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CREATIVE TREATMENT OF FOLK MELODIES IN SELECTED CIRANDINHAS AND CIRANDAS OF HEITOR VILLA-LOBOS

Eldia Carla Farias
University of Kentucky, sweetpiano1@hotmail.com

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Eldia Carla Farias, Student
Dr. Irina Voro, Major Professor
Dr. David Sogin, Director of Graduate Studies
CREATIVE TREATMENT OF FOLK MELODIES IN SELECTED CIRANDINHAS
AND CIRANDAS OF HEITOR VILLA-LOBOS

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DISSERTATION
__________________________________________

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
Eldia Carla Farias
Lexington, Kentucky

Director: Dr. Irina Voro, Professor of Piano
Lexington, Kentucky
2015

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ABSTRACT OF DISSERTATION

CREATIVE TREATMENT OF FOLK MELODIES IN SELECTED CIRANDINHAS AND CIRANDAS OF HEITOR VILLA-LOBOS

This study provides a comparative analysis and performance suggestions for three *Cirandinhas* and three *Cirandas* for solo piano by Heitor Villa-Lobos in order to demonstrate their aesthetic and pedagogical value. The primary objective is to argue for the significance of the *Cirandas* as concert works and of the *Cirandinhas* as didactic ones. To better explore these two sets of pieces and their interconnections, the selected *Ciranda-Cirandinha* pairs are all based on the same folksong theme. Thus, the analyses also demonstrate Villa-Lobos’s desire to represent Brazilian culture through his music and the ingenuity with which he treated the same melodic material within performative and pedagogical contexts.

Heitor Villa-Lobos is recognized as the most significant creative figure in twentieth-century Brazilian art music and as one of the distinguished Latin American composers to date. His distinctive compositional style represents a thorough synthesis of influences from European art music with the African, Indo-American, and cosmopolitan urban idioms of Brazilian vernacular music. Villa-Lobos’s output comprises more than 2000 compositions in a wide variety of genres: symphonies, concertos, operas, chamber music, art songs, and solo piano music. Throughout his career, he was a devoted supporter of music education for young people and of the development of a distinctively Brazilian art-musical tradition. The *Cirandinhas* and *Cirandas* represent an intersection of these two concerns.

This study will be meaningful to both performers and piano teachers, whom it will encourage to include Villa-Lobos’s works within their concert repertory or teaching curricula. The document includes an introduction, a brief contextualized biography of the composer, a comparative analysis of the selected *Cirandinhas* and *Cirandas* with performance suggestions that touches on stylistic, pedagogical, and technical features of the pieces; a conclusion; appendices that include a chronological list of Villa-Lobos’s piano works and the titles and translations of all the *Cirandinhas* and *Cirandas*; and a bibliography.
KEYWORDS: Heitor Villa-Lobos, Brazilian Piano Music, Piano Pedagogy, Cirandas, Cirandinhas.

Eldia Carla Farias

August 10, 2015
CREATIVE TREATMENT OF FOLK MELODIES IN SELECTED CIRANDINHAS AND CIRANDAS OF HEITOR VILLA-LOBOS

By

Eldia Carla Farias

Dr. Irina Voro, DMA
Director of Dissertation

Dr. David Sogin, PhD
Director of Graduate Studies

August 10, 2015
To my dearest Mother Odézia Melo de Farias,

…everything started with your love of piano music. Thank you for your patience and guidance in music from an early age; your prayers and unconditional love shaped my life. I am blessed to have the best mom in the world, and grateful that I can make you proud by all my accomplishments.
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Chapter One: Introduction

Background

Of the many pieces Heitor Villa-Lobos (1887–1859) contributed to the piano repertoire, a significant number are dedicated to children. The playful creativity that characterizes much of his output—including the piano music specifically—was inspired by an interest in and affection for childhood. The critic William Zagorski captures this aspect of the composer’s personality when he writes, “Heitor Villa-Lobos was fascinated by children. Indeed, he appeared to venerate them. I suspected it was because, all his life, he remained one at heart.”¹ This enthusiasm for childhood influenced Villa-Lobos’s compositional path. Most blatantly, it fostered his lifelong commitment to improving music education for young people, including through the composition of the didactic piano pieces Cirandinhas (1925). The effects were not limited to pedagogical pieces, however; they also touched his concert works, including Cirandas (1926). Both the Cirandinhas and Cirandas incorporate melodies from children’s dances within the vernacular Brazilian repertoire. Better understanding the relationship between these two sets of pieces benefits both pedagogues and performers.

Villa-Lobos is among the most significant Brazilian composers of the first half of the twentieth century. Though he also developed an international reputation, his influence

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within Brazil was perhaps unparalleled. He was crucial to establishing music education in the public school curriculum and to fostering musical nationalism, particularly by incorporating popular idioms in his art music. Indeed, Villa-Lobos created and enacted a distinctive musical language grounded in Brazilian vernacular music, which is a strong influence throughout his mature works. As Susan Cobb notes, his music synthesizes Portuguese harmonies and African rhythms with melodies from Brazilian indigenous peoples.² Other composers within his own generation whom he influenced include Francisco Paulo Mignone (1897–1986), Mozart Camargo Guarnieri (1907–1993), José Vieira Brandão (1911–2000), and Claudio Santoro (1919–1989). In 1957, on Villa-Lobos’s seventieth birthday, Brazil recognized him as its foremost composer by proclaiming a “Villa-Lobos Year.”³

Villa-Lobos was committed to music education throughout his career, culminating in 1934 with his appointment as director of the Superintendência de Educação Musical e Artística (Headquarters of Musical and Artistic Education, or SEMA). He considered this pedagogical calling of equal importance to his compositional pursuits, as Cobb observes: “Villa-Lobos’ illustrious career as a composer was equaled by his contributions as a pedagogue to the Brazilian system of musical education.”⁴ Upon his return to Brazil in


1930 following seven years spent in Paris, his primary occupation was to develop an effective strategy for raising the standard of musical instruction offered to Brazilian children. He incorporated his own musical knowledge and experiences into plans for a nationwide educational program, and, in 1932, the Brazilian government enacted his proposal.5

Though establishing music as a curricular subject in the public school system was Villa-Lobos’s most prominent educational achievement, his interest in pedagogy did not begin in the 1930s. In 1925, he had composed a set of twelve piano pieces for children that he titled Cirandinhas. These works are essentially character pieces, comparable to those of the nineteenth century. They also have a didactic purpose: each short work is designed to challenge the student by demanding development in technical skill and musicianship. The melodic material derives from well-known Brazilian children’s tunes sung to accompany the ciranda dance. This choice directly foreshadows Villa-Lobos’s later strategy of using folk music as the basis of his public-school music curriculum.

Inspired by the popular appeal of the Cirandinhas, Villa-Lobos composed a further set of sixteen piano pieces the next year, entitled Cirandas. Six of the Cirandas are based on melodies previously used in the Cirandinhas and—also like the earlier set—their themes derive from children’s music. In contrast to the didactic goals of the Cirandinhas, however, the Cirandas are concert works appropriate for performance by advanced

pianists. The composer reworked this vernacular material at an increased level of musical complexity, bringing it to the concert stage and introducing technical challenges that demand consummate pianistic skill. In addition, he infused the *Cirandas* with a creative flair that appeals to performers and audiences alike. While the virtuosic *Cirandas* have received both performances and scholarly attention, the *Cirandinhas* are barely known outside Brazil. Examining these related works side by side reveals the artistic and pedagogical merits of the *Cirandinhas*, while also shedding new light on the comparatively well-known *Cirandas*.

Objectives

As mentioned above, Villa-Lobos used six children’s songs in both the *Cirandinhas* and the *Cirandas*, creating six sets of paired compositions that share the same thematic material. This study provides detailed analyses of three such pairs. Comparative analysis of the related *Cirandinhas* and *Cirandas* serves to evaluate the pertinent artistic, stylistic, pedagogical, and technical features of each piece. Furthermore, these analyses include practical suggestions for performers on how to approach Villa-Lobos’s music. Using the challenges of each selected piece as a focal point, these hints elucidate musical and pianistic complexity, encouraging effective practice and fostering musicality as well as technical skills. These performance suggestions address teachers of beginning and intermediate pianists studying the *Cirandinhas* as well as more advanced performers preparing the *Cirandas*. In combination, the analytical and practical comments paint a more complete picture of the *Cirandinhas* and *Cirandas*, exploring the different approaches Villa-Lobos took to identical thematic material in each pair and demonstrating the musical and
pedagogical value of both sets of works.

Related Literature

Scholarly considerations of Villa-Lobos are numerous and diverse, appearing in works by authors of many different nationalities. The monographs by Gerard Béhague, Lisa Peppercorn, Eero Tarasti, David Appleby, Simon Wright, Vasco Mariz, and Andrade Muricy are extensive, and encompass biographical studies, catalogs of works, and musical analyses. These scholars also contextualize Villa-Lobos’s life and career by examining his role as an educator (especially after 1930), his place within the broader music history of Latin America, the onset of the modernist movement in Brazil, and the aesthetic, philosophical, and social roots of musical nationalism. More basic biographical material on Villa-Lobos is also widely available in such standard reference works as the

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New Grove Dictionary of Music and Musicians,\textsuperscript{13} the Oxford Companion to Music,\textsuperscript{14} and the Encyclopaedia Britannica.\textsuperscript{15} Articles about Villa-Lobos also abound in periodicals.

