The Ponteios of Camargo Guarnieri

by

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To Ida, Dan and Max

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Introduction

In the sparse art music scene of Brazil in the early twentieth century, it is the small form, not the sonata form, that has inspired most composers. Short pieces such as preludes, waltzes, toccatas and suites prevailed in the Brazilian repertory. Camargo Guarnieri (1907-93), one of the leading art-music composers of Brazil, found in small forms the best medium to convey musical ideas of popular origin. Guarnieri, guided by the principles of Brazil's foremost ethnomusicologist, Mário de Andrade, was committed to nationalism throughout his entire life. The newly-minted Brazilian genre of *ponteio* provided Guarnieri enough space to display an array of emotions, different pianistic textures and compositional processes. Guarnieri's *Ponteios* are notable not only for musical reasons but for the insights they provide into the development of nationalism in Brazilian art music. The word ponteio was taken from the popular music repertoire in which it referred to a freely composed instrumental melody, generally played by plucking the strings of the guitar. The *Ponteios* were composed in five books of ten preludes over a period of almost thirty years: Book I: 1931-35, Book II: 1947-49, Book III: 1954-55, Book IV: 1956-57 and Book V: 1958-59 (Guarnieri 1977). The *Ponteios* mirror several popular music practices of Brazil and stand as one of the most significant contributions of Latin America to the piano repertoire.

This essay is organized into two main sections. The first section contains a brief biography of Guarnieri and examines the cultural and musical milieu in which Guarnieri lived and composed the *Ponteios*. In the second section a number of direct influences on the *Ponteios* will be analyzed including the Portuguese language, the piano tradition

of Brazil, the urban and rural traits of Brazilian popular music. All these elements were transformed and organized by Guarnieri in the *Ponteios*. Aspects of Guarnieri's compositional language such as harmony, form and counterpoint will be also discussed.

M. Camargo Guarnieri

Mozart Camargo Guarnieri was born in 1907 in Tietê, a small rural town, sixty miles Northwest of the city of São Paulo.[1] His father, a barber of Italian birth and an amateur flutist, found, in his passion for music, the source for naming his sons after famous composers (Mozart, Verdi, Rossini). Camargo Guarnieri later in life reduced his first name to M. to avoid inappropriate comparisons with the Austrian composer. Since early childhood, Guarnieri had piano lessons. He also learned how to play the violin and the flute with his father. As he practiced the piano, Guarnieri often improvised at the keyboard, a tendency that did not please his father. Aware of the talent and potential of the youngster, Guarnieri's family moved to the city of São Paulo in 1922. In São Paulo Guarnieri had piano lessons with Ernani Braga and Sá Pereira, two important virtuoso piano teachers. As the oldest child, he also had to help support the family by playing the piano at a music shop, a silent movie theater, and a cabaret, jobs that Guarnieri was able to quit after the financial situation of the family improved. From 1926 to 1931 Guarnieri studied harmony, counterpoint, and orchestration with Lamberto Baldi, an Italian musician who had just settled in Sao Paulo as a conductor and music teacher. In 1928 Guarnieri met Mário de Andrade, to whom he presented his

[1]Guarnieri's biographical information was mostly obtained in Verhaalen (1971).

compositions *Dança Brasileira* and *First Sonatina*. Andrade became his greatest mentor in steering Guarnieri toward a consistent nationalist aesthetic. Andrade met with Baldi, and they decided that they would share responsibilities in teaching the promising young composer. While Baldi taught the technical aspects of composition, Andrade's role was that of an intellectual leader who developed Guarnieri's knowledge of literature, art, philosophy, and music history. Soon after that, Guarnieri was appointed teacher at the Conservatory of Drama and Music of São Paulo, where he taught piano and accompanying.

The first book of ponteios was composed between 1931 and 1935, along with several works for chamber music, orchestra and voice. Guarnieri became actively involved with ethnomusicology during his visit in 1937 to the Northeastern region of Brazil in 1937, where he collected numerous musical sources from that area of the country. In 1938, Guarnieri received a grant from the city of São Paulo to study in Paris, where he studied harmony with Charles Koechlin and conducting with François Ruhlmann. He also had contacts with Gabriel Marcel, Nadia Boulanger and Darius Milhaud. The outbreak of the Second World War cut short Guarnieri's experience in Europe. Back in Brazil, Guarnieri continued prolific activity as composer, teacher, and conductor. He made several trips to the United States, where he had works premiered by prestigious orchestras such as the Boston Symphony in 1943. In the United States he received two important awards: in 1942, the first prize in the Fleischer Collection competition in Philadelphia for his *First Violin Concerto*; in 1944, the first prize of the Chamber Music Guild of Washington for his *Second String Quartet*. He also participated

as adjudicator of international piano competitions such as the Tchaikovsky Competition of 1959 and Queen Elizabeth of Belgium in 1965, and received numerous prizes in Latin America. Guarnieri's output includes over two hundred songs, choir pieces, two operas, several piano pieces, chamber music, and orchestral works. In addition to his career as a composer and conductor, Guarnieri became the first composer in Brazil to maintain a studio dedicated to the teaching of composition. Several of the most prominent Brazilian composers have been Guarnieri's pupils.[1] Until his death in 1993 Guarnieri remained active as composer, conductor and teacher. In his late compositions, he remained faithful to the nationalistic principles of his entire musical output.

GUARNIERI AND NATIONALISM IN THE ART MUSIC OF BRAZIL

The *Ponteios* were composed over almost thirty years, from 1931 to 1959. During this time a number of factors affected Brazilian art music and Guarnieri's personal development. The most significant element that arose from this period was the search for a Brazilian identity in all art forms. Greatly influenced by Mário de Andrade, Guarnieri took the direction of nationalism as an ideological principle, rather than a mere exotic alternative to mainstream European art music. Guarnieri's role of leadership of the nationalist school and his consistent choice of a tonal-modal language of refined counterpoint, divided Brazilian art music into two opposing camps: on one side, the nationalist composers who agreed with Guarnieri's opinions, and on the other side, those who had adopted the newly introduced twelve-tone techniques in Brazil and viewed

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[1]Oswaldo Lacerda, Marlos Nobre, Almeida Prado, among many others.

Guarnieri's position as one of reactionary academicism. In the section below there will be a brief discussion of these issues and the way in which they affected Guarnieri's output.

Nationalism

Brazil was the largest and most important Portuguese colony until its independence in 1822. After 67 years of a monarchist regime, Brazil became a Republic in 1889. During the years following Brazil's independence, isolated nationalistic ideas manifested themselves in different cultural levels in a society still economically and culturally dependent on Europe, particularly on England. Still impregnated with the tendency of a colony to replicate the culture of its rulers, most cultural manifestations preserved European styles. The first signs of cultural independence in art music were seen in the operas composed in Brazil. The best examples were the internationally acclaimed operas of Carlos Gomes, with librettos in Italian (*Il Guarany, Lo Schiavo*), on subjects drawn from Brazilian romantic literature. The musical influence of Italian opera was evident in Brazil, as it was in Portugal. However a nationalistic intent was already present in Brazilian operas.

The search for a Brazilian identity in art music became more evident after the turn of the century in the works of Alberto Nepomuceno and Alexandre Levy,[1] with an attempt to incorporate into instrumental art music some material from popular sources

[1]Béhague points out how Levy and Nepomuceno used rhythmic elements from Brazilian urban popular music in piano pieces such as Levy's *Tango Brasileiro* (1890), and Nepomuceno's *Galhofeira* (1895).

(Béhague 1971, 9). By the mid-teens, Heitor Villa-Lobos was already composing music based on Brazilian folk impressions, with a language of aggressive primitivism, as in his three *African Dances* (1914-15).

For a nation in search of its cultural independence, there was, paradoxically an important need for a European legitimization of Brazilian music.[1] This recognition of a Brazilian style came in the words and the works of Darius Milhaud, who, as cultural secretary of the French Embassy in Brazil, lived in Rio de Janeiro from 1917 to 1918 and exerted considerable influence upon Brazilian art music. Milhaud's polytonal procedures were absorbed by Villa-Lobos. In his reports to France, Milhaud commented on the cultivation of French music in Brazil (Wisnik 1983, 44).[2] Milhaud heard in Rio performances of the music of Satie, Ravel, Debussy, and Roussel.[3] However, it was popular music, and particularly the piano music of Ernesto Nazareth, with its synthesis of European and Afro-Brazilian flavors, that impressed Milhaud the most. Villa-Lobos' friendship with Milhaud and with the pianist Artur Rubinstein served to promote and validate Brazilian music abroad. The Brazilian experience inspired Milhaud to compose two of his important works: *Le Boef Sur le Toit* (1919) and *Saudades do Brasil* (1921).

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[1]The history of Russian music provides a parallel case. Taruskin points out how Glinka became known in Russia as the "founding father" of nationalist Russian music, although other earlier Russian composers produced works of Russian identity. It was the recognition of Glinka abroad that created among the Russians a strong sense of identity (Taruskin 1984, 155).

[2]Milhaud became more familiar with the works of Satie in Rio de Janeiro (Wisnik 1983, 44).

[3]Since the important "Artistic French Mission" called in 1816 by Dom João VI, Prince of Portugal, living in Brazil because of Napoleonic expansion in Europe, France had always been the most important model to be followed in the higher cultural circles of Brazil (Tinhorao 1983, 165). While the Italian influence was predominant in opera, French dances or French adaptation of European dances such as waltzes, polkas and schottiches were in vogue in salon music of Brazil (Kiefer 1990, 8, 15, 27).

The 1920's was a euphoric period for Brazilians, with the high expectations that Brazil would become a nation of major importance in the world. It was also a period of political instability, and of progressive dependance on foreign economical liaisons. While England had been the most important country in control of the Brazilian economy in the nineteen century, the United States assumed this leadership in the twentieth century. This environment was conducive to revolutionary thoughts manifested in the arts. Stimulated by new artistic trends in Europe in that period, some artists and writers of Brazil strove for an independent Brazilian art turning against traditional and romantic values, especially in literature and the visual arts (Neves 1981, 83).

Among several events to celebrate the centennial year of Brazil's independence, the Week of Modern Art, held in February of 1922, in São Paulo, was the cornerstone of a change of attitude towards art in its formal, aesthetic and ideological aspects (Amaral 1979, 15-16). "Modernism," a term coined by the artists and intelligentsia who promoted the events of the week, had already been used in reference to the cubist paintings of a Brazilian artist, Anita Malfatti, who exhibited in 1917-18. The Week itself was more important for the discussions and debates it triggered than the events it encompassed. Nationalistic ideas were embedded in a "modernism" that combined rebellion against the European romantic tradition in art with the desire for Brazilian artistic autonomy. Guarnieri, only 15 years old, did not take part in this festival, but Mário de Andrade, one of the mentors and leaders of the Week, later became the most influential figure in Guarnieri's musical life.

The fact that the event took place in São Paulo, and not in Rio de Janeiro, then

the capital of Brazil, had a special significance. As coffee became the most important export product of Brazil (Fausto 1975, 235), the middle-class segment of *Paulista* society arose to expand its economic power and to compete culturally with the capital, Rio. A week of intense debate over modern art in São Paulo symbolized a culturally advanced milieu in opposition to the traditional and laid-back air of the sophistication that marked Rio, the former hub of the Brazilian empire. The Week of Modern Art consisted of a series of concerts, lectures, visual arts exhibits and poetry readings held at the Municipal Theater of São Paulo. In the field of music it was the young Villa-Lobos who became the focus of the event, with performances of some of his piano and chamber music along with works by Debussy, Satie and other French composers. Overall, what was then called "modern art" was by no means avant-garde in an international perspective; however, it worked effectively as a manifesto to shock audiences (Amaral 1979, 16). In Villa-Lobos the percussive use of the piano, the dissonances, and the use of whole-tone scales were enough to split the audience into opposing camps. The debate between the revolutionary and the reactionary took on journalistic proportions, with acid feuds between music critics and artists. "Modernism," although very much French in its inspiration and aesthetic values, was revolutionary due to its strong nationalistic intent.

Mário de Andrade and Guarnieri

Mário de Andrade--writer, poet, pianist, painter, journalist, music critic, historian, and musicologist--was a genuine "Renaissance man." He was born in São Paulo, in 1893, where he lived most of his life until his early death in 1945. The

eclectic nature of Andrade's personality inspired and attracted musicians and other artists. The importance of Andrade lies not only in the field of poetry and literature, his true area of expertise, but in the leadership role he exerted in inciting Brazilian artists to strive for a genuine national identity.

Musically speaking, the consolidation of the Week of Modern Art of 1922, as a national modernist front occurred with the publication of a collection of essays written by Mário de Andrade, published in 1928: *Ensaios sobre a Musica Brasileira* (Essays on Brazilian Music) (Chaves n.d., 1).[1] The *Essays* were the first theoretical document in Brazil dedicated to music. The book is divided into two main sections. The first part postulates what directions Brazilian art music should take to be characterized as truly Brazilian. It mainly exhorts composers to study and incorporate elements of popular music. Popular music sources are discussed in relation to rhythm, melody, harmony, polyphony, instrumentation, and form. The second part of the book presents a collection of popular tunes collected by Andrade and other musicians in several different parts of Brazil.

Andrade identified the elements of a truly Brazilian musical culture in popular music, both rural and urban. These elements had to be absorbed into the language of art music in order to create a genuinely Brazilian art music, as opposed to a "Universal" music. In this manner Andrade worked in Brazil with an intent and a scientifically

[1]The *Essays* were first published in 1928 by Chiarato & CIA. A revision made by Andrade, meant to be included in the edition of his complete works, was lost. In 1962 Martins Editora reprinted the Essays with an addition of a chapter written by Andrade in 1936 on Brazilian popular music.

oriented approach similar to that of Bartok in Europe:[1]

> The current historical criteria of Brazilian music are those that reflect the musical manifestation of the Brazilian people: the popular music. (Andrade 1928/72, 20)

It is important to stress that the blend that occurred in Brazil between black, white and to a lesser extent Indian races produced in Brazil a blend of cultural elements. This blend was uncommon in the American continent. Olavo Bilac, an important Brazilian poet, wrote a famous poem in which the racially mixed culture of Brazil appears as the result of the reunion of the "three sad races" (Wisnik 1983, 24). The Portuguese and the Africans were sad because they missed their motherland; the Indians because they had lost theirs. This fantastic conceit contained a neutralization, and ultimately, a denial of conflicts. Truly the process of domination by the Portuguese brought a marked cultural submission of the Indians and a cultural resistance of the Blacks in the form of syncretism. The exotic became an element of easy assimilation in the pre-nationalist school. It was against this distorted concept of the "three sad races" that "modernism" exhorted composers to seek a scientific and comprehensive approach toward folkloric and popular elements in their music.

Due to the weight of Andrade's influence as a cultural leader, the *Essays* assumed an important role in directing composers toward a national attitude. Ultimately they served to pave the way for the long path Brazilian "modernism" was to take in the following decades in a search for a "Brazilianization" of culture. In this trend, nationalism and "modernism" joined forces to repel manifestations of a different nature,

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[1]The similarity derives, perhaps, from a world wide coincidence of events leading to a rational and objective search for national identity in folk music, for Andrade does not mention having known Bartok's essays, many of which had not been translated from Hungarian.

as, for example, the "universal" twelve-tone technique, labeled as "alien" to the tradition of popular music in Brazil.

Even before the publication of the *Essays* in 1928, the overall atmosphere of euphoria in the Brazilian arts, with the acclaim of Villa-Lobos in Paris, led to a desire among composers to produce music with a Brazilian identity. Andrade's *Essays* seem to have been a crystallization, in a somewhat doctrinaire form, of a collective, yet not unanimous tendency in Brazilian art music. Andrade conceived a process of acquisition of a national style in art music in which it was necessary to undergo a stage of identification and integration of elements of popular music into art music. Continuing this direction, an eventual amalgamation would be reached leading to a truly Brazilian art music (Andrade 1928/72, 43). At that point (but not before) art music could afford to float free in whatever form or direction it moved.

Aware of the predominantly European heritage of Brazilian culture on all social levels, Andrade thought it was reasonable to absorb and maintain some of these elements, keeping a proportionate and legitimate Portuguese participation in Brazilian culture. One of Andrade's main criticism of some of Villa-Lobos' early works was the "pseudo-Indian" content of that music. Andrade touted Villa-Lobos as a great composer, but deplored the fact that the exoticism of his music was what gained him European attention (Andrade 1928/72, 14). According to Andrade, the Indian influence in Brazilian music is small and thoroughly absorbed and integrated. Therefore the use of "indianisms" in art music did not faithfully represent a Brazilian national style. Andrade also rebelled against the need for a validation of Brazilian music by Europe:

> Europe, in its complete and organized state of civilization, seeks for foreign elements to free itself from its own boundaries. . . . what Europe takes from us are elements of universal exposure: amusing exoticism. (Andrade 1928/72, 15)

Andrade has come in for considerable criticism from recent writers. According to Celso Loureiro Chaves, the doctrines of Andrade, in the Brazilian cultural scene of the 1930's, were turned into a set of rigid guidelines to be followed by composers of nationalist inclination, creating a dictatorship in art music parallel to Brazil's dictatorship of Getúlio Vargas (1937-46) (Chaves n.d., 8). José Maria Neves points out the duality of Andrade's positions in the way in which they were revolutionary in literature and art, while in music his position was "retrograde," and "populist" (Neves 1981, 83). This interpretation is related to Andrade's position that a European non-atonal system of harmonization had to be used in the incorporation of popular music elements in Brazilian art music . Such critiques seem exaggerated, founded on a misreading of the linguistic style in which Andrade formulated his ideas and the context in which they appeared.

One must consider the *Essays* a sort of cultural billboard, with exaggerations and generalizations. They were intended to be hyperbolic in order to be heard:

> . . . [is] a Brazilian writing in German on a Chinese subject, music so called 'universal,' producing Brazilian music? Is he a Brazilian musician? No, he is not. No matter how sublime it may be, not only his work will not be Brazilian, it will be anti-national. (Andrade 1928/72, 17)

This was the rhetoric of several art documents of the early twentieth century, such as the Dada and Futurist manifestos, which share a dogmatic tone. Also, Andrade's written opinions were at times more flexible than they appeared. In a recent article on

Andrade's correspondance with Guarnieri,[1] published by the newspaper *Folha de São Paulo* dated 18 September 1993, Vera Sílvia Guarnieri, the composer's widow, commented on a letter in which Andrade made a negative critique of Guarnieri's *Second Cello and Piano Sonata*. A few months later, after Andrade attended a performance of the piece, he effusively praised Guarnieri for the work. Guarnieri, surprised by Andrade's reversal of opinion, confronted him on his earlier repudiation of the sonata in his letter. Andrade replied: "Really? Then I take back everything I wrote."

It is likely that Andrade's fame as a leader of a national "modernism" was what attracted Guarnieri to seek his guidance. Guarnieri had already composed music with clear nationalist intent in early 1928, (*Dança Brasileira*). However, it was only after Andrade's tutelage that Guarnieri's compositions were steered into a more consistent and methodical approach in the search for a Brazilian style. Guarnieri spent many evenings in Andrade's home, where he learned and prepared subjects for discussion in the fields of art, literature, philosophy and sociology. In one of Guarnieri's rare published writings he described Andrade's house as "a university" (Guarnieri 1943, 13). In his late "Testimony" of 1985 Guarnieri attests to Andrade's influence:

> Mário de Andrade was the greatest theorist of Brazilian Music. His influence, I guarantee, was not felt only upon myself, his disciple throughout all my life, but upon a whole generation of Brazilian musicians of his time. His remarkable spirit, whose lessons remain alive and pertinent, is still reflected in the new generation of Brazilian musicians. (Guarnieri 1985)[2]

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[1]Andrade's correspondence has been recently opened according to Andrade's wish that it should only be examined 50 years after his death. This material is being organized for publication.

[2]"Testimony" is an article written by Guarnieri, probably published in a São Paulo newspaper in 1985. The source used above, kindly lent by Dr. Marion Verhaalen, is a copy of the original typed text.

Guarnieri, the foremost composer of the second generation of the Brazilian nationalist school, implemented Andrade's principles in his compositions, by adhering to the basic idea of transferring popular material into his musical language, but avoiding direct quotations:

> . . . if we accept as Brazilian only the excessively characteristic we will fall in the category of exoticism to the point that we become exotic even among ourselves . . . excessive objectiveness is boring and dangerous . . . banal and poor. (Andrade 1928/72, 27)

Guarnieri and Twelve-tone Music

Guarnieri became interested in atonality in the 1930's (Appleby 1983, 147, and Verhaalen 1971, 125). During the years 1933-34 Guarnieri studied the works of Schoenberg, Berg and Hindemith in what he later called a "period of infatuation with atonalism." This excursion into atonalism is well exemplified in his *Second Sonatina*. It can also be heard in a few of his ponteios of the first book, composed in 1931, to be analyzed below. Guarnieri commented in an interview with Verhaalen:

> By 1934, I began to feel that my personal sensibilities were not compatible with atonalism. I began to write works that were free of a sense of tonality, non-tonal rather than atonal. They had an indecisive tonality, neither major or minor, not in C or in D. (Verhaalen 1971, 126)

Guarnieri's words attested to his having distanced himself from the techniques of the Second Viennese School. The studies Guarnieri made of atonalism and other trends in art music, in general, did not affect his faithfulness to Andrade's ideas. These ideas were reinforced as 12-tone practice began to flourish in Brazilian art music of the 40's.

The arrival of the German composer Hans Joachim Koelreuter in Brazil in 1937

marks the introduction of the dodecaphonic school to that country, with the creation of a group of composers called *Música Viva* that attracted several young composers. Still dominated by the nationalistic character of Villa-Lobos and the disciples of Andrade, the musical scene in Brazil saw in the 40's a progressive clash between these two schools that culminated in 1950 with the publication of open letters written by Koelreuter and Guarnieri in several newspapers across the country.[1] A journalistic feud between these two trends saw a period of debates and heated discussions on the subject of twelve-tone music and its possible effects upon the dominant nationalistic practice.

Guarnieri feared that twelve-tone music would be disruptive to the national style that had been achieved by mirroring the tonal and modal essences of popular music. Such fear was also shared by Bartók (1976, 345). Andrade, who had died a few years before, manifested his rejection of twelve-tone technique, labeling it as "evolution by decree" (Andrade 1943, 352). An emotional outburst against the twelve-tone technique is seen in Guarnieri's letter:

> . . . twelve-tone music (like other smuggled items we are now importing and assimilating in such submissive manner) is a typical expression of a plan for cultural degeneration. . . . it has a concealed goal of slowly destroying our national character . . . .(Neves 1981, 122)

Koelreuter, on the other hand, complained about the state of stagnation of Brazilian music and proclaimed that twelve-tone technique, advertised as a panacea for problems of expression, could be employed by Brazilian composers without loss of the national element:

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[1]Guarnieri's "Open Letter to the Musicians and Critics of Brazil" dated of 7 November 1950 and Koelrueter's reply bearing the same title dated 28 December 1950 are reproduced in their original form by Neves (1981, 121-7).

> . . . twelve-tone technique guarantees absolute freedom of expression and the complete realization of the composer's personality. . . . young Brazilian dodecaphonist composers fight courageously for a new content and form and have never despised the folklore of their land, studying it and incorporating it in its essence. (Neves 1981, 127)

At this point there was a clear break between modernism and nationalism two trends, which had been allies during the 1920's. Koelreuter symbolized the avant-garde and the experimental. There were those who supported Koelreuter's ideas in name of the freedom of choice and of the need for experimental art among young composers. *Música Viva* originally had a Marxist inclination, but that was severely shaken by inner crisis among the left, particularly after the Second International Congress of Composers and Musicologists held in Prague in 1948. Among the important resolutions of this event, influenced by social-realist doctrines in the Soviet Union, twelve-tone techniques and serialism were condemned as decadent bourgeois formalism (Schwarz 1972, 345). This split immediately steered some musicians, like Cláudio Santoro and Guerra Peixe, away from *Música Viva*, turning their attention toward nationalistic subjects. Some critics, at that time, found Guarnieri's position reactionary and xenophobic. Patricia Galvão, an art critic in a São Paulo newspaper of 1950, referred to Guarnieri's letter as "inspired by the Soviet trend of social-realism" (Neves 1981, 130).

Guarnieri's letter was passionate, full of exaggerations and quite naive, and, one should be cautious not to interpret it too literally. The essence of Guarnieri's position was an echo of Andrade's principles, but it was not supported by the flow of logical arguments and erudition so natural in Andrade's writing. As a result Guarnieri's statements did not match the sophistication of Koelreuter's reply. The few documents

written on Brazilian modernism seem to have been produced by the faction of the left that considered twelve-tone music a legitimate Marxist revolutionary manifestation. In that interpretation, nationalism as practiced by modernist composers in Brazil is viewed primarily as a demagogic manifestation. A politically opportunistic analysis can be observed in the relatively recent words of Paraskevadis, who describes Guarnieri's letter as an "excellent example of fascist ideology" (Paraskevadis 1984, 140). This convenient unification of nationalism into one common expression of conservative, right-wing utterance awaits a less biased analysis.

Although Guarnieri labeled himself "apolitical," his somewhat paranoid fear of twelve-tone techniques was perhaps a reflection of the political times. Koelreuter's group had a Marxist ideology, and in its European origin it was viewed as foreign. Getúlio Vargas, during the years of his dictatorship (1937-46), promoted a relative closure of Brazil to outside economic control, with the nationalization of vital resources such as oil and electricity (Tinhorão 1990, 228). Later, as elected President, Vargas was unable to keep the country viable without the collaboration of the United States and England. Economic agreements were made that put the country back in the hands of foreigners for all practical purposes. This policy led to xenophobia among those stimulated by a general nationalist trend, because they saw their values threatened by an atmosphere of euphoria brought by the internationalization and modernization of the country.

The fact that, until 1937, Brazilian art music had not been exposed to the more advanced and revolutionary techniques of the Second Viennese School, concentrating instead on tonal centered, modal procedures and neo-classical techniques, has led to a

claim that Brazilian nationalism is reactionary and the guardian of nineteenth-century bourgeois tradition (Neves 1981, 79 and 134). Such a conclusion is based on the notion that, the "new" is always better, and that, as suggested by Koelreuter, the techniques employed by the new Viennese school solved universal problems of musical expression and should have been adopted by nationalist composers. Perhaps the late arrival of the twelve-tone techniques was not an accident but an indication that such revolutionary procedures did not find resonance in the minds of most Brazilian composers. Whether nationalism represented a deliberate and comfortable position of conservatism, or simply a spontaneous choice of an anachronistic medium is still a debatable issue.[1]

THE PONTEIOS

Guarnieri's *Ponteios* are among the best known and most performed piano pieces of Brazilian composers. They have been recorded by several Brazilian and international pianists.[2] Composed over a period of almost thirty years, the *Ponteios* richly represent Guarnieri's style, particularly as a pianist-composer. Throughout this period, Guarnieri's compositional style matured, but at the same time Guarnieri maintained the firm nationalistic purpose of Andrade's orientation, perhaps with even stronger fervor after Andrade's death in 1945.

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[1]The evolution of musical discourse has never been a linear, progressive journey, in which composers adhere to the latest advances or inventions of compositional techniques. If by anachronistic we characterize someone's music as inappropriate, then much of what has been composed in the twentieth century would fall under this rubric.

[2]The entire set of *Ponteios* have been recorded by Brazilian pianists Isabel Mourão and Laís de Souza Brasil. Selected *Ponteios* have been recorded by Grant Johannensen, Guiomar Novaes, Cristina Ortiz, Anna Stella Schic, Antonieta Rudge and Marcelo Verzoni.

Guarnieri's music is filled with passion, contemplation, melancholy, humor, and a certain anxiety. Whatever mood one may find Guarnieri's music is evocative of, one is at a first level confronted with an intensity that reflects Guarnieri's passionate personality. An example of how Guarnieri's passionate expression was a primal moving impulse in his work can be seen in his own words:

> . . . I just sent my Ponteio 49 to be printed (by the way, I have fallen in love with it! You will see that in this ponteio I rendered my heart open and let it cry high, very high) . . . .(Guarnieri, 26 May 1959)

In this strong personal language lies the Brazilian element as an aesthetic choice, mostly influenced by Mário de Andrade.

In the section below a brief discussion will be presented on the elements that contributed to the composition of the *Ponteios*, emphasizing Guarnieri's implementation of Andrade's ideas. The following topics will be presented: Guarnieri's nationalistic intent in the use of the Portuguese language; the piano tradition in Brazil and the possible influence of pianist-composers (Brazilian and non-Brazilian); a discussion on urban and rural popular music of Brazil and how these sources may have been incorporated in the *Ponteios* by Guarnieri; an attempt to point out some influences of Villa-Lobos upon Guarnieri's style; possible foreign popular influences; and a brief analysis of Guarnieri's style in terms of counterpoint, harmonic language, and form.

The Portuguese Language

The Portuguese noun "ponteio" in Mário de Andrade's *Dicionário Musical*

Brasileiro, is defined as "rendition of a melody on a *viola*".[1] In the most important Brazilian dictionary of the Portuguese language, ponteio is defined as an instrumental piece in free form, inspired by the manner of plucking the string of string instruments (Holanda 1986, 1362). The verb *"pontear,"* in music, is used to describe a technique of plucking the strings of the guitar with the right hand while the left hand presses the frets.

In an interview Guarnieri said:

> . . . they [the *Ponteios*] are really preludes. They have a character which is clearly and definitively Brazilian. I thought it would be better to use a word other than prelude to express this Brazilian character, so I wrote *'Ponteio'* and in parenthesis *'Prelúdio.'* (Verhaalen 1971, 150-1)

Although Verhaalen believed Guarnieri was the first to coin this term, another Brazilian composer, in Rio de Janeiro, Radamés Gnattali (1906-88), named one of his works *Ponteio, Roda e Samba* in 1931, the same year Guarnieri composed the first set of Ponteios. The first to have suggested the word, and thus probably the source for both composers, was Mário de Andrade, in his *Essays*. Andrade disliked the term "Suíte Brasileira" (Brazilian Suite), for he considered there were equivalent terms more suitable as titles of Brazilian sets of dances (Andrade 1928/72, 68). Andrade suggested the word "ponteio" as equivalent to "prelude." In 1929, in a critical review of Guarnieri's *First Sonatina*, Andrade commented on the word *"ponteada,"* which Guarnieri had used as a performance indication in the second movement, calling it a misuse of the word

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[1]Brought by the Portuguese in the 17th century, the *viola* is an instrument similar to a guitar, with five or six pairs of strings, tuned in various ways (Marcondes, 1977, 801). The *viola* is used mostly in the rural districts, while the modern guitar became more popular in the urban areas.

"ponteio" (Andrade 1943, 33). Andrade interpreted Guarnieri's marking as a suggestion that the pianist should imitate the plucking of the guitar strings in the bass. However, Andrade called attention to the correct meaning of the word "ponteio" as "prelude", "impromptu."[1]

Guarnieri has signaled 1928 as a decisive moment in his musical output (Barbieri 1993, 19). He considered as immature his works composed between 1920 and 1928. He requested that those works be neither published nor performed. Still he allowed them to be available for comparative analysis. Among the many piano pieces he wrote during that period, a few titles already reveal a nationalistic tendency: *Toada da minha terra* (Song of my land), *Samba*, *Dança Brasileira* (Brazilian dance).

This linguistic nationalism can be seen in the *Ponteios* on two levels: the overall title of the pieces--*Ponteios*--and the tempo markings. The emphasis on the Portuguese language was evident in the attention Andrade, while organizing the São Paulo Municipal Department of Culture, directed toward stimulating composition and performance of choral music in Portuguese. In 1935, Guarnieri was appointed as organizer and director the *Coral Paulistano*, a choral group that sang mostly new music written in Portuguese. This ensemble gained considerable attention during the First Congress of Portuguese as National Sung Language held in 1937 (Verhaalen 1971, 126).

The use of Portuguese tempo indications has been pointed out by Luiz Heitor in his analysis of Guarnieri's *First Sonatina* (1929), "as a statement of nationalism, a protest

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[1]Other Brazilian composers have used the word *ponteio* as title for their pieces, such as Lorenzo Fernandes (1938), Arnaldo Rabelo (no date), Guerra Peixe (1955), Marlos Nobre (1963).

against the excessively Italian flavor of São Paulo musical culture" (Mariz 1983, 218). Compared to Villa-Lobos, Guarnieri remained less nationalistic and more classically oriented by naming his pieces after the genre or form in which they were composed (sonatina, waltz, etude, prelude, etc.). Direct references to nationalistic subjects are less frequent *(Choro, Choro Nordestino, Toada, Canção Sertaneja)*. Villa-Lobos gave several works topical titles such as *A Lenda do Caboclo,* (The *Caboclo's* Tale),[1] *Alma Brasileira* (The Brazilian Soul), *Cirandas* (Children Songs), so that the aspiration to a national style was apparent immediately in the title of the piece. The use of titles in Portuguese also functioned in various ways as descriptive titles. As French music continued to be influential among Brazilian audiences, the subtle descriptive character of Debussy's *Preludes*, whose titles were written at the end of each work, might have played a role in influencing composers to attach evocative or programmatic content to their preludes. Thus, there is a spectrum of evocative elements directed through use of language. Villa-Lobos lies on one end, with his suggestive titles, Debussy in the middle with evocative ideas placed at the end of the pieces, while Guarnieri camouflaged the evocative quality of his preludes in the tempo markings.

