

A STUDY OF MULTICULTURALISM IN 20TH CENTURY GUITAR MUSIC
AND
THE BRAZILIAN ELEMENTS IN THE MUSIC OF ROLAND DYENS

by

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Acknowledgments

This dissertation is dedicated to the memory of Roland Dyens (1955-2016), a musician that has inspired a generation of composers and guitarists through his original and innovative works. Dyens passed on October 29, 2016 in Paris days after this document was approved by the Research Committee and just weeks prior to its public defense.

Roland Dyens himself helped the present author to shape this research by kindly agreeing to an interview that is featured in the appendix of this document. Since this dissertation was written while Dyens was alive it was the decision of this author to only refer to him as a non-living composer in this section of the document and in the introduction of this research; therefore chapters two, three, conclusion and appendix will refer to Dyens as a living composer. In fact, Dyens is indeed alive through his music and his legacy as a composer, arranger and performer.

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Introduction: The Music of Roland Dyens and the Problem of Multiculturalism in Music

The French composer Roland Dyens (1955-2016) wrote many original works for guitar that make reference to Brazilian music. According to Canadian musicologist Enrique Robichaud,¹ Roland Dyens was the most recorded living composer of guitar music. His popularity among guitarists is closely related to his Brazilian-based works, but a majority of the performers and audiences may not realize that such pieces derive from Brazilian music and culture. Dyens has also borrowed other musical traditions including elements from Tunisian, Turkish, Swiss and Italian music. In order to fully understand Dyens's music, it is necessary to understand how multicultural elements are present in Western concert music.

This study will address the issue of multiculturalism in Western guitar music in general as the foundation to the study of Dyens's Brazilian based works. Dyens expressed his interest in Brazilian music in three different forms; first, as a composer who creates original works based on Brazilian elements, second as an arranger of Brazilian music, and third as a concert artist devoted to the performance and recording of Brazilian repertoire. Such a study will provide information that may guide performers and listeners to better understand how to approach multicultural works in a stylistic manner.

For the purposes of this study musical multiculturalism will be defined as the act of composing works while using elements of a foreign culture that may resemble a non-native geographical location. Furthermore, multicultural works will be classified in two different

¹ Enrique Robichaud, *Guitar's Top 100: Classical Guitar's Most Recorded Music with Recommended CDs*

categories, *literal* and *non-literal multiculturalism*. Literal multiculturalism will refer to works that do not display the coexistence of two or more musical cultures, but that are based solely on foreign elements. While using literal multiculturalism, composers borrow foreign melodies, rhythms, forms or styles in order to compose works that replicate a foreign musical tradition. On the other hand, non-literal multiculturalism will refer to works that present foreign elements alongside a composer's own cultural background, presenting the coexistence of two or more musical cultures. Non-literal multicultural works carry punctual foreign elements that construct the vocabulary of composers and may portray a foreign geographical location.

Such classification is necessary due to the lack of consistent terminology in the analysis of musical multiculturalism. Other parallel fields of study such as musical borrowing have encountered the same problem until musicologist Peter Burkholder established the typology for the usage of existing music;² terms such as *stylistic allusion* and *modeling* allow researchers to classify the allusion to general musical styles/ types of music rather than to a specific musical work, or to label a piece as one that simply imitates form, procedures or part of melodic material, respectively. Similarly, the now proposed terms of *literal multiculturalism* and *non-literal multiculturalism* aim to establish an analytical pattern in the relatively unexplored field of study of Multiculturalism in Western guitar music.

Another problem in the parallel field of Musical Borrowing that was identified by Burkholder resides on the fact that “conclusions about the significance of borrowed material in a work are premature until we know how the composer has actually used it”³. In order to avoid the same problem in the study of Multiculturalism, the present study will rely on comparative

² J. Peter Burkholder, “The Usage of Existing Music: Musical Borrowing as a Field. “*MLA* 50, no. 3 (March 1994): 851-870.

³ J. Peter Burkholder, “The Usage of Existing Music: Musical Borrowing as a Field. “*MLA* 50, no. 3 (March 1994): 856.

musical analysis by juxtaposing original and relevant works by Brazilian composers and Brazilian based works written by non-Brazilian composers. Furthermore, the study of Multiculturalism in the artistic output of Roland Dyens will also rely on an interview with the composer conducted by the present author, where the topic of Multiculturalism and his Brazilianism was the sole subject (this interview may be found in the appendix of this document).

While multiculturalism and musical borrowing may be considered congruent topics, other fields of study such as exoticism may sometimes overlap with multicultural theories and generate confusion. As the chapters of this study will demonstrate, composers that engage in Multiculturalism are rarely dealing with the exotic but rather with familiar subjects. Often the decision of using elements of a foreign musical culture is conscious and sparked by life events such as immigration/ visitation and direct interaction with the foreign; in opposition the usage of the exotic may be associated with the superficial, momentary or punctual.

Musicologist Timothy D. Taylor defends that studies on Exoticism often become superficial and obsolete due to the musicological obsession with musical form and style, such approach distil the individuality of composers while social, cultural and historical aspects are frequently left aside⁴. As a result studies on exotic or multicultural works constantly indicates that such music is self-contained rather than a result of a broader net of cultural interactions.

Alongside with Taylor's observations on Exoticism, it is important to also consider that dominant traditional western musical cultures have historically served as the measurement tool for judging musical quality. Furthermore, concepts such as Vergleichende Musikwissenschaft (comparative musicology)⁵ essentially defined exoticism through a labeling process that

⁴ Timothy D. Taylor, *Beyond Exoticism* (London: Duke University Press, 2007), 3, 7, 123, 125.

⁵ Philip Bohlman, *The Music of European Nationalism* (Santa Barbara: ABC CLIO, 2004) 18, 211.

classified the majority of non-western music as foreign, solely relying on geographical and ethnical definitions rather than cultural interactions. The present research will consider social and cultural elements as well as musical analysis in order to demonstrate that multiculturalism and exoticism are not necessarily correlated.

The Catalog of Brazilian based works included in the appendix of the document, quantitatively demonstrate that most often composers that engage in multiculturalism rely on this compositional approach throughout their careers; catalogued composers such as Agustín Barrios Mangoré, Carlo Domeniconi, Francis Kleynjans, Jorge Morel and Roland Dyens demonstrate such characteristic due to their considerably large number of multicultural Brazilian based works. In conclusion, composers that constantly rely on Multiculturalism may not be associated with Exoticism due to their familiarity with certain foreign musical cultures, consequently what may initially appear to be exotic fades into multicultural.

This study also aims to demonstrate that the number of Brazilian based works for guitar gradually increased throughout the 20th century and into the first decade of the 21st century due to specific events such as the popularity of the guitar works of Heitor Villa-Lobos, considered to be the most performed set of guitar pieces during the 20th century⁶ as well as the rise of the Bossa Nova movement in Brazil during the late 1950's and its sudden international acclaim.

In times when innate human differences such as religion or skin color generate social tension or when the interaction among different cultures is regularly portrayed as dangerous or unnecessary, this study wishes to demonstrate that the union between the national and the international, the common and the different may produce positive results of unique to multicultural synergies that benefit human artistic manifestations.

⁶ Fabio Zanon, *Villa-Lobos* (São Paulo: Publifolha, 2009), 74.

Chapter I: Multiculturalism in 20th Century Guitar Music

As a portable instrument the guitar has often migrated between distant geographical locations. As soon as early guitars started to spread from North Africa to Europe and the Americas, the instrument assumed various shapes and sizes, while adjusting itself to local cultures and musical necessities. Consequently, the instrument and its music became multicultural in essence.

Because there are many types of guitars, ranging from early instruments such as the lute and the vihuela to modern instruments such as acoustic and electric guitars, this document will focus solely on the modern classical guitar and its relevant 20th-century multicultural works. Furthermore, this portion of the present study is divided in two segments.

The first segment investigates multicultural works written for the instrument during the first half of the 20th century and their multiple origins, while the second portion of this chapter discusses significant Brazilian-based multicultural works for the classical guitar. In summary, both sections aim to present the history of multiculturalism in the classical guitar repertoire in perspective in order to support the analysis of the multicultural works of French composer Roland Dyens presented in the third chapter of this study.

The documented history of the modern guitar starts in 1780 with the publication of Antonio Ballesteros's *Obra para guitarra de seis Ordenes*⁷, the first publication in which an author advocates the use of a guitar with six single strings. At that point in history, the guitar went through a process of gradual transformation until its standardization in construction during the second half of the 19th century with the Spanish luthier Antonio Torres (1817-1892).

⁷ Antonio Ballesteros, *Obra para guitarra de seis Ordenes* (Spain, 1780).

During the period between Ballesteros's publication and the establishment of a standard instrument with its current size and volume, the guitar literature was dominated by works written by composer-guitarists (guitar players that were also composers). In fact, starting from the release of the first publication for a guitar-like instrument in 1546⁸, not a single non-guitarist composer contributed a substantial work to the instrument's literature until 1920.

One of the leading guitarist-composers during the first decade of the 20th century was Francisco Tárrega (1852-1909), an active performer, transcriber and pedagogue who established the modern technique for guitar. Tárrega's most important technical innovations included excluding the use of the pinky finger on the top of the instrument, establishing the apoyando/rest strokes and implementing a footstool for the left foot in order to support the guitar.

In addition to relevant technical innovations, Tárrega's compositions also feature important multicultural aspects relevant to the present study. In fact, his work *Danza Mora* may be considered the first significant multicultural work for the guitar in the 20th century. According to Tárrega's pupil and biographer Emilio Pujol (1886-1944), the composer visited Algeria in 1900; furthermore, Pujol suggests that the “sound of Arabic percussion instruments performing a persistent rhythm over a monotonous melody, inspired Tárrega to compose his famous *Danza Mora*”⁹.

Tárrega's immersion in the Algerian musical culture and interaction with local percussionists have not been recorded by the composer himself or fully investigated in previous literature; therefore this study will analyze *Danza Mora* in order to classify its multicultural

⁸ Alonso Mudarra, *Tres Libros de Música en cifra para Vihuela* (Seville, 1546).

⁹ Emilio Pujol, *Tárrega, Ensayo Biográfico* (Lisbon, 1960), 143.

elements and demonstrate the authenticity of its Algerian origins as suggested by the composer's biographer.

The first multicultural element of *Danza Mora* resides in its title, which translates to Moorish Dance, a denomination that makes direct reference to North African cultures. Following this first and explicit multicultural indication, it is possible to argue that the piece's ostinato rhythmic pattern is the second and most relevant multicultural element of Tárrega's Moorish Dance.

The persistent rhythmic pattern (figure 1.1) introduced in the sixth measure of the piece appears in fifty-one of the work's sixty-four measures; notice that the pattern always appears in the accompaniment and never as melodic material. This constant repetition evokes static and a quasi-tribal musical atmosphere that may indeed be reminiscent of Tárrega's interaction with Algerian drummers as Emilio Pujol has suggested on his *Ensayo Biográfico*.

Figure 1.1: *Danza Mora* by Francisco Tárrega (mm. 6-8).

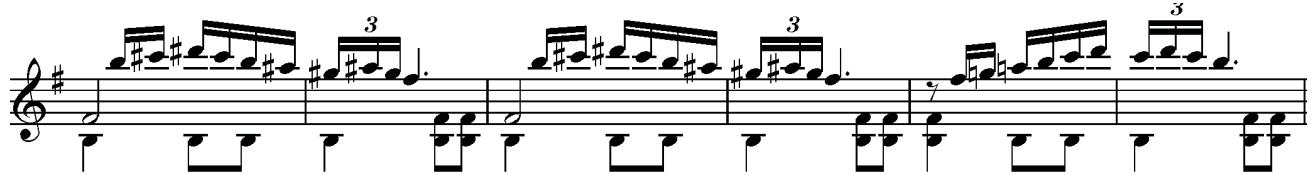


The available literature provides no concrete evidence that suggests *Danza Mora*'s rhythmic pattern is Algerian in origin. The fact that the composer travelled to Algeria may indicate such a relationship but does not prove the pattern's heritage. While Tárrega's visit to Algeria was not documented in an academic or musicological manner, other composers such as Béla Bartók have studied this musical culture in properly documented detail; therefore this study will rely on Bartók's research in order to classify Tárrega's multiculturalism.

In 1913, Béla Bartók traveled to Algeria to research Arab folk music; after recording audio samples and notating folk tunes, he published his observations in 1920 in the German journal *Zeitschrift fur Musikwissenschaft*¹⁰. In the publication, Bartók makes important remarks about the characteristic rhythmic patterns used in Algerian music. According to the composer, “each melody has only one type of accompanying rhythm, undoubtedly interdependent with the melody, which rarely changes . . . there are fewer rhythmical motives than melodies, therefore several melodies have identical accompanying rhythm.”¹¹

Bartók’s description brings the repetitive rhythmic pattern of *Danza Mora* into perspective, since its ostinato only appears as an accompaniment for melodic lines. Such texture resembles the characteristics observed by the Hungarian composer, as well as Emilio Pujol’s previously quoted description of Tárrega’s source of inspiration for the composition. Tárrega’s most common use of the pattern is shown in the figure below.

Figure 1.2: *Danza Mora* by Francisco Tárrega (mm. 15-20)



As part of his observations, Bartók notated over sixty folk songs from the Algerian folk repertoire in traditional staff notation; the collection displays several repetitive rhythmic patterns, including an example of the exact ostinato accompaniment employed by Tárrega in *Danza Mora*.

¹⁰ Béla Bartók, *Die Volksmusik der Araber von Biskra und Umgebung*. (Leipzig, 1920).

¹¹ Béla Bartók, *Bela Bartok Studies in Ethnomusicology, selected and edited by Benjamin Suchoff* (Lincoln, 1997), 33.

Bartók classifies the pattern as *Nuba*, a dance that is “the least primitive, undoubtedly originated from the Arab art music . . . consisting of a period of seven plus eight bars.”¹²

Figure 1.3 shows Bartók’s record of the *Nuba* dance in staff notation; the example resembles Tárrega’s *Danza Mora* by displaying a constant ostinato consisting of one quarter note followed by two eighth notes in its accompaniment (lower staff).

Figure 1.3: *Nuba*, extracted from *Zeitschrift für Musikwissenschaft* (pages. 521-522)

63. Nuba

Aus Biskra I

522 Béla Bartók, Die Volksmusik der Araber von Biskra und Umgebung

1) (n) **2)** **5)** **3)**

sempre simile

Var.: 1) **1)** **2) exo!!** **3)** **4)**

sempre ripetuto

Besides observing rhythms, Bartók also analyzes the melodic qualities of Algerian dance music, making the case that the Algerian *Nuba* uses “melodies of a more extended ranged” in comparison to other Arabic dances while also using “frequent glissandos.”¹³ Bartók’s

¹² Béla Bartók, *Béla Bartók Studies in Ethnomusicology, selected and edited by Benjamin Suchoff* (Lincoln, 1997), 37, 44.

¹³ Béla Bartók, *Béla Bartók Studies in Ethnomusicology, selected and edited by Benjamin Suchoff* (Lincoln, 1997), 32.

observations on melody are also consistent with Tárrega's *Danza Mora*, since its melodic range extends greatly from the fourth to the fifteenth fret of the instrument (E₃ to G₅) and glissandos appear on measures four, forty-three and forty-nine.

Through Bartók's research it is possible to conclude that *Danza Mora* uses multicultural elements in its rhythm, melody and musical effects; therefore the work may be classified as a non-literal multicultural work, with its overall musical discourse constructed of punctual foreign elements to portray a foreign musical culture.

Furthermore, *Danza Mora* cannot be classified as a literal multicultural work since it places the previously described foreign musical elements within traditional western music. The work's binary form, tonal harmonies and well tempered scales, are elements that ground the work in the composer's own European background. In fact, Bartók classifies Algerian scales as a musical element that "rarely is traceable to our diatonic or rather well tempered chromatic system."¹⁴ None of the scales listed by the Hungarian appear in Tárrega's composition.

While Tárrega paved the way for multiculturalism in 20th-century guitar music, another guitarist-composer, Agustín Barrios Mangoré (1885-1944), would consolidate such a compositional tendency during the remaining years of the first half of the century. Besides composing multicultural works, Barrios Mangoré lived a multicultural life by migrating between several countries during his lifetime. Born in Paraguay, the guitarist lived in Argentina, Uruguay, Brazil, Germany, Spain, Venezuela, Costa Rica and El Salvador.