References to the Cirandinhas and Cirandas appear in this extensive literature. Such treatments were indispensable in preparing this dissertation; for example, Marcia Bosits’s dissertation \textit{The Cirandas of Heitor Villa-Lobos} examines specific compositional devices in selected \textit{Cirandas}.\textsuperscript{16} Elaina M. De Monteiro da Silva’s contribution to the International Villa-Lobos Symposium, “Inventando uma alma brasileira” (Creating a Brazilian Soul),\textsuperscript{17} discusses how Villa-Lobos’s approach parallels that of Béla Bartók by exploring \textit{Cirandinha} no. 7 and \textit{Ciranda} no. 6. Robert Pennington’s thesis \textit{The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók} compares Bartók’s incorporation of Eastern European folk music in his works with Villa-Lobos’s treatment of Brazilian elements.\textsuperscript{18} Despite this wide and varied body of scholarship, few

\begin{itemize}
\item \textsuperscript{15} “Heitor-Villa Lobos,” Encyclopaedia Britannica Online, accessed July 14, 2014, \url{http://www.britannica.com/EBchecked/topic/629023/Heitor-Villa-Lobos}.
\item \textsuperscript{16} Marcia Bosits, “The \textit{Cirandas} of Heitor Villa-Lobos” (D. Music dissertation, Northwestern University, 1982).
\item \textsuperscript{17} Eliana M. De Monteiro da Silva, “Heitor Villa-Lobos: Inventando uma alma brasileira,” in \textit{Anais do I Simpósio Internacional Villa-Lobos} 1 (2009), accessed June 3, 2014, \url{http://www2.eca.usp.br/etam/vilalobos/resumos/CO009.pdf}. Throughout this document, unless otherwise indicated, translations from Portuguese are my own.
\item \textsuperscript{18} Robert Pennington, “The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartók” (MM thesis, Northwestern University, 1964).
\end{itemize}
authors have examined the *Cirandinhas* in appreciable depth, and even fewer have considered the relationship between them and the *Cirandas*.

**Significance**

Both pianists and piano pedagogues will benefit by better understanding the relationship of the *Cirandinhas* to the *Cirandas*. While the *Cirandas* have received more extensive scholarly consideration, the *Cirandinhas* should not be discounted within Villa-Lobos’s output merely because of their origin as didactic works. Though well-known in Brazil, these useful pieces are not widely included in keyboard curricula outside of that country. There are numerous scholarly resources in English dedicated to piano pedagogy, now even including ones in digital format—yet, despite this plethora of material, mere mention of the *Cirandinhas* is rare. One important exception is the standard reference work *Guide to the Pianist’s Repertoire*, in which they are cursorily described as a suite based on popular children’s themes intended as teaching pieces.\(^\text{19}\) A more detailed exploration of the *Cirandinhas* is necessary to demonstrate how effective and charming they are, and to encourage more extensive use in piano teaching.

This study will also address performers, providing them with comparisons between the *Cirandinhas* and *Cirandas* with respect to compositional features and aspects of performance practice. In addition, the analyses include comments that address the pianistic devices used by Villa-Lobos, interpretation and style, and the resolution of technical

challenges. Other valuable studies have demonstrated the significance of the Cirandas, and De Monteiro da Silva even provides a comparative analysis of a paired set (Cirandinha no. 7, “Todo o mundo passa,” and Ciranda no. 6, “Passa, passa, gavião”). Nonetheless, no previous study attempts to provide systematic comparison in combination with appropriate suggestions for performance. Thus, this document argues in favor of the value of these works both as teaching tools and as options for performance.

Design and Methodology

This document comprises four chapters, two appendices, and a bibliography. Chapter One introduces the topic, explains the goals of the study, briefly surveys the relevant literature, defends the significance of the project, and provides an outline for the remainder of the document. Chapter Two is brief biography of Villa-Lobos in a historical context. While including discussion of the life and personality of the composer, this chapter places particular emphasis on his formative years, his time in Paris (where both the Cirandinhas and Cirandas were composed), his career as an educator, his output for piano, and the influence of Brazilian vernacular music on his personal style. Chapter Three provides a comparative analysis, pedagogical notes, and performance guide for the selected Cirandinhas and Cirandas. This examination encompasses didactic, technical, interpretative, and stylistic features of the selected pieces. In addition to examining stylistic and pianistic aspects, these analyses contrast Villa-Lobos’s approach to the melodic material in each pair. Chapter Four provides a summary and conclusion, which are followed by the appendices and bibliography. Appendix A lists Villa-Lobos’s published works for piano with their dates of composition; Appendix B lists the titles of the
Cirandinhas and Cirandas in both Portuguese and English.
Chapter Two: Biography and Historical Context

Childhood

Heitor Villa-Lobos always remained playful, if not impish. He seems to have been complicit in encouraging the legends and mystery that surround his life, perhaps even actively contributing to them. For example, even his date of birth was a matter of speculation until conclusive documents were discovered by the Brazilian musicologist Vasco Mariz (b. 1921). Gerard Béhague captures this aspect of Villa-Lobos’s personality in his biography *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul*:

The mystique surrounding the legend of Villa-Lobos, often perpetuated by the composer himself, makes it difficult to separate fact from fiction regarding the details of his life. Villa-Lobos’ capricious nature contributed to the confusion surrounding the date of his birth, reported to be anywhere between 1881 and 1891. It was Vasco Mariz, the musicologist-diplomat, who, in researching his book on the composer, discovered a baptismal certificate at Rio de Janeiro’s São José Church which listed March 5, 1887 confirming Villa-Lobos’ actual birthday.20

Mariz confirms that Villa-Lobos was born on Ipiranga Street, in the neighborhood of Laranjeiras.21

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Villa-Lobos’s father Raul had considerable impact on his son’s musical development. Raul worked as an assistant librarian at the Fundação Biblioteca Nacional (National Library), but was also a writer, teacher, and amateur musician. The family home hosted social musical gatherings—which no doubt exposed Heitor to the keyboard music of Bach, since his aunt Zizinha regularly performed preludes and fugues from *The Well-Tempered Clavier*. Bach would prove to be a profound influence on Villa-Lobos’s keyboard works. Raul introduced Heitor to music by teaching him guitar, and later clarinet and cello as well. The boy’s first cello was actually a viola modified to accommodate his small fingers. Nonetheless, the guitar was clearly his first fascination; he played for his own enjoyment in a garden house where he would not be heard. Acknowledging the powerful influence of his father’s instruction, Villa-Lobos remarked:

> With him, I always attended rehearsals, concerts and operas… I also […] was required to identify the genre, style, character and origin of compositions, in addition to recognizing quickly the name of a note, of sounds or noises… Watch out, when I didn’t get it right.

Beginning of Musical Career

Heitor was young, talented, and already attracted to the cosmopolitan milieu of Rio de Janeiro when his father died in 1899. Though only twelve, Villa-Lobos was forced to

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22 “Heitor Villa-Lobos,” Encyclopaedia Britannica Online.


seek work to support the family. Initially he performed as a cellist at restaurants, but soon achieved his desire to become part of the famous ensemble *Chorões*.\(^{25}\) As Appleby points out, “Villa-Lobos’ ability to read music combined with his skills in improvisation increased the possibility that he would be accepted, in spite of his youth. He was also able to play several instruments.”\(^{26}\) These early successes contributed to the development of his burgeoning improvisational skills.\(^{27}\)

At eighteen Villa-Lobos decided to fully embrace popular culture, immersing himself in Brazilian vernacular life. He hoped to experience and embrace its traditions—including its musical diversity. With this in mind, Villa-Lobos sold his father’s books to fund a journey to the countryside. For the next seven years, he traveled extensively through the northern and northeastern regions of Brazil, all while dedicating himself to absorbing folklife. While on this journey he collected over one thousand vernacular melodies. These tunes are best known as the basis of his influential textbook *Guia Prático*; before that they had already provided the raw melodic material for the *Cirandinhias* and *Cirandas*. Villa-Lobos’s experiences on this journey greatly influenced the approach to Brazilian folklife in his mature compositional and educational activities.

After his travels Villa-Lobos enrolled in the *Instituto Nacional de Música* (National Institute of Music) in Rio de Janeiro; however, he became increasingly impatient with the

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\(^{25}\) This group of musicians performed a popular Brazilian genre called *choro*. Usually the instruments for this type of ensemble are guitar, *cavaquinho*, flute, and *pandeiro*.

\(^{26}\) Appleby, *Heitor Villa-Lobos*, 16.

\(^{27}\) Ibid., 19.
institution’s teaching system and did not graduate. Instead, he sought instruction from established Brazilian composers. During Villa-Lobos’s formative years, Brazilian high society patronized contemporary European music almost to the point of exclusivity. These elite circles perceived French music and the Romantic style as a match for their elevated tastes. Formal institutions of music education, including the Instituto Nacional, focused on performing and imitating this same repertoire. Therefore, stylistic elements from European compositions are understandably prominent in Villa-Lobos’s early works; the compositions produced during his twenties are grounded in a Romantic style. Villa-Lobos nonetheless found he preferred the tutelage of Antonio Francisco Braga (1868–1876) to that of the Instituto Nacional. He also received guidance from Angelo França (1875–1964), and a little later “undertook the study of Vincent d’ Indy’s Cours de composition musicale.”

By 1909, Villa-Lobos began performing as a cellist at the Teatro Nacional (National Theater)—a venue for concerts, operas, and ballet. Here he became familiar with such influential works as Prélude à l’après-midi d’un faune by Claude Debussy (1862–1918), Daphnis et Cloé by Maurice Ravel (1875–1937), and Petrushka and The Firebird by Igor Stravinsky (1882–1971). In addition, he gained exposure to operas by Giacomo Puccini (1858–1924) and Richard Strauss (1864–1949) and to various compositions of Piotr Ilyich Tchaikovsky (1840–1893) and Nikolai Rimsky-Korsakov (1844–1908). During this transitional, experimental phase, Villa-Lobos’s compositions remained indebted to French music, but he now looked to Impressionist models as well as Romantic

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ones. For example, *O gato e o rato* (1914)—a piano work from this period—features extremes of register, cluster chords, and the whole-tone scale. He had not yet developed a truly personal style.

On November 12, 1913, at the age of twenty-six, Villa-Lobos married the pianist Lucílica Guimarães (1886–1966), who spurred his interest and skill in writing for the piano. Villa-Lobos was well-known as a performer of guitar and cello music, but he was never skilled as a pianist. Nonetheless, he took his limitations as a challenge, and aimed to transcend them. Guimarães introduced him to basic technique, including leaps, scales, arpeggios, octaves, trills, and the balance of melody and accompaniment. James Melo regards Guimarães as a “virtuoso pianist who was especially fond of music by Schumann and Chopin. This also helps explain why the influence of these two composers is so readily identifiable in Villa-Lobos’ style of piano writing.”

Despite his lack of skill as a performer, Villa-Lobos would eventually compose more works for piano than for any other solo instrument. André Loss mentions that of the 287 instrumental works in Villa-Lobos’s catalogue, 65 are for the piano. Most of these are collections containing multiple compositions, which raises the number of individual piano pieces to 217. The complete works for solo piano have been recorded by many superb pianists.