Guarnieri uses no titles for his *Ponteios*. However, he leaves clues for the performer in his elaborate and poetic tempo markings. The tempo markings--*dolente* (indolent), *dengoso* (coy), *torturado* (tortured), *calmo, com profunda saudade* (calm, with deep longing)--use specific adjectives that convey a characterization of a Brazilian

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[1]*Caboclo* is a term used to designate the race of the people of rural areas of Brazil with mixed Indian and white blood.

psychological trait. Guarnieri's discretion reveals a desire for subtleness, not only in the choice of medium and genre but also by the way the pieces retain their abstract qualities.

By having chosen to retain the word "preludes,"[1] Guarnieri made a connection to the tradition of pianist-composers writing piano preludes. Chopin's Preludes op.28 established the word prelude as "a short piano work, tightly constructed, unattached, evocative miniature for piano that grows from small, pervasive melodic or rhythmic fragments" (Randel 1986, 653). The title "prelude" used by Guarnieri for his *Ponteios* is well-based on the common features with nineteenth-century piano preludes--particularly in reference to the brevity, the monothematic treatment of the pieces, and the impression they make on the listener that they are improvisations (Eigeldinger 1988, 177). Guarnieri has been mentioned by several scholars as the most refined composer of Latin America music, due to his elaborate craftsmanship. However, reports obtained from interviews point out that several ponteios were composed in improvisatory ways (Guarnieri, Vera Sílvia 1993). An old friend of Guarnieri's, pianist Zuleika Rosa Guedes, reported:

> I was among a group of friends at the home of the pianist Norma Bojunga when Guarnieri simply sat at the piano, and after a few chords, improvised a short piece for the hostess. Later in that evening he just wrote down what he had played. It was Ponteio 33. (Guedes 1993)

The Piano in Brazil

The history of the piano in Brazil goes back to the period in which a great part of the Portuguese court fled to the Brazilian colony, 1808-1821. The Austrian pianist

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[1]The subtitle "*Prelúdios*" appears in the cover of Ricordi edition, in parenthesis, in smaller font, under the title *Ponteios*. It does not appear in the autograph facsimile (ozalid).

and composer Sigismund Neukomm (1778-1858) a disciple of Haydn, was brought to Brazil between 1816 and 1821 by the Portuguese Regent Dom João VI to improve the level of musicianship in the court's new home (Mariz 1983, 52). Among Neukomm's pupils the most prominent was Brazil's first Emperor, Dom Pedro I. Princess Leopoldina, Dom Pedro's wife was also a pianist. The piano became an important instrument in middle-class homes and was frequently the music-making machine for salons and social events and, to a lesser degree, art music. In 1875, a newspaper writer in *Diário de São Paulo*, declared São Paulo a "Pianópolis" (Rezende 1967, 267). In the latter part of the century, composers like Chiquinha Gonzaga and Ernesto Nazareth exclusively used the piano in their popular and salon-style compositions.

During the latter part of the nineteenth-century, instrumentalists and pedagogues, like Arthur Napoleão in Rio, and Luigi Chiafarelli in São Paulo, cultivated a virtuoso-oriented approach (Wisnik 1983, 53). Famous virtuosi were acclaimed as heroes in Brazil, such as the American pianist Louis Moreau Gottschalk, who died in Rio in 1869 after a successful tour of over a hundred concerts throughout South America (Appelby 1983, 71). Paderewski and Rubinstein made stellar appearances in early twentieth-century. It was Rubinstein who helped internationalize the works of Villa-Lobos and who introduced the works of Stravinsky to Brazilian audiences. The piano soon became the most popular instrument at Brazilian music conservatories. The great number of piano toccatas by Brazilian composers attests to the virtuosic nature of the music written for

that instrument during the twentieth-century.[1]

In 1922, Andrade wrote an article entitled "*Pianolatria*" (Pianolatry) in the first issue of the magazine "Klaxon," one of the vehicles of expression of Brazilian modernism (Wisnik 1983, 76). In this article Andrade criticizes the dominance of the piano in Brazil to the neglect of other instruments. He saw the piano as representative of an aesthetic of the 19th century, with a sentimental and distorted interpretation of whatever music was played on it, and a disregard of the original text (Wisnik 1983, 76). The piano therefore had to be absorbed into the new aesthetic of modernism. Andrade suggests in his *Essays* that the possibilities of use of the piano be enriched by imitating the sound of folk instruments (Andrade 1928/72, 64).

Nevertheless, the piano was still the focus as a solo or chamber instrument in the events of the Week of Modern Art. Possibly the lack of chamber musicians in Brazil, the strong piano tradition, and the fact that the piano offered a composer an easy polyphonic medium, accounted for the massive production of piano pieces composed in the 20th century. Andrade, in his acceptance of Portuguese predominance in Brazilian musical tradition, did not advocate the exclusive use of folk instruments in compositions of Brazilian art music. In a chapter of the *Essays* entitled "Instrumentation," Andrade recommends the use of traditional instruments with the additional goal of incorporating elements of the sonic language of folk instruments to modern instruments like the piano (Andrade 1928/72, 61).

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[1]Toccatas were written by Camargo Guarnieri, Radamés Gnatalli, Cláudio Santoro, Heitor Alimonda, Francisco Mignone and others.

Bartók was by then emphasizing the piano also as a percussion instrument (Bartók 1976, 288). The enthusiasm for the percussive qualities of the piano was shared by Villa-Lobos in several works. Guarnieri, however, used these elements with reserve. His music is mostly horizontal and vocal, so that the nature of the attack tends to be non-percussive. The rarity of harshness calls attention to Ponteio 10 (see Ex.53b, p.102), with its unusually percussive and grandiloquent quality, possibly an example of Villa-Lobos' influence in the *Ponteios*.

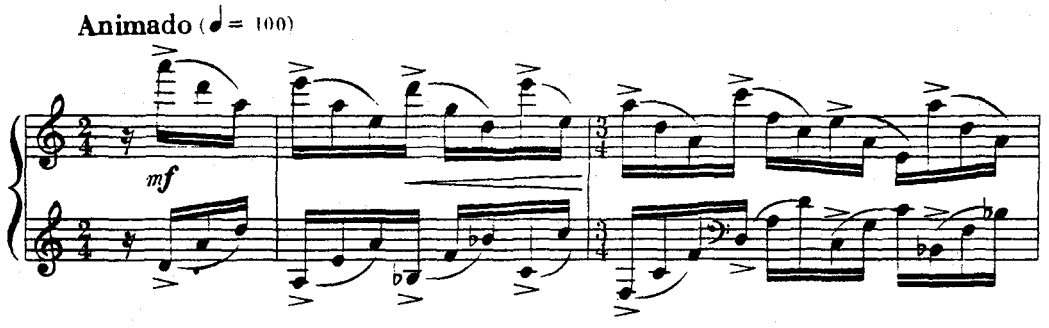
The virtuosic nature of much piano music was still one of the main points of attraction during the Week of Modern Art, with the packed-house recitals of the famous Brazilian pianist Guiomar Novaes (1896-1979), who played most of the Villa-Lobos piano works presented during the Week. Virtuosity, an element emphasized in Romantic music, survived several trends in the twentieth-century. The piano *Etudes* by John Cage, the *Klavierstücke* of Stockhausen, the music of Ives, Copland, Ravel and many others point to the virtuosic use of the piano as one of the few common elements.

An accomplished pianist himself, Guarnieri used to play Chopin etudes and Bach preludes and fugues by memory (Guarnieri 1992a). The piano was the natural medium for his musical ideas. As a virtuoso, Guarnieri knew the piano well in its technical and sonic aspects. He addressed in the *Ponteios* a wide range of pianistic problems such as fast strenuous accented sixteenth-note passages, polyrhythms, polyphonic textures, subtle pedalling, legato and non-legato singing, fast staccato passages, wide leaps and fast octaves.

Guarnieri composed in a manner typical of the instrumentalist-composer, creating

piano music that suits the hands. At times the music is technically challenging, but it is always possible to play, if the interpreter has an advanced technique. This blend of compositional and technical difficulties is epitomized in his four sets of piano etudes *(20 Etudes)*. The etude nature of some ponteios is seen in the toccata-like pattern of extreme difficulty of Ponteios 47 (Ex.1) and 21 (see Ex.36, p.76). A left hand etude is the technical challenge in Ponteio 23 (see Ex.7a, p.41).

Ex. 1) Ponteio 47, mm. 1-2.



The influence of Chopin in the piano literature of art music of the western world is well-known. Brazilian art music, in its emphasis on piano music took its share of "Chopinisms," particularly in the popular piano works of Ernesto Nazareth (1863-1934), an example of the blending of popular elements of nineteenth-century Brazilian music with European dances. Nazareth wrote exclusively for the piano, mixing mazurkas and waltzes, and emulating Chopin's works but with Brazilian rhythms. Guarnieri's *Etudes* and to some extent, his *Waltzes*, are a tribute to Chopin. In the *Ponteios* (preludes), Guarnieri not only used another genre consecrated by Chopin but also incorporated some Chopinesque elements such as the motion of bass, harmonic chromaticism, use of deceptive cadences, and polyphonic textures. We can observe some coloristic elements

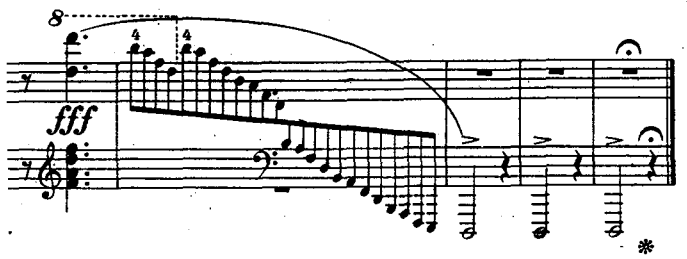
borrowed by Guarnieri from Chopin's etudes and preludes.

Among the many examples of Chopin's music that possibly influenced Guarnieri's style are the following:

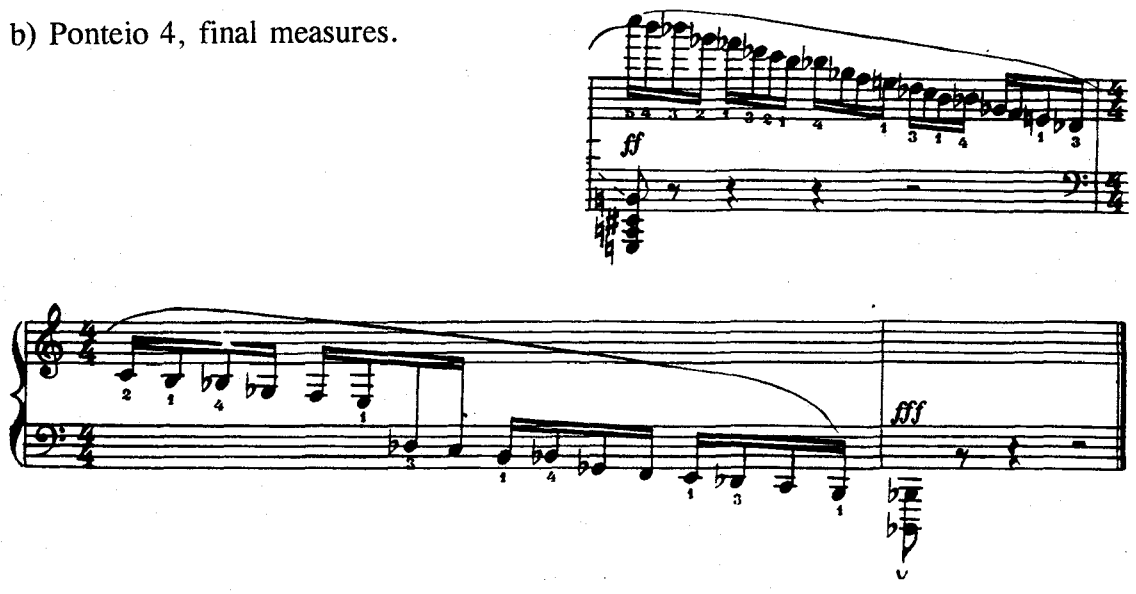
In the final measures of Ponteio 4 the right hand moves on a descending scale across the keyboard, in a gesture of sheer bravura. A similar pattern is seen in Chopin's "Prelude no.24," in d minor (Ex.2a and b). The descending chromatic chordal mutation achieved by common tones in Ponteio 7 can be compared with Chopin's "Prelude no.4," in e minor (Ex.2c and d), a typical example of an apparent homophonic texture that reveals subtle polyphonic traits. The tranquil right-hand ostinato of Ponteio 16, in an F-centered tonality, is suggestive of Chopin's "Prelude no.23" in F major (Ex.2e and f).

Ex. 2) Chopin influence in Guarnieri's *Ponteios*

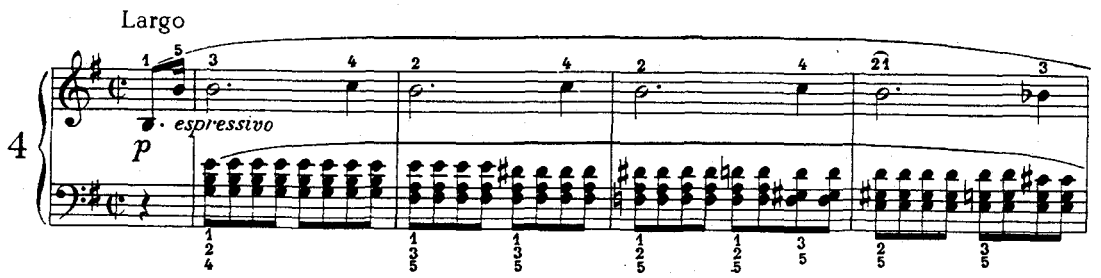
a) Chopin, "Prelude no.24," in d minor, final measures.



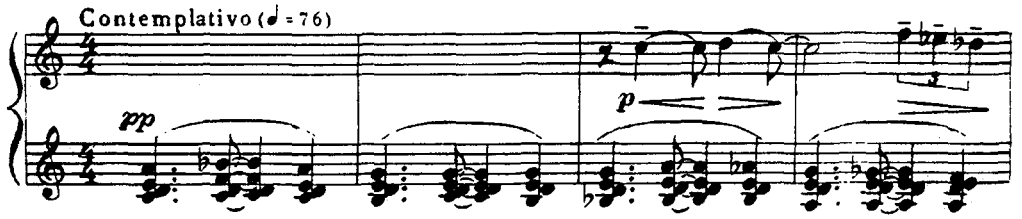
b) Ponteio 4, final measures.



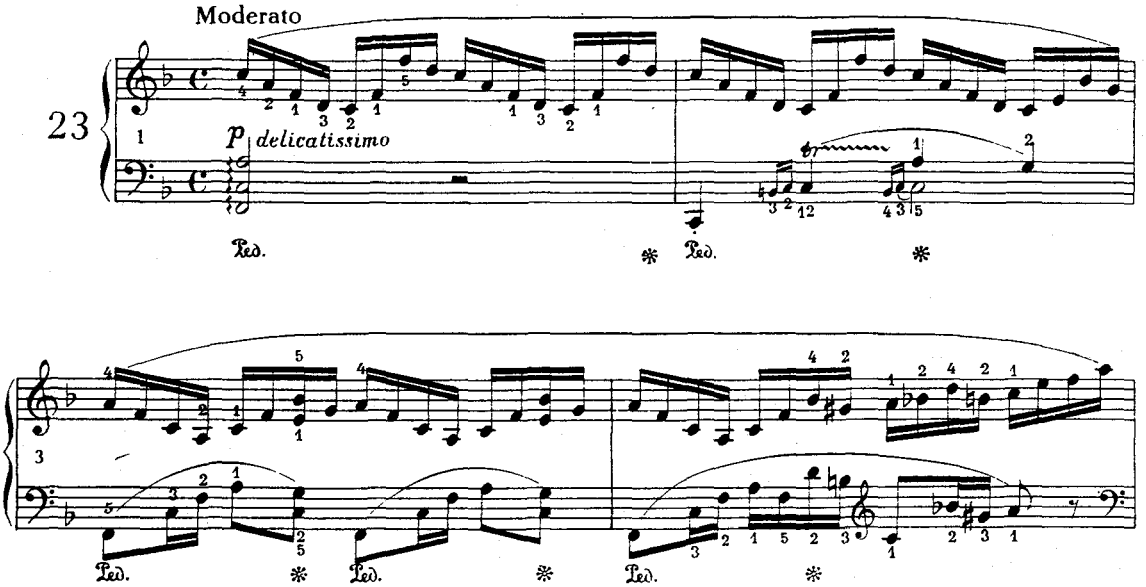
c) Chopin, "Prelude no.4," in e minor mm. 1-4.



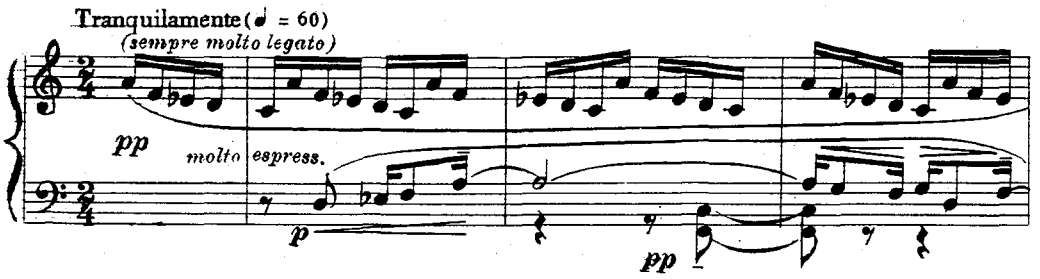
d) Ponteio 7, mm. 1-4.



e) Chopin, "Prelude no.23," in F Major mm. 1-4.



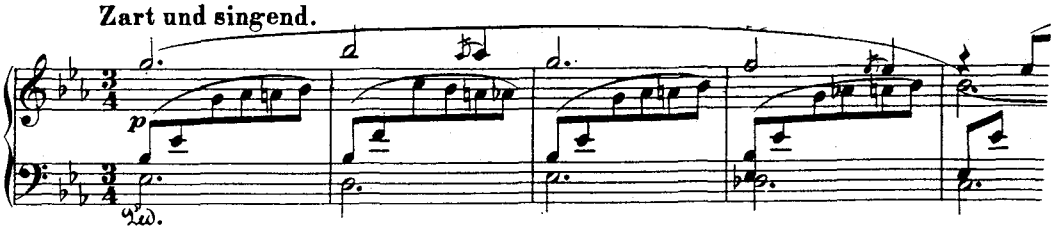
f) Ponteio 16, mm. 1-3.



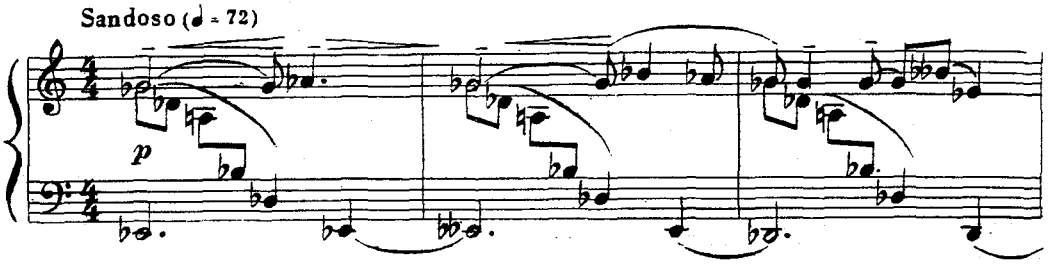
Other pianist-composers of the nineteenth-century also left an imprint on Guarnieri's language. More important than the instrumental idiom seen in the examples of Schumannesque figuration of Ponteio 13 (Ex.3a and b), is the evocative psychological character of each piece. Schumann's cryptic references to literary sources, imaginary situations and the names of characters and people are reflected in Ponteio 48, where Guarnieri used his wife's name, "Vera Sílvia," as the departing point of the melody (Ex.3c) (Guarnieri, Vera Silvia 1993). In Ponteio 34, a two-syllable name of a woman Guarnieri was infatuated with is the obsessive element of the minor third displayed throughout the entire piece (Ex.3d) (Guedes 1993). Ponteio 50 is dedicated to the memory of Vera Sílvia's father, identified by his initials D.F. (Guedes 1993).

Ex. 3) Schumann influence

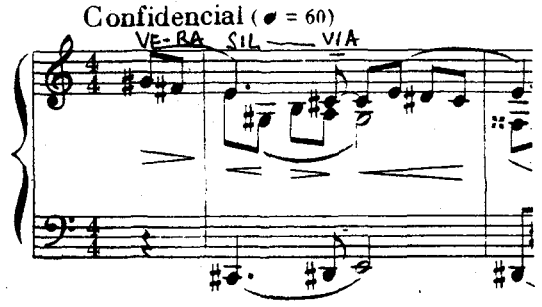
a) Schumann, *Davidsbündlertänze* no.14, mm. 1-4.



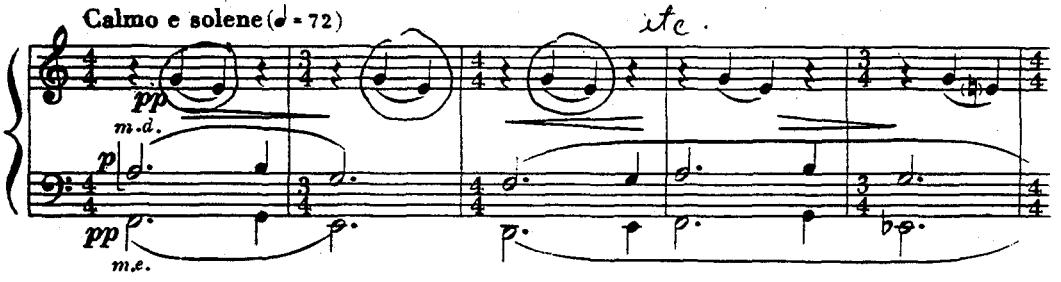
b) Ponteio 13, mm. 1-3.



c) Ponteio 48, m.1.



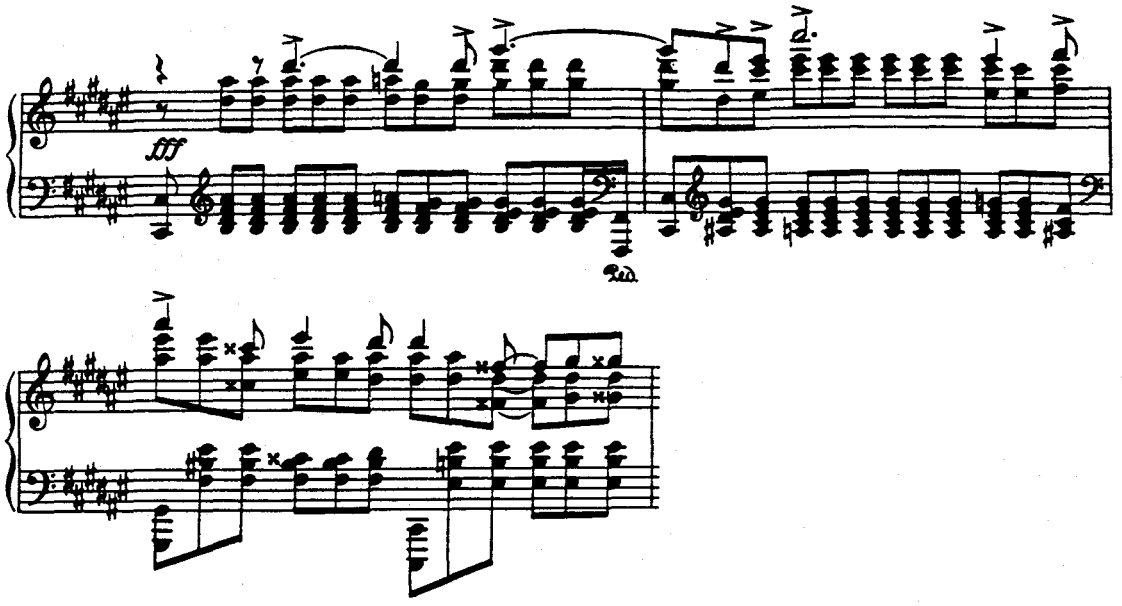
d) Ponteio 34, mm. 1-5.



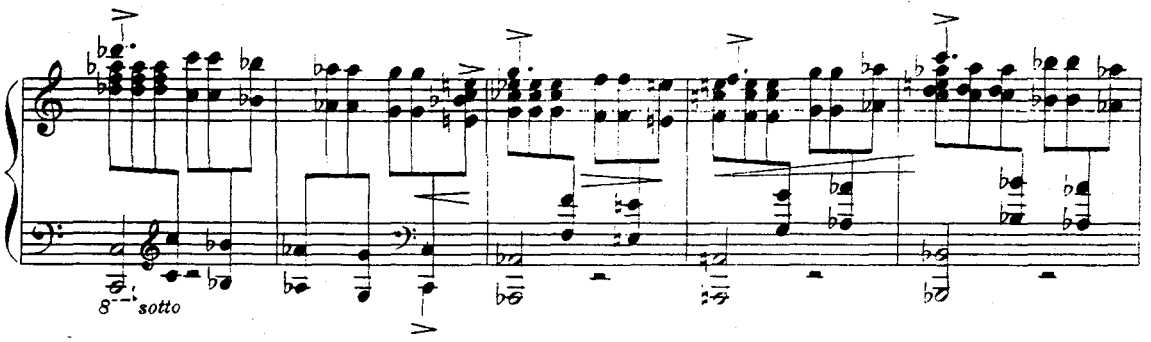
Scriabin's harmonic and textural language can be seen in Ponteio 9 (see Ex.58b, p.106). In Ponteio 49 (Ex.4b), the reference is overt, for Guarnieri adds the subtitle "Homage to Scriabin." In this ponteio, the chordal structure is typical of Scriabin's style during the period of his *Fourth Sonata* (Ex.4a).

Ex. 4) Scriabin influence

a) Scriabin, Sonata no.4, op.30, second movement, mm. 148-50.



b) Ponteio 49, mm. 30-34.



Another obvious influence is that of Ernesto Nazareth, seen in the Ponteio 19, subtitled "Homage to Ernesto Nazareth" (see Ex.16b, p.54), and in several other ponteios, that employ rhythmic elements typical of the Brazilian tango in the bass line. This subject is presented below in the discussion of popular styles.

The Popular Music of Brazil

Art music in Brazil can be viewed as a marginal process of an elite that had little effect on the evolution of popular music (Appelby 1983, 94). Its effect was mostly indirect, governed by the winds of the modishness of European dances and their predominant popular art music qualities. The art music of Brazil has constantly borrowed elements of the music of the people. Art composers of the colonial period, in addition to their official church music activities, wrote *modinhas*, a kind of Portuguese urban song influenced by the Italian aria. During the period of formation of a middle-class elite, in the nineteenth century, the interchange of cultural values became more pronounced. Urban music started a process of mixture with folk music of Afro-Brazilians.

According to Béhague, the popular works of Chiquinha Gonzaga (1843-1935), Joaquim A. Callado (1848-1879) and Ernesto Nazareth (1863-1934) forged a connection between folk traditions and imported elements in the urban salon music in the late nineteenth-century (Béhague 1971, 41). These composers were ultimately responsible for the popularization of the *modinha* and *lundu* forms and the newer pieces like the *tango* and the urban *samba*.

As the piano became a frequent vehicle of this new fused style, the small elite of art music connoisseurs began to differentiate *pianeiros* (piano players)--who performed these popular styles at movie theaters and social events--and *pianistas* (pianists)--those who played art music (Wisnik 1983, 43). The works of Ernesto Nazareth, lying somewhere between popular and art music, were validated by Darius Milhaud in his

article on the French music periodical *La Revue Musicale* in 1920, which directed the attention of art musicians to the popular traditions of Rio de Janeiro (Wisnik 1983, 45). The distinction between piano players and pianists became a police case when a concert of Nazareth pieces held in 1924 at the Conservatory of Music in Rio de Janeiro turned into a riot because it offended some art music appreciators.

The process of assimilating melodic and rhythmic elements of urban popular music into art music became more overt in the works of early nationalistic composers of Brazil such as A. Nepomuceno and A. Levy. Andrade in his analysis points out that art music composers, in their attempt to represent national or ethnic identity, borrowed from the most immediate available sources of popular art music (Andrade 1928/72, 71). Bartók labeled music that absorbed superficial elements of both folk and art music "popular art music" (Bartók 1976, 5). It was this less genuine art that became the representative ethnic element in the attempt to establish nationalistic connotations in the music of Chopin, Liszt and Brahms (Bartók 1976, 316). The differences between Brazil and Southeastern European countries, the object of Bartók's studies, lies fundamentally in the fact that in those areas the musical heritage had become ethnically and geographically stable in areas of relative isolation. In Brazil, these popular elements were in the active process of being formed and interchanged, making the distinction between folk and popular irrelevant for the point of their genuineness in representing more or less the Brazilian style. For Andrade, the higher susceptibility of urban music to direct influences of imported music did not constitute a negative factor in terms of its

national significance.[1] In Andrade's view the country had to be represented musically as a whole (Andrade 1928/72, 16). This position contrasts with Bartók's view of the urban manifestations of Southeastern Europe as the blending of superficial elements and a distortion of both art and folk music.

Guarnieri's *Ponteios* encompass sources from a variety of styles borrowed from urban and rural areas. Guarnieri, who until the age of 15 lived in a rural town, had experienced the folk tradition of the *toada paulista* and *samba.* In the city of São Paulo, he encountered the *choro,* the urban *samba,* the *maxixe,* the *tango,* and the *modinha.* Guarnieri was sent on a field trip to the northeast, arranged by Andrade, who complained of the laziness of Brazilian composers in using popular material exclusively from the immediately available area (Andrade 1928/72, 71). In the Northeast, Guarnieri collected important sources of Afro-Brazilian music and of the Luso-Brazilian tradition of that area. Andrade's *Essays* also constituted a source for Guarnieri of folk tunes from many regions of the country. Guarnieri commented on his *Variations on a Northeastern Theme for Piano and Orchestra,* in a letter to the Brazilian composer Paulo Guedes: ". . . the theme chosen is in Andrade's *Essays on Brazilian Music;* it is a theme from "Lampeão" . . . (Guarnieri 1953).

The task of deciphering, today, the popular origin of Guarnieri's material for the *Ponteios* is a difficult one for several reasons: (1) because of the racial diversity and

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[1]The blending of rural and urban elements in Brazilian music has been cheered by Appelby :

> . . . the process of transformation of the African choreographic elements of the *lundu* and the Portuguese elements of the *modinhas* into the rich variety of urban popular Brazilian forms of the late nineteenth and the twentieth centuries is one of the fascinating aspects of the musical history of Brazil. (Appleby 1983, 69)

frequent mixture of races in Brazil; (2) because of the complex way folk materials are absorbed into Guarnieri's own language; (3) because of the speed in which Brazilian folk music has changed between Guarnieri's time and today; and (4) because of the paradox that popular tradition became known among art musicians more through the readings of art composers than through familiarity with folk practices.[1] However, it is still possible to demarcate certain peculiar features that can be traced primarily to one or another group of popular practices.

The most frequent popular sources that Guarnieri exploited were the rural music of his native town--*toada paulista*--, the older Portuguese traditions of the Northeast, the urban styles of *choro, modinha, tango,* and *samba*, and the important Afro-Brazilian musical practice found in urban and rural areas of the country. Examples of other possible popular sources such as jazz and Argentinean music will also be discussed.

