

A PIANIST'S PERSPECTIVE ON THE BRAZILIAN TANGO

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Abstract

For over a century the tango has been associated with the widely known musical, dance, and poetic traditions of Argentina and Uruguay. The genre, however, is not exclusive to the Argentine-Uruguayan tradition. Brazilian composers began writing tangos in the 1870s, which is approximately when the Argentine tango first started to take shape. Yet, while the genre known as Brazilian tango (*Tango brasileiro* in Portuguese) prospered during the first decades of the twentieth century, it lost its prominence by the 1930s. Despite this, many Brazilian musicians perform and record Brazilian tangos to this day. It has grown somewhat in popularity internationally over the past few decades, but the Brazilian tango still remains foreign to many pianists and piano students and is relatively unknown to the general population outside of Brazil.

This thesis aims to draw attention to Brazilian tangos as a body of work in their own right and to shed light on this lesser known genre while demonstrating their interpretative and aesthetic benefits. This is achieved through: 1) an historical overview of the Brazilian and Argentine tangos and the origins of the term tango; and 2) an analysis and discussion of select Brazilian tangos encompassing formal, harmonic, and rhythmic elements, as well as personal suggestions with respect to practice.

Its concluding argument is that the Brazilian tango should be more widely performed, as it can be of interest to seasoned pianists who aim to broaden their repertoire, as well as to late intermediate students, who can benefit from this genre as a means for improving their technical and musical skills.

Lay Summary

For over a century the tango has been associated with the musical, dance, and poetic traditions of Argentina and Uruguay. The term ‘tango’, however, was also adopted by Brazilian composers in the 1870s before losing its prominence by the 1930s. This thesis draws attention to the Brazilian tango and shows that, despite its relative obscurity, it remains a relevant body of work in its own right. An historical overview of the Brazilian and Argentine tangos is followed by an analysis of select Brazilian tangos, as well as personal suggestions with respect to practice. Given the undeniable artistic merits of this repertoire, and because it can help pianists to improve their technical and musical skills, the Brazilian tango should be more widely performed.

Preface

This thesis, written under the guidance of Dr. Terence Dawson and Dr. Michael Tenzer, is an original, unpublished work which stands as intellectual property of its author, Daniel B. Furtado. Musical examples from I. Albéniz's *Tango*, L. Bousquet's *Le petit coco d'Amerique*, R. Mendizabal's *El entrerriano* and H. A. de Mesquita's *Ali Babá ou Os Quarenta Ladrões* are under public domain. Musical examples from F. Gonzaga's *Julia*, H. A. de Mesquita's *Batuque*, E. Nazareth's *Brejeiro*, *Carioca*, *Cavaquinho*, *Por que Choras?*, *Cuiubinha*, *Dengoso*, *Noturno*, *Op. 1*, *Você Bem Sabe!*, I. Sandoval's *Manacá* and E. Souto's *Marabá* are reprinted with kind permission from the Instituto Piano Brasileiro.

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Chapter 1: Introduction

For over a century, the tango has been associated with the widely known musical, dance, and poetic traditions of Argentina and Uruguay.

In 2009, the United Nations Educational, Scientific and Cultural Organization (UNESCO) inscribed the tango to its Representative List of the Intangible Cultural Heritage of Humanity. The Oxford Companion to Music defines tango as

a dance originating in urban Argentina in the late 19th century. In duple meter, with a characteristic rhythmic figure, it consists of two sections, the second usually in the dominant or relative minor. It resembles the habanera and is often played on the accordion, specifically the bandoneon. Although it became a popular society dance for couples in 1920s Paris, its origins lie in the Argentinian folk and urban tango.¹

The term ‘tango’, however, is not exclusive to the Argentine-Uruguayan tradition. Brazilian composers adopted the term in the 1870s, which is approximately when the Argentine Tango first started to take shape. But while the genre known as Brazilian Tango (*Tango Brasileiro* in Portuguese) prospered during the first decades of the twentieth century, it lost its prominence by the 1930s. This was partly due to the booming success of the Argentine tango in Brazil, which contributed to the decline in usage of the term ‘tango’ by Brazilian composers, who, on the other hand, shifted their focus to other musical genres.

Despite this decline in popularity, many Brazilian musicians perform and record Brazilian tangos. To a lesser extent, these compositions have held an attraction for musicians of

¹ Janet Halfyard, “Tango,” *The Oxford Companion to Music*, Oxford University Press, <https://www.oxfordmusiconline.com> (accessed 16 December, 2019).

other countries. Although most Brazilian tangos were written for piano, some have been transcribed for other instruments and arranged for orchestra, marching band, and *choro* ensembles (the latter will be discussed in Section 2.3.2). While it has grown somewhat in popularity internationally over the past few decades, the Brazilian tango still remains foreign to many pianists and piano students and is relatively unknown to the general population outside of Brazil.

1.1 Purpose of the Study

The purpose of this study is to draw attention to Brazilian tangos as a body of work in their own right and to shed light on this lesser known genre, including its distinctive history and development. There is little literature that relates the Brazilian tango to its better-known Argentine counterpart; while it is beyond the scope of this work to begin a musical-analytical comparison of the two genres, the thesis will briefly outline the historical development of the Argentine tango, as a point of reference given this genre's prominent association with the tango.

It will also conduct musical analyses of a small selection of Brazilian tango pieces, which are representative of the genre; these analyses will encompass formal, harmonic, and rhythmic elements, as well as practice suggestions based on the author's perspective, with a view to encouraging more informed performance practice.

It will demonstrate how the interpretative and aesthetic properties of the Brazilian tango help to develop the pianist's interpretation skills, and I hope that this thesis will then prompt further studies of the Brazilian tango.

1.2 Limitations

This thesis focuses on significant composers and pieces within the repertoire of the Brazilian tango genre, which is less known than its Argentine counterpart. While the latter is largely an ensemble music, Brazilian tangos have been almost exclusively composed for solo piano or piano and voice. The historical development of the Argentine tango genre is discussed in Chapter 2 to provide context for the imbalances in the two genres' international reputations, which this thesis aims to do its part to redress. The music analysis component of the thesis, however, remains focused on the Brazilian repertoire and its pianism.

It should be acknowledged that the development of the tango music tradition of Uruguay parallels the development of the, Argentine tango; consequently, references to the Argentine tango throughout the paper will also speak to the Uruguayan tango tradition.

1.3 Review of Relevant Literature

Given its intense popularity, the Argentine tango has naturally been the subject of extensive academic research. Numerous books, academic articles, theses, dissertations, and online resources are dedicated to this body of work. The majority of the literature focuses on historical, biographical, and, to a lesser extent, structural and interpretative aspects of the genre.

Considered the “first foundational study on Argentine tango music in the English language,”² Kacey Link and Kristin Wendland’s *Tracing Tangueros*³ provides an overview of

² Kacey Link and Kristin Wendland, “Tracing Tangueros” book description page, Oxford University Press, <https://global.oup.com/academic/product/tracing-tangueros-9780199348237> (accessed 16 January, 2017).

³ Kacey Link and Kristin Wendland, *Tracing Tangueros* (New York, NY: Oxford University Press, 2016). ISBN: 9780199348220.

the trajectory of the Argentine tango music, including a detailed study of twelve selected *tangueros*,⁴ ranging from the early days of the genre to present day while focusing on their music, orchestras, and arrangement and performance techniques.

Also of particular relevance to this study, Simon Collier's^{5, 6} scholarship sheds light on the etymology of the term tango and the processes that led to the establishment of the Argentine tango. Moreover, Collier's partnership with María Susana Azzi⁷ resulted in a valuable biography of Astor Piazzolla, one of the genre's most celebrated composers. Of equal importance to note is Julián and Osvaldo Barsky's⁸ meticulous biography of Carlos Gardel. While the literature examining the Argentine tango is extensive, only a handful of sources examine specific pianistic peculiarities of the Argentine tango repertoire. Notably, Horacio Salgán's comprehensive and authoritative method⁹ discusses the stylistic and technical features of the Argentine tango, including the fundamental role of the piano as rhythmic and harmonic support for the bandoneons and double bass. Additionally, Ysomar Granados¹⁰ discusses the role of the piano in the evolution of the tango style, focusing on performance practice and pedagogical aspects of

⁴ Tango musicians in the context of the Argentine tango.

⁵ Simon Collier, "The Birth of Tango," in *The Argentina Reader: History, Culture, Politics*, ed. Gabriela Nouzeilles and Graciela R. Montaldo (Durham: Duke University Press, 2002). ISBN: 0-8223-2885-2.

⁶ Simon Collier, "The Popular Roots of the Argentine Tango," *History Workshop: Latin American History* 34 (Autumn 1992): 92-100, doi: 10.1093/hwj/34.1.92.

⁷ Maria Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (New York: Oxford University Press, 2000).

⁸ Julián and Osvaldo Barsky, *Gardel: La biografía*, (Buenos Aires: Taurus, 2004). ISBN: 9870400132.

⁹ Horacio Salgán, *Curso de Tango*, (Buenos Aires: Self-Published, 2001), ISBN: 987-43-3660-9.

¹⁰ Ysomar Granados, "A pianist's Guide to the Argentine Tango," (DMA essay, University of Miami, 2001). ProQuest (3032360).

selected tangos. Eunyoung Koh's¹¹ and I-Ching Tsai's¹² theses explore jazz influences in Piazzolla's music, as well as the *Nuevo Tango* (new tango) style and its features. Kim Cécil Elton,¹³ on the other hand, shares a personal approach for learning the Argentine tango, discussing essential skills "to achieve a performance style closer to the genre's authentic musical practice".¹⁴

The Brazilian tango has also been widely studied, although the literature is for the most part limited to the work of Brazilian scholars. Writings of Mário de Andrade,^{15, 16} José Ramos Tinhorão,¹⁷ and Bruno Kiefer¹⁸ provide extensive overviews of the genre, including its main characteristics and its historical development in Brazilian music tradition. Also of great relevance to this thesis, the work of Fábio Ferreira¹⁹ highlights the origin of the tango as a

¹¹ Eunyoung Koh, "Renovation of Traditional Tango: The Jazz Influences of Astor Piazzolla," (MA thesis, California State University, Long Beach, 2013), ProQuest (1522584).

¹² I-Ching Tsai, "The Evolution of the Tango and Astor Piazzolla's *Tango Nuevo*," (DMA thesis, Claremont Graduate University, 2005), ProQuest (3192293).

¹³ Kim Cécile Elton, "Tango, from Perception to Creation: A pianist's quests to capture and embody Tango in performance and composition," (DMA thesis, Griffith University, 2014), <http://hdl.handle.net/10072/366016> (accessed 12 December 2016).

¹⁴ Elton, "Tango, from Perception to Creation," 16.

¹⁵ Mário de Andrade, *Dicionário musical brasileiro*, (São Paulo: Itatiaia/Usf, 1989).

¹⁶ Mário de Andrade, *Ensaio Sobre a Música Brasileira*. 3rd edition. São Paulo: Livraria Martins Editora, 1972.

¹⁷ José Ramos Tinhorão, *Pequena História da Música Popular* (São Paulo: Art Editora, 1986).

¹⁸ Bruno Kiefer, *Música e Dança Popular: Sua Influência na Música Erudita* (Porto Alegre: Movimento, 1986).

¹⁹ Fabio G. N. Ferreira, "Henrique Alves de Mesquita, o Tango e o Contexto do Rio de Janeiro," *14º Colóquio de Pesquisa do PPGM/UFRJ* 1 (2016), <https://ppgmufjf.files.wordpress.com/2016/12/14-henrique-alves-de-mesquita.pdf> (accessed January 16, 2017).

musical genre prior to the existence of the Brazilian tango. Guitarist Richard Miller's analysis²⁰ compares the Brazilian tango with other Brazilian genres such as the choro and the *maxixe* (which will be discussed in Section 2.3.1), particularly with respect to their accompaniment patterns.

The body of tango works of two of the selected Brazilian composers for this thesis, Ernesto Nazareth and Chiquinha Gonzaga, have been thoroughly analyzed by Marcelo Verzoni²¹ and Talitha Peres,²² respectively. Both scholars provide a close examination of formal, harmonic, and rhythmic elements in these composers' output and served as important references in developing perspective and understanding on the aforementioned composers' individual compositional styles. Nazareth and Gonzaga's tangos have also been studied for their pedagogical value. Sara Cohen²³ proposes the use of Nazareth's works as a teaching tool for the development and improvement of piano technique. Ana Paula Simoes²⁴ provides practice and interpretative suggestions, while attributing levels of difficulty to Gonzaga's tangos. Simoes also suggests that piano students can use Gonzaga's repertoire in preparation for studying and

²⁰ Richard Miller, "African Rhythms in Brazilian Popular Music: Tango Brasileiro, Maxixe and Choro," *Luso-Brazilian Review* 48, no. 1 (2011). doi: 10.1353/lbr.2011.0018.

²¹ Marcelo Verzoni, "Ernesto Nazareth e o tango brasileiro," (MM diss, Universidade do Rio de Janeiro, 1996).

²² Peres, Talitha M.C., "Os tangos para piano de Chiquinha Gonzaga: Uma Análise Descritiva," (MMus diss, Conservatório Brasileiro de Música, 1995).

²³ Sara Cohen, "A obra pianística de Ernesto Nazareth: uma aplicação didática," (MMus diss, Universidade Federal do Rio de Janeiro, 1988).

²⁴ Ana Paula M. Simoes, "A Pedagogical Approach to the Waltzes and Tangos for Piano by Francisca Gonzaga," (DMA thesis, Louisiana State University, 2018), https://digitalcommons.lsu.edu/gradschool_dissertations/4517/ (accessed 5 July, 2018).

performing more complex pieces by Brazilian nationalistic composers, such as Heitor Villa-Lobos, Francisco Mignone, and Lorenzo Fernandez.

Writings concerning composer Henrique Alves de Mesquita have concentrated on his importance as the composer of the first Brazilian tango and his seminal role in establishing the genre (see Baptista Siqueira²⁵ and Fábio Ferreira²⁶). Antonio J. Augusto also contributed a biography of Mesquita.²⁷ The literature concerning composers Eduardo Souto and Tia Inah is scarce and limited to scant biographical information or brief descriptions of their music.

Much scholarship has focused on both Argentine and Brazilian tangos separately with only minor references to the other genre (i.e., by studying their composers individually, or by comparing the tangos to other genres), such as in Sergio Estephan's thesis.²⁸ Estephan discusses similarities between the Argentine and the Brazilian tangos, such as their common African influences, their early histories' connections to the lower classes, and the discrimination (and prohibition) that both genres first faced in their native countries, prior to achieving success in Europe.

²⁵ J. Baptista Siqueira, *Três vultos históricos da música brasileira* (São Paulo: Ministerio da Educação e Cultura, 1970).