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performers, beginning with Brazilian pianist Anna Stella Schic (1925–2009) in 1976. While continuing to develop his compositional talent, Villa-Lobos held the first public concert of his works on November 13, 1915 in Nova Friburgo. This performance included a Trio in C Minor for piano, flute, and cello (now lost), along with two piano works—Canto Iberica and “Farrapos” from the suite Danças africanas.31 This event helped build respect for and appreciation of his work by the public, even though it did not receive brilliant reviews.

In 1922 Villa-Lobos participated in the Semana de Arte Moderna (Week of Modern Art) in São Paulo, which drew many artists from all disciplines. In one fell swoop, this event introduced a new nationalistic trend, encouraging artists to shun copying foreign models. Instead, the event helped generate a range of distinctively Brazilian creations spanning the visual arts, literature, and music. According to Brazilian musicologist Mário de Andrade (1893–1945)—one of the main organizers of this conference—its goals were “the right of artistic experimentation, the updating of Brazilian artistic intelligence, the formation of a national artistic expression, and the elimination of the slavish imitation of European models.”32 This event radically changed the course of Brazilian artistic life and of Villa-Lobos’s compositional career; while he had long entertained interests in Brazilian vernacular culture, this was the point at which he began to conceive of his own output as distinctively Brazilian.


32 Mario de Andrade, O movimento modernista (Rio de Janeiro: Casa do Estudante, 1942), 2; quoted in Appleby, Music of Brazil, 92.
Parisian Years

Villa-Lobos had met Darius Milhaud (1892–1974) in Rio de Janeiro in 1917, and the Polish-American pianist Arthur Rubinstein (1887–1982) the following year. Both Milhaud and Rubinstein recognized Villa-Lobos’s talent and suggested he study in Europe. With a government grant and the support of friends, Villa-Lobos left Brazil on June 30, 1923, hoping to share his music abroad and to experience contemporary European culture. During his years in Paris, he performed his music—receiving valuable reviews—and published it through the firm Max Eschig. He developed friendships with numerous fellow-artists, including the composers Sergei Prokofiev (1891–1953), Leopold Stokowski (1882–1977), Serge Koussevitzky (1874–1951), Florent Schmitt (1870–1958), and Paul Le Flem (1881–1984), as well as the French painter Fernand Léger (1881–1955). Though French audiences considered Villa-Lobos’s music exotic, it still displayed vestiges of influence from Debussy. The Parisian artistic community was beginning to explore new forms of expression, however, increasingly avoiding the Romantic and Impressionistic styles that had been in vogue a generation earlier. The time Villa-Lobos spent in this lively artistic center was immensely influential for him; traces of the experience remained throughout his career. After living seven years in Europe, he returned permanently to his native country in 1930 with renewed determination and direction for his compositional career.

Educational Efforts

The years spent overseas also inspired Villa-Lobos with a new vision for music education. He had already recognized the stifling stricture of formal musical instruction in Brazil during his disappointing time at the Instituto Nacional; Appleby points out that “the strict rules of harmony, counterpoint, and composition required by the teachers in the institute were not to his liking, and he continued to write with little attention to formal rules.”34 He aspired to contribute something innovative that could energize and transform music education, beginning with the children of his own country. Villa-Lobos’s proposals to the Minister of Education were met with enthusiasm and resolve. Brazil was then under the presidency of Getúlio Vargas (1882–1954), who championed ideas for civic education in which music represented an important element. Crucially, both Villa-Lobos and the Vargas administration looked to artistic nationalism as a solution to their pedagogical problems.

Villa-Lobos’s enthusiasm for Brazilian vernacular music extended back to his time with Chorões and his travels in the countryside during the 1910s. Now he hoped to use the popular songs and regional dances he had collected to help develop brasilidade (Brazilianess) in students. This would strengthen children’s civic pride while also fostering respect for Brazilian culture and its distinctive musical traditions. Villa-Lobos’s proposal for music education was enacted in the elementary and middle schools of Rio de Janeiro on April 18, 1931. The program was extended nationwide beginning on July 14, 1934, and Villa-Lobos became the director of the Superintendência de Educação Musical.

Villa-Lobos had to develop a repertoire for this educational program, one that would cultivate both *brasilidade* and musical skill. His first step was to edit and arrange 137 folksongs out of the hundreds he had collected throughout Brazil twenty-five years earlier; he published these selections as the *Guia Prático* (Practical Guide). Issued between 1932 and 1948, this textbook became the basis of his curriculum; it contained elements essential for the development of basic musicianship, and Villa-Lobos considered the work a “central element in a national curriculum of musical instruction.”36 In addition to introducing the *Guia Prático*, Villa-Lobos applied the *Canto Orfeônico* method (Orpheonic Chant) to teach vocal music.37 Finally, he realized that for his vision of music education to be sustainable, he needed to establish viable institutions for teacher training. Therefore, in 1942, he founded the *Conservatório Nacional de Canto Orfeônico* (National Conservatory for Orpheonic Singing), and, three years later, established the *Academia Brasileira de Música* (Brazilian Academy of Music).38

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37 This method was created in the 1820s by the French composer Louis Bocquillon Wilhemin (1781–1842).

38 “Academia Brasileira de Música,” Academia Brasileira de Música, accessed November 27, 2014, [http://www.abmusica.org.br/](http://www.abmusica.org.br/). In addition to music education, the Academy has recently digitally reissued much of Villa-Lobos’s orchestral music, originally released by international publishers.
This educational program was eminently successful. Villa-Lobos organized mass concerts in soccer stadiums, on one occasion conducting 30,000 students; some 40,000 public school students attended just one of these mass concerts in 1940. His teaching methods brought Brazil world-wide recognition at the International Congress of Music Education in Prague in 1936. Villa-Lobos served as the Brazilian representative to this congress and, while there, was given the opportunity to deliver a lecture and demonstrate solmization.\textsuperscript{39} For the next twenty years, Villa-Lobos dedicated himself to promoting music education in Brazil through his activities as a teacher, conductor, and composer.

Mature Compositions

Villa-Lobos’s interest in musical nationalism was not limited to the \textit{Guia Prático}. Indeed, musicologist David Vassberg has demonstrated that Villa-Lobos established himself as a nationalist composer years before he became involved in educational projects.\textsuperscript{40} Villa-Lobos, as Vassberg maintains, “was strongly committed to nationalism with the purpose of establishing a Brazilian style of music.”\textsuperscript{41} He “not only tried to compose in a manner that would accurately reflect the ‘soul’ of Brazil, but he also tried to give Brazilian names and Brazilian forms to his music.”\textsuperscript{42} Villa-Lobos himself declared, “I am

\begin{footnotes}
\item[41] Ibid., 55.
\item[42] Ibid., 55.
\end{footnotes}
folklore, my melodies are just as authentic as those which originate from the soul of the people.” Villa-Lobos’s music was informed—and, frequently, inspired—by folklore and vernacular music, which he subsumed into his own style. His style is one of synthesis, and a successful fusion of Brazilian vernacular music with European art music was among his most important achievements: “Villa-Lobos is able to breach the wall between these styles, writing music that discernibly expresses the collective voice of the nation.” In commenting about Villa-Lobos’s late style John Gillespie writes: “Eventually he was able to assimilate all his earlier approaches into a mature—and decidedly complex—personal idiom, remarkably expressive. This last style depends heavily on chromaticism, polyrhythm, and polytonality—frequently applied with forcefulness and authority.” Thus, Villa-Lobos assimilated and then intermixed numerous stylistic influences from both art and vernacular music, transforming them into a personal language that was nonetheless suffused with *brasilidade*.

This creative reworking of folk idioms contributed to Villa-Lobos’s tremendous prominence in his country’s artistic life. His works bore a close and immediately recognizable relationship to the music of ordinary Brazilians; hearing folk instruments and characteristically Brazilian rhythms in his compositions, they increasingly considered

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Villa-Lobos’s music their own. So did many younger composers. As Appleby comments, “the aggressive spirit of nationalism and prodigious activity of Heitor Villa-Lobos dominated an era during which almost all composers in Brazil developed an increasing awareness of national elements and sought to incorporate them into their individual styles.” Balancing his personal style with a strong sense of tradition and national pride, Villa-Lobos created a repertoire that led Brazilians to value the distinctive qualities in both their art music and their vernacular music.

Honored by many institutions, Villa-Lobos continued to compose vigorously and travel abroad to conduct his works into his final years. In 1944 he began his first tour of the United States, where he conducted orchestras, met important figures in American musical circles, taught seminars at universities, and was as honored and respected as a renowned European composer would have been. As Hinson acknowledges, Heitor Villa-Lobos was the first Brazilian composer to gain truly international recognition. On November 17, 1959, Villa-Lobos died of bladder cancer in Rio de Janeiro at the age of 72. His funeral was attended by many mourners; it was a tribute of respect, admiration, and devotion to the most distinguished Brazilian composer of his generation. Villa-Lobos’s second wife, Arminda Neves de Almeida, worked to preserve his contribution to music by establishing a museum to honor his memory. The proposal for this museum—sent by Minister of Education and Culture Clóvis Salgado (1906–1978) to Brazilian President

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Juscelino Kubitschek (1902–1976)—was approved on June 22, 1960. Neves de Almeida continued to serve as director until her death in 1985.49

Compositional Output

Villa-Lobos’s output comprises more than two thousand compositions in almost every genre, including symphonies, concertos, operas, chamber music, art songs, and solo piano works. Villa-Lobos progressed through multiple stylistic phases over his career. In 1946 the Brazilian pianist João de Souza Lima (1898–1982) identified three distinct periods in Villa-Lobos’s piano music based on technical traits.50 The first phase, culminating with *A prole do bebê* in 1918, is indebted to Romantic music but also demonstrates the disregard for formal rules of composition that led Villa-Lobos away from the *Institutio Nacional*. The second demonstrates “a more accentuated maturation, due to a more seasoned and deepened perception growing out of the composer’s French experience.”51 In third phase, after Villa-Lobos’s move back to Brazil in 1930, “the composer’s sense of responsibility as a musical authority and educator forced his conception toward a definitive, less experimental state.”52 According to Hinson and Roberts, his earliest music was in a post-Romantic idiom; then it passed through Impressionistic and Neo-Classical phases until finally combining all these elements into a


50 Loss, “Villa-Lobos’s Changes.”

51 Loss, “Villa-Lobos’s Changes.”

52 Ibid.
distinctive synthetic style.⁵³ For example, Villa-Lobos employs a range of stylistic devices in his piano music, including harmonies based on fourths and seconds; motivic repetition; long pedal tones; sharp contrasts of tempo, mood, articulation, and black versus white keys; biting dissonance; strong syncopation and polyrhythms; and ostinati. Though none of these devices is unique to Villa-Lobos, he employed them with a sense of consistency and creativity that allowed his personal style to shine through them.