Modinha and Choro

According to Appelby, the nineteenth century saw the emergence in Brazil of two forms of popular music, *lundu* and *modinha*, in a gradual process of liberation from European tendencies (Appelby 1983, 60). The *lundu* dance and song style gave origin to the late nineteenth century Afro-brazilian styles of *maxixe* and *samba*. *Modinha* was a Portuguese song with an Italian-aria influence brought in the 18th century to Brazil, where it became a sentimental love song of romantic character. The *modinha* reached

[1]Composers of the Brazilian nationalist school played an important role in establishing connections with rural and urban music has been an important source of diffusion of popular sources in spite of the transformation into art music language. Thus, when Villa-Lobos said: "I am Folklore" (Béhague 1979, 184) he was aware of the process he helped create of intermingling of popular and art cultures.

its golden era during the monarchy years of mid-to-late 19th century, mainly as bourgeois music of the salon (Andrade 1930, 8). The *modinha* lost its appeal within higher social circles as it was absorbed by the lower classes. In this process it acquired more Brazilian popular traits. By the time Guarnieri composed his *Ponteios*, the *modinha*'s essential lyrical and melancholic character had influenced other Brazilian popular genres and could be heard in records and on the radio (Tinhorão 1975, 34). It is likely that Guarnieri's use of *modinha* was also the result of an objective search for popular music sources, stimulated by Andrade.[1]

Considering that most Brazilian popular sources consist of sung music, it is not surprising to find, frequently, a vocal quality in Guarnieri's works for piano. Several ponteios could be named "songs without words" (see Ex.9b, p.44). His passion for the human voice can be observed in his enormous output of songs--over two hundred.[2] The vocal elements of the *modinhas* are present in the melodic contour of several ponteios such as the descending gesture of melodic lines, their lyric character, the frequent use of minor modes, the swinging of the Brazilian accent, and the *dolente* character. Appelby points out additional characteristics of *modinha* style: the ornamentation of the vocal line, the romantic lyric character, wide melodic leaps, modulations to the parallel minor and the subdominant key. *Modinha* accompaniments were written for piano and guitar. In the *serestas* (serenades), the guitar was more frequently the accompanying

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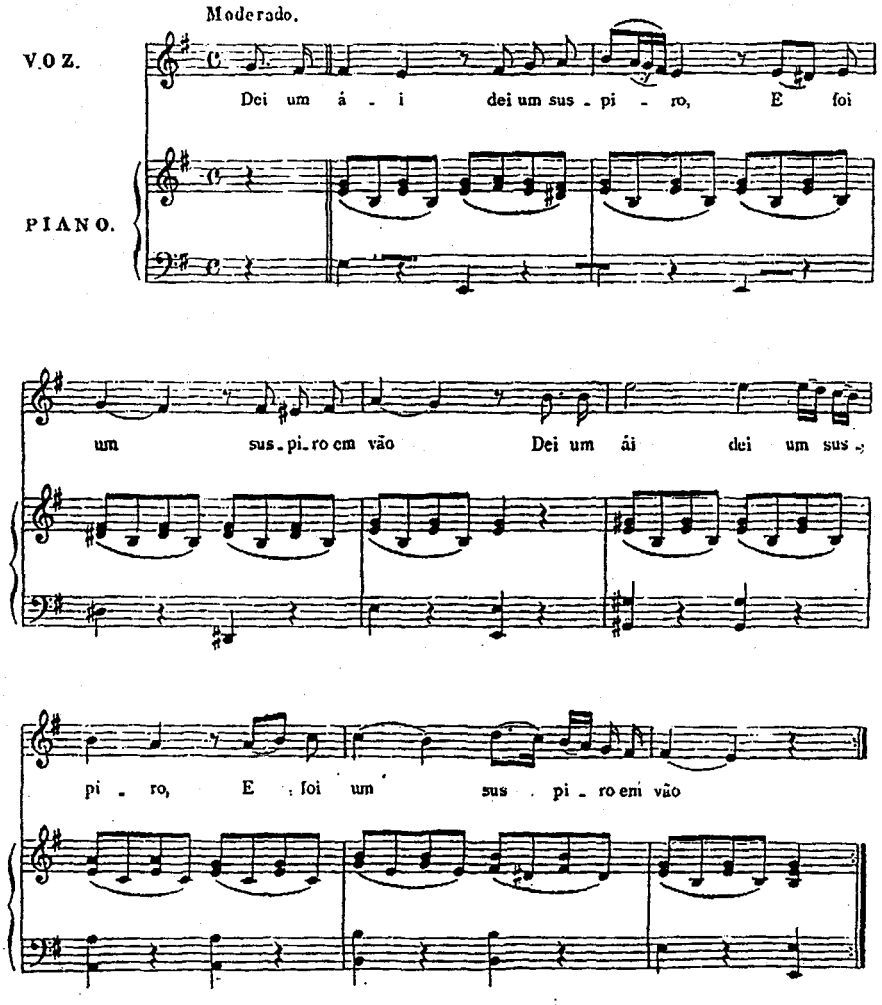
[1]Andrade, in his book *Modinhas Imperiais* (1930) focused primarily on the *modinha* practiced during the monarchist years, recommending to Brazilian art composers to establish a renaissance of that source.

[2]Mariz identifies Guarnieri's songs as the most important Brazilian contribution to the 20th-century song repertoire (Mariz, 1983, 224).

instrument (Ex.5).

Ex. 5) Modinha: "Dei um ai, dei um suspiro...", collected by Mário de Andrade, mm. 1-8.



Guarnieri was evidently inspired by the lyrical qualities of the *modinhas*. However, in the composer's allusion to the *modinha*, he seemed to have preferred the polyphonic treatment the genre received as it became a part of *choro* ensemble repertoire.

Choro is a style of playing that appeared in the latter part of the nineteenth

century in Rio de Janeiro. It consisted of a varied group of instrumentalists who rendered popular melodies. The performances were usually serenade-like in character. The basic *choro* ensemble consisted of a flute, as solo instrument, accompanied by counter-melodies rendered by *cavaquinho*[1] and guitar. The guitar provided the lowest line; the bass motion, called *baixaria,* used the plucking of the strings, mainly by conjunct or chromatic motion. The *cavaquinho* provided rhythmic chords and also contrapuntal secondary melodies. The ensemble could be enlarged, with the addition of a second guitar, trombone, ophicleide, *bandolin*[2] and clarinet (Cascudo 1962, 208). The flute solo was virtuosic and improvisatory. The instrumentalists were generally men from the lower middle class of Rio, frequently public service employees who gathered together in their leisure time (Tinhorão 1975, 97). They were called *chorões* (weepers) because of the sentimental character of their songs (Appelby 1983, 70). The word "weeper" might erroneously lead to the idea that all *choros* were sentimental in character. Frequently the music was of a humorous nature, leaping and sprightly. This was especially so when the ensemble rendered dance genres of popular music such as *maxixe, tango,* and *samba,* where the virtuosity of the players was expected and explored. These faster pieces were later associated with the word *choro* or the diminutive word *chorinho*. One of Brazil's foremost popular composers and performer of *choro* was "Pixinguinha" (Alfredo da Rocha Viana Filho, 1897-1973) who became famous for his virtuosic

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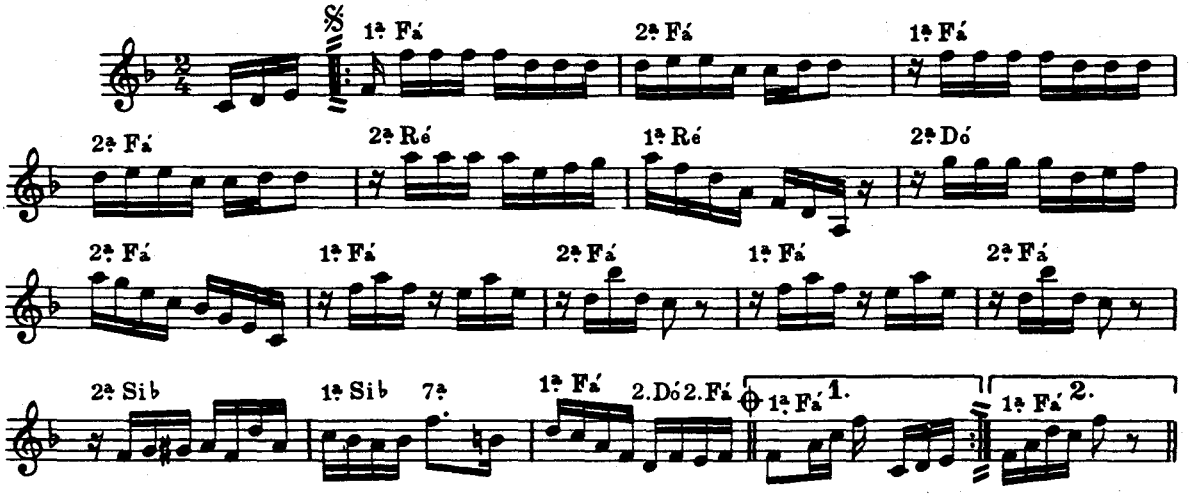
[1]*Cavaquinho* (ukelele) is a small four-stringed guitar, brought to Brazil by the Portuguese in the 18th century (Andrade 1989, 123).

[2]*Bandolin* is a four-stringed member of the lute family, widely used in *choro* ensembles during the 20th century.

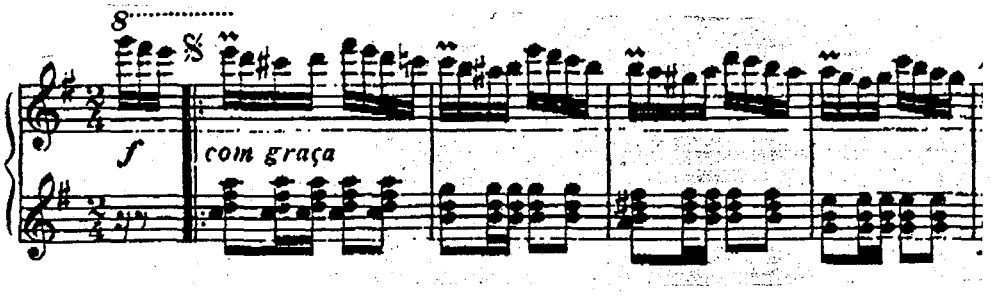
improvisations on the flute and saxophone. In the piece *Cheguei*, the flute part--the only instrument indicated in the score--is accompanied with harmonic indications. This part was intended to be followed by an undetermined number of instrumentalists, who were to improvise according to the harmony and contrapuntal style of *choro* (Ex.6a). Nazareth, in the piano piece *Apanhei-te, Cavaquinho* (Got you, cavaquinho), successfully accomplished a transcription of the *choro* spirit. In this piece, he alludes to the *cavaquinho* in its virtuosic melodic quality and the strumming with its rhythmic effect, respectively on the right hand and left hand (Ex.6b).

Ex.6) *Choro*

a) Pixinguinha, "Cheguei," mm. 1-16.



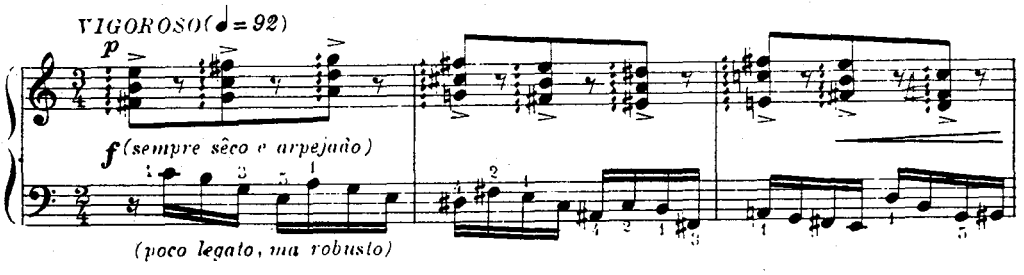
b) Nazareth, *Apanhei-te, Cavaquinho,* mm. 1-4.



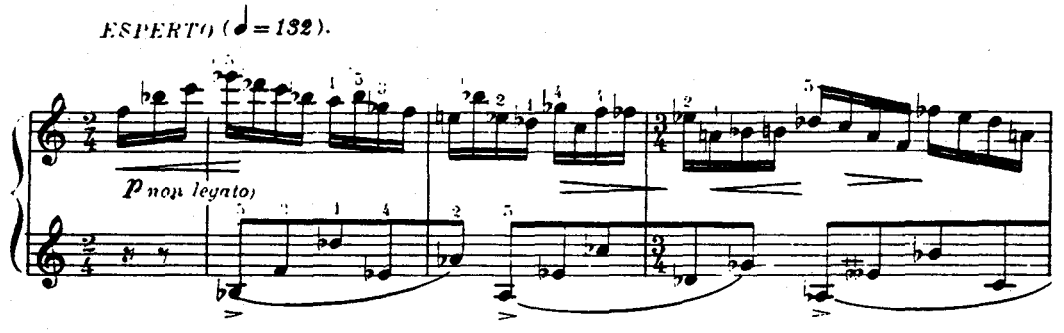
Guarnieri refers vividly to the *choro* style in Ponteio 23 (vigorous) where a guitar solo and *cavaquinho* strumming are alluded to respectively in the left and right hands (Ex.7a). Ponteio 25 (sprightly) presents a texture compatible to that of a flute in the right hand, accompanied by a guitar in the left hand (Ex.7b).

Ex. 7) *Ponteios* and the instrumentation of *Choro*

a) Ponteio 23, mm. 1-3.

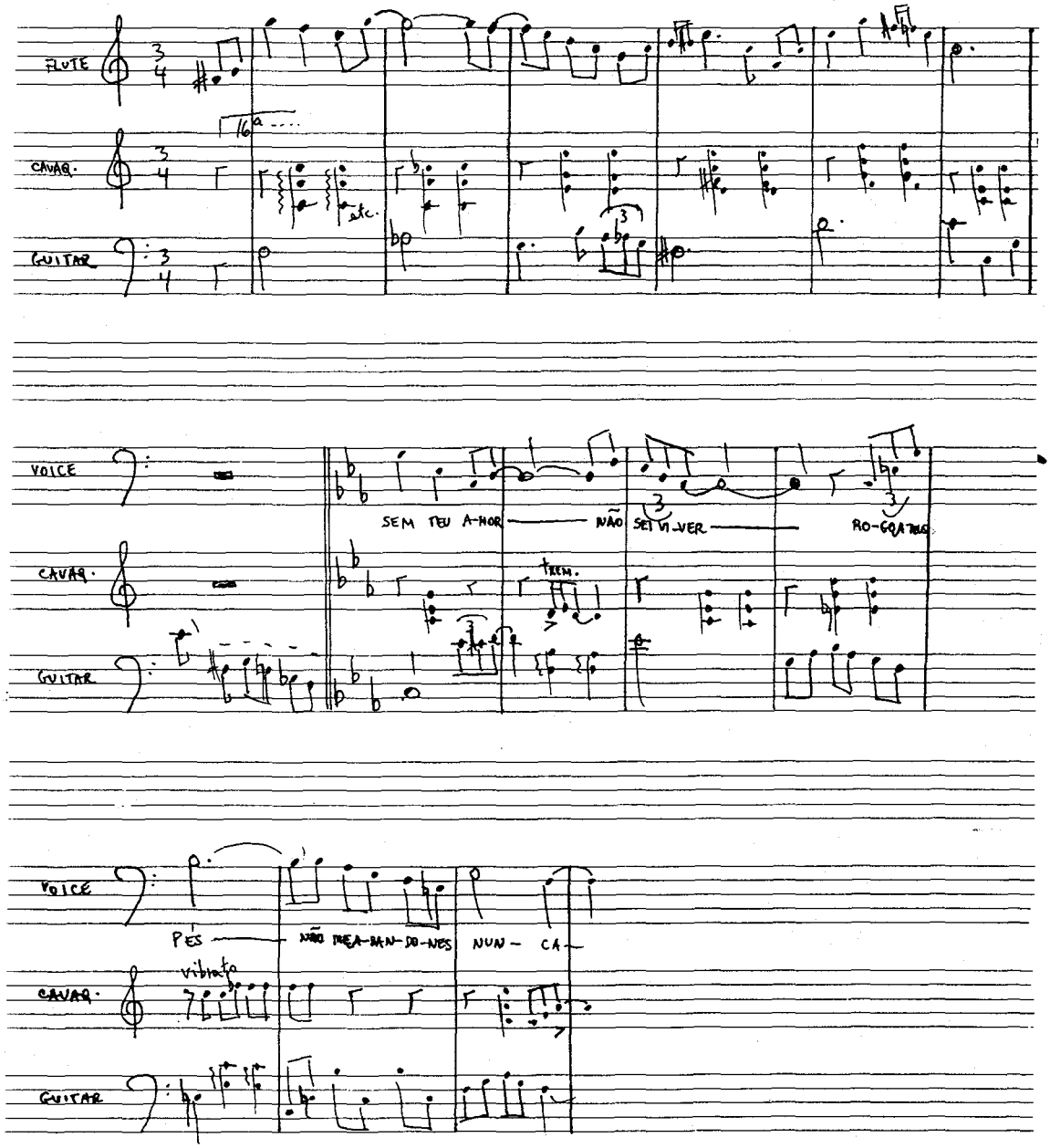


b) Ponteio 25, mm. 1-3.



The *modinha-choro* was the slower type. It offers a good example of polyphonic texture in a song, a feature that attracted Guarnieri. The *choroes* incorporated the *modinha* into their repertoire, enriching it with countermelodies and adaptations of Afro-Brazilian rhythms inherited from the *lundu* (Béhague 1994, 75) (Ex.8).

Ex. 8) Jobert de Carvalho, "Não me Abandones Nunca".[1] Excerpt of *modinha* style of melody, accompanied by *choro* ensemble.

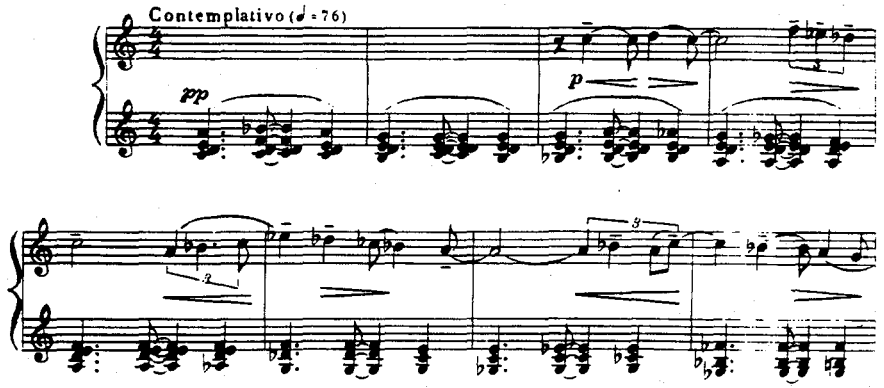


[1]"Não me Abandones Nunca" (Don't Ever Leave me) was composed in 1938 and became one of the greatest hits of that year, sung by Sílvio Caldas. The excerpt above was transcribed from a recording made by Sílvio Caldas in 1968 for CBS, issued by Editora Abril, São Paulo, in *História da Música Popular Brasileira,* vol.19, 1971. The song was subtitled "valsa-canção" (waltz-song), one of the several genres that maintained a strong connection with the *modinha* in the 20th century (Tinhorão 1975, 34).

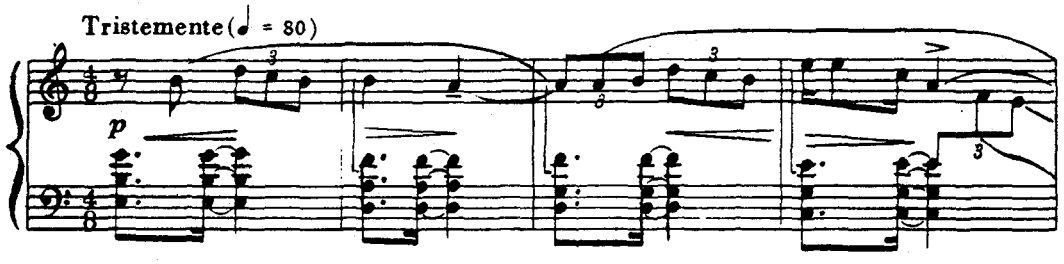
The serenading, improvisatory character of the *modinhas* inspired nationalist art composers. One of the elements that gained attention as the style developed was the inner rubato of the delayed down-beats, now characterized as a Brazilian style. Behague attributes this melodic and rhythmic trait to a blending of syncopations common to Iberic and Afro-Brazilian practices  (sixteenth-eighth-sixteenth + eighth-eighth pattern), and the fondness for "dolente" character in the *chorões* (Béhague 1994, 83). Andrade, in his analysis of Brazilian melodies, called attention to syncopation as an element derived mainly from prosodic factors in the Portuguese language (Andrade 1928/72, 36). In this respect, the dilution of occasional down-beats and bar-lines represented an expressive element naturally occurring in the language, to be used by art composers. In Ponteios 7 and 36, tied notes and triplets in the melody are a good example of this device (Ex.9).

Ex. 9) Delayed downbeats

a) Ponteio 7, mm. 1-6.



b) Ponteio 36, mm. 1-4.



The nostalgic and lyrical atmosphere of *modinhas* is infused into much of Guarnieri's music. While there are few examples in which the origin of the source can be as clearly pointed out as in the examples above, many others refer, in indirect ways, to the *modinha* style by means of isolated features. At times it is the slow syncopation, the descending gesture of the melody, or a melancholic character of the melodic line that refers the listener to the *modinha.* Andrade points out this subjective nostalgic trait as a Brazilian stamp (Andrade 1928/72, 36). In these subliminal references, Guarnieri achieves the synthesis called for by Andrade in which the essence of a popular manifestation blends with the individual character of the composer's style.

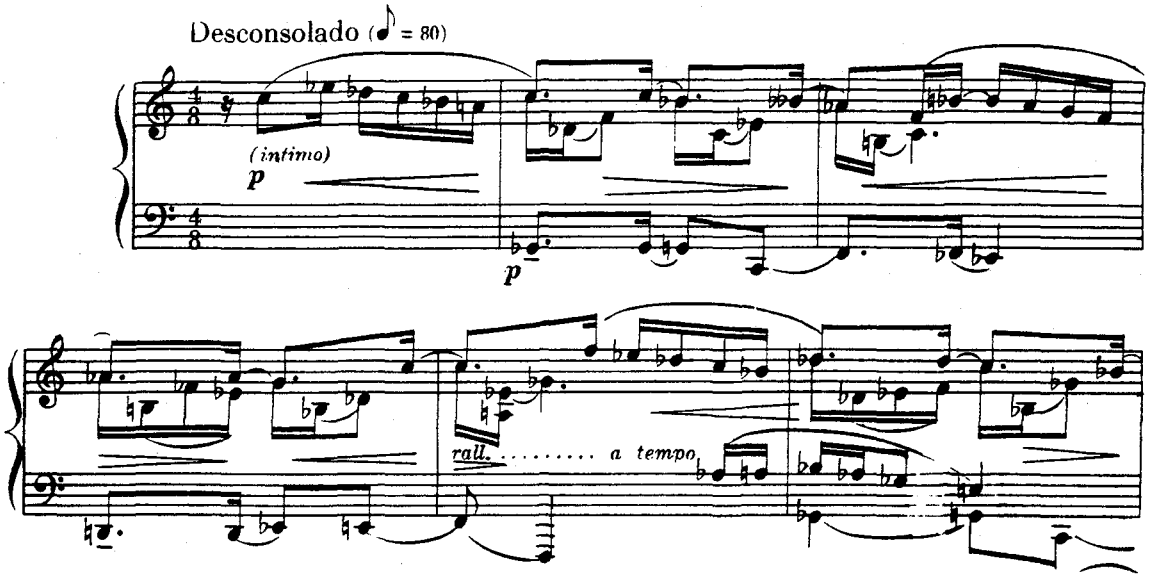
In Book V of the *Ponteios* we find three pieces, Ponteios 41, 44, and 48, that maintain a clear connection with the *modinha-choro* tradition. In Ponteios 44 and 48 a descending melodic gesture starts on an upbeat; the mode is minor (Ex.10a and b).[1] In Ponteios 44 and 48 the voicing can be compared to the typical texture of flute, cavaquinho, and guitar. The *baixaria* type of motion in the bass is seen in the final measures of Ponteio 41 (Ex.10c). The melancholic character in Ponteios 44 and 48 is

[1]Although Andrade points out both major and minor modes in the *modinhas* Guarnieri maintained that he had never heard a modinha in the major mode (Verhaalen 1971, 159).

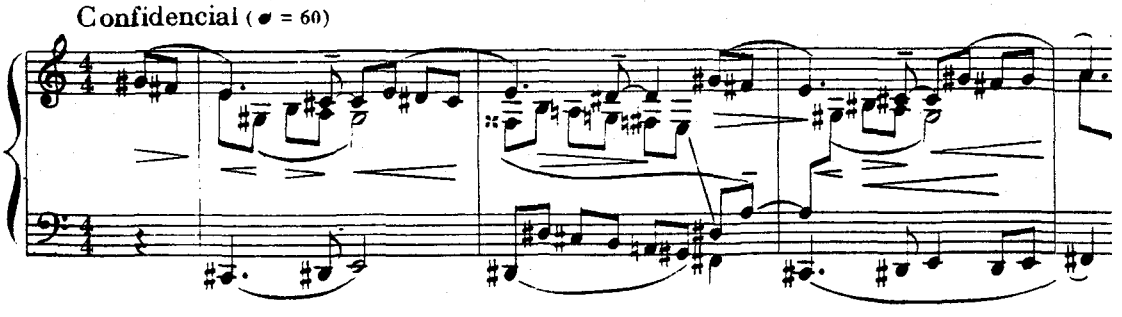
communicated through tempo markings of "disconsolate" and "confidential", respectively. In both ponteios there is a modulation towards subdominant or subdominant substitute, also typical of *modinha* melodies. In Ponteio 48 it occurs in measure 4 (Ex.10b).

Ex. 10) Ponteios in the style of *modinha-choro*

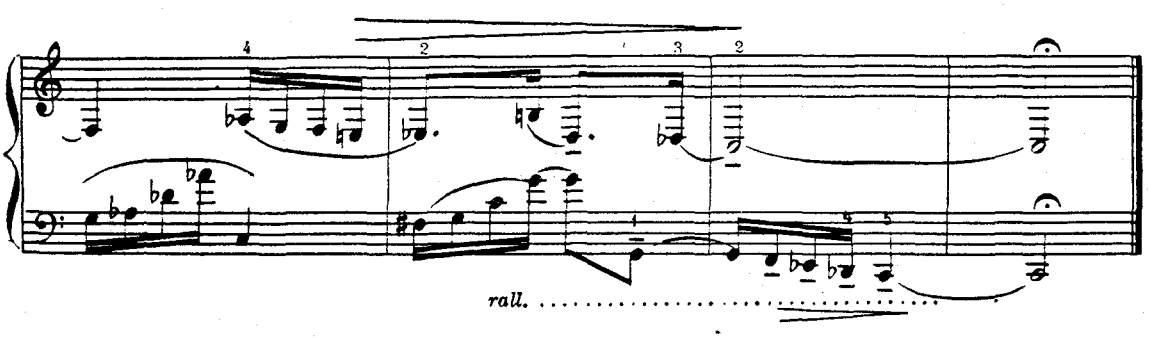
a) Ponteio 44, mm. 1-5.



b) Ponteio 48, mm. 1-4.



c) Ponteio 41, final measures.



Choro was the title of several of Guarnieri's compositions including three *Choros* for woodwind and percussion ensemble (1929) and *Choro Torturado* for piano (1930). Guarnieri was possibly influenced by *Choro* for several reasons: the importance of *choro* as a genuinely Brazilian style of popular music to be incorporated into art music; its polyphonic texture, which found resonance in Guarnieri's contrapuntal inclinations; and the possible influence of Villa-Lobos, who had consecrated the *choro* genre in art music. Villa-Lobos has explored several of the elements described above in his important series of *Choros* (1920-1929).

Guarnieri met Villa-Lobos in 1930 for the first time (Guarnieri 1966/82, 35), but is very likely that he already knew Villa-Lobos' works through Andrade. An influence of Villa-Lobos upon Guarnieri has not yet been directly suggested, this gap being due, perhaps, to the delicate, but unjustified fear of lessening Guarnieri's importance as a composer. Guarnieri was often called "the greatest living composer in Latin America," a title given him, after the death of Villa-Lobos (Guarnieri 1992a). Guarnieri's admiration of Villa-Lobos is evident in Guarnieri's words: "unmistakable figure in the music of Americas . . . exceptional talent" (Guarnieri 1966/82, 35). Such admiration

may have resulted in Guarnieri's having borrowed some of Villa-Lobos ideas, a process ultimately approved of by Andrade. Andrade suggested that composers be less individualistic. He thought it legitimate for composers to share and exchange ideas, especially those that aimed at translating folk elements into art music. In this case such practice would be viewed as a tribute to the composer who created the original idea (Andrade 1928/72, 71). In a critique on Guarnieri's *First Sonatina* Andrade wrote:

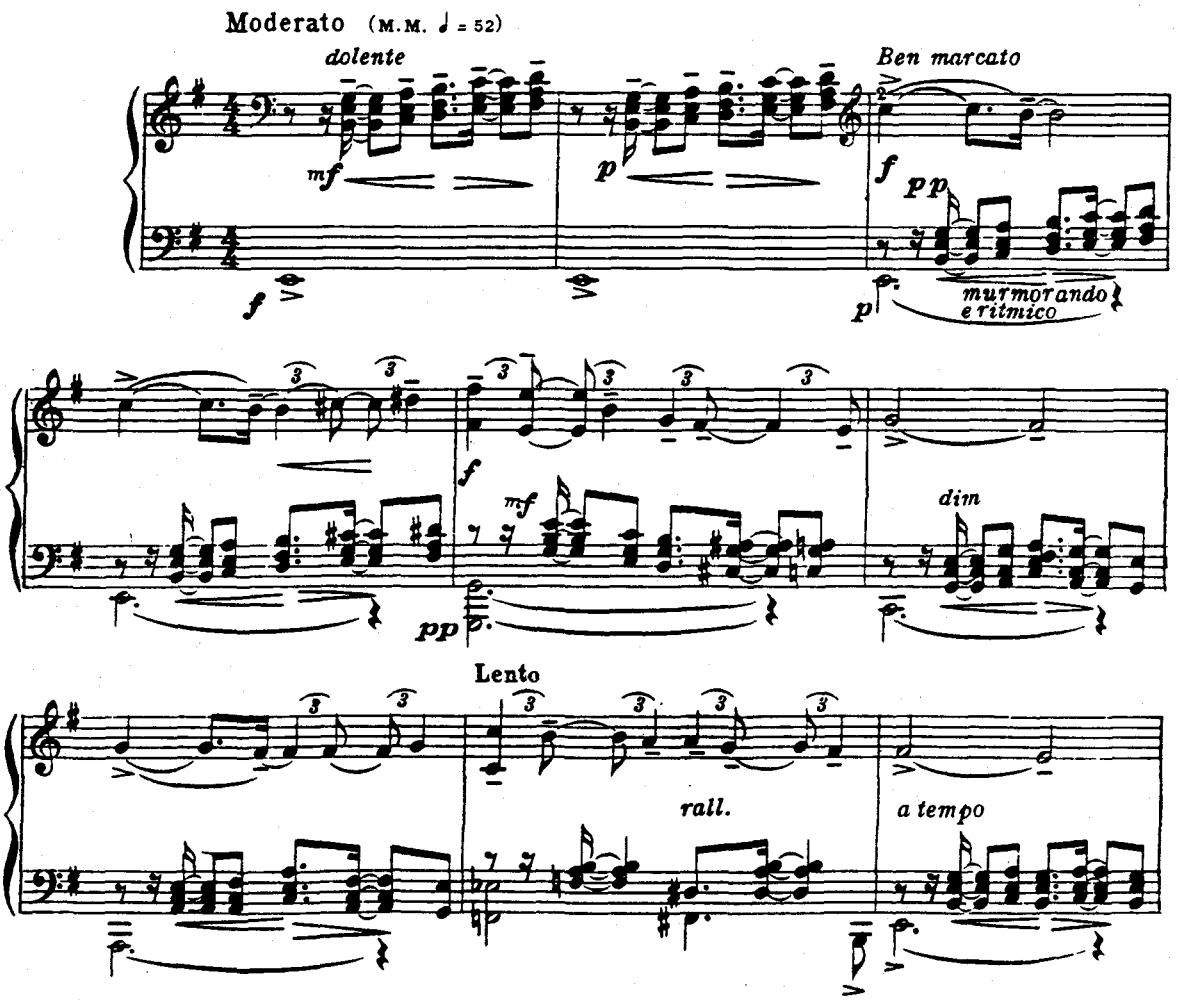
> . . . This *Sonatina* already departs from individual values gathered by an artist, as it will later serve to produce the works of others. (Andrade 1943, 237)

To what degree Villa-Lobos was the source of material or of germinal ideas for some of Guarnieri's compositional procedures remains speculative. It is possible that Villa-Lobos and Guarnieri, being exposed to the same cultural environment, yielded similar readings of the "national." However, it is still worth establishing what these common points are. The use of *Choros* is perhaps the most evident of these common points.

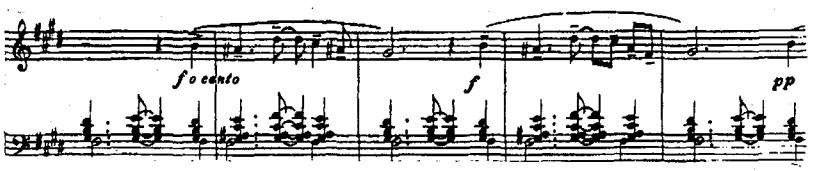
Villa- Lobos' *Choro no. 5*, subtitled *Alma Brasileira* (The Brazilian Soul), composed in 1926 (Ex.11), has been pointed out by Béhague as "the best portrayal of the distinctive serenading aspect of the popular *Choro* style" (Béhague 1994, 82). Béhague also claims that the use of such a strong title was an attempt by Villa-Lobos to define the most representative elements of the Brazilian soul: predominance of melody with strong lyricism possibly related to the *modinha*, frequent melodic construction on the chordal upper voice of the accompaniment, presence of a bass pedal, and the syncopation produced by delayed down beats. The accompaniment of *modinha* is traditionally played by the guitar, hence the parallelism of harmony. In *Alma Brasileira* the "E" pedal of the

bass is possibly a reference to the open "E" of the guitar.[1]

Ex. 11) Villa-Lobos, *Choro no.5 (Alma Brasileira)*, mm. 1-9.



