them, A Rir do Santo Dia, and Ary were also published in a different key with slight alterations, and some were only published for other instruments but were first conceived for piano). They present diverse moods, characters and tempi, from very brilliant and fast ones, such as Yara and Carlos Gomes, to slow and sentimental ones, such as Saudade and Cananéa. Others present strong dance character, and some include the classification of “salon waltzes” in their edition, such as Dança das Fadas and Perfume. Some of them present various characters in their different sections, such as in Desalento. Classifications included in the editions of some waltzes are: salon waltz (Dança das Fadas, Ary, Perfume, Juracy, Heloísa, Saudade), walzer d’amore (Bella Fanciulla Io T’Amo), American waltz (Promessa), characteristic waltz (Rosa), brilliant waltz (Harmonia das Esferas, Carlos Gomes), concert waltz (Yara, Desalento, Harmonias do Coração), sentimental waltz (Plangente), and Spanish waltz (Platina, or Viva la Gracia).

Differently from what was suggested before about the preference for minor keys in Brazilian waltzes, only two of Chiquinha’s waltzes were written in minor keys: Cananéa (Fm) and Platina, or Viva la Gracia (Dm). However, some present modulation to minor keys. There is a predominance of waltzes in the key of CM (nine pieces), followed by FM and AbM (eight

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waltzes each), DM (four pieces), GM and EbM (three pieces each). Other keys used are BbM and AM with one waltz in each key (including the two transposed waltzes).\footnote{The waltz \textit{A Rir do Santo Dia} was originally in CM, and was transposed to DM and called \textit{Aguará, Garça Vermelha}. The waltz \textit{Ary, Filha do Céu} was also in CM, and was transposed to B-flat major and called \textit{Cariry}.} According to Talitha Peres, this limitation to key signatures with few accidentals happens due to the fact that musicians to whom her pieces were directed had limited knowledge of musical literacy.\footnote{Peres, 114.} In spite of that, some pieces present modulations to keys with up to five flats. In regard to formal procedures, her waltzes are sectional, predominating the rondo form, and some contain an introduction. These sections present modulations to closely related keys and material that sometimes maintain the character that pervades the entire composition, or express a changing in moods.

Twenty-one out of the 37 waltzes contain tempo indications, but some refer to the introduction only, and present the indication "\textit{Tempo de Valsa}" (waltz tempo) once the main section starts. Some present character indications rather than tempo markings, such as \textit{Saudade (expressivo)}, and \textit{Harmonias do Coração (melancôlico)}. Table 4.1 presents tempo indications used by Chiquinha and the name of the waltzes where they are present. The tempo choice was pointed by Alexandre Dias in his survey responses as a challenge in Chiquinha’s pieces. Therefore, teacher and student can discuss the character that each section is expressing to better determine at what tempo to perform a waltz. Other considerations, such as the presence of brilliant arpeggiated sections or long melodic lines can also help in determining the tempo of a piece. The student could try the piece at various tempi to experiment and perceive how a change in the speed can change the character of a piece, and with the teacher’s guidance, choose an
appropriate tempo that will better reveal the mood of a piece. Although almost all waltzes have
titles (only two do not have specific titles), they are generally not descriptive, many carrying
women’s names, or names of indigenous Brazilian tribes. Therefore, the titles of the pieces
should not be used as the only form of judgement of the character of the piece.

It is also not common for agogic nuances to be indicated. Gonzaga sporadically uses
indications such as *poco rit., a tempo, rallentando, rall. molto, rápido, rit., embalando,* and
*appassionato.* Other nuances can be applied to selected passages to help portray the emotion of
the section and the flow and direction of the phrase.

Table 4.1. Waltzes with Tempo Markings

<table>
<thead>
<tr>
<th>Tempo Markings</th>
<th>Waltz Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo de Valsa</td>
<td>Ceci; Bella Faciulla; Promessa; Perfume; Walkyria, Ismênia, Grata Esperança</td>
</tr>
<tr>
<td>Allegre/Allegro Brilhante</td>
<td>Ceci (intro); Ortruda; Ary</td>
</tr>
<tr>
<td>Allegro</td>
<td>A Bela Jardineira; Perfume (intro); O Padre Amaro</td>
</tr>
<tr>
<td>Expressivo</td>
<td>Saudade</td>
</tr>
<tr>
<td>Melancólico</td>
<td>Harmonias do Coração (intro)</td>
</tr>
<tr>
<td>Moderato</td>
<td>Cananéa</td>
</tr>
<tr>
<td>Andantino</td>
<td>Desalento (intro)</td>
</tr>
<tr>
<td>Allegretto</td>
<td>Robertinha; Ary; Promessa (intro); Heloísa</td>
</tr>
<tr>
<td>Brilhante</td>
<td>Ary</td>
</tr>
<tr>
<td>Maestoso</td>
<td>Rosa (intro)</td>
</tr>
<tr>
<td>Ad libitum</td>
<td>Harmonia das Esferas (intro)</td>
</tr>
<tr>
<td>Allegro vivace</td>
<td>Carlos Gomes (intro)</td>
</tr>
<tr>
<td>Con brio</td>
<td>Viva la Gracia/Platina</td>
</tr>
</tbody>
</table>

**General Considerations about Musical Demands in Chiquinha’s Waltzes**

Thirteen of the waltzes contain marks of expressivity in Portuguese or Italian. Many of
Chiquinha’s waltzes are marked by singing, legato melodic lines and most of these marks
highlight the gracefulness and sentimentality of these musical phrases. Expressivity marks
encountered include: *embalando, cantabile, expressivo, com alma, il canto bem marcato,*
harmonioso, com graça, declamando, bem marcado o baixo, vibrante, suave, apassionato, con amore, poetizando, misterioso, grandioso, com muita expressão, grazioso. Although these marks are present in very few waltzes, they reveal some of the expressions and sounds desired by the composer, and can also be used to describe other passages with similar characters. If a student is playing a waltz that does not have any character indications, the teacher could help by offering some of the expressive marks that Chiquinha used in other pieces, and the student could match a passage with the term that he or she thinks better represent the sound and feeling of that passage.

Still concerning character and mood expression, as said before some waltzes present various characters in their sections, demanding that the student change touch and expression quickly from one section to another to create contrast. Dias affirms that “there is also a certain challenge for you to emphasize the correct notes of the melody, to know when she asks more brilliance, when she asks more comic aspects, when she asks more dramaticism.” These character changes are frequently accompanied by a key change, sometimes by an added middle voice, change of the melodic motive from one hand to another, or use of more embellishing fragments (passing arpeggios, scales, or other ornamental devices), for example. At other times, there is not so much change in character between sections and this, aligned with the repetition of the “A” section in the rondo form, may make the piece sound repetitive. To avoid that, the student must find ways to create variety: this could be done by adding more varied dynamics, changing touch, pedaling, or creating agogic nuances. Dias also suggests finding gestures that represent each character and highlighting them. Therefore, the teacher should work closely to

74 Alexandre Dias, audio survey, January 2018.
75 Ibid.
the student to identify sections demanding contrast or variety and choose expressive marks or appropriate musical devices to enrich tone color and create musical nuances.

Chiquinha's melodies generally present elegant, lyrical and romantic qualities, being frequently embellished by *acciaccaturas*, trills, turns, and rolled chords/intervals (See figure 4.3). Although not always marked, these melodies should be played *legato* most of the time and sustain a *cantabile* touch (See figure 4.4). The melodic lines are also frequently embellished by arpeggios that add brilliance and gracefulness, but that have a more ornamental than melodic role. Therefore, in these cases, they should be played more smoothly than the melodic line, keeping the next note of the melody as its goal (See figure 4.5). In addition, *rubato* and other agogic nuances can be added, especially to these passing arpeggios, to contribute to the expressivity of the melodic line.

![Figure 4.3. Francisca Gonzaga, Maria, mm.29–33. Example of ornamentation.](image)

Regarding articulation, Chiquinha does not use many marks but, as mentioned before, her melodies work well when played legato. However, teacher and student should carefully analyze a passage and experiment it with different articulations to choose the best fit. Also, it could be possible to vary the articulation of a section when it is repeated to add variety. Gonzaga normally indicates legato for arpeggio passages, and it is also frequent the use of two-note slurs and other short legato lines, and accents. Rarer is her use of staccato, but it also appears in some instances. Due to the nature of the waltz bass, it is played non-legato and attention is directed to pedaling.

Only the waltz Harmonias do Coração presents a sustain pedal indication. However, it is in a single instance and it does not provide clues on how Chiquinha usually approached pedaling. In that waltz, and also in Walkyria, Desalento and Grata Esperança she included una corda indications. Generally, pressing the sustain pedal down in the first beat and lifting it up in the second or third beat, without overlapping with the next beat, works well for most passages and creates a light dance feeling. However, in more expressive lines or arpeggiated passages,
syncopated pedal may create a better effect. Since her right-hand melodies do not present much running passagework or virtuoso showoff, her waltzes can be useful for the aspiring pianist to work on traditional waltz pedaling without many coordination concerns, but still focusing on creating an expressive *legato* line. This skill will be useful when the student approaches more difficult waltzes from the standard repertoire, such as those by Schubert and Chopin.

Chiquinha’s melodies frequently encompass a wide keyboard range, with low basses and melodies that can go to the very high register of the piano (See Figure 4.6). This creates very distinct lines between melody and accompaniment, but does not make the balance issue easy. The student should be careful not to play the bass too loud, since it is generally in a low register and sometimes doubled at the lower octave. In addition, the chords of the accompaniment should be lighter than the base and have the moving and dance feeling of the waltz. The right hand should have its melody well projected even when it is in very high registers to keep its brilliance and cantabile characteristics. Moreover, in many waltzes the melody appears in the top notes of chords, double notes (frequently thirds, sixths, or octaves), or with an added accompaniment in the middle voice, demanding that the student works on voicing.

![Figure 4.6. Francisca Gonzaga, *Yara, Coração de Fogo*, mm.59–65.](image)

Regarding dynamics, the composer does not employ many markings, especially gradation signs, and 14 waltzes do not have any dynamic indication. For the ones that present dynamic marks, these indications are generally sparse. She uses dynamics from *pp* to *fff*. The lack of
dynamic signs should not be understood as though the piece should be played with few nuances, since it would create uninteresting performances. On the contrary, it should be seen as an opportunity for teacher and student to discuss dynamics as based on harmonic progression, character, balance, and phrase direction.

**General Considerations about Technical Demands in Chiquinha’s Waltzes**

The majority of the technical demands in Gonzaga’s waltzes appear in the right hand for most of the time. However, it is important to recognize the technical difficulties that occur in the left hand, which include: wide leaps between bass and chords (the bass being sometimes doubled at the octave), demanding a good knowledge of keyboard topography and lateral movement (especially when the right hand is playing in a distant register); chords in varied inversions; parallel octaves; four-note chords; arpeggios; and changes in accompaniment patterns, for example (See figure 4.7). The right hand also presents some of the demands pointed to the left hand, such as parallel octaves and big chords (See Figure 4.8), and other various difficulties frequently encountered in the standard piano repertoire, such as: scales (Figure 4.9); repeated notes, chords, or double notes (Figure 4.10); parallel thirds, fourths, and sixths (Figure 4.11); and playing melody and accompaniment at the same time (Figure 4.12). A very prominent characteristic of her waltzes is the presence of scales and arpeggios (Figure 4.13). These passages, especially the arpeggiated ones, appear in various keys, in separate hands or in contrary/parallel motion, and in ascending or descending patterns and, therefore, her pieces can be a valuable resource for the student to practice these technical skills in a musical way.
Figure 4.7. Francisca Gonzaga, *Ary, Filha do Céu*, mm.45–50. Example of left-hand leaps and chords.

Figure 4.8. Francisca Gonzaga, *Carlos Gomes*, mm.12–16.

Figure 4.9. Francisca Gonzaga, *Ortruda*, mm.79–82.

Figure 4.10. Francisca Gonzaga, *Plangente*, mm.69–73.
Regarding rhythmic demands, her waltzes do not present much rhythm complexity, with not so many instances of syncopations or tuplets. The most common rhythm difficulty is the presence of dotted rhythms. The fastest rhythm value more often used is that of the eighth note. Sixteenth notes are also common (and dotted eighth followed by sixteenth), and in more rare occasions, she also uses thirty-second notes (Rosa, Yara, Grata Esperança). The frequent presence of ornamental figures, such as trills and acciaccaturas, can also create rhythmic challenge for some students, since they should be played with graciousness and should not interfere in the rhythmic flow. However, it is possible to use agogic nuances in some of these
embellishments for expressive purposes, and the teacher can guide the student on finding those moments in the piece.

Another difficulty of her pieces is the lack of fingering, which will demand a careful analysis and experimentation to figure out fingerings. In spite of that, her writing is very pianistic, lying well under the hands (except for passages with big leaps or changes in register), and the fingerings are generally not awkward. Moreover, Chiquinha’s waltzes are good for students with small hands, because the biggest blocked interval used is the octave, and when a bigger one is required, it is usually indicated to be rolled. Table 4.2 includes the most prominent technical demands encountered in Gonzaga’s waltzes along with some examples of the waltzes where they can be encountered. Every waltz was included in at least one category.

Table 4.2: Technical Demands in Chiquinha’s Waltzes

<table>
<thead>
<tr>
<th>Technical Demands</th>
<th>Examples in the Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parallel thirds</td>
<td>Valsa da Revista Fantástica Amapá; Dança das Fadas; Walkyria; Viva la Gracia; Valsa da Opereta-Pastoral Estrela D’Alva; Ortruda</td>
</tr>
<tr>
<td>Scales in one hand - Diatonic or Chromatic</td>
<td>Valsa da Revista Fantástica Amapá; Animatógrafo; Ortruda; Desalento; Dança das Fadas; Rosa; Harmonia das Esfera; Walkyria; Yara; Viver é Folgar: Ismenia; Valsa da Opereta-Pastoral Estrela D’Alva; Genéa</td>
</tr>
<tr>
<td>Scales in parallel motion</td>
<td>Animatógrafo, Ortruda; Walkyria; Yara</td>
</tr>
<tr>
<td>Varied accompaniment patterns</td>
<td>Valsa da Revista Fantástica Amapá; Dança das Fadas; Perfume; Juracy; Yara; Timbira; Valsa da Opereta-Pastoral Estrela D’Alva; Grata Esperança</td>
</tr>
<tr>
<td>Parallel blocked octaves, separate hands or hands together</td>
<td>Aguará; Animatógrafo; Cecy; Ortruda; Dança das Fadas; Robertinha; Ary; Carlos Gomes; Walkyria; Yara; Viver é Folgar; Tupiniquins</td>
</tr>
</tbody>
</table>

(table cont’d.)
<table>
<thead>
<tr>
<th>Technical Demands</th>
<th>Examples in the Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>RH playing “accompaniment + melody”</td>
<td>Animatógrafo; Falena; Harmonias do Coração; Bella Fanciulla Io T’amo; Promessa!; Rosa; Walkyria; Ismênia; Plangente; Tupiniquins; Valsa da Opereta-Pastoral Estrela D’Alva</td>
</tr>
<tr>
<td>Big leaps in the right hand</td>
<td>Cecy; Desalento; Dança das Fadas; Carlos Gomes; Timbira; Borboleta; Genéa; Plangente</td>
</tr>
<tr>
<td>Dotted rhythms</td>
<td>Cecy; Maria; Robertinha; Ary; Rosa; Tupi; Timbira; Genéa</td>
</tr>
<tr>
<td>Arpeggios (separate hands)</td>
<td>Aguará; A Bela Jardineira; Saudade; Harmonias do Coração; Cananéa; Desalento; O Padre Amaro; Heloísa; Tupi; Harmonia das Esferas; Walkyria; Yara; Ismênia; Plangente; Borboleta; Tupiniquins; Genéa</td>
</tr>
<tr>
<td>Arpeggios in contrary or parallel motion</td>
<td>A Bela Jardineira; Rosa; Tupi; Walkyria; Yara; Timbira; Ismenia; Boboleta</td>
</tr>
<tr>
<td>Repeated notes</td>
<td>Desalento; Carlos Gomes; Plangente</td>
</tr>
<tr>
<td>Scale in broken thirds/sixths or “blocked + broken” thirds</td>
<td>Desalento; Dança das Fadas; Plangente</td>
</tr>
<tr>
<td>Tuples</td>
<td>Harmonias do Coração, Bella Fanciulla Io T’amo; Yara; Plangente</td>
</tr>
<tr>
<td>Parallel sixths</td>
<td>Bella Fanciulla Io T’amo; Perfume; Viver é Folgar; Viva la Gracia; Cananéa, Valsa da opereta-pastoral Estrela D’Alva; Grata Esperança; Genéa</td>
</tr>
<tr>
<td>Repeated octaves or chords/double notes</td>
<td>Dança das Fadas; Perfume; Carlos Gomes; Yara; Plangente; Harmonia das Esferas</td>
</tr>
<tr>
<td>Tremolo</td>
<td>Yara</td>
</tr>
<tr>
<td>Cadenza-like passage</td>
<td>Yara; Grata Esperança</td>
</tr>
</tbody>
</table>

**General Considerations about Reading and Other Demands in Chiquinha’s Waltzes**

Gonzaga’s waltzes do not present many reading difficulties. As pointed before, her pieces were intended for people without much knowledge of musical literacy. The most apparent reading challenge is derived from the fact that she frequently uses extreme registers, which is the use of many ledger lines and *octava* signs. Other demands include the changes in key signature, use of accidentals, and chords in varied inversions. There are also clef changes in some waltzes.
Bella Fanciulla Io T' Amo

The title of the piece means “beautiful girl, I love you” and it was dedicated to Chiquinha’s younger sister Joana Gonzaga. It was published after 1893, and includes the classification “waltzer d’amore” (love waltz). It opens in GM, but modulates to CM, ending in this key. There is a D.C. indication, but not “fine,” or “segno,” as normally appears in situations like that to end in the home tonic key. It has an eleven-measure introduction that sets up the romantic character of the composition. It does not have tempo marking, but can be played at a moderate tempo with agogic nuances for expressivity. It has indications of piano in almost every measure in this opening, highlighting the expression of intimate feelings. Differently form most of Gonzaga’s waltzes, which are in rondo form, this one presents the simple structure: ||: Introduction | A | B :||. It has only three pages, but shows various technical and expressive demands. It can be placed on level six.

1. Technical Demands:

   • Rhythm: This short piece presents some rhythmic difficulties, for example: it begins with an eighth-rest followed by an accented eighth-note leading to a half note, which should be played with rhythmic precision and expressivity. Other examples are the presence of triplets in the introduction, and dotted rhythms that vary from a half-note followed by and eighth-rest and an eighth-note, and a half-note followed by an eighth-rest, a sixteenth-rest and a sixteenth-note in the “A” section (mm.12–43). There is also the presence of the dotted-eighth followed by sixteenth, especially in the “B” section (mm. 44–75). To overcome this challenge, the student should first find the spots in the music where these more complicated rhythm patterns occur and clap or sing them. For the dotted rhythms in the “A” section, there is the added
difficulty that the right hand is playing melody and accompaniment. To practice these rhythms, it is better that the student plays only the melody voice at first to get it very precise. And then, try with the middle layer.

- Ornaments: there is the presence of simple and double *acciaccaturas*. They should be played lightly and quickly slightly before the beat.
- Varied accompaniment patterns: sometimes the left hand plays the bass followed by double notes, sometimes by a three-note chord, or even four-note chord. Also, the bass is sometimes indicated to be held, like a finger-pedal. The student could highlight the places where the accompaniment changes and also name the chords that should be played.
  - Parallel sixths in the right hand.
  - Arpeggio: this piece does not present many arpeggios. There is only one in GM in first inversion and a bigger one that encompasses more than two octaves in CM with an added sixth (mm.66-67), both in the right hand. It can be practiced in small chunks according to position changes and with rhythmic variations.

2. Musical Demands:

- Expressivity: this waltz is very romantic, delicate, and expressive and the student should direct attention to phrasing, touch, *legato* lines, dynamics and agogic nuances. The right hand should keep a cantabile tone. Dynamics should be added according to phrase direction, character and harmony. Chiquinha includes the indications *appassionato* and *con amore*, highlighting the character of the piece.
  - Voicing: for most of the A section, the right hand is playing melody and accompaniment together. As suggested before, the student can practice these layers separately.
They can also be split between right and left hand to focus on balance. Voicing is also required for the “B” section, where the melody appears as the top note of double notes or chords.

- Articulation: very few marks, including some accents, slurs, and two-note slurs, but the melody should be played *legato* to convey the singing character of it.

- Contrast and Variety: The “A” section is more romantic and passionate, whereas the "B" section has a more dancing and light-hearted character.

- Pedal: pedaling also requires some refinement, since it works better if varied for the different sections. The overlapping pedal works better for the introduction and “A” section, whereas lifting it in the third beat sounds well for most of the “B” section, giving it a lighter, dancing character.

3. Reading Demands:

Both hands start the piece in the treble clef, but when the main section starts, the left hand switches to the bass clef. This piece has a wide keyboard range and, as a consequence, there is the use of many ledger lines for both hands: for the left hand when the chords play in middle register; and for the right hand when it goes up to the very high register.

**Rosa**

This waltz was dedicated to Chiquinha’s mother, Rosa de Lima Maria, when they reconciled, and was published in 1895 with the classification of “characteristic waltz.” It is in rondo form || Introduction | A ||: B :||: A :||: C :|| Introduction | A ||. It is in A-flat major with modulations to E-flat major in the “B” section and to D-flat major in the “C” section. It has the indication *Maestoso* for the introduction and *Tempo di Valsa* for the main section. It has a graceful and tender character with some mood changes in each section. The “A” section is the charming section and is punctuated by incisive, bravura-like dotted rhythms; the “B” section is
more dance-like and loving; while the last section keeps the dance feeling with a tender melody. It has only one dynamic indication (p in m.72) and only two instances of a *rall.* mark. It can be placed on level seven.

1. Technical Demands:
   - Rhythm: presence of dotted rhythms in all sections. It can be useful that the student claps these dotted-rhythms in the varied patterns that they appear in the piece. There is also the presence of a scale in thirty-second notes that can be practiced with a metronome.
   - Ornaments: presence of simple and double *acciaccaturas* in both hands, and a rolled chord in the end. The trills in the “B” section can be especially tricky because they involve a blocked sixth.
   - Repeated chords/octaves: they appear in dotted rhythm and should be played with precise and incisive rhythm.
   - Scale: the “A” sections end with a brilliant two-octave scale in A-flat major and in thirty-second notes in the RH.\(^{77}\) The student can practice it with different rhythms and in small chunks to help with agility.

2. Musical Demands:
   - Expressivity: it can be achieved by adding dynamic contrasts. In the “A” section, for example, the endearing four-measure melodic fragment (mm.5–8) can be played *piano,* followed by a *crescendo* in the arpeggio, leading to the dotted chords with more strength. Attention should also be directed to phrasing. Some agogic nuance may be applied in the end of some phrases.

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\(^{77}\) Right hand will often be referred as “RH,” and left hand as “LH” in this paper.
Voicing: melody sometimes appears at the top notes of chords or double notes. In addition, RH plays “melody + accompaniment” in different places. As suggested before, the student should split the different layers to work on balance, especially because these passages may also be technically challenging when played legato. The melody appears in the LH in the “C” section, therefore the student should make sure it is played with a cantabile tone with a soft accompaniment in the RH.

Articulation: slurs are indicated only for the arpeggiated passages, but the melody should be played legato in each hand. Some notes received accent marks.

Contrast and Variety: each section of this waltz has a different approach to texture: in the “A” section, the RH plays melody and accompaniment with the LH playing long notes; in “B” the left hand plays traditional waltz bass; and in the “C” section, the melody is placed in the LH with chords in the RH, and the RH also plays “melody + accompaniment” later in this section. Thus, the student should be attentive to change touch and balance according to the texture and character presented in each section.

Pedal: pedaling can be approached differently in each section to convey each mood or character. For the “A” section, overlapping pedal helps to connect the melody notes in a legato line; in the “B” section, pedal may be lifted in the third beat to give it a more dancing character; and in the last section it can be lifted in the second beat when the melody is in the LH, and overlapped in mm.88-99 to help voice the melody notes.

3. Reading demands:

The changes in key signature, especially to D-flat major with five flats, demand attention. There is also the use of ledger lines, especially for high registers.
Juracy

This waltz was published in 1897 with the classification of “salon waltz” and was dedicated to one of Chiquinha’s pupils, Raymundo Rocha dos Santos. It is in rondo form \( \| A \| : B :|| A :|| A || \) and in the key of C major, with modulation to F major in the departures of the “A” section. This waltz keeps its dancing feeling in all sections, without much changes in mood. It is a light-hearted piece, with changes in the accompaniment pattern. The opening left hand rhythmic pattern is unique in Gonzaga’s waltzes. Due to its dancing and light character, it works better if played at a fast tempo. It can be placed on level seven.

1. Technical Demands:
   - Rhythm: presence of dotted rhythms in the melody and also in the accompaniment pattern of the “A” section. This dotted LH pattern may create some coordination problems for some students.
   - Ornaments: presence of acciaccaturas and trills.
   - Varied accompaniment patterns: the LH rhythmic pattern changes in each section of this waltz. Therefore, the student should be attentive to all these patterns and the coordination between the hands in each of these sections.
   - Leaps: although all of Chiquinha’s waltzes present big leaps in the LH, they are especially tricky in the first (“A”) and last (“C”) sections of this waltz. In the “A” section, the eighth-note in LH in the end of the measure makes it more difficult to reach the low bass, and demands a fast move and good knowledge of keyboard topography. In the “C” section, the bass and the chords are very far apart, which is difficult to play at the faster tempo of this waltz.
   - Arpeggios: there is a two-octave arpeggio with chromaticism in the “A” section and a one-octave arpeggio on a C# diminished seventh chord in the “B” section, both in the RH.
2. Musical Demands:

- Expressivity: the melody line should keep a *cantabile* but brilliant touch. Although it should maintain a dance movement, agogic nuances can be used in the arpeggiated passages to enhance expressivity and at the end of sections.