Chapter Three: Comparative Analysis and Performance Guide

This chapter offers an in-depth exploration of the selected Cirandinha and Ciranda pairs, offering suggestions to pianists and piano teachers that will help them bring these interesting pieces to life through performance. Before scrutinizing these works in detail, however, it is essential to understand the ciranda genre and its significance within Brazilian culture.

The Ciranda Dance

The ciranda is a vernacular social dance of Portuguese origin. Its name derives from the Castilian zaranda—meaning a flour-sifting device—which in turn developed from the Arabic root sarada, meaning “to sift.” Though the Portuguese ciranda is an adult dance, in Brazil it is considered appropriate for either adults or children. It is usually performed by a large circle of people who join hands, moving to the right or left while singing familiar narrative songs. They are accompanied by percussionists playing ostinato rhythms. Usually, ciranda melodies have a strong tonal or modal center has a range of no more than a tenth.

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55 Ibid., 201.

56 Ibid., 201. Pinto also points out that ciranda texts are sometimes improvised by the mestre cirandeiro.

57 Ibid., 202.
As Villa-Lobos knew it, the dance was performed informally on the beach, and might have lasted for several hours. After the pop-cultural movement of *Tropicália* emerged in the late 1960s, public squares increasingly became the chosen venue.\(^5^8\) *Tropicália* also gave the *ciranda* greater prestige, since it encouraged Brazilians to criticize consumer mentality and the mass media, looking to vernacular culture for aesthetic fulfillment instead. Around 1970 *cirandas* became a tourist attraction. Now it is common for the dance leader to use a microphone, and performance times are often shortened to meet audience expectations and attention spans.

In geographically vast Brazil, each region has developed its own version of *ciranda*. The best-known variant comes from the state of Pernambuco: a leader—called the *mestre cirandeiro*—guides the dancers. The *mestre cirandeiro* usually stands in the center of the circle singing the verses, while the dancers reply with a refrain.\(^5^9\) The *ciranda* is also common in the state of Amazon, where an annual *ciranda* festival is held in the city of Manacapuru.\(^6^0\) Another variant, which can roughly be described as an equivalent to “ring around the rosie,” became known as the *cirandinha*. *Cirandinhas* are essentially miniature versions of *cirandas*; indeed, the word is formed by adding the diminutive suffix –*inha* to the word *ciranda*. As a children’s dance, it is frequently used for educational purposes,

\(^{58}\) *Tropicália* or *Tropicalismo* emerged as a reaction to the repressive policies of the authoritarian military dictatorship ruling Brazil in the 1960s. A synthetic and highly eclectic style of art, it is characterized by fusing aspects of traditional Brazilian culture with influences from European and American art.

\(^{59}\) Pinto, “Ciranda,” 201.

\(^{60}\) Ibid., 201.
since it encourages children to sing with a steady rhythm.

Villa-Lobos’s *Cirandinas*

Villa-Lobos’s *Cirandinas*, composed in 1925, form a set of twelve brief piano pieces. Based on well-known Brazilian children’s songs used to accompany the *cirandinha* dance, they are examples of authentic folk music adapted to the technical development of early and intermediate piano students. As already discussed, Villa-Lobos’s *Cirandinas* reflect his love of children and commitment to music education. During his travels to the Brazilian countryside, Villa-Lobos had observed children performing the folk music of their regions. He decided to transform some of the melodies he had collected into attractive piano arrangements so children could play familiar music while also developing technique and musicianship. Appleby has pointed out that Villa-Lobos’s arrangements of children’s songs are among his most engaging compositions. To him, the *Cirandinas* and *Cirandas* represent not only “splendid examples of the use of folk and popular melodies” but also some of Villa-Lobos’s most idiomatic writing for the piano.61

*Cirandinas* nos. 1–9 were published by Max Eschig, Villa-Lobos’s Paris-based publisher; the complete set, including nos. 10–12, were issued in Brazil by Casa Arthur Napoleão in 1926.62 These first nine *Cirandinas* received their premiere on July 12, 1930

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62 Eschig also republished the complete set in 1926. In addition, they have since been reprinted by Edition Kawai and Master Music Publications; the Kawai score is available at [http://www.geocities.jp/latinamericapiano/e_villalobos/e_villalobosscore.html](http://www.geocities.jp/latinamericapiano/e_villalobos/e_villalobosscore.html).
at the Salão Nobre da Escola Normal (Noble Hall of the Normal School) in Rio de Janeiro. There they were performed by students of the piano professors Gazzi de Sá (1901–1981) and Santinha. Cirandinha no. 10 is dedicated to Miguy Azevedo, no. 11 to Guiomar de Salles Penteado, and no. 12 to Anna Maria Novaes Pinto.\(^6\) The Cirandinhas take about twenty-five minutes to perform, and their titles are listed in Appendix B.

The Cirandinhas remain an attractive repertoire option for young pianists. They ably serve their intended purpose as didactic music, fostering the development of pianistic skill while also providing aesthetic satisfaction. In addition, the collection provides an opportunity for students to learn about the rich legacy of Brazilian music in which the Cirandinhas are grounded. For both their artistic and didactic merits, these pieces fully deserve the attention of piano pedagogues.

Villa-Lobos’s Cirandas

Villa-Lobos wrote a set of sixteen Cirandas for solo piano in 1926, dedicating them to his friend Alfred Oswald. Arthur Napoleão published the score with Fermata do Brazil as distributor.\(^6\) The premiere was held at Rio de Janeiro’s Teatro Lírico (Lyric Theater) on August 13, 1929, with the Spanish pianist Tomás Terán performing.\(^6\) Like the


\(^6\) Like the Cirandinhas, the Cirandas have since been republished by Kawai Editions and Master Music Publications. The Kawai score is available here: [http://www.geocities.jp/latinamericapiano/e_villalobos/e_villaloboscore.html](http://www.geocities.jp/latinamericapiano/e_villalobos/e_villaloboscore.html).

\(^6\) Museu Villa-Lobos, *Villa-Lobos*. 27
Cirandinhas, each of the Cirandas uses a folksong associated with the ciranda dance as thematic material; indeed, Villa-Lobos reused six melodies he had previously arranged as Cirandinhas. His objectives were no longer didactic, however; now he aimed to transform modest musical material into sophisticated and technically challenging compositions. Hinson affirms that “this is music of great sophistication that combines simple melodies with rich harmonic and rhythmic ideas.” Moreover, they are virtuosic. Wilfrid Mellers asserts that the Cirandas “are superbly laid out for the instrument,” requiring the skill of an advanced pianist.

The Cirandas demonstrate Villa-Lobos’s process of transforming vernacular material into sophisticated art music, adapting it to his personal style without sacrificing its essential brasilidade. They maintain this character in part because Villa-Lobos drew inspiration from the lyrics of each melody, evoking its narrative by creating dramatic sonic environments. The Cirandas challenge the performer to effectively convey these moods. As Mellers writes, the folksongs “are mutated into elaborate pieces in which virtuosity serves not to show off the player’s skills but to create what Villa-Lobos called an atmosphere.” The sixteen Cirandas take about forty minutes to perform, and their titles may be found in Appendix B.

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68 Mellers, Singing in the Wilderness, 97.
Analyses and Performance Notes

The scores used for this study are both Masters Music reprints. The selected Cirandinha-Ciranda pairs are:

<table>
<thead>
<tr>
<th>Cirandinha No. 1</th>
<th>Ciranda No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zangou-se o cravo com a rosa</td>
<td>O cravo brigou com a rosa/Sapo Jururú</td>
</tr>
<tr>
<td>The Carnation is Angry with the Rose</td>
<td>The Carnation Fought with the Rose/Toad Jururú</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cirandinha No. 7</th>
<th>Ciranda No. 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Todo o mundo passa</td>
<td>Passa, passa, gavião</td>
</tr>
<tr>
<td>Everyone Passes</td>
<td>Pass, Pass, Hawk</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cirandinha No. 10</th>
<th>Ciranda No. 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>A canoa virou</td>
<td>A canoa virou</td>
</tr>
<tr>
<td>The Boat Capsized</td>
<td>The Boat Capsized</td>
</tr>
</tbody>
</table>

Cirandinha no. 1 and Ciranda no. 4

The title of Cirandinha no. 1 differs slightly from that of Ciranda no. 4, using a different word to convey the central action of the text. While the Cirandinha is entitled Zangou-se o cravo com a rosa (the carnation is angry with the rose), the Ciranda has the first line of the text as its title: O cravo brigou com a rosa (the carnation fought with the rose). The lyrics describe a fight between a carnation, representing a man, and a rose, representing a woman. The conflict turns violent; the rose leaves the scene stripped of her petals, and the carnation is wounded—probably bleeding from the rose’s thorns. In spite of the violent content of the song, it remains popular among Brazilian children. The text of this well-known cirandinha is:

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69 Heitor Villa-Lobos, Cirandinhias for Solo Piano (Boca Raton: Ludwig Masters, 1994); Heitor Villa-Lobos, Cirandas for Piano Solo (Boca Raton: Ludwig Masters, 1994).
O cravo brigou com a rosa, debaixo de uma sacada
O cravo saiu ferido e a rosa despedaçada
O cravo ficou doente, a rosa foi visitar
O cravo teve um desmaio, e a rosa pôs-se a chorar

The carnation fought with the rose under a balcony,
The carnation left injured and the rose shattered.
The carnation got sick; the rose went to visit him.
The carnation fainted, and the rose started to cry.