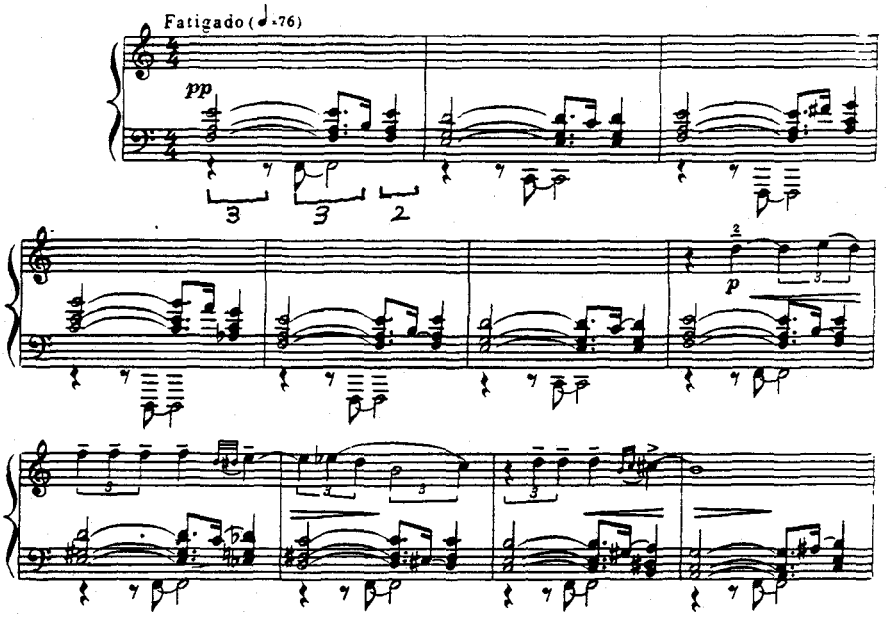
[1]Villa-Lobos composed *A Lenda do Caboclo* in 1920, an earlier piano piece that already manifests most of the features pointed by Béhague, as in the example below (mm. 15-18).



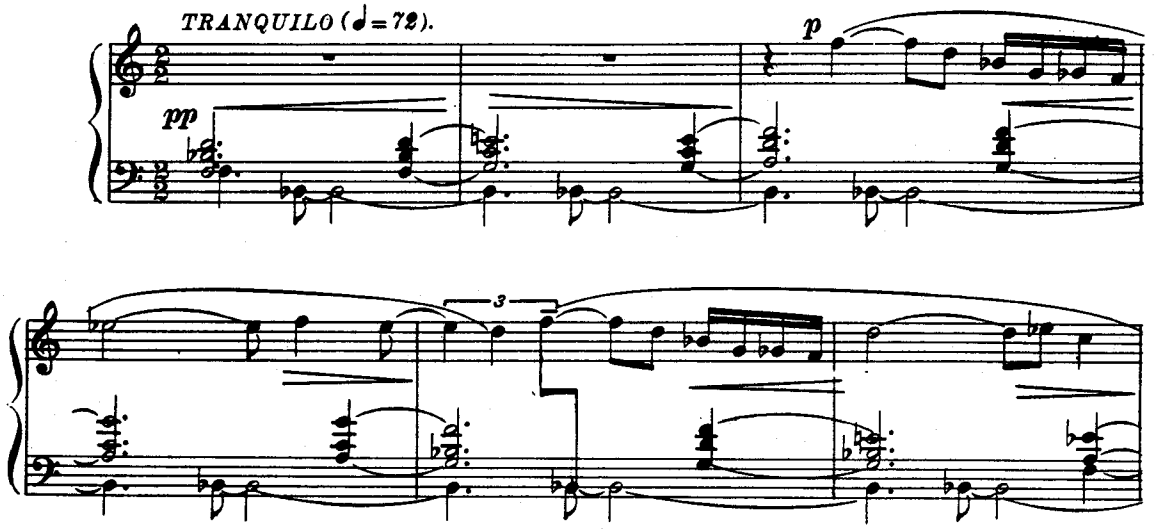
Guarnieri composed several ponteios in a similar style, here arbitrarily called "Alma Brasileira style." In Ponteios 5, 24 and 31 (Ex.12a, b and c) the texture is the closest to the "Alma Brasileira style." There is an introduction with a chordal harmonically parallel progression of chords in the manner of guitar accompaniment. A pedal bass is added in syncopated rhythm. Finally a melodic line runs above this ostinato in a simple and improvisatory character, with delayed down beats, inner rubato, and triplets that contribute to diluting the beat. While the melodic line in the Ponteio 5 is based on repeated notes and conjunct pitches, other ponteios share a flavor of the ancient modes used in the Northeast. In some ponteios the harmonic chromaticism and the use of slides reveal a possible influence of jazz, as we will analyze below in the section on Guarnieri's harmonic language.

Ex. 12) "Alma Brasileira Style" in Guarnieri's *Ponteios*

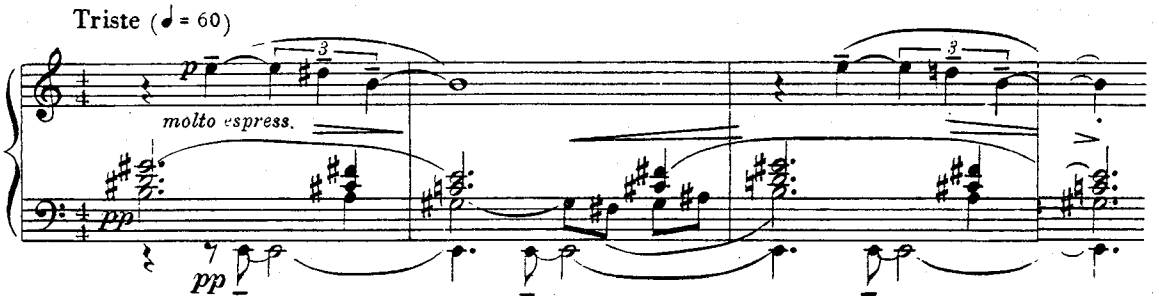
a) Ponteio 5, mm. 1-11.



b) Ponteio 24, mm. 1-6.



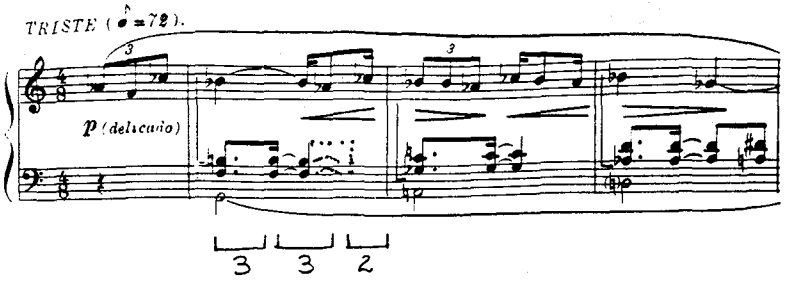
c) Ponteio 31, mm. 1-4.



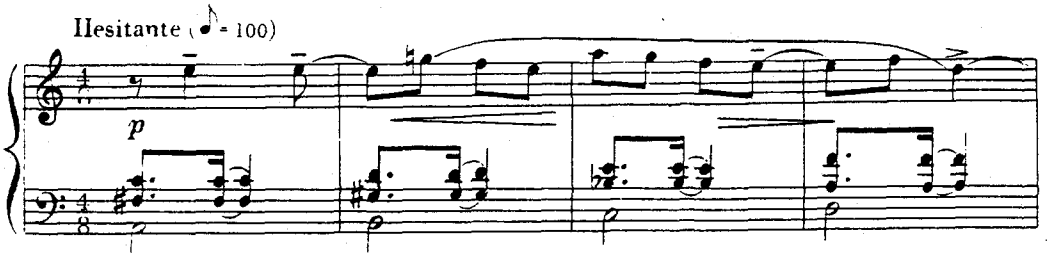
In all ponteios mentioned above there is a clear rhythmic common point of the Afro-Brazilian syncopation: 3+3+2, a pattern used by Guarnieri in an early work *Canção Sertaneja* (1928). In Ponteios 22, 38 (Ex.13), 7 and 36 (see Ex.9, p.43, 44) the "Alma Brasileira" pattern is modified by the absence of a pedal bass. The parallelism of the chordal texture becomes more evident.

Ex. 13) Modified "Alma Brasileira Style."

a) Ponteio 22, mm. 1-3

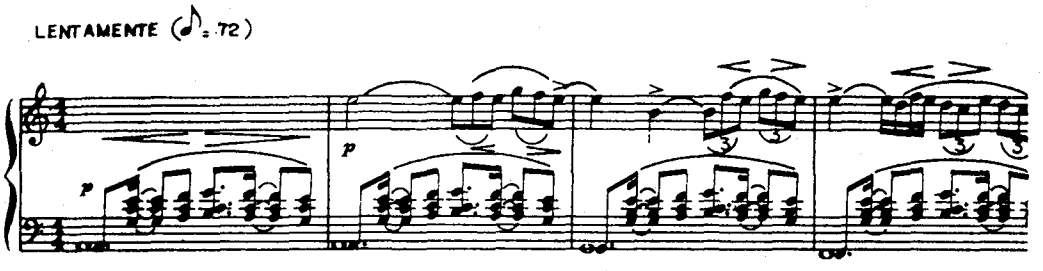


b) Ponteio 38, mm. 1-4.



In 1960 Guarnieri wrote his *Improviso n.2* for piano entitled "Homage to Villa-Lobos". The piece is a clear reference to *Alma Brasileira* (Ex.14).[1]

Ex. 14) Guarnieri, *Improviso no.2*, Homage to Villa-Lobos, mm. 1-4.



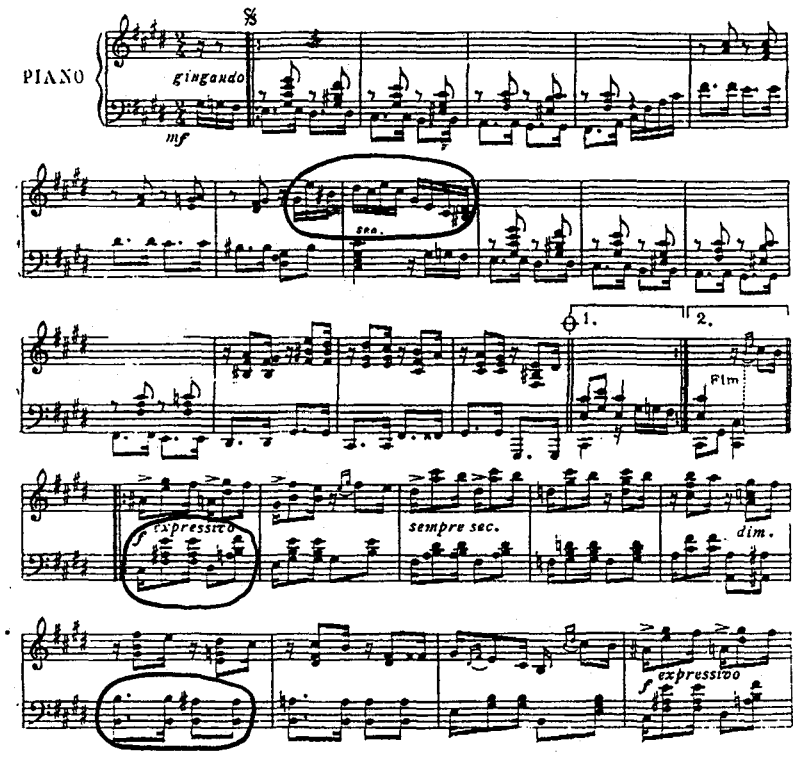
[1]Pianist Jose Eduardo Martins, the dedicatee of the Improviso no.2, explained that Guarnieri, a guest at his apartment in Paris, wrote this impromptu inspired by Villa-Lobos' *Alma Brasileira,* a piece which the pianist was practicing for a recital in tribute to Villa-Lobos, then recently deceased (Martins 1993, 36).

Tango

Brazilian tango is a dance originated from the fusion of habanera, polka and *lundu* during the latter part of the nineteenth century (Kiefer 1990, 37). The accompaniment rhythm consists of an accelerated version of the habanera pattern. The *chorões* incorporated tango rhythmic elements into their style. This blend was synthesized in the piano works of Nazareth, and is an important feature of Brazilian urban music that Guarnieri incorporates into his piano music.

During his first years at São Paulo, Guarnieri worked as a pianist at a movie theater. His memories of those days are not those of the glamorous and charming atmosphere associated with the style of music played by Nazareth in the theaters of Rio. Guarnieri recollects those days as devoid of any glamour, for what he played was mainly "imported trash" (Guarnieri 1992a)--perhaps the pieces that Hollywood film companies began sending out in the 1920's in order to establish a given repertoire to be played at silent movies (Tinhorão 1990, 202). This policy meant that *pianeiros* at the movie theaters could no longer improvise and play whatever suited them, as for example Ernesto Nazareth's tangos which had been played at Odeon Theater in Rio. The most typical elements in the tango are the rhythmic patterns of the accompaniment presented by the bass in imitation of the plucking of the guitar (Ex. 15). In measures 7-8 the right hand provides a brief countermelody to the bass, in a process inherited from the *choro* style. The habanera derived bass is seen in measures 17 and 22.

Ex. 15) Nazareth, *Odeon*, mm. 1-25.



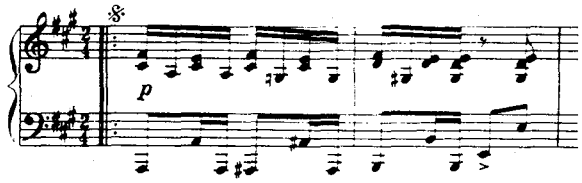
Although Guarnieri probably was prevented from playing tangos in the theater, he knew Nazareth's music and acknowledged its importance as an element of Brazilian identity by incorporating its pianistic elements in the *Ponteios*. In adapting the *tango* style into his *Ponteios*, Guarnieri again opted for a *choro*-style of performance with its polyphonic treatment of voices in a melodic and rhythmic interweaving.

In Ponteio 19, entitled "Homage to Nazareth" (Ex.16b), and in Ponteio 35 (Ex.16c) note the tango pattern of the bass, in the rhythm and the choice of intervals, comparable to Nazareth's *Duvidoso* (1922) (Ex.16a). In measure 11 of Ponteio 19, one can see a reference to the tradition of *choro* style of not rendering the melody entirely

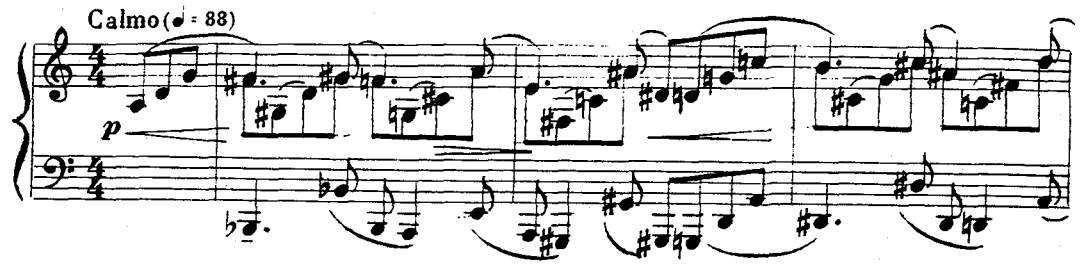
in one voice. In Ponteio 27, the bass pattern is typical, with the allusion to the plucking of the guitar in the bass voice (*baixaria*) (Ex.16d).

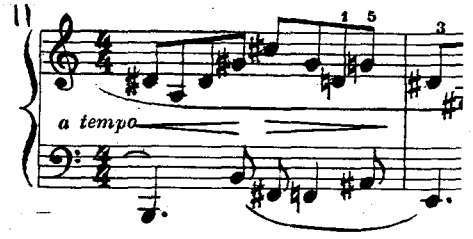
Ex. 16) Tango influence

a) Nazareth, *Duvidoso*, mm. 1-2.

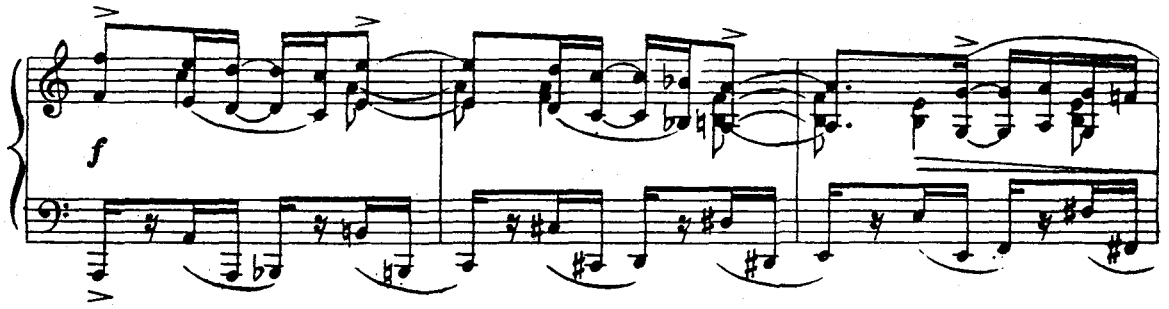


b) Ponteio 19, mm. 1-3, and m. 11.

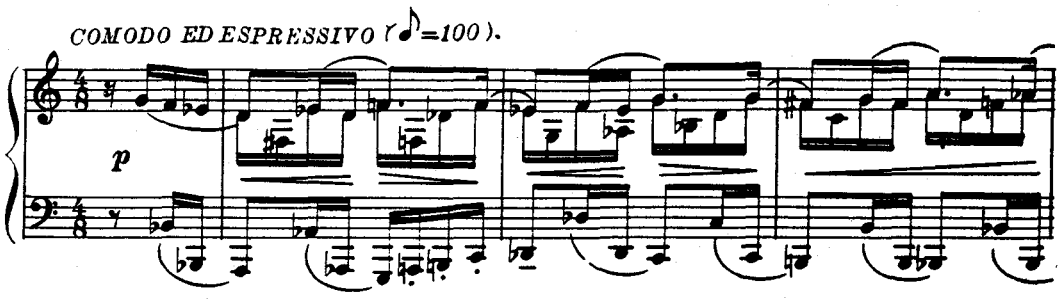




c) Ponteio 35, mm. 21-23.



d) Ponteio 27, mm. 1-3.



In Ponteio 21, the tango bass pattern is transposed to a different setting in which it loses its primary rhythmic connection with tango but maintains the melodic contour, becoming the basic motive presented in note against note counterpoint in a toccata-like figuration (see Ex.36, p.76).

The Luso-Brazilian Music of Rural São Paulo and the Northeast

São Paulo

Although the word *toada* has several meanings in the Portuguese language, it often refers to a short song of melancholic and indolent character, generally about an amorous or comic subject, frequently strophic with refrain (Marcondes 1977, 754). The *Toadas* vary considerably according to the region where they are sung. In Tietê, the area of Brazil where Guarnieri spent his early years, the *toada paulista* presented the following basic features: a simple melody in conjunct motion or in leaps of thirds, a melancholic character, commonly sung in thirds (*caipira* thirds),[1] and the

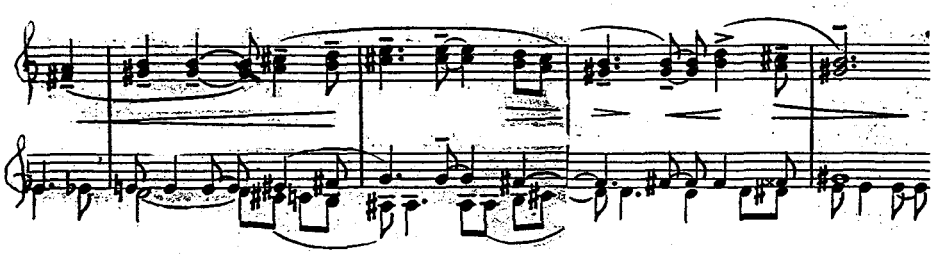
[1]*Caipira* is a Portuguese word that designates the peasants and their culture. It is mostly used in reference to the rural areas of São Paulo.

accompaniment of *violas*. The melody frequently moves in arch form, and the music normally ends in the mediant. Example 17 demonstrates all these features.

Ex. 17) "Toada" (popular source)

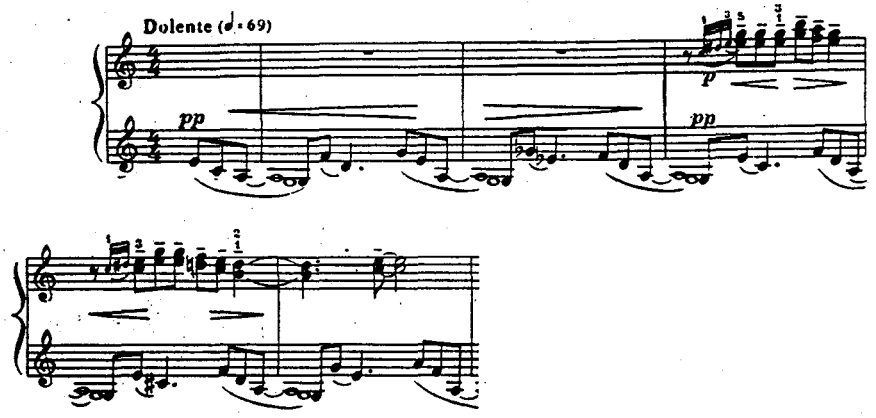
This was the first popular style that Guarnieri experienced, and it was crucial in the development of his style. The *caipira* thirds can be seen in a piano piece entitled *Toada* (1929) (Ex.18).

Ex. 18) *Toada*, mm. 6-10.



In Ponteio 3 (indolent) the melodic flow is built on parallel thirds. Thirds are also a tendency in the horizontal aspect of the melody (Ex.19). The initial slides are a vocal inflection typical in the *toada* style.

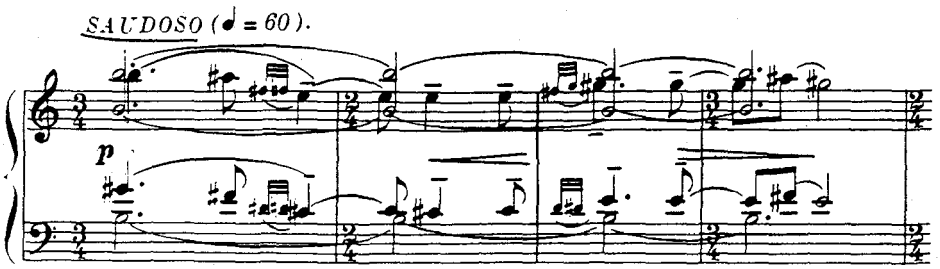
Ex. 19) Ponteio 3, mm. 1-5.



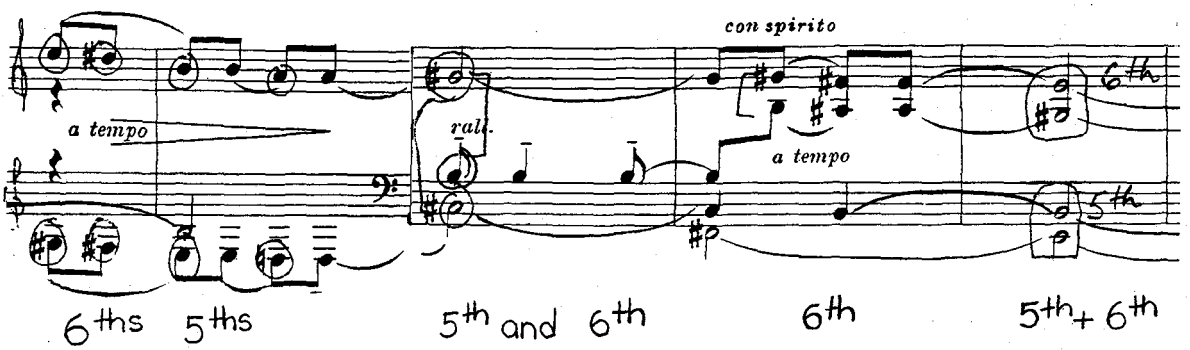
The *toada* style was developed in the *Ponteios* over a broad spectrum. At the most elaborate end of the spectrum, elements of popular origin acquire independent abstract qualities, revealing Guarnieri as a master of inventive craftsmanship. These areas of amalgamation at the structural level between popular and art music can be exemplified particularly by the use of thirds and other intervals that function like the vocal contour of a *toada*. The interval of a third is expanded to several other intervals such as parallel tenths, in Ponteio 29 (Ex.20a); fifths, sixths, in Ponteio 17 (Ex.20b); and fourths, in Ponteio 5 (Ex.20c), with a resulting emphasis in the horizontal and parallel contour of the lines.

Ex. 20) Thirds and "Expanded Thirds" of *Toada* Style

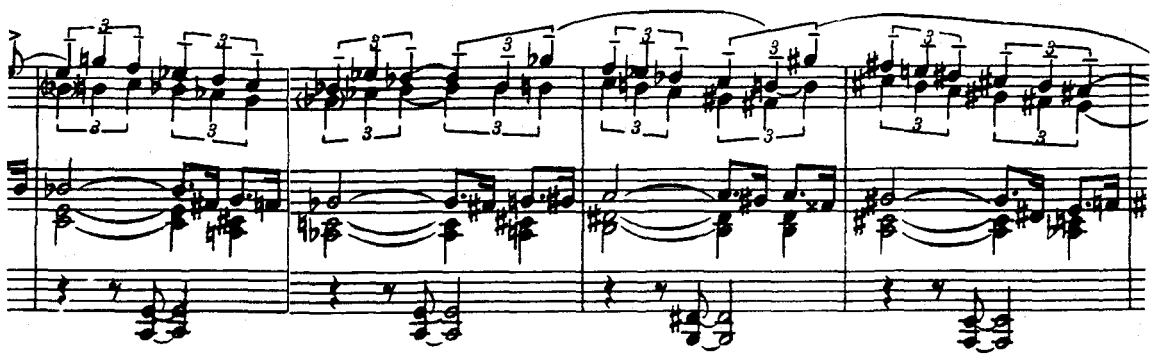
a) Ponteio 29, mm. 1-4.



b) Ponteio 17, mm. 27-31.

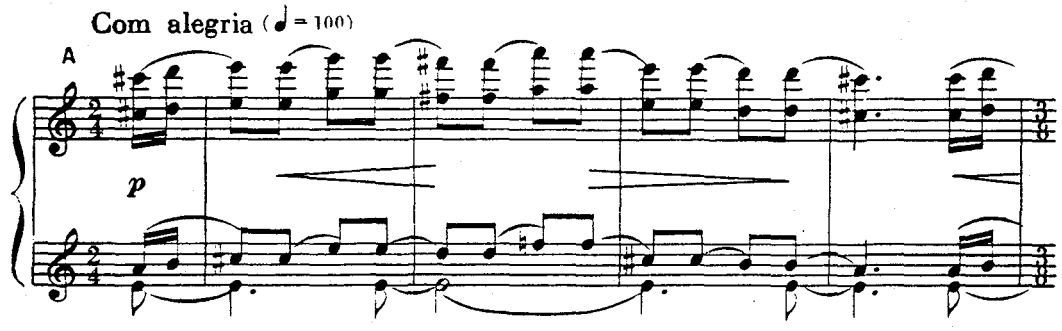


c) Ponteio 5, mm. 23-26.



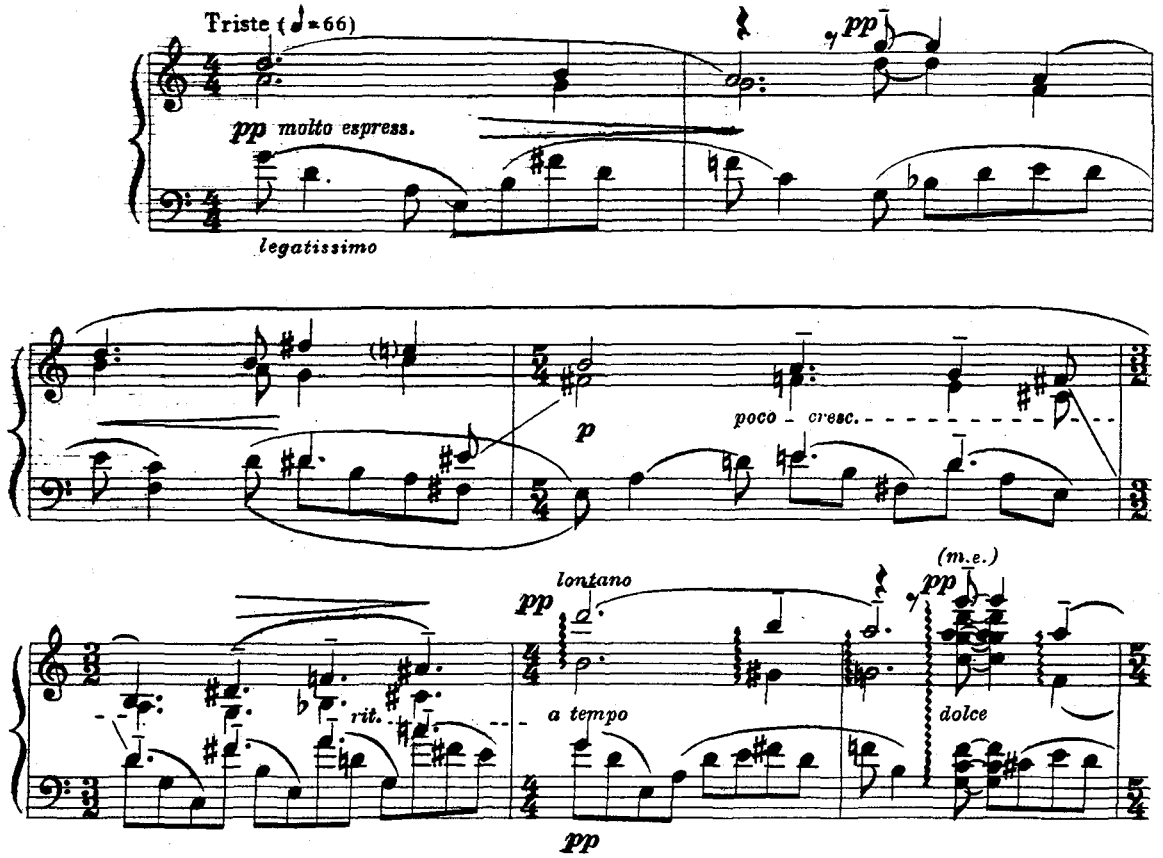
In the example above (Ex.20b) the conflict brought by the modal use of fifths is resolved by a strong tonal statement of the sixths. The tonal aspect of the thirds is most frequently colored by modalism or a combination of tonal-modal qualities, creating a tonal-modal ambiguity. The modal elements of the Northeast are frequently mixed with paulista elements. In the example below, Ponteio 45 (Ex.21) with a tonal center in A, the cross-relation of f sharp and f natural is a typical example of this ambiguity.

Ex. 21) Ponteio 45, mm. 1-4.



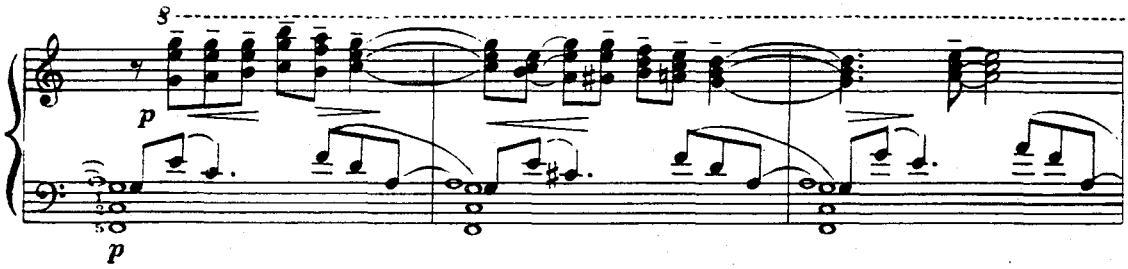
Ponteio 11 is a good example of how freely Guarnieri replaces the *toada* thirds with different intervals such as tenth, fourth, fifth, second, seventh (Ex.22).

Ex. 22) Ponteio 11, mm. 1-7.



The parallelism of this popular harmonization becomes another point to be developed and varied. Guarnieri in his contrapuntal discourse plays with parallel and contrary motion. Ponteio 3 (see Ex.19, p.56) is a good example of this technique. After establishing the parallelism of thirds in the exposition of the piece, a third voice is added to the right hand in the developmental section in measure 17 (Ex.23), to blend with or to oppose the other voices.

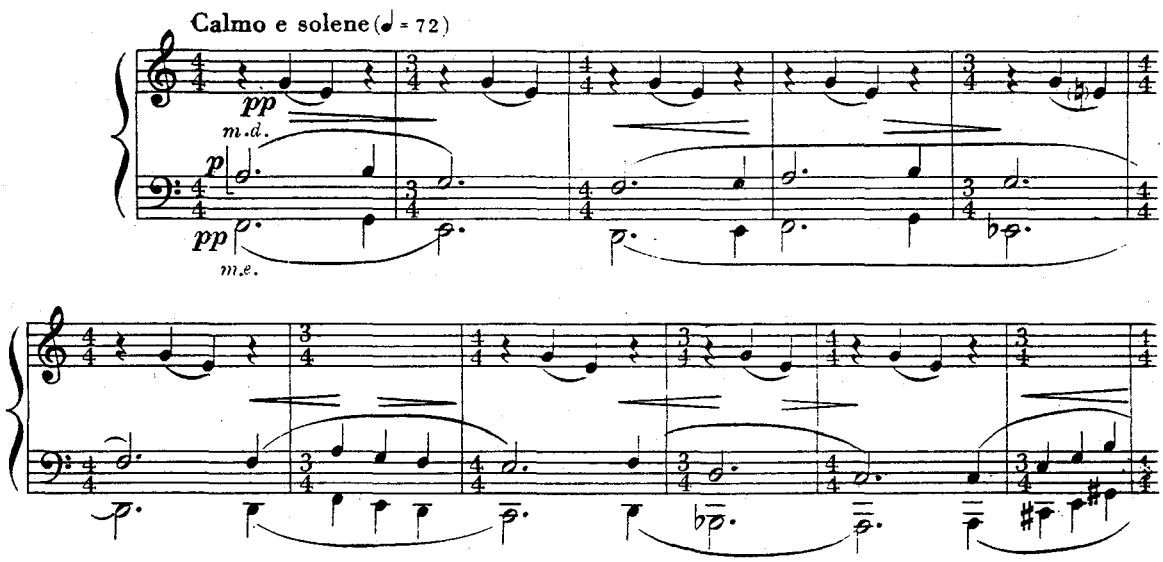
Ex. 23) Ponteio 3, mm. 17-19.