- Voicing: this piece does not present many voicing problems. It appears mainly in the “C” section, where some double notes appear in the RH.

- Articulation: there are some *legato*, two-note slurs, and accent marks. Where it is not marked, the melody should be played *legato* as common for Chiquinha’s waltzes.

- Contrast and Variety: contrast between sections is created mostly by changes in accompaniment pattern than by changes in mood or character. Therefore, variety should be created by adding appropriate dynamics (she only includes *f* and *eco* in the “C” section), varying the touch and pedal.

- Pedal: pedaling varies according to the changes in the LH pattern. For the “A” section, it works well when lifted in the last eighth-note of the left hand or in the third beat, without overlapping. For the “B” section, releasing it in the second beat creates a great dance feeling. And for the last section, lifting it in the third beat works well (as suggested by the LH rests).

3. Reading Demands:

This waltz does not present many reading problems, even regarding ledger lines, since it does not explore much of the extreme registers.
Saudade

This waltz was published only for saxophone during Chiquinha’s lifetime, in 1932. In 2011, it was finally published in its piano version by the Acervo Musical Chiquinha Gonzaga. It was composed probably after the death of Carlos Gomes, an important Brazilian composer of the nineteenth-century, who supported Chiquinha and who she deeply admired. This is the second waltz that Gonzaga dedicated to him, the first one being a “brilliant waltz” that carries his name and was published in 1880 when he visited Rio de Janeiro. The word “saudade” in Portuguese means the feeling of missing someone or something, and the waltz — in spite of carrying the description of “salon waltz” — expresses the most inner feelings without presenting much of a dancing character. It is in rondo form ||: A :||: B :|| Transition :||: Trio :||: A ||. It is in A-flat major, with modulations to F minor and F major in the “B” and “Trio” sections respectively. It can be placed on level six.

1. Technical Demands:
   • Rhythm: presence of dotted rhythms.
   • Ornaments: some simple and double acciaccaturas, but not very recurrent, and one rolled third.
   • Arpeggios: they are the main technical difficulty of this piece and appear throughout it in descending and ascending motion in the RH, some involving chromaticism. The biggest one spans two octaves. There are also some arpeggio-like passages, such as mm. 52 and 58.

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2. Musical Demands:

- Expressivity: Chiquinha indicates expressivo in the beginning of the piece, and the main challenge of this waltz is playing it with emotion and musicality to portray the deep feelings of missing a beloved person. A slow tempo works better with the melancholic mood of the piece. Dynamics are not indicated and should be added accordingly. The multiple arpeggio passages can help create many dynamic nuances. The melody should be always very cantabile and there are many opportunities for agogic nuances. There are indications for rit. and rall. in the trio section.

- Articulation: there are legato marks for the arpeggios, and also some two-note slurs and accents. The melody should be played with a smooth legato touch even where marks are not indicated.

- Contrast and Variety: all the sections keep a melancholic felling, the third section presenting a more hopeful mood, such as of the memory of a good moment. The texture is similar in all sections, and there is frequent repetition of motives in each one. For example, in the “A” section, the four-note motivic fragment that opens the piece (mm.1–2) is repeated three times. Each of these repetitions should be slightly different from one another to create variety. It can be achieved by using different dynamics or agogic nuances.

- Pedal: syncopated pedal works for all section and helps to create a beautiful legato line and Romantic sound.

3. Reading Demands:

Reading demands include: use of many ledger lines in the high register, four flats in the key signature, and frequent use of accidentals throughout the piece.
Promessa!…

This waltz has the designation “American waltz.” It is in the form $||$ Introduction $|A|B$ $||:C:||$ and it is in D major with modulation to G major in the “C” section. Its edition in her digital archive indicates D.S. in the last measure, but its first edition has the indication D.C. al $\&$.\(^79\) The *segno* is on a dominant chord, so a tonic chord can be added after that. A manuscript for piano and voice shows the piece ending after the “C” section with the repetition of the material from the introduction with two added measures: a dominant chord in one of them and a tonic chord in the other.\(^80\) The eight-measure introduction is in 6/8 and features rolled arpeggios, appoggiaturas and trills. The piece also features tempo changes: the introduction is marked *Allegretto*, then it indicates *Tempo di Valzer* and, finally, *Tempo I* in the “C” section. It presents a salon dance character with a warm melody. It can be placed on level seven.

1. Technical Demands:

- Rhythm: the rhythm in the “Introduction” can be tricky, including the coordination between the hands. The student can work on hands separate at first, counting aloud, and then try hands together with the metronome, first with rhythmic subdivisions (eight-note) and then with the correct pulse. In mm.55–57 a motive similar to the introduction is present, but now in 3/4 time. The student can isolate these two passages, and compare how it should be played in each instance.

- Ornaments: rolled arpeggios, measured trills, simple and double *acciaccaturas*.

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• Varied accompaniment patterns: The accompaniment pattern in the introduction is very different from the rest of the waltz. The LH appears with a counter-melody in the “A” section, and the RH plays the waltz-style chords. The next sections use the traditional waltz accompaniment.

• Scale: one-octave scale in the RH on m. 71.

• Arpeggios: they appear in ascending and descending motion in the RH.

2. Musical Demands:

• Expressivity: can be achieved by varying dynamics (there are only one *mf*, one *dim.*, one *piano*, and one *cresc.* marks) and directing attention to phrasing. Chiquinha creates some agogic nuances by using *rall.* in the end of the “Introduction,” and by adding some *fermatas* in the “A” section. A little more of agogic nuance can be added to some arpeggios, but this waltz should keep its dancing feeling. The student should also pay attention to the tempo changes.

• Voicing: voicing issues appear mostly in the “A” section, and in a less extent in the “B” section. In the “A” section, the LH carries a counter-melody that should also be voiced. The student could separate the RH layers to work on voicing the melody notes first, before adding the middle voice accompaniment. Also, the LH could play the middle voice while the RH phrases and voices the melody line. The student could also practice with “ghost playing” the middle voice, while playing the top melody and LH notes *legato*.

• Articulation: *legato*, two-note slurs, accents. The melody of the “A” section presents the most *cantabile* theme of this waltz, and the LH presents a counter-melody. Hence, both hands should be played *legato* in this section. However, it can be difficult to create
smoothly connected notes in the RH due to the middle voice, therefore it can be practiced as suggested above.

- Contrast and Variety: this waltz creates contrast by changing textures and adding ornamental passages (such as arpeggios). However, all sections share a salon dance feeling. Variety can be created by identifying specific elements of each section. The first two measures of the introduction have a stronger character due to its marked rhythm. It can be played with a more energetic feeling. However, starting in m.3 it assumes a tender mood and may be played more delicately. The “A” section has a sweeter mood, and should focus on creating a singing melody in the RH and also voicing the LH. The “B” section can be played with a more brilliant tone, and the last section combines cantabile and brilliant moments, and the tone color should change accordingly.

- Pedal: it can be lifted in the last eighth-note in the LH for mm. 1–2, and syncopated in mm. 3–8 in the “Introduction.” Overlapping pedal works well with the cantabile legato melodies of the “A” section. For the “B” section, releasing it in the second beats create a nice dance feeling. And, finally, for the last section, lifting it up in the third beats creates a light character, while helping to sing the melody.

3. Reading Demands

There are clef changes in the introduction, and some ledger lines throughout the piece, but it does not often explore very extreme registers.

**Viva la Gracia/ Platina**

This waltz has two manuscript versions, however *Viva la Gracia* was the version published for piano, and will be used in this analysis. *Platina* has the same musical content as *Vila la Gracia*, only with some alterations in form and expressive marks. *Viva la Gracia* was
published with the classification “Spanish waltz,” but has few elements that allude to the Spanish style. It is one of the two waltzes in a minor key: it is in Dm, with modulations to FM and DM in the digressions of the main section. The form is ||: A :||: B :||: A :||: C :||: A :||: B :|| A||. It alternates the more dramatic “A” section with the more light-hearted “B” and “C” sections. Chiquinha indicates con brio for the tempo/character indication. She uses varied articulations, and the character marks grazioso and cantabile. It can be placed on level six.

1. Technical Demands:
   - Rhythm: presence of dotted rhythms in the main section. The use of ornamentation in the fast tempo can also create some rhythmic challenges for some students.
   - Ornamentation: acciaccaturas. They help to create a reminiscent feeling of Spanish music.
   - Scales: an ascending scale in parallel thirds and a descending scale in parallel sixths in the RH in the “B” sections. They require a flexible wrist.
   - Parallel thirds/melody in double notes: the passage in mm.20–22 can be challenging for some students, because of the double notes and changes in articulation.
   - Passage in m. 72: it can be practiced in small chunks or different rhythms.

2. Musical Demands:
   - Expressivity: it can be achieved by creating the contrast between the more dramatic main section and the dance-like passages (“B” and “C”). Chiquinha indicates some dynamic contrasts between f and pp, or p and f, varied articulations, and expressive words such as cantabile and grazioso, which helps understand the moods of each section. Some agogic nuances may be used in the end of sections.
Voicing: there are many instances where the melody appears on the top notes of double intervals and needs to be voiced with a cantabile tone.

Articulation: Chiquinha’s uses a great variety of articulation in this piece. She uses legato, short slurs, accents, and staccatos. Student and teacher should be attentive to all the changes in articulation, since it helps to create the character of the sections and also influences the choice of pedaling.

Contrast and Variety: this piece presents a clear contrast between the recurring “A” section in Dm and the other two sections in major keys. The main section has a more dramatic and Romantic character, while the others have a lighter dance feeling. As said before, the written articulations help create this contrast, as well as pedaling and dynamic changes.

Pedal: The “A” section works better with longer pedals (lifted on the third beat, or overlapped), which helps to create a fuller, more dramatic and serious sound. The other two sections feature more staccato notes, and lifting the pedal on the second beat helps to create a dance feeling.

Reading Demands:

This waltz does not feature many reading challenges. They are related to the key changes and some ledger lines. However, this piece does not explore very extreme registers.

Harmonia das Esferas

This waltz was published in 1881 and was dedicated to Chiquinha’s closest brother, Juca. It carries the description “brilliant waltz.” There are two waltzes with this description, the other one is Carlos Gomes. These two “brilliant waltzes” feature among Chiquinha’s hardest waltzes, being in fast tempos, and featuring virtuoso devices such as many register changes, very big leaps, scales, and arpeggios. Harmonia das Esferas is in GM with a modulation to DM in the
“B” section. The form is || Introduction | A | B | C | A | B | A ||, and there are not big changes in character. The “A” section is very brilliant, but still features a cantabile melody. The “B” section is a virtuosic passage with running arpeggios and scales without thematic material; whereas the “C” section is calmer, dance-like and with a charming melody. It can be placed on level nine.

1. Technical Demands:
   - Rhythm: some dotted rhythms throughout the piece and one triplet in m. 40.
   - Ornaments: acciaccaturas, trill, and rolled chords.
   - Leaps: the LH features very big leaps between the bass and the chords, sometimes the bass is doubled at the octave. It demands a great knowledge of keyboard topography and lateral movement, especially when the RH is playing in very high registers. The student can practice the LH by doing “ghost practice,” and working on small chunks (first beat moving quickly to the second; and then third beat moving quickly to the first). The RH also features some big leaps and quick position changes, especially in the “A” section. These passages should be identified by the student and isolated for practice.
   - Repeated chords in the RH: the “C” section of this waltz features repeated chords, especially in eighth-notes. It demands a flexible wrist, light but precise touch, and a moving dance rhythm.
   - Parallel thirds: m. 7 features an ascending arpeggio in parallel thirds (and one major second), which can be challenging. However, for being in the end of the introduction, some rubato can be applied.
   - Arpeggios: they are present in all sections, but demand especial attention in the “B” section, which features some continuous ascending and descending two-octave arpeggios and a dominant-seventh arpeggio with chromaticism.
• Chromatic scale: the “B” section also features a two-octave chromatic scale in the RH. It is not a perfect chromatic scale, because in m.38, D# skips to F#, so the student should be attentive to the notes and fingering in this section. In addition, the transition from the arpeggio-passage to the scale-section, and back to the arpeggios should be well-practice to not interrupt the flow of the music and the virtuosic feeling of the section.

2. Musical Demands:

• Expressivity: Chiquinha uses only one dynamic mark in this piece (ff, in m.7), therefore, as common in her pieces, attention should be directed to adding dynamics and phrasing. Expressivity can also be achieved by varying tone color in the different sections: the “A” section may feature a grandioso character with louder dynamics, highlighting the low bass and melody line. The middle section (“B”) should keep a brilliant, virtuosic tone color and use the arpeggio contour to help create dynamic nuances. For the last section (“C”), dynamics can be a little softer, with a more cantabile, graceful melodic line. Agogic nuances may also be used in varied places, but without interfering too much with the brilliant character of the waltz.

• Voicing: the melody appears as the top notes of chords in multiple instances in this piece. The student can practice these melodic lines by playing the chord, holding the top note and releasing the bottom ones. In the beginning (mm.1–2), the RH plays melody plus accompaniment, and this middle voice accompaniment should be softer while singing the top melodic notes. If the student has small hands, he/she may not be able to hold the long melody note while playing the middle texture, so overlapping pedal may help to create the legato line.

• Articulation: Chiquinha uses accents, legato and short slurs. When not marked, legato works well.
• Contrast and Variety: the brilliant, lively character permeates the entire composition. As said before, changes in color, dynamics, and agogic nuances can help create contrast, as well as changes in pedaling. Since the “A” section is repeated three times, more variety can be created by changing dynamics each time it is repeated, for example, since its character is not much different from the other sections.

• Pedal: either syncopated pedal, or releasing it in the third beat works well for the main section, each one creating a different feeling. Overlapping pedal creates a bigger and fuller sound, while the shorter pedal gives it a more dance-like character. Perhaps, the student can use these different pedaling suggestions for each repetition of this section to add variety. Due to the presence of the running arpeggios in the following section, overlapping pedal works better, and releasing it in the third beat for the chromatic scale also functions well. This gives the passage a more Romantic feeling. However, if a lighter texture is preferred, a shorter pedal may be used. For the last section, lifting the pedal up in the third beat helps to portray a dance feeling.

3. Reading Demands:

This waltz uses a very wide keyboard range, especially in the RH, which goes up to the last A in the piano! Consequently, it uses ledger lines and many octava signs for register changes.

**Plangente**

Despite the fact that many of Chiquinha’s waltzes present a sentimental character, *Plangente* is the only one that was published with the description “sentimental waltz.” It is one of Gongaza’s first compositions and was published in 1877. It was republished in 1880 and many
times after that. It is considered one of her best waltzes.\textsuperscript{81} It is longer than most of her waltzes and present various technical and musical demands, being one of her hardest waltzes. \textit{Plangente} means “lamenting,” “sad,” and the waltz features sentimental, expressive, and endearing melodies. It is in F\textsuperscript{#m} with a modulation to B-flat major in the “D” section. The form is \textsize{\textbar}	extsize{Introduction} \textsize{| A \textbar \textbar B \textbar || C \textbar \textbar D \textbar \textbar E \textbar \textbar A \textbar \textbar B’ \textbar \textbar A’\textbar|}. It can be placed on level 9.

1. Technical Demands:

- Rhythm: this waltz presents a measure with sixteenth-notes (m.10) and an arpeggio in a septuplet (m.31). There is also the presence of dotted rhythms, and the frequent use of \textit{acciaccaturas} may create some rhythmic difficulty for some students.
  - Ornaments: \textit{acciaccaturas}, rolled double notes.
  - Leaps: it presents some large leaps in both hands, especially in the LH in the introduction. However, in the introduction Chiquinha marks \textit{melancólico} (melancholic) which may help to play these big leaps with expressivity at a slower tempo.
  - Changing in direction in the melody: this piece features frequent changes in the direction of the melodic line, demanding attention to fingering, and hand, wrist, and arm movements.
    - Repeated notes/double notes/chords: The “C,” “D,” and “B’” sections feature many repeated notes. The “C” section is 32 measures long and is built almost entirely in repeated notes in eighth-note rhythm. These passages demand good fingering, wrist flexibility, and phrasing. They should be practiced slowly and gradually increase speed.

• Arpeggios: there are a “chain” of arpeggios in the introduction and a septuplet arpeggio in the “A” section. Many three-note broken chords are part of the of the melodic line and should be played expressively.

• “Broken sixths” figuration in m.10: this passage may be challenging for some students and can be practiced by blocking the intervals or grouping the notes in different ways.

2. Musical Demands:

• Expressivity: the melodic line should be played very expressively as Chiquinha indicates in m. 14 (com muita expressão). She also uses the words “melancholic” for the introduction, as pointed before, “rocking” (embalando) in m. 110, and “harmonious” (harmonioso) in m. 158, highlighting the cantabile and sentimental character of the melodies. She does not include many dynamic markings, but the frequent arpeggiated passages (three-note broken chords) that go up and down, and the repeated notes are good opportunities for dynamic inflection. There are many opportunities for agogic nuances as well, which helps to create the lamenting, melancholic tone suggested by the title. Phrasing can be especially difficult because of the frequent changes in melodic direction and also in the repeated-notes sections. The student should be careful on this aspect and create expressive legato phrases.

• Voicing: mm. 94–101 present melody and accompaniment chords in the RH and, therefore, the melody notes should keep a cantabile legato touch, with the middle layer played

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82 The verb embalar can have different meanings in Portuguese. It is not clear which meaning Chiquinha intended. It could mean “rocking,” as mentioned, suggesting a calmer and tender mood, like that of rocking a baby. Or it could also mean “accelerating,” or “with movement,” suggesting a livelier character and contrasting with the rall. that came four bars earlier. The performer may experiment with these different character and tempo changes and decide which one he/she would like to portray.
softer. The “B” section also demands voicing the top notes of the double notes to highlight the melodic line.

- Articulation: the melody should be played *legato* to provide a singing tone and help with expressivity. Chiquinha also marks the repeated notes to be played *legato*, showing that they should be well phrased, played with melodic direction and *cantabile* touch. She also uses some accents.

- Contrast and Variety: there are no big changes in character throughout the piece, however Gonzaga creates variety by adding new devices in each section (i.e. repeated notes or double notes, middle layer with accompaniment in the RH). The student can use different tone colors in each section, change dynamics, add/reduce agogic nuances, or apply pedal differently to create more contrasts. The “E” section has a more joyous character, and it is a good opportunity to change tone color and create mood contrast with the more emotional passages.

- Pedal: overlapping half-pedal works well for this piece, since it helps to create a more Romantic and melancholic atmosphere. Nevertheless, releasing the pedal in the third beat also creates a good effect and brings a lighter feeling to the piece. However, the right hand should keep its *cantabile* and expressive character. For the “E” section, lifting it up in the third beat is a good choice, because it has a more joyful and dance-like character and creates a good contrast with the more sentimental sections.

3. Reading Demands:

This waltz does not present many reading problems. There are some ledger lines and *octava* signs, but most of the piece is not in extreme registers.
Yara, Coração de Fogo

This waltz was premiered by Chiquinha in 1885. It carries the description “capriccio–concert waltz,” and is one of Gonzaga’s most difficult waltzes, presenting a great variety of technical and musical challenges. It is a long waltz, and features many contrasting sections, lyric melodies, and virtuosic passages. It sounds more as a waltz to listen than a waltz to dance, with more characteristics of Romantic art music, such as cadenza passages, than the more straightforward structure of salon dances. The form is || Introduction | A | B | A | C ||: D :|| C’ | E | D’ | C’ | Introduction | A ||. It is in CM with modulations to GM, Fm, and FM. It can be placed on level ten.

1. Technical Demands:
   • Rhythm: it presents more rhythmic variety than most of her waltzes, including meter changes (she uses 6/8, 3/4, and 2/4), dotted rhythms, sixteenth-notes, and a variety of tuplets (eight-notes triples, sixteenth-notes quintuplets and twelve-tuplets, and thirty-second-notes 24-tuplets). The student should notice this variety and maybe work with a metronome to ensure rhythmic security.
   • Ornaments: not very recurrent in this piece. It features a long trill, double acciaccaturas, and a rolled chord.
   • Varied accompaniment patterns: the LH is not restricted to the traditional waltz bass. Chiquinha also uses tremolos, repeated chords, and broken chords, for example.
     • Tremolo: this is the only waltz featuring tremolos. They appear in the introduction and in the coda (in mm. 324–325). They are for the most part octave tremolos, except for the figure in mm. 9–10.
• Parallel octaves: they are frequent in this piece and appear in separate hands or in both hands together. The wrist should be flexible and the arm relaxed. If the student has very small hands, it is better to avoid this waltz to not create excessive tension.

• Repeated four-note chords in the LH: not good for small hands. They should be softer than the right hand and the performer needs to be aware of their movements to avoid excessive tension.

• Scales: presence of chromatic and diatonic scales. They appear in both hands individually and in parallel motion. In the RH, they appear in eighth and sixteenth-notes; in the LH, in eighth-notes and sixteenth-notes twelve-tuplets; and in parallel motion in eighth-notes. In the introduction, both hands play in parallel motion, and the RH is in parallel octaves.

• Arpeggios: very frequent in this waltz. There are ascending and descending arpeggios in the RH alone or in parallel motion, mostly in eighth-notes. They also appear in sixteenth-notes and triplets in the RH, and the largest one spans three octaves. The “C,” and “C’” sections are built almost entirely in ascending and descending arpeggios, including dominant-seventh arpeggios. The LH features broken chords figurations in the “E” section, and the RH melody is also built in this kind of figuration. In mm. 323–324 the arpeggios are played with the CM or Am chords in various inversions, adding to the difficulty of the passage.

• Cadenza-like passage: the same cadenza passage appears three times in the piece in fast triplets and featuring chromaticism. May be worked slowly and in small chunks.

2. Musical Demands:

• Expressivity: this waltz features very lyrical legato melodies and brilliant passages. The cantabile melodies should be played expressively with dynamic and agogic nuances where appropriate (Chiquinha marks rápi-do (fast), and rall. sometimes, but more can be
added due to the Romantic style of the composition). Arpeggios and scales should have a brilliant touch highlighting its virtuosity. However, they have an embellishing rather than melodic role most of the time, and should be light to create a gracious and charming passage. The “E” section presents the most contrasting and sentimental melody and should be played with a different color and passionate feeling.

- Voicing: many instances demand voicing the melody in the top notes of chords or double notes. In the “E” section, the first and last eighth-note of each beat in the right hand can be voiced to highlight the melody notes intertwined in the arpeggio figurations (which can be played softer).

- Articulation: the melody is built on legato phrases, except when the composer uses accents or staccato. She also uses short three or two-note slurs.

- Contrast: as mentioned before, this waltz features many contrasting sections and provides great opportunities to create changes in tone color, pedal, and character. The introduction has a grandioso character and should sound powerful. After that, comes the more dance-like and buoyant main section, where a lighter, brilliant touch can be explored. The “B” section is marked pp and has a loving tone. In “C,” Romantic agogic nuances and undulating dynamics can be explored. The “D” section is also more brilliant and dance-like. The “E” section is very passionate and Romantic. It may feature syncopated pedal and agogic nuances, but keeping the continuous rhythmic and melodic flow given by the moving eighth-note broken chords.

- Pedal: this waltz demands a more nuanced control of pedaling. There are various different possibilities for pedaling in the various sections. The more dance-like sections for example, can be approached with shorter pedals released on the third beats. However,
overlapping pedal also works well and gives it a more Romantic rather than dance feeling character. The performer may also change their pedaling choice for repeated passages to create variety. Overlapping half-pedal can be used in the arpeggiated “C” and “E” sections.

3. Reading Demands:

Reading demands include meter, clef, and key changes; use of chromaticism; presence of ledger lines and *octava* signs due to the wide keyboard range explored; and *tremolo* and tuplets notation.

**Animatógrafo**

This waltz has an interesting title: the animatograph was an early film projector that had just arrived in Rio de Janeiro in 1897. It does not include any specific waltz classification. The piece is in CM with a modulation to FM. The form is a five-part rondo with an introduction. There is no tempo indication, but playing it in a moderate tempo gives it a gentle, gracious character. It does not present many technical challenges, but the use of parallel octaves may make it not appropriate for students with small hands. It is a good piece to develop *cantabile*, tender touch in both hands. It can be placed on level six.

1. Technical Demands:

   - Rhythm: dotted rhythms. Mm. 86–90 may need especial attention because of the presence of dotted quarter-notes followed by a sixteenth-rest and sixteenth-note.

   - Ornaments: *acciaccaturas*.

   - Parallel sixths: some parallel sixths in the right hand, which also demand voicing.

   - Parallel octaves: The “B” section has the melody mostly in parallel octaves, demanding a flexible writ and relaxed arm. They move by steps and leaps.
• Scales: one-octave ascending scale in parallel motion in the introduction, and other two ascending scales in the right hand, one of them with some chromaticism.

• Arpeggios: they are not so frequent in this piece. It appears in mm.43–44 in ascending and descending motion.

2. Musical Demands:

• Expressivity: this waltz provides a good opportunity for working on expressivity in both hands. The melody appears first in the LH, and should be played legato with soft chords in the RH. Then it switches with some alterations to the RH and should keep a tender, legato tone. Contrasting dynamics can be used for repeated/similar phrases such as indicated by the composer in m. 5 and m.20. Some agogic nuances may be used, but the piece should maintain its loving, dance feeling.