The Ciranda—unlike any other of the pieces examined in this study—includes a second folksong. Appearing in the B section, the narrative of Sapo Jururú contrasts in mood with the combative O cravo brigou:

*Sapo Jururú, na beira do rio
Quando o sapo grita ó maninha é que está com frio
A mulher do sapo, é que está lá dentro
Fazendo rendinha ó maninha, para o casamento

Toad Jururú at the banks of the river.
When the toad barks calls “Oh, sis,” that means he is cold.
The wife of the toad is inside
Making lace, oh, sis, for the wedding.

This second theme appears in canon in the right hand at mm. 33–41.

Villa-Lobos structures both pieces with clear formal divisions. Cirandinha no. 1 is in ABCA’ form, while Ciranda no. 4 uses ABA with a brief introduction. Both works are in C major, with a contrasting key area in one of the interior formal units. In the Cirandinha, the C section is set in the subdominant key of F major; the B section of the Ciranda is in the lowered mediant area of E-flat major. The middle sections contrast in character as well. For example, the B section of Cirandinha no. 1 has a gentle legato melody, clearly distinct from the aggressive, strongly accented A section. This contrast is highlighted by changes
in tempo and time signature. The A section of the *Cirandinha* is in 2/4 with the quarter-note equaling 104 M.M., *pouco animado*. The B section is in 3/4 and, while no metronome marking is specified, it is marked *andantino*; the C section moves back to 2/4, *moderato*. Tempo markings are more extreme and changes more frequent in the *Ciranda*, as befits its virtuosic characteristics. The main tempo in the 3/4 A section is quarter-note equaling 170 M.M., *muito animato e alegre*. After a relaxed transitional area that moves to 2/2 with the half-note at 69 M.M. and the marking *calme*, the B section is in 2/4 with the quarter note at 76 M.M. and the marking *mais movido*.

Villa-Lobos introduces tension through contrast to depict the conflict described in the folksong text. For instance, in the introduction of *Cirandinha* no. 1, he alternates between F-sharp and F-natural (Ex. 1.1). To emphasize this duality, the staccati on the F-sharps and F-naturals must be distinctly heard. In addition to articulating those notes clearly, the performer should use a strident *martellato* on the repeated G above them, allowing the staccati to stand out even more.

Ex. 1.1. *Cirandinha* no. 1, mm. 4–9.

This homophonic A section is grounded by a repeated chordal pattern in the left hand; the additive 3+3+2 grouping implied in the third bar of this pattern may cause
difficulties for an intermediate pianist (Ex. 1.2). Indeed, teachers can use this piece to introduce their students to syncopation. If students cannot perform the rhythm without help, the teacher should first demonstrate it and then ask the student to repeat it. Moreover, students must always be aware of the larger pulse, so they can perform the syncopation without rushing or becoming uneven. It is vital that the student acclimate to the left-hand rhythm physically as well as conceptually, by clapping, tapping, or singing it. Once this can be executed correctly, the student may move on to singing the rhythm while tapping or clapping the larger pulse. Then the left-hand rhythm must be combined with the right. It may be helpful to approach the problem visually, calling attention on to the notation; remind the student that the chord must be placed immediately second eighth-note in the melody. Rather than complicating the issue by worrying about pitches, first ask students simply to tap their hands in the correct rhythms against their thighs. The pattern should not be practiced in isolation, but repeated continuously so that the pulse is maintained. If this is too difficult, each beat may be practiced alone. Once this is mastered, the student can begin to play the pattern with the correct notes and in context. At first, it may help to exaggerate the stress on the downbeats to avoid getting lost.

Ex. 1.2. Cirandinha no. 1, mm. 1–4.
Section B is less difficult, while the passage that is likely to prove most challenging for a young pianist is section C. Here, a simple melody is accompanied by a deceptively simple-looking left-hand accompaniment reminiscent of an Alberti bass (Ex. 1.3). The reiterated notes—B in the first measure, A in the second, and so on—outline another 3+3+2 pattern. Rather than a compound melody, it is a compound accompaniment. This passage is more difficult than the earlier iteration of this pattern, since the rhythmic difficulty is combined with more complex fingerwork. The teacher should point out this pattern, and help students emphasize it. The rhythmic emphasis should come from the left hand, while the right hand sings the folksong melody.

Ex. 1.3. Cirandinha no. 1, mm. 29–32.

In the Ciranda Villa-Lobos paints the quarrel of the flowers by pitting white keys against black—a characteristic feature in his piano writing (Ex. 1.4). In other works that feature this device, Villa-Lobos assigns the black keys to the left hand to facilitate the flow of the passage. In this example, however, the left hand overlaps in register with the right

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70 The juxtaposition of white and black notes in Villa-Lobos’s piano works has been examined by other scholars; see, for instance, Jamary de Oliveira, “Black Keys vs. White Keys: A Villa-Lobos Device,” Latin American Music Review 5, no. 1 (Spring-Summer 1984): 33–47.
hand, almost mirroring with it. Thus, the depiction of the argument both aural and visual; the tremolo effect Villa-Lobos demands requires a frenetic, almost violent-looking motion of the hands. Effectively interpreting this frenzied passage despite the uncomfortable left-hand position demands a degree of technical virtuosity. The mood demands a strong dynamic; consequently, attacks by both hands must be short and fast. If the left hand is too tense or has too restricted a range of motion, it will not match the right in dynamic or articulation.

Ex. 1.4. *Ciranda* no. 4, mm. 5–6.

First, the pianist must first find a relatively comfortable position for the left hand. This can be accomplished by moving the upper body forward and inclining the left arm toward the right side of the piano. The left elbow will be at an angle slightly wider than ninety degrees, with the forearm nearly parallel to the front of the piano. By turning the wrist slightly to the left, the thumb will rest at the top of the hand, forming a natural C-shaped curve with the index finger. This position prevents the wrist from being bent at an extreme or uncomfortable angle. In this passage, gently using the second, third, and fourth fingers—and avoiding the thumb—should prevent needless tension.
Then the performer must carefully balance the sound, both between right- and left-hand notes and from chord to chord in the right hand. Once the player achieves a comfortable, balanced position in the right hand to play these chords, the form can be repeated at different pitches with comfort. Care must be taken, however, not to cause unnecessary tension in the hand during this process; using the thumb or fifth finger to guide the hand will only lead to overextending them. Instead, the third finger should be felt as the center of movement. Moving from the center of the hand rather than the fingers on the edges will provide balance and comfort. To achieve clarity in the sound, the pianist should play the uppermost note of each chord slightly louder than the lower ones; this will allow the performer to listen to the melody closely, allowing it to lead the more technically complex left-hand part. Finally, it is always vital for the pianist to auralize the specific sound desired before playing the note.

Use of the pedal can enhance this atmosphere, releasing and engaging as the right-hand chords change. There are no pedal indications in any of the *Cirandinhas* or *Cirandas*, which offers the performer considerable latitude. Pedal usage is largely an issue of personal taste, but it also demands careful listening and attention to the acoustical space in which a particular performance will take place. Well-considered application of the pedal is particularly important in these tremolo passages, where it can help achieve an ethereal, shimmering effect.

The *Ciranda* is also challenging rhythmically, since it requires the performer to carefully control accent patterns during syncopations. Like the contrast between white and black keys, hard syncopations and polyrhythms are widespread in Villa-Lobos’s music. Accented upbeats—found, for example, in mm. 48–50—present a particular challenge (Ex.
The pianist must stress only the accented notes, while still feeling the downbeat accurately. To execute the syncopation correctly, I recommend practicing by isolating the stressed notes in relation to the pulse. Marking the downbeat with a metronome, play only the accented notes. This method is even more effective when the performer feels the beat in the body, rather than only conceptually; this can be facilitated by counting or singing aloud, nodding the head, or tapping a foot.

Ex. 1.5. *Ciranda* no. 4, mm. 48–50.

In passages with difficult rhythms, the pianist must be particularly careful to consider the direction of the melody. After identifying the focal point of the phrase, it will be easier to give the melody a natural and effective interpretation while still preserving rhythmic precision. Keeping the text of the folksong in mind will help the performer develop an effective interpretation. In reference to the singing frog, the B section should be performed in a highly lyrical manner. The repeated cry *grita ó maninha* is the natural high point of the melody—a feature Villa-Lobos preserves in his contrapuntal treatment. This syncopated gesture, which arpeggiates a B-flat dominant seventh chord from the high
A-flat down, appears in the lower melody in m. 48 and the higher in m. 49 (viz. Ex. 1.4). Because the second voice is an octave higher, it should be the primary goal of the phrase. A slight rubato is appropriate for the left-hand accompaniment immediately before mm. 48–49 (Ex. 1.6). Just as the syncopations reflect influence from Brazilian popular music, a measure of fluidity in performing them will mimic the sensuous, flexible stress patterns of Brazilian Portuguese.

Ex. 1.6. Ciranda no. 4, mm. 46–48.

The B section of the Ciranda has another significant challenge concurrent with the syncopations discussed above: the pervasive leaps in the right hand. To master these wide leaps, I suggest focusing practice on the first half of each difficult bar and playing the leap slowly so the distance between the two notes is engrained in muscle memory. To facilitate this, play the first note of the leap and then place the hand for second note without actually articulating it. To ensure successful execution, the pianist must be prepared for the point of arrival even without playing the note, allowing the wrist to remain flexible and loose. Once comfortable with the leap, play the whole measure, but pause before articulating the second note of the leap to check its accuracy. Finally, the pianist can play the measure as written,
gradually bringing it up to the indicated tempo. Practicing in this manner will allow the leap to feel comfortable and natural to the performer.

Control of timbre and dynamic can further emphasize the character of these pieces—especially in the *Ciranda*, which has more changes in mood and atmosphere than the *Cirandinha*. Based on their own taste and individuality, performers are largely free to make their own timbral decisions—and, as Boris Berman asserts, timbre can and should be used as a tool of stylistic definition.\(^7\) To create a distinct atmosphere, performers will need to blend different types of touches. They may have to choose whether to strike a key with the pad or tip of the finger, or whether to use the wrist or finger to produce an articulation. In soft passages, the range of motion may become smaller; in loud ones, use of the forearm may become necessary. When blending articulations, the performer must remain aware of decay; for instance, in a legato context, use of the pedal may be necessary to make a smooth, organic connection between two notes.