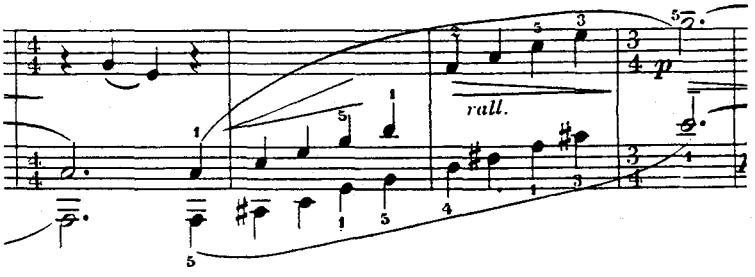
Perhaps the richest example of how Guarnieri uses thirds both as a popular referent and as a structural element of pure abstraction is found in Ponteio 34 (Ex.24a). In this ponteio, an obsession for a woman is transformed into an obsessive musical element, in the form of a recurrent broken, descending minor third (Guedes, 1993). Bass voices in tenths, and the interplay of major and minor tenths, with bouts of parallelism constitute a tonal-modal kaleidoscope. The stretto in measure 61-63 is based on parallel thirds in both horizontal and vertical (tenths) possibilities (Ex.24b).

Ex. 24)

a) Ponteio 34, mm. 1-11.



b) Ponteio 34, mm. 61-64. STRETTO



As seen in the examples above, Guarnieri began with a direct reference to the *toada* style in the use of thirds in his *Toada* (1929) and in Ponteio 3, but soon expanded the concept of thirds into other intervals. This procedure was instrumental in maintaining a Brazilian character in pieces because of the *toada* recollection. At the same time they venture deep into abstract elements.

Another element that Guarnieri adapted from the *toada* was the arc-shaped melody. In the *Ponteios* the single arch of a *toada* is transformed into an arch of textural and formal level. The form AA'A, characterized by Guarnieri as the predominant form of the *Ponteios* (Verhaalen 1971, 152), is different from the rondo form of the *toada*. In the *toada* it is common for the refrain to be alternated with brief instrumental interludes. In Guarnieri's choice of form we can see a trait of individual style predominating over the folk source. Most ponteios depart from a given simple texture built on one main motif. Without a break Guarnieri creates a surge in the flow of the piece by enriching the texture with additional voices, incrementing volume and register, maintaining the original material (A'), then returning to a recapitulation of A. This recapitulation is frequently of reduced length or modified (see Ex.48, p.94). At times a reference to the opening material comes in the form of a coda. In this respect, an arch

can be perceived as the texture departs from a simple one, expands, and then contracts back to the departure point.

Northeast

At the end of the nineteenth century Alexandre Levy, a proto-nationalistic Brazilian art-music composer, emphasized the Northeast as the area to best serve as source for Brazilian nationalist art music (Béhague 1971, 19). The Northeast is a large geographical area of the country and is not culturally unified. In that region, the influx of slaves tended to be confined to rural areas near the coast. The semiarid hinterland (*sertão*) had a predominant Portuguese ethnic origin, yet with mixed marriages among Indians and blacks. Possibly because of the shift of the capital of Brazil, then a colony of Portugal, from Salvador (Northeast) to Rio de Janeiro (central Southeast) in 1763, the cultural influence of new Portuguese and European traditions over the Northeast tended to be less than in Rio. Hence we find in the Northeast a group of musical elements more closely related to the archaic traditions of Portugal.

As discussed above, the Luso-Hispanic tradition of the Portuguese was the predominant element in the formation of Brazilian *mestizo* folk music. According to Behague, the following characteristics in the Brazilian music can be traced to Portuguese influence: Iberian folk polyphony, the cultivation of Portuguese children songs,[1] the practice of melodies in older European modes, and the use of string instruments

[1]Children songs are one of Brazil's strongest unifying elements in music. Portuguese in their origin, these songs are sung by children throughout most of the country, in spite of regional differences. Several Brazilian composers took interest on children songs and motives, especially Villa-Lobos, in his *Cirandas* (1926).

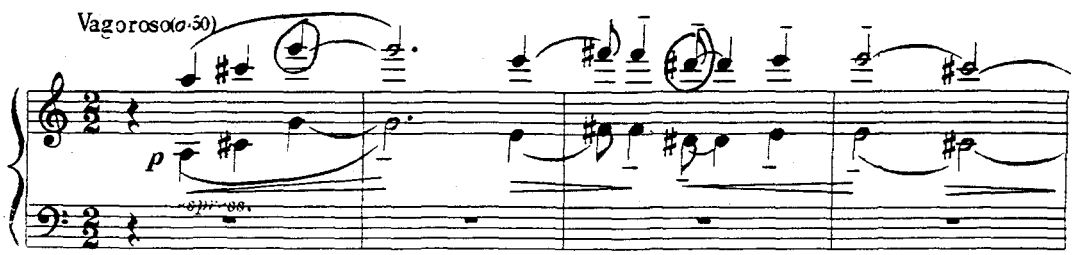
(Béhague 1980a, 224). The Moorish influence on the Iberic peninsula can be heard in the melismatic and nasal quality of the chanting. The amensural nature of some folk songs is directly influenced by the recitative-like chants of Portugal (Béhague 1980a, 225).

Stimulated by the rich and relatively stable popular practice of the Northeast, Guarnieri incorporated elements of this popular style into several of his ponteios and much of his musical output. A brief analysis is presented below of the passages of the *Ponteios* in which these elements are evident.

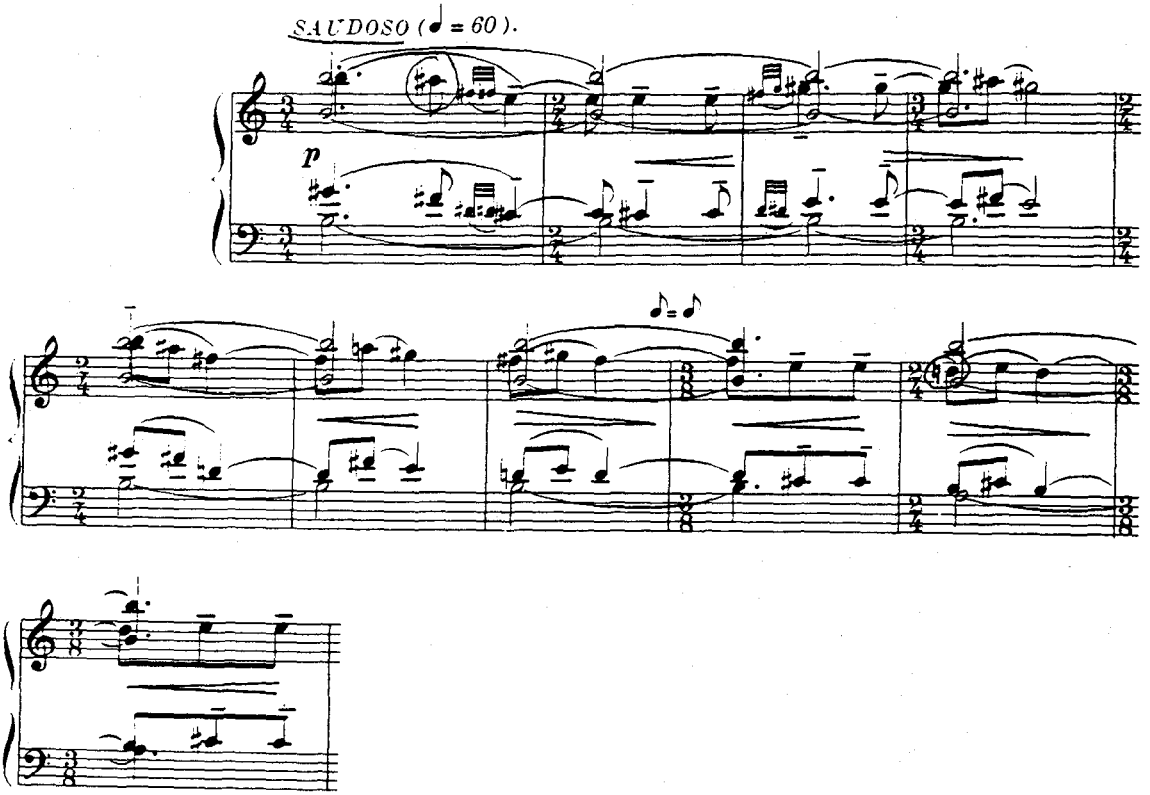
In the rural music of the Northeast the church modes occur frequently. The most typical is the myxolydian mode, often modified by a raised fourth, the so called "mode of the Northeast". Examples can be seen in Ponteios 20, with a tonal center "A", and Ponteio 29, on "E" (Ex.25). In Ex. 25b the change of flat to sharp seventh (lydian mode) characterizes a typical instability of the mode often found in the original popular source. In Guarnieri's *Ponteios*, pure myxolydian melodies are rare.

Ex. 25) Myxolydian mode with raised fourth

a) Ponteio 20, mm. 1-4.

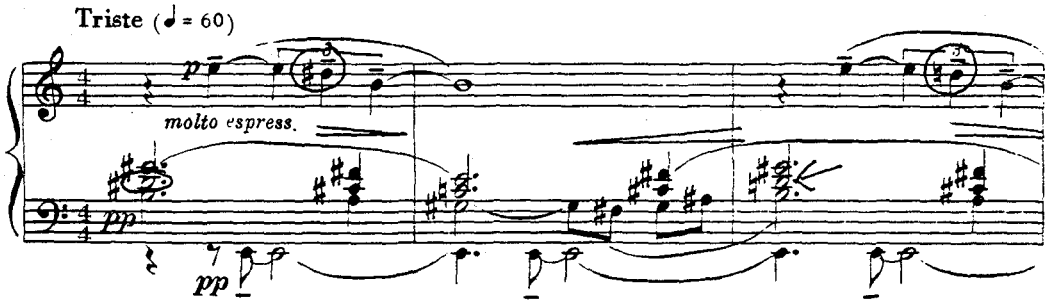


b) Ponteio 29, mm. 1-10.



In Ponteio 31 the melody changes mode in the initial measures, with a D sharp in measure 1 changing to D natural in measure 3, a device Guarnieri employs to both melodic and harmonic effect, creating a tonal-modal ambiguity (Ex.26).

Ex. 26) Ponteio 31, mm. 1-3.

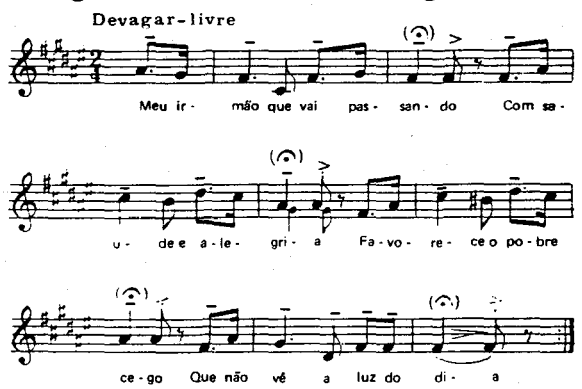


Guarnieri does not confine himself to a particular scale throughout a given ponteio. The unpredictable change of the mode or scale gives the music a hint of the source to which it refers when a specific scale pattern is recognized. It also functions to dilute a particular mode.

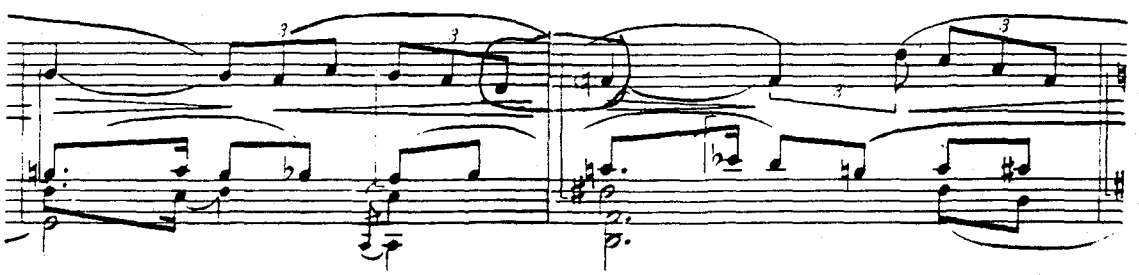
"Gapped scales" have also been attributed to Portuguese influence (Béhague 1980a, 224) and are marked typically by the absence of the seventh degree.[1] A typical example is a cantilena sung by the blind in the streets of northeastern towns (Ex.27a). Ponteio 33 exhibits an evident example of this practice (Ex.27b). Ponteio 24 is a slightly ornamented version (see Ex.12b, p.50).

Ex. 27) Gapped scales

a) Song of a blind man (Alvarenga 1982, 268).



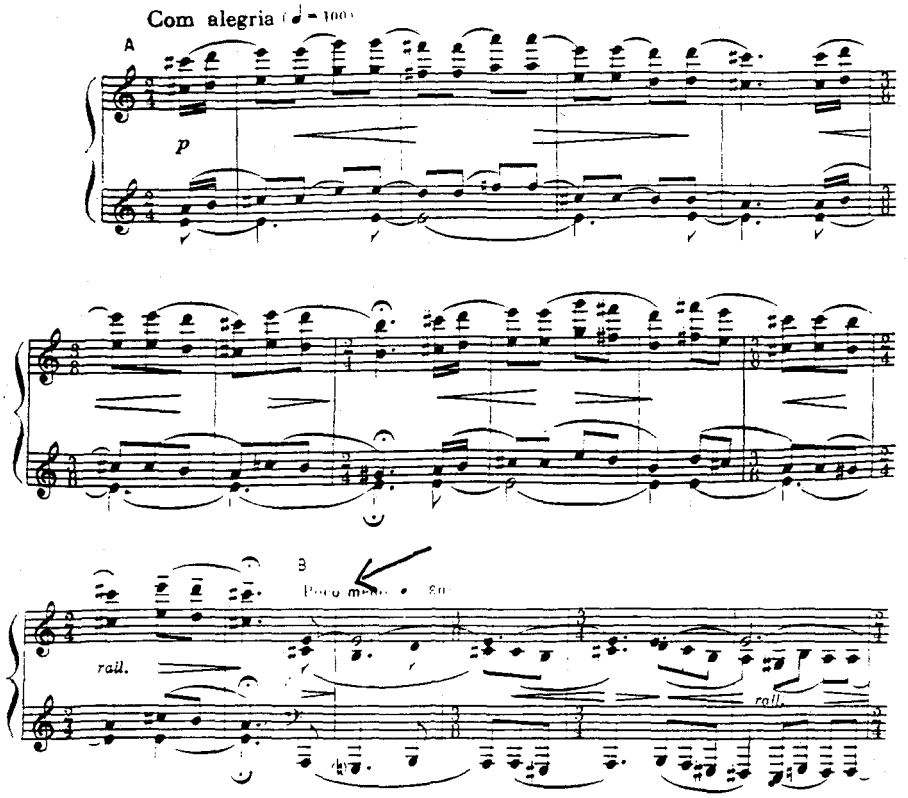
b) Ponteio 33, (key center: F) mm. 13-14.



[1]Gapped scales are often hexatonic scales in which the seventh degree is frequently absent.

In the music of the Northeast the *viola* was often the accompanying instrument for vocal melodies. When singers sang in thirds, it was common for them to accompany themselves with violas, with frequent brief instrumental interludes. Guarnieri imitates this style in Ponteio 45 (Ex.28).

Ex. 28) Ponteio 45, mm. 1-16.

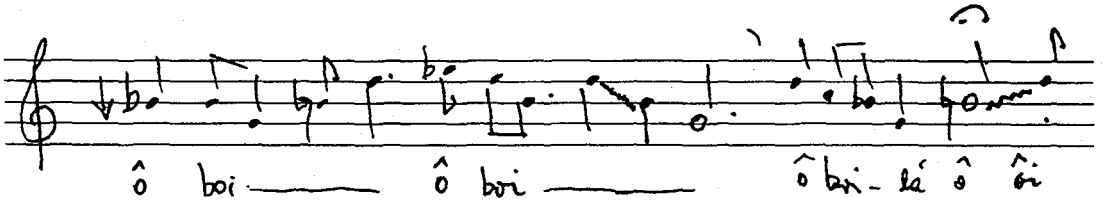


The frequently amensural quality of northeastern melodies (Ex.29a) is seen in Guarnieri's *Ponteios* in several forms: the change of meter and use of phrases of various lengths, and the use of upbeat notes tied to downbeat longer notes, as in Ponteio 20 (Ex.29b); and the uneven number of notes in ostinatos within an even meter, in which each measure begins on a different note of the accompaniment figure, as in Ponteios 16

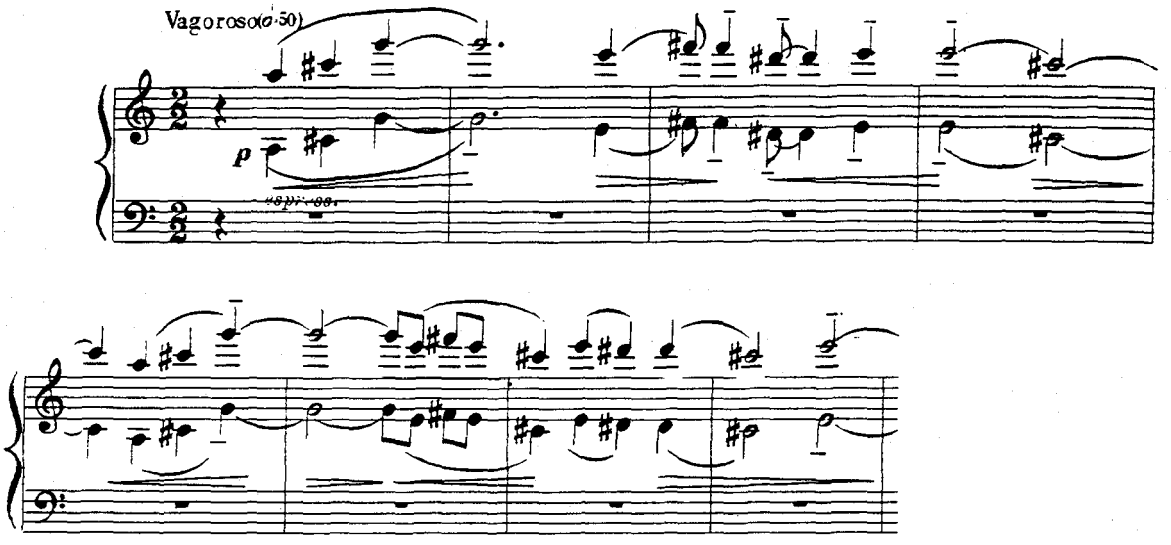
(Ex.29c) and Ponteio 18 (see Ex.48, p.94).

Ex. 29) Amensural quality of Northeastern melodies

a) Manoelzinho Aboiador, "A Seca do Cariri" (Aboio transcribed from a recording).[1]

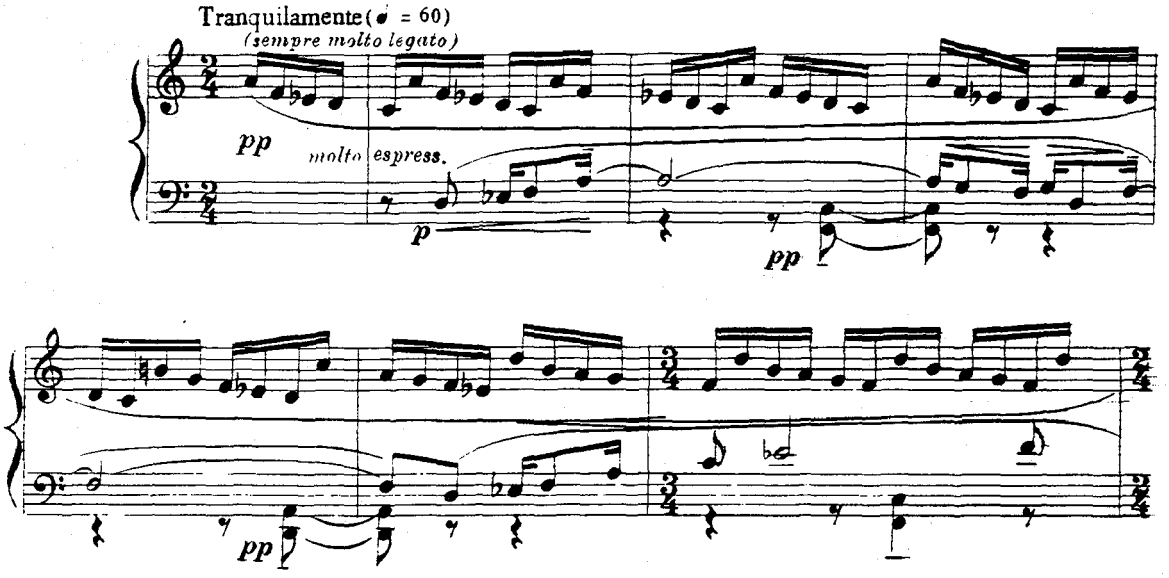


b) Ponteio 20, mm. 1-8



[1]*Aboio de um vaqueiro*, Manoelzinho Aboiador, Discos Rozenblit, LP 60.086.

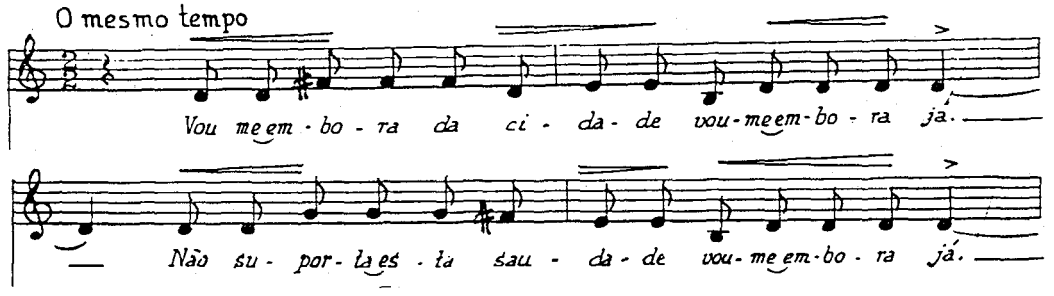
c) Ponteio 16, mm. 1-6.

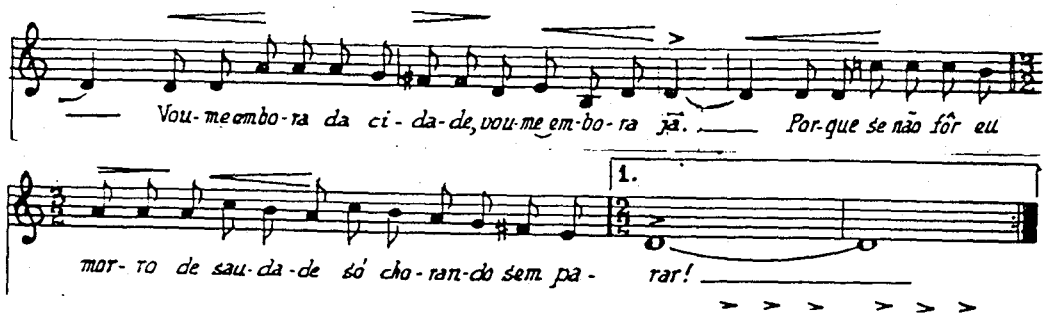


Guarnieri frequently uses the device of reiterating a fragment of a phrase, with a tendency toward expansion of length and register. It is likely that such a procedure, especially when colored by Northeastern elements, refers to the prosodic practice of that region. In his songs Guarnieri was probably closer to the original popular style than he was in his instrumental works (Ex.30a and b).

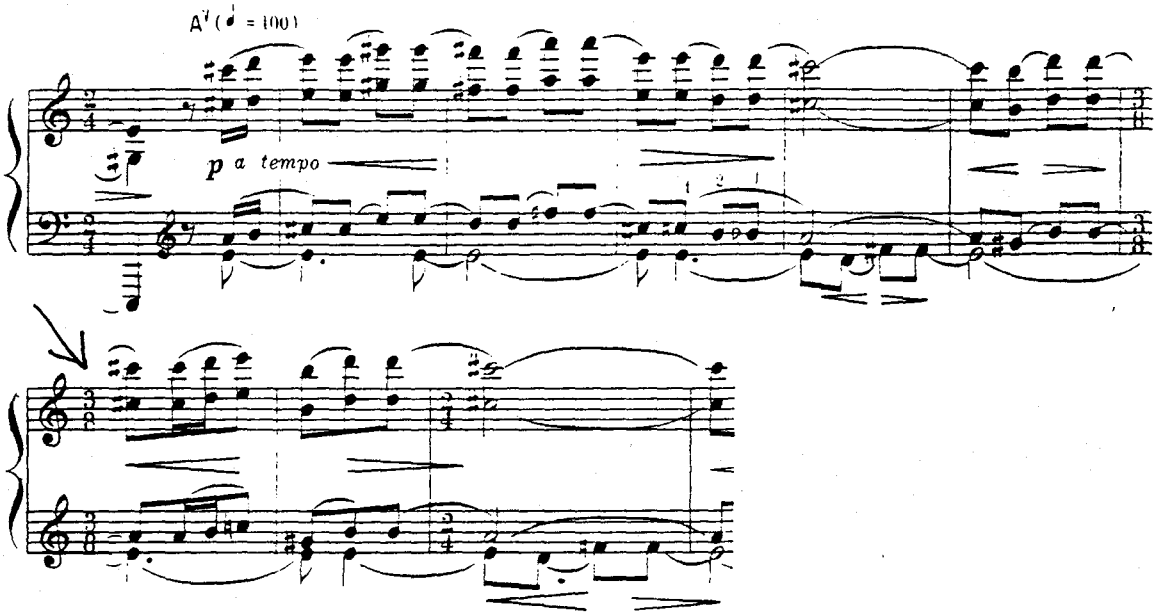
Ex. 30)

a) Camargo Guarnieri, "Vou-me embora", voice part, mm. 12-20.



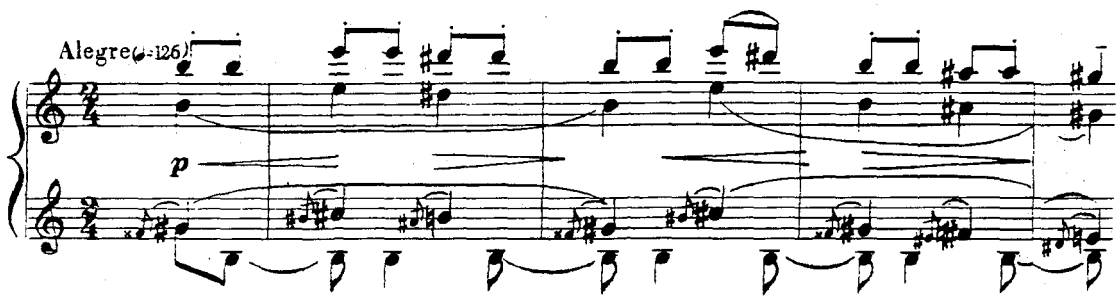


b) Ponteio 45, mm. 17-25.



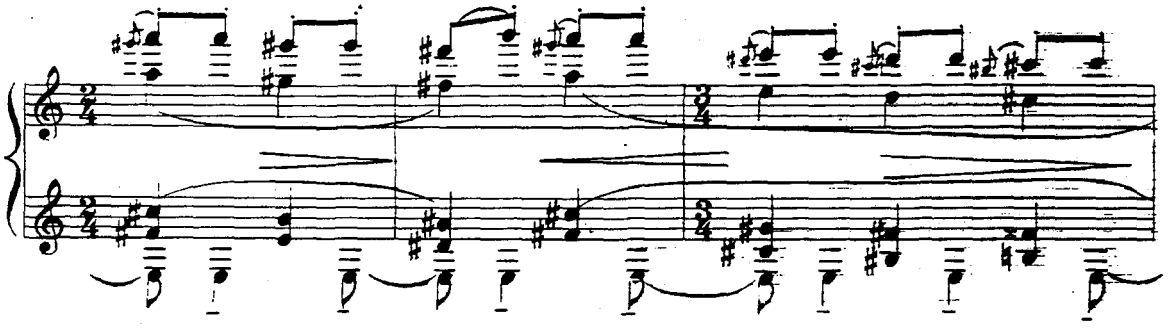
The nasal and slightly cracked voice is typical of much Brazilian folk singing, especially in the Northeast. Andrade speculated that the timbre of the Brazilian voice is a result of imitation of instruments, such as *violas*, violins, ophicleide and concertina, and the relatively high mixture of Indians, who share a similarly nasal vocal timbre (Andrade 1928/72, 56). By using the upper register of the piano, with both hands restricted to treble clef, Guarnieri might have been referring to the strident quality of Northeastern singing in Ponteios 17 (Ex.31) and 45 (see Ex.30b).

Ex. 31) Ponteio 17, mm. 1-4.



The practice of the singing of glissandi is documented by Andrade (1928/72, 35): "The people of the Northeast sing with glissandi in such a delicious sluggish manner, I even thought they had microtonal elements in their music." In Ponteio 17 the vocal inflection, although not defined as a glissando, is also related to the expressive inexact attack of a certain pitch. It is heard in the form of grace notes in the upper voice of Ponteio 17 (Ex.32), and in slides, like in Ponteio 29 (see Ex.25b, p.64).

Ex. 32) Ponteio 17, mm. 15-17.



As in the *modinhas*, the spectrum of Northeastern elements in the *Ponteios* is wide. Frequently the Northeastern flavor is perceived only as a hint, usually the use of a brief or modified reference to the characteristic elements described above. Ponteio 20 has the greatest concentration of Northeastern materials: mode, melodic shape, recitative-

like rhythm, viola interludes, rondo structure. It is possible that in this piece, Guarnieri, in a rare pictorial manifestation, might have been trying to refer to a Northeastern scene. The refrain of the piece was probably inspired by the *aboio*, a cattleman's song of the Northeast, characterized by the slow, amensural, chant-like quality of the melody sung by the cowboy as he rounds up cattle (see Ex.29b, p.67) In Ponteio 20 faster sections or episodes alternate with the refrain, in a way that departs from the original source. In m. 51 the pulse of the bass pattern possibly represents the clumsy trotting of the mule from which the cattleman controls the herd (Ex.33).[1] By presenting a close allusion to the Northeastern rural music tradition, followed by a representational section of the environment in which this song is practiced, Guarnieri evokes more directly a scene of the Northeast.

It was only after Guarnieri's field trip to the Northeast in 1937 that a strong element of that part of the country became evident in his works. However, migration from the Northeast to the major cities had already started at the turn of the century (Tinhorão 1990, 208). In addition, Andrade as an ethnomusicologist had access to a collection of Northeastern melodies from which Guarnieri admittedly borrowed material.[2]

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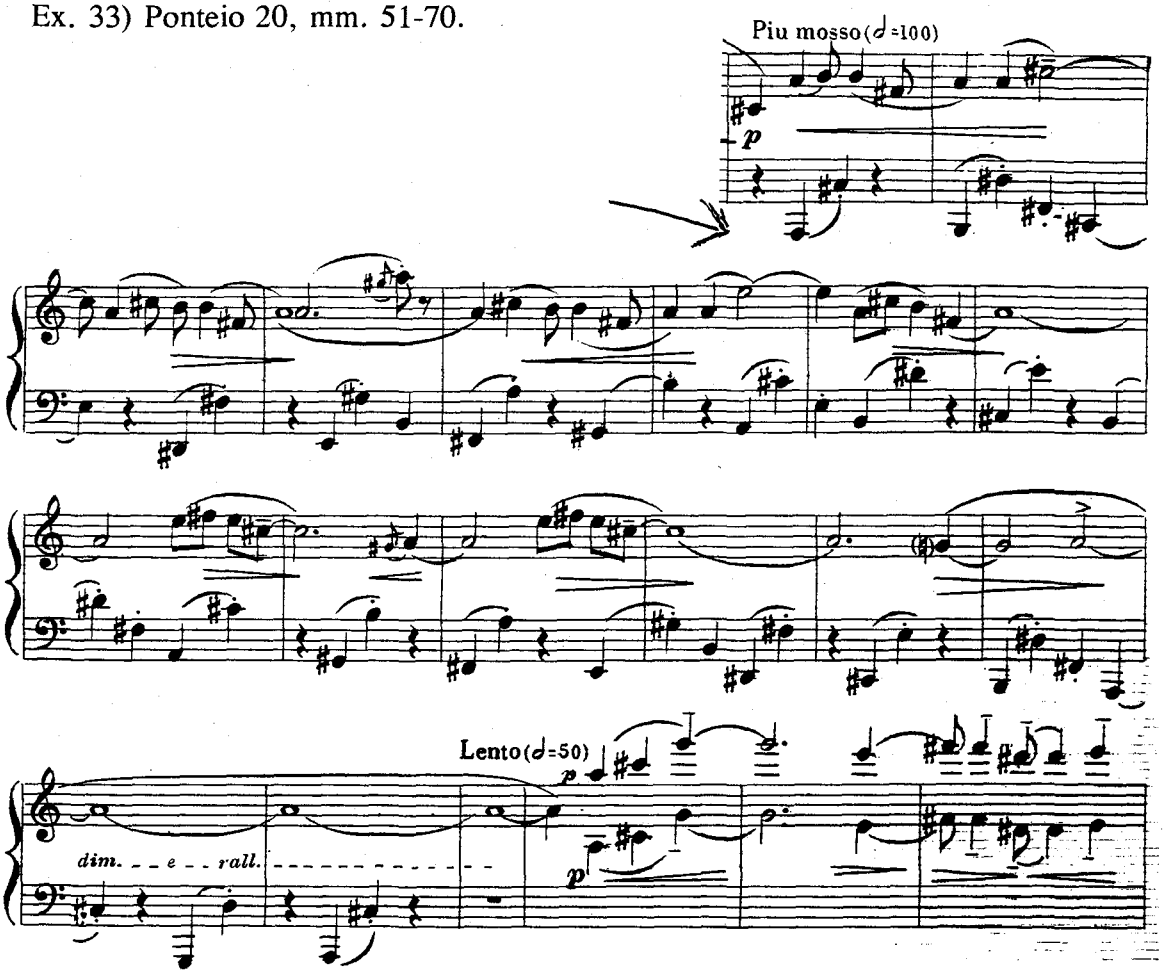
[1]In this passage Guarnieri might have paid a tribute to the movement "On the Trail" of Grofe's *Grand Canyon Suite* (1931).