Agustín Barrios Mangoré composed hundreds of works for guitar that have survived either as manuscripts located throughout Latin America (in which dates of composition are often missing) or through recordings made by the guitarist himself between 1914 and 1929. Since it is

¹⁴ Béla Bartók, *Béla Bartók Studies in Ethnomusicology, selected and edited by Benjamin Suchoff* (Lincoln, 1997), 29.

believed that several of his manuscripts are still missing, the present research will rely on the most recent complete edition¹⁵ of the composer's catalog in order to classify his multicultural works.

Currently Mangoré's catalog consists of one hundred and twelve pieces, of which twenty-nine may be considered multicultural. Within these multicultural works it is possible to find examples of literal multiculturalism, in which the composer tries to emulate all aspects of foreign musical cultures, as well as examples of non-literal multiculturalism. These guitar pieces derive from musical styles of Argentina, Uruguay, Brazil, Chile, Costa Rica, Cuba and Spain.

Sargento Cabral may be considered Mangoré's first multicultural work; its subtitle *Zamba*, denotes an Argentinian dance that traditionally superposes 6/8 and 3/4 meters. The date of composition of this short piece for solo guitar is unknown, but since its manuscript was found in Paraguay it is possible to establish that the work was written prior to 1910.

The Argentinian element of *Sargento Cabral* precedes and announces Mangoré's immigration to Argentina in 1910, when the composer started to write several other guitar pieces based on Argentinian music. Table 1.1 lists Mangoré's ten works based on Argentinian rhythms, dances, folk melodies and geographical locations, as well as their year of composition.

Table 1.1: Agustín Barrios Mangoré, Argentinian influence.

Title	Date
<i>Sargento Cabral</i>	Circa 1910
<i>Tango N.2</i>	Circa 1910
<i>Aires Criollos</i>	Circa 1910

¹⁵ Richard Stover, *The complete works of Agustín Barrios Mangoré* (Pacific, 2003)

<i>Don Perez Fernando</i>	Circa 1914
<i>La Bananita</i>	Circa 1914
<i>Vidalita con Variaciones</i>	Circa 1914
<i>Aire Zamba</i>	1923
<i>Cordoba</i>	1924
<i>Aconquija</i>	Circa 1924
<i>Vidalita</i>	Unknown

Upon his arrival in Buenos Aires, Barrios started to compose Tangos; this choice of genre seems to have been in response to the musical environment of Argentina, a country that at the time was witnessing the Tango's rapid rise in popularity thanks to the music of artists such as Julio César Sanders, Enrique Delfino and Carlos Gardel.

Generally, early Tangos were written in 2/4 meter with a steady rhythmic pattern in the accompaniment. Later this characteristic would change since Tangos started to be also written in 4/4 and 4/8. Figure 1.4 shows a common Tango accompaniment pattern as in the early songs such as *El Talar*, written by Prudencio Aragón in 1895. It is fundamental to note that this pattern is similar to and derivative of the Cuban Habanera¹⁶ and often labeled as such; the pattern is present and persistent in several Tangos written by Mangoré such as *Tango N.2*, *Don Perez Fernando* and *La Bananita* as demonstrated in the figures below.

Figure 1.4: *El Talar* by Prudencio Aragón (mm. 1-5).

¹⁶ Mark Brill, *Music of Latin America and the Caribbean* (River, 2011), 353.

Figure 1.5: *Tango N.2* by Agustín Barrios Mangoré (mm. 1-4).



Figure 1.6: *Don Perez Fernando* by Agustín Barrios Mangoré (mm. 1-5).

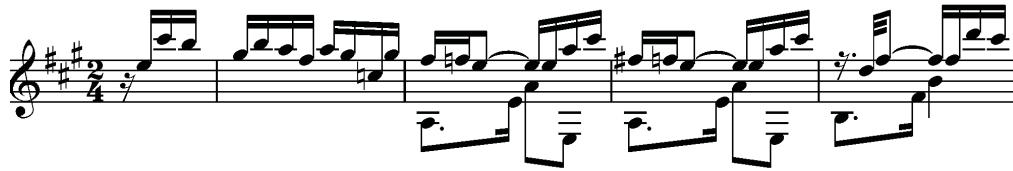


Figure 1.7: *La Bananita* by Agustín Barrios Mangoré (mm.41-45).



Despite the use of the Tango rhythmic pattern in *Tango N.2*, *Don Perez Fernando* and *La Bananita*, Barrios Mangoré does not follow the traditional form of early tangos. Often, Argentinian songs from the first decades of the 20th century displayed either a ternary or binary form; on the other hand, all three of Mangoré's Tangos are written in Rondo form.

Tango N.2 uses a three-part Rondo, ABACA, in which A and B are in the key of G major, while C is in A minor; such modulation is unusual for 1910's Tangos, which tended to have straightforward modulations, between tonic and dominant. *Don Perez Fernando* also uses a three-part Rondo, ABACA, in which A and B are in the key of A major, while C appears in D major. *La Bananita*, uses a slightly modified four-part Rondo form as ABCADA, where A is

only repeated twice instead of the expected three repeats that a regular Rondo form would present.

Besides the previously mentioned Tangos, Mangoré composed seven Argentinian-based works. *Vidalita*, *Vidalita con Variaciones* and *Aires Criollos* are pieces based on Argentinian folk tunes; *Córdoba* and *Aconquija* portray two geographical locations of Northern Argentina, Córdoba and Aconquija, along with their Andean musical influence; *Aire Zamba* uses once again the Zamba dance, as in Mangoré's first multicultural composition, *Sargento Cabral*.

Even though Mangoré's Argentinian-based pieces for guitar are his first multicultural works and of unquestionable relevance for the guitar literature, the present study focuses on analyzing the composer's Brazilian-based works, *Tua Imagem*, *Maxixe*, *Choro da Saudade* and *Preludio “Saudade.”* This analysis is relevant since the works pioneer the use of Brazilian elements by a non-Brazilian composer, a compositional approach rarely used during the first half of the 20th century and widely popular among composers of the second half of the century.

Barrios arrived in Brazil in 1914, becoming a resident of the country for six years and returning as a touring artist until his last visit in 1932. During this period the guitarist visited twenty-one Brazilian states, composing many of his original pieces and helping to establish the classical guitar as a concert instrument in Brazil.

Four of Mangoré's Brazilian-based works have survived, and although the dates of composition of most of these pieces are unknown, manuscripts and recordings indicate that they were composed between 1918 and 1938. Table 1.2 lists the surviving Brazilian-based works by Mangoré, as well as their approximate dates of composition.

Mangoré's Brazilian works first stand out from the composer's catalog by their Portuguese titles. *Tua Imagem* is likely the earliest of Mangoré's Brazilian works and its title

translates to “your image;” this Waltz was never recorded or programmed for any of Mangoré’s public performances.

It is known that Barrios composed another Waltz with a Portuguese title, *Saudades do Rio de Janeiro*, currently missing from his catalog; the piece was also never formally programmed by the guitarist nor recorded. The only reference to *Saudades do Rio de Janeiro* appears in a concert program from São Paulo, Brazil from December of 1918, where a handwritten note states that Barrios “performed as an encore the waltz of his authorship *Saudades do Rio de Janeiro*” (Figure 1.8).

Table 1.2: Agustín Barrios Mangoré, Brazilian works.

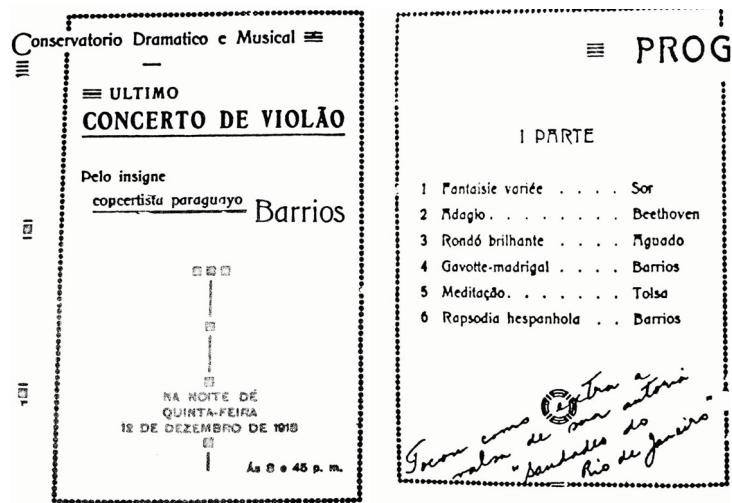
Title	Date
<i>Tua Imagem</i>	Circa 1920
<i>Maxixe</i>	Circa 1927
<i>Choro da saudade</i>	Circa 1928
<i>Preludio from La Catedral</i>	Circa 1938

It is possible that *Tua Imagem* and *Saudades do Rio de Janeiro* are the same work, since both are Waltzes and both have Portuguese titles. On many occasions Barrios Mangoré changed the titles of his works, as in the case of his well known tremolo piece *Sueño de la Floresta*, first programmed as *Souvenir d'un Réve*, or in his *Armonías de America*, first titled *Poema Nativo*. In any case, *Tua Imagem/ Saudades do Rio de Janeiro* belongs to a period in which Mangoré is

located in Brazil; consequently it becomes fundamental to analyze the characteristics of the composition.

Tua Imagem or *Saudades do Rio de Janeiro* is significant to Mangoré's multiculturalism due to its first use of the Portuguese language on a title, specifically for the usage of the word *Saudade*, a term often used by several composers that will be discussed in detail later. The work itself does not feature essential Brazilian musical elements, and thus differs greatly from the composer's first Argentinian works—*Tango N.2*, *Don Perez Fernando* and *La Bananita*—in which the country's most popular dance is evidently emulated.

Figure 1.8: Reference of *Saudades do Rio de Janeiro*. São Paulo, 12/12/1918



The Waltz was a popular dance in Brazil during the first decades of the 20th century, and Brazilian guitarist-composers such as Heitor Villa-Lobos¹⁷ (1887-1959) and João Pernambuco¹⁸

¹⁷ *Valsa-Chôro* from *Suite Popular Brasileira*, written between 1908 and 1912.

¹⁸ *Cecy* (circa 1920), *Meu Sonho* (circa 1930), *Noite de Ventura* (unknown), *Pensando em Agustinha* (circa 1912), *Recordando minha Terra* (unknown), *Sonho de Magia* (circa 1930), *Suspiro Apaixonado* (Circa 1929), *Valsa em Lá* (unknown).

(1883-1947) used it to compose several solo guitar pieces. Therefore it would not have been unusual for a Paraguayan composer to write a Waltz while living in Brazil. Furthermore, Barrios Mangoré, performed transcriptions of Waltzes by Frédéric Chopin (1810-1849), Fritz Kreisler (1875-1962) and Emile Waldteufel (1837-1915) while in Brazil¹⁹, demonstrating his interest in the dance.

Tua Imagem uses a Rondo form, featuring a traditional Waltz in 3/4 meter that carries a recurrent eight note melodic gesture on the third beat of each measure. Such a gesture recalls one of the Waltzes Barrios Mangoré often performed during his concerts, Chopin's *Waltz n.3, Op. 34, n.2*. The persistent eight note melodic gesture of both works is demonstrated in Figures 1.9 and 2.0.

Figure 1.9: *Tua Imagem* by Agustín Barrios Mangoré (mm.1-8).

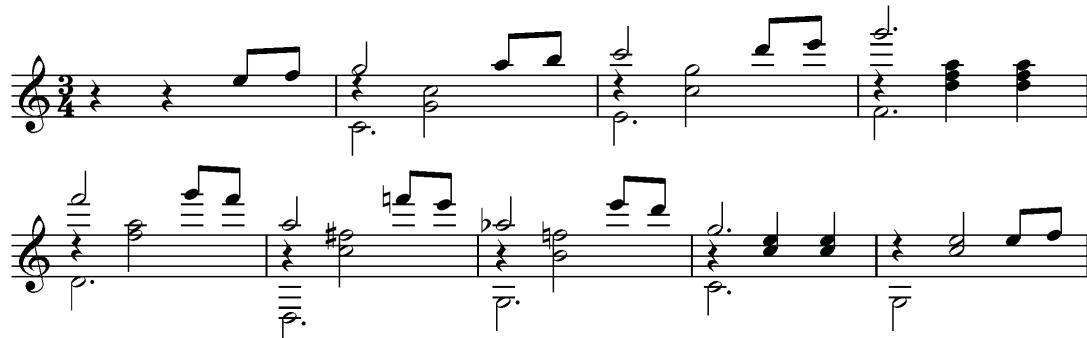


Figure 2.0: *Waltz n.3, Op. 34, n.2* by Frédéric Chopin (mm.1-8).

Lento

¹⁹ Richard Stover, *Six Silver Moonbeams, The Life and Times of Agustín Barrios Mangoré* (Clovis, 1992), 235-236.

Whether or not Chopin's Waltz served as a source of inspiration for Barrios Mangoré, *Tua Imagem* carries a traditional Romantic melodic element that it is not native to Brazil. While Chopin uses a modified Rondo form (AA'BA'BACA), Barrios Mangoré uses a strict Rondo (ABACA).

Heitor Villa-Lobos, who would become the most important Brazilian composer of the 20th century, also composed a Waltz for guitar, *Valsa-Chôro*, written in Rondo form (ABACA) circa 1908, exactly as Barrios did circa 1920. Villa-Lobos and Barrios Mangoré met in Rio de Janeiro, though the encounter of the two figures was not documented in detail. Mangoré also never performed *Valsa-Chôro*, a fact that may indicate that *Tua Imagem* has no correlation with Villa-Lobos's Waltz.

The multiculturalism in *Tua Imagem* does not extend beyond its title in Portuguese, since its form and musical elements do not refer to original Brazilian music elements. Barrios Mangoré delivers his first authentically Brazilian composition circa 1927 with *Maxixe*, a work in which he accomplishes literal multiculturalism by imitating all elements of the Brazilian dance of the same name, Maxixe.

The term Maxixe emerged in Brazil during the second half of the 20th century as a reference to an energetic and exotic dance that combined elements of the Afro-Brazilian dance Lundu, the Cuban Habanera and the European Polka. The dance displayed several variations during the turn of the century; therefore the description of the Maxixe rhythm is often not consistent among scholars. This study will define the Maxixe as a diverse dance that may appear in three different rhythmic patterns. The following figures demonstrate the most common Maxixe rhythmic definitions.

Figure 2.1: Maxixe²⁰

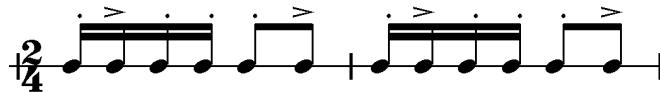


Figure 2.2. Maxixe²¹

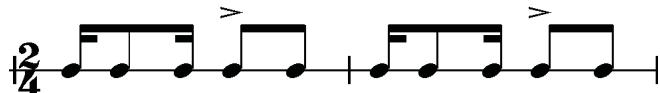


Figure 2.3: Maxixe²²



Besides appearing in different patterns, the Maxixe is often presented under the nomenclature of Tango Brasileiro or Brazilian Tango. In fact, it is virtually impossible to differentiate the Brazilian Tango from the Maxixe since compositions that have used the same rhythmic pattern have been labeled differently. Previous scholarship²³ has explained that the Maxixe was considered a vulgar dance often associated with lower social classes, a fact that led the elite to rename the Maxixe the Tango Brasileiro. This renaming allowed the dance to enter well respected musical institutions as a quasi-European dance.

The social differentiation between the Tango Brasileiro and the Maxixe becomes evident through the music of Brazilian pianist and composer Ernesto Nazareth (1863-1934), who

²⁰ Marco Pereira, *Ritmos Brasileiros para violão* (Rio de Janeiro, 2007), 19.

²¹ Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs, 1979), 118.

²² Marco Pereira, *Ritmos Brasileiros para violão* (Rio de Janeiro, 2007), 20.

²³ Marco Pereira, *Ritmos Brasileiros para violão* (Rio de Janeiro, 2007), 7.

published more than seventy-five Brazilian Tangos or Maxixes. Among these works, only a single piece was published under the subtitle of Maxixe, while the remaining works were published under the category of Brazilian Tangos.

Nazareth's only work published as a Maxixe was *Dengoso*, a piano piece from 1907 that was published under the pseudonym Renaud, likely because Nazareth did not wish to be associated with the vulgar Maxixe dance. Despite the composer's resistance to the dance, *Dengoso* would become an international success, being recorded several times in Europe and the United States under the titles *Boogie Woogie Maxixe* and *Parisian Maxixe*.