Though Villa-Lobos bases these pieces on the same melodic material, the two treatments are very different. *Cirandinha* no. 1 presents a lyrical version of the tune. While the A section depicts the argument of the flowers through melodic and rhythmic tension, the actual presentation of the folksong is lyrical. Each section of the piece has clear didactic benefits. The A section demands rhythmic precision, while the B section gives students the opportunity to practice expressing a simple melody with sensitivity and grace. Both the B and C sections demand the performer to balance a melody with a sparse left-hand accompaniment. *Ciranda* no. 4 is much more energetic, giving the impression not of a civil

\(^7\) Boris Berman, *Notes from the Pianist’s Bench* (Troy, NY: A. Whitney Griswold and Frederick W. Hilles Publication of Yale University, 2000), 4.
argument but an out-and-out fight. The dissonant harmony and motoric rhythms do not relent, driving to a climax at the end of the section. By introducing *Sapo Jururú* as a secondary theme, Villa-Lobos provides a welcome contrast in tempo, texture, and character before returning to the frenetic A section. Harmonically, the *Cirandinha* is tonal and triadic, whereas the *Ciranda*—though clearly centered on C—employs considerable dissonance, especially in the bitonal A section. While the *Cirandinha* maintains either homophony or simple two-voice counterpoint throughout, the *Ciranda* is considerably more complex, frequently featuring compound textures. The most interesting example is the B section from m. 43 on; here the left hand has a strident syncopated accompaniment, while the right plays two imitative voices, one with a medium tessitura and one high (viz. Exx. 1.4 and 1.5). In both pieces, however, Villa-Lobos uses his characteristic juxtaposition of European stylistic influences with Brazilian material. For instance, both incorporate typical additive rhythms: the 3+3+2 pattern that recurs in the *Cirandinha*, and the 2+3+3 pattern in the accompaniment of the *mais movido* section of the *Ciranda* (Exx. 1.7 and 1.8).

Ex. 1.7. Bassline, *Cirandinha* no. 1, mm. 29–32.

Ex. 1.8. Bassline, *Ciranda* no. 4, mm. 32–35.
As with Zangou-se o cravo com a rosa and O cravo brigou com a rosa/Sapo Jururu, Villa-Lobos cleverly distinguishes between this pair of pieces by giving them slightly different titles. Ciranda no. 6 is named for the opening words of the folksong, Passa, passa, gavião (pass, pass, hawk). The title of Cirandinha no. 7 comes slightly later in the text: Todo o mundo passa (everyone passes). Both names refer to the characteristic motions of this cirandinha. Typically, two children hold hands in the air while others pass through the arch formed by their arms. Meanwhile, the dancers sing, clap, stomp their feet, and make gestures representing the occupations mentioned in the text—cooks, shoemakers, and carpenters. While the title of the Cirandinha simply alludes to this manner of dancing, the Ciranda uses the more urgent opening words. Rather than describing the children’s motions, the words Passa, passa, gavião have the sense of “shoo!” or “go away!”—and the hawk may almost be an ominous figure. The text of the folksong follows:

Passa, passa gavião, todo o mundo passa  
As cozinheiras fazem assim, assim, assim  
Os sapateiros fazem assim, assim, assim  
Os carpinteiros fazem assim, assim, assim

Pass, pass, hawk; everyone passes.  
The cooks do like this, like this, like this;  
The shoemakers do like this, like this, like this;  
The carpenters do like this, like this, like this.

The Cirandinha is again in an ABA form; the overall key is G major, while the middle section is in the dominant, D major. The Ciranda has a far freer structure, lent unity not by a clear-cut formal plan but by the omnipresent moto perpetuo sixteenth notes. It is
predominantly in A major, but unexpectedly ends on F-sharp, the relative minor. The exterior sections of the *Cirandinha* are marked *andante* and in 4/4, with the quarter-note equal to 96 M.M.; the middle section is an *animando* with the quarter note at 116 M.M. The 2/2 *Ciranda* is much faster. The tempo indication is *vivo* throughout, and the half-note equals 84 M.M. Unlike the other pairs, neither piece includes a change of time signature.

The *Cirandinha* depicts the stomping motions associated with the word *passa* through accentuated staccato articulations in the left hand, found in the B section (Ex. 2.1). This creates a march-like quality that clearly imitates the choreography associated with the dance. At the same time Villa-Lobos adds *staccatissimo* markings in the right hand, demanding an almost exaggerated sense of uplift and energy in the folksong melody.

![Ex. 2.1. Cirandinha no. 7, mm. 10–12.](image)

As in *Cirandinha* no. 1, the B section of *Cirandinha* no. 7 demands that students to develop rhythmic precision and control over articulations. This passage is a particularly excellent learning opportunity because students must not only perform the individual articulations accurately, but also be able to distinguish between the different degrees of detachment in either hand. Even though the B section melody is marked staccato, it has to sing; the cantabile character must be expressed by carefully shaping the phrase, rather than
by connecting the notes. Maintaining a distinction between staccato eighth notes and staccato sixteenth notes is a further challenge. Small articulations using only the fingers and wrist will encourage a crisp touch; forearm movements would make the sound too heavy and the texture too thick. Encouraging economy of motion will also give the student freedom to play with equal precision at a variety of tempos. To accurately perform this contrast, the lines should first be practiced separately and combined only once the articulations can be securely executed. Villa-Lobos makes this technical problem easier for young pianists to approach by giving them an image to keep in mind: the left hand is the children’s stomping feet, while the right hand is their voices.

The A section of the *Cirandinha*—which does not contain any material from the folk song—contrasts in character as well as tempo and key. Unlike the bouncy and energetic B section, the A sections are legato, almost precious (Ex. 2.2). Nonetheless, they also challenge the intermediate pianist to develop independent fingers and to differentiate between different types of articulations simultaneously. The difficulty here is achieving balance between the outer voices. The melody is supported by a bassline moving stepwise every two beats. Voicing these parts requires careful control over dynamics and articulations—as well as independence in the fingers—but it will be easier to approach if the student first understands the harmonic and textural context. While the melody is sweet and lyrical, the bassline provides the harmonic underpinnings. Thus—though the right-hand melody is the main point of interest—the bassline must also be clearly heard. Holding the half-notes for their full value and adding a gentle accent to the attack will draw out the scalar figure. It is all too easy, however, for a young pianist to attempt to emphasize the bassline, only to have it overwhelm the right-hand part. The middle voice mostly serves as
harmonic filler—but, while clearly subordinate to the outer voices, the attacks should still be clearly heard, because they provide rhythmic interest. While these syncopations should be clearly audible, they can easily break up the flow of the melody if overemphasized. Keeping the overall shape and ultimate goal of the phrase in mind will help the student maintain balance between all three voices. In this case, for example, there should be a slight crescendo into m. 2.

Ex. 2.2. *Cirandinha* no. 7, mm. 1–4.

As mentioned above, Villa-Lobos’s title for the *Ciranda* draws attention to the threatening hawk, rather than to the motions of the dance. There are several instances where the composer musically depicts this figure. Beginning in m. 28, Villa-Lobos introduces dissonant, *sforzato* eight notes (Ex. 2.3). Because of the rapid alternation of adjacent pitches in the sixteenth-note line, these interjections are heard almost as clusters. The strident, sudden dissonance may symbolize bird’s ugly cry. Thus, the *sforzati* should be interpreted as brusque, almost crude sounds. Nonetheless, they should not disturb the steady flow of the sixteenth-note line.
While he maintains a one- or two-voice texture throughout most of the piece, in mm. 37–40 Villa-Lobos pairs the sixteenth-note accompaniment with the folksong melody—doubled in fourths (Ex. 2.4, showing the first two bars of this passage). This unexpected, eerie sound may represent the unwanted hawk circling above. The upper note should be accentuated to emphasize the melody.

Like the B section of the Cirandinha, the Ciranda features repeated rhythms—but of a very different character. An uninterrupted sixteenth-note line continues throughout the piece, often oscillating in broken thirds between the hands. The main technical challenge
of the piece lies in playing this moto perpetuo line without either losing the momentum or the lyrical quality. The rapid runs, transferring the motive between hands in a sensation of improvisation and in a continuous motion of this piece shows the influence of a Bach toccata. As mentioned in Chapter Two, Villa-Lobos was familiar with Bach from an early age, having heard his aunt play Bach’s keyboard music as a child. This is yet another instance of his combination of Brazilian material with European stylistic influences.

Despite this moto perpetuo device, Villa-Lobos offers the performer some freedom with the tempo. In several passages, he combines dynamic changes with tempo changes, such as the cresc. pouco a pouco e allargando marking beginning in m. 23, or the largo marking combined with a crescendo at the end of the piece (Exx. 2.5 and 2.6). These passages suggest that—while a steady pulse should be established at the opening of the piece—slight changes in tempo should be combined with the dynamic changes to help shape the work. A little rubato added to bars with marked dynamic changes, beginning with m. 2, can make the moment more dramatic (Ex. 2.7). This is all the more important at major formal junctures; for instance, a slight relaxation of the tempo into m. 45 would make the press to the final cadence more effective (Ex. 2.8). This more flexible approach will also prevent the moto perpetuo effect from becoming aurally overwhelming; it allows the piece to breathe rather than merely plunging on headlong.
Ex. 2.5. *Ciranda* no. 6, mm. 23–24.

Ex. 2.6. *Ciranda* no. 6, mm. 46–47.

Ex. 2.7. *Ciranda* no. 6, mm. 1–2.
Ex. 2.8. *Ciranda* no. 6, mm. 44–45.

Also as in the *Cirandinha*, maintaining clear distinctions between articulations and employing them with musicality are major technical challenges in the *Ciranda*. For legato passages, including the ubiquitous sixteenth notes, the pianist must beware of using too large a motion in the attack; this will make it impossible to attain the indicated tempo. This line is not the main melody, but it has still has to be smooth and lyrical, not merely busy.