[2]See page 35.

Ex. 33) Ponteio 20, mm. 51-70.



The Afro-Brazilian tradition

It is limiting and perhaps artificial to consider the African tradition as a single cultural element. For almost 300 years slaves were brought to Brazil from different areas of the African continent. Only in 1888 was slavery officially abolished. However, mixed marriages among Portuguese, Blacks and Indians had already occurred during the colonial period. Although this was not a general tendency it was consistent enough to stimulate an interchange of cultures, in spite of the dominance of Portuguese culture.

Blacks not only resisted assimilation with syncretism, they also stimulated a great deal of reverse acculturation. In the practice of art music of the colonial period and nineteenth century, there were several mulattos, such as Padre José Maurício (1767-1830), and Joaquim Callado (1848-1880), who contributed to a significant mix of white and black elements (Neves 1981, 13). In addition, after slavery was abolished, social organization was an important factor in the cultivation and interchange of cultural values (Béhague 1973, 209). Afro-Brazilian elements were incorporated in the popular music of black and white people in such a way that it is not appropriate to attempt to distinguish Brazilian popular music by race. Still, some Afro-Brazilian musical features have maintained an identity that has been used in Brazilian art music.

In spite of the different regional and ethnic origins, Africans share important elements of musical practice, such as the emphasis on percussion instruments, polyrythms, the percussive manner of playing non-percussive instruments, the use of short melodies, often varied, the practice of dance associated with music, and the use of antiphonal or responsorial structure in their songs (Nettl 1973, 127). In Brazilian folk music, Béhague attributes to African origin the frequent use of duple meter, hemiola and the use of the following scales: pentatonic, myxolydian and major hexatonic without the seventh (Béhague 1980a, 224).

In Brazil, the pagan nature of African rituals was tolerated by the Portuguese as Afro-Brazilians combined elements of Catholic practice with African animistic practices (Appelby 1983, 105). Appelby points out that Blacks absorbed and incorporated, in different degrees, the stylistic elements of Portuguese music. Sometimes slaves learned

the new music of the colonists and performed it in the Portuguese manner. At other times, in a process of reverse acculturation, African practices were superimposed upon the music of the Portuguese.

The interchange of Iberic and African elements was important in the genesis of Brazilian popular music (Béhague 1994, 83). Alteration of duple and triple pulsation (3+3+2) is one important common point  . It is probably the rhythmic reinforcement of African-Brazilian practice, with its emphasis on percussive elements, that attracted and influenced the art-music composers of Brazil, especially those of the nationalistic school. Béhague points out that the predominance of urban popular music as a source for indirect references to Afro-Brazilian music emphasized "superficial elements" of that practice, detached from their sociocultural environment (Béhague 1982, 53-59). This can be viewed as an example of the problems involved in transposing popular practice to art music, as the ritual and social functions of the musics differ radically.[1]

Guarnieri made contact with Afro-Brazilian practices at an early stage of his life. He recalls hearing the percussive ostinatos of black festival drumming in his native town (Verhaalen 1971, 120). In 1937 Guarnieri was sent as representative of the city of São Paulo to the first Afro-Brazilian conference in Bahia (Verhaalen 1971, 126). After the event, Guarnieri spent fifteen days in the area where he collected folk material, predominantly of Afro-Brazilian nature. This Afro-Brazilian source exerted tremendous

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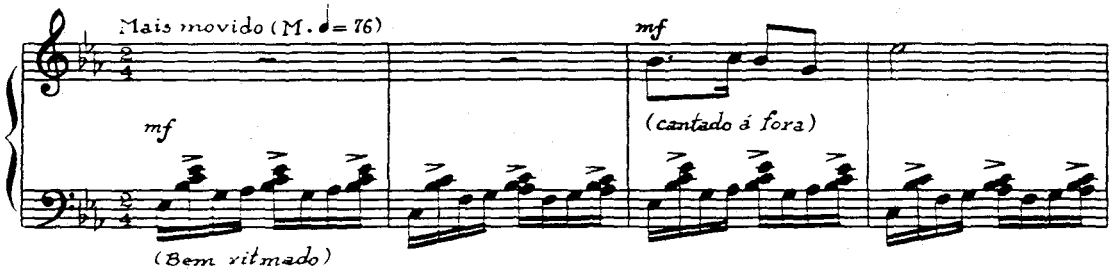
[1]The process of transferring elements from folk to art music is generally one in which "superficial" elements are taken. In this context, "superficial" should be devoid of judgmental value. They cannot be interpreted as musically less authentic. The elements transferred were those the composer heard, according to his musical idiom, as representative of a distinct identity.

influence on Guarnieri's output, both in its rural and urban manifestations.

The rhythmic layers and cross-rhythms of African-Brazilian music were translated in the art music idiom, into a rhythmic ostinato. The process of melodic syncopation used by Villa-Lobos (Béhague 1979, 186) was a useful adaptation of the ostinato effect of percussion instruments of Afro-Brazilian dances to the piano. The syncopation is achieved by means of providing a figure of successive neighbor tones or close pitches with a contrasting wide interval (Ex.34).

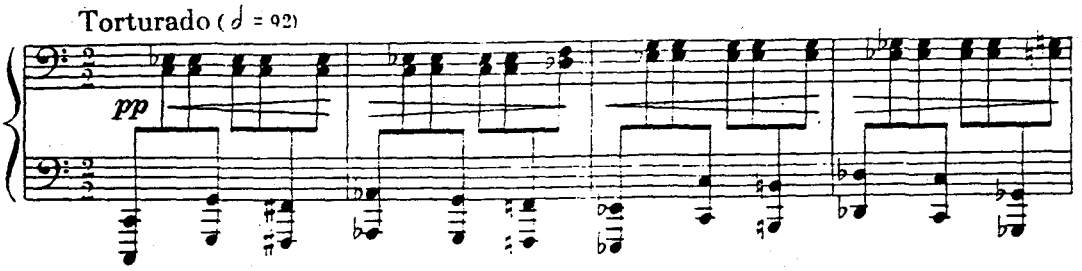
Ex. 34) Villa-Lobos, "O Cravo brigou com a Rosa (sapo jururu)", from *Cirandas* (1926) mm. 33-36.



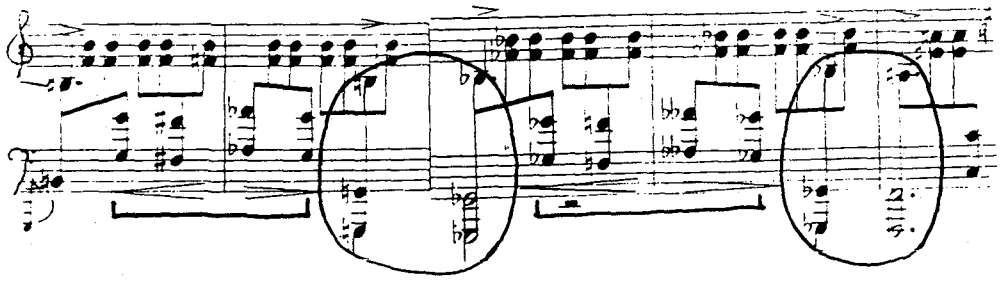
Guarnieri used ostinatos in several of his ponteios. At times, the ostinato works as a modified Alberti bass. At the same time it recalls the vivacious rhythm of the African drums. The typical pattern of 3+3+2 is found in Ponteio 49, with alternating hands creating the syncopated pattern in a way similar to how the hands are combined in the playing of drums (Ex.35a). In this ponteio the typical responsorial character of Afro-Brazilian music is implied by the angular change of register. (Ex.35b).

Ex. 35) Afro-brazilian influences

a) Ponteio 49, mm. 1-4.

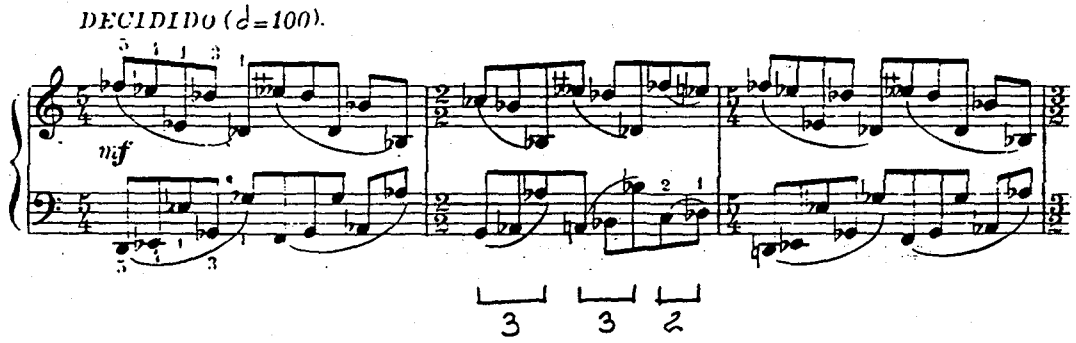


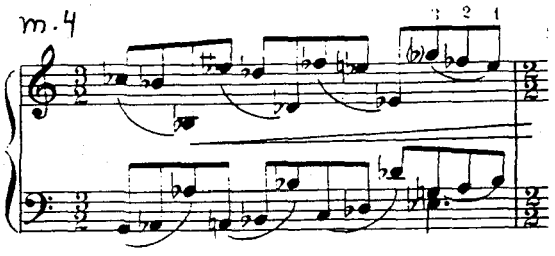
b) Ponteio 49, mm. 13-17.



In Ponteios 21 (Ex.36) and 47 (see Ex.1, p.27), the relentless syncopated rhythm is presented in a note-against-note counterpoint, in contrary motion with strong emphasis on an etude-like texture. Both pieces, although predominantly in duple meter, present meter changes with variation of the 3+3+2 pattern into other patterns. The unit of two or three beats is maintained, but presented in surprisingly different combinations, especially in Ponteio 21 .

Ex. 36) Ponteio 21, mm. 1-4.

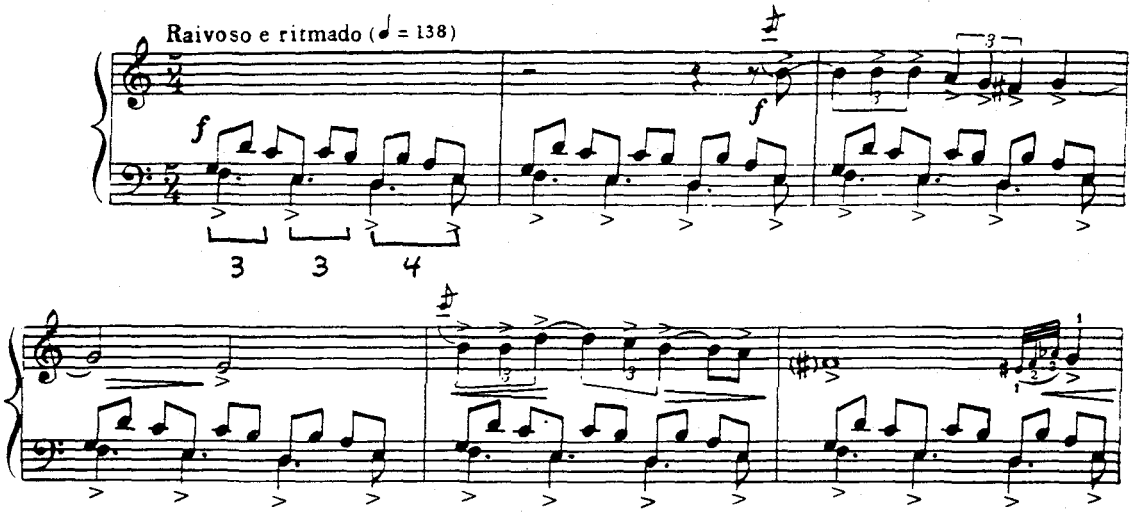




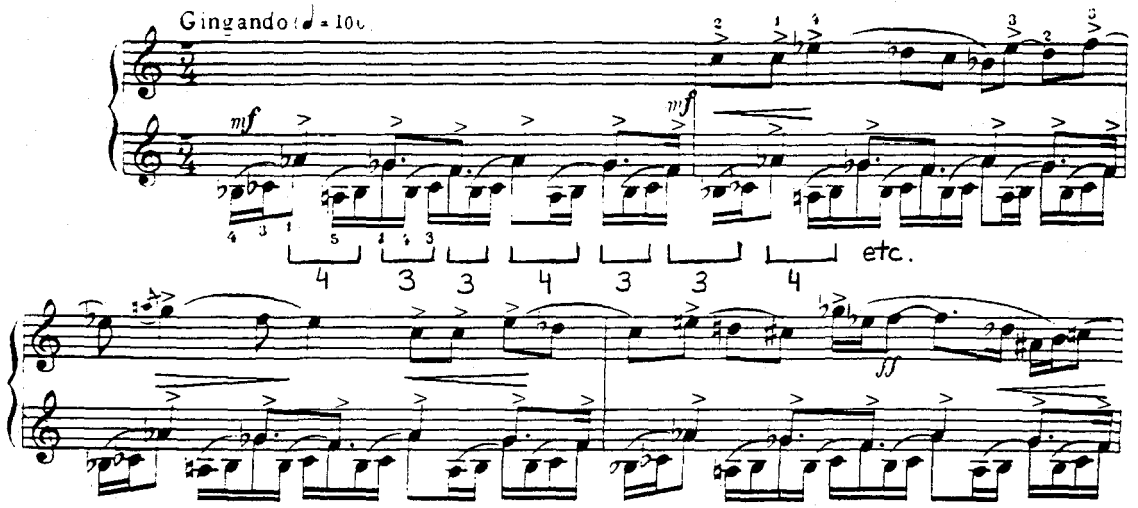
In Ponteios 2 and 4, Guarnieri, in an effort to avoid the literal use of African rhythmic pattern, uses a 5/4 meter, virtually absent from Brazilian folk music. Still, the percussive ostinato effect reveals in Ponteio 2 a modified 3+3+2 pattern transformed into a 3+3+4 (Ex.37a). In Ponteio 4, a more complex pattern is created 4+3+3+4+3+3, with a displacement of the bar line (Ex.37b).

Ex. 37) Modified 3+3+2 patterns

a) Ponteio 2, mm. 1-6.



b) Ponteio 4, mm. 1-4.

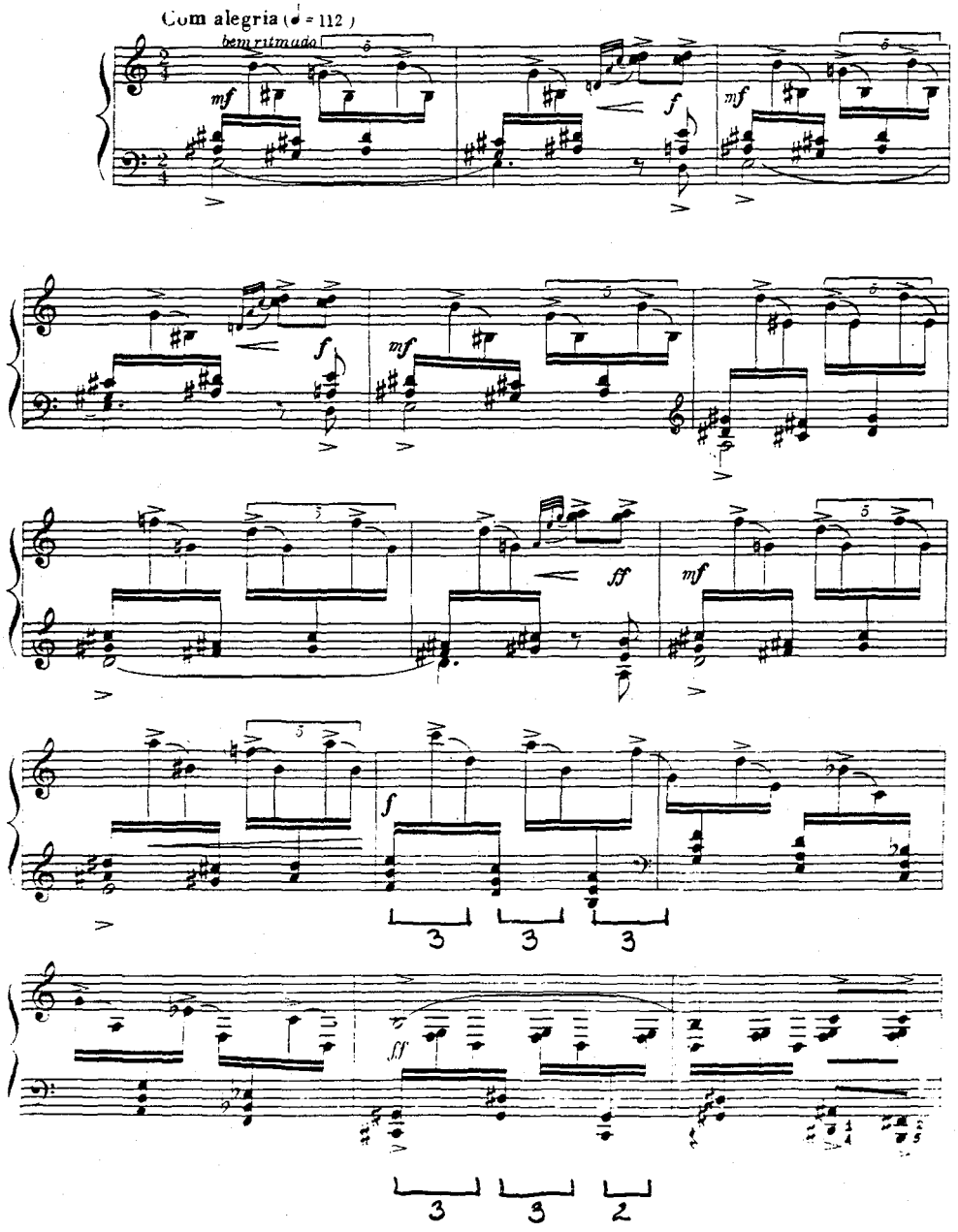


In Ponteio 32, an even more complex ostinato involves two-bar units (Ex.38). An interesting adaptation of the 3+3+2 pattern in m.1 is modified to a pattern of 3+3+3 in which there is a written out accelerando in the quintuplet figure compensating for the extra beat. The second measure contains the traditional 3+3+2. Hemiolas abound, and different combinations of measures 1 and 2 create are a richly varied ostinato. The pattern of 3+3 in measures 11-13 is a rhythmic sequence of the first part of measure 1. In measures 14-15, judging by the melodic pattern, Guarnieri arrives at what was probably the original rhythmic material.

The indolent character of Brazilian *mestizo* folk music is implicit in the deceleration of the 3+3+2 pattern found in the ponteios with the style of syncopation used by Villa-Lobos in *Alma Brasileira*. The *chorões* were impregnated with the rhythmic syncopations of black music. Those ponteios juxtapose the African-Brazilian syncopation and habanera heritage of Iberic tradition in the tied second downbeat. It is

possible that the harmonic language employed in some of these ponteios was inspired by jazz elements, a subject analyzed below (see Ex.41, p.84).

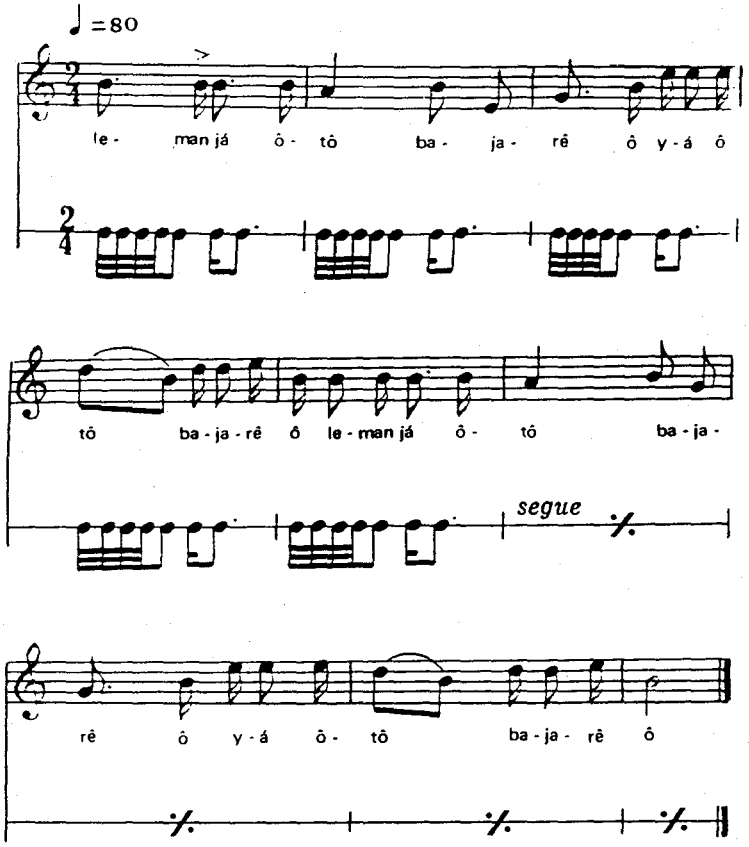
Ex. 38) Ponteio 32, mm. 1-15.



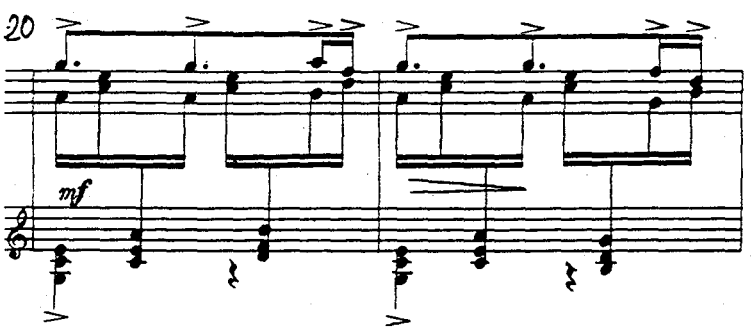
The use of repeated notes in Brazilian melodies has been attributed to African practices (Ex.39a). The central section of Ponteio 32 displays a melody with predominant repeated pitches, accompanied by a stable 3+3+2 ostinato.

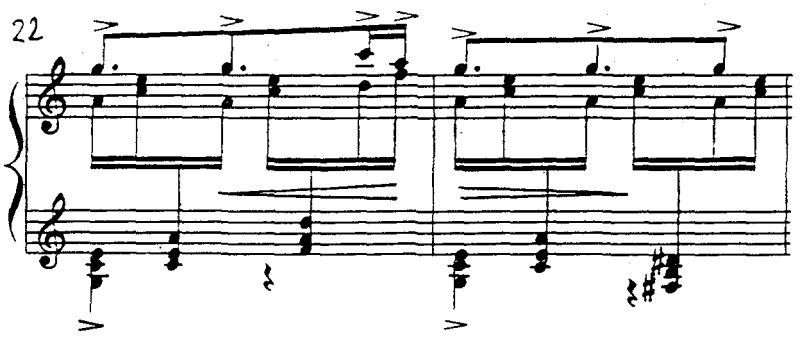
Ex. 39) Repeated notes in Afro-Brazilian melodies

a) "Iemanjá Otô," collected by Camargo Guarnieri in Bahia, Brazil, 1937 (Alvarenga, 1982, 249).



b) Ponteio 32, mm. 20-23.





Foreign Popular Influences

Andrade called attention to the dynamism of Brazilian popular music and its constant absorption of foreign elements:

> . . . other than the already digested influences [on our popular music] we must take the current trends in consideration, particularly the ones from jazz and Argentinean tango. Jazz processes are being absorbed into *maxixe*. (Andrade 1928/72, 25)

Jazz

The introduction of jazz in Brazil occurred mostly in the twenties, in an effort of the American phonographic industry to market this successful "ethnic product" abroad (Tinhorão 1990, 200). By the 1930's the typical jazz band style was relatively popular in the middle-class dance halls and on the radio. The validation of jazz as a legitimate element compatible with Brazilian music can be observed at Andrade's words:

> . . . the polyphonic and rhythmic process of jazz found in [a samba composed by João da Gente] do not compromise whatsoever the character of the piece. Maybe due to common ancestors. (Andrade 1928/72, 25)

Although Andrade postulates that the absorption of jazz could be explained by the African roots shared by American and Brazilian music, jazz exerted in Brazil the

attraction of an imported sophisticated middle-class music. At least, it was marketed as such.

A combination of jazz and Brazilian music has occurred in both art and popular music. The Brazilian composer Radamés Gnattali (1906-1988), familiar with jazz procedures, having written arrangements for commercial music on radio, borrowed elements from jazz in several concert works.[1] In popular music, a synthesis of *choro* and jazz was seen in the early 1950's in the works of Aníbal Augusto Sardinha (1915-1955), known as *Garoto* (the Kid) (Antônio and Pereira 1982, 71). For the listener of today many of this hybridisms possibly used by Guarnieri in his *Ponteios* sound "typically Brazilian" because of the international fame of the bossa-nova. Bossa-nova, a style that resulted from the mixture of samba and jazz elements, was created in Brazil in 1958, after most of Guarnieri's *Ponteios* had been composed. This new style was in vogue in the United States during the 1960's and became a style easily associated with Brazil.[2]

Guarnieri might also have been in contact with jazz during his stay in Paris, in 1938, and afterward, during the numerous trips he made to the United States as composer and conductor. Other than the 1948 spirituals for children's chorus arranged in 1948,[3] Guarnieri left no clear indication that he used or was inspired by popular sources from

---

[1]E.g., *Flor da Noite,* for violin and piano (1937).

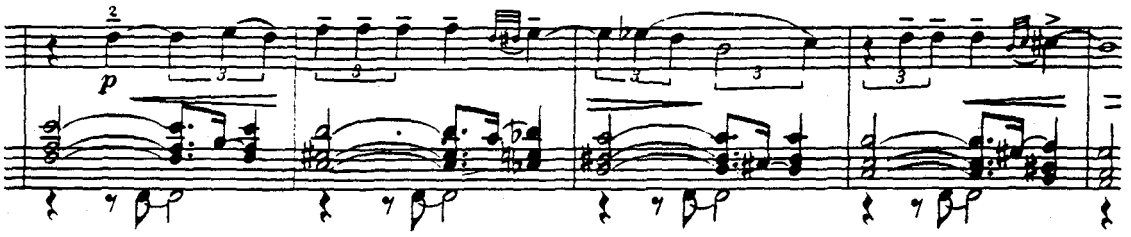
[2]By the same token one must be careful about attributing to jazz certain harmonies that were absorbed by jazz musicians in the sixties or seventies and that we now hear as jazz chords.

[3]*Dois cantos espirituais norte-americanos:* 1."Nobody knows the trouble I've seen" and 2. "Goin'to shout".

any other country but Brazil. It is plausible, however, that Guarnieri heard elements in jazz that found resonance with his own musical idiom. In this respect jazz was used primarily as an addition to Guarnieri's arsenal of compositional procedures. This popular source was not used in the same manner of the popular sources Guarnieri used with nationalist intentions. The points jazz have in common with Guarnieri's idiom are: chromatic and often parallel harmonic design, chords built by superimposition of intervals such as thirds and fourths, the modal quality of the harmonies, the use of melancholic melodies often with slide inflections or blue notes, and the improvisatory quality of melodies.

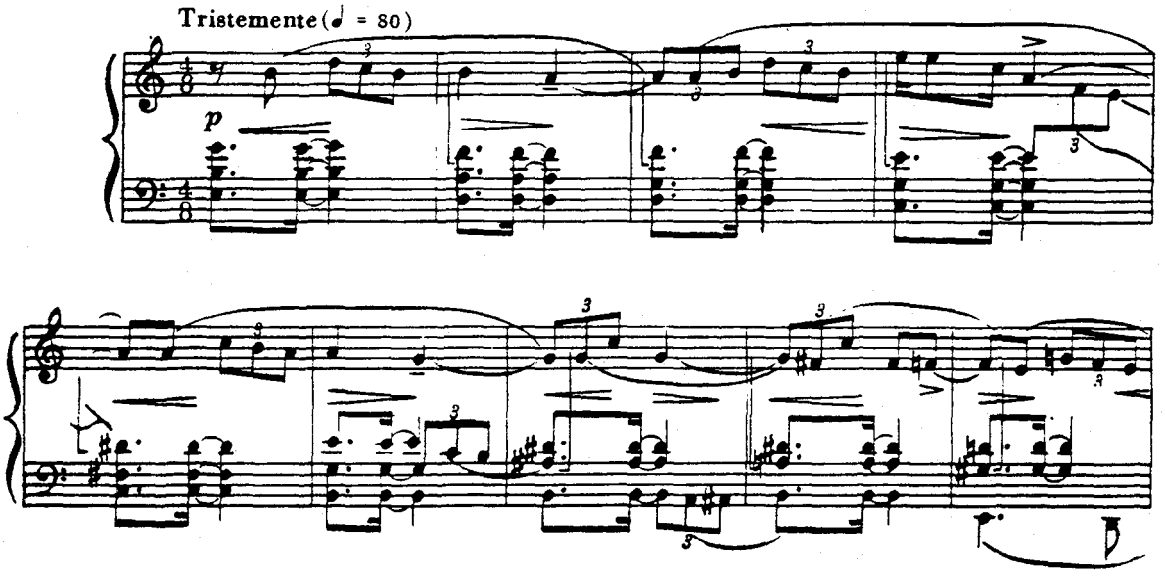
Although jazz has no peculiar harmony that can be pinpointed as exclusively jazzistic, the use of parallel dominant sevenths, ninths, and thirteenth chords is a standard procedure (Strunk 1988, 496). In Ponteio 5, a possible jazz inspiration can be heard in the use of chromatic parallel ninths that accompany a melody of melancholic character and slides in an ambiance comparable to the melodic lines of the "blues" (Ex.40).

Ex. 40) Ponteio 5, mm. 7-11.



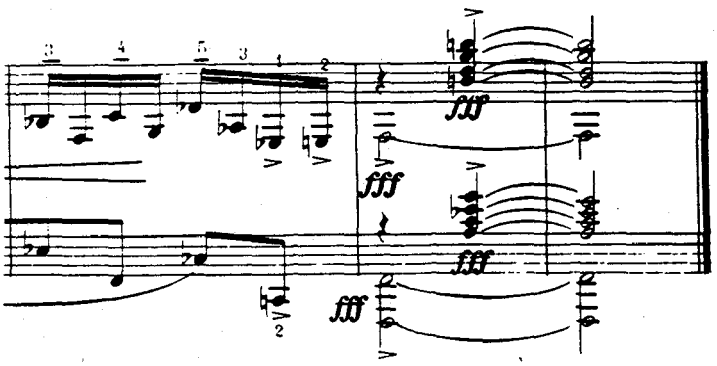
One important feature of jazz harmonizations is the open voicing, and the frequent use of ninth chords, here seen in Ponteio 36 (Ex.41).

Ex. 41) Ponteio 36, mm. 1-9.



Superposition of thirds in building a chord is a procedure found in jazz, specially at final cadences. Although Guarnieri's use of thirds is mainly melodic, an exception is seen at the concluding measures of Ponteio 25 (Ex.42).

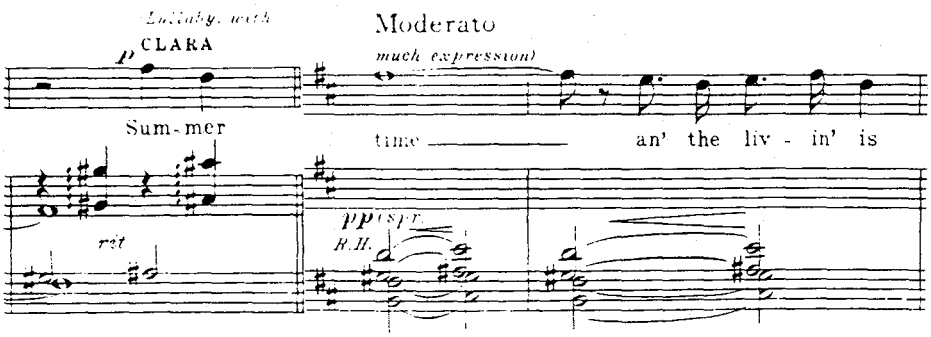
Ex. 42) Ponteio 25, final measures.