Dengoso uses the rhythmic pattern displayed in figure 2.2 in its accompaniment; the exact same pattern also appears in the composer's *Reboliço* written in 1913, a piece published under the subtitle of Brazilian Tango. The similarity between the pieces is demonstrated in the figures below.

Figure 2.4: Maxixe as *Dengoso* by Ernesto Nazareth (mm. 1-4).

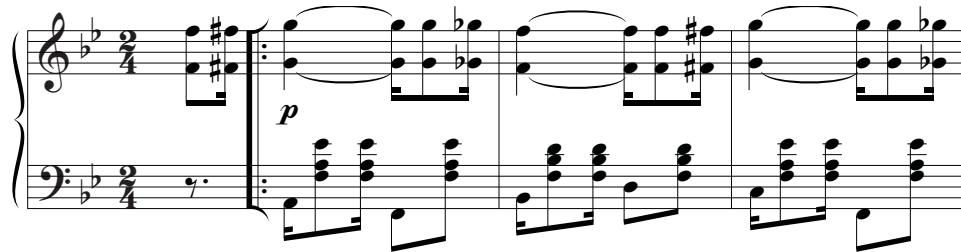
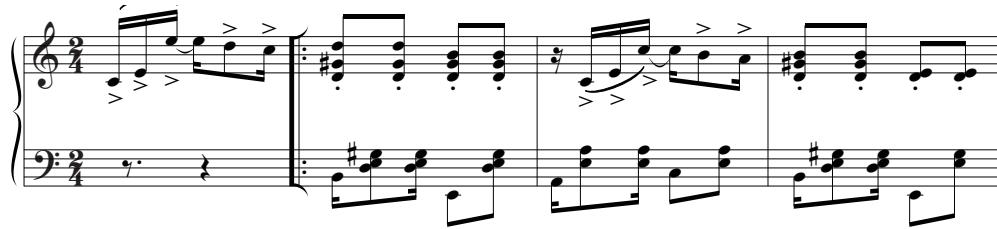


Figure 2.5. Tango Brasileiro as *Reboliço* by Ernesto Nazareth (mm. 1-4).



The similarity between both rhythms confirms the assumption that the Maxixe and the Brazilian Tango are in fact the same dance. Understanding the origins of the Maxixe rhythm, its cultural background and Nazareth's relationship with the rhythm will be relevant to the analysis of Mangoré's *Maxixe*.

Until Mangoré released the recording of his *Maxixe* in 1928, no non-Brazilian composer had published²⁴ an original guitar composition in Brazilian style, making its release an important moment in guitar history, since many other composers would follow Mangoré's lead in this compositional approach.

Barrios Mangoré chooses to apply the rhythm displayed in figure 2.3 to his *Maxixe*; the pattern appears in all four contrasting sections of the work. The form used by the composer is unusual in his output, with a six-part structure (ABCDAB) in which the Maxixe pattern is treated in two different textures, either as a percussive accompanying rhythm (Figure 2.6) or as part of the melody (Figure 2.7).

Barrios Mangoré consistently uses the percussive texture in between each section of the piece, placing the Maxixe dance as an element that connects all six parts of the piece's structure. This type of percussive texture carries a chord placed on the anacrusis of the first beat of each measure and is traceable to the style of Ernesto Nazareth. In fact, several of the choices made by Barrios Mangoré in his *Maxixe* are common to two of the best-known pieces of Nazareth, *Brejeiro*, from 1893, and *Odeon*, from 1909.

²⁴ Arrangements of Brazilian music for guitar started to be published circa 1909 in Italy. *Maxisce Brasileira* by Italian guitarist Ermenegildo Carosio (1886-1928) appeared in the Italian magazine *Il Mandolinista*, Anno XII n.1. The arrangement appears in appendix III of this document.

Figure 2.6: Percussive texture in *Maxixe* by Agustín Barrios Mangoré. (mm. 1-2).

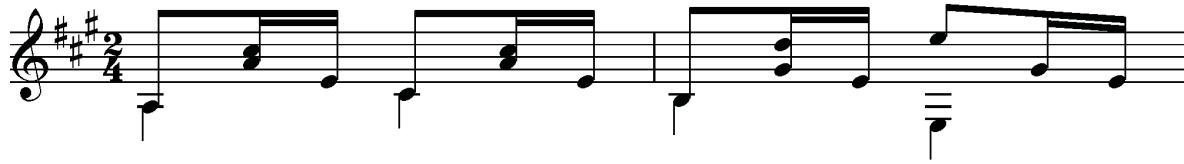
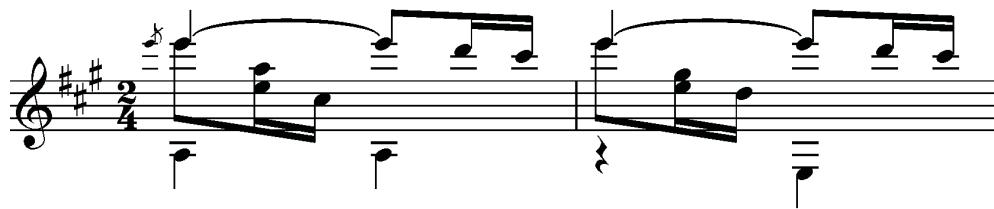


Figure 2.7: Melodic texture in *Maxixe* by Agustín Barrios Mangoré. (mm. 27-28).



Mangoré opens his piece by using the percussive texture with a chord placed on the anacrusis of the first and second beat of each measure for two measures prior to the introduction of the first melodic idea in measure three; the theme presents a four-bar-long phrase. The same pattern occurs in Nazareth's *Brejeiro*, where the same rhythmic pattern is used, with the same texture and the same phrase length. The figures below demonstrate such similarity between Barrios Mangoré and Nazareth.

Figure 2.8: *Maxixe* by Agustín Barrios Mangoré (mm. 1-6).

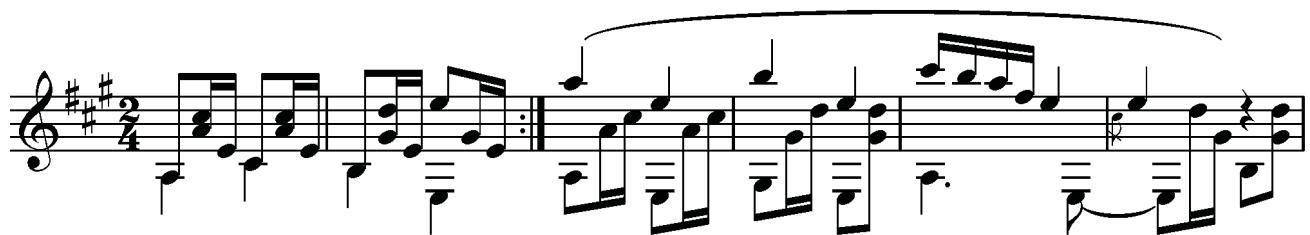


Figure 2.9: *Brejeiro* by Ernesto Nazareth (mm. 1-6).



Maxixe and *Brejeiro* are both in the key of A major and their harmonic language is also similar. While the first section of *Maxixe* has fourteen measures, the first section of *Brejeiro* has twenty measures, but for the most part Barrios employs the same chord progression of Nazareth's work. The comparison between progressions is demonstrated in Table 1.3.

Table 1.3: *Maxixe* and *Brejeiro*, harmonic progression of opening section in chord symbols.

Measure number	<i>Maxixe</i>	<i>Brejeiro</i>
1	A	A
2	E7	E7
3	A	A
4	E7	E7
5	A	A
6	E7	E7
7	A	A
8	E7	E7
9	A	A
10	E7	E7
11	C# minor F#7	C#7

12	B minor	B7
13	A E	C#
14	A E	F# minor
15		B7
16		E7
17		A
18		B minor
19		E7
20		A

In the last section of *Maxixe*, Barrios incorporates a melodic pattern into the previously discussed percussive texture, in which the composer places the melody on the bass strings of the guitar, while the top strings perform the accompaniment. Such texture derives from Nazareth's Brazilian Tango, *Odeon*; the textural similarity is displayed in the figures below.

Figure 3.0: *Maxixe* by Agustín Barrios Mangoré, melody on bass (mm. 55-60).



Figure 3.1: *Odeon* by Ernesto Nazareth, melody on bass (mm. 1-5).



Brejeiro and *Odeon* are considered part of the Brazilian collective imaginary and the first Maxixes or Brazilian Tangos to be published. Consequently it is safe to assume that Barrios might have encountered the pieces during his stay in Rio de Janeiro, where Nazareth resided and performed regularly. The similarities between the Maxixe by Barrios and the Brazilian Tangos of Nazareth do not necessarily indicate that the Paraguayan guitarist tried to copy the Brazilian's ideas or style, but demonstrate how immersed Barrios was in the Brazilian culture of the time. Such involvement results in the first Brazilian literal multicultural work for guitar, a compositional approach that would be used again by Barrios circa 1928 in his *Choro da Saudade*.

Saudade is a unique Brazilian word that has no literal translation in any foreign language and may be described as a “feeling akin to sorrow, homesickness, melancholy, nostalgia, or regret;” the term “particularly refers to a constant feeling of longing or absence for something, someone, or some place.”²⁵ The word’s unique and powerful meaning became a source of inspiration not only for Agustín Barrios Mangoré but for other non-Brazilian composers during the first half of the 20th century, such as Darius Milhaud (1892-1974), who wrote *Saudades do Brasil*, op. 67; Peter Warlock (1894-1930), who composed *Saudades*; and Roland Dyens, a guitarist-composer deeply influenced by the sentiment.

When exactly Mangoré composed *Choro da Saudade* is not known though previous scholarship²⁶ has suggested that the work might have appeared in programs as early as 1925 under two different titles, *Aire Brasilero* and *Choro Brasileiro*. To the present date, there is no concrete evidence with which to precisely date *Choro da Saudade*’s composition. However, the

²⁵ Mark Brill, *Music of Latin America and the Caribbean* (River, 2011), 221.

²⁶ Richard Stover, *Six Silver Moonbeams, The life and Times of Agustín Barrios Mangoré* (Clovis, 1992), 109.

analysis of the work in parallel with statements of musicians who met with Barrios Mangoré in Rio de Janeiro suggests the piece may have been written in 1929. In order to bring the date of the composition to light and to understand Mangoré's multiculturalism, this study will investigate the artistic output of Brazilian guitarist-composer João Pernambuco, a contemporary of Barrios Mangoré.

It is known that Mangoré met with João Pernambuco in 1929 at the music store Cavaquinho de Ouro in Rio de Janeiro. A picture of their encounter has survived and proves the interaction between the guitarists. The most comprehensive biography of Pernambuco features a description by Brazilian guitarist Jayme Florêncio Meira of part of the meeting between Mangoré and Pernambuco; according to Meira, "Barrios performed alongside with João Pernambuco at Cavaquinho de Ouro, after listening to *Jongo* a piece of Pernambuco's authorship Barrios became sensitized with his musical talent and instrumental ability composing *Choro da Saudade* on the spot."²⁷

If Meira's statement is accurate, it is safe to assume that *Choro da Saudade* dates from 1929. In order to confirm his report, however it is necessary to compare Pernambuco's *Jongo* with Mangoré's *Choro da Saudade* in order to prove the influence of Pernambuco on Mangoré. Such comparison may also clarify the vaguely reported "on the spot" composition process of Mangoré as well as demonstrate the origins of his multiculturalism.

Pernambuco's *Jongo* is in fact known as *Interrogando*; the word *Jongo* is a subtitle that refers to an African-Brazilian dance. The first similarity between *Interrogando* and *Choro da Saudade* appears in their form; while Pernambuco uses a strict Rondo form (ABACA), Barrios uses a slightly modified Rondo form (ABACBA).

²⁷ José de Souza Leal and Antonio Luiz Barbosa, *João Pernambuco a Arte de um Povo*, (Rio de Janeiro, 1982), 22.

The keys of the two sessions do not exactly match but they do follow the same pattern; while Pernambuco presents sections A and B in the key of D major, Barrios presents A and B in G minor, both keeping the first two sections within the same key. Both composers utilized the key of G major for section C, a fact that makes both tonal maps parallel to one another. The key relationship between the pieces is displayed in Table 1.4.

Table 1.4: Tonal map for *Interrogando* and *Choro da Saudade*.

Section	<i>Interrogando</i>	<i>Choro da Saudade</i>
A	D Major	G Minor
B	D Major	G Minor
C	G Major	G Major

Although the key contrasts of the pieces are not dramatic, both works present diverse rhythmic landscapes that are interconnected and that add contrast between each section of the Rondo. The rhythmic similarities between *Interrogando* and *Choro da Saudade* start with the fact that both works are written in 2/4 meter. From there, two basic rhythmic gestures appear in the pieces.

The most common rhythmic gesture between the works appears at least once in each section of both pieces. The gesture is not only a rhythmic element but a textural device that generates a percussive and melodic element in both works. The pattern/texture is displayed in Figures 3.2 and 3.3.

The unique aspect about this pattern/texture is its constant two-note chord on the third and seventh sixteenth note of every measure in which it is featured; this texture present in both pieces is uncommon in guitar works of the time, a fact that reinforces the connection between these two pieces.

Figure 3.2: *Interrogando* by João Pernambuco (mm. 46-48).

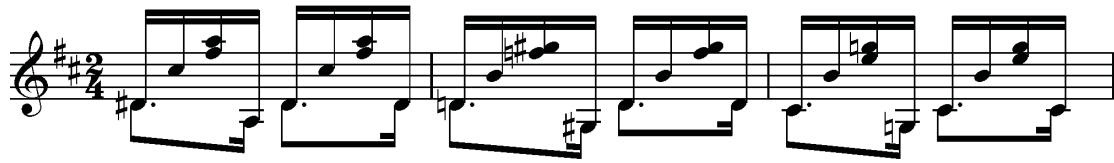
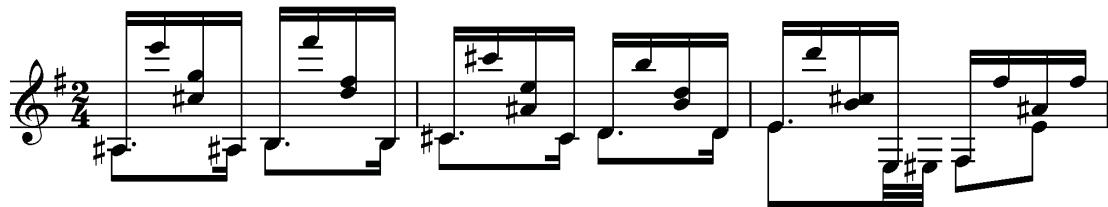


Figure 3.3: *Choro da Saudade* by Agustín Barrios Mangoré (mm.61-63).



The second most shared rhythmic gesture between the works is reminiscent of the typical Brazilian street music genre, the Choro; the genre overlays European dances such as the Polka, Waltz and Mazurka with African rhythms. Both Pernambuco and Barrios use the pattern to generate melodic material that is extracted from a single chord position; essentially the guitarist holds a chord while moving one note off the original position.

This common guitar treatment of the Choro rhythm is well illustrated in Heitor Villa-Lobos's *Chôros N.1* from 1920. In fact, previous scholarship²⁸ indicates that copies of the

²⁸ José de Souza Leal and Antonio Luiz Barbosa, *João Pernambuco a Arte de um Povo*, (Rio de Janeiro, 1982), 48.

manuscript of Pernambuco's *Interrogando* erroneously circulated in Europe as *Chôro N.2* by Villa-Lobos due to how similar the composers' styles were. The Choro treatment by the three composers is displayed in the figures below.

Figure 3.4: *Interrogando* by João Pernambuco (mm. 2-4).

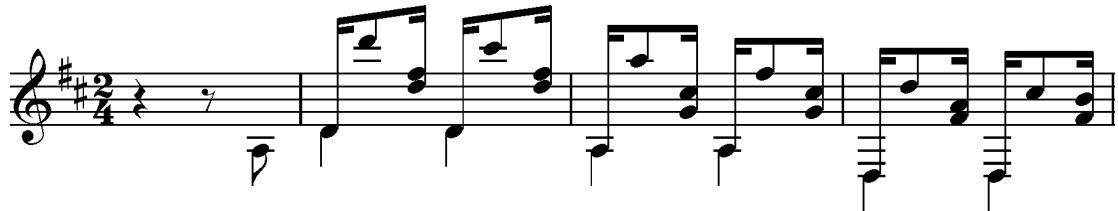


Figure 3.5: *Choro da Saudade* by Agustín Barrios Mangoré (mm. 34-36).