²⁶ Ferreira, "Henrique Alves de Mesquita, o tango e o contexto do Rio de Janeiro."

²⁷ Antonio José Augusto, *Da pérola mais luminosa à poeira do esquecimento*. Rio de Janeiro: Folhas Secas, 2014.

²⁸ Sergio Estephan, "Viola, minha viola: a obra violonística de Américo Jacomino, o Canhoto (1889, 1928), na cidade de São Paulo," (PhD thesis, Pontifícia Universidade Católica de São Paulo, 2007), <https://sapientia.pucsp.br/handle/handle/13031> (accessed 6 December, 2016).

Chapter 2: Historical Background

This chapter explores the etymology of the word tango, tracing back to its African roots and exploring its movement and evolution throughout Europe and the Americas. It then examines the evolution of the tango as a musical genre, first in a general sense and then specific to the Brazilian context. The Brazilian maxixe and choro will also be discussed in relation to the tango given the close historical relationship and many similarities between the three genres. This will be followed by a closer examination of the role of the piano within the Brazilian tango genre. Context on the social milieu during the Brazilian tango's development will then be provided with a focus on the biographies and musical contributions of the composers selected for this study. The chapter concludes with a brief overview of the Argentine tango's development compared with the development of the Brazilian genre.

2.1 The Etymology of the Word 'Tango'

The word tango has been in use since long before the existence of the Brazilian and Argentine tangos. Although it is impossible to fully trace the origins of the term, scholars have posited differing accounts. According to Nestor Ortiz Oderigo, 'tango' could be linked to the word *shangó*, which is the name of the God of Thunder in the Yoruba language (in Nigeria), or to other terms that were associated with drumming or dancing, such as *tanga*, *tamtamngo*, *tangana*, and *tangú*.²⁹ In Díaz Fabelo's account, the term could have originated from the

²⁹ Laurel Teresa Parkhurst, "Tango Mulatto: The Untold Afro-Argentine History of Tango: 1800s-1900s," (Hon. Thesis, Texas State University at San Marcos, 2019), 28, <https://digital.library.txstate.edu/handle/10877/8250> (accessed 12 June, 2019).

KiKongo language (one of the Bantu languages), where it represents “a type of drum playing, dance, and Kongo singing”.³⁰ For Ricardo Rodríguez Molas, the term was used to refer to a “closed place” or “reserved ground” by tribes in the Congo, the Gulf of Guinea, and Southern Sudan.³¹ In José Gobello’s speculation, the word is of Portuguese origin (from its Latin root, specifically the verb *tangere*, meaning ‘to touch’), and stemmed from a pidgin Portuguese language spoken on the island of Sao Tome; in other words, slaves would have absorbed the word from their Portuguese captors.³² Interestingly, Tango is also the name of locations in Angola and Mali.

As for the emergence of the term tango in South America, there is evidence showing that it had already been used in the region prior to the establishment of the Argentine and Brazilian tango genres. Carlos Vega cites an official document from around 1800 that used the term tango and was linked to a place in Buenos Aires called *Casa y Sitio del Tango*, where people of African descent used to gather to dance.³³ Another source from 1816 illustrates that Montevideo’s *cabildo*³⁴ forbade its citizens to have celebrations (referred to as tango), save for outside the city’s walls during the evenings of popular festivities.³⁵

³⁰ William W. Megenney, “The River Plate “Tango”: Etymology and Origins,” *Afro-Hispanic Review* 22 no.2 (Fall 2003): 40. ISSN (0278-8969).

³¹ Alejandro Marcelo Drago, “Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor’s Perspective,” (DMA thesis, University of Southern Mississippi, 2008), 8. ProQuest (3326702).

³² Collier, “The Birth of Tango,” 198.

³³ Carlos Vega, *Estudios para los orígenes del tango argentino*. (Buenos Aires: Universidad Católica Argentina. Instituto de Investigación Musicológica “Carlos Vega”, 2016), 34, <http://bibliotecadigital.uca.edu.ar/repositorio/libros/origenes-tango-argentino-vega.pdf> (accessed January 16, 2017).

³⁴ Spanish term for town council or town hall.

³⁵ Vega, *Estudios para los orígenes del tango argentino*, 34.

2.2 The Origins of the Tango as a Musical Genre

The first appearance of the tango as a musical genre seems to have occurred in Cuba. José Ortiz-Nuevo's and Faustino Nuñez' research demonstrates that newspapers and iconographic material found in archives from Havana, Sevilla, and Cadiz showed the clear route the tango and the habanera³⁶ took from Cuba toward the European continent through the interaction between Spain and Cuba³⁷ during the Spanish colonization and rule in Cuba (1492-1898).

The term tango was often used with other added adjectives. When the Cuban tango reached Spain, circa 1830s, the locals referred to it as *tango americano*. The Cuban *criolla*³⁸ society would also use the term *tango de negros* to refer to the tango of blacks. As the tango traveled to new places, it was also influenced by local traditions. For example, the *tango flamenco* or *tango andaluz*, in Andalusia, was a result of the tango mixing with the local flamenco tradition played by gypsies living in the south of Spain. The tango was also adopted by the famous *zarzuela* companies—Spanish theatre companies—that played an important role in its dissemination internationally in the second half of the nineteenth century to places influenced by Spanish culture, such as the Americas (including Brazil), Europe, and as far as the Philippines.³⁹ The *tango andaluz* also became popular in Buenos Aires during the 1880s and

³⁶ Habanera is a moderately slow dance in 2/4 meter whose first beat is heavily accented. Originating in Cuba and influenced by the English country dance, its most prominent rhythmic feature is the use of the following pattern in the bass line: a dotted eighth note followed by a sixteenth note and two eighth notes (see Example 2.2.1). See Oxford Music Online, <http://www.oxfordmusiconline.com> (accessed 20 March 2017).

³⁷ Ferreira, "Henrique Alves de Mesquita, o tango e o contexto do Rio de Janeiro," 134.

³⁸ A term used in Hispanic America in reference to the descents of colonizers.

³⁹ Ferreira, "Henrique Alves de Mesquita, o tango e o contexto do Rio de Janeiro," 135-137.

1890s.⁴⁰ Each of these types of tango shared the same rhythmic pattern as the habanera, which carried it prominently in its accompaniment (Example 2.2.1):

Example 2.2.1. The typical habanera rhythmic pattern.



Spain, and later France, was receptive to the Cuban tangos and habaneras. France became an important destination of the zarzuela companies just a few years after the *tango americano* reached Spain.⁴¹ French composer Louis Bousquet's (d. 1899) Cuban-inspired tango, *Le petit coco d'Amérique* for voice and piano, written in 1858, illustrates the success that this type of repertoire had achieved in Europe (Example 2.2.2).

⁴⁰ Collier, "The Birth of Tango," 198.

⁴¹ Ferreira, "Henrique Alves de Mesquita, o tango e o contexto do Rio de Janeiro," 136.

Example 2.2.2. Bousquet, *Le petit coco d'Amérique*, mm. 1-15.

The musical score is for the piece "Le petit coco d'Amérique" by Bousquet, measures 1-15. It is written in 2/4 time, key of D major (two sharps), and marked "Moderato". The score consists of a vocal line (CHANT) and a piano accompaniment (PIANO). The vocal line begins with a rest for four measures, then enters with the lyrics "Moi suis un petit Né -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics continue across the bottom system: "gro - Du Mozam - bi - que On m'a pell' petit co - co De l'Amé -".

For decades, the tango continued to be an attractive genre for composers from Europe, such as Spanish composer Isaac Albéniz (1860-1909). In his suite *España* (1890), there is a well-known piece called *Tango* (Example 2.2.3), which is characterized by its habanera rhythmic pattern (e.g., mm. 7 and 9 on the right hand, and mm. 12-13 on the left hand).

Example 2.2.3. Albéniz, *Tango*, mm. 6-16.

The musical score for Example 2.2.3, Albéniz's *Tango*, measures 6-16, is presented in two systems. The first system (measures 6-10) shows a piano accompaniment with a repeating eighth-note bass line in the left hand and a more complex melody in the right hand. The second system (measures 11-16) includes triplets and a 'riten.' (ritardando) marking, followed by a return to 'a tempo'. The piece ends with a final chord.

2.3 The Brazilian Tango

From the 1830s onward, many other European musical genres, particularly dances, such as the polka, the Schottische, the Quadrille, and the Contra dance became popular among South America's upper-class salons and homes. The waltz was already known in Brazil a few years prior to the country's independence in 1822; however, it became more popular, along with the other European dances, thanks to the establishment of the Brazilian music publishing houses.⁴²

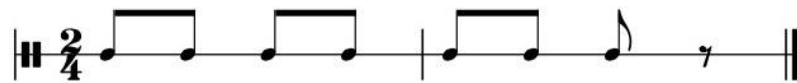
The polka, which has Bohemian origins, came to Brazil in 1844 and was first performed in 1845 at the Teatro São Pedro de Alcântara in Rio de Janeiro.⁴³ The dance became a favorite not only of the upper class but also of the middle class when it made its way into the theatres,

⁴² Alexandre Zamith Almeida, "Verde e Amarelo em Preto e Branco: As impressões do choro no piano brasileiro," (MMus thesis, Universidade Estadual de Campinas, 1999), 19, <http://repositorio.unicamp.br/handle/REPOSIP/284266> (accessed 12 December 2016).

⁴³ Almeida, "Verde e Amarelo em Preto e Branco," 40.

played by small ensembles. It was then embraced by the lower class and made its way onto the streets in *Carioca*⁴⁴ carnival celebrations. According to Bruno Kiefer, polkas by European composers that became known in Brazil, such as those by Franz Von Suppé (1819-1895), Johann Strauss II (1825-1899), and Olivier Métra (1830-1889), had as their basic rhythmic accompaniment the following pattern (Example 2.3.1):

Example 2.3.1. Basic rhythmic pattern of the European polka.



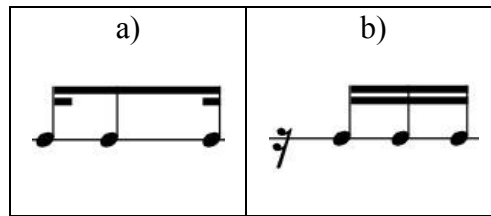
Kiefer affirms that although there were many variations to this rhythmic pattern, none had dotted notes or syncopation of the tactus.⁴⁵ However, that soon changed when the polka was adapted heavily by Brazil's lower class in their dance choreography. It soon incorporated movements from the Afro-Brazilian dance *lundu*, another main contributor to the development of the Brazilian tango. Although originally brought from Angola to Brazil during the second half of the eighteenth century, the *lundu* went through many changes yet became defined as a genre of satirical song or sensual dance only in the nineteenth century.⁴⁶ The examples below demonstrate the rhythmic cells typically associated with the *lundu* of the nineteenth century (Example 2.3.2):

⁴⁴ A native or resident of Rio de Janeiro.

⁴⁵ Kiefer, *Música e dança popular*, 16.

⁴⁶ Carla C. Marcílio, "Chiquinha Gonzaga e o Maxixe," (MMus diss, Universidade Estadual Paulista, São Paulo, 2009, 71), <http://hdl.handle.net/11449/95140> (accessed 20 December 2016).

Example 2.3.2. *Lundu* rhythmic cells.



The rhythmic cell shown in Example 2.3.2 (a) is connected not only to the lundu but also to other traditions brought by slaves to the Americas; moreover, as Marcílio asserts, despite the previous existence of this rhythmic pattern in European music, in Brazil it became characterized by “an immediate, constant and choreographic action; it is for this reason that it appears frequently in [the] accompaniment” of Brazilian popular music.⁴⁷ Below, the rhythmic pattern illustrates what Mário de Andrade referred to as *síncope característica* or characteristic syncopation (Example 2.3.3).

Example 2.3.3. *Síncope característica* rhythmic pattern.



Similarly, composer Osvaldo Lacerda (1927-2011) later named the rhythmic pattern shown below *brasileirinho* (little Brazilian) (Example 2.3.4). These two rhythmic patterns are present as accompaniment in many genres of Brazilian music.

⁴⁷ Marcílio, “Chiquinha Gonzaga e o Maxixe,” 62; my translation.

Example 2.3.4. *Brasileirinho* rhythmic pattern.



By 1870, it was evident that the adaptations by the Brazilian lower-class performers who accompanied dancers had musically affected the polka, particularly its rhythmic qualities (e.g., syncopated rhythms and dotted notes were added to pieces).⁴⁸ What eventually became known as the Brazilian polka had as its main accompaniment rhythmic component the following pattern (Example 2.3.5):



Just like the Brazilian polka, hybrid genres such as the *polka-lundu* emerged in Rio de Janeiro and also contributed to the development of genres such as the Brazilian tango, the maxixe, the choro, and the samba.⁴⁹ As Magalhães writes:

The urge of “European things” had its source in the lack of a conscience of unity in Brazil; the “Brazilianness” that the Nationalism movement would bring in the first half of the 20th century was at that time taking shape. Consequently, this availability of European “products” had an impact on the music of the colony as well.⁵⁰

⁴⁸ Marcílio, “Chiquinha Gonzaga e o Maxixe,” 71.

⁴⁹ Almeida, “Verde e Amarelo em Preto e Branco,” 45.

⁵⁰ Marcelo G. M. Magalhães, “The Brazilian Choro: Its History and Structure,” *Ars inter Culturas* 3 (2014). ISSN (2083-1226).

The following two polka-lundus illustrate Ernesto Nazareth's choices of distinct rhythmic patterns in two different periods of his career. In *Você Bem Sabe!* (You know it), written in 1877, the treble passage features rhythmic elements found in the Brazilian polka (e.g., mm. 6-8), while the bass passage carries the basic habanera rhythmic pattern throughout (Example 2.3.6):

Example 2.3.6. Nazareth, *Você Bem Sabe!*, mm. 5-8.



Contrastingly, *Cuiubinha* (Blue-winged parrotlet), written in 1893, features rhythmic patterns such as the sincope característica in the left hand and the brasileiro in the right hand. Traces of the European polka are found less frequently in this piece, such as the four eighth notes in the left hand of m. 3 (Example 2.3.7).

Example 2.3.7. Nazareth, *Cuiubinha*, mm. 1-4.



Interestingly, the polka-lundu coexisted with and had similarities to the Brazilian tango. For instance, in Nazareth's first Brazilian tango, *Brejeiro* (Impish), composed circa 1893, stylistic and rhythmic features found in his polka-lundus are present, such as the typical Brazilian polka and the *brasileirinho* rhythmic patterns (Example 2.3.8). As seen in this piece, the simple duple meter is also a constant feature found in Brazilian tangos.

Example 2.3.8. Nazareth, *Brejeiro*, mm. 17-20.