• Voicing: LH melody should be voiced in the A section with attention to balance. Still in this section, when the melodic line switches to the other hand, the RH has to manage melody and accompaniment chords. Therefore, as suggested in previous pieces, the student can practice it by playing only the top voice alone, phrasing it; play the middle layer with the LH and the melody with the RH; or play the melody while “ghost playing” the chords. It also demands voicing in double notes.

• Articulation: Chiquinha uses legato, two-note slurs, and accents. As presented previously, the melodic lines in both hands should be played legato, unless other articulations are indicated.

• Contrast and Variety: this piece does not present much character contrast, but variety can be achieved by using contrasting dynamics, changes in tone color and pedaling. The
more lyric main section can be played with a singing tone, while the “B” section can have a more brilliant touch. The “C” section is more upbeat and should have precise rhythm and short pedal.

- Pedal: for the LH melody in the “A” section, a short pedal, pressed in the first beat and lifted in the second helps to keep the RH chords light without making the melody too dry. When the RH melody starts in m. 21, the student can use syncopated pedal, which will help to create the legato line in the top voice. For the “B” section, a slightly longer pedal released on the third beat helps to connect the octaves and keeps the dance feeling. In the more cheerful “C” section, a short pedal released on the second beat fits the rhythm well.

3. Reading Demands:

This piece does not offer many reading problems. There are some ledger lines and octava signs, but it does not frequently stay in extreme registers.

**Cananéa**

This waltz was probably composed in 1900, published in the following year, and announced as a success.\(^3\) Chiquinha also arranged it for piano and band, and later, in 1903, for piano and string orchestra including the tempo marking lento. She includes the tempo indication moderato in the piano solo version.\(^4\) It does not have any classification in the piano publication, but it is a very expressive and sentimental waltz. It is a five-part rondo in Fm with a modulation to A-flat major in the two digressions of the theme. As in Animatógrafo, it provides opportunity for left-hand voicing and expressivity. It can be placed on level six.


1. Technical Demands:
   
   - Ornaments: *acciaccaturas*.
   
   - Varied accompaniment patterns: the “A” section has the patterns “bass + chord + quarter-rest” in the LH, and “melody + accompaniment” in the RH, while the “C” part has the traditional “bass + chord + chord” waltz style accompaniment.
   
   - Parallel sixths: some appear in the “B” and “C” section, but these are not extended passages.
   
   - Scales: one-octave ascending scale in the LH in m. 18; a scale fragment with some chromaticism in the RH in m. 19.
   
   - Arpeggios: they appear in both hands in ascending and descending motion. There is one instance of a parallel motion arpeggio, all the others appear in each hand separately.

2. Musical Demands:
   
   - Expressivity: this waltz explores expressivity in both hands. In the “A” section, Chiquinha marks *cantabile*, and in “B,” she writes *expressivo*, highlighting the importance of emotion expression and the soulful qualities of the melody in this piece. The melodic line should be *legato* in all sections and keep a singing tone. The “B” section explores a dialog between the hands, and dynamic contrast between them: Chiquinha initially marks *forte* for the LH in m. 18 and 21, and *piano* for the RH in m.19. This pattern can be followed throughout in this section: the left hand keeping a louder, more *cantabile* tone, while the RH responds with a softer, tender touch. Arpeggios should also be played expressively and with singing tone, as they are integrated in the melodic line, instead of having a basically embellishing role. This waltz also presents many opportunities for agogic nuances.
• Voicing: RH presents passages where it is required to voice a melodic line while also playing accompaniment chords. Melody also appears as top notes in chords and double notes.

• Articulation: Chiquinha uses legato, two-note slurs, and accents. As said before, the melody should be played with a smooth cantabile and legato touch.

• Contrast and Variety: the waltz keep its sentimental mood throughout, but each section has its own character variations. To create variety, repeated sections can be played with different dynamics or agogic inflection. The main section has a melancholic character, and may be played with a deeper tone. The “B” section is also very expressive, but has a more tender feeling. Attention should be directed to contrast between the hands in this section. The “C” section is more hopeful and lighter. It may have a brighter touch and more moving rhythm, with less agogic nuances.

• Pedal: for the main section, syncopated pedal can be used to create a full, romantic sound and to help create the legato line in the top voice while playing accompaniment chords in the middle layer. The “B” section demands a more nuanced pedal that may vary according to the needs of each measure, from shorter pedals (such as when the melody appears in the LH) to overlapping pedal (such as in mm. 30–33). The “C” section can be played with syncopated half-pedaling, preserving a lighter texture and keeping the cantabile melodic line and the sonorous expressive character of the composition.

3. Reading Demands:

This waltz does not present many reading problems. It features some ledger lines, but not in very extreme registers, and a little of chromaticism.
Ortruda

This waltz does not carry any classification, but it is salon-like with a joyful character. It includes the tempo indication Allegro Brillante, demanding agility in arpeggio and scale passages and in the LH leaps. The form is || A ||: B :|| A || C || A || B || A||, and it is in CM, with the “B” and “C” sections in FM. In the “C” section, the composer includes the indication brillante, highlighting one more time the vivid and bright character of the piece. It can be placed on level seven.

1. Technical Demands:
   - Rhythm: presence of dotted and double-dotted rhythms.
   - Ornaments: simple and double acciaccaturas — some of them open to an octave, such as in mm. 43–44.
   - Parallel octaves: they appear in the RH in a chromatic scale fragment. The chords in mm. 3–4 also demand an open hand position.
   - Parallel thirds: present in the RH. Demand careful fingering, especially in the “C” section. In this section, they can be played entirely legato, or with one-measure slurs.
   - Scales: ascending scales in the RH alone (m. 31 and 79–80), and a descending passage that combines scale and arpeggio fragments in parallel motion (m. 65–66).
   - Arpeggios: only one instance with a two-octave descending arpeggio in the RH.

2. Musical Demands:
   - Expressivity: this waltz demands a more brilliant touch and moving tempo. It does not offer much opportunity for agogic nuances, but Chiquinha includes a poco riten. mark in m. 66. There are no dynamic marks, so student and teacher can experiment with different dynamic levels and choose the nuances that better portray the character of the section and that
also helps to create variety. Ornaments should be played quickly and graciously to keep the joyous tone of the piece.

- **Voicing:** this piece demands voicing the top notes of chords and double notes.

- **Articulation:** the melodic lines in this composition are less *cantabile* than in other pieces previously analyzed, and therefore, a more detached touch or short slurs can be used in some passages. For example, the chords marked with accents in mm. 2–3 do not need to be connected and, as pointed before, the thirds in mm. 51–53 can be played with shorter slurs. Chiquinha uses *legato*, two-note slurs, and accents.

- **Contrast and Variety:** the brilliant character permeates the entire composition, and there is not much contrast between sections. Hence, variety can be created by changes in dynamic levels and articulation. The “A” section should be very brilliant and may use a louder dynamic level. The “B” part starts at a lower register than the first part and a softer dynamic range creates a contrast with the section that preceded it and that will be restated right after it. The “C” section is also marked “brilliant,” but presents a more tender feeling, and can combine a bright touch with a softer dynamic and a *crescendo* in mm. 51–54, for instance.

- **Pedal:** this waltz does not present many pedaling complexities. Pressing it in the first beat and releasing in the third works for all sections.

3. **Reading Demands:**

Use of ledger lines and some chromaticism.
Walkyria

This waltz was part of the operetta *A Corte na Roça*, which marked Chiquinha’s premier as a theater composer. It was composed in 1884 and is considered by some as her best waltz.\(^{85}\) She also arranged it for salon orchestra. It is a long waltz with great variety between sections, but not so hard as the concert or brilliant waltzes. It provides good opportunities for changes in touch. The form is \(\|\) Introduction \(\|\) A \(\||\) B \(\||\) A \(\||\) C \(\||\) D \(\||\) C \(\||\) A \(\||\) and it is in A-flat major with modulations to Fm, D-flat major and F-sharp minor. It has a long and expressive introduction, which explores arpeggios and scales in parallel thirds. It features sections with parallel octaves in both hands, and thus it may not be appropriate for students with small hands. It can be placed on level eight.

1. Technical Demands:
   - Rhythm: not so much rhythm complexity. It features some dotted rhythms and sixteenth-notes.
   - Ornaments: *acciaccaturas*, and rolled chords.
   - Varied accompaniment patterns: RH plays accompaniment in m. 33–35. In addition to traditional waltz bass, the LH also plays broken chord accompaniment. There is also a section where both hands play in parallel motion an octave apart.
   - Parallel thirds: the melodic line of the introduction is based mostly in *legato* thirds, demanding attention to fingering and voicing. The student could practice it slowly, releasing the bottom note of each third and connecting the top ones.

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• Parallel blocked octaves: they appear in each hand separately moving by chromatic or diatonic steps or leaps. It needs attention to avoid tension.

• Scales: ascending and descending chromatic scales in eighth-notes, and one-octave ascending diatonic scale in sixteenth-notes, all in the right hand. There are also diatonic and chromatic descending scales in parallel motion in quarter notes. Melody in mm. 194–198 is also built on a one-octave descending scale in quarter notes in the RH. There are descending scales in parallel thirds in the RH in the introduction.

• Arpeggios: ascending and descending arpeggios in each hand separately and in parallel motion. Sometimes, RH melody has arpeggio motions in octaves, such as in mm. 168–169.

2. Musical Demands:

• Expressivity: many opportunities for expressive playing and variety of touch and colors. Chiquinha uses many expressive marks, such as expressivo in the introduction, misterioso in the “B” and “D” sections, grandioso in the “C” section, and com alma (with soul) in the “D” section. She also uses more dynamic markings than seen in previous pieces and some agogic indications, such as rall. and rall. molto, but more can be added. Touch varies from legato cantabile to staccato and marcato and tone color should be changed according to the different characters portrayed in each section. This waltz also offers opportunity for LH expressivity.

• Voicing: demands much attention to voicing throughout. Double notes and chords need to be voiced, as well as passages with LH melody. Measures 81–83, and 109–111 also demand careful voicing on the top notes while playing the rolled chords softly and releasing them while holding the melody notes. Passages in parallel octaves between the hands also need attention to voicing, so they do not become too heavy, especially when the LH is playing blocked
octaves. In m. 204–208, the RH plays “melody + broken chord” accompaniment, which should be played softly while keeping the top melodic notes legato and cantabile.

- Articulation: there is a great variety of articulation marks, which is not common in Chiquinha’s waltzes. She uses short (two or three-note slurs) and long slurs in both hands, staccato in both hands, and accents, and the indications appear frequently. Legato can also be used when no articulation mark is applied.

- Contrast and Variety: there are many contrasts between sections, including use of distinct articulation. However, there is also repetition of sections or motives inherent of the musical form, which demands imagination to create variety. As in other pieces, dynamic contrasts should be used in repeated/similar segments. Regarding contrasts, the piece opens with an expressive, Romantic introduction requiring cantabile touch in both hands. It also offers opportunity for agogic nuances and can be played at a slower tempo than the rest of the piece. The “A” section also contains a dolce melody that alternates between LH and RH but has a livelier, dance-like character, and may use a brilliant touch. Since the main theme is repeated four times in this section, it is also important to create variety by changing dynamics or adding agogic nuances, for example. The following section, marked “mysteriously,” is in the relative minor. It can start piano and with syncopated pedal. The “C” section has a similar character as the “A” section, but is very short and alternates between a soft passage and a grandioso moment. The “D” section is in F-sharp minor and has three distinct moments: an opening section in parallel octaves with more marcato or staccato touch, loud dynamic and dark, mysterious character; a very cantabile and expressive line with melancholic feeling and legato lines; and a final transitional chromatic scale passage in parallel octaves and more detached touch, creating tension.
• Pedal: Chiquinha includes una corda indication in mm. 176 and 248. It also

demands a more nuanced use of the damper pedal and it will change according to the character
of each passage. For the more expressive and cantabile moments, syncopated pedal (sometimes
half-pedal) will create a beautiful Romantic sound. For the more dance-like sections, the
performer can lift it up in the third beats. However, in octave passages in dance-like moments,
such as in mm. 76–78, the overlapping pedal helps to create a better legato. Pedaling should be
carefully analyzed according to character and texture of each passage.

3. Reading Demands:

This waltz explores a wide keyboard range, and, therefore, uses ledger lines in both
extremes and some octava signs. However, what might be the most challenging reading issue in
this piece is the key changes, using up to five flats in the key signatures and with modulations to
distant related keys such as from D-flat major to F-sharp minor. There is also the use of
chromaticism.

**Viver é Folgar**

This waltz was composed in 1885 for the comedy play *A filha do Guedes*. It does not
have any classification. It is a short lighthearted piece, without many technical or musical
complexities. In a manuscript version for voice and piano, there is the tempo indication vivace
and the “A” section is marked brilhante. However, none of these marking appear in the piano
editions (neither the edition from 1885 nor the 2011 edition on her online database). The
acciaccaturas in the “A” section give it a humorous and spirited character. The form is

\[
\text{|| Introduction | A | B | A | B | codetta ||, it is in FM with modulation to CM, ending in this key. It}
\text{can be placed on level seven.}
\]

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1. Technical Demands:
   • Rhythm: it features some dotted rhythms.
   • Ornaments: acciaccaturas that need to be played quickly and brilliantly. The codetta features a measured trill.
   • Parallel sixths: the melodic line in the “B” section appears mostly in double notes, including parallel sixths.
   • Parallel octaves: the introduction is a one-octave ascending chromatic scale with blocked octaves in both hands and parallel movement. This might be the most challenging spot for some students, since it demands hand expansion and needs relaxed wrist and arm.
   • Scales: in addition to the chromatic scale in the introduction, there are other ascending scales in the RH.
   • Arpeggios: some small ascending arpeggios are part of the melodic line in the “A” section. In addition, there is a two-octave descending arpeggio in the RH.

2. Musical Demands:
   • Expressivity: this piece has a joyful character, but should keep a cantabile touch in its melody, especially in the “B” section. The only dynamic marks used by Chiquinha are present in mm. 70–74: a cresc., a f, and a fff in the last measure. Due to the happy dance-like quality of this piece, there are few opportunities for agogic nuances, but it could be applied in the end of sections.
   • Voicing: needed for the octaves in the introduction to avoid a heavy sound, and in the “B” section, where the melody appears mostly in double notes.
   • Articulation: legato may be used for the melodic line. But Gonzaga only uses slurs for the arpeggio and scale passages.
Contrast and Variety: this piece only has two themes, and they have similar characters. To create variety, the “A” section may be played with a more brilliant touch and louder dynamics, while the “B” section can explore a more lyrical tone, and softer dynamics.

Pedal: varying the pedaling style can help create more diversity between the sections. The “A” section can feature short pedals, pressed on beat one and released on beat two to help create a light, playful character. Since the melody of the “B” section is more cantabile, lifting the pedal in beat three helps to voice the legato line.

3. Reading Demands:

This piece has a wide keyboard range and uses ledger lines and octava signs in the RH. There is also the use of chromaticism.

A Bela Jardineira

This waltz was composed in 1901 for a fabric store to be used as an advertisement. The store proprietary considered himself owner of the composition and tried to publish it, causing Chiquinha’s intervention, as she had not given him rights over the piece. She reclaimed her rights and contacted the editor to inform what was happening. She decided to give it as a gift to the editor and allowed him, not the establishment owner, to receive the profits. It is a short waltz in the form || Introduction | A | B | C | A || with contrasting sections. It is in A-flat major with modulations to Fm and D-flat major. In a rare occasion in Chiquinha’s waltz, it has a chord in m. 1 that spans a ninth and is not marked to be rolled. Chiquinha uses the tempo marking allegro. It can be a good source for practice of arpeggios, and can be placed on level eight.

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87 Diniz, 240.
1. Technical Demands:
   - Rhythm: presence of dotted rhythms in all sections. In the “C” section, there is the presence of dotted quarter note followed by sixteenth-rest and sixteenth-note (mm.32–36, for example). These sixteenth-notes function almost as *acciaccaturas*.
   - Register changes: the “A” section is built on a series of ascending arpeggios starting in different notes and require awareness of keyboard topography and lateral movement to move quickly from the high register back towards the center of the keyboard and move up again with the arpeggios.
   - Passage in mm. 30–31: it can be practiced by playing groups of two notes simultaneously, in small chunks (such as groups of two or three notes), or with rhythm variations. Demands attention to fingering.
   - Arpeggios: they are very frequent in this piece. They appear in ascending and descending motion in the right hand. Some are very long, such as mm. 25–27. There is also one arpeggio in parallel motion. They are an essential part of the melody.

2. Musical Demands:
   - Expressivity: this waltz does not present a singing line such the ones seen in many of Chiquinha’s other waltzes. The sections are built on small melodic fragments and the main difficulty related to expressivity is connecting these fragments to create a meaningful musical phrase and to avoid the piece to sound just like many small chunks put together. Students may need guidance to connect these motivic fragments in longer musical ideas with dynamic nuances (there is no dynamic marking) and phrase direction. The melody should be played with smooth *legato*. The arpeggios should be played with ease to maintain the rhythmic flow, but the longer ones may feature some agogic inflection.
• Contrast and Variety: the motives in all sections sound similar and related to each other. Nevertheless, they present contrasting character that help to create variety in the piece. The “A” section is more playful and brilliant, whereas the short “B” section, in spite of using very similar elements to the previous section, is in minor key and with a more expressive and dramatic quality. The “C” section has the mark *embalando* and is more melodic and graceful. Tone color, dynamics and agogic nuances should be chosen according to each character to highlight the mood changes from one section to another.

• Pedal: lifting the pedal in the third beat works well for all sections and creates a light dance feeling. Overlapping pedal can be used in the longer arpeggiated sections. Syncopated pedal may also be used throughout and creates a more Romantic sound.

3. Reading Demands:

As frequent in Chiquinha’s waltzes, this piece features wide keyboard range, and therefore uses ledger lines and *octava* signs. It also features clef changes and some chromaticism. In addition, it has up to five flats in the key signature.

**Ary, Filha do Céu/ Cariry**

*Ary* was published for flute in 1932 in the series *Alma Brasileira*, and also for saxophone in the same series, but in a different key (B-flat major) and under the name *Cariry*. It has the classification “salon waltz.” This piece was also written for large orchestra, but remains unpublished. The manuscript version for *Cariry* has the classification “*valsa-choro*.”\(^{88}\) Chiquinha’s archive presents both the versions in CM (*Ary*) and B-flat major (*Cariry*), and they present minor differences. *Cariry* presents some bigger chords and more double notes and can be

considered a little harder than *Ary*. On the other hand, *Ary* presents more tempo and expressive indications and will be used for this analysis, since it reveals more details of the character and interpretation of the work. In addition, most manuscript versions found in the Instituto Moreira Salles webpage are in CM and closer to the final version of *Ary*. It is in the form "Introduction | A || B :|| A | C | A ||" and modulates to FM in “B” and “C.” It has the indications *Allegro Brilhante* in the introduction, *Allegretto* for the “A” section, *Brilhante* for the “B” section, and *Trio* for the “C” section. It is very dance-like and elegant and can be placed on level eight.

1. Technical Demands:
   - Rhythm: presence of dotted rhythms throughout.
   - Ornaments: *acciaccaturas* and a few big rolled chords.
   - Arpeggios and passage in m. 118: it presents many arpeggio passages in the RH, but they are not long.
   - Chromaticism.
   - Parallel blocked octaves: they are present in the RH in the “C” section, demanding a larger hand span, especially because the same hand is also playing accompaniment chords.
   - Right hand playing “melody + accompaniment” in various places.
   - Some variety in the accompaniment pattern: left hand has mostly the traditional waltz accompaniment (“bass + chord + chord”). However, sometimes the bass is held and at other times it is doubled at the octave

2. Musical Demands:
   - Expressivity: Chiquinha uses many expressive marks in this waltz. The introduction in very brilliant, starts *forte* and builds up a big crescendo to *fff*. In the “A” section,
Chiquinha uses the expressive indication “poetizing,” in addition to the tempo indication allegretto. The expressive mark highlights the importance of keeping a singing tone in the right-hand melody in this section. The composer does not include any dynamic marking in this part, but it could start \textit{mf}, and get softer for the repetition of the main motive, contrasting with the loud dynamics of the introduction. The “B” section is marked “brilliant,” and can be played slightly faster. It is also built on loud dynamics, but nuances can be added according to melodic contour, such as in the ascending and descending arpeggio fragments. The “C” section is marked “\textit{trio},” and it is the most expressive part of the piece. Chiquinha only includes \textit{a dim. poco} as dynamic indication for the repetition of this section’s motive. It may include more agogic nuances and \textit{cantabile} tone.

- Voicing: this piece demands voicing in the top notes of chords and double notes as well as in the top voice when the RH plays “accompaniment + melody.” In the “A” and “C” sections, the right hand presents two layers. The melody in the top one should be kept \textit{legato} and \textit{cantabile} and the chords should be softer and shorter. The LH sometimes features long notes in the bass and they should also be highlighted, since they present a chromatic or stepwise movement that works as a countermelody. In mm. 88–95 and 104–111 the bottom note of the RH octaves may be voiced to highlight the register contrast with the previous section and to create a different tone color.

- Articulation: Chiquinha uses some \textit{legato} marks in the arpeggio/scale fragments, two-note slurs and some accents. The melody should be kept \textit{legato}, as well as the held notes on the bass.

- Contrast and Variety: this waltz keeps an elegant, salon-like character throughout, and the sections have similar moods. The “A” section presents a \textit{dolce} melodic line, whereas the
“B” section can have a more moving tempo, as suggested before, and less agogic nuances. It can also feature a more brilliant tone. The “C” section is more Romantic and sentimental contrasting with the previous sections, and should keep a cantabile, tender tone.

- Pedal: In the “A” section, the performer can opt for a syncopated half-pedal to help with the legato lines. The “B” section may have the pedal lifted in the third beat. For the “C” section, the pianist can use syncopated half-pedal again to help make the legato in the RH octaves and to create a more Romantic sound.

3. Reading Demands:

This waltz does not present many reading demands. It features some chromaticism, ledger lines and octava sings.

**Perfume (Feno de Atkinsons)**

This waltz was composed in 1892, but remained unpublished until 2011. It has the designation “salon waltz,” and has a romantic and touching character. Chiquinha uses the tempo marking allegro for the introduction and tempo de vals for the rest of the composition. The form is || Introduction | A | A’ | B | Introduction | A | A’ | C | Introduction | A | A’|| and it is in A-flat major with modulation to D-flat major. It should keep a cantabile tone and a delicate dance movement throughout. It can be placed on level seven.

1. Technical Demands:

- Rhythm: dotted rhythms in the right hand.
- Ornaments: presence of double acciaccaturas.
- Repeated blocked octaves in the LH.
- Arpeggios: presence of descending arpeggios in the right hand.
- Parallel sixths in the right hand.
Variety in the accompaniment pattern: “A” and “A’” sections have the accompaniment “bass + chord.” “B” and “C” sections have the accompaniment “bass + chord + chord.” The student should be careful to keep the waltz movement in the “A” section and not to accentuate the left-hand chords in this section.

Chromaticism.

2. Musical Demands:

- Expressivity: this is a very expressive waltz with a vocal-like melody in the right hand (in 1998, it received lyrics and was recorded for voice, piano, seven-string guitar, flute, clarinet and bass). In spite of that, the composer does not include any dynamics or expressive marks, and it presents only one agogic indication (rall. and a tempo in mm. 23–24). Due to the romantic character of the piece, more agogic nuances may be added, as well as dynamics, and it should keep a delicate tone throughout.

- Voicing: it is needed in the top notes of chords and double intervals, which appear frequently in this waltz.

- Articulation: Gonzaga uses some accents and very few slurs in this piece. However, the RH can be played legato and should maintain a cantabile and expressive tone.

- Contrast and Variety: this waltz keeps a tender and romantic character throughout, but variety can be achieved by changes in dynamics and tone color, for example. Harmonic progressions can be used as guides for these changes. The introduction has a grandioso character, and the presence of many accents, repeated octaves and seconds suggest a louder dynamic and a more brilliant opening tone. The “A” section can start with a softer dynamic, since it has a more delicate feeling than the preceding passage, and it also conveys a nostalgic mood. The “B” section has some melancholic moments and could feature a deeper sound to
highlight harmonic changes, and also some rubato in the long arpeggio in mm. 56–57. The “C” section is the most chromatic one, which gives it a more intense character and it could use louder dynamics.

- Pedal: this waltz could feature syncopated pedal throughout, since it matches the character of the piece and contributes to the cantabile tone. Sometimes, half-pedal can be applied to create a lighter sound.

3. Reading Demands:

This waltz presents up to five flats in the key signature and some chromaticism throughout, which can be considered the biggest reading issue of it. It has few ledger lines and does not explore a very wide keyboard range.

**Harmonias do Coração**

This waltz was one of the first published pieces by Chiquinha. It was published in 1877, when she was still considered an amateur. It is classified as “concert waltz.” The title means “harmonies of the heart,” and, as suggested by it, it is a very romantic and expressive piece.

Curiously, in 1886, Chiquinha used a similar motive of mm. 14–17 in her waltz *Grata Esperança*, also in mm. 14–17 and in the same key, but with different rhythm and some difference in the acciaccaturas (See Figures 5.1a and 5.1b). This waltz is in the form

|| Introduction ||: A :||: B :||: A :|| C :|| D :|| C :|| A :|| B :|| A :||. It is in FM with modulation to Dm, B-flat major and E-flat major. It demands attention to voicing, expressivity and agogic nuances. It may be played at a moderate tempo and can be placed on level nine.
1. Technical Demands:

- Rhythm: It presents dotted rhythms, sixteenth-notes, and tuplets (triplets and 14-eighth-note tuplets). Measure 13 (which features the 14-eighth-note tuplet) is *cadenza*-like, has a *rall.*, and may be played more freely and expressively.