A short, vertical stroke from the wrist will provide the precise control necessary to accurately place the left-hand staccatos that appear in mm. 3–4 and 6–7 (Exx. 2.9 and 2.10). Moreover, the pianist should keep the ultimate goal of the phrase in mind: the downbeats of mm. 4 and 7. This will allow a shaping of the phrase towards that end point, both through the marked crescendo and perhaps a slight accelerando as well. While the left-hand attack in m. 7 lacks a staccato marking, this is likely a printing error; the pianist should perform it like m. 4 for consistency.
Though the accent articulations in mm. 22–25 and 44–47 seem to apply the right-hand chords as a whole, it is best to emphasize the uppermost note (viz. Exx. 2.5 and 2.6). This will add a measure of finesse and refinement, bringing out the melody and preventing the clarity of the texture. It is also imperative to produce the accent without adding unnecessary tension to the hand. Pull the wrist upward slightly, allowing it to relax and add weight to the upper note without discomfort or. If the tendon at that runs from the base of the inner wrist to the elbow is standing out, there is too much tension in the wrist.

Villa-Lobos frequently used octave passages in his piano music, and the instance in m. 25 is particularly challenging due to the tempo (Ex. 2.11). As always, after the initial
articulation, the pianist will need to release pressure in the hand; force, rather than weight, keeps the key depressed. In a passage of this rapidity, one can take advantage of the momentum produced by this release. Immediately after the attack, the pianist should feel the sensation not merely of releasing pressure but of pushing off from the key, using the engrained bounce of the wrist. Focus on the goal of the phrase: the fortissimo Ds in the second half of the bar. Play this last note. Then practice the transition from the penultimate note, then from the antepenultimate note, and so forth. Concentrating on the Ds will highlight the natural musical direction of the phrase, but also encourage facility and efficient movement.

Ex. 2.11. *Ciranda* no. 6, mm. 25.

Even pianists who can readily play this passage may have difficulty balancing tension and relaxation in the hands. In a fast and complicated passage like this, it helps to focus on one finger as the leader of the hand; in octaves, this will always be either the thumb or the fifth finger. The thumb is stronger, so it is the better choice. Rather than thinking about both notes of each octave, concentrate on moving the thumb from pitch to pitch; if the hand formation is correctly placed, it should follow the thumb accurately. To
execute this correctly, the wrist must be just firm enough to hold the form of the hand.

Interestingly, and in contrast to the settings of “O cravo brigou com a rosa,” neither piece presents the folksong entirely literally.\textsuperscript{72} The figure that first appears in m. 14 of the \textit{Cirandinha} and m. 19 of the \textit{Ciranda} (“as cozinheiras fazem assim”) is repeated twice in the original melody; in these pieces, Villa-Lobos iterates it four and three times, respectively. In addition, in the \textit{Ciranda} both hands develop the folksong material; it begins in the right hand in m. 17 and transfers to the left in m. 19 (Ex. 2.12). In other respects, Villa-Lobos provides two very different settings, both in the musical devices he employs and the overall character of each piece. The simple ABA form of the \textit{Cirandinha} contrasts with the fluid, almost toccata-like \textit{Ciranda}. As discussed above, the pieces depict different elements from the folksong text. Whereas the B section of the \textit{Cirandinha} straightforwardly paints the image of dancing, singing children, the \textit{Ciranda} focuses on the mysterious hawk.

\textsuperscript{72} For a characteristic performance by Brazilian children, see Moises da Rocha, “PASSA PASSA GAVIÃO,” YouTube, accessed July 31, 2015, \url{https://www.youtube.com/watch?v=AoP1kP64tkw}. 
Unlike the other two pairs considered in this study, *Cirandinha* no. 10 and *Ciranda* no. 14 share the same title: *A canoa virou* (the boat capsized).\(^73\) The folksong describes a boating accident and its consequences for the incompetent Maria:

\begin{verbatim}
A canoa virou, por deixá-la virar
Foi por causa da Maria que não soube remar
Se eu fosse um peixinho e soubesse nadar
Eu tirava a Maria lá do fundo do mar
\end{verbatim}

When we let her turn, the boat capsized
Because Maria did not know how to row.
If I were a little fish and I knew how to swim
I would rescue Maria from the seabed.

Both pieces are in a type of ternary form; while the *Cirandinha* is a simple ABA,
the *Ciranda* is AABBA with a two-bar coda. The *Cirandinha* is in D major with the expected modulation to the dominant in the B section. While the folksong appears in F major in the B sections of the *Ciranda*, a pedal tone on C continues through the entirety of the piece. Like the settings of “O cravo brigou com a rosa,” both pieces incorporate changes of tempo and time signature in the contrasting middle sections: the *Cirandinha* moves from an *andantino* 3/4 to a *moderato* 2/4, while the *Ciranda* begins in 2/2 with the indication *um pouco apressado* (half note equaling 76 M.M.) and changes to 4/4 with the marking *muito animado* (quarter note equaling 100 M.M.) in the B sections. A curious feature of the *Cirandinha* is that all tempo and expressive markings are given in Italian, rather than Portuguese.

The opening two bars of the *Cirandinha* depict the rocking of the boat through an undulating rhythm reminiscent of a barcarolle (Ex. 3.1). Students should master the part in each hand separately before attempting to combine them; as previously mentioned, tapping the rhythms of each hand on the thighs without worrying about fingering will help the student work the rhythms into muscle memory. The right hand continues this accompaniment in thirds through the remainder of the A section, while a soaring melody appears in the left hand (Ex. 3.2). Both the notation—with accent marks under a long slur—and musical instinct should lead students to bring out this bass melody. Care should be taken, however, not to allow it to wholly overpower the right-hand part. Encourage the student to carefully consider the articulation and dynamics for the passage before beginning to play; the gesture should crescendo into the end of the phrase to highlight the flow of the melody.
Ex. 3.1. *Cirandinha* no. 10, mm. 1–2.

Ex. 3.2. *Cirandinha* no. 10, mm. 3–6.

In the B section of the *Cirandinha* the greatest challenge to the intermediate student will be balancing the two voices in the right hand, particularly in mm. 17–24 (Ex. 3.3, showing the first phrase in this passage). At the mechanical level this three-voice texture demands independence of fingers, but it also represents an excellent opportunity to introduce students to basic musical analysis. In order to properly voice and phrase the passage, they must be able to discern which voices and melodic and which are fill out the harmonies and provide rhythmic interest. It is essential to bring out the melody in the highest voice while also giving clear direction to the countermelody. The syncopated folksong melody will also require a different approach to articulation than the legato
countermelody—particularly because the latter must be played almost entirely with the right thumb. Moreover, the phrase lengths of the melody and countermelody do not precisely align; the first major break in the upper voice is on the downbeat of m. 19, an eighth note before the phrase in the middle voice ends. To achieve better coordination in this passage, the student should practice the middle voice in isolation with judicious use of the pedal until a legato touch has been engrained in muscle memory. The pedaling should be tied to the melody; the teacher should be able to suggest an appropriate approach. Then the parts may be played together; if the student keeps the shape of the folksong melody in mind, the other voices should follow organically and musically. Thinking in four-bar groupings rather than one or two bars at a time will help phrase the passage more smoothly.

Ex. 3.3. *Cirandinha* no. 10, mm. 17–20.

The suggestions above also apply to the four-voice passage beginning in m. 25, where the soprano, bass, and tenor all have hemiolas in tandem (Ex. 3.4). Much as in the C section of *Zangou-se o cravo com a rosa*, the sixteenth-note alto line conceals a more complex rhythmic structure; the reiterated pitches outline an additive 2+3+3 grouping. The teacher should ensure that the student is aware of this rhythmic structure. Should the
student struggle to maintain a clear sense of phrasal direction in the alto while also emphasizing the hemiola in the other three voices, a similar approach to that recommended for *Zangou-se o cravo com a rosa* may be adopted. First demonstrate the rhythm to the student, then ensure focus mental comprehension of it, then work it into muscle memory, and finally combine both parts.

Ex. 3.4. *Cirandinha* no. 10, mm. 25–28.

This setting of the folksong is simple, sweet, and lyrical; the B sections of the *Ciranda* are almost aggressive by contrast. Villa-Lobos puts the melody in F major, causing an uneasy tension with the C ostinato (Ex. 3.5). C is the first and last note of the piece, and indeed could be termed its focal point. Because the folksong opens on the fifth scale degree, its first note is actually C. At the opening of the A section and in between sections, Cs in octaves appear in the right hand; the left-hand ostinato continues throughout the B section. Villa-Lobos adds a brief, two-measure coda to the end of the A section to sustain the intense mood of the piece right to the final cadence, as well as prolonging the C further (Ex. 3.6). He highlights the last C in the left hand with a fermata; following the dissonant chord, yet another C appears.
Whereas this ostinato appears in eighth notes in the A section, at the B section it changes to almost frenetic sixteenth-notes; controlling the dynamic and articulations in these repeated Cs requires a skilled left hand, and is perhaps the predominant technical challenge of the Ciranda. Maintaining a loose wrist is vital; otherwise it will be difficult to maintain a steady pulse. Even so, the performer may find it difficult to bring this part up to speed. Once the left-hand part can be played steadily under tempo, mentally subdividing may actually prove a hindrance to increasing speed. Instead, focusing on every downbeat or even every other downbeat will help achieve control of the larger musical shape. To
achieve clarity in the melody and protect it from being overwhelmed by the left-hand part, it is crucial to identify the most important note of the chord. Throughout the B sections, the folksong melody is located the uppermost note of each right-hand chord; this topmost pitch should be emphasized in comparison to the other notes.

Villa-Lobos uses a slightly different version of the folksong in the *Ciranda*; rather than use a syncopated sixteenth-eighth-sixteenth rhythm for the second half of the even-numbered bars, he incorporates triplets. This adds yet another element of conflict—this time between triple and duple subdivisions—to the piece. This choice, along with the other differences in character between the *Cirandinha* and the *Ciranda*, may again stem from Villa-Lobos’s choice to emphasize a slightly different aspect of the folksong’s text. The elegant, playful *Cirandinha* hints that the capsized boat was a minor mishap, provoking only amusement. The more forceful character of the *Ciranda* and the conflict between C and F in the B sections suggests a different interpretation. Perhaps the rumbling ostinato depicts churning waters as the boat flips and causes Maria to drown.