The genre indication *tango brasileiro* was added to pieces as early as 1871, when Henrique Alves de Mesquita wrote his first Brazilian tango, *Olhos Matadores* (Killer Eyes). Earlier that same year, Mesquita had previously arranged two habaneras from the Spanish play *El Joven Telémaco* (The Young Telemaco) for the Brazilian version of the play and called them *Tango do Jovem Telémaco* (Young Telemaco's tango) and *Tango do Calipso* (Calypso's tango). In 1872, Mesquita composed his second original tango, *Ali-Babá ou Os Quarenta Ladrões* (Ali-Baba or The Forty Thieves) (example 2.3.9), which was included in Eduardo Garrido's well-received theatrical play of the same title.

Example 2.3.9. Mesquita, *Ali-Babá ou Os Quarenta Ladrões*, mm. 1-10.

Allegro moderato assai

Piano

The musical score is written for piano in 2/4 time. The tempo is 'Allegro moderato assai'. The key signature has one sharp (F#). The score consists of two systems. The first system contains measures 1 through 5, ending with a repeat sign. The second system begins with a circled measure number '6' and contains measures 6 through 10. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and '>' (accent).

Mesquita did not add the adjective *brasileiro* (Brazilian) to this piece, referring to it simply as a tango. This was a fairly common practice among composers, who, on occasion, would also add an extra adjective or an extra genre indication to ‘tango’ as an indicator of the piece’s character. Composers such as Ernesto Nazareth, Chiquinha Gonzaga, and Eduardo Souto wrote pieces with these indications, such as *tango meditativo* (meditative tango), *tango carnavalesco* (carnavalesque tango), *tango de salão* (salon tango), *tango fado*, and *tango milonga* (alluding to other musical genres). A more vague *característico* (characteristic) adjective was also added to tangos to suggest the presence of rhythm from a different dance. However, as Augusto notes due to the great success of the Argentine tango in Paris, beginning in 1914,

Brazilian composers felt compelled to add *brasileiro* to their pieces more often, in order to avoid any confusion with the Argentine genre.⁵¹

The titles or sections of pieces could also feature terms denoting African influence, such as Mesquita's *Tango dos Capoeiras* from the *Dona Sebastiana* Revue from 1889. The term *capoeira* refers to the musically accompanied athletic game of African origin, introduced in Brazil by Bantu slaves from Angola.⁵² The term *batuque*, which alludes to the drumming African-derived dances, was used as the title of tangos by Mesquita and Nazareth, composed in 1894 and 1906, respectively. The same term also appears as a reference to the character in the first section of Gonzaga's tango *Gaúcho* from 1897.

Tango or *tanguinho* (little tango) was also attributed to Brazilian *sertanejo* (country) music and its *modas de viola caipira* (viola ballads).⁵³ Of note is *tanguinho Maricota, Sai da Chuva* (Get out of the rain, Maricota), from 1917, for piano and voice by composer Marcello Tupynambá. Melodic lines from *Maricota* were quoted by French composer Darius Milhaud's (1892-1974) symphonic work *Le boeuf sur le toit* (English title: The Ox on The Roof – The Nothing-Doing Bar), op. 58, which was written in 1919 for a Charlie Chapin silent film but used for a surrealist ballet by Jean Cocteau instead.

Milhaud's *Le boeuf sur le toit* also quoted other Brazilian tangos such as *Ferramenta*, *Escovado*, and *Carioca* by Ernesto Nazareth (the latter will be further explored in Section 3.2),

⁵¹ Paulo R. P. Augusto, "Os Tangos Urbanos no Rio de Janeiro: 1870-1920 - Uma Análise Histórica e Musical," *Revista Música* 8, no.1/2 (May-Nov. 1997): 117, <http://www.revistas.usp.br/revistamusica/article/viewFile/59982/63086> (accessed 18 December 2016).

⁵² Carlos Sandroni, *Feitiço Decente: Transformações do samba no Rio de Janeiro (1917-1933)* (Rio de Janeiro: Jorge Zahar Editor, 2001), 78.

⁵³ In this context, the instrument viola refers to the ten-stringed country guitar associated with the *Sertanejo* repertoire.

Gaúcho by Chiquinha Gonzaga, and *Tango* by Alexandre Levy. Furthermore, Milhaud used rhythms present in other Brazilian tangos, especially those of Nazareth in his piano suite *Saudades do Brazil* ('Recollections of Brazil' or 'Missing Brazil'), from 1920.

Moreover, Brazilian tangos share a common historical development and many musical similarities with other genres, including both the maxixe and the choro, which will be surveyed below.

2.3.1 The Maxixe

The Brazilian tango and the maxixe have been closely related since their inception. The maxixe first appeared as a dance in the second half of the nineteenth century in Rio de Janeiro and its first mention in print dates back to 1880. Prior to its emergence as a musical genre, the term maxixe was only used in reference to the way people used to dance to other genres, such as the polka and the habanera.⁵⁴ In its early stages, the dance was considered indecent and distasteful, being "practiced, late at night in a neighbourhood of a bad reputation [Cidade Nova]." ⁵⁵

The maxixe includes many elements borrowed from the lundu; however, there are key differences. In the lundu all the participants, including the musicians, chanted, clapped, and danced in a circle while the dance itself was performed by one couple at a time in the middle. On the other hand, in the maxixe, all pairs danced at the same time, and the music, being purely instrumental in its early days, was played by musicians who did not participate in the dance.

⁵⁴ Miller, "African Rhythms in Brazilian Popular Music," 20.

⁵⁵ Sandroni, *Feitiço decente*, 62-64; my translation.

Another difference is that in the lundu the couples danced separately, while in the maxixe they danced intertwined,⁵⁶ which the upper classes deemed morally debased and unacceptable. Gradually the maxixe migrated to recreational clubs and carnival celebrations. Lyrics, felt at times to be distasteful or carrying a double meaning, were added to the maxixe as it was adopted by musical theatre and operettas while being consolidated as a musical genre.⁵⁷

As noted by Almeida, the key differences between the Brazilian tango and the maxixe are that the former is in a “slower and more elegant tempo, mirroring the habanera. It also features a more elaborated melodic treatment and a harmonic enrichment, thus bringing it closer to concert music. These characteristics made the Brazilian tango an independent genre from the maxixe, with the former having much more musical [i.e., for listening] rather than dancing intentions.”⁵⁸

A central contributor to maxixe was Chiquinha Gonzaga. Though she deliberately wrote maxixes, many of them were promoted as different genres; due to the poor acceptance of the maxixe by the elite, it was difficult to sell sheet music labeled as such.⁵⁹ Many of Gonzaga’s tangos, but also her polkas and other genres, were in fact maxixes. For instance, Gonzaga’s tango *Gaúcho* (or *gaúcho* in Spanish, referring to mestizo cowboys from the South American pampas), carried *Corta-jaca* (literally ‘cut the jackfruit’) in its subtitle, which was the name of a maxixe step. The piece was composed in 1895 for the operetta *Zizinha Maxixe* by Machado Careca. The

⁵⁶ Sandroni, *Feitiço decente*, 63-64.

⁵⁷ Maria J. Farinha, “Escaping the Ideological Framework of Tradition: Brazilian Choro Music for Piano,” (PhD thesis, York University, 2014), 22, <http://hdl.handle.net/10315/28209> (accessed 6 December 2016).

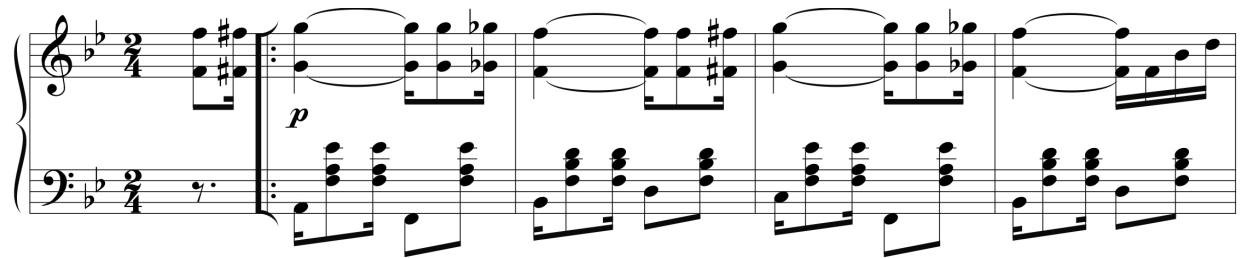
⁵⁸ Almeida, “Verde e Amarelo em Preto e Branco,” 61; my translation.

⁵⁹ Marcílio, “Chiquinha Gonzaga e o Maxixe,” 68.

lyrics added to the piece described the choreographic steps of the maxixe. The piece became famous only in 1904 after it was featured in the musical theatre revue *Cá e Lá* (Here and there).⁶⁰

Ernesto Nazareth, on the other hand, wrote only one maxixe, called *Dengoso* (Namby-pamby), in 1907 (Example 2.3.10). However, rather than signing his name on the manuscript, he adopted a pseudonym, Renaud. Nazareth was clear about his repugnance towards the maxixe, once saying that “the tangos were not as low [as in disreputable] as the maxixes” to musicologist Mário de Andrade.⁶¹ Nazareth himself said that his music was not for dancing. Rather, it was composed to be listened to.

Example 2.3.10. Nazareth, *Dengoso*, mm. 1-4.



Despite the fact that the maxixe reached Europe at the same time as the Argentine tango, it did not achieve similar success. Additionally, as noted by Efegê, starting in the 1930s, the maxixe was gradually replaced by the samba as one of the more popular genres among Brazilians.⁶²

⁶⁰ Farinha, “Escaping the Ideological Framework of Tradition,” 37.

⁶¹ Sandroni, *Feitiço decente*, 79.

⁶² Efegê Jota, *Maxixe: A dança excomungada*, Rio de Janeiro: Conquista, 1974: 32.

2.3.2 The Choro

Along with the Brazilian tango and the maxixe, the choro also appeared towards the end of the nineteenth century in Rio de Janeiro. The Portuguese word choro is derived from the verb *chorar*, which means to cry or weep. The choro did not begin as a musical or dance genre, but rather as the way small ensembles of flute, guitar and *cavaquinho*⁶³ played European dance genres that were in vogue at the time in parties. The choro also referred to the gatherings at which this music was played. One of the first choro ensembles was *Choro carioca* in which Joaquim Antonio da Silva Callado (1848-1880), flutist and composer, was a founding participant. Viriato Ferreira da Silva (1851-1883) also contributed to the development of the choro, which was consolidated as a genre with its own particular features by 1920.

The choro incorporated elements from European dance genres and African rhythms. While the flute carried the usually ornamented melody, the guitar and the cavaquinho improvised the accompaniment, which featured melodic counterpoint. Instruments such as mandolin, piccolo, clarinet, saxophone, trumpet, baritone horn, and trombone often featured in solos in choro ensembles. Percussion instruments were later introduced beginning in the 1930s.⁶⁴

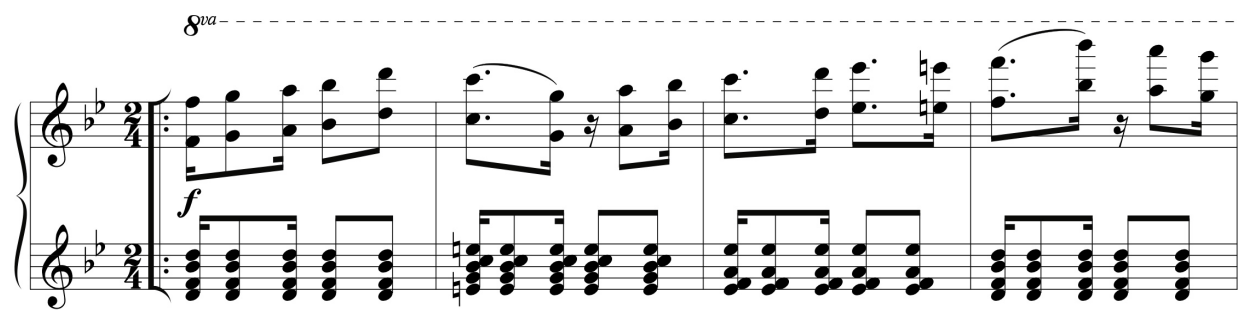
The piano was not typically associated with the choro though it was added to it at times, such as in Chiquinha Gonzaga's collaborations with Callado's *Choro carioca* as a pianist in family homes that contained the instrument. Though Gonzaga's only allusion to choro comes from the tango *Só no Choro* (1889), in 1932, João Batista Gonzaga, Chiquinha Gonzaga's last

⁶³ According to the Oxford Living Dictionaries, a small, four-stringed guitar, resembling a ukulele, popular in Brazil and Portugal, <https://en.oxforddictionaries.com/definition/cavaquinho> (accessed January 16, 2017).

⁶⁴ Tadeu Coelho and Julie Koidin, "The Brazilian Choro: Historical Perspectives and Performance Practices," *The Flutist Quarterly* 31, no.1 (Fall 2005): 37, http://www.choromusic.com/arquivos/choro_english.pdf (accessed March 20, 2017).

partner, published a collection with Gonzaga's pieces in three volumes—two for the saxophone and one for the flute—classifying each of these pieces as choro. However, as Verzoni substantiates, these pieces had previously been written and published for piano and were classified as other genres such as polkas, habaneras, and tangos.⁶⁵ In a parallel gesture, Nazareth wrote only two choros: *Janota* and *Cavaquinho, Por que Choras?* (Why do you cry, cavaquinho?) (Example 2.3.11), from 1926 and 1928, respectively, which captured the spirit of the typical *rodas de choro* (choro circle ensembles) associated with the genre.

Example 2.3.11. Nazareth, *Cavaquinho, Por que Choras?*, mm. 1-4.



As the Brazilian tango and the polka were no longer in vogue, publishers pressured composers such as Nazareth to call his new pieces choro, which was rising in popularity, in order to attract more customers. Looking to increase their profit, publishers even went so far as to release new editions of many of Nazareth's old polkas and tangos, relabeling them as choros.⁶⁶

⁶⁵ Verzoni, "Os Primórdios do Choro no Rio de Janeiro," (PhD thesis, Universidade do Rio de Janeiro, 2000), 114, 121.

⁶⁶ Verzoni, "Os Primórdios do Choro no Rio de Janeiro," 92.

While new technologies such as radio and television began to overtake live music as the main forms of entertainment for Brazil's middle class, choros continued to be written by prestigious composers such as Villa Lobos, Francisco Mignone, Radamés Gnattali, and Camargo Guarnieri. The genre remains popular to this day, especially in Brazil. Moreover, in recent decades groups of choro have emerged in places such as Toronto, Canada (Tio Chorinho), Berkeley, United States (Berkeley Choro Ensemble), The Hague, The Netherlands (Trio Bola Preta), and Providence, United States (Brown University's Brazilian Choro Ensemble).