- Ornaments: *acciaccaturas* are essential elements of the main motive and should be played expressively, lightly, and graciously, leading to the main note, which frequently has an accent in this piece. She also uses a rolled interval, trills (measured and unmeasured), and double *acciaccaturas*.

- Very wide keyboard range: in many moments, the hands are very far apart, demanding good knowledge of keyboard topography.

- Right hand playing two voices at the same time: right hand plays “melody + accompaniment chords” and also “melody + measured trill middle layer” in the “C” section. Measures 71–76 can be hard for a student with small hands.
• Scales: one-octave ascending diatonic scale, and an ascending chromatic scale fragment in the RH.
• Arpeggios: very frequent in the right hand. They appear in ascending and descending motion and spanning up to three octaves.

2. Musical Demands:
• Expressivity: Chiquinha uses some expressive and agogic marks in this waltz: *melancólico* (melancholic), *embalando* (with movement; see footnote 82), *rall.*, *com alma* (with soul), *il canto ben marcato*, and *expressivo* (expressive). She uses very few dynamic marks (only *f* and *ff*) and more nuances should be added according to character, melodic contour and harmonic progression. This waltz also offers possibilities for agogic nuances, especially in the arpeggios and end of phrases, for example. The melody should also keep a *cantabile* tone.
• Voicing: needed for the top notes of double notes and chords, such as in the “Introduction” and “D” section and especially in the “C” section, where the RH has two layers of texture. The trill-like passage (mm. 71–76) demands careful control of sound. At first, the RH can play the melodic line and the LH plays the measured trills softly, so the student can hear how the balance should sound. Then, RH can play both layers “ghost playing” the middle one. Finally, the student can play both layers slowly at first, and with attention to sound.
• Articulation: Chiquinha uses some slurs and accents, some of them in the LH. The RH should be kept *legato*, even when not indicated.
• Contrast and Variety: the expressive and melancholic character permeates the entire piece without many changes in mood throughout. However, changes in key and texture contribute to create variety in the composition. In addition, the performer can use different ways of pedaling and contrasts in dynamics. The “Introduction” is marked “melancholic” and may be
played with many agogic nuances, and at a slower tempo than the rest of the piece. The “A” section has a tender character and Chiquinha indicates *una corda*, which suggests a soft dynamic. When the theme is repeated, however, the pianist could release the left pedal and explore a louder dynamic level, ending *forte*, as marked by the composer. The “B” section, marked “with soul,” could do the opposite: start louder and end soft leading back to the “A” section (which does not have *una corda* indication this time). The “C” section has three layers of texture for part of it and emphasis on some bass notes. It can feature overlapping pedal to help create the *cantabile* legato line in the top voice, while the middle layer is kept at a softer dynamic level. The “D” section is very brief and its dynamics can follow the contour of the melodic line.

- Pedal: Chiquinha indicates pedal in the beginning of the introduction, but does not mark it again in the entire piece, except for the *una corda* indication. This waltz demands a more nuanced use of pedal, because it will vary according to the character and texture of each passage. The introduction may feature syncopated pedaling, while the beginning of the “A” section can have a shorter pedal (lifted on the third beat) to emphasize the waltz movement, as well as mm. 77–94, for instance. More expressive moments and long arpeggios may have overlapping pedal, as well as the section with three layers of texture.

3. Reading Demands:

This waltz spans a very big keyboard range, frequently exploring the extreme high register. Therefore, the use of ledger lines and *octava* sings is frequent. Also, it features three different key signatures and chromaticism.

**Heloísa**

This waltz was published around 1897 and was dedicated to Chiquinha’s niece. It presents the classification “salon waltz,” and the tempo marking *allegretto*. It has an introduction
of only two notes and presents contrasting sections. It presents an elegant and graceful character with melancholic moments. The form is || Introduction | A ||: B :|| A | C | A | B | A ||, it is in A-flat major with modulation to F minor and D-flat major (and passages in B-flat minor harmony). It is a good piece to explore tone color and can be placed on level seven.

1. Technical Demands:
   - Rhythm: not many rhythmic difficulties. There are some dotted rhythms.
   - Ornaments: double acciaccaturas.
   - Chromaticism.
   - Arpeggios: many ascending and descending arpeggios in the right hand, but only one spans two octaves.

2. Musical Demands:
   - Expressivity: as usual in Chiquinha’s waltzes, this piece has a very cantabile line. However, she did not include any expressive or dynamic marks in this piece. The presence of many arpeggio passages helps to create dynamic and agogic nuances. The melody should be expressive and explore different tone colors (the use of minor harmonies, for example, suggests change in tone color).
   - Voicing: not a big issue in the piece. There are a few chords or double notes that need to be voiced.
   - Articulation: there are some accent marks and slurs. The melody should be kept legato and smooth.
   - Contrast and Variety: this waltz features contrasts between its sections. Its opening is sweet and warm and may have a more brilliant tone and dancing movement. The “B” section is in minor key, with a more melancholic character, and could start at a softer dynamic
level, a deeper tone, and more agogic nuances. The “C” section combines elements from the previous sections, and have more emotional moments (minor harmonies) alternated with elegant passages (major harmonies).

- Pedal: The “A” section could use a slightly shorter pedal, lifted on the third beat, to highlight its dance-like movement and more gracious character. The more melancholic “B” section may feature syncopated pedal, contributing to the change in color and expressive quality. The “C” section can combine both ways of pedaling: more passionate moments may be played with overlapping pedal, and more delicate moments with a slightly shorter pedal.

3. Reading Demands:

This waltz presents up to five flats in the key signature and chromaticism throughout. It also has some ledger lines, especially for the very high register.
CHAPTER 6. THE TANGOS BY FRANCISCA GONZAGA

The Origins of the *Tango Brasileiro*

The *tango brasileiro* is of huge importance in the formation of Brazilian popular music, especially the *choro* and the *samba*, which became a symbol of Brazilian identity. The *maxixe* dance was an urban dance originated in the lower classes in Rio de Janeiro in the years between 1870-1880. It is a predecessor dance to the samba and had a sensual appeal. Because of that, it was considered an immoral dance and composers started to use other terms to designate its music, especially *tango brasileiro*. At first, it was a freer way to dance the polka, the schottische and the mazurka. Later, it became a musical genre. According to Maristela Rocha, “the *maxixe* can be thus considered the first dance genuinely Brazilian, representing the fusion of the polka and of the *lundu*, pioneer form of afro-descendent music rooted in the Brazilian society.”

Talitha Peres affirms that the Brazilian and the Argentinian tango had the same origin, which were the tangos from Andalusia and the Cuban habanera. The genres are, however, independent. The Brazilian tango has a “stronger African accent,” with more “strict adherence to tempo.” This “African accent” is also represented by the juxtaposition of rhythmic layers. It had the influence of the African-Brazilian *lundu* and the polka and the first one was composed in 1871 by Henrique Alves de Mesquita. According to Mario de Andrade, “it was from the fusion

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89 Discussion about the possible difference between *maxixe* and *tango brasileiro* will not be approached in this paper. Many times, *maxixes* were labeled as tangos to try to avoid prejudice and the differentiation between them is not clear. Chiquinha used the designation *maxixe* in only one of her piano pieces. However, many of her tangos are *maxixes* in disguise.
90 Marcílio, 49–50.
92 Peres, 105.
93 Miller, 19.
94 Peres, 105.
of the habanera, for the rhythm, and the polka, for the pace, with adaptation of the Afro-Lusitanian syncopation, that the maxixe originated.”⁹⁵ The tango brasileiro became the most popular genre in Rio between 1870 and 1920.⁹⁶

The lundu was a dance brought by slaves from Angola, to which Brazilian and Portuguese elements were mixed. It was a sensuous and rhythmic dance accompanied by drums, and later became a type of song much appreciated in the aristocratic salons.⁹⁷ The syncopation present in the maxixe comes predominantly from the lundu, such as the rhythms in Figure 6.1a and Figure 6.1b. Another genre that influenced the origins of the Brazilian tangos was the habanera. The habanera is a slow dance in binary meter with syncopated and dotted rhythms that originated in Cuba and Haiti and that was exported to Spain. It arrived in Brazil in the second half of the nineteenth-century and its accompaniment rhythm also influenced in the formation of the maxixe (See Figure 6.2).⁹⁸

The other rhythm that was important in the development of the maxixe was the polka. According to Carla Crevelanti Marcílio, “the polka was fundamental in the formation of the Brazilian genres and the one that influenced the Brazilian popular music the most.”⁹⁹ From it, the maxixe incorporated duple meter, fast tempo,¹⁰⁰ eight-bar phrases and rondo form.¹⁰¹ In Brazil, the polka underwent some rhythmic modifications. The most common rhythmic pattern used was

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⁹⁶ Marcílio, 68.
⁹⁷ Ibid., 61.
⁹⁸ Ibid., 65–66.
⁹⁹ Ibid., 71.
¹⁰⁰ Ibid.
the rhythm shown in Figure 6.3a. Brazilian polkas also used syncopation and dotted rhythms, and its basic rhythmic cell (See Figures 6.3a and 6.3b) was incorporated in the maxixe. Moreover, since polkas were more socially accepted, many maxixes were designated polkas.¹⁰²

Figure 6.1a. Lundu rhythmic cell incorporated in the maxixe. This rhythmic figure is very prominent in Brazilian music, and is commonly referred as “sincope característica” (characteristic syncopation).

Figure 6.1b. Lundu rhythmic cell incorporated in the maxixe.

Figure 6.2. Habanera rhythmic cell incorporated in the maxixe.

Figure 6.3a. Polka rhythmic cell incorporated in the maxixe.

Figure 6.3b. Rhythmic pattern derived from the basic polka rhythm (see above) and also incorporated in the maxixe.

Common features of the maxixe are melodies with fast runs and arpeggios, a bass line on the beat and syncopation in the accompaniment.¹⁰³ But the rhythmic richness is the most important element of the maxixe.¹⁰⁴ Chiquinha explored the genre especially in her music for

¹⁰² Marcílio, 72–73.
¹⁰³ Livingston-Isenhour and Garcia, 32–33.
¹⁰⁴ Marcílio, 78.
theatre and she played an important role in the establishment of the *maxixe* as a genre.\textsuperscript{105} The larger number of *maxixes* that she composed for the final scenes of plays makes her the biggest *maxixeira* (composer of *maxixes*) of her time.\textsuperscript{106} Edinha Diniz affirms that “her work is recognized as the most authentic expression of the *maxixe*, even though she hardly ever used this rubric when editing a piece.”\textsuperscript{107}

Gonzaga’s tango *Corta-Jaca* was responsible for the introduction of Brazilian popular music at elite parties, when the first-lady performed it on the guitar, causing strong criticism by the newspapers and jokes by the college students. The senator Rui Barbosa declared that the *maxixe* was “the lowest, the foulest, and the most vulgar of all savage dances, twin sister of the *batuque*, the *caterê*, and the *samba*. In presidential receptions, the *Corta-Jaca* is executed with all honors of Wagner’s music…”\textsuperscript{108} In spite of the criticism, the *maxixe* continued to be very popular in Brazil and abroad, especially in France, where it was both successful and condemned simultaneously.\textsuperscript{109}

The *maxixe* was also popular in the United States for a short period of time around 1914, but by 1916 it began to disappear. However, it influenced composers who were in contact with it. Sammy Gallop and Bob Crosby, for example, composed *Boogie-Woogie Maxixe*, which was a success through the 1950’s.\textsuperscript{110} In the USA, the promoters and performers of *maxixe* tried to erase its association with African or Brazilian elements. According to Seigel, “*maxixe* was stripped of

\begin{flushright}
\textsuperscript{105} Rocha, “O Maxixe como Gênero Periférico…,” 2.
\textsuperscript{106} Diniz, 139.
\textsuperscript{107} Ibid., 139.
\textsuperscript{108} Ibid., 139.
\textsuperscript{109} Ibid., 236.
\end{flushright}
its Afro-diasporic or Brazilian affiliations, celebrated as kin to tango and to France, and finally, absorbed into jazz as jazz itself was increasingly proclaimed a racially neutral, ‘American’ form.\textsuperscript{111} It was also named “Brazilian tango,” its success in France was praised, and many times the titles of \textit{maxixes} were written in French.\textsuperscript{112}

The Brazilian tango is very rich rhythmically, and can present varied rhythmic patterns, especially in its accompaniment. Augusto, in “O Surgimento de Gêneros Musicais Populares para Piano na \textit{Belle Époque Carioca},” identifies six different rhythmic possibilities for the accompaniment of the \textit{tangos brasileiros}: tango with polka rhythm; with lundu/maxixe rhythm; with habanera rhythm; with constant rhythms; and with combined rhythms.\textsuperscript{113} In Chiquinha’s tangos we can easily notice this variety, and this diversity will be discussed in this paper.

\textbf{The \textit{Tango Brasileiro} in Art Music}

The Brazilian tango influenced many Brazilian nationalistic composers, as well as international composers, such as Darius Milhaud. Alexandre Almeida affirms that “in Brazil, as well as in other countries, the search for a nationalization of art music happened through the clear close contact of it with popular and folk music.”\textsuperscript{114} One important aspect of Brazilian music by Nationalist composers is the strong emphasis on rhythm, especially African rhythms that were incorporated in Brazilian popular music. The use of syncopations attracted many classical composers who wanted to create a national style. Syncopations are frequently referenced as a feature of Brazilian music, and many syncopated rhythms can be found in the \textit{tango brasileiro}.

The use of syncopation is not only a formal feature of Nationalistic music, but it is also a way to

\textsuperscript{111} Seigel, 99.
\textsuperscript{112} Ibid., 100-101.
\textsuperscript{114} Almeida, 88.
associate it with the nation, with African-Brazilians, and with popular music. One of the important pieces at the beginning of Brazilian Nationalism was composed in 1890 and was entitled *Tango Brasileiro* by its composer, Alexandre Levy (1864–1892) (See Figure 6.4).

![Figure 6.4. Alexandre Levy, Tango Brasileiro, mm.1–4.](image)

According to Livingston-Isenhour and Garcia, nineteenth-century composers, such as Carlos Gomes, were fascinated with Brazilian popular music that incorporated African influences, and sometimes they added titles that referred to black music. Some examples are Carlos Gomes’s piece *Cayumba* (See Figure 6.5), which incorporates characteristics of the *lundu*, and Alberto Nepomuceno's (1864-1920) “Batuque” from *Série Brasileira* (See Figure 6.6). In the twentieth-century, classical composers continued to incorporate syncopated rhythms in their music. Some examples are *Maxixe da Pataca* by Barroso Netto (1881-1941), *Amor Avacalhado* by Souza Lima (1898–1982), who used the pseudonym Xon-xon, and *Dansa Negra* by Camargo Guarnieri (1907–1993).

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115 Oliveira “A Questão Rítmica…,” 27.
117 Livingston-Isenhour and Garcia, 181, 183.
The Brazilian tango was one of the genres played by the *chorões*. Some composers, such as Villa-Lobos (1887-1959) and Francisco Mignone (1897-1986), had close contact with these *choro* groups and they incorporated some of its elements in their music. Francisco Mignone, who composed the *Valsas Choro, Valsas Brasileiras* and *Valsas de Esquina*, composed *maxixes*, tangos and waltzes in the popular style in his youth under a pseudonym. Other composers, such as Radamés Gnatalli (1906-1988) and Guerra-Peixe (1914-1993) also incorporated the rhythm of the *maxixe* and other Brazilian popular dances into art music. Radamés had contact with Ernesto Nazareth who, like Chiquinha, was very influential in the development of the *tango brasileiro*. Radamés association with Nazareth influenced the incorporation of popular music into his works, including the *maxixe* and the *samba*, and Radamés also composed in the popular realm.

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The French composer Darius Milhaud (1892-1974) was in Brazil between 1917–1918 and had contact with Brazilian popular music. He gave special attention to composers of *tangos brasileiros* and *maxixes*, such as Chiquinha Gonzaga, Ernesto Nazareth, and Marcelo Tupinambá (1889-1953), and used elements of their music in his compositions. In his symphonic poem *Le Boeuf sur le toit*, for example, he utilized Chiquinhas’s tango *Gaúcho*.

Contemporary Brazilian composers continue to incorporate elements from the Brazilian tango in their compositions. Some examples are *Choro Manhoso* by Edino Krieger (b.1928), *Choro Dengoso* by Villani-Cortes (b.1930), and *Passeando com Nazareth* by André Mehmari (b. 1977). Therefore, we note that the *tango brasileiro* is present not only in popular music, but also throughout Brazilian classical music history from the nineteenth-century to today. Sometimes classical composers cite melodies from popular composers directly or use the genre; other times, rhythmic elements are used as a nationalizing component in the music.

**Characteristics of Chiquinha’s Tangos**

Chiquinha composed 30 tangos for piano (one of them, *Tupã*, has two versions in different keys, and some were published for other instruments, but originally written for piano. Also, this number includes the *Maxixe de Carrapatoso e Zé Povinho*). Like the waltzes, they present various moods and different classifications, some being clear *maxixes*, such as *Gaúcho*, while others present the habanera rhythm throughout, such as *Sedutor*, or a mixture of various rhythmic accompaniment patterns, such as *Evoé*. Some are more sentimental, such as *Suspiro* and *Tambiquezerê*, while others are very upbeat and humorous, such as *Biónoise* and *Saci-Pererê*. Tempi also vary between tangos, and while most are vivid, such as *Água do Vintém*, others can be taken at a more relaxed or moderate beat, such as *Linda Morena*. However, Alexandre Dias
believes that the Brazilian tangos should not be played too fast.\textsuperscript{120} Ernesto Nazareth, contemporary of Chiquinha, corroborates this point of view, since he frequently complained that performers played his tangos too fast.\textsuperscript{121}

As seen in Chiquinha’s waltzes, the tangos were published with varied classifications. Some bear the simple description “tango,” while others are more specific regarding type. Other classifications in the published editions include: \textit{tango brasileiro} (Gaúcho, Água do Vintém, Saci-Pererê, S. Paulo, Tango Brasileiro, Tupã), \textit{tango-choro/choro-tango} (Linda Morena, Carijó, Choro, Só na Flauta), \textit{tango característico brasileiro} (O Jagunço), \textit{tango carnavalesco} (Evoé, O Diabinho), \textit{tango característico} (Só no Choro, Tango Característico), and \textit{maxixe} (Maxixe de Carrapatoso e Zé Povinho). Talitha Peres affirms that there is no specific characteristic that differentiates these denominations, and that they probably expressed certain ways of performing them that were not notated or explained by the composer.\textsuperscript{122}

It is also possible to subdivide the tangos according to their rhythmic accompaniment pattern.\textsuperscript{123} The most common accompaniment patterns encountered in Chiquinha’s tangos are derived from the \textit{lundu} or \textit{maxixe}, and the rhythm pattern in Figure 6.7a is the most frequent among those. Most tangos keep one constant rhythm throughout or present small variations. The tango \textit{Saci-Pererê} has a unique accompaniment pattern based on Alberti bass and arpeggiated patterns. In this tango, the syncopation is left for the right-hand, while the left hand maintains a driving rhythm throughout (See Figure 6.8). Table 6.1 presents the accompaniment patterns

\begin{itemize}
\item \textsuperscript{120} Alexandre Dias, audio survey, January 2018.
\item \textsuperscript{121} Augusto, “O Surgimento de Gêneros Musicais Populares…,” 10.
\item \textsuperscript{122} Peres, 108.
\item \textsuperscript{123} Augusto, “O Surgimento de Gêneros Musicais Populares…,”10–13.
\end{itemize}
encountered in Chiquinha’s tangos for piano. Some tangos fall into more than one category in the chart.

Figure 6.7a. Most frequent rhythmic pattern in Chiquinha’s tangos.

Figure 6.7b. This pattern with the repeated “characteristic syncopation” is also frequent in Chiquinha’s tangos.

Example 6.8. Francisca Gonzaga, Saci-Pererê, mm.5–8.

Table 6.1. Accompaniment Styles in Gonzaga’s Tangos

<table>
<thead>
<tr>
<th>Accompaniment Style</th>
<th>Tangos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polca</td>
<td>Gaúcho; Só na Flauta; Só no Choro</td>
</tr>
<tr>
<td>Lundu/Maxixe</td>
<td>Gaúcho; Angá; Linda Morena; Biônne; Faceiro; Alegre-se Viúva; O Jagunço; Tambiquererê; Água do Vintém; Bijou; Carijó; Choro; Day-Break; Evoé; Júlia; O Diabinho; Só na Flauta; Só no Choro; S. Paulo; Tango; Tango Brasileiro; Tupã; Maxixe de Carrapatoso e Zé Povinho</td>
</tr>
<tr>
<td>Habanera</td>
<td>Suspiro, Sedutor; Xi; Tim-Tim; Yo te Adoro</td>
</tr>
</tbody>
</table>

(table cont’d.)
<table>
<thead>
<tr>
<th>Accompaniment Style</th>
<th>Tangos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constant Rhythm</td>
<td>Angá; Linda Morena; Alegre-se Viúva; Suspiro; Água do Vintém; Bijou; Carijó; Choro; Day-Break; Júlia; O Diabinho; Saci-Pererê; Sedutor; S. Paulo; Xi; Tango; Tim-Tim; Tupã; Yo te Adoro</td>
</tr>
<tr>
<td>Combined Rhythms (more than one of the above styles/rhythms, or variations of them)</td>
<td>Gaúcho; Faceiro; O Jagunço; Evoé; Só na Flauta; Só no Choro; Tango Brasileiro; Tango Característico.</td>
</tr>
</tbody>
</table>

There is a predominance of tangos in major keys, with only four tangos in minor keys: *Suspiro* (Fm), *Gaúcho* (Dm), *Carijó* (B-flat minor), and *Tango Brasileiro* (Cm). All tangos have some kind of modulation to a closely related key, including the relative minor, in at least one of its sections. F major is the key with the greatest number of tangos (twelve pieces), followed by C major (seven pieces), DM and E-flat major (four pieces in each key, counting one of the versions of *Tupã*), one piece in B-flat major, and one in GM (the original version of *Tupã*). They have sectional form, most frequently, the rondo form. Sometimes, sections are identified by words such as “batuque,” “canto,” “coro e dança,” “trio,” or “tutti.” It is very common that they have at least one section, sometimes it is the introduction, that puts more emphasis on the syncopated rhythm and has a more percussive, or marcato, rhythm that contrasts with other sections.

Only ten tangos have tempo indications and, as pointed out with the waltzes, student and teacher should analyze the piece and play it at various speeds to decide which tempo better suits its character. Table 6.2 presents the tangos that contain tempo markings. The type of accompaniment and the melodic patterns can be useful to determine the tempo of each piece, as well as Chiquinha’s character indications. In her tangos, the pieces with habanera rhythm are more expressive and suggest slower tempi, pieces with the same syncopated pattern in both hands throughout, such as *Linda Morena*, tend to be more moderate in tempo or allegretto.
whereas pieces with many running notes, such as *Água do Vintém*, have a more brilliant character and may be played faster. Most of the tangos are jocular and the tempo should be chosen to reflect it and also keep the dancing rhythm. The titles normally do not reflect the character of the piece, therefore careful analysis of each piece is required to arrive at an educated judgement about the appropriate tempo.

Table 6.2. Tangos with Tempo Markings

<table>
<thead>
<tr>
<th>Tempo Markings</th>
<th>Tango Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moderato</td>
<td>Linda Morena</td>
</tr>
<tr>
<td>Allegretto</td>
<td>Alegre-se Viúva; O Jagunço; Bijou</td>
</tr>
<tr>
<td>Tranquilo</td>
<td>O Jagunço; O Diabinho; Só na Flauta; Tupã</td>
</tr>
<tr>
<td>Andamento vagaroso</td>
<td>Sedutor</td>
</tr>
<tr>
<td>Expressivo</td>
<td>Suspiro</td>
</tr>
<tr>
<td>Brilhante</td>
<td>Tango Característico (intro)</td>
</tr>
<tr>
<td>Allegro</td>
<td>Sedutor (intro)</td>
</tr>
</tbody>
</table>

Only six of the tangos present some type of agogic mark (including the version in E-flat major of *Tupã*). Marks used by Gonzaga include *rall.*, *a tempo, accel., tempo I, embalando, string., enérgico.* Indeed, the tangos present less, or a different type, of rhythmic flexibility compared to the waltzes. While the waltzes present agogic nuances similar to those applied in Romantic music, the tangos present a swing typical of this Brazilian dance type that need to be incorporated by the performer but that is not notated in the score.\(^\text{124}\) Dias also points out that the pianist should conceive it with “a certain rhythmic regularity,”\(^\text{125}\) and Braga, that it is necessary “to have swing to execute it.”\(^\text{126}\)

\(^{124}\) This swing should not be interpreted as the swing eight-notes of American jazz. In Brazilian music, it is more related to presenting rhythmic fluidity and spontaneity. In other words, the syncopations should not sound “rigid.”

\(^{125}\) Alexandre Dias, audio survey, January 2018.

\(^{126}\) Wandrei Braga, written survey, January 2018.
General Considerations about Musical Demands in Chiquinha’s Tangos

As with her waltzes, Gonzaga does not include expressive marks in many of the tangos, but the indications that she did supply could be applied to similar passages in other pieces. Eleven of the 30 tangos contain expressive marks, and she uses 17 different terms, sometimes in Portuguese, other times in Italian, including: *com chic, harmônico, com faceirice, tranquillo, expressivo, affetuoso, batuque, com elegância, com mimo, com gosto, gracioso*.