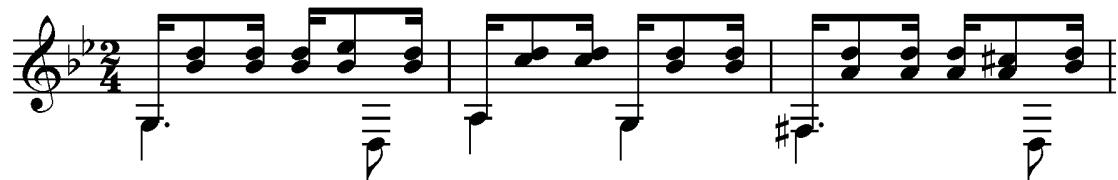
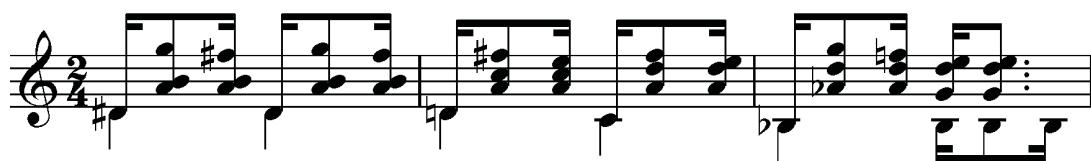


Figure 3.6: *Chôros N.1* by Heitor Villa-Lobos (mm. 43-45).



Barrios Mangoré uses the Choro rhythm throughout the entire B section of his *Choro da Saudade*, thereby adding a unique Brazilian flavor to the piece and justifying its title. The similarities between Mangoré's piece and Pernambuco's *Interrogando* suggest that the Paraguayan may indeed have composed his Choro "on the spot," as Jayme Florêncio Meira has

stated. However, the precise date of composition will likely remain unofficial until a manuscript of the work is found.

The nostalgic character of the word *saudade* is explored perhaps most fully in the first section of the Rondo, through a melancholic melody in G minor that reflects the characteristics of the Brazilian Modinha, an aria-like type of song often used to reflect nostalgia, sadness and melancholy.

Mangoré's impressions of the *Saudades* feeling also appear in his last Brazilian-based work, *Preludio “Saudade”*, known as the opening movement of his best-known work, *La Catedral*. Barrios wrote the *Prelude* in 1938, a period, according to his biographer,²⁹ during which the composer faced severe difficulties such as health and money issues, as well as problems with his marriage. As a result, the sentimental *Prelude* was composed and added as the opening act to *La Catedral*, a work previously conceived in two movements.

Choro da Saudade and the *Preludio “Saudade”* use similar elements, suggesting they may represent Mangoré's own interpretation of this typical Brazilian sentiment. The opening section of each work is in a minor key: as previously discussed, the *Choro*'s first section appears in G minor while the *Prelude* is written in B minor. The textures of both pieces are also similar; the composer carries the melodic material on the top strings of the instrument while applying arpeggios to lower strings as demonstrated in Figures 3.7 and 3.8.

The melodic character of both of Mangoré's *Saudades* demonstrates that the composer standardized his musical interpretation of the unique Brazilian sentiment through three devices: melodic gesture, arpeggios and key (minor). This research will later investigate the *Saudades* of other composers.

²⁹ Richard Stover, *The complete works of Agustín Barrios Mangoré* (Pacific, 2003), 224.

Figure 3.7: *Choro da Saudade* by Agustín Barrios Mangoré (mm. 6-8).

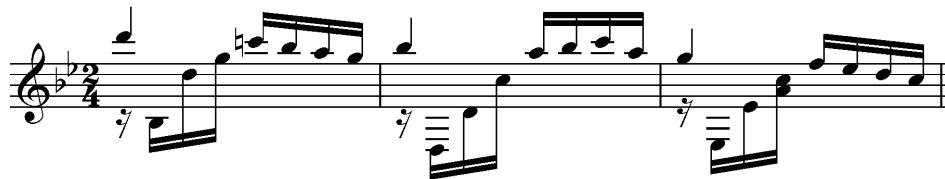


Figure 3.8: *Preludio “Saudade”* by Agustín Barrios Mangoré (mm. 42-44).



Besides writing multicultural works using Argentinian and Brazilian elements, Barrios Mangoré also wrote pieces with Spanish, Uruguayan, Chilean, Costa Rican and Cuban elements. Seven of Mangoré's works are Spanish-based; these solo guitar pieces demonstrate the great influence of Francisco Tárrega, Isaac Albéniz (18960-1909) and Juan Parga (1843-1899), composers whose work the guitarist performed throughout his career as a touring artist. The list of Mangoré's Spanish-based works and their dates of composition appears in Table 1.5.

Tárrega's influence on Barrios Mangoré is best demonstrated in his *Jota*; the piece clearly references Tárrega's *Grand Jota* from 1872. Mangoré often performed his *Jota* as the closing act of his performances, and surviving programs of his concerts demonstrate that the composer most often listed the piece as *Grand Jota Aragonesca*; however, in 1943 the Paraguayan programmed³⁰ the work as *Grand Jota*, a “collaboration” between Tárrega and Barrios.

³⁰ Richard Stover, *The complete works of Agustín Barrios Mangoré* (Pacific, 2003), 170.

Table 1.5: Spanish-based works by Agustín Barrios Mangoré.

Title	Date
<i>Aires Andaluces</i>	Circa 1914
<i>Jota</i>	1914
<i>Serenata Morisca</i>	Circa 1921
<i>Arabescos (Estudio n.4)</i>	Circa 1923
<i>Leyenda de Espanã</i>	1924
<i>Capricho Espanol</i>	1926
<i>Aires Mudéjares</i>	1944, unfinished work

There are several similarities between the Jotas of Tárrega and those of Barrios, from their shared key of A major to their similar employment of particular guitar techniques such as using harmonics as melodic material over repeated chords (Figures 3.9. and 4.0), using rapid ornamentation on the open first string over basses on strings six and five (figures 4.1 and 4.2), and using glissandos on two note chords over open basses (4.3 and 4.4).

Figure 3.9: *Gran Jota* by Francisco Tárrega, harmonics (mm. 172-177).

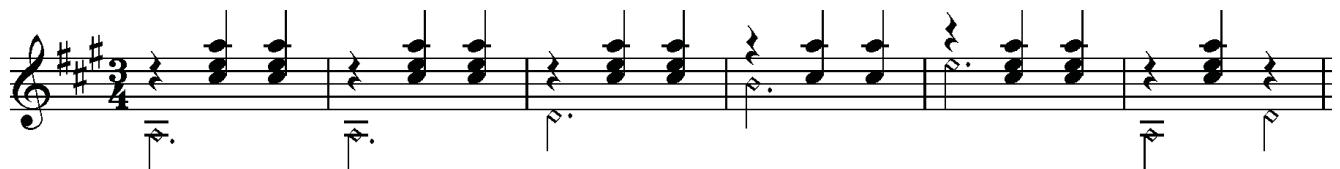


Figure 4.0: *Jota* by Agustín Barrios Mangoré, harmonics (mm. 138-143).

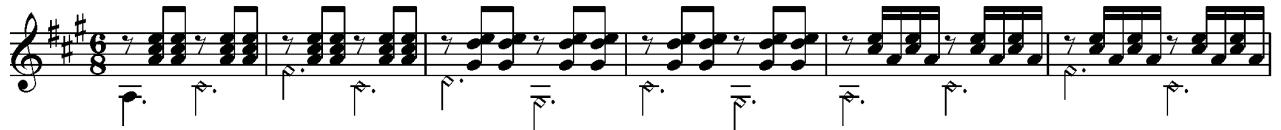


Figure 4.1: *Gran Jota* by Francisco Tárrega, ornamentation on first string (mm. 221-224).

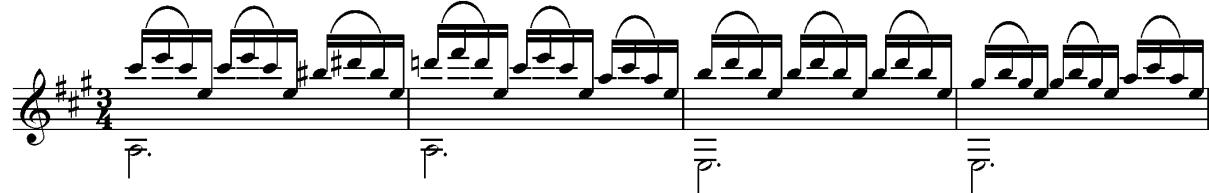


Figure 4.2: *Jota* by Agustín Barrios Mangoré, ornamentation on first string (mm. 118-119).



Figure 4.3: *Gran Jota* by Francisco Tárrega, glissando on two note chords (mm. 259-260).

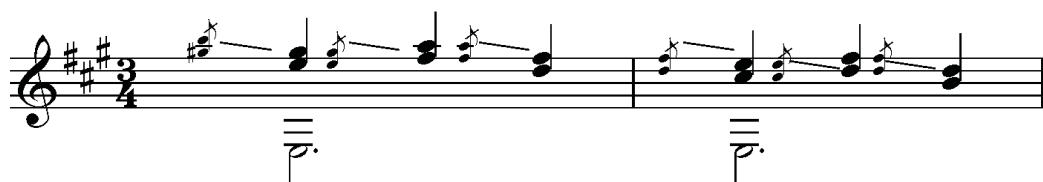
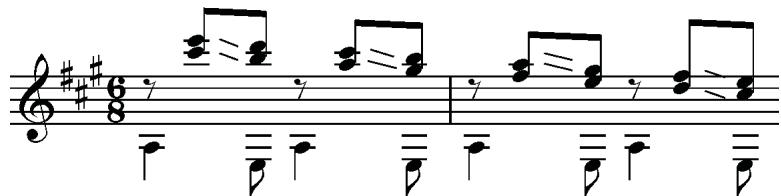


Figure 4.4: *Jota* by Agustín Barrios Mangoré, glissando on two note chords (mm. 93-94).



Elements of Tárrega's *Grand Jota* also appear in Mangoré's *Capricho Español*; Mangoré opens the work with a melodic and rhythmic gesture similar to that used by Tárrega in the opening section of his *Jota*, in which three notes are repeatedly slurred, as shown in the Figures below.

Figure 4.5: *Gran Jota* by Francisco Tárrega (mm. 21).

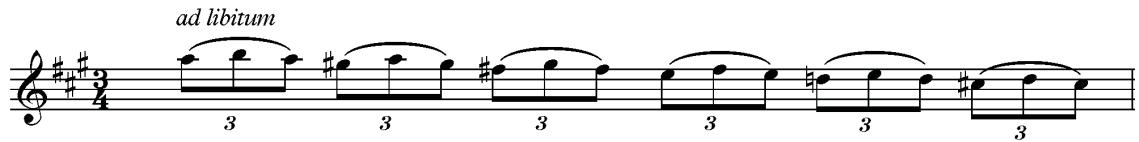


Figure 4.6: *Capricho Español* by Agustín Barrios Mangoré (mm. 1-3).



Capricho Español also features technical elements traceable to Juan Parga, a guitarist whose popularity was overshadowed by Tárrega's but who produced several idiomatic works for the guitar, in which he prioritized the fusion of classical and flamenco elements, a reflection of his home of Andalucía.

Barrios played Parga's *Polo y Soleá* in several public performances; the piece carries the name *Polo*, designating a typical Flamenco style of singing. The reference to Flamenco or Andalusian music is kept by Barrios on the subtitle of *Capricho Español* as "Noches de Andalucía" (Andalusian Nights). Both works are in the key of D minor, and the most relevant technical commonality between pieces appears in the use of a flamenco guitar technique rarely notated by classical guitar composers in which performers should play a scale with the left hand

only, without plucking notes with the right hand. The effect and notation by both composers is demonstrated in the figures below.

Figure 4.7 *Polo y Soleá* by Juan Parga (mm. 19).



Figure 4.8: *Capricho Español* by Agustín Barrios Mangoré (mm. 145).



The influence of Isaac Albéniz on Barrios Mangoré appears clearly in his *Leyenda de España*, dating from circa 1924—the same year in which the guitarist incorporates a transcription of Albéniz’s piano composition *Asturias* into his concert repertoire. *Asturias*, part of the Spaniard’s *Suite Española* carries the subtitle of *Leyenda*, which is also featured by Mangoré in his multicultural composition.

Mangoré’s *Leyenda* is written in the key of E minor, the same key used in his transcription of Albéniz’s *Leyenda*; the introduction of Mangoré’s piece extends the melody presented in the middle section of Albéniz’s piece as demonstrated in Figures 4.9 and 5.0.

Figure 4.9: *Leyenda de Espanā* by Agustín Barrios Mangoré (mm.1-4).



Figure 5.0: *Asturias* by Isaac Albéniz (mm.62-68).



Once the first theme of *Leyenda de Espanā* is introduced in measure number five, Barrios Mangoré turns his attention to a specific rhythmic pattern used by Albéniz in the middle section of his *Leyenda*. Practically, Barrios condenses Albéniz's two-measure-long phrase in B major into a single measure also in B major as demonstrated in the figures below.

Figure 5.1: *Leyenda de Espanā* by Agustín Barrios Mangoré (mm.1-4).



Figure 5.2: *Asturias* by Isaac Albéniz (mm.87-92).



Albéniz's introductory theme in *Asturias* is perhaps the best-known thematic idea of his entire catalog of original works. In responding to Albéniz, (Barrios) did not overlook this

powerful aspect of the Spaniard's piece, incorporating a variation. The variation uses the same texture explored by Albeniz, where the melody appears in the basses while the second string of the guitar is repeatedly plucked. The similarity between the pieces can be seen in Figures 5.3 and 5.4.

Figure 5.3: *Asturias* by Isaac Albéniz (mm.1-4).



Figure 5.4: *Leyenda de Espanã* by Agustín Barrios Mangoré (mm.89-92).



Barrios performed Spanish works by composers such as Tárrega, Albéniz, Parga and others throughout his career as a guitarist. Therefore his Spanish-based works appear to be a natural response to this major influence. Barrios Mangoré appears to have appropriated Spanish music aesthetics in works such as *Leyenda de Espanã*, *Capricho Español* and *Jota*, to the point that these works could have been written by a Spanish composer. The presence of these characteristics leads to the conclusion that Barrios Mangoré practiced literal multiculturalism while composing his Spanish based works.

Agustín Barrios Mangoré's remaining multicultural works draw on traditional dances and folk forms from Uruguay, Chile, Costa Rica and Cuba. These dance-based works are listed in Table 1.6.

Table 1.6: Remaining Multicultural works by Agustín Barrios Mangoré.

Title	Date
<i>Milonga</i>	Circa 1914
<i>Fabiniana</i>	1924
<i>Habanera</i>	Circa 1924
<i>Cueca</i>	Circa 1925
<i>Estilo</i>	1926
<i>Armonías de América</i>	Circa 1927
<i>Estilo Uruguayo</i>	Circa 1928
<i>Zapateado de Caribe</i>	Circa 1931
<i>Variaciones sobre el Punto Guanacasteco</i>	1939

Mangoré composed four Uruguayan-based works: *Milonga*, *Fabiniana*, *Estilo* and *Estilo Uruguayo*. In *Milonga*, Barrios explores the traditional Uruguayan dance and song style Milonga in 6/8 meter with characteristic bass line movements. *Fabiniana* features gestures of the Uruguayan folk form known as Triste and clearly references the influence of the Nationalist Uruguayan composer Eduardo Fabini (1882-1950) by using his most favorite folk element, the Triste, as well as by adding the subtitle *Improvisation remembering Eduardo Fabini*. The remaining Uruguayan works, *Estilo* and *Estilo Uruguayo*, utilize the folk rhythm Estilo in 3/4 meter. It is fundamental to mention that dances and rhythms such as the Estilo, Triste and Milonga may also be considered part of the folk tradition of Argentina and Southern Brazil.

Mangoré's *Cueca* is based on the Chilean couple's dance form of the same name; this multicultural work follows the Cueca's traditional 3/4 meter as well as its usual major key. This

is the composer's only Chilean-based work. Barrios also only wrote one piece based on Costa Rican and Cuban musical elements—respectively, *Variaciones sobre el Punto Guanacasteco* and *Habanera*. In these two works Barrios once again relies on traditional dances from these respective countries.