2.3.3 The Brazilian Tango and the Piano

Considering that the focus of this thesis is on the piano, it is important also to contextualize the piano's history in Brazil, including in relation to the Brazilian tango. The piano first arrived in Brazil in the early nineteenth century. Until the 1850s, it was exclusive to Brazilian high society as a symbol of status and power; however, this changed as more pianos were imported to Brazil and they became more available and affordable.

By 1856, secondhand piano commerce had blossomed and attracted the lower strata of society, especially in the large cities such as Rio de Janeiro, which was referred to as “*a cidade dos pianos*” (the piano city) at that time. Similarly, in 1870 São Paulo was referred to as “*Pianópolis*”. The piano gradually became accessible to people from all layers of society, including blacks and mestizos from the poorest classes. The instrument was present in many places frequented by both the rich (i.e., theatres, *cafés-concerto* [concert cafés], music stores,

confectionaries, concert halls, and movie theatres) and the poor (i.e., neighbourhood societies, *café cantantes* [singing cafes], and bars).⁶⁷

Simultaneously, the term *planeiro* appeared at the end of the nineteenth century in Brazil. It was used to describe instrumentalists without training, who usually played by ear, and/or those with tutelage who played and improvised popular music. The term often carried a pejorative meaning. According to Aluysio de Alencar Pinto, planeiros were “popular composers and teachers, intuitive and very gifted musicians, who were able to transcribe, annotate and systematize the rhythmic and melodic features of popular collections of choros and *serestas*”⁶⁸ into the language of piano”.⁶⁹ Although Ernesto Nazareth and Chiquinha Gonzaga are frequently cited as the two main representatives of the first generation of planeiros, the other composers of Brazilian tango explored in the next section can and should be considered planeiros as well.

2.4 The Social Milieu of Selected Brazilian Tango Composers

The following overview of political, social, and cultural transformations that occurred in Brazil during the nineteenth century serves as a precursor to biographical notes on the Brazilian tango composers selected for this study.

Brazil, particularly Rio de Janeiro, experienced much progress in its infrastructure and cultural life during the nineteenth century. Broadly speaking, this can be attributed, in part, to the

⁶⁷ Cristiane C. A. Bloes, “Planeiros, Dialogismo e Polifonia no Final do Século XIX e Início do Século XX,” (MMus thesis, Universidade Estadual Paulista, 2006), 65, 67, <http://hdl.handle.net/11449/95108> (accessed 6 December 2016).

⁶⁸ A musical genre that first appeared in Brazil in the early twentieth century, stemming from the serenade tradition.

⁶⁹ Maria J. Farinha, “Escaping the Ideological Framework of Tradition, 112.

arrival of the Portuguese Royal Family, along with their ministers and employees, who fled Portugal when Napoleon invaded in 1808. After staying six months in Salvador, the court moved to Rio de Janeiro in 1815, where the Portuguese government was seated for thirteen years.

Infrastructure began to develop rapidly with the creation of army and navy academies, a national bank, and the first official printing press; and many schools, libraries, museums, theatres, and Brazil's first opera house and fine arts academy were also established at that time. Although Brazil achieved independence from Portugal in 1822, the country remained under monarchy until 1889 before becoming a republic.

After the turbulence of the first decades of the nineteenth century, Brazil eventually became more economically stable and prosperous by mid-century. Major urban areas grew, which allowed for the birth of a middle class, notably from the 1860s to the 1870s. In parallel, Brazil's adherence to French cultural values increased in response to the Belle Époque. The opera house became centre stage for Brazilian high society to see and to be seen. Indeed, famed author Machado de Assis compared opera boxes to miniature stages, where the audience were not only spectators but also spectacle. Operatic repertoire was also present in musical theatre, which would embrace elements from popular entertainment and art music traditions (i.e., operatic melodies could be transformed into parodies and burlesques). Piano reductions and arrangements from operatic melodies could be heard in smaller gatherings and also attracted a growing number of amateur musicians.⁷⁰

Concert halls such as Sala Arthur Napoleão & Miguez (1879) and Salão Bevilacqua (1880), both in Rio de Janeiro, were inspired by Parisian concert halls such as Salle Pleyel and

⁷⁰ Cristina Magaldi, "Concert Life in Rio de Janeiro, 1837-1900," (PhD diss, University of California, Los Angeles, 1994). ProQuest (9509891).

Salle Herz. As was the case in Paris, these spaces were owned by composers and pianists Arthur Napoleão dos Santos (1843-1925), Leopoldo Miguez (1850-1902), and Isidoro Bevilacqua (1813-1897), and were used to sell pianos and print music. They also attracted important composers and performers, serving as gathering spaces for new talents to connect and flourish.⁷¹

In contrast, Brazil did not follow the Parisian trend of not adding vocal repertoire to symphonic concerts, which began in the 1860s. Large-scale symphonic works were rarely performed in Brazil at that time. A typical concert usually comprised a mix of operatic excerpts, dances from operettas, and virtuoso solo music all in the same concert through the turn of the century.

Similar to concert halls, conservatories played an important role in the music scene by preparing musicians for positions at opera houses and theatres. Professional musicians from the theatre also taught at the conservatories and hailed mostly from Portugal and Italy. Emphasis on Italian *bel canto* tradition and French *opéra-comique* (later, the operetta as well) served as inspiration for early Brazilian opera composers such as Carlos Gomes (1836-1896).⁷²

In addition to being enjoyed in upper-class living rooms, opera, zarzuela, and theatre venues, music was present in lower-class Afro-Brazilians' daily lives as well. Prior to the abolishment of slavery in Brazil in 1888, captors and owners would often grant leisure time to particularly submissive and obedient slaves. Because the practice of African culture was discouraged by the Portuguese Crown, rather than performing their own music, slaves would

⁷¹ Crisitna Magaldi, "Concert Life in Rio de Janeiro, 19.

⁷² Crisitna Magaldi, "Concert Life in Rio de Janeiro, 14.

alter Portuguese songs by adding syncopated rhythms rooted in their African traditions.⁷³ It should be noted that not all African musical traditions were lost during the colonial process and much Africanism survived and has continued to do so to this day. For example, although *candomblé* is a syncretic religion which originated in Brazil, it incorporates musical elements that stem from ethnic groups such as Yoruba, Fon and Bantu.^{74, 75}

After the abolishment of slavery,⁷⁶ a large number of former slaves moved to Rio's suburbs, notably Cidade Nova. Musical instruments including the piano, clarinet, and mandolin, as well as ballroom dances such as the waltz, mazurka, and polka brought by the Europeans were adopted by Afro-Brazilians, and blended with African traditions, particularly those that emphasized rhythm with percussion instruments and hand clapping. This had an impact on the development of Brazilian musical genres such as the Brazilian Tango, the maxixe, and the choro⁷⁷ as discussed in the preceding sections.

2.5 Biographical Sketches of Selected Composers

Below are brief summaries of the composers whose works will be analyzed in Chapter 3. They intend to reveal each author's social and musical background.

⁷³ Maria J. Farinha, "Escaping the Ideological Framework of Tradition, 3, 4.

⁷⁴ Dom Phillips, "What do Afro-Brazilian Religions Actually Believe?," World Views, The Washington Post, 2015, <https://www.washingtonpost.com/news/worldviews/wp/2015/02/06/what-do-afro-brazilian-religions-actually-believe/>, (accessed November 23 2019).

⁷⁵ African-Derived Religions in Brazil, Religious Literacy Project, Harvard School of Divinity, <https://rlp.hds.harvard.edu/faq/african-derived-religions-brazil>, (accessed November 23, 2019).

⁷⁶ Slaves were first trafficked from the Guinea region of Africa to Brazil in the sixteenth century.

⁷⁷ Maria J. Farinha, "Escaping the Ideological Framework of Tradition, 3, 4.

2.5.1 Henrique Alves De Mesquita

Afro-Brazilian composer Henrique Alves de Mesquita was born in Rio de Janeiro on March 15, 1830. Aside from being a composer, he was also a trumpeter, organist, conductor, and professor. Mesquita began his musical studies with Desidério Dorison in 1847, and the following year he entered the Liceu Musical (music high school), where he studied with Giacchino Giannini, who also later taught him at the Conservatório de Música. In 1853, Mesquita and clarinetist Antônio Luís de Moura (1820-1889), founded the Liceu e Copistaria Musical, a music store, music school, and copyist service business. Among Mesquita's earlier works were the *O Retrato* (The Portrait), a piece in the *modinha* genre⁷⁸ from 1854, and the *romança* (romanza) *Ilusão*, (Illusion), from 1855.

At age 27, Mesquita was the first Brazilian to receive a scholarship to study composition in France, where he studied at the Paris Conservatoire. Both his operetta *Une nuit au chateau* (which had Paul de Koch as librettist) and his *quadrilha* (quadrille) *Soirée brésilienne* were performed in Paris. While still living in Paris, Mesquita's *Missa* (Mass) was performed in 1860 in Brazil at the church *Cruz dos Militares* (Military Cross) under the baton of Francisco Manuel da Silva (1795-1865), the composer of the Brazilian national anthem. His overture *L'Étoile du Brésil* was also performed in 1861 during the distribution of awards at the Conservatório de Música. Hardships in his personal life resulted in Mesquita's losing his scholarship, and he was forced to move back to Brazil in July 1866 after nine years living in France.

⁷⁸ “A lyrical song of type a type popular in Portugal and Brazil from the 18th century, originally quite simple in character but later acquiring a more laboratory musical form similar to that of an Italian operatic aria”, Oxford Living Dictionary, <https://en.oxforddictionaries.com/definition/modinha> (accessed March 18, 2018).

Upon returning to Brazil, Mesquita established himself as a composer, working in the growing music theatre industry, where he joined forces with artists such as author França Junior and actor Francisco Vasques. The musical theatre in Brazil made it possible for the general population to see themselves portrayed in works that featured Brazilian themes. African Brazilian music genres such as the lundu, the *cateretê*, and the *jongo*, which were seen as inferior art by high society, were also present in the productions. After years acting as a conductor of the orchestra of the theatre Fênix Dramática, where he conducted many of his other operettas, Mesquita turned away from the theatre to continue teaching brass instruments at the Conservatório de Música and retired in 1904 from the then Instituto Nacional de Música. Joaquim Antonio da Silva Callado and Anacleto de Medeiros are among his most famed students. Mesquita died on July 7, 1906. Composers such as Ernesto Nazareth and Chiquinha Gonzaga were inspired by Mesquita and wrote pieces dedicated to him.

2.5.2 Ernesto Nazareth

Ernesto Júlio de Nazareth was born in Rio de Janeiro on March 20, 1863. Recently, his name has been rising in prominence internationally as books about him and records of his music, both in popular and classical settings, are being released. His first contact with music was through his mother, Carolina Augusta Da Cunha Nazareth, who was his first teacher. Upon Ms. Nazareth's death, Ernesto Nazareth took lessons with Eduardo Madeira, a family friend, for a year and a half. As noted previously, his first piece was the polka-lundu *Você Bem Sabe* (You know it), written when he was only 14.

Among Nazareth's main musical influences are the European salon music and the music from New Orleans (notably from composer Louis Moreau Gottschalk [1829-1869], who paved

the way to ragtime decades later), as well as from Lucien Lambert (1828-1896), who also composed salon music in a romantic style (capriccios, mazurkas, vales brillantes, polka, habanera), with virtuoso elements, which was the tradition at the time. Lambert was also Nazareth's teacher while he lived in Rio. Another pronounced influence on Nazareth's output are the works of Chopin; in his musical collection, Nazareth had 105 Chopin pieces, a number higher than any other composer in his personal archive.

Nazareth's first big success was the polka *Não Caio N'outra!!!* (I'm not falling for that again!!!), composed in 1881. His first Brazilian tango, which became his biggest success in the nineteenth century, *Brejeiro* (Impish), was written in 1893. Around a year later, Nazareth supplemented his income by working as a house pianist at a local music store and publishing house—Casa Viera Machado & Cia.—demonstrating new publications for customers and other related activities. He also worked the same job at Casa Mozart in 1908, and a year later started working as a pianist in the waiting area of the Cinema Odeon, which inspired him to write his famous tango, *Odeon*, in 1910. There, Nazareth also performed with a small ensemble in which composer Heitor Villa-Lobos took part as a cellist. Also, while at Cinema Odeon, Nazareth met many other important musicians, such as pianist Arthur Rubinstein, French composer Darius Milhaud, and Brazilian composer Francisco Mignone. In 1919, he began working as a demonstrator pianist at Casa Carlos Gomes, which was owned by Eduardo Souto (another of the selected composers for this thesis).

Nazareth is often referred to as a pre-nationalist Brazilian composer as “his work served as a standard and model for nationalist composers who lived during and after his times.”⁷⁹ Nazareth’s music influenced not only art-music composers but also composers of popular music. Many choro and other popular music ensembles recorded and continue to record his music. His 90 tangos represent the largest number of a particular genre, followed by 41 waltzes and 28 polkas. Nazareth wrote a total of 212 works for piano solo, some of which had lyrics added to them afterwards.

Nazareth also wrote piano pieces with particularly strong influence of the European romantic concert music tradition, such as the Nocturne, composed in 1920 (Example 2.5.1), which was classified as Opus 1 even though he had already composed more than 120 additional popular-style pieces by that time. Other pieces that belong to this more classical category include *Marcha Fúnebre* (Funeral March), *Improviso – Estudo de Concerto* (Impromptu – Concert Etude), *Elegia* (Elegy), *Gavota* (Gavotte), *Capricho* (Caprice), and *Polonesa* (Polonaise). Verzoni asserts that these pieces should be considered exploratory as many were left unpublished by the composer.⁸⁰

⁷⁹ Alexandre F. S. Dias, “Influências na Obra Pianística de Ernesto Nazareth,” *Músicos do Brasil: Uma Enciclopédia Instrumental*, 4, <http://ensaios.musicodobrasil.com.br/alexandredias-ernestonazareth.htm> (accessed 18 December 2016); my translation.

⁸⁰ Verzoni, “Ernesto Nazareth e o tango brasileiro,” 17, 18.

Example 2.5.1. Nazareth, *Noturno, Opus 1*, mm. 1-5.

The musical score is for a piano piece in 6/8 time with a key signature of four flats. It consists of two systems of staves. The first system contains measures 1 through 3, and the second system contains measures 4 through 5. The tempo is marked 'Espress. e molto moderato'. The first system includes the dynamic 'p ben legato' and a 'cresc.' (crescendo) marking. The second system includes 'mf' (mezzo-forte), 'p rit.' (piano, ritardando), and 'p dolce' (piano, dolce).