The tangos also present great opportunities for variety in touch and character within a piece. Like what was seen in the waltzes, these changes frequently come accompanied by changes in key. Moreover, as mentioned before, there is also frequent contrast between melodic sections or sections with running notes, and more rhythmic sections, occasionally indicated by the word “*batuque*” (a generic term that designates the dances practiced by black people in 19th century in Brazil)\(^\text{127}\) and often presenting a different rhythmic pattern and a more syncopated right hand. Since *batuques* used drums, this may indicate the use of a more percussive touch. This variety of styles in one piece provides opportunities for using diverse touches and tone colors, such as singing, brilliant, and percussive ones. Whereas some pieces present mood changes between its sections, others keep one feeling throughout and the performer should use his/her imagination to create variety through emphasis on different elements, or changes in dynamics, touch or articulation, for example.

The variety of approaches to Chiquinha's melodies also demand variety in touch, articulation, and tone color. Some of her tangos present simple melodies, clearly separated from the accompaniment, and featuring syncopated rhythms, demanding a singing tone, as, for

example, in the tango Angá. At other times, the right hand plays syncopated chords with the melody on the top notes, demanding attention to voicing within the hand, such as in Linda Morena. In others, such as Evoé, the melody features many running notes that should be graceful and brilliant. She also uses expressive melodic lines, which can be played more sensuously, romantically and with some agogic nuances, such as in Suspiro. Generally, her melodies should sound spontaneous and easy, which will give the genre its lightweight quality.

Gonzaga employs various articulations in her melodies, but her marks are sparse, as observed in her waltzes. She uses accents in both the melody and accompaniment, such as legato, two-note slurs, and staccato. While the waltzes’ melodies were played legato most of the time when marks were lacking, the articulation in the tangos should be analyzed more carefully in each case, because it is influenced by the character, rhythm, syncopations, texture, and accents present in each passage. The articulation should also contribute to the swing dance feeling of the style. Most of the articulation necessary to create the swing feeling is not notated, and therefore, the pianist should carefully analyze and experiment with different articulations, for example: he/she may need to add accents, play some notes shorter or staccato, or prolong others in the right or left hand. Listening to recordings by choro groups can aid in the understanding of the melodic inflection, articulation, and color required in this genre. Often, it is the flute, saxophone, bandolim (Brazilian variant of the mandolin), or clarinet that plays the melodic line in choro groups, and the student could use these instruments as “sound ideals.”

The tangos generally do not have as wide a keyboard range as the waltzes. The melodies are in the middle or high register, rarely exploring the extreme high register. The left hand plays low bass notes and chords in the middle register. Melody and accompaniment are, for the most part, distinct, but the student should pay attention to the balance between RH and LH and
between the bass line and the chords. The LH should be softer than the RH but should still be clear and provide a solid foundation for the RH. The low basses in the LH should be emphasized slightly, while the chords function as a middle layer and should be played at a softer dynamic level. The RH sometimes presents melody and accompaniment together, at times as an added layer and, at others, embedded in the melodic line. The second case may be more difficult for the student to identify, and the teacher should make sure these passages are observed and the melody is clearly heard (See Figure 6.9).

Voicing is frequently needed for the LH, and Chiquinha often indicates this with accents. However, at other times, there are no indications, but it should be added by the performer, as the guitar player frequently emphasizes bass lines to mark the pulse and create counterpoint in *choro*. The texture can be understood as having three layers: the bass line, the accompaniment, and the melody, and each one demands a different touch. The pianist can imagine what instrument would be playing each one of the layers in a *choro* ensemble and, by making this analogy, create differences in touch, articulation, timbre, and balance (See Figures 6.10a and 6.10b).^{128}

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^{128} Marques also utilized this approach in his study about interpretations of Nazareth’s works. Marques, 108–119.
Almost half of the tangos do not provide any dynamic mark and, as suggested for Chiquinha’s waltzes, the student can experiment with varied dynamics and choose the most appropriate according to character, texture, phrase direction, and harmonic progression. Most times, when changing from melodic to *batuque*-like sections, the dynamic should also change. Chiquinha uses a broad range of dynamics in her tangos, from *p* to *fff* and also notates “echo” for passages that are immediately repeated.

Pedaling presents an additional challenge for the interpretation of Gonzaga’s tangos. As there is no specific “pedaling formula” for them, each case should be analyzed individually. According to Wagner Tiso, “the use of pedal is more of the art music. The swing of the Brazilian piano, for example, does not ask for the use of pedal. But it is obvious that the pianist, to play both hands, for example, with swing, he should avoid the pedal for it not to be *legato* all the
time. At the same time, he needs enough technique to do the maximum *legato* in the right hand.”

It is true that Chiquinha's tangos do not need a lot of pedal, but some pedal may be used to create a fuller sound, and to avoid sounding too dry. However, most of the time, overlapping pedal should be avoided to not blur the syncopated rhythm. Rhythmic pedaling can be used in various instances.

**General Considerations About Technical Demands in Chiquinha’s Tangos**

The most readily noticed technical demand in Brazilian tangos is the presence of syncopations in both hands. While in traditional classical musical repertoire syncopation is considered the exception, in Brazilian tangos it is frequently the “rule.” These swung syncopations are frequently pointed as authentically national and were also incorporated by composers of concert music. Many piano students have difficulties interpreting the Brazilian rhythms, because they lack knowledge regarding the melodic and rhythmic structure of Brazilian popular music. Wagner Tiso, in interview to Aline Martins Oliveira, affirms that classical trained pianists tend to rush and do not follow the swing of the music. In interviews to the same author, Santos Neto, Tarquínio, Barancoski, Caldi, Madeira, and Vasconcellos affirm that the pianist who wish to play Brazilian music need to experience and listen to a lot of popular and folk music to internalize these rhythmic elements that cannot be fully notated, and to familiarize themselves with these popular genres or, otherwise, their interpretation will be limited and will

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129 In an interview included in Oliveira, “A Questão Rítmica…,” 122.

130 Oliveira, “A Questão Rítmica…,” 22.

131 Ibid., 66.

132 Ibid., 67–68.
lack fluidity and spontaneity. Santos Neto recommended that the pianist practices the *choro*, *batuque* and *maxixe* to aid in “note evenness, phrase lightness and in syncopated accents.”

Since many Nationalistic composers used rhythmic elements from folk or popular genres to create a national identity in classical music, by knowing and playing the primary sources of those elements, such as the *maxixe* and Brazilian tango, the student can better understand the elements used by those composers and develop a more natural swing and fluidity. However, playing those popular genres also require the understanding of those styles and the internalization of its rhythmic components. Therefore, listening to recordings of popular genres by popular pianists and *choro* groups, for example, can help the student understand the feeling he/she is expected to portray in those pieces. In addition to hearing recordings—which was also suggested by Dias and Braga—the student can tap each hand separately and then try tapping hands together to work on the syncopations and coordination issues present in Chiquinha’s pieces. Madeira also suggests subdividing the rhythmic counting, and imagining that each hand is playing a different instrument. When playing it at the piano, he/she should remember that these rhythms should not be rigid, and should allow for spontaneity.

Similar to what was seen in Gonzaga’s waltzes, the left hand features big leaps, which are made harder by the addition of syncopations (See Figure 6.11). Some other technical demands encountered in the left hand of her tangos include parallel or repeated blocked or broken octaves (See Figure 6.12), repeated chords (See Figure 6.13), and harmonic intervals in direct movement in habanera style (See Figure 6.14). The right hand also features syncopations, and other

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133 Oliveira, “A Questão Rítmica…,” 118–119, 133–136, 138–139, 141
134 Ibid., 69–70, 135.
136 In an interview included in Oliveira, “A Questão Rítmica…,” 139–140.
demands such as: arpeggios (See Figure 6.15), running notes (See Figure 6.16), repeated chords/double notes (See Figure 6.17), chordal melodies (See Figure 6.18), parallel thirds and sixths (See Figure 6.19), scales (See Figure 6.20), among others. Like her waltzes, her tangos do not present fingering, demanding careful analysis and experimentation, and do not demand very big hand span. Table 6.3 includes prominent technical demands encountered in her tangos, and each piece was included in at least one category.

Figure 6.11. Francisca Gonzaga, *Tango*, from the comic scene *Há Alguma Novidade?*, mm. 5–9.

Figure 6.12. Francisca Gonzaga, *Bijou*, mm. 4–7.

Figure 6.13. Francisca Gonzaga, *Choro*, mm. 1–4.
Figure 6.14. Francisca Gonzaga, *Yo te Adoro*, mm.10–13.

Figure 6.15. Francisca Gonzaga, *Faceiro*, mm.30–33.

Figure 6.16. Francisca Gonzaga, *Biónne*, mm.13–16.

Figure 6.17. Francisca Gonzaga, *Júlia*, mm.49–52.
Table 6.3. Technical Demands in Chiquinha’s Tango

<table>
<thead>
<tr>
<th>Technical Demands</th>
<th>Examples in the Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arpeggios (separate hands)</td>
<td>Angá; Linda Morena; Biónne; Faceiro; O Jagunço; Suspiro; Bijou; Carijó; Day-break; Evoé; Sedutor; Tupã; Yo te Adoro</td>
</tr>
<tr>
<td>Parallel blocked octaves</td>
<td>Angá; Linda Morena; Choro; O Diabinho; Saci-Pererê; Xi; Tango Brasileiro</td>
</tr>
<tr>
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**General Considerations About Reading and Other Demands in Chiquinha’s Tangos**

As with Chiquinha’s waltzes, her tangos do not present many reading challenges. Her tangos present a smaller keyboard range than her waltzes, but ledger lines are still frequent in both left and right hands. She also uses four-note chords, chords in varied inversions, key changes, and frequent chromaticism. For the tangos with chordal right hand, such as *Linda Morena*, there is the added difficulty of reading chords in both hands, sometimes simultaneously.
CHAPTER 7. ANALYSIS OF SELECTED TANGOS BY CHIQUINHA GONZAGA

Gaúcho

The Brazilian tango Gaúcho, better known as Corta-Jaca, is one of the best known and most recorded pieces by Francisca Gonzaga, along with Ó Abre Alas, Lua Branca and Atraente. It was part of the burlesque operetta of national mores called Zizinha Maxixe premiered in 1895. In 1914, it was performed by the First Lady Nair de Teffé in the Catete Palace and caused a great political scandal, because never before had popular music been played in the government headquarters for the politicians and members of the elite. Madeira mentioned that her students “love Gaúcho (Corta-Jaca), but soon notice that there is a meticulous work on rhythmic coordination,”137 pointing to one of the challenges present in this piece.

This piece is in Dm and in || A ||: B :|| A || form. The “A” section alternates between “batuque,” a percussive passage, and “canto,” a passage with a melody over a syncopated accompaniment. The “B” section is subtitled “coro e dança” (chorus and dance), changes key to FM, and features some polka rhythm in the accompaniment. It presents various rhythmic elements and can be placed on level six.

1. Technical Demands:

   • Rhythm: it features lundulmaxixe rhythms (See Figures 6.1b and 6.7a) and polka rhythms (See figure 6.3b). It also has dotted rhythms in the accompaniment in the batuque section. It features syncopation in both hands and running sixteenth-notes in the RH. The student can practice tapping both hands separate and then together to work on coordination.

137 Maria Teresa Madeira, written survey, January 2018.
• Transitions from “batuque” to “canto” and vice-versa: these transitions involve quick big leaps in both hands and the student should isolate these passages when practicing, to make the transition smooth and without adding extra time.

• Repeated four-note chords in the RH: it needs a bigger hand span and wrist movement.

• Running notes in the RH: they use scales and arpeggio patterns, as well as some chromaticism.

• A few parallel chromatic sixths and parallel thirds in the RH.

2. Musical Demands:

• Voicing: the “B” section demands voicing for the harmonic intervals. For the “batuque” section, it is important to hear the LH movement.

• Articulation: Chiquinha uses some legato and accent marks. Playing the bass of the “batuque” detached helps to create the swing feeling. There is no rule regarding the RH articulation, it depends on the character of the passage. In this piece, one suggestion is to connect the sixteenth-notes and disconnect longer note values, as indicated by the few slurs added by the composer.

• Quick changes in character and touches.

• Variety and Contrast: this piece provides many opportunities for contrast, even though it does not present expressive marks and has only one dynamic indication. The “batuque” section should have a more percussive sound and could be imagined as played by a guitar in the left hand, a cavaquinho in the right hand, and being accompanied by the pandeiro (a Brazilian variation of a tambourine). It is built on two repeated segments: the first one may be played forte and the second one, piano. The sections marked “canto” should have a singing right hand
melody with dynamic nuances, and can be imagined as being played by a flute. For instance, the scale on m. 5 can start *piano* and get gradually louder. The beginning of m. 13 may also start softer, and the parallel phrase on m. 17 may start *mezzo forte*. The “coro e dança” section is very contrasting with the “A” section. It not only includes the polka rhythm, but also presents less running notes and is in a major key. It has a lighter and more gracious character, and is somewhat more relaxed. It can be played with a lighter touch and a softer dynamic level.

3. Reading Demands:

*Gaúcho* does not present many reading demands, but the student should pay attention to the chromaticism present in many passages.

**Carijó**

This piece has the classification “*tango-choro,*” and was published only for E-flat saxophone in 1932. The piano version was published in 2011 in Chiquinha’s digital archive. It is in B-flat minor and modulates to D-flat major in the “B” section. The form is: || Introduction ||: A :|| B :|| A ||. It is very expressive and at a slower tempo. The accompaniment keeps one rhythmic pattern throughout and it does not present much coordination complexity between hands. It can be a good introduction to Chiquinha’s tangos, since it is one of her simplest pieces in this genre. It can be placed on level six.

1. Technical Demands:

   - Rhythm: it features *maxixe* rhythm (See Figure 6.7a) throughout. There are written-out embellishment figures in thirty-second-note triplets in the right hand.
   - Arpeggios: present in both hands separately.
   - Running sixteenth-notes in the right hand.
   - Passage in mm. 24–25 with broken fifths and thirds requires use of rotation.
2. Musical Demands:

- Repeated notes in the RH: the melody features many repeated notes in its “A” section and they should sound expressive.

- Articulation: Chiquinha marks legato and two-note slurs. She also uses accents in the end of the “A” section and in the end of the piece. Where not marked in the RH, it can be played legato in the running notes. For the RH syncopations, it can be played connected or disconnected according to the performer’s intentions.

- Expressivity: it is a very expressive piece, it is at a slower tempo and features some melancholy, especially in the introduction and “A” section. It should sustain a singing line.

- Variety and Contrast: it presents two contrasting sections: the more intimate and melancholic “A” section in minor key, and the more uplifting “B” section in major key. Dynamic contrasts, should be chosen accordingly, since the composer did not indicate any dynamics. Tone color should also change between sections. Moreover, the more expressive “A” section may feature slightly longer pedals, while the “B” section could have shorter pedals. The “A” section is based on a repetitive motive, which is sequenced and varied a little, and the performer should use changes in dynamics (for example, playing each fragment softer than the previous one in mm. 6–9) to create variety and work on phrase direction to avoid making it sound like a series of fragments.

3. Reading Demands:

It has some ledger lines, but the keyboard range is not very wide. Different from most of Chiquinha’s pieces, which tend to use few sharps or flats, it presents five flats in the key signature.
Tupã

This tango was composed probably in 1890, and was published in 1891. It was orchestrated and included in the operetta of Portuguese and Brazilian mores called *O Minho em Festa* (later called *De Volta à Pátria*). In 1932, it was published for E-flat saxophone. Francisca Gonzaga’s digital archive contains a piano version in GM (original), and one in E-flat major. The versions are almost identical, and the author will consider the one in GM for this analysis. It is in || A || B || A || C || A || B || form (even thought this ending is in CM, it is in accordance with the manuscripts and first edition), with “B” and “C” sections in CM. It is dance-like, but not very fast (Chiquinha marks “tranquil” in the beginning). It has the classification “tango brasileiro” and it is a level seven.

1. Technical Demands
   
   • Rhythm: LH alternates between two patterns of *maxixe* rhythm (See Figures 6.7a and 6.7b). Right hand rhythmic pattern of m. 6 appears many times throughout the piece and the student should pay attention to the length of the sixteenth and eighth notes.
   
   • Scales: the motive of the “A” section is based on an ascending scale. Scales also appear in mm. 21 and 29 in the “B” section.
   
   • Arpeggios: they appear in the RH and in the LH separately.
   
   • Running notes in the RH.
   
   • Chromaticism in the RH.
   
   • Few repeated chords in the “C” section, demanding a flexible wrist.

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2. Musical Demands:

- Voicing: voicing is needed for when melody notes appear in the top notes of chords, especially in the “C” section.

- Articulation: Chiquinha uses slurs for most of the sixteenth-note patterns (including the ones in the LH) and, for similar patterns that do not present any indication, this articulation can be applied. For other passages without articulation marks, it can be played non-\textit{legato}, such as mm. 53–55. She also uses accents in m. 49. The E-flat version presents some other articulations that can be transferred to the GM version, such as \textit{tenuto} in the RH in m. 1, and accents in upbeat chords (m. 6).

- Variety and Contrast: this piece maintains an uplifting, dance character throughout and the student should create variety by changing dynamics and touch. For the “A” section, it should keep a “tranquil” mood, as indicated by the composer in the beginning of the piece. It may maintain and overall softer dynamic level, with dynamic nuances applied according to the melodic contour. The scales in this section should start soft and without an accent (since they start with a rest). This can be applied to similar patterns as well. The “B” section may have a louder dynamic level, such as \textit{mezzo forte}, and some stress on the upbeat chords (such as in m. 18). The “C” section is marked “energetic” and \textit{forte} (only dynamic mark in the piece). In addition to a louder dynamic level, it may have an emphasis in the chromatic notes and LH moving bass. In addition to providing opportunities for dynamic inflections, RH running notes should keep a brilliant tone and may also feature some agogic nuances. LH arpeggios should also be expressive.
3. Reading Demands:

Reading demands are mostly related to the frequent presence of chromaticism.

Evoé

This tango was published around 1897 and has the classification “tango carnavalesco” (carnival tango). It was published before Ó Abre Alas, the first carnival march. It has no tempo indication, but playing it at a faster tempo helps portray the festive character of the piece. The form is || Introduction ||: A :|| B | Introduction | A || and it is in CM with a modulation to FM. It features many running notes in the right hand and repeated notes in the left, and can be placed on level eight.

1. Technical Demands:

• Rhythm: variety in LH rhythmic patterns. It features dotted rhythms, sixteenth-notes, polka rhythm fragments, and a constant maxixe rhythm throughout after the introduction (See Figure 6.7b).
  • Parallel sixths in the RH.
  • Repeated notes in the LH: the LH features many repeated notes in the introduction. First, it appears in dotted rhythm, and then in sixteenth notes and staccato. The pianist should be careful to play them evenly and finger substitution may be applied for the sixteenth notes.
  • Running notes in the RH.
  • Chromaticism in the RH.
  • Arpeggios in the RH: they appear mainly in the “B” section, and some span two octaves.
• Scales in the RH: one diatonic and one chromatic scale in the RH in the “B” section.

• LH in m. 25 is tricky because the first sixteenth-note of the syncopation has a full chord, not only one bass note (See Figure 7.1).

![Figure 7.1. Francisca Gonzaga’s Evoé, mm.24–25.](image)

2. Musical Demands:

• Voicing: needed for double notes.

• Articulation: the RH is mostly marked legato. For the parallel sixths, Chiquinha does not use slurs, and it may be played non-legato. For the LH, Chiquinha uses staccato and accents in the repeated notes in the second part of the introduction (mm. 9–13).

• Variety and Contrast: This tango does not present much contrast between the main sections, and it keeps a vibrant mood throughout. The introduction starts with the indication batuque and the LH can be imagined as a drum, for example, as common in carnival parades. The second part of the introduction is marked Zé Pereira, which was a type of street carnival block, or parade, characterized especially by the use of drums. The repeated notes can again be interpreted as percussion. This opening should be brilliant and can be played forte (there are no dynamic indications in this piece). The first part of the introduction has two repeated segments and the second one may be played a little softer than the first, but when the second section (m. 9) begins, the performer may create a big crescendo and sound strong and incisive. The “A” and
“B” sections should keep the festive, joyful mood and dynamic nuances should follow the melodic contour. Repeated phrases may start softer to create variety, but should maintain a brilliant tone.

3. Reading Demands:

They are mostly related to the chromaticism in the right hand and use of ledger lines, especially in the upper register.

**Sedutor**

This piece was one of the first pieces that Francisca Gonzaga published, having the first edition in 1877. It was a success and within a few months it was already in its third edition. It is in FM with modulation to Dm. It is very expressive and romantic and features many embellishments. It uses the habanera rhythm throughout in the left hand, but the right hand features some passages in *maxixe* rhythm. The form is || Introduction ||: A :|| B || A ||, it is at a slow tempo (marked *andamento vagaroso*), and it can be placed on level seven.

1. Technical Demands:

- Rhythm: The left hand features the dotted habanera rhythm throughout, and the right hand includes some sixteenth notes (also present in the left hand in the beginning), and syncopated *maxixe* rhythm. The habanera rhythm in the “A” section involves a bass followed by double notes, while in the “B” section it also features full chords. The coordination between hands can be difficult, because of the amount of ornamentation present in the right hand. For example, in mm. 12–14 the pianist should be careful not to let the left hand be late when playing the embellishment in the right hand. Students should practice it slowly at first and without the

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ornaments to understand the precise rhythm. Then, ornaments can be added, but still at a slower tempo until they are ready to play it *a tempo*. Students could also play the right hand alone with the ornaments while the teacher plays the left hand, and vice-versa, to hear how it should sound when playing hands together *a tempo*.

- Ornaments: variety of ornaments in the RH. They should be played quickly and softly before the beat to give it a gracious character, and they should not interfere with the flow of the piece.

- Scale: scale in parallel motion in the introduction, and the right hand plays it in parallel thirds. It is marked *legato* and *allegro* and demands careful fingering.

- Parallel thirds: they appear in the opening scale and throughout the intro, as well as in the pick-up to the first theme.

- Repeated chords, notes and double notes: they are present throughout the “B” section, especially in the RH, demanding use of arm weight and relaxed wrist.

- LH double notes in the accompaniment: the LH moves from a double note to another in the habanera rhythm of the “A” section (sometimes in parallel sixths such as in m. 8–9)

- Holding a pedal note in the accompaniment: in the “B” section, the LH sometimes holds a note in the bass while the middle voice plays the habanera pattern.

2. Musical Demands:

- Voicing: required in double notes and chords, especially in the “B” section, and for the when the LH has the pedal note underneath the habanera rhythm.

- Articulation: Chiquinha only marks *legato* in the opening of the piece, but the RH may keep this articulation throughout in the melody to help create a more *cantabile* sound. Due
to the nature of the LH pattern, it is difficult to play it *legato*, so the student can play it *non-legato* (but not too short), and the pedal will help create a smoother effect.

- **Expressivity:** this tango has a romantic, expressive mood and should keep a *cantabile* tone in the right hand. Chiquinha uses many terms to indicate character, dynamic and agogic nuances. Some of the words used by her include: *ritard.*, *string.*, with soul (*com alma*), with movement (*embalando*), etc. Dynamics range from *piano* to *forte*, and she uses more indications than seen in many of her pieces. However, more can be added according to melodic contour, harmonic progression, and character.

- **Variety and Contrast:** the introduction is marked *allegro* and starts *forte*, gradually entering in the mood of the piece by dropping the dynamic level and featuring a *ritardando*. When the main section begins, Chiquinha marks *andamento vagaroso* (slow tempo) and *piano*. The piece keeps the romantic character throughout, but the “A” section may have a more elegant, delicate quality of tone and a softer dynamic level. Measure 11 has a shift to F minor harmony, which creates more tension and it may grow louder, but keeping the embellishments light. The “B” section, in D minor, can have a more dramatic feeling and start with loud dynamics emphasizing the repeated chords. The ornaments can also have more weight in this section.

- **Pedal:** differently from most of Gonzaga’s tangos, which do not require much pedal, this one may feature syncopated pedal, since it will assist in portraying the character of the piece and in creating a *cantabile* tone in the “A” section, and a more dramatic color in the “B” section.

3. **Reading demands:**

   It has a wide keyboard range, and therefore uses ledger lines for the extreme high register and also *octava* signs. In addition, it presents some chromaticism.
Linda Morena

This piece was composed probably in 1919, but published for piano only in 2011 in Gonzaga’s digital archive. In 1932, it was published for flute. The manuscript has the designation “choro,” and if the composition date is confirmed, this will represent the first time Chiquinha used the genre “choro” in her scores.\footnote{Note by Edinha Diniz in the 2011 edition available at Chiquinha’s online archive: Francisca Gonzaga, *Linda Morena* (Acervo Digital Chiquinha Gonzaga, 2011).} A copy of her manuscript, as well as the edition in her online database, have the description “choro-tango.”\footnote{Manuscript available at http://fotografia.ims.com.br/musica/#1519244599962_5.} The composer uses the tempo marking *moderato* and the piece has a calm and gracious mood. It does not present many technical difficulties, but provides good opportunity for working on voicing. It is in DM with a modulation to GM and the form is ||: A :||: B :||: C :|| A ||. It does not present many coordination issues and can be placed on level six.

1. Technical Demands:
   - Rhythm: Left hand has constant *maxixe* rhythm (See Figure 6.7a) with some passing arpeggios in sixteenth notes. Right hand also keeps mostly the same *maxixe* rhythm throughout.
     - Rolled chords: big arpeggiated chords in the right and left hands.
     - Parallel blocked octaves in the left hand.
     - Broken octaves in the left hand.
     - Chordal melody in the right hand: RH moves from chord to chord in *maxixe* rhythm and has the melody on top notes of chords.
     - Arpeggios: LH has some ascending arpeggios in sixteenth-notes.
2. Musical Demands:

- Voicing: this tango provides ample opportunity for practicing voicing the top notes of chords. It is required in the right hand throughout the entire piece.