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Chapter Four: Conclusion

As these analyses have demonstrated, Villa-Lobos’s *Cirandinhas* and *Cirandas* are rich and rewarding pieces to perform and study. Though the paired works share a melody, Villa-Lobos’s settings are never unimaginative or redundant. Rather, he creates a distinctive character for each, often by emphasizing different aspects of the folksong text. Especially in the *Cirandas*, this search for a compelling mood often demands consummate skill on the part of the performer. The *Cirandinhas*, by contrast, use their connection to the folksong text to help young pianists approach difficult passages. Villa-Lobos carefully designed these didactic works to improve students’ technique and musicality, often by providing short snippets of challenging material within an otherwise comfortable context. Finally, throughout both sets of pieces, Villa-Lobos demonstrates the synthesis of Brazilian vernacular material with European compositional processes that is the hallmark of his style.

Villa-Lobos was not preoccupied with formal shape or rigorous compositional processes when writing these pieces. Rather, his primary goal was to create a genuinely Brazilian style of art music: written by a Brazilian for Brazilians, drawing on vernacular material and stylistic characteristics. The continued popularity of the *Cirandinhas* and *Cirandas* among Brazilian pianists and piano pedagogues demonstrates his success in this regard. In these pieces he transforms the humble melodic material of traditional *cirandinhas* into artful, compelling works precisely suited to their different purposes. Whereas the *Cirandinhas* use these folktunes as a focal point to develop students’ technique and musicianship, the *Cirandas* demonstrate Villa-Lobos’s inventiveness in turning simple themes into virtuoso character pieces replete with colorful pianistic effects.
Charming, interesting, and challenging, Heitor Villa-Lobos’s *Cirandinhas* and *Cirandas* fully deserve to be more widely studied and performed outside of Brazil. Performers and pedagogues will find these creative reworkings of folksong material fulfilling, whether on account of their satisfying artistry, pianistic challenges, pedagogical value, or all-pervading *brasilidade*. 

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Appendix A

List of Published Piano Compositions by Heitor Villa-Lobos

This chronological list of published piano compositions by Villa-Lobos is taken from Susan Schroeder Cobb’s dissertation “Guia Prático for Solo Piano by Villa-Lobos: Stylistic and Pedagogic Insights into Albums I, VII and IX.” This list presents the title of the piece, publishers and year of composition.74

*Brinquedo de roda*, Peer, 1912

“Tira o seu pezinho”

“A moda da carranquinha”

“Uma, duas angolinhas”

“Os três cavalheiros”

“Garibaldi foi à missa”

“Vamos todos cirandar”

*Petizada*, V. Vitale, Peer, 1912

“A mão direita tem uma roseira”

“Assim ninava mamãe”

“A pobrezinha sertaneja”

“Vestidinho branco”

“Saci”

“História da Caipirinha”

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Suite infantil No. 1, Napoleão, Dover, Master Music, 1913

“Allegro”

“Andantino”

“Allegretto”

“Allegro non troppo”

Valsa scherzo, Napoleão, 1913

Fábulas características, Napoleão, 1914

“O cuco e o gato”

“A araponga e o irêrê”

“O gato e o rato”

Danças características africanas, Napoleão, Dover, Master Music, 1914–1915

“Farrapos,” op. 47 (“Danças dos moços—Dança indígena No. 1”)

“Kankukus,” op. 57 (“Danças dos velhos—Dança indígena No. 2”)

“Kankikis,” op. 65 (“Danças dos meninos—Dança indígena No. 3”)


“Idílio na rede”

“Uma camponesa cantadeira”

“Alegria na horta”

Simples coletânia, Napoleão, Consolidated Music Publishers, Dover, Master Music, 1917-1919

“Valsa Mística”

“Um berço encantado”
“Rodante”

*A prole do bebê*, no. 1 (“A família do bebê”) Napoleão, Eschig, Alfred, Dover, Kalmus, Marks, 1918

“Branquinha” (“A boneca de louça”)

“Moreninha” (“A boneca de massa”)

“Caboclinha” (“A boneca de barro”)

“Mulatinha” (“A boneca de borracha”)

“Neguinha” (“A boneca de pau”)

“A pobrezninha” (“A boneca de trapo”)

“O polichinelo”

“A bruxa” (“A boneca de pano”)

*História da carochinha*, Napoleão, Dover, Master Music, 1919

“No palácio encantado”

“A cortesia do principezinho”

“E o pastorzinho cantava”

“E a princesinha dançava”

*Carnaval das crianças*, Napoleão, Dover, Master Music, 1919–1920

“O ginete do pierrozinho”

“O chicote do diabinho”

“A manhã de pierrete”

“Os guizos do dominozinho”

“As peripécias do trapeirozinho”

“As traquinices do mascarado Mignon”
“A gaita de um precoce fantasiado”
“A folia de um bloco infantil”

*A lenda do caboclo*, Napoleão, 1921

*Fiandeira (La Fileuse)*, Napoleão, 1921

*Prole do bebê*, no. 2 (*Os bichinhos*), Eschig, 1921

“A baratinha de papel”
“A gatinha de papelão”
“O camundongo de massa”
“O cachorrinho de borracha”
“O cavalinho de pau”
“O boizinho de chumbo”
“O passarinho de pano”
“O ursinho de algodão”
“O lobozinho de vidro”

*Rudepoema*, Eschig, 1921–1926

*Chôros*, no. 5 (*Alma brasileira*), Eschig, Consolidated Music Publishers, Marks, Master Music, 1925

*Cirandinhas*, Napoleão, Eschig, Master Music, 1925

“Zangou-se o cravo com a rosa”
“Adeus bela morena”
“Vamos maninha”
“Olha aquela menina”
“Senhora pastora”
“Cai, cai, balão”
“Todo o mundo passa”
“Vamos ver a mulatinha”
“Carneirinho, carneirão”
“A canoa virou”
“Nesta rua tem um bosque”
“Lindos olhos que ela tem”

Sul América, Napoleão, Master Music, 1925

Cirandas, Napoleão, Master Music, 1926

“Teresinha de Jesus”
“A condessa”
“Senhora Dona Sancha”
“O cravo brigou com a rosa”
“Pobre cega” (“Toada de rede”)  
“Passa, passa, gavião”
“Xô, xô, passarinho”
“Vamos atrás da serra, Calunga”
“Fui no Itororó”
“O pintor de Canahy”
“Nesta rua, nesta rua”
“Olha o passarinho dominé”
“A procura de uma agulha”
“A canoa virou que lindos olhos”

“Có-có-có”

Saudades das selvas brasileiras, Eschig, 1927

Francette et Pià, Eschig, 1929

“Pià veio a França” (“Pià est venu en France”)

“Pià viu Francette” (“Pià a vu Francette”)

“Pià falou a Francette” (“Pià a parle à Francette”)

“Pià e Francette brincam” (“Pià et Francette jouent ensemble”)

“Francette ficou zangada” (“Francette est fachée”)

“Pià foi para a guerra” (“Pià est parti pour la guerre”)

“Francette ficou triste” (“Francette est triste”)

“Pià voltou da guerra” (“Pià revint de la guerre”)

“Francette ficou contente” (“Francette est content”)

“Francette e Pià brincam para sempre” (“Francette et Pià jouent pour toujours”)

Caixinha de música quebrada, Consolidated Music Publishers, 1931

Bachianas brasileira, no. 4, V. Vitale, Consolidated Music Publishers, 1930–1941

“Prelúdio” (“Introdução”), 1941

“Coral” (“Canto do sertão”), 1941

“Aria” (“Cantiga”), 1935

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APPENDIX B

Titles of the Cirandinhas and Cirandas

*Cirandinhas* (1925):

“Zangou-se o cravo com a rosa”—“The Carnation is Angry with the Rose”

“Adeus, bela morena!”—“Goodbye, Beautiful Brunette!”

“Vamos, Maninha”—“Let’s Go, Sis”

“Olha aquela menina”—“Look at That Girl”

“Senhora Pastora”—“Lady Shepherdess”

“Cae, cae balão”—“Fall, Fall, Balloon”

“Todo o mundo passa”—“Everyone Passes”

“Vamos ver a mulatinha”—“Let’s See the Mulatinha”

“Carneirinho, carneirão”—“Lamb, Sheep”

“A canoa virou”—“The Boat Capsized”

“Nesta rua tem um bosque”—“This Street Has a Forest”

“Lindos olhos que ella tem”—“She Has Beautiful Eyes”

*Cirandas* (1926):

“Terezinha de Jesus”—“Terezinha of Jesus”

“Senhora Dona Sancha”—“Lady Dame Sancha”

“A condessa”—“The Countess”

“O cravo brigou com a rosa” (“Sapo Jururú”)—“The Carnation Fought with the Rose” (“Toad Jururú”)

“Pobre Cega” (“Toada da Rede”)—“Poor Blind Woman” (“Hammock Tune”)
“Xô, xô, passarinho”—“Shoo, Shoo, Little Bird”

“Passa, passa gavião”—“Pass, Pass, Hawk”

“Vamos atrás da Serra Calunga”—“Let’s Go Behind the Calunga Mountain Range”

“O pintor de Cannahy”—“The Painter of Cannahy”

“Fui no Tororó”—“I Went to Tororó”

“Nesta rua, nesta rua”—“This Street, This Street”

“Olha o passarinho, Dominé”—“Look at the Birdie, Dominé”

“Que lindos olhos”—“What Beautiful Eyes”

“À procura de uma agulha”—“Looking for a Needle”

“A canoa virou”—“The Boat Capsized”

“Có-Có-Cô”—“Co-Co-Co”

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VITA

AUTHOR’S NAME: Eldia Carla Melo de Farias

PLACE OF BIRTH: João Pessoa, PB, Brazil

EDUCATION:

Master of Music in Piano Pedagogy
Campbellsville University
May 2009

Master of Music in Piano Performance
Campbellsville University
May 2008

Bachelor Degree in Music, Piano emphasis
Federal University of Paraíba
February 1989

AWARDS:

Ralph McCracken Scholarship Award: Jean Marie
McConnell Chrisman, 2010–University of Kentucky

TORA assistantship, 2009–2013, University of Kentucky

MTNA (Music Teachers National Association), Star
Student Achievement Recognition, 2009, Campbellsville
University

Academic award in recognition for exceptional
achievement in piano performance. Outstanding Graduate
Music Student, 2008, Campbellsville University

Graduate assistantship 2007–2009, Campbellsville
University