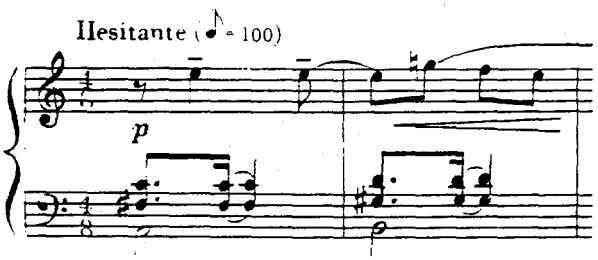
In Ponteio 38, the two first measures exhibit a harmonic motion and voicing similar to in measure 8 of Gershwin's "Summertime" (Ex.43).

Ex. 43)

a) George Gershwin, "Summertime", from *Porgy and Bess*, mm. 7-9.



b) Ponteio 38, mm. 1-2.



The Argentinean Influence

Guarnieri's interest in popular music was probably not confined to Brazilian boundaries. It probably included jazz and Argentinian tango. Guarnieri was likely inspired by the tango, either as it was absorbed into Brazilian popular music,[1] or perhaps more directly from Argentina itself. Guarnieri made numerous trips to Buenos Aires, where he conducted orchestral performances of his works and works by other composers. The absorptive nature of Guarnieri's musical character and the fact that Argentina and

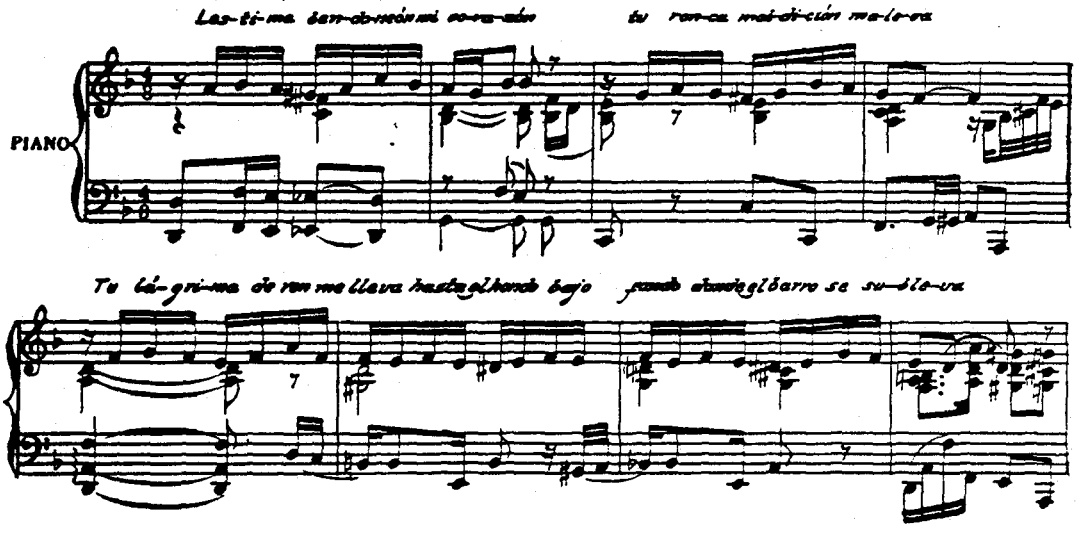
[1]Andrade acknowledged the influence of Argentinean tango in popular music of Brazil (Andrade 1928/62, 25).

Brazil share common points of Iberic inheritance, might explain this borrowing of Argentinean elements in a few ponteios.

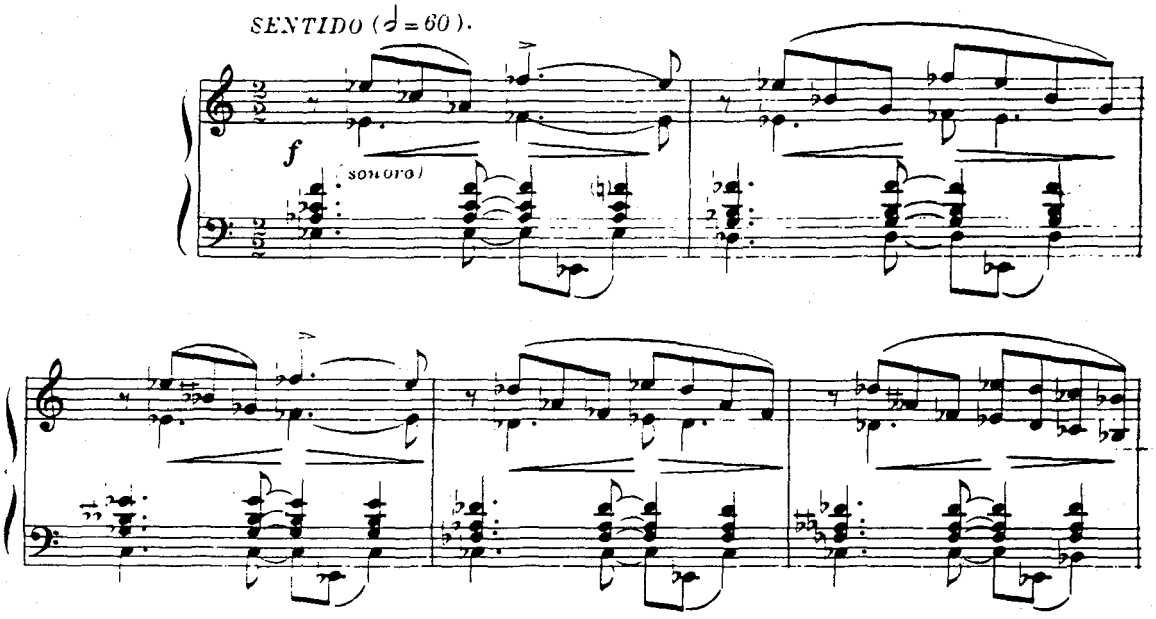
Argentinean tango diverges from the Brazilian version in both choreographic and metric characteristics. While Brazilian tango is generally in 2/4, Argentinean tango is in 4/4 or 4/8 (Béhague 1980b, 563). Also of importance was the typical ensemble of Argentinean tango of twentieth century, which consisted basically of piano, violin and *bandoneón*--a sort of accordion (Ex.44a). In Ponteio 30 (Ex.44b), the habanera-derived pattern upon a 2/2 meter, the minor mode, the chordal progressions of dramatic intensity, resembling the accordion of the tango ensemble, all make it plausible that Guarnieri found in Argentinean elements the source for that ponteio. Perhaps Guarnieri found in the Argentinean tango a consonance with his romantic spirit, particularly in the unabashed dramatic gestures that burst through the tragic psychological ambiance of the tango.

Ex.44) Argentinean Tango influences

a) Anibal Troilo, "La Ultima Curda" (tango), mm. 1-8.



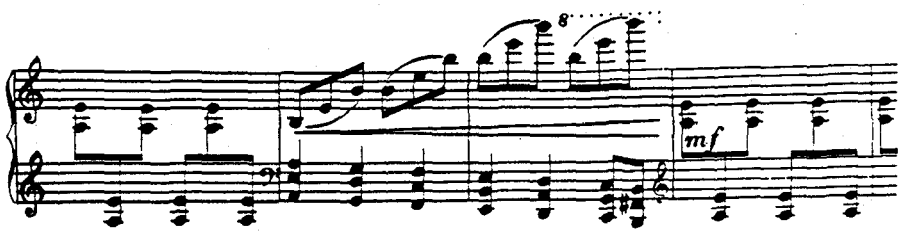
b) Ponteio 30, mm. 1-5.



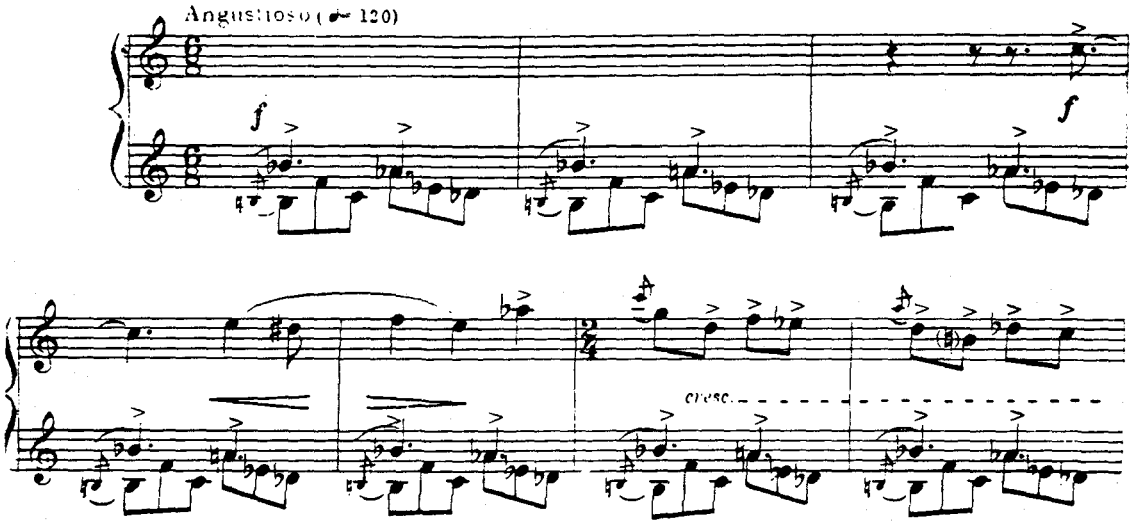
Carlos Vega points out in his essays on Argentinean folk music how the original compound meter of Argentinean folk music has at times acquired a pattern of two against three due to sluggishly expressive performance practice (Vega 1944, 165). This 3x2 pattern was frequently used by the Argentinean composer Alberto Ginastera (1916-83) in the works of his objective nationalist period (Ex.45a). The rhythmic pattern of Ponteios 8 and 40 (Ex.45b and c) reveals a clear 2 x 3 pattern, typical of many of the *Gaucho* dances of Argentinean pampa.

Ex. 45) 3 x 2 pattern of Argentinean dances

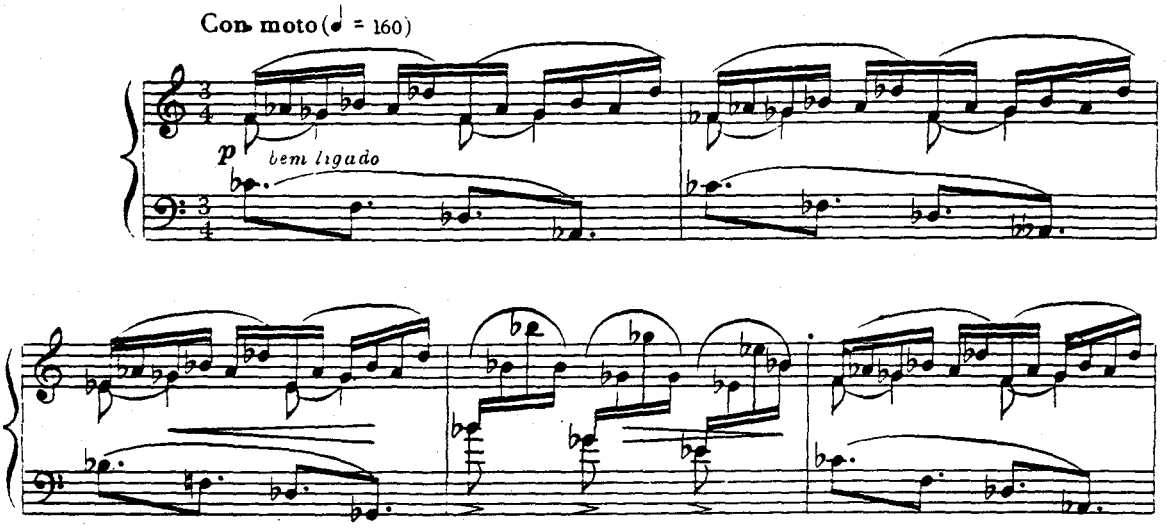
a) Ginastera, "Dance no.5", from *Suite de Danzas Criollas*, mm. 25-28.



b) Ponteio 8, mm. 1-7.



c) Ponteio 40, mm. 1-5.



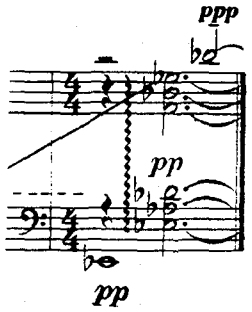
Instrumentation

In spite of his preference for the piano and the voice, Guarnieri was eclectic in his choice of medium. His output includes numerous orchestral works, cantatas,

chamber pieces, and solo pieces for violin, cello, flute, guitar, clarinet. His last work was *Choro for Bassoon and String Orchestra* (1992). In some ponteios, it is quite clear that the piano is used also to imitate or refer to a particular instrument. Often the piano refers to the guitar, other times to the *viola*, the most representative instruments of the Iberic tradition.

Elements of guitar playing can be found in: (1) the harmonic parallelism of the left hand (see Ex.12, p.49); (2) the contour of bass lines similar to the plucking of the guitars in the *choro* (see Ex.10a and b, p.45); (3) the extended arpeggios, generally ascending in register, which allude to the arpeggiating stroke on the guitar. In the last measure of the Ponteio 13 one can hear broken fourths resembling the open strings of the guitar being gently arpeggiated (Ex.46).

Ex.46) Ponteio 13, last measure.



The *viola*, an old Portuguese guitar brought to Brazil in the XVII century, used more in the hinterlands, has a more strident sound than the Spanish guitar. It is the instrument used in the *toadas*, usually by plucking melodies in thirds with frequent repeated notes (see Ex.28, p.66).

The strumming of the *cavaquinho* can be heard in Ponteio 23, against bass line

played on a guitar (see Ex.7a, p.41). The melodic use of the *cavaquinho* is alluded to in the polyphonic type of ponteio in the style of *choro*. A flute might well have been the composer's allusion in Ponteio 25, sounding against a *cavaquinho* or guitar accompaniment (see Ex.7b, p.41). Percussive instruments of the Afro-Brazilian dances can be imagined in several ponteios like Ponteio 32 (see Ex.38, p.79) and Ponteio 49 (see Ex.35a, p.76).

Polyphony, Form and Harmony

Polyphony

While he was not an musical innovator, Guarnieri's craftsmanship in his compositions reveals a mind that is creative and brilliant in the way that known formulas of art and popular music are combined and worked out to constitute an interesting, coherent and inventive body of work.

Guarnieri's interest in polyphony is found in several early fugues he composed in the 1920's. Later he declined to publish them, for he considered them mere exercises (Barbieri 1993, 20). Guarnieri was much influenced by his teacher in São Paulo, Lamberto Baldi, an Italian conductor, who stimulated Guarnieri to look for a national style, emphasizing polyphonic procedures.[1] In Paris (1937-38), Guarnieri was influenced by Charles Koechlin, who himself was a composer of predominantly polyphonic nature, and by Nadia Boulanger's neoclassical style (Neves 1981, 68).

[1]Baldi was considered by Guarnieri as his "musical father", while Andrade was his "cultural father" (Folha de Sao Paulo, 18 September 1993). Baldi was responsible for the premiere of several modern works by international and Brazilian composers (Neves 1981, 66).

Andrade validated polyphony as a legitimate technique to be employed in Brazilian art music by writing:

> The way by which simultaneity can achieve a more national character is in the polyphony. The countermelodies and juxtaposed thematic variations employed by our serenade flutists, the melodic bass line of the guitars in the *modinhas* can be assembled in order to produce ethnic ways of conceiving polyphony. . . . in an unpremiered Sonatina by this promising young man, Mozart Camargo Guarnieri, the Andante presents itself with a magnificent and effective counterpoint of national style. (Andrade 1928/72, 52)

In his admiration of polyphonic techniques, Guarnieri found in the *choro* the connecting element between the popular music of Brazil and the polyphonic textures of the keyboard music he admired in Bach and Chopin. An imitative type of two-voice counterpoint is seen at Ponteio 41 in ascending thirds, corresponding to an augmentation of the ascending thirds of the material they are built on in mm 12-15 (Ex.47a). Musicologist and music critic, Ayres de Andrade, describes Ponteio 26 as Guarnieri's version of Bach's three-voice inventions (Guarnieri n.d., record jacket). In that ponteio the accompanying voices, although not treated with equally important roles as in the Bach works, maintain motivic relationships and interact frequently with the main upper voice (Ex.47b).

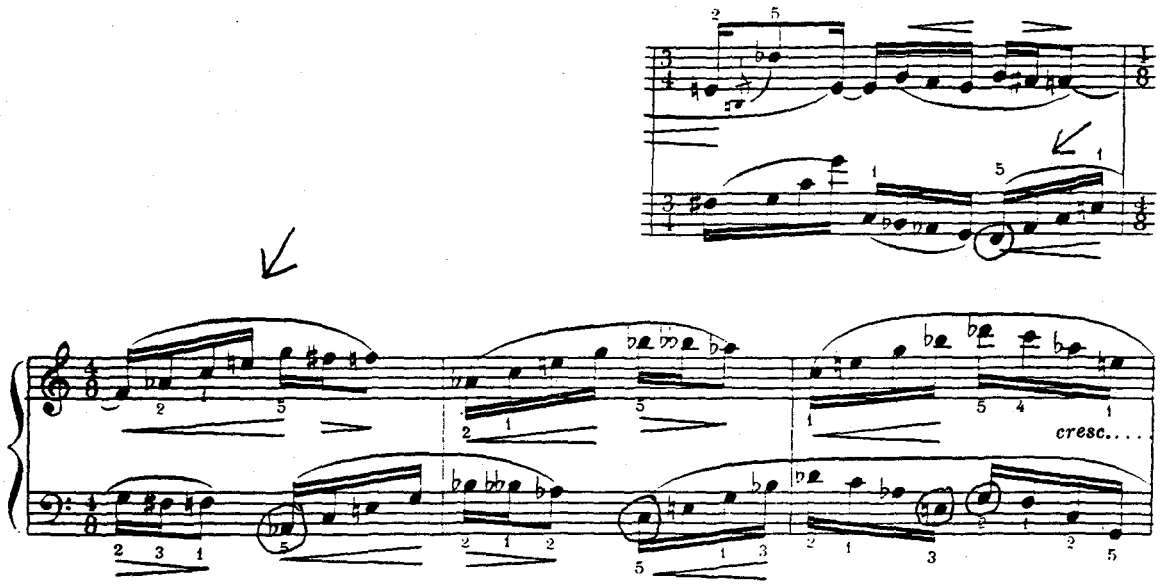
The examples above of ponteios in the "Alma Brasileira style" (see Ex.12, p.49) can demonstrate Guarnieri's horizontal concept of harmony, in the way a secondary group of voices can be perceived in the harmonic ostinato.

The most common type of polyphony inherited from the Iberian peninsula involves singing in parallel thirds or sixths (Béhague 1980a, 227). This practice appears predominantly in the parallel thirds of the *toada paulista*. In this popular style the thirds

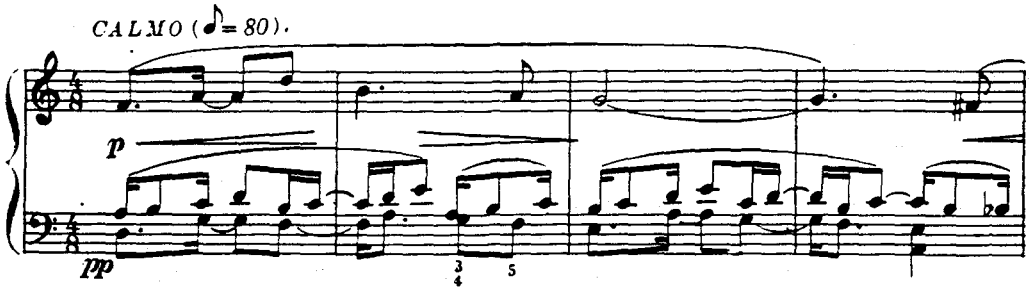
are used within the tonal major mode, possibly due to the relatively more modern major-minor vertical organization of European-influenced folk practice in the central southern part of the country. The major harmony of *toada paulista* is almost entirely absent from Guarnieri's *Ponteios,* perhaps because it would represent a dangerous approximation to the original source, and perhaps because in remaining in a pure major key, Guarnieri would lose the opportunity offered by modalism of a relative distancing from the traditional classical-romantic harmonic structure. Probably for Guarnieri, the modal language provided a channel of possible and acceptable modern compositional means and also served as a reference to the popular element of the Northeast.

Ex. 47) Polyphonic procedures

a) Ponteio 41, mm. 12-15.



b) Ponteio 26, mm. 1-4.

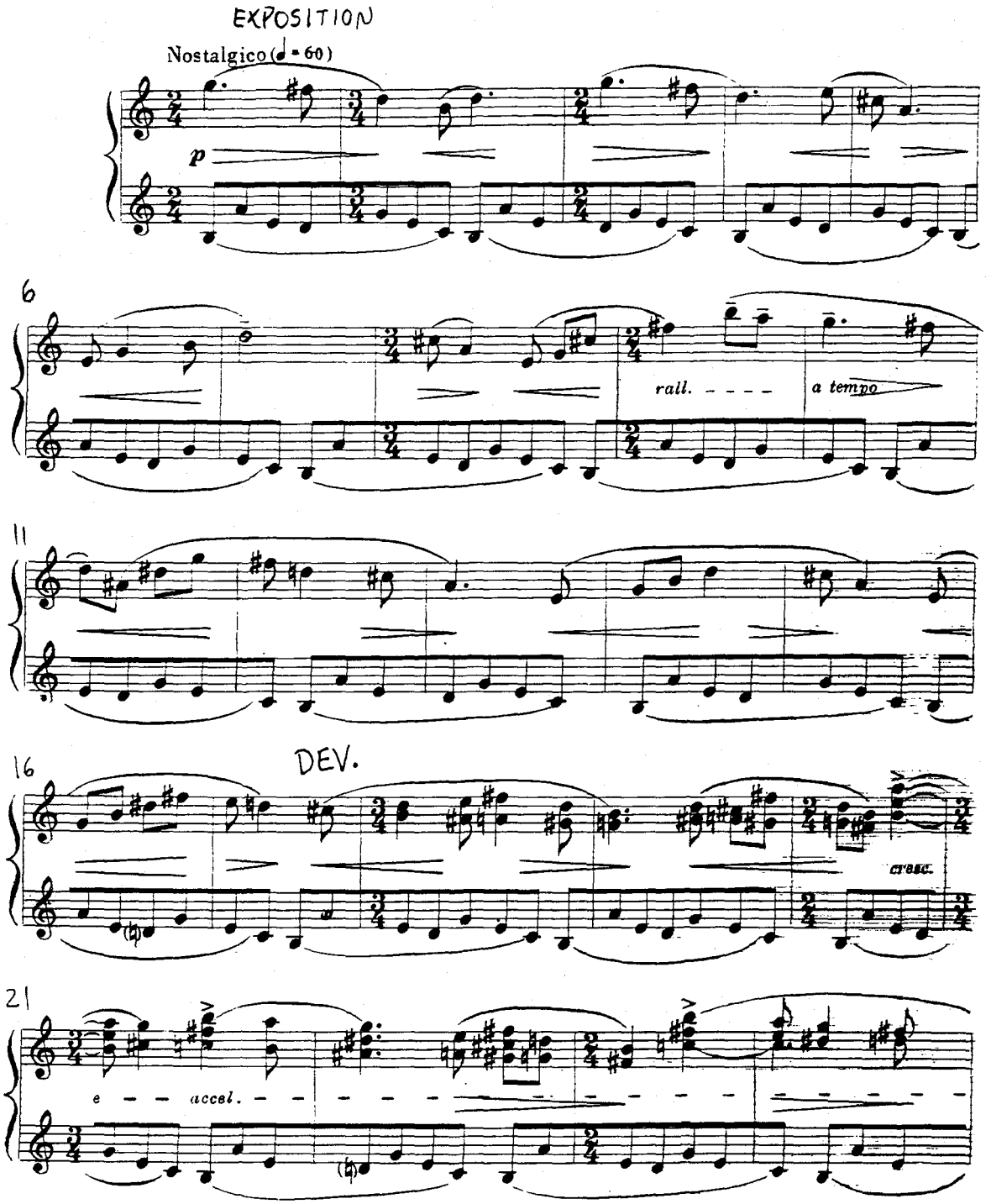


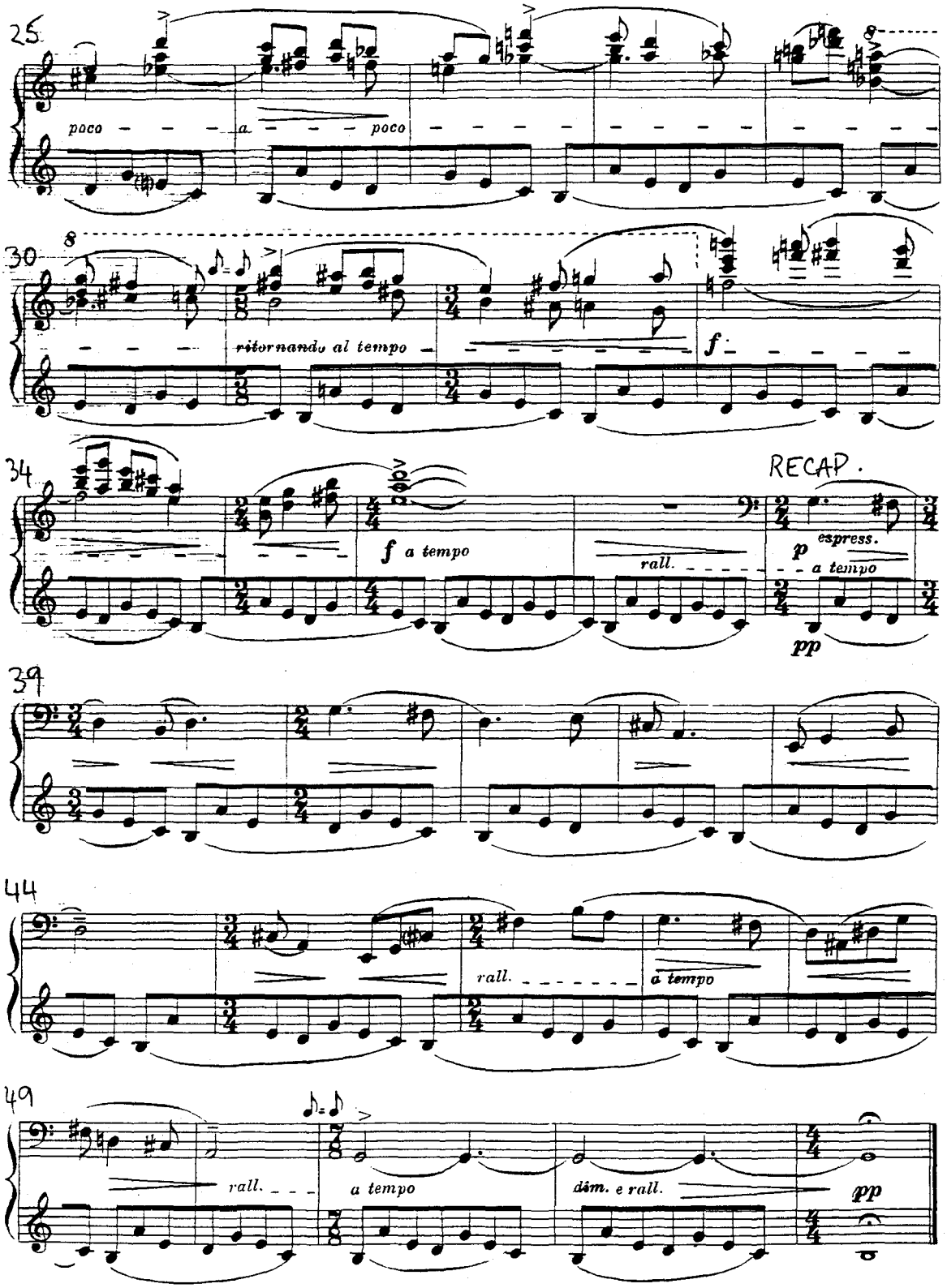
Form

Guarnieri's use of cyclic constructions in his sonatinas and sonatas can be interpreted as an exercise in economy of means. A prelude functions as a miniature, expressing concisely an idea of key, mode, and rhythm, becoming the perfect vehicle for a composer to be concise and creative at the same time. Guarnieri described the form of his ponteios as follows: "almost everyone of them [is] monothematic with an exposition and then a re-exposition" (Verhaalen 1971, 152). In spite of their monothematic nature, the change of texture, is generally obtained by the superimposition of voices, frequently achieving a modified ABA form, generally an AA'A form. This form is well represented in Ponteio 18 (Ex.48), in which one idea is exposed (mm. 1-17), developed (mm. 18-37), and recapitulated (mm. 38-49).

The recapitulation in most ponteios is of reduced length, and it contains slight changes in relation to the exposition. In Ponteio 18 the left hand instead of the right brings in the melody in the recapitulation. The recapitulation can occur in the form of a coda.

Ex. 48) Ponteio 18



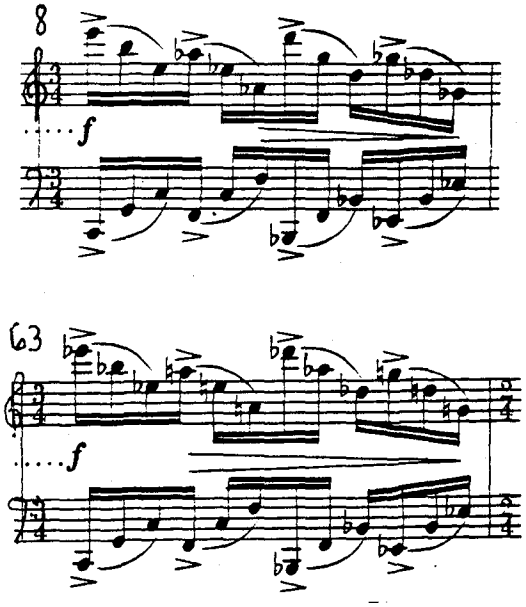

25
poco a poco
30
ritornando al tempo
f
34
f a tempo
rall.
RECAP.
p espress.
a tempo
pp
39
44
rall.
a tempo
49
rall.
a tempo
dim. e rall.
pp

There are rare examples of rondo in Ponteios 20 (see Ex.33, p.72) and 45 (see Ex.28, p.66). Guarnieri's preoccupation to the formal structures of his pieces can be attested to in the indications of sections "A", "B" in Ponteio 45, a rare example of rondo, which the composer wrote in the autograph and which appear also in the printed music. Guarnieri's attention to form was an important issue of his compositional personality. The rarity of original popular forms in the *Ponteios* is an element that emphasizes that, in terms of formal design, Guarnieri opted for the predominance of his individual trait over that of the popular source.

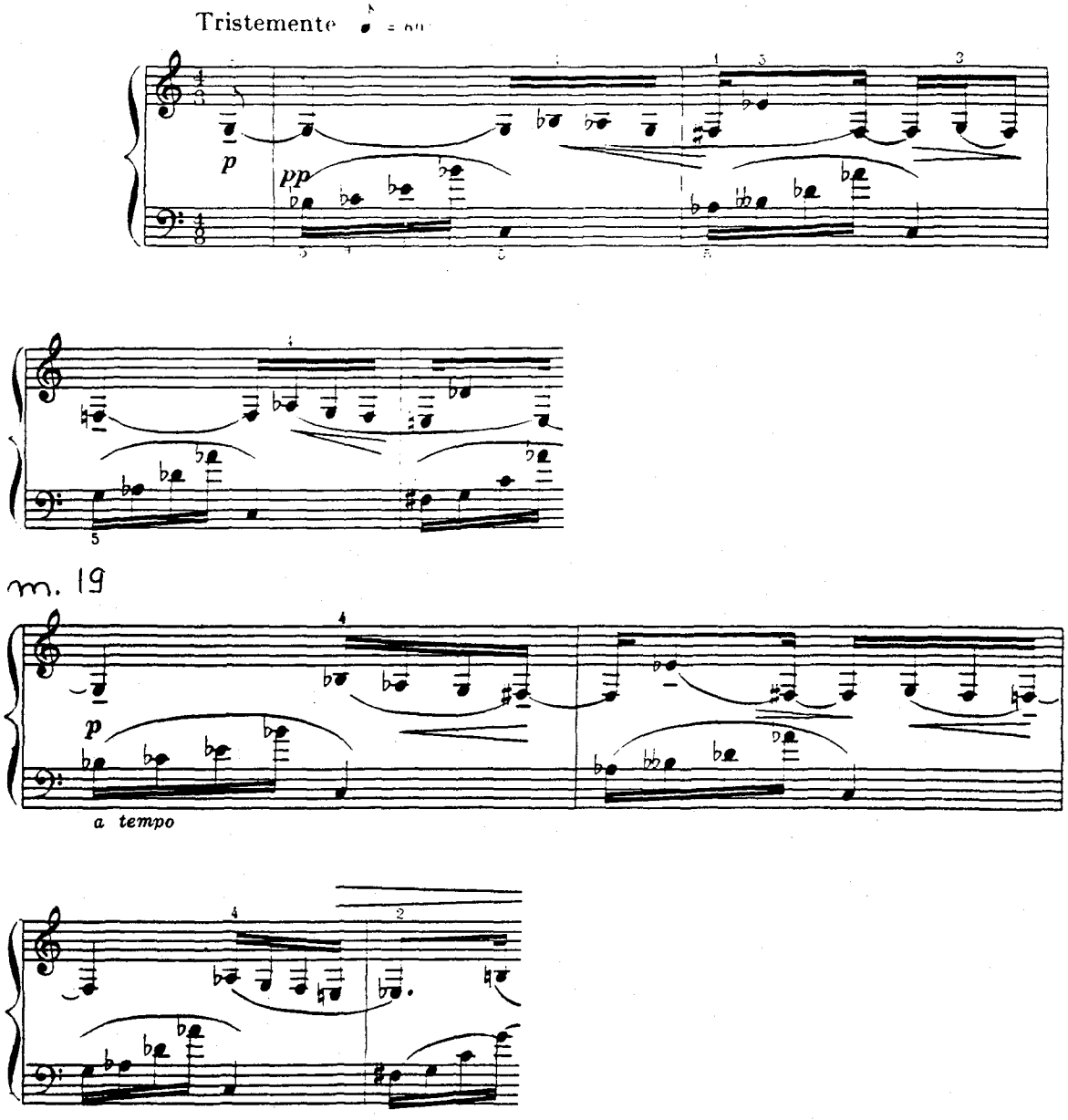
Guarnieri's inventiveness and avoidance of literal repetition can be seen in the melodic and harmonic differences between the exposition and recapitulation in Ponteio 47 (Ex.49a). Ponteio 41 reveals a clever and subtle change in the alignment of the hands in the recapitulation, producing a variation effect (Ex.49b).