- Articulation: there are only two slurs in the entire piece and two accent marks. The choice of articulation in the right hand will vary according to each passage. Sections that are more melodic and expressive may be played legato, such as in mm. 14–15 and 31–36, while mm. 1–8, which are less expressive, could feature non-legato. LH arpeggiated passages should be played legato.

- Expressivity: this tango has a jocose character with expressive moments. There are mood changes within the same section, demanding quick changes in tone color. The “C” section, for example, opens with a more gracious, light mood, and in m. 31 it gets more passionate and expressive. The melody notes should keep a cantabile tone throughout. Chiquinha does not write any dynamic marks and, therefore, the pianist should analyze the character, harmony, and phrasing of each section to choose appropriate dynamic levels. For instance, the piece opens with two repeated two-measure segments and it could feature an echo effect. Agogic nuances may also be used for more expressive moments.

- Variety and Contrast: this piece does not present big character contrasts between sections, but features some light and tranquil moments, and other more expressive ones. Variety can be created by changes dynamics, pedaling, articulation and by adding some agogic nuances. The first section can start at a moderately loud dynamic, get softer for the echo effect in the repeated segment, and then get gradually louder. It could also feature non-legato articulation and shorter pedals. The second section can be quieter and may use syncopated half-pedaling and some agogic nuances. For the last section, it may be played with louder dynamics and may
alternate pedaling and articulation according to the mood of the passage (more joyous moments can have less pedal and shorter articulation and expressive moments can have more pedal and *legato* lines).

3. Reading Demands:

This piece features some chromaticism and ledger lines, but does not use extreme registers. The most difficult reading issue is reading chords in various in versions in both hands, sometimes simultaneously, throughout the entire piece.

**O Jagunço**

This piece was probably composed and published in 1897 and it carries de classification “tango característico brasileiro” (characteristic Brazilian tango). Chiquinha uses two tempo/expressive marks in the beginning: *allegretto* and *tranquillo*. It presents an introduction and a transition with dotted rhythms in the left hand and that feature more percussive sounds, while the main sections present more melodic material. It is in FM with a modulation to CM. The form is ||: Introduction | A | Transition | B | Introduction | A ||. It is very playful and cheerful and can be placed on level eight.

1. Technical Demands:

- Rhythm: It presents dotted rhythms in the accompaniment as well as *maxixe* rhythm (See Figure 6.7a). The right hand also features many dotted rhythms. In the “Introduction” and “Transition” sections, the right hand plays chords in the upbeats.

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142 The first edition has the instruction *D.C.* but the *segno* does not appear anywhere in the piece. The edition in Gonzaga’s online archive shows *D.S* and the *segno* is in the first measure. Therefore, the piece will be repeated throughout and end in CM. The first edition is available at [http://fotografia.ims.com.br/musica/#1521774080585_2](http://fotografia.ims.com.br/musica/#1521774080585_2).
• Ornamentation: presence of some *acciaccaturas* and rolled chords. They help to create the lighthearted character of the piece and should be played graciously.

• Repeated blocked fifths in the LH.

• Repeated chords in the RH.

• Running notes in the RH.

• Short arpeggios or arpeggio-like passages in the RH.

• Chords spanning an octave in the RH.

• Left hand accompaniment sometimes moves from a double note to a chord, such as in mm. 5–10.

2. Musical Demands:

• Voicing: needed for the top notes of RH chords and double notes.

• Articulation: Chiquinha uses accent marks in both hands, some *legato* and two-note slurs in the RH. Running notes in the RH may be played *legato*, while other figures may feature *legato* or *non-legato* depending on the passage and desired sound chosen by the performer.

• Variety and Contrast: there is not much character change throughout the piece and it keeps a light, spirited mood. However, the introduction and the transition sections create contrast by featuring accents and an *ostinato* in LH. In spite of being marked *piano*, these passages may feature a more percussive sound. The “A” section starts *forte* and is built around the melodic fragment that appears at first in m. 5. The performer may choose different dynamic levels for each appearance of this motive to creative variety. Some agogic nuance may be applied at the end of phrases, such as suggested by Chiquinha in mm. 12–13. The last phrase of this section ends with a sequence of *forte* makings emphasizing the high “Fs” in the RH. The “B”
section does not present any dynamic marks, but could start *forte*, such as the “A” section, to contrast with the transition. It starts with a jolly passage, and the chords in mm. 25–28 may be played shortly and, despite the accent marks, they should not sound heavy. Then, in mm. 29–36 there is a more melodious, expressive passage, and it may feature a more *legato, cantabile* tone, and softer dynamic level. When the playful motive comes back, it could start a *crescendo* leading to the end of the section.

3. Reading Demands:

It presents some chromaticism and ledger lines due to the use of extreme registers.

**Tambiquererê**

This tango was composed in 1894 and was performed in three occasions in the French ship *Duquesne*, which was anchored in Rio de Janeiro. It was presented as “*tango característico brasileiro,*”\(^{143}\) but the edition in the online database indicates only “tango.” The captain awarded Chiquinha in name of the French government with a medal and the title of “Singing Soul of Brazil,” and Chiquinha was very proud of this homage.\(^{144}\) The form is || A | B | Transition | A | C | Transition | A ||. It is in FM and modulates to CM and B-flat major in the digressions of the theme. It presents opportunity for left-hand voicing and “dialog” between left and right-hand melodies. It features contrasting sections and can be played at a moderate tempo. It can be placed on level seven.

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\(^{144}\) Diniz, 165.
1. Technical Demands:

• Rhythm: it has *maxixe* rhythms in both hands (See Figure 6.7a and 6.7b), sometimes with a sixteenth-rest in the downbeat (such as in mm. 51–55). It also presents a few dotted rhythms in the LH, and some sixteenth-notes in both hands.
  - Ornaments: *acciaccaturas* (simple and double) and big rolled chords in the RH.
  - Very big leaps in the LH: the LH hand presents some leaps that are bigger than usual, such as in mm. 15 and 25. Students can do “ghost practicing” in such passages to work on quick lateral movement.
  - Chordal melody in the right hand: RH moves from chord to chord in *maxixe* rhythm and has melody on top notes of chords in the “A” sections and in m. 72.
  - Arpeggios: they are present especially in the LH in sixteenth-notes and function as transition and embellishing elements.

2. Musical Demands:

• Voicing: LH should be voiced in “A” and “C” sections and also in the arpeggios.

Right hand demands voicing for the top notes of chords, especially in the “A” section.

• Articulation: Chiquinha uses some accents and few slurs. Generally, the melody can be played *legato* in both hands.

• Expressivity: This is a very expressive tango. “A” and “B” sections feature *cantabile* lines and should be played expressively. The “A” section should emphasize the dialogue between right and left-hand melodies. Some agogic nuances can be used in these sections.

• Variety and Contrast: this piece presents good opportunities to create different characters between sections. Chiquinha also uses dynamic marks to indicate variety in similar
phases (for example, mm. 9–16). The “A” section starts piano and has a charming, sensuous character. Even though the beginning is marked piano, it may feature a deeper sound, especially in the LH melody. The “B” section is more gracious, it starts forte and features many ornaments and accents. It may be played with a lighter cantabile tone in the RH. The “C” section is more humorous, playful, and can emphasize short chords in the RH and LH accompaniment syncopations. Chiquinha only indicates forte in m. 67 in this section and, therefore, it could start at a softer dynamic to create variety within the section.

3. Reading Demands:

It presents chromaticism and has a wide keyboard range, using ledger lines for extreme low and high registers. In addition, the student will be reading chords in varied inversions in both hands.

**Maxixe de Carrapatoso e Zé Povinho**

This piece was part of the revue *Amapá*, which premiered in 1896. It was Chiquinha’s only published maxixe, because at that time the term was associated only with the dance of the musical genre “*tango brasileiro*,” and the name “*maxixe*” was avoided because of the prejudice associated with the term. It was included in this research because Gonzaga used the designation “*tango*” for most of her *maxixes*, and this piece is in accordance with the characteristics presented for her *tangos*. Moreover, it is the only example of a piano piece where she used the designation “*maxixe*” with no disguises.

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This piece was also published in France in 1923 with the indication “samba.”\textsuperscript{146} It features contrasting sections that work on different technical and musical elements. It is very joyful and a fast tempo fits it well. The form is $\|$: Introduction $\mid$ A $\mid$ B $\mid$ Introduction $\mid$ A $\mid$ C $\|$, it is in CM with modulations to GM and FM. It ends in FM, because Chiquinha writes $D.C$ and $fine$ in the last measure of the “C” section. The researcher did not have access to the manuscript to verify if these indications are original. However, it is not the only piece where Chiquinha does not end in the home tonic key (See Tupá for an example). Due to the fast tempo and variety of elements used, this piece can be placed on level eight.

1. Technical Demands:

   • Rhythm: it uses two types of maxixe rhythm (See Figures 6.7a and 6.7b). The right hand needs to coordinate a middle voice in maxixe rhythm and a top melodic line that features some dotted rhythms in the “A” section. Students can clap each RH layer separately, then split them between the hands, and finally tap each RH layer separately with the LH.

   • Running notes in the right hand: the RH features running sixteenth-notes throughout the “B” section.

   • Chromaticism, especially in the “A” section.

   • Parallel broken octaves in maxixe rhythm in the LH.

   • Arpeggios: some small arpeggios and arpeggiated figurations in the RH.

   • Some repeated double notes in the RH in the “C” section.

2. Musical Demands:

- Voicing: it is very important in this piece. The RH plays “melody + accompaniment” in the “A” sections and therefore it demands good balance between each layer in the RH and also between RH and LH. Students can practice the right hand by doing “ghost practicing” (playing the melody and “faking” the middle layer), and also use the LH to play the middle voice, while the right-hand phrases the RH melody. The RH and LH accompaniment should also have shorter notes than the melody, which may be played legato. Voicing is also needed on the top notes of chords.

- Articulation: Chiquinha only uses slurs for the running notes in the RH, and no other mark is used. As said before, the melody in the “A” section may be played legato. For the “C” section, the melodic line may be played non-legato to help create contrast and a more playful mood.

- Variety and Contrast: the piece keeps a lively character throughout, but each section introduces new elements that can be explored to create contrast. The only dynamic added by Gonzaga is piano in the beginning of the “A” section. The dynamic could grow with the ascending phrase (mm. 3–8) and then have a decrescendo (mm. 8–10) to restart the theme piano and grow louder again to the end of this section. The “B” section is short and built on running notes. It may have a lighter touch in the right hand, but keeping energy and brilliance. It could start at a softer dynamic to contrast with the end of the “A” section. The last section is more playful and may feature shorter articulation, as suggested before, emphasizing the rhythmic elements. If could also use some louder dynamics.

- Pedal: pedal may vary slightly in each section. The “A” section could feature a syncopated half-pedal to help voice the melody, but the accompaniment chords in both hands
should be soft and short. It could also feature shorter pedals, but the melody should maintain a *legato* line. The “B” section may also feature syncopated half-pedal or rhythmic pedal. The “C” section works well with rhythmic pedaling.

3. Reading Demands:

It features chromaticism and some ledger lines, but does not present many reading issues.

**Só no Choro**

This piece was published in 1889 and was dedicated to Henrique Alves de Mesquita, who composed the first *tango brasileiro* and who was Chiquinha’s friend. According to Batista Siqueira, it is the first use of *choro* as a musical subject.\(^{147}\) It was published with the classification “*tango característico*” (characteristic tango) and is very joyful and fast. It is in DM with modulation to GM and the form is ||: A :|| B ||: A :||: C :||: A :||. The use of many repeated blocked octaves may make it not appropriate for students with small hands, because it might create excessive tension. It presents contrasting sections with various technical and musical demands, and can be placed on level eight.

1. Technical Demands:

- **Rhythm:** it features *maxixe* (See Figures 6.7a and 6.7b) and polka rhythms (See Figures 6.3a and 6.3b) in the accompaniment. The right hand also presents *maxixe* rhythm for the most part of the piece, some polka rhythm, and some dotted notes and sixteenth-notes.
  - Some very big leaps in the LH, for example in mm. 1–4.
  - Arpeggios in the RH: right hand features arpeggios in *maxixe* rhythm.
  - Chordal melody: it is present in the “B” section (in mm. 10–14).

• Repeated blocked octaves: present in the LH in the “B” section and in both hands in the “C” section. Students should be aware not to create excessive tension. The teacher can direct the student to use arm weight, rebound and have a relaxed wrist and arm in those passages (especially in mm. 10–14). The right hand presents some repeated broken octaves in mm. 15–16.

• Parallel thirds: the melody in the “C” section is built almost entirely on parallel thirds and they are marked staccato.

2. Musical Demands:

• Voicing: it is very important for the RH chords and thirds.

• Articulation: Chiquinha uses many accents throughout, some slurs, the indication bem ligado (very connected), and staccatos. Other articulations may be chosen according to the mood that the performer wants to portray and according to the emphasis of the passage (rhythmic or melodic). For example, mm. 10–14 have more emphasis on rhythm and can have a more percussive, non-legato sound (the repeated notes/chords in the RH contribute to the choice of this articulation as well). In mm. 18–21, the RH has a more melodic characteristic and could be played legato.

• Expressivity: Chiquinha uses many words to help describe the character of various passages. The first motive is marked “with elegance.” In the “C” section, she uses the words grandioso, com mimo (this expression could be understood here as delicate, gentle, tender), and grazioso, for example.

• Variety and Contrast: this tango alternates moments of rhythmic and melodic qualities and this could be explored to create contrast and variety in the piece, since all sections are upbeat and cheerful. Chiquinha only adds dynamics in the “C” section, and therefore, the performer can choose their own nuances according to phrase direction, repetition of motives,
character, and harmony. The “A” section is very brilliant and, as said before, should be played elegantly. The “B” section starts with a rhythmic passage and may feature a more percussive touch, but should still be dance-like and not too heavy. After that, starting in m. 18, the melodic line may have a more cantabile, but vivid, tone. The “C” section opens with percussive transition and the composer uses only loud dynamics in this section (except for echo effects marked by her). It should emphasize the polka rhythm and the thirds should sound playful and graceful.

3. Reading Demands:

This piece does not present much reading complexity, except for some ledger lines.

Saci-Pererê

This piece was composed in 1884 and dedicated to Chiquinhas’s son, João Gualberto. It was included in Gonzaga’s first operetta (A Corte na Roça), among others, and was also orchestrated by her. The edition in her digital archive presents the classification “tango brasileiro,” but it has also received the classifications “cateretê brasileiro,” and “batuque” in different occasions. 148 It is very cheerful and dance-like and it is the only tango that presents Alberti bass and arpeggiated patterns in the LH, leaving the syncopations to the RH. Chiquinha does not include a tempo marking in the piano version, but the orchestral score indicates allegretto. The form is || Introduction | A | B | Transition | B | C | Introduction | A | B ||, it is in CM with modulations to GM and FM. It demands coordination and left-hand agility and control. It can be placed on level nine.

1. Technical Demands:
   - Rhythm: constant driving sixteenth-notes in the LH and syncopations in the RH.
   The right hand also features some sixteenth-notes and dotted rhythms. This piece should be
   practiced slowly to work on coordination between hands. Students could also tap both hands
   together before playing at the piano.
   - Alberti bass: it requires use of rotation. The pianist should be attentive to balance
   in this piece, and should keep the left hand softer than the right. The left hand could be
   practiced—first by itself and then with the RH—softly and staccato to help with balance control.
   - Arpeggiated LH: the left-hand pattern changes from Alberti bass to a different
   arpeggiated pattern in the “B,” “Transition” and “C” sections, and some of them feature very big
   leaps from the lowest note to the rest of the arpeggio (for example in mm. 38–43).
   - Big leaps in the RH.
   - Scale fragment in syncopation in the RH in m. 35.
   - Some small arpeggios in the RH.
   - Moving from chord to chord, for example in mm. 26–28.
   - Parallel chromatic blocked octaves in the RH: mm. 57–60 feature a chromatic
   scale in parallel octaves. It needs wrist flexibility and may not be appropriate for students with
   small hands.
   - Chromaticism.

2. Musical Demands:
   - Voicing: needed on the top of double notes and chords in the right hand.
   - Articulation: Chiquinha uses legato and two different types of accents (martellato
   and marcato). She uses slurs for the LH in the first section only, but it can be applied
continuously. For the RH, passages that the composer does not add articulation marks may be played *non-legato*, contributing to the bouncy character of the piece. Students can also experiment with other articulations in those passages, but without letting the swing of the piece diminish.

- Variety and Contrast: the piece keeps its playful and lively character throughout.

Chiquinha does not include any dynamic indication, leaving more freedom to the performer regarding the choice of dynamic nuances. Some agogic nuances may also be applied occasionally. Repeated phrases can be used as opportunity for dynamic contrast. The “A” section could feature a more percussive touch, but should still have phrase direction. “B” and “Transition” sections may have a brilliant touch and explore the sequenced motives to create different dynamic levels. The “C” section can explore the RH arpeggios for agogic nuances and should keep a vivid tone.

3. Reading Demands:

This piece does not present many reading challenges. It uses chromaticism and some ledger lines.

**Biónne, Adeus**

This tango was probably composed in 1883 and was published in Brazil around 1895. It was published in France in the beginning of the twentieth century, and it was also written for piano and small orchestra. *Biónne* is a word from an indigenous language and means “farewell” (*adeus*). The composer did not include a tempo marking, but the brilliant character of the piece

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asks for a fast tempo. The form is ||: A :|| B | A ||: C :|| A ||, it is in CM with a modulation to FM. It is one of Chiquinha’s most difficult tangos and can be placed on level ten.

1. Technical Demands:
   - Rhythm: LH features mostly *maxixe* rhythms throughout (See Figures 6.1b, 6.7a and 6.7b), but also some dotted rhythms. RH has mainly sixteenth notes and some dotted rhythms.
   - Rolled chords in the LH: the “C” section features some big rolled chords in the LH.
   - Running notes in the RH: right hand is built mostly on running notes featuring broken intervals (m. 1), scale-like patterns (mm. 13–14), and arpeggios (m. 25), for example. The main motive in the first section (m. 1) is especially tricky because of the descending broken intervals of different sizes, and students can work on rotation in this passage.
   - Arpeggios: fast ascending and descending right-hand arpeggios spanning up to two octaves.
   - Scales in the RH in the “B” section (mm. 22, 30).
   - Repeated chords in the RH in the “C” section.
   - Chordal melody in the “C” section.
   - Leaping from chord to chord in m. 63.
   - Chromaticism: it is very present in this piece.

2. Musical Demands:
   - Voicing: it is necessary for the top notes of chords, especially in the “C” section, where the melody appears in the top notes of the chords throughout.
Articulation: Chiquinha uses *legato* markings for the running notes in the RH. The places where she does not include markings in the RH may be understood as *non-legato*.

Variety and Contrast: this piece is very vivid and keeps its mood throughout. “A” and “B” sections are very similar in texture and character. They should feature a brilliant tone and the performer should add dynamic nuances (Chiquinha does not add any) to create variety. For the “A” section, for example, the pianist could start *forte* and, when the initial motive is repeated in m. 8, use a softer dynamic level, then create a *crescendo* in the sequence passage in mm. 13–16. The frequent changes in the direction of the arpeggios and scales in the “B” section helps create dynamic inflections. It may also feature some agogic nuances. The “C” section creates contrast with the previous sections because it does not feature running notes. It is very rhythmic and has a chordal melody, as pointed before. It may have a more percussive touch in mm. 50–57, and then have a lighter touch in mm. 58–65, sounding more playful, humorous. This more rhythmic section should emphasize its swing movement.

3. Reading Demands:

Attention is necessary to the accidentals that appear throughout the piece, since it features a lot of chromaticism in the melodic line. Some ledger lines are also used.

Água do Vintém

This piece was published as “*tango brasileiro*” in 1897. It is in FM with modulations to Dm and B-flat major. The form is || A | B | A | C | A | B | A || and Chiquinha does not include any tempo marking. However, it may be played at a fast tempo, due to its brilliant character. Like *Biônne*, it is also one of Chiquinha’s most difficult tangos. It presents many running notes in the right hand and can be placed on level ten.
1. Technical Demands:
   • Rhythm: LH accompaniment features *maxixe* rhythms (See Figures 6.1b, 6.7a, and 6.7b) and some dotted rhythms. Right hand features running sixteenth-notes and some dotted rhythms.
   • Ornaments in the RH: the double *acciaccaturas* should be played quickly before the beat and should not interfere with the flow of the piece.
   • Running notes in the RH: the right hand is built mostly in running notes featuring sequences, arpeggios, arpeggiated figurations, and scales, for example. The passage in m. 52 involves broken intervals and requires careful fingering and rotation.
     • Chromatic scale fragments in the RH (mm. 16 and 42).
     • Arpeggios in the RH: the “B” section is built mostly in arpeggiated figurations and features arpeggios up to two octaves long.
     • A few parallel thirds and sixths in the RH.
     • Repeated chords in the RH.

2. Musical Demands
   • Voicing: this piece does not present many voicing issues, but it is necessary in the top notes of chords, especially in the “C” section.
   • Articulation: Chiquinha uses some slurs and many accent marks. As in *Bióinne*, the running notes may be played *legato* and eight-notes may be disconnected.
   • Variety and Contrast: The “A” section has a lively, happy character. It is marked *piano*, but should keep a brilliant tone. The “B” section is marked *mezzo forte*, it is in minor key and may feature a more expressive, *cantabile* tone, with some agogic inflections and a little more pedal, creating contrast with the first part. The “C” section is marked *piano* and *embalando*. It is
more dance-like, has a playful character, and may have a lighter touch. In m. 43, the composer includes the exclamation “*Viva the water of Vintém!*” (Vintém was a famous fountain in Rio). This measure is the climax of the first half of the “C” section, and the theme may restart with a softer dynamic after that.

3. Reading Demands:

This piece does not present many reading issues. It features some chromaticism and ledger lines due to its wide keyboard range.

**Suspiro**

*Suspiro* (sigh) was published in 1881. It is in F minor, with modulations to D-flat major/B-flat minor and B-flat major and is very expressive. The form is || Introduction | A | B ||: C :|| A || and it features habanera rhythm throughout. Chiquinha does not include any tempo marking, but this piece has a very expressive right hand and may be played at a slow tempo. It is nostalgic and melancholic, with some dramatic passages and sweet moments. It can be placed on level seven.

1. Technical Demands:

   • Rhythm: left hand keeps the habanera rhythm throughout. Right hand has sixteenth notes and dotted rhythms.

   • LH pattern moving from a double note to another, including parallel sixths.

   • Arpeggios: RH based mostly on ascending and descending arpeggios or arpeggiated figurations in the “A” section. Especial attention needed to the passage in m. 19.

   • Parallel thirds and parallel sixths in the RH in the “B” and “C” sections.

2. Musical Demands:

   • Voicing: needed for the top notes of chords and double notes in both hands.
• Articulation: Chiquinha uses some slurs and accents. The left hand may be kept light and disconnected, while the RH maintains a cantabile legato touch, especially in the “A” section. When the accent mark is used, it may be seen more as an expressive emphasis than a marcato sound.

• Expressivity: Gonzaga uses some expressive indications, such as the words expressivo and affettuoso, and agogic indications, such as rall. accel., and Tempo I. She includes some dynamic markings (piano, forte, calando, dim.), but more should be added. The “A” section has a melancholic character and the melodic contour provides many opportunities for dynamic and agogic inflections. The “B” section is more dramatic, alternates between major and minor keys (D-flat major and B-flat minor), and Chiquinha includes some agogic marks. The “C” section is more tender and can feature a slower tempo.\textsuperscript{150}

• Variety and Contrast: this tango is very expressive throughout, but each section conveys a different emotion. It starts with an introduction featuring repeated long “Cs” in the right hand and, only in the third measure, the LH enters with a long “A-flat,” and then “G.” This introductory gesture works as a “sigh” figure, portraying the title of the piece. This section can be played softly and dolorosamente (“with pain,” this was not indicated by Gonzaga). The “A” section is marked expressivo, may start with a soft dynamic, and feature a cantabile tone. The “B” section, more dramatic, has the indication una corda in its beginning and Chiquinha uses contrasting dynamics in this part. The first presentation of this section’s motive (mm. 21–28) features many accents in the RH, and it should have more expressive emphasis in each note. The repetition of the motive does not have as many accents and may be played more smoothly. As Chiquinha indicates affettuoso in this section, and in the return of the main section, in m. 62, she writes Tempo I. So, it may indicate that she intended a change in tempo as well as in character for the “C” section.

\textsuperscript{150} Chiquinha indicates affettuoso in this section, and in the return of the main section, in m. 62, she writes Tempo I. So, it may indicate that she intended a change in tempo as well as in character for the “C” section.
pointed before, it features alternation between major and minor and the performer can explore this duality to change the color of the sound. Minor passages can feature a deeper tone, whereas the major ones can have a lighter tone. The “C” section, in B-flat major, is marked *affettuoso*, and has a delicate character. It may feature a *dolce* and *cantabile* tone.

- Pedal: as pointed above, this piece has an *una corda* pedal indication, which is unusual in Chiquinha’s pieces. Regarding the sustain pedal, this tango may feature syncopated pedal throughout, especially in the “B” section, to give it a more dramatic sound. In other sections, the performer may also opt for shorter pedals, pressing it in the first beat and releasing it in the second, keeping the accompaniment pattern clean and light instead of the more Romantic sound created by the use overlapping pedal.

3. Reading Demands:

Reading demands in this piece are mostly related to the use of chromaticism. It also uses some ledger lines.