Armonías de América and *Zapateado de Caribe* are unique in Barrios's multicultural output because both works juxtapose musical elements from various countries of the Americas. *Zapateado de Caribe* joins the Brazilian Maxixe in its accompaniment with the Cuban Habanera in its melody, while *Armonías de América* may be considered a medley of several dances that features elements of Tango, Choro, Milonga, Jota and Cueca.

The analysis of the multicultural works by Agustín Barrios Mangoré presented on this study demonstrates that the composer used multiculturalism throughout his career, a fact that reflects his constant immigration and admiration for foreign composers. Most often Barrios Mangoré utilized literal multiculturalism that derives from his appropriation of the cultures—Argentinian, Brazilian and Uruguayan—in which he was living. Undoubtedly Barrios Mangoré created the largest multicultural set of works for guitar of the first half of the 20th century, while contributing to the creation of a post-Romantic technical and aesthetical idiom for the classical guitar repertoire.

Argentinean guitarist-composer Juan Ángel Rodríguez Vega (1885-1944) is an exact contemporary of Barrios Mangoré (being born and dying in the same year) who, like the Paraguayan, also explored Brazilian styles during the 1920s. Vega composed three short Brazilian-based works that suggest the influence of Ernesto Nazareth and other Brazilian musicians of the time.

The influence of Brazilian composers on Vega's output is described in the Brazilian magazine *A Voz do Violão*, (publication focused on publishing guitar music and promoting guitar related events) which quoted Vega to say that "Brazilian music is extremely beautiful for its rich musical themes that enchant and inspire." Specific works and composers such as "Chôro by Villa-Lobos and other Chôros by Dutra, Joaquim dos Santos (Donga)"³¹ were mentioned in the same source.

Vega's *Ronda Paulista* was published in 1929 in the May/June edition of another Brazilian magazine, *O Violão*, specializing in guitar subjects. The fifty-two-measure work is a simple samba that resembles popular folk songs from São Paulo, Brazil. On October of the same year the magazine also published Vega's *Choro Poesia, Danza Nativa Brasileira*, a Choro in forty-four measures based on the similarly titled *Choro e Poesia* by Brazilian composer and flutist Pedro de Alcântara (1866-1929).

Although Alcântara's piece was not formally published at the time, a transcription of the piece's recording³² from 1912 (with Alcântara on the flute and Ernesto Nazareth on the piano) demonstrates that Vega borrowed his opening theme directly from Alcântara's *Choro e Poesia*. The opening section of Vega's publication and the transcription of Alcântara's recording appear in Figures 5.5 and 5.6, respectively.

Vega's guitar piece is written in a ternary form, of which two sections are heavily based on Alcântara's *Choro e Poesia*; original material appears only in the third section. In reality the work is largely an arrangement and only partially original; however, the publication lists *Choro*

³¹ *A Voz do Violão* (Rio de Janeiro, 1931), 11.

³² Pedro de Alcântara, *Choro e Poesia*, Pedro de Alcântara and Ernesto Nazareth, Discografia Brasileira em 78 rpm, 1982.

Poesia as a collaboration between composers without further explaining the origins of the themes.

Figure 5.5: *Choro Poesia* by Juan Ángel Rodríguez Vega (mm.1-16)



Figure 5.6: *Choro Poesia* by Pedro de Alcântara, transcription from 1912 recording (mm.1-16)



Among the remaining Brazilian-based works by Vega is *Evocando*, a composition of unknown date written in seventy-two measures and displaying a binary form in which the choro

rhythm is explored throughout the piece. *Evocando*'s simple two-voice texture (bass and melody) differs greatly from that of *Ronda Paulista* and *Choro Poesia*.

Even though Vega's Brazilian works are in many ways simplistic, in taking the initiative in composing Brazilian-based guitar works, he pioneered a trend (along with Agustín Barrios Mangoré) that would become increasingly popular among composers during the remainder of the century, in particular after the 1940s, when the number of published Brazilian works grows exponentially.

Despite the fact that the guitar literature became more diverse and multicultural during the first two decades of the century, one characteristic of the guitar repertoire had remained untouched—the fact that all guitar works were written by guitarist-composers. This characteristic would change only with the piece *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* by Spanish non-guitarist composer Manuel de Falla (1876-1946). Written in 1920, the work marks a new era in the guitar literature and is relevant to this study due to its multicultural elements.

There are several relevant multicultural elements in *Pour le Tombeau de Debussy*, the most apparent and superficial being its dedication to a foreign composer, Claude Debussy (1862-1918). Such a fact indicates an initial interaction between Spanish and French musical cultures that may be explained through historical facts and musical analysis.

Before analyzing the multicultural elements of Falla's *Tombeau*, it is important to address the fact that the composer had a personal relationship with Claude Debussy prior to the dedication of the work. Falla moved to Paris in 1907 and stayed in that city until 1914; during

this period the French composer helped the Spaniard to navigate the music scene of Paris, while assisting Falla as his artistic counselor.³³

The personal relationship between the composers is also demonstrated through Falla's work *Trois melodies*, written during his Paris years and based on the text by the French poet Théophile Gautier. *Trois melodies* display a deep French impressionistic influence, not only through its French text setting, but also through its harmonic language—with whole tone, 7th and 9th chords and unexpected key relationships—as well as through its developmental techniques and texture. Finally, the third piece of the set is dedicated to Debussy's wife Emma Bardac, a fact that confirms the personal relationship between the composers.

While Manuel de Falla was interested in incorporating French elements in his music, Debussy had already experimented with several foreign musical elements, including Spanish gestures and rhythms. Previous scholarship has discussed in depth the influence of the World Exhibition (Paris, 1900) on Debussy's musical vocabulary, especially his absorption of Javanese gamelan musical ideas. Therefore this study will focus solely on Debussy's interaction with Hispanic elements that are relevant to Falla's *Tombeau*.

While Debussy never visited Spain, several of his works written between 1901 and 1913 demonstrate the influence of Spanish music. *Lindaraja* (1901), *Estampes* (1903), *Masques* (1904), *La Sérénade interrompue* (1910) and *La Puerta del Vino* (1913) carry rhythms, harmonies, textures and ornamentation that are typical of the music of Spain. Debussy's *Estampes* was reviewed by Falla himself with astonishment:

“The power of evocation integrated in the few pages of the evening in Granada borders on the miracle when one realizes that this music was composed by a

³³ Michael Christoforidis, “De La vida breve a la Atlántida: algunos aspectos del magisterio de Claude Debussy sobre Manuel de Falla”, *Cuadernos de Música Iberoamericana*, 4 (1997), 15.

foreigner guided by the foresight of genius. There is not even one measure of this music borrowed from Spanish folklore, and yet the entire composition is in its most minute details, conveys, admirably Spain.”³⁴

As Falla stated, *Estampes*’s second movement, *La soirée dans Grenade*, carries an intrinsic Spanish atmosphere or literal multiculturalism achieved through Debussy’s use of the Habanera rhythm, a Hispano-American pattern that gained popularity in Europe during the 18th century. The traditional Habanera is written in duple meter and uses an ostinato dotted rhythm that persists throughout Debussy’s work (Figure 5.7). Notice that the Habanera pattern is often labeled as Tango; but since Debussy notes on his score³⁵ “Mouvement de Habanera,” this research will consider the pattern as such. The differences and similarities between the Habanera and the Tango will be discussed later in this chapter.

The rhythmical aspect of *La soirée dans Grenade* may constitute the most important Spanish element that frames Debussy’s approach to multiculturalism, while at the same time it may serve as a fundamental element for analyzing Falla’s *Tombeau*. Like Debussy’s *La soirée dans Grenade*, Falla’s revolutionary guitar piece is written in a duple meter with the constant presence of the Habanera rhythm as the framework for its thematic unity; the dance rhythm is introduced at the very beginning of the work and used throughout the piece. Figures 5.8 and 5.9 demonstrate the Habanera in Debussy and Falla.

Figure 5.7: Habanera/Tango rhythmic pattern.



³⁴ Robert Schmitz, *The Piano Works of Claude Debussy*. (New York: Dover Publication, Inc., 1950), 149.

³⁵ Claude Debussy, *Estampes* (Paris: A.Durand & Fils, 1903).

Figure 5.8: *La soirée dans Grenade* by Claude Debussy (mm. 1-9)

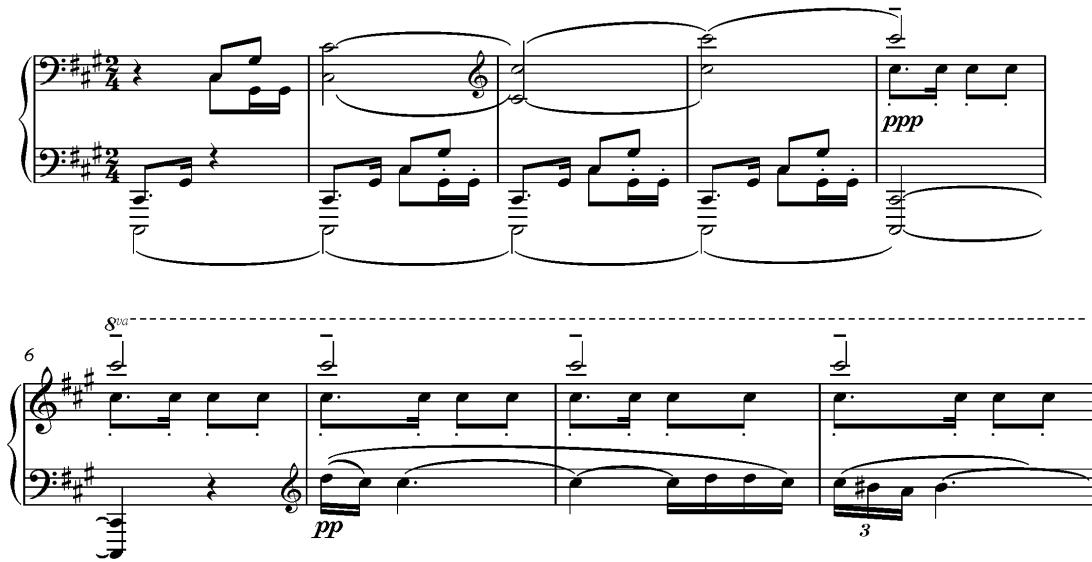
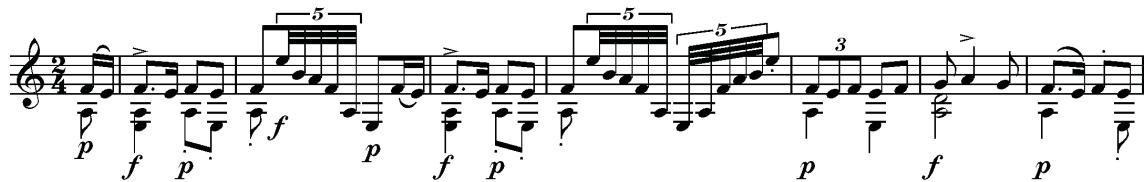


Figure 5.9: *Homenaje: pièce de guitare écrite Pour le Tombeau de e Debussy* by Manuel de Falla (mm. 1-8).



In *La soirée dans Grenade* Debussy creates a rhythmic variation on the Habanera by substituting the dotted rhythms on the first beat of each measure for triplets followed by standard Habanera eight notes. Similarly, the variation also appears on Falla's *Tombeau*, reinforcing the connection between the works. The comparison appears subsequently in Figures 6.0 and 6.1.

Figure 6.0: *La soirée dans Grenade* by Claude Debussy, Habanera variation (mm. 87-90)

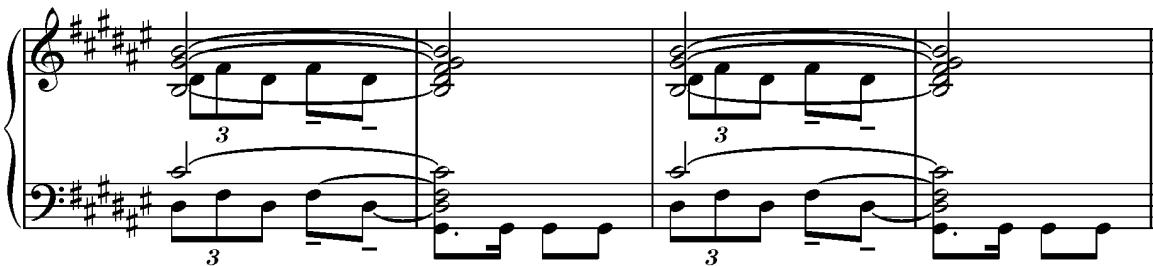


Figure 6.1: *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* by Manuel de Falla, Habanera variation (mm. 9-12)



Another similarity between the works appears in the introductory melodic material; both composers present a descending half step motif over sixteenth notes. The melodic gesture becomes the main theme of Falla's *Tombeau*, being constantly recycled throughout the work, as Figures 6.2 and 6.3 demonstrate.

The most substantial element connecting Falla's *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* and Debussy's *La soirée dans Grenade* resides in a direct quote Falla makes in *Tombeau*. Between measures sixty-three and sixty-six Falla directly quotes measures seventeen to twenty of Debussy's *La soirée dans Grenade*. The quotation is revealed in Figures 6.4 and 6.5.

Figure 6.2: *La soirée dans Grenade* by Claude Debussy, melodic gesture (mm. 7-9)

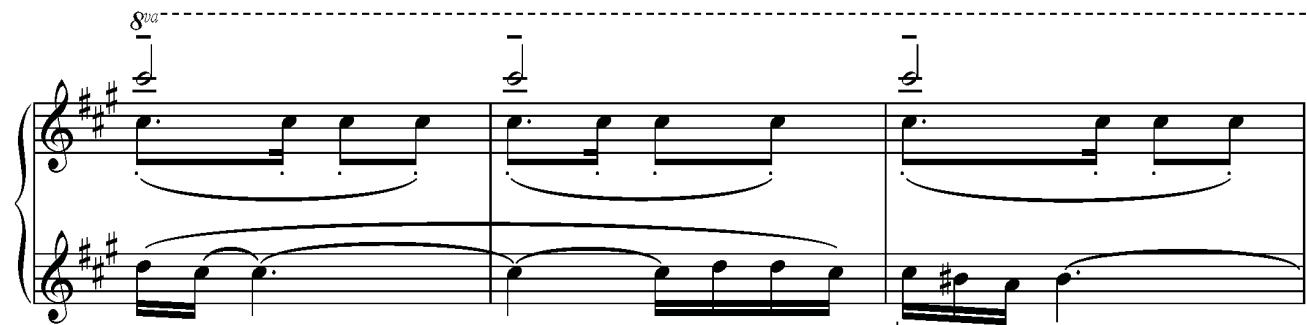


Figure 6.3: *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* by Manuel de Falla, melodic gesture (mm. 1-3)

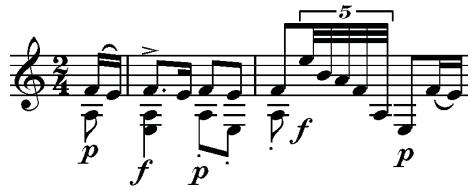


Figure 6.4: *La soirée dans Grenade* by Claude Debussy (mm. 17-20).

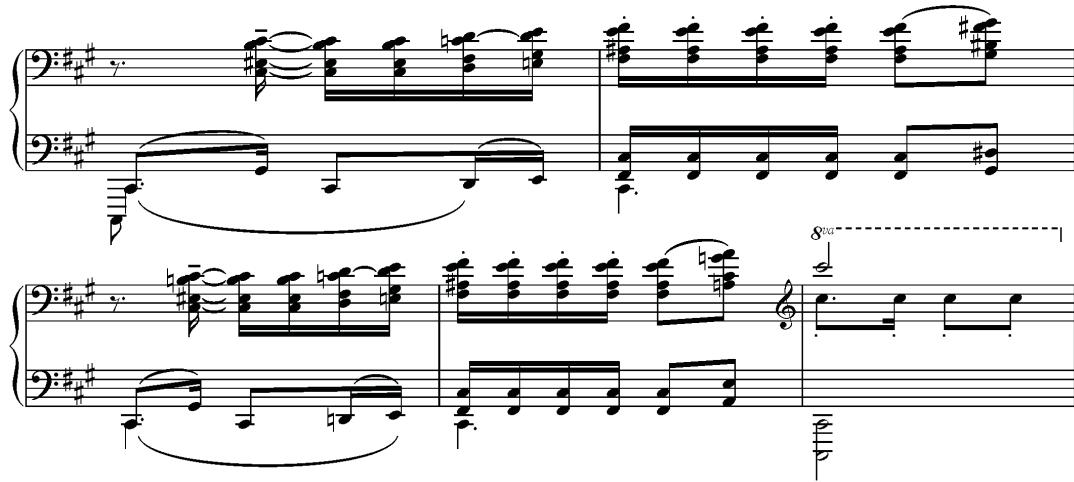


Figure 6.5: *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* by Manuel de Falla, quote from *La soirée dans Grenade* (mm. 63-66).