Ex. 49)

a) Ponteio 47, m. 8 and m. 63.



b) Ponteio 41, mm. 1-3 and 19-21.

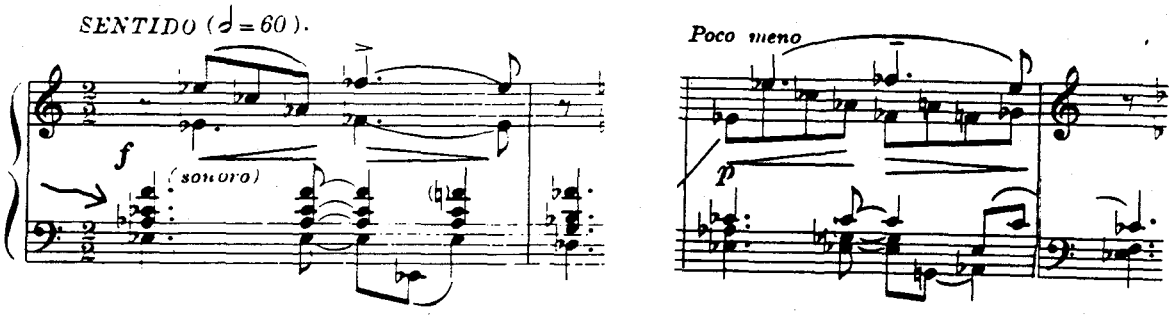


At times, a small change was intentionally made in the recapitulation or coda, meant as a slight variation of the initial measures of the exposition. The publisher inadvertently overlooked this detail in Ponteio 30. In the opening measure, a C-flat is repeated in the top voice of the left hand. However, according to the copy of the

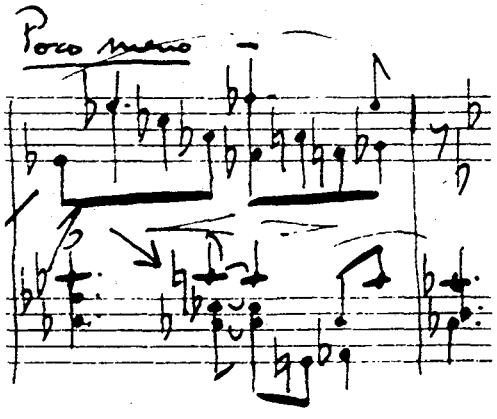
autograph,[1] in the beginning of the coda (mm. 35-36), the C-flat moves to the upper neighbor tone of C-natural as a subtle coloristic device (Ex.50). This little variation can be interpreted as being associated with the improvisatory performance practice of popular music.

Ex. 50)

a) Ponteio 30, mm. 1-2 and 35-36, Ricordi ed.



b) Ponteio 30, mm. 35-36, copy of the autograph.



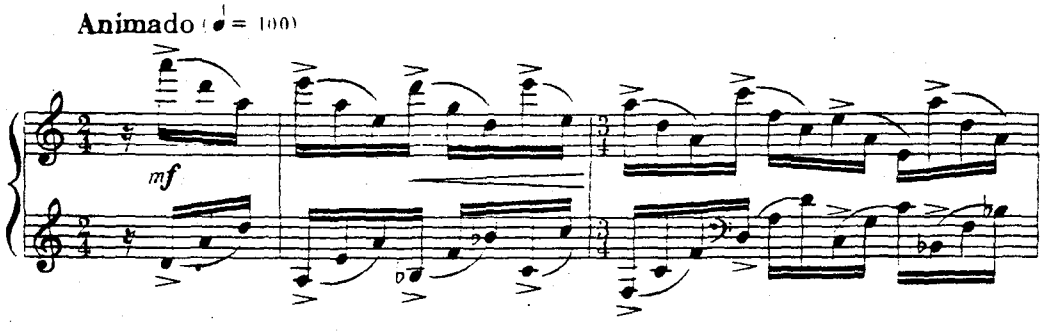
Guarnieri's craftsmanship is best seen in how elements derived of various origins are transformed into abstract elements, serving as building blocks employed in various

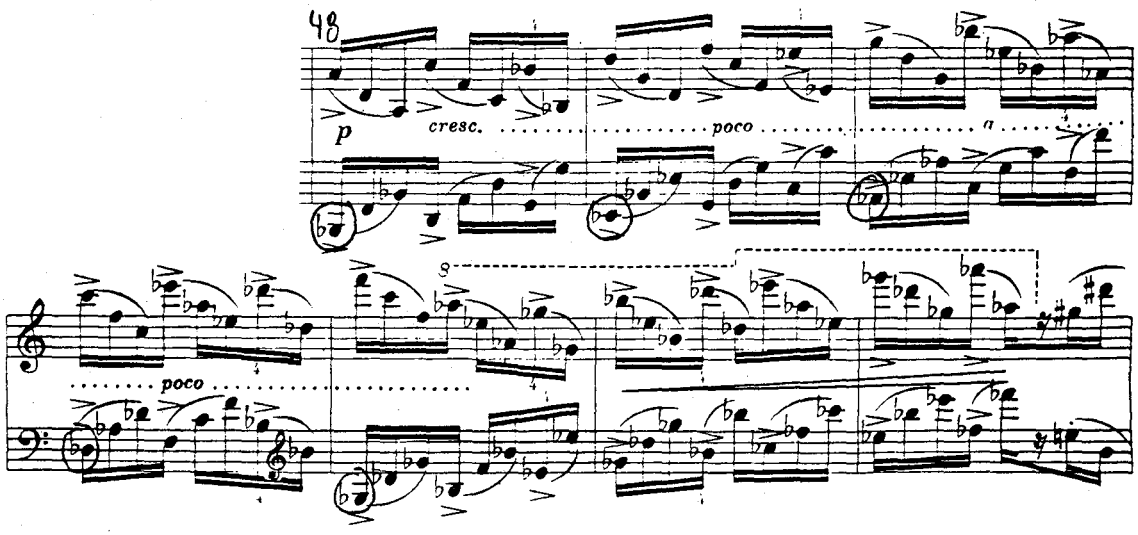
[1]Ozalid facsimile of the autograph.

ways. The use of parallel thirds in their melodic and harmonic possibilities and the expansion of the interval have been pointed out in several ponteios. Further unity between larger and smaller scale is achieved by a common procedure in Guarnieri's work. At points of transition between sections, Guarnieri accumulates and condenses the materials and motives of the ponteio in what is heard as a stretto effect. This device serves to stress and identify the basic material of the piece in its utmost abstract conception. In Ponteio 34, the obsessive treatment of thirds and tenths that permeates the piece culminates with a stretto of thirds both in horizontal and vertical directions in mm. 61-64 (Ex.24b, p.61). At times, fragments of the main motive's structural elements are presented in a concentrated texture. This variation of the initial pattern serves as a contrasting device to articulate sections.

In Ponteio 47 (mm.48-52) the pattern of fourths and fifths used throughout the piece is used on a larger scale in an ascending motion of circle of fourths. The intervallic pattern here acquires a harmonic significance, since the fourths represent a circle of fifths, and fifths can be seen as inverted fourths (Ex.51).

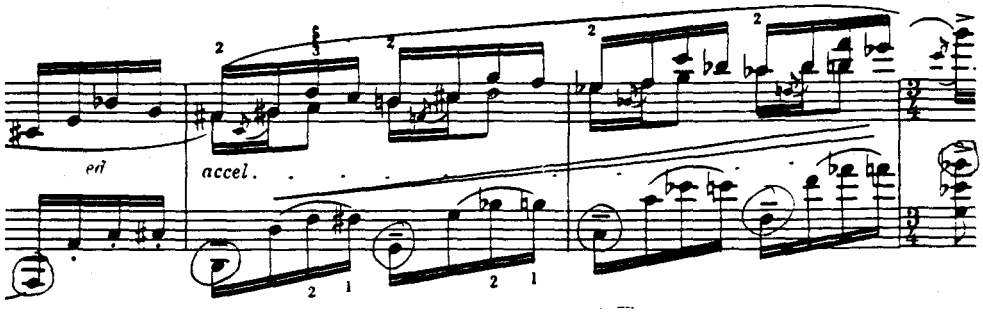
Ex. 51) Ponteio 47, mm. 1-2 and 48-54.





Circle of fifths abound in Guarnieri's idiom and can be seen in the final measures of Ponteio 27 (Ex.52). The accelerated harmonic rhythm contributes to the stretto effect.

Ex. 52) Ponteio 27, mm. 24-27.



Harmony

Analyzing the harmonic aspect of Brazilian music, Andrade wrote:

> . . . Brazilian art music cannot limit itself to popular harmonic techniques, that are rather poor. Its development must be that of the European tradition. (Andrade 1928/72, 49)

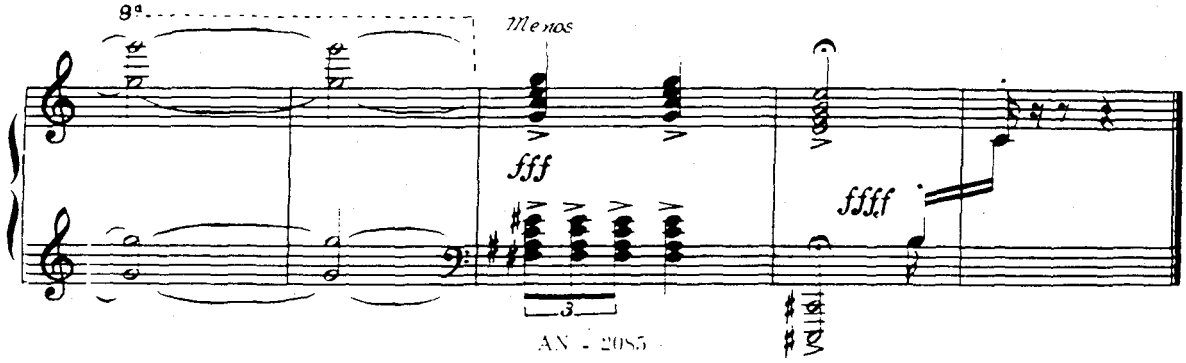
Andrade found in the tempered scale of Portuguese harmonizations, prevalent in

Brazil, the basis for a system of harmonization of Brazilian music. Andrade's position was that a European harmonic language should be used in Brazilian art music, but with tonal and modal adjustments. (Andrade 1928/72, 51). Andrade's relative looseness on the subject of harmony differs from the approach taken by Bartok on the same subject. Bartok created harmonic systems based on the non-major-minor scales that were the basis of melodic patterns of folk origins. Guarnieri could have attempted to verticalize the modal melodies of the Northeast but chose not to do so, perhaps influenced by Andrade's opinions on harmony, perhaps by his own inclinations. The primary polyphonic focus of Guarnieri's music has left harmonic structures as a result of horizontal lines (Appelby 1956, 206).

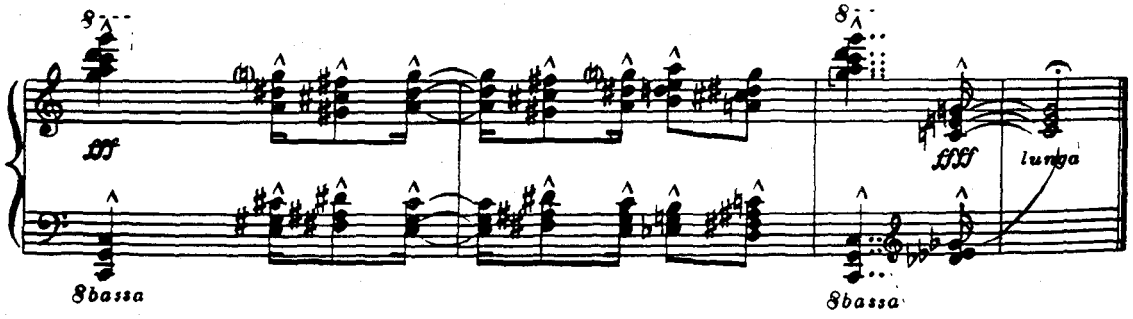
Guarnieri's music after 1928 has no key signature, and the tonality of his pieces is frequently left ambiguous. However, all the ponteios use one or two pitches as tonal centers, even the more dissonant works of the first set, written during Guarnieri's atonal interlude. Dissonances are particularly characteristic of the early sets of ponteios, which use bitonality as a coloristic, rather than strictly functional procedure. The final measures of Ponteio 10 employ a harshness, typical of Villa-Lobos primitivism of the 1910's and 1920's. This ponteio uses strident sonorities within a C major framework and ends with a clash of half-steps, similar to Villa-Lobos' "Ciranda no.4" (Ex.53). Bitonal chords abound and are often the result of voice leading, in a way similar to Hindemith's writing (Ex.54).

Ex. 53)

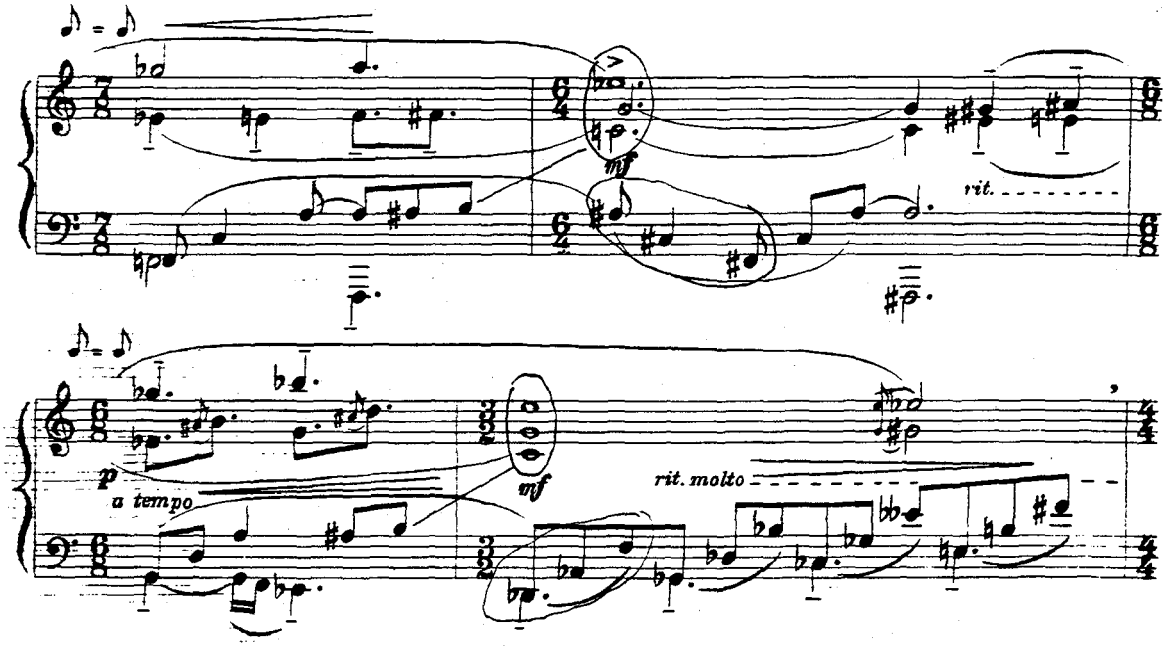
a) Villa-Lobos, "Ciranda no. 4," final measures.



b) Ponteio 10, final measures.

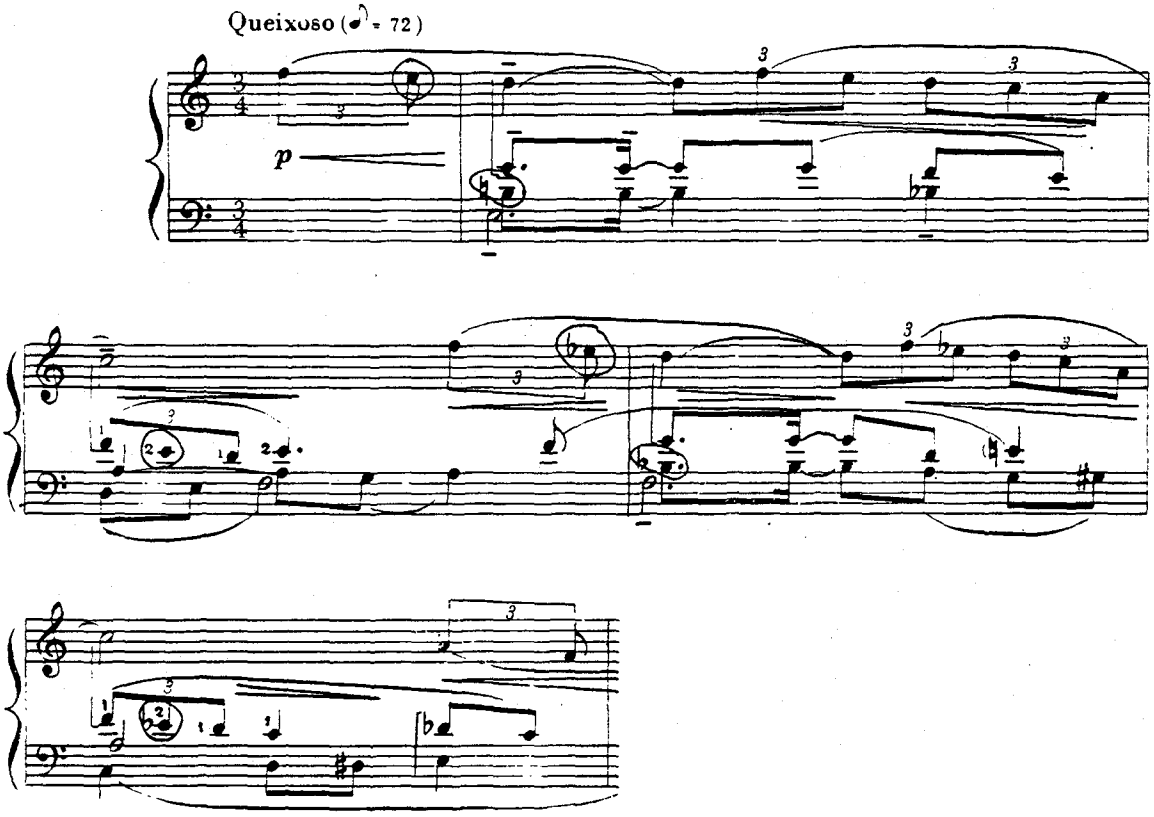


Ex. 54) Ponteio 11, (key center: G), mm. 10-13.



As a result of close voice-leading choices, the harmonies are chromatic, with frequent use of common-tone chords, as in Ponteio 13 (see Ex.3b, p.31), deceptive cadences, and jazz chords. The use of ostinatos of non-triadic pitches and the frequent use of fourths and fifths help create tonal ambiguities, as in Ponteio 8 (see Ex.45b, p.88). The use of pedal points demarcates a basic harmonic structure, with chords often altered by voice leading. Major-minor harmonizations are often used to accompany melodic alterations of church modes (Ex.55).

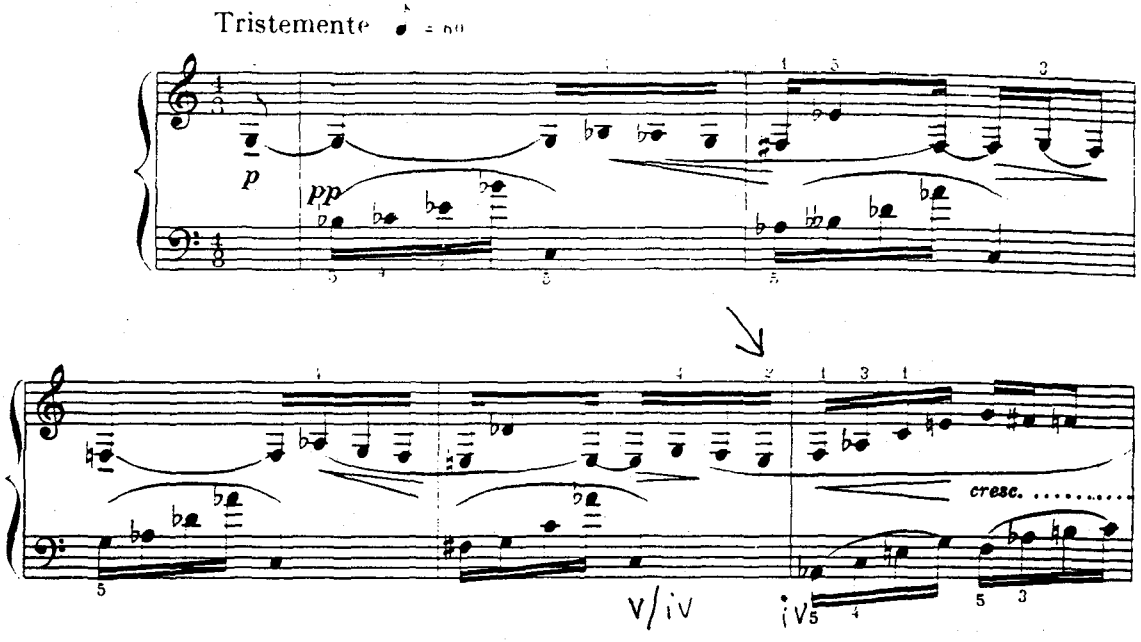
Ex. 55) Ponteio 33, (key centered: F), mm. 1-4.



Two Brazilian harmonic features can be identified in Guarnieri's Ponteios. First is the use of the subdominant modulation, typically occurring in the *modinha* style

(Ex.56).

Ex. 56) Ponteio 41 (key center: c), mm. 1-5.



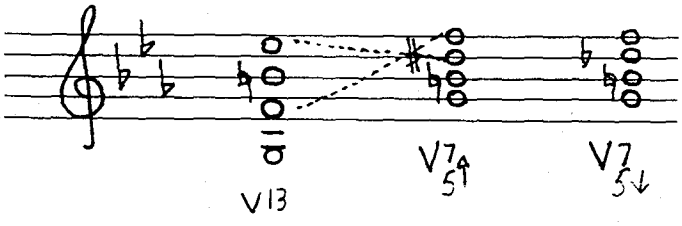
Secondly, the cadential use of dominant seventh chords with altered fifth, either by diminution or augmentation, has been used in Brazilian art and popular music. The chord with an augmented fifth perhaps evolved from a revoicing of the dominant thirteenth chord of the minor mode, common in cadences of Italian operas and of Chopin. These altered chords may sound like the chords built on whole-tone scales in Debussy's music. However, in Brazilian music, they usually function within a traditional Romantic framework as cadential points, with a flavor of dramatic purpose (Ex.57a).[1] In Guarnieri's *Ponteios* there are several examples of such cadences. The diminished fifth version is seen in Ponteio 41 at an point of important cadential articulation, in the

[1]The seventh chord with diminished fifth is found in Villa-Lobos' *Alma Brasileira* at the end of the first period. Ex.11, m. 8.

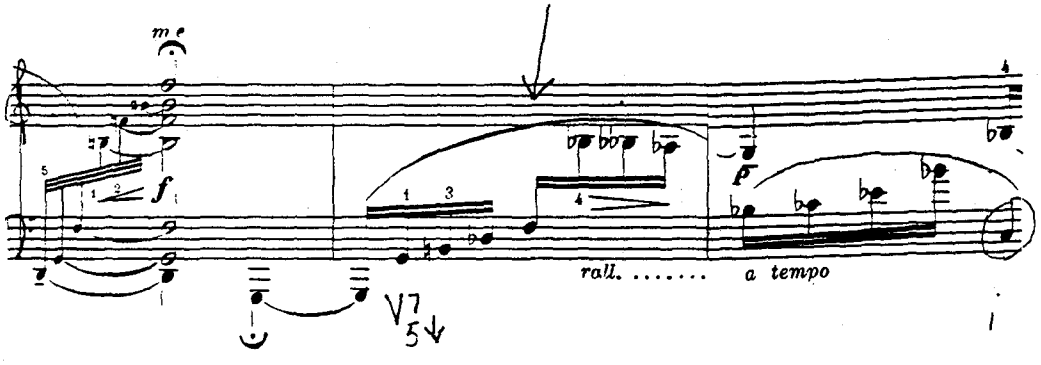
measure preceding the recapitulation (Ex.57b, m.18). An example of the augmented fifth can be found in Ponteio 49, preceding the coda (Ex.57c).

Ex. 57)

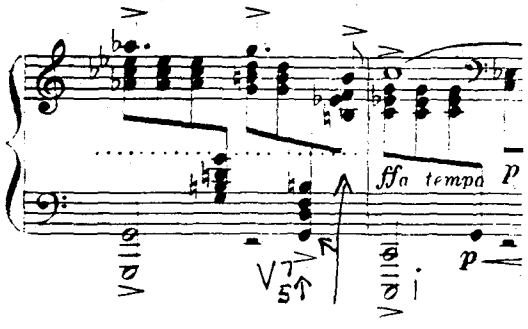
a) altered chords.



b) Ponteio 41, mm. 17-19. (C minor)



c) Ponteio 49, mm. 76-77. (C minor)

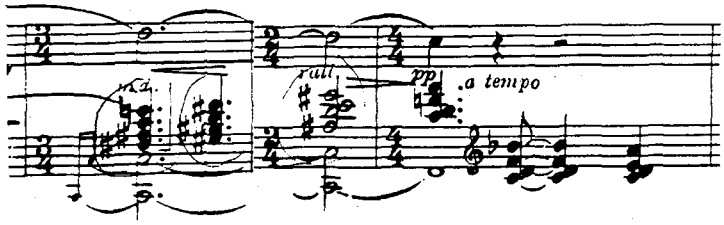


A series of chords with whole tone flavor but working toward a cadential point is seen at Ponteio 7 (Ex.58a). In Ponteio 9, parallelism with "whole-tone chords" is

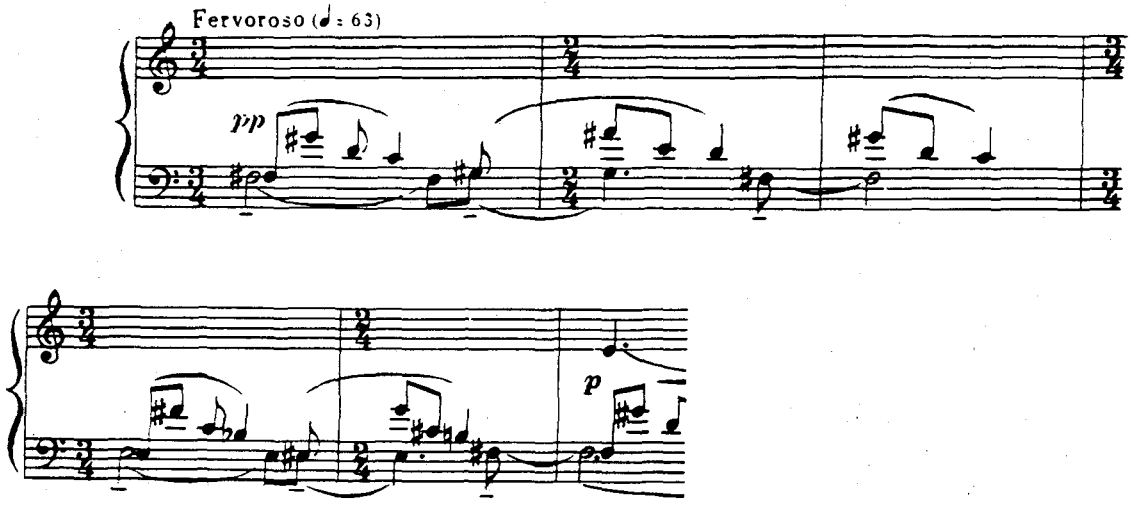
present in the manner of Scriabin, devoid of tonal functions (Ex.58b).

Ex. 58) Whole tone chords

a) Ponteio 7, mm. 27-29.



b) Ponteio 9, mm. 1-6.



The Ponteios Viewed as a Whole

Chopin's Preludes and Bach's Preludes and Fugues were conceived as sets of pieces exploring tonal possibilities. These sets constituted a whole in their comprehensive approach, as Bach explored the novelty of temperament allowing pieces in all 12 tones, and Chopin arranged his Preludes in a way to emphasize relationships

between these keys.[1] Guarnieri, while possibly influenced by these composers in the choice of genre, does not seem to have conceived his sets as a comprehensive approach to any particular aspect of key possibilities or tonal centers. The fact that his *Ponteios* were composed in five different books of ten preludes[2] over a span of almost 30 years make it implausible that Guarnieri knew back in 1931 the number of ponteios he would have composed. It is possible that he thought of the last ponteio of Book 1 with its grandiloquent finale character as a concluding piece of the set. Ponteio 40, the last of the ponteios of the fourth book, is the longest of all.

Considered from the perspective of performance, the *Ponteios* reveal a balance that was probably not achieved by chance. The first book presents pairs of contrasting slow and fast tempi. In the second book the pairing tendency is broken, but the number of slow and fast pieces is the same. In the last three books there is a tendency toward slow or moderate ponteios. We could speculate that during the late 1940's and 1950's Guarnieri revealed more of his melancholic side, influenced perhaps by the *modinha*, one of the most important song styles of Brazil.

Although Guarnieri's style did not change substantially during the years in which the *Ponteios* were composed, certain Brazilian traits were more used in particular sets. The more dissonant ponteios correspond to the period of Guarnieri's experiments with atonalism. The Northeastern style was employed mostly during the second and third

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[1]Recent analysis has proposed that the Chopin preludes use a key scheme based on a tuning technique (Eigeldinger 1988, 182).

[2]Guarnieri denies any numerological intention in the arrangement of 10 Ponteios in 5 separate books (Guarnieri, 18 August 1992).

books. The Afro-Brazilian rhythmic patterns become less sophisticated in the last set. The ponteios possibly influenced by Villa-Lobos occurred in the first three sets. The polyphonic treatment of *Choro* style is found across all sets, with emphasis on *modinha-choro* in the last set. In the 1950's there was a return to a somewhat more simple idiom, perhaps in an attempt to re-emphasize nationalistic ideas threatened by formalism and dodecaphonism (Neves 1981, 68).

Guarnieri is a composer of relative stability in terms of his stylistic evolution, and this has led critics to label him as a conservative composer. The different compositional procedures employed in the *Ponteios* manifest a consistent tendency towards synthesis of national and individual stylistic elements. However, these elements operate in Guarnieri's works in general. They are not exclusive to the ponteio genre. It is the pianistic nature, the improvisatory atmosphere and the nationalistic intent that unify all 50 ponteios into a large set.

Conclusion

Camargo Guarnieri, as of the last decade of the twentieth century, is probably underestimated, both in Brazil and abroad. This is due to a number of reasons. First, as a composer of the twentieth century, Guarnieri joins a group of artists that deal, although in different ways, with audience and performers still strongly rooted in the classical-romantic tradition. Secondly, audiences of developed countries still seek exoticism in the art music of less developed countries, a trait disguised in Guarnieri's works by his strict compositional procedures and his insistence on assimilating folk

elements into his own personal style. Finally, the most severe form of neglect suffered by Guarnieri has been imposed on him by his own country. This neglect is the result of the persistent attention toward imported models, and of the tendency of some politically conscious critics in rejecting Guarnieri's music, based on the premise that his music is a direct manifestation of a populist and reactionary nationalism.

Guarnieri's output was instrumental in the difficult process of transferring elements from popular into art music. In this respect Guarnieri's music is of primal importance in preserving some of the popular practices it wishes to incorporate, at the same time as it serves to establish a Brazilian identity. However, the objective nationalistic approach did not interfere in Guarnieri's highly individual, elaborate and passionate language.

As the piano persists as an important vehicle of musical expression, the demand for a non-traditional repertoire increases. The *Ponteios* can contribute in fulfilling this need both in Brazil and abroad. They stand as a fundamental contribution to the repertoire of today, and probably will continue to do so in the future, for several reasons: for the insights they provide into the Brazilian popular music practices of the early and mid-twentieth century; for the comprehensive character of their pianistic language; for the abstract and intellectual exercise they provide; and merely, perhaps mostly, for the sheer musical enjoyment that they offer.

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