**Choro**

This *tango-choro* was published for the first time in Gonzaga’s digital database in 2011. According to Talitha Peres, the actual name of the piece was not readable in the manuscript, and she could only identify the word “choro.”\(^{151}\) It was included in the operetta *Colégio de Senhoritas* in 1912 as polka.\(^{152}\) According to Edinha Diniz, the manuscript shows Chiquinha’s “battle” with the genres that were being transformed during that time. It was first designated as

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\(^{151}\) Peres, appendix p. 63.

\(^{152}\) Ibid., appendix p.63.
polka, but it has a *jongo* (type of Afro-Brazilian dance) opening; it was later called tango and, finally, *choro*.\(^{153}\) It is in E-flat major, with a modulation to A-flat major, and the form is || Introduction | A | B | Introduction | A ||. It has a tranquil character, may be played at a moderate tempo and can be placed on level seven.

1. Technical Demands:

   - Rhythm: it features *maxixe* (See Figures 6.7a and 6.7b) and dotted rhythms in the LH. The right hand also presents *maxixe* rhythms and sixteenth-notes.

   - Big leaps in the LH: the accompaniment presents some very wide leaps that demand good knowledge of keyboard topography and lateral movement, such as mm. 17–18.

   - Repeated and parallel blocked octaves: appear in the first four measures in the RH.

   - A few parallel broken octaves in the LH.

   - Repeated chords or double notes in both hands.

   - Arpeggios: they are present in sixteenth-notes in the RH, spanning up to two octaves.

2. Musical Demands:

   - Voicing: needed for the top notes of chords and also in the “B” section, where the RH plays both melody and accompaniment double notes. Instead of appearing in two layers, as seen in other pieces, such as *Maxixe de Carrapatoso e Zé Povinho*, the accompaniment double notes appear “blended” in the same layer as the melody (See Figure 7.2). The melody notes

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should be played louder and may be slightly longer than the accompaniment notes. It is also important that the performer works on phrase direction in these melodic notes.

![Image](image_url)

Figure 7.2: Francisca Gonzaga’s *Choro*, mm. 26–28.

- Articulation: Chiquinha uses some accents and slurs. Generally, the sixteenth-notes can be played *legato* and eighth-notes or syncopations can be disconnected.

- Variety and Contrast: The “A” section begins with a rhythmic introduction that explores echo effects between repeated segments. It may be played with a more percussive touch, “imitating” percussion instruments, or clapping, used in African-Brazilian dances. The main theme in the “A” section is marked *piano* and restated an octave higher and in *forte*. It has a light, tranquil character. It uses chromaticism in the bass notes and this movement should be emphasized. The “B” section has a more *cantabile* melody, even though it is intertwined with accompaniment notes. It may also explore the contrast between *piano* and *forte* for similar phrases as used by the composer in the previous sections.

3. Reading Demands:

This piece has up to four flats in the key signature and chromaticism throughout it. It also uses ledger lines and encompasses a wide keyboard range.
CHAPTER 8. DISCUSSION

Benefits of Studying Chiquinha’s Pieces

Studying Chiquinha’s tangos and waltzes can bring many benefits to the piano student, both in a technical and musical standpoint, as well as in their general musical education. She was a very prominent and influential composer and it is important to understand her output to better comprehend the development of Brazilian music. Moreover, Gonzaga’s works can be approached by students of varied ages, backgrounds, and pianistic levels because of the immense variety of styles, even within a single genre, and for comprising many levels (6–10).

Historical Standpoint

This historical standpoint was emphasized by the survey responders. Madeira highlighted that one of reasons why it is important to study Gonzaga’s pieces is to get “closer to our history through the works of a very important artist.”¹⁵⁴ Chiquinha’s works were very important in the development of Brazilian popular and classical music and it is important to learn her pieces to understand the development of the Brazilian style and to learn basic elements that were later employed by other composers in more advanced works.

In addition, many Brazilian students may identify themselves with her pieces, since they feature intrinsic elements of their cultural identity. By assigning her pieces, the teacher can explore with students how Brazilian music developed and what are some of the elements that are normally associated with a national style. For instance, the “characteristic syncopation” (See Figure 6.1a) present in many of Chiquinha’s tangos frequently appears in more difficult works of Nationalistic composers, such as in Villa-Lobos’s Danças Características Africanas and Mignone’s Lenda Sertaneja no.6.

¹⁵⁴ Maria Teresa Madeira, written survey, January 2018.
Since the difficulty level of Chiquinha’s pieces start at level six, students can begin approaching her works in their intermediate levels, and progress up to more difficult works by her at level ten before gradually moving to more advanced Brazilian pieces. It can help them absorb the rhythmic elements as well as stylistic characteristics that were employed by standard Brazilian classical composers. Moreover, teachers can introduce students to *choro*, since Chiquinha had a great influence in this style. They can listen to recordings, study some of its elements, and use her pieces to experience this musical language.

**Technical and Musical Development**

In addition to developing pianistic aspects also present in the standard classical repertoire, Gonzaga’s pieces can add variety to the repertoire of piano students, and the mixture of classical and popular elements in her music may motivate some pupils. As pointed out by Braga, “getting in touch with her universe and genre versatility enriches the experiences of us musicians…”\(^\text{155}\) and, thus, it can be a great opportunity for students to experience a rich variety of styles, practice portraying these characters, and develop a new set of skills that will contribute to a rounder musical education. Moreover, since most of her scores lack indications of tempo, articulations, and dynamics, for example, they can stimulate discussions about appropriate stylistic and character choices, and hence contribute to the development of a more independent student.

Her waltzes and tangos provide opportunities for working on a variety of touches and tone colors, from the most *cantabile* and tender ones, to more brilliant or percussive ones. Many times, distinct touches are needed for each section. Gonzaga also explores character changes in her pieces and are good sources to work on creating different musical atmospheres, expressivity,

\(^{155}\) Wandrei Braga, written survey, January 2018.
variety, and contrast. Many pieces also offer opportunity for making agogic nuances. In addition, they demand an especial attention to balance and voicing. Moreover, multiple ways of pedaling can be practiced in her pieces, such as syncopated, rhythmic, or half-pedal.

Chiquinha’s tangos and waltzes also contribute to the technical development of the aspiring pianist. Some of the elements encountered include big leaps in the left hand, demanding a good knowledge of keyboard topography, parallel thirds and sixths, scales in separate hands or parallel motion, arpeggios in separate hands or contrary/parallel motion, parallel blocked octaves, repeated notes, RH playing “accompaniment + melody,” running notes in the RH, RH with chordal melody, etc. In spite of these challenges, the pieces should sound natural and spontaneous. Whereas her waltzes do not present much rhythmic difficulty, her tangos are characterized especially by the presence of syncopations and are good resources for working on rhythmic accuracy, swing, rhythmic flow, and coordination.

Harmonization and Accompaniment

Many of her pieces that were originally composed for piano were published for flute or saxophone and her online database presents the piano version and the flute/saxophone scores in lead sheet format. This can be a great opportunity for students interested in popular music to develop chord playing and accompanying skills. In addition, students will learn about lead sheet notation, and harmonization. They will have the opportunity to play varied chords in different inversions and in many accompaniment styles, such as waltz patterns, syncopation, polka rhythm, and habanera rhythm.

They could start by learning the piano versions to understand the style and types of accompaniments, pedaling, and swing, for example. Then, they could identify and notate the chord names and play only the accompaniment, but arranging it to be played with both hands,
while another instrument plays the melody. When playing with another instrumentalist, the pianist will need to be attentive to the swing of the rhythm and nuances added by his/her partner. In a final stage, the student could use the lead sheet to create their own accompaniment in the styles studied. This method of using Chiquinha’s pieces can be a good starting point for students wanting more contact with Brazilian popular music, especially the *choro*.

**Comprehensive Curriculum**

Studying Gonzaga’s pieces can contribute to the formation of a more well-rounded musician. It adds styles that are normally underestimated and excluded from the traditional teaching repertoire, but that nevertheless feature many elements that contribute to the development of piano students. Moreover, students are exposed to different kinds of musical expression. Her works comprise an enormous diversity of pianistic elements and are attractive for audiences, which can motivate students at the same time that it develops their skills.

An interesting and valuable way of exploring Gonzaga’s large output could be by grouping them in suites with various genres. For example, it could include the three main genres in which Chiquinha composed—the waltz, the tango, and the polka—and one more “galanterie,” such as mazurka, gavotte, African dance, habanera, *pas-de-quatre*, Spanish serenade, among others. Chiquinha composed in a variety of genres and grouping them into suites could be a compelling way to introduce students to them and develop varied skills and styles. The pieces could be grouped according to the skills that the teacher aims to work with the student and according to his/her level.

**Suggestions of Subsequent Repertoire**

In addition to the benefits mentioned above, Gonzaga’s pieces can prepare students for more advanced repertoire. Many of the musical and technical elements featured in her pieces are
further developed in more difficult repertoire. Examples of subsequent suggested repertoire where students can employ skills developed in her tangos are: Villa-Lobos’s “Terezinha de Jesus” from Cirandas; Francisco Mignone’s Maxixando; Alexandre Levy’s Tango Brasileiro; Luciano Gallet’s Nhô Chico; Guerra-Peixe’s “Vinte de Janeiro” from No Estilo Popular Urbano; Ricardo Tacuchian’s Retreta;156 and Francis Hime’s Passaredo, and Meu Caro Amigo.

In addition, many skills practiced in the tangos can be transferred to Chiquinha’s polkas (and some polkas are actually maxixes), such as: the accompaniment styles, the big left-hand leaps, and the finger agility. Moreover, they can prepare students for the tangos by Chiquinha’s contemporary Ernesto Nazareth, whose works are generally considered to be more difficult, but are in a very similar style. Furthermore, they develop skills needed in some of Scott Joplin’s pieces, such as Elite Syncopations, and The Easy Winners.

Her waltzes also contribute to the development of skills required in standard repertoire, not only Brazilian, but also European Romantic music. Many characteristics of her waltzes, such as cantabile melodic lines, left hand leaps, ornamentation, parallel intervals, nuanced pedaling, arpeggios, scales, and balance control are also common features in the Romantic repertoire. Some examples of typical Romantic repertoire that expand skills worked in Chiquinha’s pieces are Frédéric Chopin’s Nocturnes op. 9 no.2, and op. 55 no. 1; Mazurkas op. 7 no.1, op. 17 no. 2, and op. 63 no.2; and Waltzes op. 69 no.2, op. 70 no. 2, and Op. posth. B.150; and Franz Schubert’s Valses Nobles op. 77 (D. 969) and Valses Sentimentales op. 50 (D779).

Her waltzes also prepare students for works by Brazilian classical composers. Some examples are: Alberto Nepomuceno’s Mazurka op. 1 no.2; Villa-Lobos’s Tristorosa; Camargo

156 The second movement of Tacuchian’s suite is a waltz, and the third movement is a maxixe.
Guarnieri’s *Valsa no.4*; and Nazareth’s waltzes. In addition, they can prepare for Chiquinha’s more advanced pieces, such as the schottische *Janniquinha*, and the elegiac caprice *Invocação*.

Therefore, Gonzaga’s works are beneficial for the student not only for its intrinsic stylistic and historical importance, but they also help the pupil develop technique and musical elements necessary in more advanced repertoire. The suggestions of subsequent repertoire presented here feature materials similar to those observed in Gonzaga’s pieces, and her works can help to introduce students to these elements and start developing those skills.
CHAPTER 9. CONCLUSION

Chiquinha Gonzaga is considered a woman ahead of her time. Living in a patriarchal society, she broke paradigms and lived her life as an independent and “transgressive” woman. She fought for social causes, such as the abolition of slavery and for the establishment of the republic in Brazil, and made a career as a musician and composer, being the first professional woman composer and conductor in the country. She was beloved by popular musicians and much requested by theatre writers to compose music for their plays. She knew how to capture the popular taste and was much praised for her originality, quality of instrumentation, the joyful spirit of her compositions, and their national character.\footnote{Diniz, 137, 139.} Her pieces were always a great success during her lifetime, not only in Brazil, but also in other countries, such as Portugal, France and Germany. She created music in an enormous variety of genres and styles and was determined to make them sound genuinely Brazilian. However, today her works are largely unknown.

Chiquinha’s tangos and waltzes have attractive melodies and captivating rhythms, and present a variety of skills that contribute to the musical and technical development of the advancing pianist. Most technical and musical demands appear in the right hand, but the left hand also encounters elements that are frequently seen in more advanced standard repertoire. Such elements include: good knowledge of keyboard topography due to the large leaps between bass and chords in both the tangos and the waltzes; different types of waltz patterns (bass and one chord, bass and two chords, held bass plus chords, etc.) or tango accompaniments (syncopation, dotted rhythm, polka rhythm); chords in varied inversions; parallel or repeated octaves; some arpeggios; among others.
The most frequently encountered technical demand in the waltzes is the presence of arpeggios. These appear mostly in the right hand alone, but can also be found in the left hand only, or in both hands in contrary or parallel motion. The second most prevalent technical issue in the waltzes is scales, and, as with the arpeggios, they are more frequent in the right hand alone. Scales and arpeggios are some of the most fundamental skills in piano playing, and Gonzaga’s waltzes can serve as good resources for students to practice these elements. Another basic technique used in her waltzes is the use of parallel intervals, especially parallel blocked octaves, sixths, and thirds.

In the tangos, the most frequent technical demand is also arpeggios in each hand. The second most encountered challenge is repeated chords. As in the waltzes, the tangos often feature parallel octaves, thirds, and sixths. Moreover, due to the rhythmic richness of Chiquinha’s tangos, including the prominence of syncopations, coordination between hands is an important technical difficulty, and the development of this skill will benefit students when learning more advanced pieces by Brazilian composers. It is common in both the tangos and the waltzes for the right hand to be required to play melody and accompaniment together. This creates the additional musical demand of voicing.

Gonzaga’s pieces also provide many opportunities for development of musical playing. Her waltzes generally feature tender, lyrical melodies, frequently embellished by acciaccaturas, trills, turns, and rolled chords/intervals. Although not always indicated, these melodies should be played legato most of the time, with a sustained cantabile touch. They also present changes in character and tone colors. Likewise, the tangos explore a variety of touches and nuances, from expressive and melodic moments to more rhythmic ones. Moreover, in both genres, the pianist will need an exquisite control of the pedal. Syncopated, rhythmic, and half-pedaling are some of
the pedal techniques that students can explore in her pieces. Balance is also very important in Chiquinha’s works, and should always be addressed. It is important to have a good balance between the bass and the chords and between right and left hand.

The tangos and waltzes do not present many reading challenges. The reading demands are mostly related to the ledger lines necessary for the wide keyboard range used in some pieces. Since students will not struggle much with reading challenges, they can focus on exploring musicality and technical skills in Chiquinha’s pieces. Her pieces do not present many expressive, tempo, or dynamic marks. This provides good opportunities for teachers and students to discuss the character of the piece, experiment, and choose appropriate nuances. The editions in Gonzaga’s online archive also lack fingering, and teachers and students can work together to figure out fingerings, giving students the opportunity to also develop this aspect.

Therefore, by studying Chiquinha’s tangos and waltzes, students will develop technical skills present in all kinds of piano repertoire, such as scales, arpeggios, parallel intervals, repeated notes, ornamentation, and leaps. They will also improve musical playing by exploring a variety of touches and tone colors, cantabile tone, expressivity, voicing, and balance, and by experimenting with dynamic contrasts, agogic nuances, and different ways of pedaling.

In spite of the quality of Chiquinha’s pieces and of their benefits to piano students, there is a lack of research regarding her piano works. Future research could focus on her polkas and other genres for piano, including more concert-like pieces, analysis of their stylistic characteristics, European and Brazilian influences, and benefits for piano students, for example. Researchers could also focus on easier repertoire that can prepare students to approach Gonzaga’s works.
In addition, a catalog containing main characteristics of each piece and their level could be created to facilitate the choice of repertoire by piano teachers. Suggestions of groupings of pieces could also be made to create “suites,” as mentioned in the previous chapter. These groupings could be based on key, character, difficulty level, and style, for example. Moreover, selected works could have didactic editions containing information about primary sources, style, performance suggestions, and fingering.

In summary, Gonzaga’s works need more recognition by researches, performers and teachers. Furthermore, performers could be more proactive in recording her works and including her pieces in their concerts. Her pieces are not only historically important, but they are a valuable addition to the repertoire of professional pianists and students for the quality of the music itself, because they are attractive to audiences, and they benefit the development of aspiring pianists.

This paper aimed to provide a pedagogical analysis of half of Chiquinha Gonzaga’s waltzes and tangos, to encourage their use by piano teachers, and to help generate more interest in performing her pieces. The leveled pieces presented in this research can be used as models for leveling other pieces by Gonzaga. Her piano output is very large, comprising varied genres and styles. It deserves to be studied to clarify influences upon her life and work, to understand her influence upon others, and to expand the repertoire possibilities of Brazilian music for students and professional musicians.
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APPENDIX A. IRB EXEMPTION

IRB Application

Institutional R Board

Wed 1/24/2018 1:36 PM
Inbox

To Ana P Machado Simoes <amacha2@lsu.edu>
Cc Pamela J Pike <pdpike@lsu.edu>

Hi,
The IRB chair reviewed your application, A Pedagogical Approach to the tangos and waltzes by Francisca Gonzaga, and determined IRB approval for this specific application (IRB# E10849) is not needed. There is no manipulation of, nor intervention with, human subjects. Should you subsequently devise a project which does involve the use of human subjects, then IRB review and approval will be needed. Please include in your recruiting statements or intro to your survey, the IRB looked at the project and determined it did not need a formal review.

You can still conduct your study. It falls under a certain category that does not need IRB approval.

Elizabeth

Elizabeth Cadarette
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APPENDIX B. SURVEY QUESIONNAIRE

1. When did you get to know Chiquinha’s works and what interested you the most in her pieces?

2. Do you have a favorite piece of hers? Which one and what do like about it?

3. What elements in Chiquinha’s pieces do you think most represent her style?

4. Do you consider her works more part of the classical music realm, popular music realm, or both? Which elements of each can you identify?

5. What technical and musical challenges do you encounter in her pieces? And how do you approach them?

6. Do you teach Chiquinha’s pieces to your students? What are your goals in doing that? If not, why do you not teach them to your students?

7. What pieces would you suggest to someone wanting start to explore her repertoire?

8. What do you think is the importance and benefits of studying Chiquinha’s works?

9. Chiquinha does not include many tempo, expressive, articulation, dynamics or pedal marks in her scores. What advice would you give to someone wanting to learn her music in regard to choosing appropriate dynamic and tempo nuances, articulation, and pedal, for example?

10. Rita Amato in her research *Educação Pianística: o Rigor Pedagógico dos Conservatórios* (2006), affirms that conservatory lists studied by her included only strictly Brazilian classical composers, especially the 20th century nationalists, such as Villa-Lobos, Lorenzo Fernandez and Francisco Mignone. She mentions that Ernesto Nazareth was not included in those lists, but was performed. The name of Francisca Gonzaga was not even
mentioned. Do you think this is still the case? Why do you think her works are not included in
the standard Brazilian repertoire of the piano student?

11. Do you think Chiquinha’s works get the recognition they deserve? If not, what would you
suggest to changing this situation?

12. To what extent do you think her works influenced other composers of Brazilian classical
and popular music?
APPENDIX C. TRANSLATION OF WANDREI BRAGA’S SURVEY

1. Q: When did you get to know Chiquinha’s works and what interested you the most in her pieces?

   A: My interest on Chiquinha Gozaga began in 1999, when I saw her story being told on television. It was then that her works caught my attention. In reality, it was the lack of information about her. At the time of the miniseries, only one publication with 12 scores by Chiquinha existed, and there was a list of almost 300 pieces and dozens of pieces for theatre plays composed by her in the biography written by Edinha Diniz. The story of a successful composer, pianist, conductor, the first chorona, a woman ahead of her time that made a living from music and that did not have her works published or easily accessible was at least intriguing. So, I started a research with musicians and libraries to collect some of the scores by Chiquinha Gonzaga, copies of publications of her time, until starting the project of the Acervo Digital de Partituras de Chiquinha Gonzaga, where we had access to her personal archive and her musical world was opened in front of our eyes. There are many interesting aspects in the works of Chiquinha. For example, the diversity of genres that she composed, she created for all available genres of her time without prejudice, an incredible diversity.

2. Q: Do you have a favorite piece of hers? Which one and what do like about it?

   A: This question is cruel (laugh)… Now I am studying her waltzes, each one with a different inspiration, and each one with its own special enchantment. The song Lua Branca is a very known and dear piece, always enchanting, the Marcha Fúnebre has a “taste” of Chopin and is very dramatic, Yara is a virtuosic and impacting concert waltz, but the waltz Saudade has revealed itself very special to me. It is difficult to answer only one, I like several…
3. Q: What elements in Chiquinha’s pieces do you think most represent her style?

A: To me, without any doubt, one of the characteristics of Chiquinha Gonzaga’s music is the outstanding melody and the miscegenation of rhythms and genres in her compositions.

4. Q: Do you consider her works more part of the classical music realm, popular music realm, or both? Which elements of each can you identify?

A: I consider Chiquinha Gonzaga as a transitional composer, in other words, she is between the classical and the popular composer. Despite having classical training, I notice that she did not have intentions to compose art (classical) music, although some pieces present elements relative to her musical education. Chiquinha Gonzaga sought a new language, mixing her classical knowledge with the musical manifestations that were heard in the streets, mainly manifestations of the African culture brought by the slaves, such as the lundu and the umbigada. At the same time, her works list concert pieces, sacred music, nocturnes, etc., and polkas, Brazilian tangos, waltzes, canzonetas, among others. All the musical versatility that we identify in her works makes it unclassifiable.

5. Q: What technical and musical challenges do you encounter in her pieces? And how do you approach them?

A: To the extent that I know her compositions, Chiquinha Gonzaga transits among pieces sometimes technically very complex and others very simple, but not to extremes. The challenges will depend on the musical knowledge of each pianist when getting in touch with Chiquinha’s works. For example, in her polkas and tangos, it is necessary to know Brazilian music and have swing to execute it.
6. Q: Do you teach Chiquinha’s pieces to your students? What are your goals in doing that? If not, why do you not teach them to your students?

A: Yes, I stimulate my students to know the Brazilian musical output and Chiquinha Gonzaga is part of this enterprise. I like to tell the history of Brazilian music by approaching some composers that I consider fundamental, and it is not possible to start, even superficially, without talking about Chiquinha Gonzaga, Nazareth, Villa-Lobos, Zequinha de Abreu, F. Mignone, Pixinguinha and so on… Specifically, the repertoire of Chiquinha Gonzaga can be approached in various stages of a piano student, considering its technical difficulties.

7. Q: What pieces would you suggest to someone wanting to start to explore her repertoire?

A: This is a hard question for me, because I do not stiffen my teaching method, and one of the principal characteristics of this method is exactly choosing the repertory together with the student. I do not teach in traditional musical schools, where there is a more or less closed curriculum regarding the pianistic repertoire. I teach private piano lessons and I shape the knowledge and the piano literature to the needs of the student for a good development, and especially, satisfaction and musical motivation.

Nevertheless, I will suggest a choice based on the genres that she composed, this way we can correlate the interest of the musician with the pieces of Chiquinha that he may choose. There are varied difficult levels in each genre, therefore there is a great universe to introduce the works of Chiquinha.

8. Q: What do you think is the importance and benefits of studying Chiquinha’s works?

A: Knowing the life of the composers helps a lot to understand the “soul” of their works and this facilitates very much when studying, developing, because we link the learning process with something pre-existent, which is the life of whom created that music. By knowing the life of
Chiquinha, we understand her works better, because they are coherent and complementary. The benefits of studying the works of Chiquinha are many. Getting in touch with her universe and genre versatility enriches the experiences of us musicians, mainly for being a work that is in the beginnings of the birth of genuinely Brazilian music. Chiquinha Gonzaga took part in the creation of the first Brazilian genre, the *choro* (or *chorinho*).

9. Q: Chiquinha does not include many tempo, expressive, articulation, dynamics or pedal marks in her scores. What advice would you give to someone wanting to learn her music in regard to choosing appropriate dynamic and tempo nuances, articulation, and pedal, for example?

A: There are really few annotations in the scores by Chiquinha. My suggestion is to study a little the genre of the piece that you will learn. For example, the Brazilian tango, check out the contemporary composers of Chiquinha, listen to recordings and elaborate your own interpretation.

10. Q: Rita Amato in her research *Educação Pianística: o rigor pedagógico dos conservatórios* (2006), affirms that conservatory lists studied by her included only strictly Brazilian classical composers, especially the 20th century nationalists, such as Villa-Lobos, Lorenzo Fernandez and Francisco Mignone. She mentions that Ernesto Nazareth was not included in those lists, but was performed. The name of Francisca Gonzaga was not even mentioned. Do you think this is still the case? Why do you think her works are not included in the standard Brazilian repertoire of the piano student?

A: I always found uncanny that some Brazilian composers are not part of the musical education of our schools and conservatories. Regarding Chiquinha Gonzaga specifically, it is possible to give some factors. One of them is the access to her works, which were only made
available in 2011, for free in the internet (ChiquinhaGonzaga.com). Before that, little was known of her musical output. Before 1999, year of the miniseries, even less was known about her life. Chiquinha Gonzaga was always considered insubordinate and rebel for the time she lived. The society of Rio de Janeiro had to “accept,” at least when she was alive, the success that she made as a composer and conductor, but completely disapproved her liberal behavior as a woman. I believe that after her death they tried to also bury her name and her music, but it was impossible. Do you think Chiquinha’s works get the recognition they deserve? If not, what would you suggest to changing this situation?