The Habanera rhythmic pattern, the thematic similarity and Falla's direct quote indicate that the Spanish composer used the second movement of Debussy's *Estampes* as a direct source for the composition of *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy*. Given

Tombeau's similarities to the multicultural *La soirée dans Grenade*, a Spanish-based piano work written by a French composer, it is possible to conclude that the first guitar piece written by a non-guitarist composer carries an integral element of multiculturalism. *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* was premiered on February 13th of 1921 in Burgos, Spain by the Spanish guitarist-composer Miguel Llobet (1878-1938), a pupil of Tárrega.

As previously discussed, another student of Tárrega, Emilio Pujol, was the first to reveal the multicultural origins of the composer's *Danza Mora* in his biography *Tárrega, Ensayo Biográfico*. Besides being a biographer and guitarist, Pujol was also a guitarist-composer himself who explored multiculturalism during the second decade of the 20th century.

Pujol's first multicultural work, *Guajira*, was written in 1921, the same year Falla's *Tombeau* premiered. In fact, the world premiere of *Guajira* took place on April 10th, 1921 in Barcelona.³⁶ On that occasion, the work was featured as *Guajira gitana*. In 1926 Pujol's work was published for the first time as part of a set of three pieces, *Trois Morceaux Espagnols*;³⁷ the publication features the piece simply as *Guajira*, omitting the word *gitana*. The work has also appeared as *Evocacion Cubana*³⁸ and *Pieza N.2*.

The several different titles surrounding Pujol's work is a result of the multicultural origins of the Guajira, which may be described as a song form originated in Cuba by rural farmers of Hispanic descent known as Guarujos; the form commonly praised nature, depicted love stories, and portrayed an idealized rural life. The Cuban Guajira was sung with the

³⁶ During the same performance, Pujol also performed Falla's *Pour le Tombeau de Debussy*.

³⁷ Emilio Pujol, *Trois Morceaux Espagnols* (Paris: Joseph Rowies Editeur, 1926).

³⁸ Fabián Ramírez, "La Obra Compositiva de Emilio Pujol (*1886; †1980): Estudio Comparativo, Catálogo y Edición Crítica" (diss., Universitat Autònoma de Barcelona, 2010), 62, 147.

accompaniment of guitars, and its unique rhythmic character is defined by the juxtaposition of 3/4 and 6/8 meters.³⁹ Notice that the Guajira was not danced.

Although the Guajira is originally from Cuba, the genre likely has its roots in Spain; previous scholarship⁴⁰ suggests that the Guajira derives from the 18th-century Spanish genre, Zarandillo. Furthermore, the Zarandillo derives from the Zarabanda, a Latin American genre imported to Europe during the 17th century. Like the Guajira, both the Zarandillo and the Zarabanda originally juxtaposed 3/4 and 6/8 meters.

In summary, research indicates that the Zarabanda arrived in Spain during the 17th century, where it transformed into the Zarandillo, which was then re-introduced to Cuba, giving rise to the Cuban Guarija. Once the Guajira was established in Cuba it was again exported to Spain and labeled as Guajira Flamenca or Guajira Gitana during the second half of the 19th century.

The Guajira Gitana⁴¹ was incorporated into the Spanish Flamenco as part of a category of songs denominated *Cantes de Ida y vuelta*, or songs of departure and return—a style that also embraced other Latin American influences and rhythms such as the Tango and Milonga. This category testifies to the social interaction between Spain and the Americas.

Pujol's multiple titles—*Guajira gitana*, *Guajira* and *Evocacion Cubana* reflects this constant transformation of the Guarija, a multicultural genre in essence. It is possible to predict that any composer who decides to explore the genre will automatically engage in multiculturalism by absorbing intrinsic Cuban-Spanish musical elements of the Guajira.

³⁹ Mark Brill, *Music of Latin America and the Caribbean* (River, 2011), 126.

⁴⁰ Jesús García, *Cuba y Andalucía, entre las dos orillas* (Seville: Consejería de Cultura, 2002) 298-299.

⁴¹ Manuel, Peter, "The Guajira between Cuba and Spain: A Study in Continuity and Change." *Latin American Music Review / Revista De Música Latino Americana* 25, no. 2 (2004): 143.

During the beginning of the 20th century the Guarija evolved in different directions between Cuba and Spain. As previously stated, the Cuban Guajira has its origins in the rural areas of the island. However, throughout the second half of the 19th century Cuba witnessed a heavy migration of farmers to coastal cities,⁴² a fact that would slowly transform the Guajira into an urban genre.

The rural Guajira was part of Cuba's aural musical tradition and thus the style was documented hardly at all in the form of music notation. This would change with the urbanization of the genre, since composers started to notate Guajiras, bringing the genre into the concert halls and salons, often as a tool with which to demonstrate musical nationalism. The urbanization of the genre also affected its original instrumentation since at first the rural form prioritized the use of guitars in the accompaniment of voice; however, as the genre moved towards urban areas its instrumentation shifted away from its traditional small ensembles⁴³ by incorporating other instruments such as the piano and orchestral bodies.

Cuban composer Jorge Anckermann (1877-1941) is considered a leading figure in the urbanization of the Guajira. Anckermann's song *El arroyo que murmura*, dating from 1899 and written for voice and piano, keeps the traditional Guarija juxtaposition of 3/4 and 6/8 over a binary form in which the first section appears in a minor key followed by a major key. Such characteristics served as a model for the new Guajira for several of his contemporary composers

⁴² Argeliers Léon, "Elementos de Origen Hispanico en la Musica del Pueblo Cubano", *Actas de la Reunion Internacional de Estudios sobre las Relaciones entre la Musica Andaluza, la Hispanoamericana, y el Flamenco*, Centro de Estudios de Musica Andaluza y de Flamenco, (1972): 98.

⁴³ Manuel, Peter, "The "Guajira" between Cuba and Spain: A Study in Continuity and Change." *Latin American Music Review / Revista De Música Latino Americana* 25, no. 2 (2004): 150.

such as Gonzalo Roig (1890-1970), Ernesto Lecuona (1895-1963) and Amadeo Roldán (1900-1939).⁴⁴

As the Cuban Guajira turned urban and formal, an instrumental version of the genre also emerged in works such as *Canto del Guajiro* for solo piano (unknown date of composition) by N.R. Esperado (1832-1890), Amadeo Roldán's *Guajira vueltabajera* for cello and piano (1928), and Ernesto Lecuona's piano piece *Canto del Guajiro*. The instrumentation of these early instrumental Guajiras indicates that the piano was favored over the guitar during this new and urban phase of the genre, in contrast to Guajiras from Spain (Guajira Gitana), which exhibits an opposite approach in which the guitar is the central element of the genre.

While rural Cuban Guajira is a poorly documented musical genre that has not survived in the form of musical notation or recordings, the Spanish Guajira Gitana of the turn of the century has survived via several recordings made by Flamenco musicians such as Antonio Pozo (1868-1937), Paca Aguilera (1877-1913) and Manuel Escacena (1886-1928). In these surviving recordings,⁴⁵ in which the Guajira appears for guitar and voice, the guitar performs a solo introduction featuring a consistent harmonic sequence in major key, solely formed by tonic, subdominant and dominant chords. After the introduction a singer that could be either male or female displays the melodic line with improvised character; often the guitar performs Falsetas (interludes) in between verses.

The structure and form of the Guajira presented in surviving Spanish recordings resemble many aspects of the *Guajira* by Emilio Pujol. *Me gusta por la mañana*, also known as *Guajira*

⁴⁴ Robin Moore, *Nationalizing Blackness: AfroCubanismo and Artistic Revolution in Havana* (Pittsburgh: University of Pittsburgh Press, 1997), 131-132.

⁴⁵ *Si alguna vez en tu petcho, Cuando los ojitos abrí, Siempre estuve, Señora la precaución, Dime que me quieres mucho, Me gusta por la mañana, Segunda Guajira.*

Cubana, was recorded by Manuel Escacena⁴⁶ in 1914 with Román García on the guitar accompaniment. Escacena was born in 1886, the same year in which Emilio Pujol was born; therefore it is possible to assume that both artists experienced the Spanish Guajira in a similar evolutionary stage during the first two decades of the 20th century.

The similarities between the Flamenco song and the classical guitar piece may indicate the origins of Pujol's multiculturalism. The following analysis of Pujol's *Guajira* aims to investigate the composer's approach to the genre in order to indicate the Cuban and/or Spanish origins of the work.

The Guajiras by Pujol and Escacena start with a twenty-measure introduction in which only three harmonic functions are presented: tonic, subdominant and dominant. The harmonic progression of both works appears in the table below.

Table 1.7: Introductory harmonic progression in Pujol and Escacena.

Measure number	<i>Emilio Pujol</i>	<i>Manuel Escacena</i>
1	I	I
2	V	V
3	I	I
4	V	V
5	I	I
6	IV	V
7	I	I
8	V	IV
9	I	I

⁴⁶ Manuel Escacena, *Guajiras Cubanas*, Manuel Escacena, Calé Records, 2001, CD.

10	V	V
11	I	I
12	V	V
13	I	I
14	IV	V
15	I	I
16	V	V
17	I	I
18	V	IV
19	I	I
20	V	V

Besides presenting the similar harmonies, both Guajiras also have the same time signature and chordal texture with absent melodic lines that are only introduced in measure twenty-one. Similar bass line gestures in between chord transitions also appear, particularly over the tonic where leaps of ascendant thirds are constant (Figures 6.6 and 6.7).

Figure 6.6: *Guajira* by Emilio Pujol, (mm. 1-10)



Figure 6.7: *Me gusta por la mañana* by Manuel Escacena, (mm. 13-21).



Early Spanish Guajiras also display a consistent similarity in their tonality; songs such as *Si alguna vez en tu petcho, Cuando los ojitos abrí, Siempre estuvo, Señora la precaución, Dime que me quieres mucho, Me gusta por la mañana* and *Segunda Guajira* appear in major keys. These songs exclusively use the same three harmonic functions exposed during the introduction (I, IV, V). The use of these harmonic functions suggests the influence of early Cuban Guajiras.⁴⁷ Pujol's *Guajira* displays a considerably more complex harmonic map that starts with the previously discussed traditional (I, IV, IV) Guajira introduction in D major, followed by modulations to G major and G minor. Such a tonal map (Table 1.8) does not appear in the Spanish Guarija recordings of Pujol's day.

Table 1.8: Tonal map of Pujol's *Guajira*.

Measure	Key
1 – 63	D major
64 – 79	G major
80 – 88	G minor
89 – 101	G major

⁴⁷ Manuel, Peter, "The 'Guajira' between Cuba and Spain: A Study in Continuity and Change." *Latin American Music Review / Revista De Música Latino Americana* 25, no. 2 (2004): 140.

103 – 109

G minor

110 – 176

D major

The alternation between major and minor sections may be unusual for the Spanish Guajira. However, Cuban Guajiras of the turn of the century such as Anckermann's *El arroyo que murmura* present such a contrast. While Pujol uses Parallel modulation from G major to G minor, Anckermann uses parallel modulation from G minor to G major, as demonstrated in Figures 6.8 and 6.9.

Figure 6.8: *El arroyo que murmura* by Jorge Anckermann (mm. 9-22).

El a-rro yo que mur-mu-ra y que la lu-na re - tra-ta cuan-do sus ra-yos de
 pla - ta a - tra-vie-san la'es-pe - su - ra
 El sin-son - te de voz pu - ra que'a-le gra'el mon-te y'el lla - no

Figure 6.9: *Guajira* by Emilio Pujol, (mm. 74-81).

The tempos of the recorded Spanish Guajiras here analyzed are also similar: Escacena's *Me gusta por la mañana* features a moving tempo (dotted quarter note equals ninety b.p.m), while Pujol's score calls for animato (*rythmique et animé*). Furthermore, the tempo of previously mentioned songs by singers such as Antonio Pozo, Paca Aguilera and Sr. Reina averages a metronome mark of ninety-five b.p.m for the dotted quarter note.

The analysis of Pujol's *Guajira* suggests that the guitarist-composer used both the Cuban Guajira and the Guarija Gitana as sources for his composition. The piece presents fundamental elements of the Spanish version of the genre such as an introduction with chordal texture, bass gestures in thirds, fast tempo and the use of guitar as the main instrumental force, in contrast to the Cuban Guajira that at the turn of the century favored the piano and orchestral instruments. On the other hand, Pujol uses a complex harmonic language in comparison to harmonically simpler Spanish Guajiras of the first decades of the 20th century, a characteristic that may be traceable to Cuban Guajiras such as *El arroyo que murmura*. Pujol also preserves the main characteristic of the Cuban Guajira, the juxtaposition of meters.

The multiple titles Pujol uses—*Guarija gitana*, *Guarija* and *Evocación Cubana*—are nothing more than a reflection of the Cuban and Spanish musical elements combined in a genre that has many ramifications. Other songs of Spanish origin also were called by different names, for instance Escacena's *Me gusta por la mañana*, also known as *Guajira Cubana*. Based on the work's mixture of Spanish and Cuban elements, it is possible to conclude that Pujol engaged in non-literal multiculturalism in *Guajira*.

Emilio Pujol's second multicultural work, *Tango*, was written in 1924 and published in 1926 alongside *Guajira* in the suite *Trois Morceaux Espagnols*. Spanish suites that included Latin American genres such as the Tango were not uncommon during the end of the 19th century

and the beginning of the 20th century; for instance, composer Isaac Albéniz's similarly titled suite *Deux Morceaux Caracteristiques*, published in 1889, also features a Tango alongside the traditional Spanish Jota. Albéniz also published a second Spanish suite in 1890, *España*, Op. 165, that likewise includes a Tango.

The Tango started to appear in the output of Spanish composers as early as the second half of the 19th century, with composers such as Asenjo Barbieri (1823-1894) and Isidoro Hernández (-1888) including Tangos in their Zarzuelas. At around the same time, a Flamenco version of the Tango also emerges in Spain as part of *Cantes de Ida y vuelta* with flamenco singers such as Enrique El Mellizo, Manuel Torre and Pastora Pavón.

Barbieri's Zarzuelas *Los dos ciegos* (1855) and *Entre mi mujer y el negro* (1859), as well as Hernández's *Seviliano en La Habana* from 1874, use the Tango rhythm as a tool to depict Cuban characters, their language manners and stereotypical behavior. This association between the Tango and Cuban characters emphasizes the previously mentioned origins of the Argentinian Tango in the Cuban Habanera. In fact, Spanish music dictionaries from the 19th century⁴⁸ define the Tango as a gipsy dance or a Cuban dance of the African slaves as well as a dance of ordinary people of Mexico, without even mentioning Argentina.

Such definition and usage of the term Tango indicate that many Spanish composers of the 19th and early 20th century likely perceived the Tango as a Cuban-Spanish genre, which would explain why the identical rhythmic patterns of Figures 1.4 and 5.7 have been labeled differently (respectively Tango and Habanera).

Like the Guajira, the Tango is an essentially multicultural genre, and composers utilizing its typical rhythmic gestures will likely engage in a multiculturalism reflecting elements of

⁴⁸ *Diccionario técnico de la música*, ed. Víctor Berdós, (Barcelona: Molas-31, 1894), s.v. "Tango."

Cuban, Spanish or Argentinian music. Written in 2/4 meter and relying on the Tango/Habanera rhythmic pattern in ABA form, Pujol's *Tango* is based on the typical Tango framework, though the work also presents typical Spanish gestures reminiscent of the Malagueña, a fact that brings the work under the category of non-literal multiculturalism. Pujol's last multicultural work, *Cubana*, from 1948, once again explores the Habanera/Tango rhythmic pattern in ABA form.

Several catalogs⁴⁹ of Pujol's works include the unpublished Tango *Nena* (date of composition unknown) among the guitarist's original pieces, a classification that would make it potentially his fourth multicultural work. However, the work is in fact an arrangement of *Nena*, a song written by Chilean/Spanish composer Joaquín Zamaicos i Soler and published circa 1919 under the pseudonym of I. Casamoz. Pujol's undated manuscript⁵⁰ and the 1925 edition⁵¹ of Zamaicos's song may be found in the Appendix.