Nazareth's work had an influence on other Brazilian composers. For example, Luis Levy (1861-1935) wrote *Vicilino* and *Cativaram-me Seus Olhos* (Your eyes captivated me) based on Nazareth's *Beija-Flor* (Hummingbird) and *Os Teus Olhos Cativam* (Your eyes are captivating). Luis Levy's brother, Alexandre Levy's (1864-1892) *Tango Brasileiro* (1890) was also inspired by Nazareth. Heitor Villa-Lobos wrote his Choro no. 1 as homage to Nazareth. In addition to other Brazilian composers influenced by Nazareth's legacy (e.g., Francisco Mignone, Camargo Guarnieri, and Marlos Nobre), French composer Darius Milhaud, who lived in Brazil from 1917 to 1918, wrote his *Saudades do Brazil* ('Recollections of Brazil' or 'Missing Brazil') as well as his famed symphonic work *Le boeuf sur le toit* (English title: The Ox on The Roof – The Nothing-Doing Bar) (discussed in Section 2.3), adding rhythms and figurations typical of Nazareth's music.⁸¹

⁸¹ Verzoni, "Os Primórdios do Choro no Rio de Janeiro", 16-20.

In 1932, while in a music shop in Montevideo, Uruguay, Nazareth had a nervous breakdown, which eventually led to a diagnosis of syphilis once he had returned to Rio. As his health deteriorated, he was admitted to a psychiatric hospital in Praia Vermelha and later another psychiatric institution in Jacarepaguá. On February 1, 1934, he escaped and was found dead, possibly from drowning, at a dam nearby the facility.

2.5.3 Chiquinha Gonzaga

Francisca Edwiges Neves Gonzaga, known as Chiquinha Gonzaga, was born on October 17, 1847, in Rio de Janeiro. She was the illegitimate daughter of army officer Jose Basileu Neves Gonzaga and Rosa Maria, a poor Afro-Brazilian woman. Gonzaga's first music instructor was Maestro Lobo. At 16, her father arranged her marriage to Jacinto Ribeiro do Amaral, a navy officer. Because of Amaral's jealousy, Gonzaga was forced to join him on a military delivery to Brazilian troops fighting in the Paraguay war in 1866. The marriage ended in divorce, which fueled many disagreements with her family. Later in her life, at age 52, she met a 16-year-old Portuguese man, Joao Baptista Fernandez Lage, whom she adopted and lived with until her death. Biographers often speculate that this adoption was a way to hide a romantic relationship.

By working as a piano teacher and as a pianist playing in balls and choro gatherings, Gonzaga's lifestyle was criticized by much of the patriarchal and authoritarian society of the time. Gonzaga's first composition was the polka *Atraente* (Attractive), from 1877, which was very successful. She further studied piano with Arthur Napoleão, who was also her editor. Her first contribution to musical theatre was with her operetta *A Corte na Roça* (The Court in the Countryside), which premiered in 1885.

Gonzaga became close friends with composer and flute player Joaquim Antonio da Silva Callado (1848-1880), who invited her to play in his *Choro Carioca* ensemble (as seen in Section 2.3.2). Callado even dedicated the polka *Querida por todos* (Beloved by all) to her. Gonzaga became the first woman connected to the choro. Callado encouraged Gonzaga to mix the European rhythms and dances with Brazilian ones such as lundu, *cateretê*, and maxixe. Gonzaga's love for choro music can be seen in her tango *Só no Choro* (Just in the choro), composed in 1889 as an homage to Henrique Alves de Mesquita.⁸²

Gonzaga was also involved in social causes of her time, such as abolitionism. In order to support the Confederação Libertadora (Liberty confederation), she sold sheet music from door to door, which also paid manumission to free José da Flauta, a slave musician. Gonzaga also fought for authors' rights after facing hardships during her first years working in musical theatre. By 1917, she was renowned in Brazil and founded the Sociedade Brasileira de Autores Teatrais (Brazilian Society of Theatre Authors), which was the first copyright protection society in Brazil. She died on February 28, 1925 at age 87.

2.5.4 Eduardo Souto

Eduardo Souto was born on April 14, 1882, in São Vicente, State of São Paulo, and moved to Rio de Janeiro when he was 11. He studied with Carlos S. Cavalier Darbilly and at age 14, composed his first waltz, *Amorosa* (Lovely). Souto worked as a banker before quitting his job in 1917. By 1919, he became known in the music scene after releasing his first success as a

⁸² Marcílio, "Chiquinha Gonzaga e o Maxixe," 18-20.

composer, the fado-tango *O Despertar da Montanha* (The awakening of the mountain), and for opening Casa Carlos Gomes, a music store frequented by composers of the time.

Besides becoming a prominent composer, Souto also worked as a conductor, performing in Rio and São Paulo. He founded the Coral Brasileiro (Brazilian choir) and contributed to musical theatre and carnival music. He wrote in musical genres such as tango, march, and samba. He also worked as the artistic director of Odeon Records and its subsidiary, Parlophon. By the 1930s, as radio expanded its influence and other composers emerged on the music scene, Souto's name became less known, pressuring him to return to work at the bank as an accountant and abandon music. In 1940, he was afflicted by an undisclosed nervous disease, which ultimately led to his death on August 18, 1942, in Rio de Janeiro.⁸³

2.5.5 Inah Sandoval

Born in São Paulo on May 27, 1906, Inah Machado Sandoval, known as Tia Inah, is a lesser-known composer, even in her native Brazil. She started her piano studies with her mother, Elvira Lacaz Machado, a well-known piano teacher at the time. Although Inah did not receive formal conservatory training, she was able to develop musically based on her own intuition. Inah composed at least 175 pieces for solo piano and piano and voice. Her contribution to Brazilian genres includes tango, maxixe, choro, and *toadas*. She also wrote mazurkas, children's pieces, Spanish-influenced music, and songs. Her first piece was a tango in Argentine style called *Flutuando* (Floating).

⁸³ Alexandre Dias, "Resumo Biográfico," Acervo Digital Eduardo Souto, <http://www.eduardosouto.com.br/p/resumo-biografico.html> (accessed 18 December 2016).

Her music started gaining more visibility in musical circles when pianist Fabio Caramuru recorded some of Tia Inah's works on his CD *Especiarias do piano paulista* (Spices of São Paulo piano) in 1999. Inah's inspiration comes from a variety of composers, and "references to the languages of Ernesto Nazareth, Marcello Tupynambá, Eduardo Souto, Francisco Mignone, and Chopin"⁸⁴ can be found in her work. Although most of her work remains in manuscript and unpublished, a few of her pieces were published in the early 20th century by independent publishers. Tia Inah died on July 30, 2003. Her work only became openly accessible online in 2016 when Cesario Ramos Machado, nephew and son-in-law, donated her manuscripts to the Instituto Piano Brasileiro.

Although Tia Inah lived later than the other composers selected for this study, her work warrants inclusion as she continued the tradition of Brazilian tango writing established by her predecessors.

2.6 The Argentine Tango

As mentioned in Chapter 1, most musicological work is geared towards one genre at a time. However, given the many historical and musical commonalities of the two genres, the present document aims to concisely survey Argentine tango's trajectory in order to give the reader a different perspective on its Brazilian counterpart. Indeed, an historical comparison of the development of the two genres is vital to the forthcoming assessment of the Brazilian genre specifically, given the relative geographic proximity between Argentina and Brazil, the similar

⁸⁴ Alexandre Dias. Weblog entry on "Obra da pianista Tia Inah agora disponível para todos." *Instituto Piano Brasileiro*, posted October 24, 2016, http://www.institutopianobrasileiro.com.br/post/visualizar/Obra_de_Tia_Inah_agora_disponivel_para_todo_o_mundo (accessed January 16, 2017).

time period in which the two genres emerged, and multiple common influences from both African and European dances and musical genres. These similarities make the divergent development of the two genres—with the Argentine tango going on to become widely associated with the country’s national identity while the Brazilian tango declined in popularity—all the more striking. Below is a synthesis of its emergence, development, and current status worldwide.

2.6.1 The Birth of the Argentine Tango

The Argentine tango first appeared as an oral tradition around the last quarter of the nineteenth century. Given the genre’s oral origins, written records were initially lacking and it has been difficult for musicologists to find sources that illustrate these early years. According to Collier, “the only coherent eyewitness description of the birth of the tango” can be found in an article published in *Crítica* in 1913.⁸⁵ This source suggests that as early as 1877, Afro-Argentines⁸⁶ from the Mondongo area in Buenos Aires were improvising a new dance, called *tango*, which had similarities to the dance of Afro-Argentine/Uruguayan origin called *candombe* (not to be confused with the Afro-Brazilian religious tradition *candomblé*). A distinct difference between these two is that, in the *candombe*, couples danced embraced, whereas in this tango, (like in the Brazilian *lundu*, described in Section 2.3.1), they danced apart. Some of the

⁸⁵ Collier, “The Birth of Tango,” 198.

⁸⁶ The Afro-Argentine population in Argentina can be traced back to the 1580s, when the first group of slaves were brought from Brazil to Buenos Aires via the Portuguese slave trade from Angola and other western African states. Buenos Aires was an important centre of redistribution of slaves to other areas of South America (i.e., what is today Chile, Peru and Bolivia). See Erika Edwards, “Slavery in Argentina” in *Oxford Bibliographies, Latin American Studies*, Ed. Ben Vinson, New York: Oxford University Press, <http://www.oxfordbibliographies.com/> (accessed January 18, 2018).

movements from this tango were copied and parodied by *compadritos*⁸⁷ and absorbed by the milonga, a dance tradition from the *gauchos*⁸⁸ (also described in Section 2.3.1).

This description matches with writings of Ventura Lynch (1850-1888), a renowned researcher of Argentine dance and folklore. Simon Collier summarizes that “at the beginning, what was soon to become the tango was simply a new way of dancing the milonga”.⁸⁹ The milonga absorbed two particular dance movements from the early Afro-Argentine tango: *quebradas* (breaks) and *cortes* (cuts). The former was an “improvised, jerky, semi-athletic contortion”, while the latter was a “sudden pause, break, which served as a prelude to a *quebrada*.” However, instead of being danced separately, it was now danced embraced,⁹⁰ as was common in the Brazilian maxixe.

From these experimentations the early Argentine tango took shape. At first it was danced by men only, but eventually women were included as well. In its early days, the tango was performed in dance halls and brothels, which were often disguised as dance academies and were usually found on the outskirts of Buenos Aires. These academies were at first linked to prostitution, drunkenness, and even violence and risked being shut down by police. Waitresses were sometimes hired as dancing partners and as prostitutes.

⁸⁷ Usually this term is used for the male descendants of *compadres*, the land owners from the country side. Due to political changes, these *compadritos* had to move to the city and ended up in the bottom of the society, as they struggled to find jobs. They had bad reputation of being lazy and thievery, and also liked with drinking, prostitution.

⁸⁸ Collier, “The Birth of Tango,” 199.

⁸⁹ Collier, “The Birth of Tango,” 199.

⁹⁰ Collier, “The Birth of Tango,” 199.

The first instruments used to accompany the tango dancers were the flute, the violin, and the harp. Gradually the guitar and the clarinet were introduced. Collier states that “both the dance and its music were gradually refined through improvisation, by trial and error.”⁹¹ Soon the Italian population in Buenos Aires, which was mainly composed of lower-class immigrants, started dancing the tango in their dance hall venues, which were more centrally located. However, the angular movements from the dance were replaced with a smoother choreography, later referred to as *tango liso* (smooth tango), which is considered the precursor of the ballroom tango of the twentieth century. Additionally, accordions and mandolins were added to the harp, violin, and flute that were present in the earlier tango. A class of professional dancers started to appear connected to this new tango as well. The rougher earlier tango from the outer neighbourhoods eventually vanished.⁹²

2.6.2 The Evolution of the Argentine Tango

By the turn of the twentieth century, the Argentine tango had reached the Buenos Aires city centre and members from all layers of society were now dancing it, not only in brothels but also in cafes, cabarets, theatres, neighbourhood courtyards, and social clubs. The first generation of musicians that belong to the *guardia vieja* (old guard) (approximately 1890-1917) include Angel Villoldo (1861-1919), who composed *El Choclo*; Eduardo Arolas (1892-1924), who wrote *Maipo*; and Gerardo Matos Rodríguez (1897-1948), who composed *La cumparsita*.

⁹¹ Collier, “The Birth of Tango,” 201.

⁹² Collier, “The Birth of Tango,” 202.

The early tangos were usually played by small ensembles. The guitar's part would feature habanera rhythm to accompany the flute and the violin, which played in unison. The bandoneon was introduced to the ensemble at the end of the nineteenth century, often as a substitute for the flute and the guitar. The piano first appeared in a tango ensemble in approximately 1900, at times substituting for the guitar.⁹³

The first published Argentine tango was Anselmo Rosendo Mendizábal's (1868-1913) *El entrerriano* (The man from Entre Rios), from 1897 and it was labeled as a *tango criollo para piano* (Creole tango for piano). Note that the left-hand writing features the habanera rhythm (Example 2.6.1). This and other early tangos that were published as solo piano arrangements played an important role in disseminating the Argentine tango. They did not only bring the genre to people's homes but were also used by specialist arrangers who rewrote the pieces for various ensembles settings.⁹⁴

Example 2.6.1. Mendizábal, *El entrerriano*, mm. 1-5.



⁹³ Kacey Quin. Link, "The "Music of Buenos Aires": Exploring Contemporary Tango Music from a Performer's Perspective," (DMA doc., University of California, Santa Barbara, 2013), 25. ProQuest (3596187).

⁹⁴ Elton, "Tango, from Perception to Creation," 44.

These early tangos were usually structured in A-B-C form. Varying repetition of the sections was common, and the repetition of the A section was often played *a la parrilla*, (literally “on the grill” or “grilled”), an improvisational style played by the tangueros. The tango first reached Paris around the 1910s and from there it spread to the rest of Europe and North America. The time signature used in the early tangos was mostly 2/4; however, by 1915, composers started using 4/4 or 4/8. Around this time, the structure of the tangos was also changed, as they were now written in two parts. The second part generally was in the relative minor or the dominant of the home key.⁹⁵

Along with the dancing tango and the instrumental tango, the *tango-canción* (sung tango), which appeared in the late 1910s, experienced a booming success during the period known as the *Epoca de oro* (Golden Age, 1920s-1950s). The principal figure that emerged in the *tango-canción* tradition was Carlos Gardel (1890?-1935), who is considered the first international icon of the Argentine Tango. Interestingly, Gardel could not read music. In fact, many tangueros from the first half of the twentieth century did not have formal musical training, given that the Argentine tango emerged as a popular genre. In the case of Gardel, however, his inability to read music “must be understood as an advantage rather than a limitation: it allowed him to improvise in such a way that, in expressing the weight and meaning of the words, justified distorting the original scores”.⁹⁶ Gardel’s notable contribution to the tango as a musical genre is attested by his *rubato*, which “directly corresponded to the natural declamation of the text and

⁹⁵ Gerard Béhague, "Tango," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/> (accessed 1 June 2017).