A: After her death, in 1935, Chiquinha Gonzaga was forgotten. Even though there were some important literary and phonographic initiatives to revive the name and the work of Chiquinha Gonzaga, I consider that the great boom was in 1999 with the broadcast of the miniseries, but her works had not yet been totally divulged and their access was limited. Only in 2011, great part of her work was uncovered and was made available for free in the interned. With that, I have noticed that the interest on Chiquinha Gonzaga has been growing considerably, based on the quantity of downloads of pieces by Chiquinha made in her digital archive. Chiquinha Gonzaga has a great musical output, little by little it is getting to our music schools.

11. Q: To what extent do you think her works influenced other composers of Brazilian classical and popular music?

A: In the period that she was alive, Chiquinha Gonzaga made great success in the popular realm, with dozens of scores published, and may have influenced musicians of her time. But as her compositions never reached the musical academies, she was forgotten and little referenced. From 1999, the interest in Chiquinha Gonzaga got national proportions because of the
miniseriess. Since 2011, with the release of the Acervo Digital Chiquinha Gonzaga, her works are becoming each time more accessed and recorded, we hope that it continues growing.
APPENDIX D. TRANSLATION OF ALEXANDRE DIAS’S SURVEY

1. Q: When did you get to know Chiquinha’s works and what interested you the most in her pieces?

A: Well, Chiquinha is part of the universe of Brazilian music. She is a very important composer, so it is possible to arrive at Chiquinha through various ways. In my case, it was first by researching *choro*, because I research it since I was 14 years old, in 1998, at least, and also by researching piano and the Brazilian piano, things that I’ve been already doing at that time. So, Chiquinha is a mandatory name for whom research *choro* as well for whom research the Brazilian piano. In 98, the miniseries about Chiquinha at Globo had not happened yet. I knew her through scores, one or another score when I was learning piano, I believe that the pink album by Vitali had been released, and through recordings too. There was also one or another recording at the time and in 99 the miniseries about Chiquinha “exploded.” We followed it at Globo, it was a really big success, I think it became a phenomenon. I remember people talking about it in the classroom, and then many CDs came out with this miniseries. One of them was by Maria Teresa Madeira, who dubbed the hands of Regina Duarte. She is an idol for me and my friend, with whom I have played. Maria Teresa is a reference for the Brazilian piano. She recorded a CD of solo piano and one with Marcus Viana, and then Leandro Braga’s CD also came out. It was also released a CD with the singers who sang in the miniseries and other CDs were relaunched as well. So, I think that it was a very important revival of Chiquinha, which had been rehearsed since the 80’s with the biography by Edinha Diniz and the recordings by Clara Sverner. And then, in 99, there was a truly revival of her life, of her story, but her works remained and still remain very unknown. What interested me in her works is a certain brilliance and a great ingenuity in the construction of the melodies. Chiquinha’s melodies are delightful, they always
find unusual pathways, always creative in my opinion. I think this is Chiquinha’s strength, her melodies.

2. **Q:** Do you have a favorite piece of hers? Which one and what do like about it?

   **A:** Regarding favorite pieces, yes, there are some that I like more, but I try to see her works in a more panoramic way, especially after the Acervo Digital Chiquinha Gonzaga, where I could know all her works, with exception of the operettas, but even the operettas we explored, because many individual pieces were published. So, it was interesting to know this collection of her works. Some pieces that I find especially interesting are *Janiquinha, Linda Morena,* which I played, *Tupã…* Some have extremely tender melodies, which is also a characteristic of Chiquinha. There is a very interesting feminine side in her pieces. *Satã* is a fantastic choro, I like *Tambiquererê* very much, very interesting harmony, let me think… *Cananéa* is one of Chiquinha’s most beautiful waltzes, *Carijó,* a very special tango as well that was born in *Forrobodó,* in the *burleta* *Forrobodó.* Well, these are some that I like. Ah, and also the *Fantasia,* which is a mystery in the works by Chiquinha. It is “a point totally outside the curve,” it is a piece extremely virtuosic, with an expanded form, with many parts. I played this piece, it was unpublished, and we are still trying to understand it in the context of Chiquinha’s works.

3. **Q:** What elements in Chiquinha’s pieces do you think most represent her style?

   **A:** Characterizing Chiquinha’s works is difficult because it has very eclectic elements. If you analyze it regarding the genres, there are dozens of genres in her works, differently, for example, from Ernesto Nazareth, who also has many genres, but Chiquinha explores more different areas. It is also interesting that half of her works is of songs, and one thing which characterizes her very much is the music for theatre. From a harmonic point of view, Chiquinha’s works are very little varied, she utilizes the same harmonic patterns recurrently. I
think that this is a limitation of her works, unfortunately. In this sense, Ernesto Nazareth goes much further. Ernesto Nazareth explores many other different harmonic paths, progressions, borrowings from other scales, chromaticism, etc. Chiquinha had a certain mindset, a more defined framework in relation to harmony. In relation to the pianism, she is a little more interesting, mainly in the right hand. Chiquinha has very interesting pianistic solutions in the right hand. Sometimes, they are very hard, for example, in the polka *Atraente*, which is very difficult to play, it has leaps, etc. In the waltzes, you find some very interesting patterns too. In *Yara*, there is a very curious cadence in the introduction. But, in the left hand, Chiquinha is little varied, especially in the polkas, for example, in the Brazilian tangos too, the left hand sometimes, quite frankly, does only one determined pattern “tu tata tu ta tu tata tu” and keeps it. That is, she does not dedicate herself much to the left hand. She dedicates herself much more to the right hand, that is why I think that her strength is the melodies. She is an extremely creative composer and interesting from a melodic point of view, this is what I think is sufficient to enthrone her. From a rhythmic standpoint as well, of course, she is very interesting. She worked the African-Brazilian elements in an excellent way, and the *maxixe* too, which she is one of the precursors in Brazil. Thus, this is an element that should be observed as well, but this was also observed in many other composers of the period. I think that what really differentiates her is the melodic aspect.

4. Q: Do you consider her works more part of the classical music realm, popular music realm, or both? Which elements of each can you identify?

A: About the differentiation between classical and popular, I think that first we have to observe that in Brazil this differentiation is extremely diffuse. It is very difficult for us to separate popular music from art music in Brazil. Of course there are poles on the extremes that
belong more to one side or more to another, but there is a gigantic amount of borderline music that can be considered either classical or popular depending on the context where they are played. For example, works by Radamés Gnattali, works by Ernesto Nazareth. Traditionally, Chiquinha is seen as popular music, mainly linked to the *choro* realm. By the way, she played in the first group of *choro* in History, I need to remember that, which was Callado’s *choro* group. Imagine that there was a piano there already. Thus, this is the path that is taken a priori in Chiquinha’s works. However, obviously, Chiquinha has pieces that can perfectly be considered classical and that were really conceived like that, I think. She has a piece, for example, that includes harp, piano and voice; she has an *Ave Maria*, sacred pieces, she also has some piano pieces that are more Romantic, they could be included as part of the Romanticism. But even the polkas… the more dancing pieces, polkas, tangos, can be considered classical if someone plays them in the Carnegie Hall, like what has already happened with *Odeon* by Ernesto Nazareth and other pieces. Therefore, I think that this is an interesting philosophical question, but that I try not to enter very much, because I think that in Brazil these differentiations are extremely hard.

5. Q: What technical and musical challenges do you encounter in her pieces? And how do you approach them?

A: With all the challenges of Chiquinha’s works, first of all, I think that from a rhythmic standpoint, it is necessary a certain commitment to keep a unity. As many of her pieces evolved to what is today called *choro*, it is interesting that you conceive them with a certain rhythmic regularity. This is interesting, especially in the polkas and in the tangos. Which makes, for example, the leaps challenging depending on the tempo that you choose. If you play the *Gaúcho* in a faster speed and wish to play exactly as written, the left hand is extremely difficult to hit all the leaps. So, this is a challenge. There is also a certain challenge for you to emphasize the
correct notes of the melody, to know when she asks more brilliance, when she asks more comic aspects, when she asks more dramaticism. I am here remembering Radiante: the first part is extremely brilliant, the second part has a more tragic element, the third part has a certain tenderness. So, it is interesting that you dive into these gestures in each part and try to bring them out in the best way. Another challenge is also to choose the tempi. This is also always a challenge, as she rarely wrote the speed. Therefore, in the Brazilian tangos, for example, do not play it too fast, and find comfortable tempi in the polkas that also suit the message of them. In the waltzes, this is also a challenge. Which waltzes to play slower, which waltz to play faster. That’s it.

6. Q: Do you teach Chiquinha’s pieces to your students? What are your goals in doing that? If not, why do you not teach them to your students?

A: I rarely teach, work on Chiquinha Gonzaga’s pieces with my students. I don’t know exactly why, but I think that this is also part of a certain inertia of the pianistic tradition. Chiquinha Gonzaga is not part of the Brazilian pianistic universe yet. With the exception, of course, of the four pieces that are more representative of Chiquinha, which are Atraente, O Abre Alas, Lua Branca, and the Gaúcho (Corta-Jaca), and this is also true in the choro environment, the other pieces are not played. The pianists, if they lean towards concert performance, they generally try to move away from pieces like the ones by Chiquinha Gonzaga because they have a very light character. They are afraid of being called popularescos, I don’t know, something like that. Ernesto Nazareth also had this prejudice for 100 years. In the past years, in the past decades, Nazareth’s works managed to overcome many of these barriers. For example, when Arthur Moreira Lima played his works in the Teatro Municipal, and after that many other great pianists started to play his works, culminating later, for instance, with José Feghali playing Odeon in
Carnegie Hall. But today, even Cyprien Katsaris has recorded Ernesto Nazareth. This helps to break this viscous cycle in order that his pieces enter more in the repertoire. This hasn’t happened yet with Chiquinha’s works. One or another pianist has played her works. For example, Arnaldo Cohen recorded Gaúcho, Olinda Alessandrini recorded a CD only of Chiquinha Gonzaga, Eudóxia de Barros recorded some pieces, Clara Sverner has two discs, Maria Teresa, but they are still exceptions. It would be practically unthinkable to imagine Nelson Freire playing Chiquinha’s works, as well as Nazareth’s, maybe. Although it is a little more likely that he plays Nazareth, but Chiquinha would still be further yet. Thus, I think that a fertile field exists for her works to be more explored and more studied, and that she could be approached in a pedagogical standpoint. But this still does not happen. I think it would be really interesting to make an effort, for example, to classify her pieces in the perspective of their pianistic difficulty, so that maybe it could stimulate students and teachers to work on her pieces.

7. Q: What pieces would you suggest to someone wanting start to explore her repertoire?

A: I don’t have a list of pieces that I would suggest as a starting point. I think that, in general, Chiquinha’s works are not very hard. I think that she is very friendly to intermediate pianists. I think that, for example, Chiquinha does not write in difficult keys. In general, she writes in F major, in G major, C major. Differently from Nazareth, who prefers to write with many flats and sharps. His first work already had five flats, for example. The Improviso, Estudo de Concerto, is in F-sharp major. These are keys that I have never seen Chiquinha approaching. Therefore, this makes her works more playable. In relation to the left hand as well, as I have mentioned, it is not very complex, this also makes the works easier to be learned. And, depending on the speed that you play, I believe that even the more elaborated pieces are accessible. So, I think that, while there hasn’t been done a classification of the difficulty in
Chiquinha’s works, I think that more than 90% of her works could be approached by students in their first years of piano study.

8. Q: What do you think is the importance and benefits of studying Chiquinha’s works?

A: First of all, I think that her works offer an overview on the birth of Brazilian music. Chiquinha was born in 1847, this is very old for the standards of Brazilian music. She is between Carlos Gomes and Ernesto Nazareth. She is of the same generation as Callado, who was born in 1848. So, she is really in the beginnings of Brazilian music. She helped to consolidate what later became known as *choro*, and some other genres. Thus, learning her pieces offers a fantastic glimpse over the evolution of Brazilian music when it really started to become Brazilian, that is, incorporating the syncopation and other rhythms brought by the slaves, which were absorbed in various ways by Brazilian culture and this is very clear in the music by Chiquinha. Therefore, I think that from an identity standpoint, from a historical standpoint, it is excellent for the pianists to play her works, because it even helps to comprehend the works of other composers and other pieces from the period, and other pieces that came after. By the way, Chiquinha was probably the first person to use the word *choro* in a composition, in the title of a composition, which is *Só no Choro*. But her works, like I mentioned, are so diverse that I really think that we are still just beginning to truly know it. There are still more than 50 operettas and theatre plays to be retrieved, but even from around the 250 individual pieces that we have retrieved, there is still a lot of work to be done for us to comprehend each one of the genres that she cultivated, how she wrote for voice and piano, since half of the works are songs, how these songs are. She wrote for many different languages, for Italian, French, Latin, so I think it is very interesting that we see this richness of genres in her works. Then, I think that these are the benefits that studying her pieces bring in a historical and identity standpoint.
9. Q: Chiquinha does not include many tempo, expressive, articulation, dynamics or pedal marks in her scores. What advice would you give to someone wanting to learn her music in regard to choosing appropriate dynamic and tempo nuances, articulation, and pedal, for example?

A: That is true, Chiquinha does not enrich her scores very much with tempo, expressive, articulation marks, etc. Differently from Nazareth, for example, who sometimes filled the score with indications like those. Sometimes not, sometimes he also didn’t do many, he left the score clean. Well, I think that the first thing is to listen to interpretations from her time, how the musicians in Chiquinha’s time played. And, of course, the first performer that you need to search is the Grupo Chiquinha Gonzaga, which it is on records that the pianist who played in the group was Chiquinha herself. There is one or another recording that has an audible piano. So, it is interesting to see how it was featured there, and these performances were probably supervised by Chiquinha. So, the tempos, expressions, tenutos, fermatas, accelerandos, etc., everything can be heard in those recordings. There are other performances from the time too. A few people that recorded. But the most important would be the Grupo Chiquinha Gonzaga. An extraordinary 78rpm also came to light short time ago with Chiquinha herself playing piano solo. This was to me one of the greatest discoveries of recent times, where she plays Cananéa and Sada, also known as Xi! I thought it was very interesting. For example, she plays Cananéa in a livelier tempo, and I was used to a slower tempo. Thus, there we can hear Chiquinha herself playing and it has Chiquinha’s voice as well announcing the pieces in the beginning, which is particularly breathtaking. And this recording, by the way, makes Chiquinha the oldest Brazilian musician to record in Brazil. Since she was born in 1847, there is no one who was born before her who left recordings. It is also important to listen recordings that came after her, and it forms the
interpretative tradition of each piece. Some could have generated equivocated traditions, this can happen, others may have consolidated and deepened adequate interpretations. The only way is to listen in a very open way this discographic output that exists, always with an active critic sense.

10. Q: Rita Amato in her research *Educação Pianística: o rigor pedagógico dos conservatórios* (2006), affirms that conservatory lists studied by her included only strictly Brazilian classical composers, especially the 20th century nationalists, such as Villa-Lobos, Lorenzo Fernandez and Francisco Mignone. She mentions that Ernesto Nazareth was not included in those lists, but was performed. The name of Francisca Gonzaga was not even mentioned. Do you think this is still the case? Why do you think her works are not included in the standard Brazilian repertoire of the piano student?

A: Question number ten is very important. I don’t think that it is only Chiquinha who is not played, I notice that our foundation is fundamentally European, both in the conservatory courses and in the undergraduate courses. Our pianists feel much more comfortable playing the *Revolutionary Etude* by Chopin than the *Toccata* by Camargo Guarnieri, the preludes, I don’t know…. Chopin’s preludes than Guarnieri’s *Ponteios*, as well, or Claudio Santoro’s *Paulistanas*. We have a broad Brazilian piano repertoire that is not very explored. In general, pianists don’t feel comfortable playing Brazilian music. Whatever it may be. This is my understanding. At most, we hear Villa-Lobos, but even that with an exotic character, I always feel that, it is never the main course, rarely the main course. Then, if you see someone playing Mignone, Lorenzo Fernandez in a more profound way, they generally specialized on that, did a master’s, a doctorate, I think that these repertoires had to come in a more natural way, more organically. So, I am working for that, to create links between these extremes: in one side, we have great pianists and, on the other, we have a pianistic treasure from the nineteenth century until today and these
sides do not dialogue much with each other. I think that Chiquinha Gonzaga lived a certain phenomenon in which her life is much more known than her works, thanks to the biography by Edinha, and Globo’s miniseries. This is excellent. But this was not enough to really have a reborn of her pieces. I still think that only four pieces by Chiquinha are known today. And among the more in-depth musicians, maybe it comes to 20 pieces, I don’t know. And for someone that has more than 250 works, this is little. And, as I mentioned, she belongs much more to the choro universe, to the choro groups, local choro groups, than to the pianistic universe, in my opinion. I think it had everything to revert this, because she was a pianist, she wrote for piano, and there are pianists who are beginning to record her pieces more, but you still don’t see many pianists playing her pieces. I think this is a barrier that still needs to be broken.

With the Acervo Digital Chiquinha Gonzaga, we tried to give subsidies to change this situation. I see a very timid change still, very gradual. For example, I think that it should already have had a complete recording of her works. Until today, we are talking in January 2018, only one Brazilian composer had his complete works recorded, which was Ernesto Nazareth, and also only one Brazilian composer had its complete works edited, which was Nazareth too. Chiquinha, for example, still needs to have the operettas and her music for theatre plays edited. So, this is a generalized problem in Brazilian music. I notice a very special aura in Chiquinha. I think that people accept and have much interest on Chiquinha. At this moment, for example, Hércules Gomes just started a campaign to record a CD of Chiquinha Gonzaga, or will start, he published a message on his Facebook page. It will be very interesting, a very important pianist who will play her pieces. And, little by little, we “put brick over brick” in this castle of traditions around Chiquinha’s works. But I think that, at least, it should have one complete recording of Chiquinha, and after this, many others. This is for us to have at least one reference of each work,
one audio reference, and then you can agree or disagree, but at least there is something. So, we already have scores online, we need now more interest in playing her pieces.

11. Q: Do you think Chiquinha’s works get the recognition they deserve? If not, what would you suggest to changing this situation?

A: I ended up approaching question number 11. I think that Chiquinha is well recognized, she is already part of the Brazilian pantheon. But I think that her works are extremely unknown, which is a little strange situation. It looks like that people are satisfied in knowing about Chiquinha, but not about Chiquinha’s works. It is like if you reverenced Machado de Assis, etc., did festivals, series, books, but no one read his works. So, that is how I see the situation in relation to Chiquinha. I think it would be important for the pianist to print all her pieces and sight-read all of them, one after the other, and then, after this first compilation, choose 50 pieces that interest them more, and from these 50, choose 20 and play a recital or a CD. This kind of thing that I think is lacking.

12. Q: To what extent do you think her works influenced other composers of Brazilian classical and popular music?

A: Question number 12 is a very important one. I think that Chiquinha was already very recognized in her lifetime. She was edited a lot, published, recorded, plagiarized. For example, *O Abre Alas* was plagiarized, *Lua Branca* was born from a plagiarism, she never gave the title *Lua Branca* for the piece, or the lyrics; *Casa de Caboclo* by Hekel Tavares, she even sued him, etc. So, it is noticeable that she already had a big influence at the time. Many theatre writers sent requests to her to write music for these theatre plays, she had many students, taught many people, she was a conductor, conducted a lot, many concerts, she played in *choro* groups. Thus, at least in *choro*, it is very clear her influence. The *Corta-Jaca* is a mainstay in the history of
choro, Atraente, as well, is one of the most important polkas in the history of choro. In regard to classical composers, this is not much seen, we do not see many art music composers dedicating pieces to her, for example, what could happen, because it is much seen with Nazareth. I have compiled more than 100 pieces dedicated to Nazareth. For example, Villa-Lobos’s Choro no.1, Camargo Guarnieri’s Ponteio no.19, Lorenzo Fernandez began a Nazarethiana, Mignone also has many pieces dedicated to Nazareth, a Nazarethiana as well, he arranged pieces… Radamés Gnattali adored Nazareth. This is not much seen with Chiquinha. We see, for example, in Radamès’s Suite Retratos, its fourth movement is called “Chiquinha Gonzaga” and cites the Corta-Jaca. But I think this comes from a big prejudice that existed in her time and that maybe still exists, or has echoes until now. Not only for the fact of her being a woman, but also for the fact of her being an immense transgressor for the standards of her time. She was the first woman to divorce in Brazil, in 1877, and because of that she was excommunicated from the Catholic Church. And it was a very heavy burden for someone in the nineteenth century, to the extent that she was disowned by her father, who did not forgive her even at his deathbed. So, of course, there was a great parcel of the population that was frightened of meeting Chiquinha Gonzaga, of having any contact with her. And if, for example, we point out that she was not afraid of exploring the more popular genres, such as the maxixe, she wrote many maxixes, this makes the discussion even richer. Because, for example, Ernesto Nazareth tried to move away from the maxixe, and Chiquinha Gonzaga had no problem with these more dancing genres like the maxixe. So, I think that many other composers began to see Chiquinha with prejudice, much developed from an ignorance regarding her works as well, because it is a huge output, and how much do we know about it, right? I think that depending on what you choose from her pieces and her life, it can harm the way her pieces are seen and studied. But, as I mentioned, I think that there was a
reborn of Chiquinha Gonzaga in 99, originated in the biography by Edinha Diniz, which existed since the 80’s, or the end of the 70’s, and in Globo’s miniseries. But there has not happened a reborn of Chiquinha Gonzaga’s works. I think this is yet to come. There were some beginnings… that is right… we could say that there was a first reborn of her works in 99, but I think this is still very little. I really think that I will only be satisfied when I listen to the first complete recording of Chiquinha’s works. Then I think she can influence other composers more. Maybe we will get more composers, for example, wanting to compose theme and variations on her pieces, maybe composers will want to cite her works, her pieces, wanting to dedicate works to her, maybe this is still to happen. So, I see her being very beloved in the popular realm, but very little acknowledged in the classical realm. If we make these differentiations between classical and popular. But even in the popular realm, I notice that people only know four of her pieces. And those who are more dedicated, who studied her more in-depth, know around 20. Therefore, there is still a lot to do regarding Chiquinha’s works. And I think she will still be able to influence Brazilian music very much.
APPENDIX E. TRANSLATION OF MARIA TERESA MADEIRA’S SURVEY

1. Q: When did you get to know Chiquinha’s works and what interested you the most in her pieces?
   A: I really discovered her in 1995. First of all, the richness of styles and the spontaneity of her writing.

2. Q: Do you have a favorite piece of hers? Which one and what do like about it?
   A: Maybe I have a special fondness for Lua Branca (for having one of the most beautiful melodies I have ever heard), Bionne (for its pianistic writing), and Atraente (for being a terrific polka).

3. Q: What elements in Chiquinha’s pieces do you think most represent her style?
   A: The countless characteristic dance rhythms used in various ways. For example:
     a) Dancing or slow waltzes, tangos in habanera style (slower) and faster tangos (with more virtuosic character), lyric songs and more playful songs.
     b) Her music for revues, such as Forrobodó and A Corte na Roça.

4. Q: Do you consider her works more part of the classical music realm, popular music realm, or both? Which elements of each can you identify?
   A: She considered herself a popular artist. She wrote for that public and for theatre.

5. Q: What technical and musical challenges do you encounter in her pieces? And how do you approach them?
   A: The biggest challenge is to comprehend the style of salon music (the rhythms that were in vogue at the time) and thus to recreate a musical ambiance and get inspired from it.
6. Q: Do you teach Chiquinha’s pieces to your students? What are your goals in doing that? If not, why do you not teach them to your students?

   A: My students generally ask to play Chiquinha even before I make my suggestions… They identify themselves with her compositions, and through her we work on phrasing, articulation, coordination, fingering, and rhythmic flow.

7. Q: What pieces would you suggest to someone wanting start to explore her repertoire?

   A: It depends on the level of the student. They love Gaúcho (Corta-Jaca), but soon notice that there is a meticulous work on rhythmic coordination.

8. Q: What do you think is the importance and benefits of studying Chiquinha’s works?

   A: Getting closer to our history through the works of a very important artist.

9. Q: Chiquinha does not include many tempo, expressive, articulation, dynamics or pedal marks in her scores. What advice would you give to someone wanting to learn her music in regard to choosing appropriate dynamic and tempo nuances, articulation, and pedal, for example?

   A: Knowing the style, as I mentioned earlier, and technically working on it as in any other piano repertory. For example, pedaling needs to be based on the harmonic concept of the work considering the period when it was written.

10. Q: Rita Amato in her research *Educação Pianística: o rigor pedagógico dos conservatórios* (2006), affirms that conservatory lists studied by her included only strictly Brazilian classical composers, especially the 20th century nationalists, such as Villa-Lobos, Lorenzo Fernandez and Francisco Mignone. She mentions that Ernesto Nazareth was not included in those lists, but was performed. The name of Francisca Gonzaga was not even
mentioned. Do you think this is still the case? Why do you think her works are not included in the standard Brazilian repertoire of the piano student?

A: Nazareth has been taught, and a lot, especially in these past five to ten years. Chiquinha, for having assumed herself as a popular artist, still suffers prejudice from some more conservative teachers. But some pieces, like Gaúcho, Bionne, Atraente, Plangente, Amapá, Viva o Carnaval, Annita, Dama de Ouros “don’t owe anything to anyone.”

11. Q: Do you think Chiquinha’s works get the recognition they deserve? If not, what would you suggest to changing this situation?

A: In spite of the progresses, I believe she hasn’t been totally recognized. The change can come through various ways: incentives, researches, recordings, etc. But us musicians have an important role in that. We can make the difference by playing and publicizing her works.

12. Q: To what extent do you think her works influenced other composers of Brazilian classical and popular music?

A: She influenced and keep influencing consecutive generations. Directly or Indirectly. In the popular and art music!
VITA

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