Pujol's multicultural works demonstrate that his multiculturalism relied on Latin American genres such as the Guajira, Habanera and Tango and their respective Spanish adaptations such as the Guajira Gitana. Because Pujol does not strictly copy any foreign musical style, his work does not fall under the category of literal multiculturalism.

While Spanish guitar composers often used Latin American musical elements, composers from the New World often chose the opposite route by relying on European genres and styles for their artistic output. During the 1930s⁵² the Mexican composer Manuel Ponce (1882-1948) wrote *Sonatina Meridional* (1932), a multicultural work based on Spanish elements.

⁴⁹ Fabián Ramírez, “La Obra Compositiva de Emilio Pujol (*1886; †1980): Estudio Comparativo, Catálogo y Edición Crítica” (diss., Universitat Autònoma de Barcelona, 2010), 112.

⁵⁰ Manuscript provided by the Biblioteca Poccia (Appendix III).

⁵¹ I. Casamoz, *Nena* (Paris, F. Salbert, 1925).

⁵² Manuel Ponce has touched multiculturalism prior to 1930 while arranging two Spanish melodies for guitar in *Canción* from 1927 and *Prelude N.18* from 1928.

On August 31st, 1930, the Spanish guitarist Andrés Segovia (1893-1987) wrote a letter to Manuel Ponce asking the composer to “write a Sonatina – not a sonata – of purely Spanish character”.⁵³ Ponce responded in 1932 with *Sonatina*, a work in three movements that was published in 1939 under a different title, *Sonatina Meridional*, a modification made by Segovia. At that time the guitarist also added titles to each movement—*Campo*, *Copla* and *Fiesta* that indicate the origins of Ponce’s multiculturalism.

In the first of these movements, *Campo*, Ponce is able to achieve Segovia’s request for a Spanish character by utilizing two central elements. The first appears in the initial thematic idea in which the composer uses the Phrygian mode with a chordal texture aligned with fast scales (Figure 7.0) in order to evoke a typical Flamenco guitar atmosphere. Note that this mode is often described as one of the fundamental elements of the Spanish Flamenco⁵⁴.

The second element appears through the direct quotation of a Spanish folk song between measures fifty and sixty-one as the second thematic idea presented on the dominant. The song used by Ponce appears in the 1932 anthology⁵⁵ of Spanish folk songs published by the musicologist Rafael Benedito (1885-1963); the author labels the folk song *Serranilla* and indicates its origins in Avila, Spain. Its lyrics refer to Catalonian pastoral life, which may explain why Andrés Segovia gave the movement the title of *Campo* (countryside). Ponce’s use of the song and Benedito’s record are displayed in Figures 7.1 and 7.2.

⁵³ Corazón Otero, *Manuel Ponce and the Guitar*, trans. J.D. Roberts (Dorset: Musical New Services Limited, 1983), 40.

⁵⁴ José Manuel Gamboa, *Flamenco de la A a la Z* (Madrid: Espasa Calpe, 2007), s.v. “Modal.”

⁵⁵ Rafael Benedito, *Pueblo, Canciones Populares* (Madrid: Union Musical Española, 1932) 10.

Figure 7.0: *Sonatina Meridional* by Manuel Ponce, Phrygian mode (mm. 1-7).

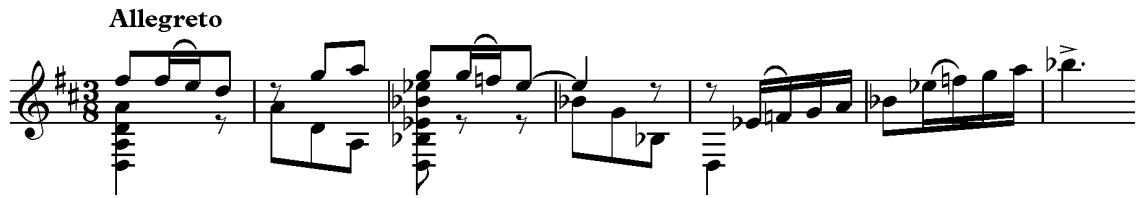


Figure 7.1: *Sonatina Meridional* by Manuel Ponce, Spanish Folk Song quotation (mm. 50-61).

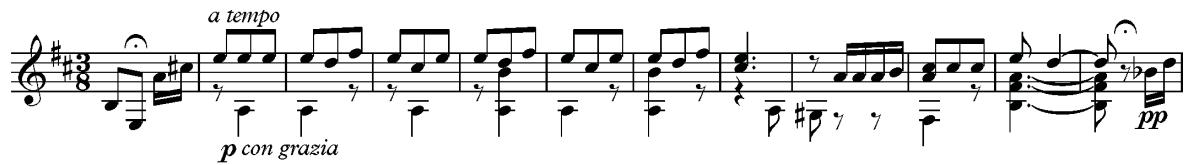


Figure 7.2: *Serranilla* by Rafael Benedito (mm. 7-19).

con delicadeza

Voice

Piano

en lo al - to de a - que - lla mon - ta - na yo cor-te u - na ca - na yo
mf

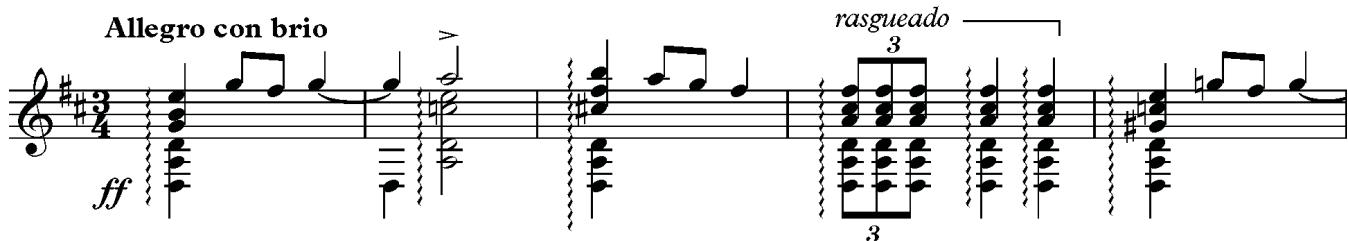
cor te u-na flor pa - ra el la - bra - dor la - bra - dor ha de ser

Andrés Segovia's title for the Sonatina's second movement, *Copla* makes direct reference to the typical Spanish song of same name, which may be defined as a sung poem that is often improvised over irregular phrases.⁵⁶ Ponce indeed gives an improvised feel to the movement by writing irregular phrases and rhythms that are rarely repeated within its twenty-eight measures. The melodic gestures of *Copla* are highly ornamented and once again built over the Phrygian mode.

The most evident Spanish element of the third movement, *Fiesta*, appears in its chordal texture along with its idiomatic Flamenco strums (rasgueado) that are carefully marked by the composer. The chordal treatment often appears as a rhythmic element and as a melodic force, as shown in the subsequent figures.

Fiesta is written in 3/4 meter, yet the composer's notation suggests 6/8 gestures such as often occur in Spanish popular genres like Fandangos, Seguidillas and Jotas. Such meter alternation frames the form of the movement, allowing Ponce to explore four thematic ideas with differing rhythmic accentuation; the multiple themes appear in the form of a Fantasia. The figures below demonstrate themes, meter suggestions and chordal texture used by Ponce.

Figure 7.3: *Sonatina Meridional* by Manuel Ponce, chordal texture and theme one in *Fiesta* (mm. 1-5).



⁵⁶ José Manuel Gamboa, *Flamenco de la A a la Z* (Madrid: Espasa Calpe, 2007), s.v. “Copla.”

Figure 7.4: *Sonatina Meridional* by Manuel Ponce, 6/8 suggestions and thematic idea two (mm. 26-33).

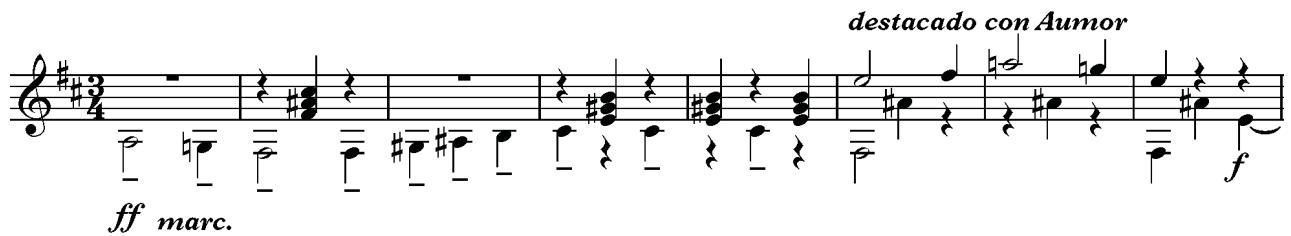


Figure 7.5: *Sonatina Meridional* by Manuel Ponce, 6/8 suggestions and thematic idea three (mm. 53-56).



Figure 7.6: *Sonatina Meridional* by Manuel Ponce, thematic idea four (mm. 103-108).



The listed elements of *Sonatina Meridional* demonstrate that Manuel Ponce successfully met Segovia's request for a work with Spanish character by relying on typical Spanish musical elements in all three movements of the work. The use of a modal language and the quotation of a Spanish folk song in *Campo*, the incorporation of a Copla-like characteristic in the second movement, and the use of typical Spanish guitar techniques such as the rasgueado alongside traditional rhythmic gestures in *Fiesta* indicate that Ponce engaged in literal multiculturalism while composing the *Sonatina*.

It is important to note that Ponce actively practiced Neoclassicism in several of his compositions for guitar, imitating the styles of composers such as Sylvius Leopold Weiss (1687-

1750), Fernando Sor (1778-1839) and N. Paganini (1782-1840); some of his works were even attributed to composers from the past.⁵⁷ The technical ability needed to practice Neoclassicism was a tool that surely facilitated Ponce's literal multiculturalism.

By the end of 1932 and beginning of 1933, respectively, Ponce wrote two other multicultural pieces, *Rumba* and *Trópico*, both of which are based on Cuban elements. Ponce's approach to these two compositions is very different than that used in *Sonatina Meridional*, since here the composer relies on rhythmic patterns in order to evoke Cuban music.

The origins of the Cuban influence on Ponce likely date to his time living in the country between 1915 and 1917 while fleeing from the Mexican Revolution (1915-1920). However, during the early 1930s the Rumba would gain worldwide popularity,⁵⁸ with songs such as *El Manicero* (1931) jumpstarting the Rumba craze, and this may have also contributed to Ponce's interest in the typical music of the island.

Ponce's manuscript⁵⁹ indicates that *Rumba* was written in 1932, while the composer was in Paris. Previous scholarship⁶⁰ indicates that during that year several events were organized in Paris to promote diversity and Cuban music. Such events were described as Cabaret Rumba and were attended by thousands of people and heavily covered by the Parisian press. It is known that the song *El Manicero* by Moisés Simons (1889-1945) was often performed at these events and,

⁵⁷ Miguel Alcázar, *Obra Completa para Guitarra de M. Ponce, De Acuerdo a los manuscritos Originales* (Mexico: Ediciones Étoile, 2000), 105.

⁵⁸ Ned Sublette, *Cuba and its Music, From the First Drums to the Mambo* (Chicago: Chicago Review Press, Incorporated, 2004), 258.

⁵⁹ Miguel Alcázar, *Obra Completa para Guitarra de M. Ponce, De Acuerdo a los manuscritos Originales* (Mexico: Ediciones Étoile, 2000), 259.

⁶⁰ Robin Moore, *Nationalizing Blackness: AfroCubanismo and Artistic Revolution in Havana* (Pittsburgh: University of Pittsburgh Press, 1997), 176.

as mentioned earlier, it became a worldwide success; this study will therefore use the song as a reference for analyzing Ponce's *Rumba*.

Throughout *Rumba*, Ponce uses a syncopated rhythmic pattern that appears to be the composer's interpretation of the Cuban Rumba and that also appears in Simons's popular *El Manicero*. While Ponce notates his *Rumba* in 2/4, Simons notates his in 2/2, but the rhythmic pattern displayed in Figure 7.7 has exactly the same effect as the pattern displayed in measures two and four of Figure 7.8.

Figure 7.7: *Rumba* by Manuel Ponce, Rumba pattern (mm. 1-2).

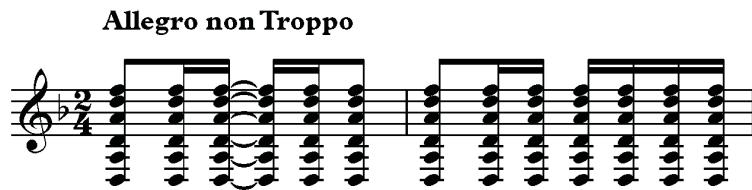


Figure 7.8: *El Manicero* by Moisés Simons, Rumba pattern (mm. 1-4).

The musical notation consists of four measures in 2/2 time. The key signature is one flat. The notation is divided into two staves: treble and bass. Measure 1: Treble staff has a bass note with a vertical stem, followed by a bass note with a vertical stem and an upper note with a horizontal stem. Bass staff has a bass note with a vertical stem. Measure 2: Treble staff has a bass note with a vertical stem, followed by a bass note with a vertical stem and an upper note with a horizontal stem. Bass staff has a bass note with a vertical stem. Measure 3: Treble staff has a bass note with a vertical stem, followed by a bass note with a vertical stem and an upper note with a horizontal stem. Bass staff has a bass note with a vertical stem. Measure 4: Treble staff has a bass note with a vertical stem, followed by a bass note with a vertical stem and an upper note with a horizontal stem. Bass staff has a bass note with a vertical stem. The vocal line begins in measure 3 with the lyrics "Ma ni!"

Ponce's *Rumba* is written as an ABA' form in which A appears in D minor (mm. 1 – 35), B in D major (mm. 36-61) and A' in D minor once again (62-82). All sections present a prevalence of Tonic and Dominant chords. Harmonic simplicity is also found in the majority of

popular Rumbas of the 1930s, such as *El Manicero*, but the contrast between major and minor keys within the same song is unusual, since the use of major keys is often prevalent.

This study does not intend to indicate that Ponce directly quoted Simons but to use *El Manicero* as a reference for explaining the origins of the Rumba in Ponce's output of the 1930s. Such comparison is necessary since the genre presents several variants, such as the Rumba campesiana, Columbia, yambú and the guaguancó.⁶¹ Nevertheless, Ponce would most likely have embraced any influence from the popular realm, since the composer stated:

“The popular song is the melodious manifestation of the nation’s soul. People sing because they need that exquisite form of expression to assert their more intimate feelings; it is the outburst of the popular soul that suffers and keeps silent and it does not use words because only music can interpret its most hidden emotions. Because of that, music is the oldest and sweetest companion of Humanity”⁶².

Ponce's second Cuban-based work, *Trópico*, also relies on a rhythmic pattern to evoke the foreign; in this case the Cuban Habanera is featured. *Trópico* also presents impressionist gestures reminiscent of the previously discussed works *La soirée dans Grenade* by Debussy and *Homenaje: pièce de guitare écrite Pour le Tombeau de Debussy* by Manuel de Falla. In fact, Ponce and Falla admired each other, and the Spaniard described himself as Ponce's “most affectionate comrade”⁶³.

Besides both using the Habanera, Ponce's *Trópico* and Falla's *Tombeau* also share the same key, and the melodic gestures of the works are also parallel, with recurrent sixteen notes and triplets motifs over the Habanera pattern. Figure 7.9 demonstrates these treatments in Ponce's work, while Figures 5.9, 6.1 and 6.3 present the same gestures in Falla's *Tombeau*.

⁶¹ Tony Évora, *Música Cubana los Últimos 50 Años* (Madrid: Alianza Editorial, 2003), 103.

⁶² Manuel Ponce, *Escritos Musicales* (Mexico: Editorial Cultura, 1917), 17.

⁶³ Corazón Otero, *Manuel Ponce and the Guitar*, trans. J.D. Roberts (Dorset: Musical New Services Limited, 1983), 42.

The two works also have harmonic language in common, with both composers relying on 9th, 7th chords and whole tone scales. Furthermore, Ponce calls for a “Lento e Languido” tempo while Falla requests “Mesto e Calmo”.