⁹⁶ Martin Kutnowski, "Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music," *Latin American Music Review* 23 no. 1 (Spring-Summer 2002), <https://www.jstor.org/stable/780427> (accessed April 7, 2020).

emphasized the text's dramatic expression".⁹⁷ Indeed, the rubato in Argentine tango is rooted in the natural prosody of the spoken *Porteño* Spanish.⁹⁸

In addition to the explosion in popularity of the *tango-canción*, many changes occurred in the instrumental genre, which initiated a new period in Argentine music history called *La guardia nueva* (the new guard ca. 1917-1955). During this period, important figures emerged such as Julio De Caro (1899-1980), a violinist and bandleader, who founded his *Sexteto de Julio De Caro* (Julio de Caro's sextet) in 1924. De Caro explored a different style and changed the instrumentation used for tango. His sextet had two violins, two bandoneons, piano, and double bass. The ensemble "moved away from the foundational *milonga* rhythm [which is also the same as the rhythm of habanera] to a *marcato* rhythmic accompaniment",⁹⁹ (Example 2.6.2) which allowed his ensemble to use the *arrastre* technique, or sliding into the downbeat, as well as the use of *yeites* elements, which create special sounds, including percussive effects by the use of non-traditional instrumental techniques (e.g., *golpe*, which requires the pianist to knock or slap different parts of the piano. The *yeites* are often colloquially referred to as tango licks.

⁹⁷ Kacey Quin Link, "The "Music of Buenos Aires": Exploring Contemporary Tango Music from a Performer's Perspective," (DMA doc., University of California, Santa Barbara, 2013), 29. ProQuest (3596187).

⁹⁸ Kutnowski, "Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music."

⁹⁹ Link, "The "Music of Buenos Aires,"" 30.

Example 2.6.2. *Marcato* rhythmic accompaniment on the piano. Based on *Tracing Tangueros* (2016) by Kacey Q. Link and Kristin Wendland.



By the 1940s, the size of tango ensembles expanded further, transforming into what were called *tango sinfónico/romántico*. A prominent exponent of this tradition was Carlos di Sarli (1903-1960) and his orchestra. Di Sarli's style "was characterized by long melodic lines and rich harmonies that are stabilized by a driving, yet steady beat".¹⁰⁰ Of equal importance, pianist and bandleader Osvaldo Pugliese's (1905-1995) style marks the peak of the *Epoca de oro* of the tango. Pugliese's orchestra featured "expressive instrumental solos and an extensive use of *rubato*, juxtaposing fast, heavy *marcato* sections with slow, transparent ones."¹⁰¹

In 1955, Juan Domingo Perón, the president of Argentina at the time, was forced out of power. The new military government, which overthrew Perón, opened the doors to foreign music such as rock and roll (which first appeared in Argentina in 1956) while tango artists were blacklisted or detained for possible connection to the Perón government.¹⁰² With such changes,

¹⁰⁰ Link, "The 'Music of Buenos Aires,'" 32.

¹⁰¹ Link, "The 'Music of Buenos Aires,'" 34.

¹⁰² Koh, "Renovation of Traditional Tango," 4, 5.

many tango artists fled Argentina, causing the tango to move underground and forcing ensembles to shrink in size. These events mark the beginning of the so-called Post-Golden Age in Argentine music, which had Horacio Salgán (1915-2016) and Astor Piazzolla (1921-1992) as its main exponents.¹⁰³

After years of experience as a performer, composer, and arranger, Salgán founded the *Quinteto Real* in 1960, which featured piano, violin, bandoneon, guitar, and double bass. Salgán's style encompasses virtuoso piano writing with rich harmonies and special effects which are described in his method *Curso De Tango* (Tango course).¹⁰⁴ In this method, Salgán discusses the foundational role of the piano as responsible for the rhythmic and harmonic support for the bandoneons and double bass. It also explores passages with *ligados* (legato), staccato, passages of *enlace* (linking), *efectos de campana* (bell effects), and other idiomatic qualities of the genre.

Bandoneonist and bandleader Astor Piazzolla is perhaps the most famous tango composer in the world. Piazzolla is a key figure in the evolution of the tango as he developed the *nuevo tango* (New Tango) style, which “[fused] his musical heritage, classical music, jazz and tango.”¹⁰⁵ Throughout his career, Piazzolla performed in many ensembles which usually featured five or more instruments, including the electric guitar, which had previously not been associated with a tango ensemble. Piazzolla's innovative style included elaborate fugues incorporated into tango, as in his *Fuga y misterio*. From the jazz tradition, Piazzolla assimilated improvisatory and embellishment aspects as well as the concept of “swing.” However, “he made it clear to the

¹⁰³ Link, “The “Music of Buenos Aires,”” 35.

¹⁰⁴ Salgán, *Curso de Tango*.

¹⁰⁵ Link, “The “Music of Buenos Aires,”” 37.

French Jazz Magazine that the tango had too strict a form to allow improvisation in the manner of jazz.”¹⁰⁶

Despite financial and political challenges in the past, the Argentine tango as a music genre grew and continues to grow in new directions. “Music of Buenos Aires” is a term oftentimes used by tangueros for the art music that is usually performed in concert halls with a focus on listening. In contrast with the previous generations of tangos, the Music of Buenos Aires is fully notated with classical music writing, including spaces for improvisation that are clearly stipulated as the newer generation of tangueros have easier access to information about what is being composed and performed. Many of these tangueros are classically trained and many also have jazz tutelage. Important exponents of this new generation include Damián Bolotin, Sonia Possetti, and Juan Pablo Navarro.

Certainly, the classical tango is still alive in Buenos Aires, where it enjoys popularity among locals. The tango genre in Buenos Aires also continues as “tango for export”, which is based on traditions that flourished in the Golden Age, making it attractive for tourists. However, nowadays tango can be experienced around the city in its *milongas* (in this context, meaning the place to dance tango), radio stations, concert venues such as the Teatro Colón, and many others playing from traditional to New Tango repertoire.¹⁰⁷

The Argentine tango has inspired many Western composers, such as Eric Satie, who wrote *Le tango perpétuel* in 1914. Also noteworthy is American pianist Yvar Mikhashoff’s (1941-1993) *International Tango Collection* (1983), which resulted in the commission or

¹⁰⁶ Azzi and Collier, *Le Grand Tango*, 19.

¹⁰⁷ Link, “The “Music of Buenos Aires,”” 40, 45, 46.

solicitation of new tangos from more than 80 composers from diverse nationalities, such as John Cage, Karlheinz Stockhausen and Virgil Thomson. Though many art music composers wrote tangos, most of these pieces were loosely based on the popular Argentine tango tradition and may be considered cross-cultural appropriations.

Finally, the Argentine tango has also influenced musical theatre (e.g., *Cell Block Tango* from *Chicago*), as well as traditions outside Argentina, such as the Finnish tango and the Japanese tango. Having outlined the historical development of the Argentine tango, it is important to note that the following section will only analyze select Brazilian pieces, given that this analysis is limited specifically to solo piano performance. As previously noted, arrangements for solo piano helped the Argentine tango spread in the early 1900s, the genre has primarily been associated with ensemble playing since its origin. Brazilian tangos, on the other hand, have been composed for solo piano and piano and voice since their inception. It is beyond the scope of this thesis to attempt a musical-analytical comparison of the two genres; this would inevitably require analysis of other instruments' parts and their interaction with the piano given the ensemble-based compositions common among the Argentine genre.

Chapter 3: Analytical Study and Performance Suggestions

This chapter will explore musical aspects that unify the following pieces as Brazilian tangos, while commenting on each composition's individual characteristics. The analysis will discuss formal, harmonic, and rhythmic elements, as well as provide practice and performance suggestions. This chapter intends to serve as a guide for pianists and piano students to comprehend and further explore the Brazilian tango genre. The selected repertoire was determined following analysis of scores and through listening to recordings to determine a variety of pieces that would showcase a range of musical issues of varying complexity. Tangos by Ernesto Nazareth, Chiquinha Gonzaga, Henrique Alves de Mesquita, Eduardo Souto, and Tia Inah have been chosen for this analysis. Note that links to the scores for each of these selected pieces are included in the first section of the bibliography.

3.1 *Batuque* (Henrique Alves de Mesquita)

Mesquita's *Batuque* was composed in 1894 and was dedicated to his friend Dr. Souza Fontes. As mentioned in Section 2.3, the term *batuque* alludes to the percussive dances of African origin. This piece was first published by Vieira Machado & Cia. in 1894 for solo piano version and was classified as *tango característico*. Fausto Zosne (1873-1906) subsequently published the piece as an arrangement for piano duet. In 1908, lyrics were added to the piece by Catullo da Paixão Cearense and it was renamed *A canção do africano* (the African's song) and published in a book of popular Brazilian *modinhas*. The piece's tempo is marked as *Molto moderato*, which serves to establish an unhurried pace.

Batuque was written in rondo form as demonstrated below (Table 3.1.1).

Table 3.1.1. Formal structure of *Batuque* by H. A. de Mesquita.

Section	Subsection	Start measure	End measure	Tonal centre
Introduction		1	10	E♭
A	a	11	29	E♭
	a	29	47	
B	b	48	55	Harmonically unstable; ends in d
	b	56	63	
Transition 1		64	67	Harmonically unstable; ends with a B♭ ⁷ chord, the V (dominant) of the home key
A	a	68	86	E♭
C	c	87	102	A♭
	c'	87	103	
Transition 2		104	108	Harmonically unstable; ends with a B♭ ⁷ chord, the V (dominant) of the home key
A	a	11	29	E♭
	a	29	47	
B	b	48	55	Harmonically unstable; ends in d
	b'	56	63	
Transition 1		64	67	Harmonically unstable; ends with a B♭ ⁷ chord, the V (dominant) of the home key
A	a'	68 (at 84 jumps to 109)	110	E♭; ends in c
Coda		111	114	Ends in E♭

The introduction displays a two-voice imitative counterpoint texture that suggests a serious and learned character. The use of sixteenth rests after eighth notes indicates the composer's intention of a detached articulation. Mesquita further adds staccatos to notes starting in m. 5, suggesting yet another articulation as a sign of the dance character displayed all throughout the work. The introduction is harmonically stable, rotating among the tonic, subdominant, and dominant areas in the key of E-flat major (e.g., the implied dominant minor

ninth chord in mm. 3-4 (Example 3.1.1), which heightens the tension in the passage). Throughout the introduction, *sf* signs are added to the half notes (e.g., mm. 2, 4, 6 and 8), emphasizing the need of dynamic contrast between the two voices.

Example 3.1.1. Mesquita, *Batuque*, mm. 1-5.

Molto moderato

sf *sf* *sf* *sf*

Harmonic progression: Eb: I V⁷/IV IV V^{b9} I

The A section features a *basso ostinato* on the left hand (e.g., mm. 11-18), where the presence of the lowest E-flat on every beat characterizes a tonic pedal. The right hand displays repetitive two-bar long phrases that are rhythmically and melodically similar (e.g., mm. 14-19). As demonstrated below (Example 3.1.2), in m. 20, the first appearance of a *ff* in the piece creates an exciting atmosphere while introducing the beginning of a harmonically unstable passage. Also in m. 20, a melodic sequence is initiated by the right hand while being accompanied by the left hand, which features a driving descending bass line. Consequently, the use of a French 6th chord begins in m. 26 followed by a chain of secondary dominants, as well as the use of a dominant ninth chord (m. 28). This colouring of harmonic language stands out as a stylistic feature of the piece. To draw attention to this important harmonic resolution at the end of the section, Mesquita also explores tempo changes (i.e., *rallentando*, *rallentando poco*, and *accelerando* signs in mm.

26-28), while altering the right and left hand melodic and rhythmic patterns (i.e., the repeating eighth notes Gs on the right hand of mm. 27-28).

Example 3.1.2. Mesquita, *Batuque*, mm. 20-30.

The musical score for Mesquita's *Batuque*, measures 20-30, is presented in two systems. The first system (measures 21-25) and the second system (measures 26-30) both feature a piano accompaniment. The right hand plays a repeating eighth-note pattern, while the left hand plays a more complex melodic line. The score includes various musical notations such as dynamics (*ff*, *sf*, *p*), articulation (accents, slurs), and performance instructions (*rall. poco*, *accel.*, *rall. ten.*, *1° Tempo*). Harmonic analysis is provided below the staff, identifying chords such as V_3^4 , I^6 , ii^7 , V_3^6/vi , vi , V_3^4/iii , (Fr^{+6}) , V/vi , V^7/ii , V^9/V , V_{6-5}^7 , and I . The score also includes a small inset showing a close-up of the right hand's eighth-note pattern.

In the B section, starting in m. 48, the *poco animato* sign (m. 47) enables the performer to move the tempo forward, opening a new contrasting and dramatic section. It begins with a contrapuntal texture that is harmonically unstable and sequential in nature. Here again Mesquita

makes use of secondary dominants preceding the confirmation in D minor. The texture momentarily shifts to homophonic, with eighth notes accompanying the melody in mm. 53-55. An effective practice suggestion for this passage would be to omit the external voices while focusing on the driving melody from mm. 48-52, where the rhythmic pattern is repeated continuously in an alternating manner between the hands (Example 3.1.3). Upon the restatement of the first phrase of the B section, a short modulatory transition ending with the dominant of the returning key and tempo change markings (e.g., *accelerando* and *affretando*) prepares the listener for the reappearance of the A section.

Example 3.1.3. Mesquita, *Batuque*, mm. 48-55.

48

ff

V/iii iii V/V V
d: VI

52

V — 7 — i iv V⁶₄ — 5 — 3 — i

The C section, which starts in m. 48, is written in A-flat major, which is the subdominant of this piece's home key (E-flat major). Harmonically, this is the piece's most stable section. It is based on tonic and dominant chords and also features a secondary dominant chord (m. 93). The main accompaniment rhythmic patterns found in this passage are groups of two or three eighth notes followed by an eighth rest. The main rhythmic elements found in the right-hand part are the groups of four sixteenth notes followed by the basic Brazilian polka rhythmic pattern (discussed in Section 2.3).

Despite being written for solo piano, this piece features a *suivez* marking, or "follow", in m. 100, which asks the accompanist to adapt to the soloist's tempo. This indicates the composer's deliberate intent that the piece being performed in other instrumental settings. The *brilhante* sign in m. 101 calls for virtuosic display as it features an uninterrupted scale leading to the culmination of the section in mm. 102-103, when the highest pitches of the piece are reached (A-flat in the first repeat and B-flat in the second repeat of the C section). What follows is a short modulatory transition with sixteenth notes that links the music back to the A section.

Upon following the coda sign at the end of the last restatement of the A section (m. 84), a deceptive cadence appears in m. 109, which precedes *accelerando* and *vivo* signs that propel the virtuosic chordal coda forward to its end.

3.2 *Carioca* (Ernesto Nazareth)

While this piece has already been examined by other scholars¹⁰⁸, the following analysis aims to focus on aspects that have not previously been considered. Nazareth's *Carioca* was published in 1913 by Casa Arthur Napoleão (Sampaio, Araujo & Cia.) and was dedicated to “talented and inspired artist” Olympio Nogueira (1878-1908), who was an actor and singer. As with most of Nazareth's tangos, this piece is in rondo form. It displays the A-B-A-C-A structure, as follows (Table 3.2.1):

Table 3.2.1. Formal structure of *Carioca* by E. Nazareth.

Section	Subsection	Start measure	End measure	Tonal centre
A	a	1	8	g#
	a'	9	16 (1st ending); 17 (2nd ending)	
B	b	18	33	B
	b'	34	49 (1st ending) 50 (2nd ending)	
A	a	1	8	g#
	a'	9 (at 15 jumps to 51)	51	
C	c	52	59	E
	c'	60	67 (1st ending); 68 (2nd ending)	
Transition		69	76	g#
A	a	1	8	g#
	a'	9	16 (1st ending); 17 (2nd ending)	

¹⁰⁸ See Verzoni, “Ernesto Nazareth e o tango brasileiro” and André Repizo Marques, “Interpretações da Música de Ernesto Nazareth: Pianistas, Pianeiros e os Chorões,” (MMus diss, Universidade Estadual Paulista, 2017), <https://repositorio.unesp.br/handle/11449/151341> (accessed February 24, 2018).

In spite of the absence of a set tempo marking for *Carioca*, Nazareth wrote mood indicators throughout the piece. In the A section, the terms *con dolcezza* (with sweetness) in m. 1 and *con grazia* (gracefully) in m. 8 appear to be in contradiction with the accented notes (e.g., in mm. 1, 2, 5, 9, 10 and 17) and the *mf* dynamic marking. However, the combination of such elements could imply that an unhurried approach to tempo and a non-aggressive touch for the passage is desired. In order to stylistically accomplish such colours, a relaxed right hand with a light drop of the arm for every single accented note would be appropriate. This section displays a homophonic texture and is structured as a 16-measure period with a half cadence in m. 8 and a perfect authentic cadence in m. 16. It is harmonically stable and features traditional devices such as secondary dominants (e.g., mm. 5-6) and Neapolitan sixth chords (e.g., m. 7) (Example 3.2.1). Another harmonic attribute of this section is that each of its phrases begins on the home key.

Example 3.2.1. Nazareth, *Carioca*, mm. 1-8.

The musical score for Example 3.2.1, Nazareth, *Carioca*, mm. 1-8, is presented in two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The piece is for Piano, marked *Con dolcezza* and *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The right hand plays a melody with appoggiaturas, and the left hand plays a four-sixteenth-note accompaniment pattern. The score includes fingering and harmonic analysis below the staff.

Measure 1: *g#:* i — 6 — V³ (with #6, 4, 7 # above)

Measure 2: i — 6 — V³ (with #6, 4, 7 # above)

Measure 3: V⁷/iv (with 6, 4, 3 above) — iv — 6 — V⁷/II (N⁶)

Measure 4: ii⁶ (with 4, 3 above) — V⁷ #

Measure 5: *con grazia*

The melody, which is carried out by the right hand, is predominantly built with the *brasileirinho* rhythmic pattern (as discussed in Section 2.3). The presence of appoggiaturas on the right-hand top notes throughout the section (e.g., the 9-8 motion in mm. 2 and 4; and the 4-3 motion in m. 6) adds a distinctive expressive quality to the melodic line. The left-hand writing of this section displays a four-sixteenth-note accompaniment pattern, where the bass note is followed by three descending arpeggiated tones. Brasília Itiberê observes that this particular pattern stems from stylizations of guitar-fingering patterns.¹⁰⁹ While learning this section, it is recommended that pianists practice the right hand alone with even eighth notes in order to comprehend and appreciate every melodic interval before applying the syncopations to the

¹⁰⁹ Marques, “Interpretações da Música de Ernesto Nazareth,” 114, 115.

melody. Additionally, the upper mordents (e.g., m. 3) should be played on the beat, in accordance with performance practice of this repertoire.

This section also shares similarities with Robert Schumann’s *Fast zu ernst* (Almost too serious) from *Kinderszenen* (Scenes from Childhood) op. 15. Although Nazareth made no direct reference to this piece, both pieces are in G-sharp minor and have the same initial right-hand (D-sharp) and left-hand (G-sharp) tones. They also display the same left-hand broken chord accompaniment pattern, as well as the frequent usage of the same syncopated rhythmic pattern by the right hand (Example 3.2.2). Furthermore, a letter from 1976 describes Nazareth’s familiarity in playing Schumann works at gatherings and events with other musicians, writers and artists. Specifically, the letter notes that author Machado de Assis regularly requested that Nazareth “play us any compositions by Schumann.”¹¹⁰ This suggests that Schumann perhaps had an influence on Nazareth’s *Carioca*.

Example 3.2.2. Schumann, *Kinderszenen* op. 15, no. 10, mm. 1-6.



¹¹⁰ Alexandre Dias, Weblog entry on “Uma Carta Especial” Ernesto Nazareth 150 Anos Blog, <https://www.ernestonazareth150anos.com.br/posts/index/8> (accessed November 23, 2019); my translation.

Contrastingly, an *enérgico* (energetic) mood indicator along with the *f* at the beginning of the B section seems to indicate the composer's intention for the tempo and character to be pushed forward. The B section is in the relative major (B major) of the home key (G-sharp minor). Both the B and the C sections start on the dominant of their home keys. The B section features a 32-measure period that features a half cadence in m. 32 and a perfect authentic cadence in m. 49. In this section, dominant 9th chords followed by dominant minor 9th chords figure as important harmonic elements to begin the phrase (e.g., mm. 18-19 and 26-27).

Rhythmically, the right hand of the B section primarily displays the *brasileirinho* rhythmic pattern (e.g., mm. 20-23 and 28-31). As for the left hand, it presents various rhythmic patterns, such as the *síncope característica* (e.g., mm. 28-30) (discussed in Section 2.3), the rhythm of *habanera* (e.g., mm. 20-25) (discussed in Section 2.2) and stride bass accompaniment pattern (e.g., m. 31). Additionally, the influence of European romantic and virtuosic tradition on Nazareth's output can be observed in a passage that features Nazareth's indication for alternating hands for groups of descending 6^{ths} (i.e., mm. 32-33) (Example 3.2.3).

Example 3.2.3. Nazareth, *Carioca*, mm. 18-33.

The following section (C), features a *brilhante* (*brillante*) mood indicator and a *f* dynamic sign for the passage. Similarly to the A section, the C section is also structured as a 16-measure period, where a half cadence occurs in m. 59 and a perfect authentic cadence in m. 67. The melodic line is built with mainly sixteenth notes while the accompaniment features the rhythm of habanera (e.g., mm. 52-53) and inverted stride accompaniment pattern (e.g., mm. 54, 58 and 62). In contrast with the previous sections, syncopation is not as prominent in the C section. Preceding the transition, the highest pitches of the section appear in mm. 65-66.

In the transition, Nazareth not only reintroduces the dominant of the home key (G-sharp minor) but also uses the rhythm of habanera and a varied version of it (i.e., with an eighth rest on the downbeat of the second beat) on the right hand to prepare the listener for the syncopated nature of the opening motive (Example 3.2.4). Moreover, the left hand displays ascending and descending sixteenth notes for the most part chromatically. Dynamically, this is the only passage of the piece with *crescendo*, *diminuendo*, and *ritardando* signs. Given the chromatic nature of the left-hand part in the passage, it is advisable for the performer to practice hands separately in order to achieve the desired fluency in the sixteenth notes.

Example 3.2.4. Nazareth, *Carioca*, mm. 66-76.

The musical score for Example 3.2.4, Nazareth, *Carioca*, mm. 66-76, is presented in two systems. The first system begins at measure 66 and features a first ending bracket with two measures. The second system starts at measure 72 and concludes with a double bar line. The key signature is G-sharp minor (three sharps) and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics are indicated by *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *rit.* (ritardando). The piece ends with the instruction *D.S. al Fine*.

Another important performance practice aspect of the piece has to do with the many repeats Nazareth specifies. Given that ‘Carioca’ is in rondo form with a *Dal Segno al Coda* and a *Dal Segno al Fine*, one wonders whether the repeat signs after the restatements of the A and B

sections should be strictly followed. Marcelo Verzoni argues that the use of repetition in Nazareth's music, particularly of the A sections, may become tedious for the audience. He points out that Nazareth himself sometimes omitted the repeat of A section while performing, such as in his historical recording from 1930 of his polka *Apanhei-te Cavaquinho* (1914).¹¹¹

The same is true for Nazareth's 1930 recordings of his tangos *Nenê* (1894) and *Escovado* (1905), both written in rondo form (A-B-A-C-A). In this context, it should be noted here that most Brazilian tangos were composed in rondo form. This reflects the strong influence that polka had on the Brazilian genre, as described in Chapter 2. Indeed, the polka and many Brazilian tangos follow the same formal scheme (e.g., A-B-A-C-A, A-B-A-C-A-B-A).¹¹² However, some Brazilian tango composers moved beyond this scheme, adopting forms such as simple binary (e.g., A-B), rounded binary (e.g., A-B-C-A) and ternary (e.g., A-B-A, A-B-C).

In the recordings of both *Nenê* and *Escovado*, Nazareth skips the repeats and goes directly to the B section. In *Escovado*, however, the composer additionally skips the repeat of the C section. Nonetheless, Nazareth's recordings do not always omit repeats, such as in his 1912 recordings of his tangos *Favorito* and *Odeon*, in which he played the piano part in collaboration with Pedro de Alcântara, improvising on the piccolo. For instance, Nazareth decided to adhere to his intended repetitions in the former while adding extra repeats to the latter. These inconsistencies allow the performer to choose whether to follow the composer's written repeats, which could be decided based on factors such as the length and purpose of the program and the target audience.

¹¹¹ Verzoni, "Ernesto Nazareth e o tango brasileiro," 70

¹¹² Almeida, "Verde e Amarelo em Preto e Branco," 19.

3.3 *Julia* (Chiquinha Gonzaga)

Although Gonzaga's body of work has been previously analyzed, this particular tango has not as after more than 100 years, *Julia* was rediscovered in 2014 in Rio de Janeiro by Sandor Buys. The piece was dedicated to Gonzaga's student, Julia Vieira. According to the public announcement from the *Diário do Comércio* dated February 26, 1889, *Julia* was published by editors Pereira and Araújo through the Casa do Alambary in Rio de Janeiro.¹¹³

Although most of Gonzaga's pieces are in A-B-A form, this piece was written in rondo form (A-B-A-C-A), as shown in Table 3.3.1:

Table 3.3.1. Formal structure of *Julia* by F. Gonzaga.

Section	Subsection	Start measure	End measure	Tonal centre
A	a	1	8	F
	a'	9	16	
B	b	17	24	begins in d; ends in F
	b'	25	32	begins in d; ends in F
A	a	33	40	F
	a'	41	48	
C	c	49	56	B \flat
	c'	57	64	
A	a	1	8	F
	a'	9	16	

Structurally, the A section is a 16-measure period with a half cadence in m. 8 and an imperfect authentic cadence in m. 16. Harmonically, the section is stable and centred on tonic and dominant chords, except for the use of secondary dominant chords in m. 7 and a supertonic

¹¹³ Sandor Buys, "Coleção Sandor Buys: um acervo sobre música brasileira," A redescoberta de uma música perdida de Chiquinha Gonzaga, <https://sandorbuys.wordpress.com/2016/03/13/676/> (accessed 17 January 2018).

chord in m. 13. Despite not setting tempo or dynamic markings in the piece, Gonzaga placed accents to right hand off-beat notes (e.g., m. 10), which enhance the dance quality of the work (Example 3.3.1).

The texture is mainly homorhythmic, as there is rhythmic correspondence between the hands. This is not only a feature of the A section but the work as a whole. Another textural element of the entire piece is the presence of the accompaniment of the left hand while the right hand carries the melody and occasionally an additional accompaniment layer. Thus, the performer should pay close attention to the voicing of the top melody in order to achieve a distinctive contour. An effective way of practicing this piece involves singing the top melody while playing the left-hand part alone. Moreover, the top melody can be played by the right hand while the left hand plays the inner voice(s). Another characteristic that runs through the piece is the use of the *síncope característica* and the *brasileirinho* rhythmic patterns (as discussed in Section 2.3).

Example 3.3.1. Gonzaga, *Julia*, mm. 5-16.

Harmonic analysis for measures 5-16:

- Measure 5: I
- Measure 6: V₄⁶
- Measure 7: V⁷/ii
- Measure 8: V⁷/V
- Measure 9: V⁷
- Measure 10: I (N.T.)
- Measure 11: V₄⁶
- Measure 12: V₅⁶ 7
- Measure 13: V₅⁶ 7
- Measure 14: I 6 4
- Measure 15: ii₃⁶
- Measure 16: V (8 6 4 / 7 5 3)
- Measure 17: I

Other markings: P.T. (Measure 10), Fine (Measure 16).

The simplicity in harmonic and formal structures of this piece effectively demonstrates Gonzaga's close relationship with popular music language. As such, it may be beneficial for performers to imagine a possible instrumentation for choro ensemble as it can "create differences in touch, articulation, timbre, and balance".¹¹⁴ The proposed instrumentation shown below

¹¹⁴ Simoes, "A Pedagogical Approach," 107

(Example 3.3.2) serves to illustrate this concept, and it is in accordance with Simoes' and Marques'¹¹⁵ models. Although currently there are no recordings of *Julia* for choro ensemble, many of Gonzaga's tangos have been arranged and recorded by such groups; these recordings can serve as additional valuable resources for performers to further familiarize themselves with the composer's musical style.

Example 3.3.2. Gonzaga, *Julia*, mm. 1-18.

The image displays a musical score for the piece 'Julia' by Ernesto Nazareth, measures 1 through 18. The score is written for three instruments: Flute, Guitar and Cavaquinho, and Guitar. The Flute part is on the top staff, the Guitar and Cavaquinho part is on the middle staff, and the Guitar part is on the bottom staff. The music is in 2/4 time. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 18. Red boxes highlight specific melodic phrases in the Flute part, green boxes highlight harmonic accompaniment in the Guitar and Cavaquinho part, and blue boxes highlight bass lines in the Guitar part. The score is in D minor, as indicated by the key signature of one flat.

Like the A section, the B section is a 16-measure period. However, the sections contrast in that the first halves of each of the thematic units of the B section (i.e., antecedent (mm. 17-24) and consequent (mm. 25-32)) are harmonically governed by D minor (e.g., mm. 17-20, as shown

¹¹⁵ Marques, "Interpretações da Música de Ernesto Nazareth", 108-119.

in Example 3.3.3). Additionally, the second halves of each of the thematic units are in F major, which is confirmed with an imperfect authentic cadence in m. 24 and a perfect authentic cadence in m. 32. A harmonic point of interest in the B section is Gonzaga's use of a diminished triad on the right hand of m. 21.2, which adds flavour to the passage because it alters the quality of the supertonic chord while linking it chromatically (i.e., D – D-flat – C) to the next tonic chord (also in Example 3.3.3).

Example 3.3.3. Gonzaga, *Julia*, mm. 17-24.

Contrary to the previous sections, the C section is written in the subdominant (B-flat major) of the home key (F major). In parallel with the A section, this is a harmonically stable section centred on tonic and dominant chords. The section displays secondary dominant chords (e.g., mm. 55-56) and a supertonic chord in m. 61. It comprises a 16-measure period with an

imperfect authentic cadence in m. 56 and a perfect authentic cadence in m. 64. Texturally, this section is thinner compared to the previous ones, and it is characterized by the use of descending arpeggiated notes following a bass note (e.g., m. 49). In addition, the first half of the section features a lower register in the right-hand part. Habanera rhythm makes a single appearance in the piece, at m. 61.

Given that mm. 49, 53 and 57 each begin with the same melodic and harmonic idea, the performer could consider using this section as an opportunity to explore colours. For instance, one could use the *una corda* from mm. 49-52, then shift to a staccato or portato-like articulation from mm. 53-56, followed by a legato articulation and richer dynamic levels beginning in m. 57. This could help to achieve an expressive interpretation that has a sense of direction without being monotonous.

3.4 *Marabá* (Eduardo Souto)

It is not known why Souto named this piece *Marabá*. The origins of the word are connected to Tupi-Guarani tribes of Brazil, who used the term to describe people who were undesired in their culture (e.g., when a child was born with a birth defect). The term was also applied to mestizos, who were ostracized by the indigenous, since they were seen as impure given their partial European identity. *Marabá* is also the name of a city in northern Brazil.

There is also ambiguity around when the piece was composed although it is likely that Souto worked on it at some time between 1917 and 1921. The date shown in the manuscript available at the Instituto Casa do Choro in Rio de Janeiro is 1921, the same year the piece was first published by Casa Carlos Gomes. The piece was dedicated to the Icarahy Regatta Club.

Regarding its form *Marabá* is a rondo, as follows (Table 3.4.1):

Table 3.4.1. Formal structure of *Marabá* by E. Souto.

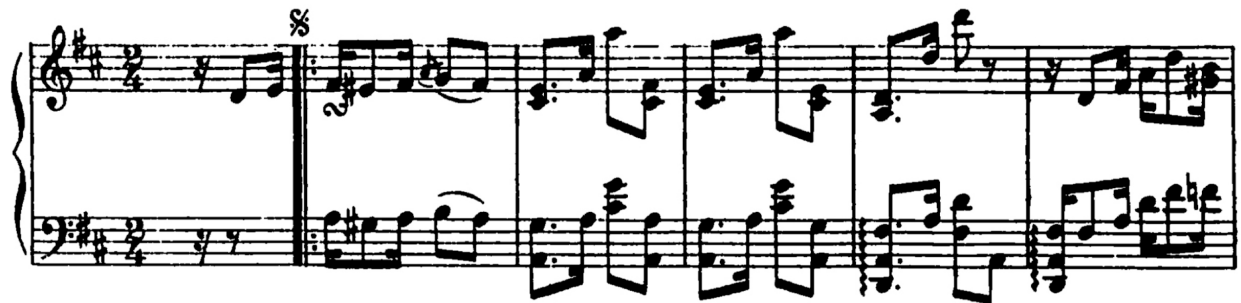
Section	Subsection	Start measure	End measure	Tonal centre
A	a	1	8	D
	a'	9	20	
B	b	21	28	G
	b'	29	38	
A	a	1	8	D
	a'	9	20	
C	c	49	56	G
	c'	57	64	
A	a	1	8	D
	a'	9	20	

Despite the absence of tempo marking, the frequent use of ornaments (e.g., *acciaccaturas*, *appoggiaturas*, and turns) and arpeggiated notes implies that the first section should be performed in a relaxed and graceful manner. In terms of structure, the A section displays an unusual 20-measure period. While the antecedent of the section comprises two symmetrical phrases (i.e., mm. 1-4 and mm. 5-8), the consequent is formed by three phrases (i.e., mm. 9-12, mm. 13-16 and 17-20), where the last phrase is a variation of the second. The two thematic units both conclude with imperfect authentic cadences (i.e., mm. 8 and 20). Despite its atypical structure, the section is harmonically stable with strong presence of dominant seventh chords (e.g., mm. 6-7), tonic chords, occasionally secondary dominant chords (e.g., m. 5), and subdominant chords, including those in the parallel minor key (e.g., m. 13).

The texture of all three sections of the piece is homophonic, in that there is some differentiation between melody and accompaniment, and at times homorhythmic as well, given instances of rhythmic unison. The main textural role of the right hand is to carry the melody although it occasionally assumes an additional accompaniment function. For instance, from mm.

2-4, the large leaps on the right-hand feature shifts in between melodic and accompaniment figures (Example 3.4.1). An effective practice suggestion for this passage entails light drops and raise of the wrist for every single note, making it flow seamlessly.

Example 3.4.1. Souto, *Marabá*, mm. 1-5.



Moreover, parallel thirds (e.g., mm. 16-17) and parallel sixths (e.g., mm. 19-20) feature as important textural elements on the right hand through the A section (Example 3.4.2). In contrast, the main textural role of the left hand throughout the piece is to provide accompaniment. In the A section, a particular point of interest lies in the presence of intervals of tenth and leaping figurations on the left-hand part (e.g., mm. 12-16). Despite being of harmonic importance, these elements should not overpower the melody, which should be played with a deeper touch, especially from mm. 12-14, where it is situated in a higher register (also in Example 3.4.2).

Example 3.4.2. Souto, *Marabá*, mm. 12-20b.



Rhythmically, the piece features patterns such as the *síncope característica*, the *brasileirinho*, and the *habanera* (as discussed in Sections 2.2 and 2.3). Despite the lack of dynamic markings in the piece, Souto placed articulation markings in the B section, such as *staccato* in m. 21 and accented notes (marked with both accent markings and *sf* signs) in mm. 22, 24, 30 and 32.

With respect to structure, this is an asymmetrical 18-measure period whose antecedent ends with an imperfect authentic cadence in m. 28, and whose consequent ends with a perfect authentic cadence in m. 38. Harmonically, the B section is written in the subdominant (G major) of the home key (D major). The section is mostly stable as it is centred on tonic and dominant chords. The only exception is the last phrase (i.e., mm. 33-38), where the appearance of the F on the downbeat of m. 33 and subsequently the left-hand shift from the bass to the treble register

heightens the listener's expectation of a harmonic resolution (Example 3.4.3). Given the homorhythmic and choral texture of the passage, it is crucial that the top melody does not get suppressed; working on the voicing aspect of the top line is therefore recommended.

Example 3.4.3. Souto, *Marabá*, mm. 33-38a.

34

ii⁶₄ IV⁶ ii⁶₄ iv⁶ ii⁶₄ iv⁶ Vped (V/ii ii) V⁷ I V⁷ I

V⁴₂/IV

Like Nazareth, Souto often referred to the C section of his tangos and other works as *trio*, such as in this piece. The adoption of this term was also an occasional occurrence across Europe and North America during the nineteenth century and first decades of the twentieth century, particularly in musical genres related to dance (e.g., Scott Joplin's ragtime and Johann Strauss II's polkas). However, the history of using such trios can be traced back long before this, such as in the piano sonatas of Haydn, Mozart, and Beethoven.

The C section's structure involves a 14-measure period where two imperfect authentic cadences occur (in mm. 42 and 52). The section retains the same key as the B section (G major), which is the subdominant of the home key (D major). Once again, this is a harmonically stable

section. It features devices including the use of secondary dominants (e.g., m. 40) and the left hand persistently leans towards the dominant from a half step below (e.g., mm. 39, 41, 42 and 43), sometimes resulting in a clash with the right-hand part (e.g., mm. 41 and 43, concurrently with G and G-sharp) (Example 3.4.4). Given the active nature of the left hand in this section, it is advisable to practice it apart from the right hand, ensuring that it conveys a singing quality that gives meaning to every single note of the passage. Such practice enables the achievement of a rich and full sound.

Example 3.4.4. Souto, *Marabá*, mm. 39-43.

39

TRIO.

P.T.

I $V_5^{6/ii}$ ii $V_3^{6/4}$ V_9 7

3.5 *Manacá* (Inah Sandoval)

Currently there are no known sources detailing *Manacá*'s composition or publication date. The only available information suggests that the piece was independently published during the first half of the twentieth century alongside Sandoval's other tangos, maxixes and waltzes.¹¹⁶ The title of the piece refers to the name of the plant *brunfelsia uniflora*. Since Tia Inah's work is virtually absent in the academic literature, it is suitable to include *Manacá* to this document

¹¹⁶ Alexandre Dias, "Inah Machado Sandoval "Tia Inah"", Enciclopédia do Instituto Piano Brasileiro, <http://institutopianobrasileiro.com.br/enciclopledia/Inah-Machado-Sandoval-Tia-Inah> (accessed January 16, 2017).

given her contribution to the Brazilian tango genre well into the last decade of the twentieth century.

Although there are no dynamic markings or tempo indications, the piece does feature articulation markings (e.g., staccatos and phrasing marks), especially accented offbeat notes (e.g., m. 8), which reflect the work's dance-like quality. The form of this piece is A-B-A, as follows (Table 3.5.1):

Table 3.5.1. Formal structure of *Manacá* by I. Sandoval.

Section	Subsection	Start measure	End measure	Tonal centre
A	a	1	8	a
	a'	9	16	
B	b	17	24	C
	b'	25	32	
A	a	1	8	a
	a'	9	16	

Both sections of the piece are structured as 16-measure periods and are harmonically stable. In the A section, the antecedent ends with a half cadence in m. 8 while the consequent is closed with a perfect authentic cadence in m. 16. Harmonic traits of this section include the use of secondary dominant chords (e.g., m. 5) and a French sixth chord in third inversion (e.g., m. 6) (Example 3.5.1).

Example 3.5.1. Sandoval, *Manacá*, mm. 5-8.

5

RET. N.T.

$\text{vii}^{\circ 4}/V$ V^9/iv $\text{ii}^{\circ 6}$ Fr^{+6} $i \frac{6}{4}$ iv^6 V^7
 $3^{\text{rd}} \text{ inv.}$

The main rhythmic features of this section include the wide employment of the basic Brazilian polka rhythmic cell on the left hand and the presence of the *brasileirinho*, the *síncope característica* (Section 2.3) and a variant of the rhythm of *habanera* (i.e., the *habanera* rhythmic pattern [Section 2.2], with its sixteenth note tied to the next eighth note) on the right hand. The piece is written in homophonic texture in which the left hand carries the accompaniment and the right hand displays the distinguishable melody and eventual added layers of accompanimental texture.

The B section of this piece is written in the relative major (C major) of the home key (A minor). Harmonically, this is a stable section which is centred on tonic and dominant chords and features isolated secondary dominants (e.g., mm. 21, 23 and 29). The structure exhibits a half cadence in m. 24 and a perfect authentic cadence in m. 32. The rhythmic aspects of the B section are characterized by patterns such as groupings of four sixteenth notes tied to the syncopated rhythm used in the *síncope característica* on the right hand (e.g., mm. 26-29). This same syncopated cell is followed by the basic Brazilian polka rhythmic cell on the left hand (e.g., mm.

26-29 and 31). In addition, the right hand features the *brasileirinho* rhythmic pattern (e.g., mm. 30-31) and the left hand exhibits the *síncope característica* (e.g., mm. 29-30) (Example 3.5.2).

Example 3.5.2. Sandoval, *Manacá*, mm. 26-32b.



Given the syncopated nature of the piece and its abundance of ties and rhythmic patterns, it is suggested, as was the case for Nazareth's *Carioca*, that during the initial learning stages pianists play the top line in even eighth notes without following the written rhythm, as a means of appreciating the melody's shape and direction. This would allow the performer to embody the required legato touch in the passage before the syncopations are added. Learning the syncopated component without first mastering the legato could potentially result in a more fragmented phrasing. "Blocking" practice may also improve the performer's left-hand accuracy when playing big leaps. For instance, throughout the A section, the pianist should play every downbeat

note as written, while blocking the upper sixteenth notes of the left hand. This creates a steady eighth-note rhythmic pattern.

Of equal value is the application of slightly different dynamic levels and touches in every phrase across the work. For example, the performer should deliver a contrastingly bright colour of C major at the arrival of the B section by increasing the dynamic intensity and emphasizing the accented notes on the left hand.

Chapter 4: Conclusion

In analyzing the musical and technical aspects of selected works from Mesquita, Nazareth, Gonzaga, Souto, and Sandoval, it is clear that the Brazilian tango constitutes a distinctive body of work with common, overarching characteristics, such as a rich rhythmic palette and dance-like qualities. The selected works warrant further exploration on the part of both seasoned pianists seeking to broaden their repertoire and advanced piano students who can benefit from studying this genre as a means for improving their technical and musical performance abilities. In particular the practice suggestions provided in Chapter 3 serve as tools for performers to enhance their performance through a better understanding of the selected works and the Brazilian tango genre more broadly. Moreover, as some Brazilian tangos do not include tempo and pedal marking, dynamics, fingering, or articulations, performers can use them as canvasses for interpretative exploration. The rhythmic prevalence found in the genre can also increase one's accuracy when performing Baroque and Classical repertoire.

The historical overview demonstrated the genre's development, including its common history with similar Brazilian genres such as maxixe and choro. Despite these genres' common trajectories, the tango evolved into a unique genre within Brazil, which thrived from the 1870s to the 1930s, and despite a decline in relevance continues to be performed and, to a lesser extent composed, to this day. The historical overview further aimed to clarify the relationship between the Brazilian tango and its better-known Argentine counterpart, underscoring their initial histories, particularly the similar time periods in which they emerged and multiple common influences from both African and European dances and musical genres, as well as their divergent evolutions; while the Argentine tango maintained a steady popularity and grew to become

directly associated with the national identity of Argentina, the Brazilian tango did not experience the same longevity or influence. By the 1930s, it had declined in prominence as other genres, such as the samba and choro, grew in popularity throughout Brazil and publishers pressured tango composers to label new pieces as choros. Finally, the historical analysis sought to provide both scholars and musicians with a greater appreciation for the Brazilian tango genre and more specifically for the musical contributions of the selected composers. It is hoped that this document will encourage scholars and performers to research not only the tango but also other musical genres and sub-genres native to Brazil.

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