In a letter from 1924, Andrés Segovia places Ponce and Falla in a special group of composers who devoted attention to the guitar, thanking a “whole group who are exalting my beautiful instrument. I think every time with more gratitude of those who answered my call, that is Torroba and you (after Torroba and before you it was Falla who wrote his *Homage to Debussy*). ”⁶⁴

Figure 7.9: *Trópico* by Manuel Ponce, melodic treatment (mm. 1-4).



Ponce’s *Rumba* and *Trópico* may be classified as non-literal multicultural works, since the composer infuses foreign rhythmic patterns into his own vocabulary while also including trends such as impressionism into his multiculturalism. In large works such as *Sonatina Meridional* and other shorter pieces such as *Rumba* and *Trópico* played a major role in affirming the image of the guitar as a concert instrument while reinforcing the idea that non-guitarist composers could also write for the instrument.

While the 1920s presented several multicultural works based on Brazilian elements in the output of Agustín Barrios Mangoré and Juan Ángel Rodríguez Vega, the 1930s did not present a

⁶⁴ Corazón Otero, *Manuel Ponce and the Guitar*, trans. J.D. Roberts (Dorset: Musical New Services Limited, 1983), 20.

great number of works with those characteristics; the few examples start to emerge in 1935 with the publication of *Saudades do Brasil: Vals para Guitarra* by Argentinian guitarist-composer Antonio Sinópoli (1878-1964), who visited Brazil on several occasions. Another significant work was *Carícia*, from 1938, by the Uruguayan guitarist-composer Isaías Savio (1900-1977), who resided in Brazil.

Both *Saudades do Brasil: Vals para Guitarra* and *Carícia* are simple waltzes that offer limited authentic Brazilian elements other than their titles in Portuguese. The works contain European elements that are formative of Brazilian styles such as the choro but not necessarily indigenous to Brazil. In fact, Savio's *Carícia* appears to be a commentary on the romantic repertoire that was traditionally performed by guitarists of the time. Savio's *Impressão de Rua*, also from 1938, similarly relies on the waltz along with the traditional Brazilian Samba-Canção.⁶⁵

In 1939 Savio composed *Tango Brasileiro*, which presents more tangible Brazilian elements than *Carícia*. In *Tango*, the guitarist uses all three previously discussed Maxixe rhythmic patterns (Figures 2.1, 2.2 and 2.3). This short composition consists of sixty measures and uses a rondo form A, B, C, A.

The small number of Brazilian-based multicultural works until the 1940's is not surprising since the first Brazilian guitarists rarely published their pieces or notated their compositions. Important Brazilian composers of the time such as Aníbal Augusto Sardinha (1915-1955) did not read music and their compositional output only survived via recordings. These figures played and composed intuitively, without formal training.

The country's musical scene made it difficult for foreigner musicians to access Brazilian guitar music abroad, and until this point in history Brazilian-based works were written by

⁶⁵ Ramification of the traditional Brazilian Samba that is distinguishable for its slow tempo.

guitarist-composers that either visited or resided in Brazil. Such constant would change only via the implementation of formal guitar instruction in conservatories, a process, led by Isaias Savio, that allowed a generation of composers and performers to spread the popular Brazilian guitar culture.

Savio moved to Brazil in 1931, becoming an active guitar professor, performer, composer and publisher. Savio resided in Rio de Janeiro until 1940, where he performed the first guitar duo recital of Brazil's history with guitarist Antônio Rebello⁶⁶ and where he taught his first Brazilian students, including Luiz Bonfá (1922-2001), whose Bossa-Nova compositions would later influence modern composers such as Roland Dyens. In 1941, Savio moved to São Paulo, where he established an important milestone for the development of the guitar curriculum in Brazil by formalizing guitar courses at the São Paulo Conservatory. During this period he taught other important Brazilian guitarists, such as Toquinho (1946-), a leader of the Bossa-Nova movement, and important contemporary classical guitar composers like Paulo Bellinati (1950.-)

During the 1940s Savio wrote two Brazilian-based works, *Chôro N.2*, from 1943, and *Agogô*, first recorded by the composer in 1948 and later published as part of the suite *Cenas Brasileiras* (Brazilian scenes) in 1955. *Agogô* depicts Savio's most acclaimed compositional style, in which the composer relies on African-Brazilian elements to deliver his Brazilian style.

A footnote in the score⁶⁷ of *Agogô* defines the agogô as an instrument of African origin used in African-Brazilian witchcraft. The percussive instrument most often produces two pitches, though it is not uncommon to find an agogô with four or more pitches. Savio's *Agogô* starts by clearly imitating the African instrument with repeated notes in descendent intervals of 4^{ths} and 5^{ths}, as shown in the figure below.

⁶⁶ Violão e Mestres (São Paulo, 1966), 35,38.

⁶⁷ Isaias Savio, *Agogô* (São Paulo: Ricordi, 1955).

Figure 8.0: *Agogô* by Isaias Savio, (mm. 1-4).



The initial percussive motif, displayed in Figure 8.0 in D minor, appears on three other occasions during the piece, always before each new theme; therefore the motif serve as a bridge. The second appearance of the motif occurs between measures third-one and third-six when Savio introduces the Mixolydian mode. On the third and fourth time, that the motif appears, between measures sixty-eight and seventy-five and between measures eighty-five and eighty-six, the composer chooses the key of D major.

Savio explores a great range of keys, unusual modulations for guitar works of the time, and modality in order to give the work a ritualistic and exotic atmosphere. The composer begins *Agogô* in D minor, modulating to D major, then to Mixolydian; suddenly the modality changes to tonality in A-flat major, A major, D major and back to Mixolydian with a conclusion in the original D minor.

The ritualistic character of the work is also marked by its texture, which presents large sequences of strummed chords, as shown in Figure 8.1. Previous scholarship⁶⁸ has indicated that the combination of strummed chords and the Mixolydian mode denotes an essential quality of Brazilian viola music; the viola is a guitar-like instrument unique to the country and used mainly to accompany folk songs as well as in instrumental genres.

⁶⁸ Maurício Orosco, “O compositor Isaias Savio e sua Obra para Violão” (PhD diss., Universidade de São Paulo, 2001), 111.

Figure 8.1: *Agogô* by Isaías Savio, (mm. 44-47).



Agogô may be classified in the category of literal multiculturalism since it recreates uniquely Brazilian musical elements in its modal characteristics and in its mimicry of Brazilian uses of the agogô and the viola. It is important to point out that the first Brazilian-based multicultural work to be classified as literal (Barrios Mangoré's *Maxixe*, from circa 1927) was also written by a foreign composer that resided in Brazil. Savio composed several other Brazilian-based guitar pieces that rely on multiple Brazilian genres. Table 1.9 lists all of Savio's Brazilian works and their dates of composition.

Table 1.9: Brazilian works by Isaías Savio.

Title	Date
<i>Impressão de Rua</i>	1935
<i>Nesta Rua</i>	1935
<i>Carícia</i>	1938
<i>Tango Brasileiro</i>	1939
<i>Chôro N.2</i>	1943
<i>Agogô</i>	1948
<i>Sonha Iaiá</i>	1950
<i>Palmeiras do Brasil</i>	1951
<i>Choro Romântico</i>	1951

<i>Sertaneja</i>	1951
<i>Batucada</i>	1955
<i>Minha noiva é bonita</i>	1955
<i>Serões</i>	1955
<i>Reminiscências Portuguesas</i>	1955
<i>Escuta Coração</i>	1955
<i>Requebra Morena</i>	1958

Between 1900 and 1950, Brazilian-based works for guitar by non-Brazilian composers were rarely written and published. This tendency would change during the second half of the century, when a great number of Brazilian-based guitar works would be gradually published. The spike in interest in Brazilian guitar music between 1950 and 2000 may be explained by two factors. The first factor is the rise in popularity of Heitor Villa-Lobos's works for guitar. The composer's *Suite Popular Brasileira*, (1908-1910), *Choros N.I* (1920/1928), *Twelve Etudes* (1929) and *Prelúdios* (1940), became standards of the guitar repertoire, influencing generations of composers to write in Brazilian style.

The second factor is the raise of the Bossa-Nova movement, kicked off in the late 1950s by artists such as Antonio Carlos Jobim (1927-1994) and João Gilberto (1931-). The genre, characterized by its guitar rhythm, would become an international success. It is also important to emphasize that recording technology, media outlets and increasing ease of travel also made the world increasingly interconnected, making music from Brazil and other countries more accessible around the globe and allowing multicultural works to rise.

Having analyzed the first multicultural works of the 20th century and their various origins, this study will now discuss relevant Brazilian-based multicultural works composed

between 1950 and 1999, an important category given the great number of representative works that fall within it. The analysis will also provide historical context for the study of Roland Dyens's Brazilian works presented in Chapter Three.

The Brazilian Craze Begins: Brazilian Multicultural Works for Guitar

The catalog presented in the Appendix of this study features only twelve Brazilian-based multicultural works composed between 1900 and 1949, and over one hundred and thirty guitar pieces of the same category are cataloged between 1950 and 1999. The factors accounting for the considerable increase in the number of Brazilian based works were the raise in popularity of the guitar works of Heitor Villa-Lobos and the Bossa Nova movement.

The influence of Villa-Lobos on multicultural works first appears in the output of guitarist-composer Miguel Abloniz (1917-2001). Born into a multicultural family—his father was Greek and his mother Italian—Abloniz lived in Spain, Italy and the United States. The guitarist composed thirteen guitar works based on Brazilian elements such as the Choro, Bossa Nova and Samba.

During the 1950s Abloniz favored the Choro style, as is evident from two of his first Brazilian pieces, *Choro N.1* (1955) and *Choro N.2* (1956). The work *Choro N.2* is deeply influenced by Lobos's *Schottish-Chôro*, a work published⁶⁹ in Paris in 1955. *Choro N.2* appears in a ternary form A, B, C, A, similarly to *Schottish-Chôro*, written in a three part Rondo, A, B, A, C, A. Both composers also use a similar tonal map, alternating between major and minor keys from section to section with a prevalence of six and half diminished chords.

The most important similarity appears in the A section of each work. Abloniz borrows the rhythmic pattern used by Villa-Lobos; furthermore Abloniz uses similar melodic gestures, the same tempo markings, expression signs and the same key utilized by Villa. The commonalities between the two pieces' first sections appear in the figures below.

⁶⁹ Heitor Villa-Lobos, *Schottish-Chôro* (Paris: Max Eschig, 1955)

Figure 8.2: *Schottish-Chôro* by Heitor Villa-Lobos, (mm. 1-9).



Figure 8.3: *Choro N.2* by Miguel Abloniz, (mm. 1-12).



Despite the fact that Abloniz almost copies the first section of Villa's *Schottish-Chôro*, the composer manages to deliver original material in sections B and C, deviating from the Brazilian's texture, rhythm and key. However, Abloniz attempts to imitate the Brazilian Choro without inserting musical elements from his native Egypt or his current country of residency, Italy. Such an approach indicates that Abloniz practiced literal multiculturalism, making him the first non-Brazilian composer to write a literal multicultural work for guitar without living in the country, a fact that underscores how widespread the Brazilian guitar repertoire was becoming during the early 1950s.

In 1958 Italian composer Giuseppe Farrauto (1915-1979) published his *Morenita do Brazil*, a Samba that is one of the first multicultural Brazilian-based guitar duos. This simple work presents one guitar performing a melodic line while the other performs the accompaniment with a persistent rhythmic pattern that appears to be the composer's definition of Samba. This pattern appears in Figure 8.4.

During the 1950s, Brazilian-based works by Isaías Savio in Brazil, Umberto Sterazati (1909-1972) in Italy, and Luise Walker (1910-1998) in Austria also emerged.

Figure 8.4: *Morenita do Brazil* by Giuseppe Farrauto, Samba pattern.



During the 1960s important guitar compositions with Brazilian elements were written in Argentina, England, Italy, and Venezuela and in the United States. From this period, two works have become standards in the guitar repertoire: *Valsa-Choro* by Guido Santórsola (1904-1994) and *Danza Brasileira* by Jorge Morel (1931-).

Italian composer Guido Santórsola was a non-guitarist composer who produced a large catalog of guitar works that includes concertos, five sonatas, suites and chamber music. Within his body of works it is possible to find guitar music based on neoclassicism, dodecaphonism and multiculturalism. Santórsola lived a multicultural life, since he emigrated from Italy to Brazil at an early age, studied in England and spent most of his life in Uruguay, where he became a citizen. This history of immigration is reflected in his multicultural works in the constant use of Italian, Brazilian and Uruguayan styles.

In 1960 Santórsola published his first Brazilian guitar piece, *Valsa-Choro*, a three-part waltz that presents two sections in slow tempo and minor key, with the third part in fast tempo and major key. The form used by the composer resembles that of Villa-Lobos *Valsa-Chôro*, written decades earlier. While Villa-Lobos marks the tempo of the first two sections of his waltz as *Valsa Lenta* (Slow Waltz) and the third section as *Piu Mosso*, Santórsola marks his first two sections as *Moderato* and the third section as *Vivo, con alegría* (Vivo, with happiness).

The similarities between the waltzes of Santórsola and Villa are limited to their identical titles, their form and their tempo markings; the works differ greatly in regards to their textures. Villa utilizes a vertical texture in which chord shapes generate harmony and melody, while Santórsola chooses to explore a horizontal, contrapuntal texture.

In the preface to the second edition of Santórsola's waltz the composer describes how the texture he has employed aims to replicate a "dialogue of two people expressing their love against a background of gentle nostalgia." Furthermore the composer explains that the word *Choro* means "lament, sadness, bittersweet and nostalgia" and that "the first and second parts of this Valsa have this quality of sweet sadness". The preface also explains that a Valsa-Choro is "a song in three-four time, which dwells on feelings of sadness and nostalgia. The only part... to be danced is the third part, the Trio, whose rapid movement suggests the true Viennese waltz." Santórsola also mentions that many Choros have a melodic character, as in the works of "Heitor Villa-Lobos... and Ernesto Nazareth"⁷⁰.

The parallels between Villa-Lobos's Waltz and Santórsola's demonstrate once again that the Brazilian composer influenced the multicultural output of non-Brazilian composers. Even though Santórsola did not directly borrow material from Villa-Lobos, he relied on a form and

⁷⁰ Guido Santórsola, *Valsa-Choro* (Washington, D.C.: Columbia Music Company, 1978), 1.

title identical to Villa Lobos's prevenient Waltz and mentioned the elder composer as a reference. Santórsola's multiculturalism in his Waltz may be labeled as literal since the work aims to maintain the characteristics of the Brazilian style, as explained in the preface of the 1978 edition of *Valsa-Choro*. In this composition the composer abandons the most prominent characteristics of his style—twelve-tone techniques and neoclassicism.

The popularity of Bossa-Nova spiked during the 1960s after the release of songs such as *Chega de Saudade* and *Manhã de Carnaval* in 1958 and *Garota de Ipanema* in 1962. During the decade and beyond, Bossa Nova artists and guitarists such as João Gilberto, Antonio Carlos Jobim and Luis Bonfá would become celebrities, with their music featured in mainstream media through popular movies such as *Black Orpheus*, winner of an Academy Award in 1959, and via recordings by singers such Frank Sinatra (1915-1998).

One of the first guitarist-composers to write music in the Bossa Nova style was the Argentinean Jorge Morel, who in 1968 composed *Danza Brasileira*, a work conceived in two versions, for solo guitar and guitar duo. Before analyzing Morel's work, it is fundamental to define some of the characteristics of the Bossa Nova as a musical genre.

The Bossa Nova is often described as an urban genre that derives from the Brazilian Samba and is characterized by its unique guitar rhythmic pattern, often attributed to guitarist and singer João Gilberto. The parallels between the Samba and the Bossa often generate confusion about the definition of the latter's most important rhythmic characteristics.

For example, Jorge Morel defines the Samba rhythm as “perhaps the most popular dance in Brazil... written in 2/4 or 2/2 meter;”⁷¹ his rhythmic definition is displayed in Figure 8.5. On

⁷¹ Jorge Morel, *Latin American Rhythms for Guitar* (Pacific: Mel Bay, 1997), 12.

the other hand, Brazilian composer, guitarist and scholar Marco Pereira⁷² (1950-) defines Morel's Samba pattern (Figure 8.5) as a Bossa Nova rhythmic pattern and not as a Samba. Pereira's definitions of Bossa Nova and Samba are displayed in Figures 8.6 and 8.7, respectively.

Figure 8.5: Samba rhythmic pattern according to Jorge Morel (mm. 1-2).



Figure 8.6: Bossa Nova rhythmic pattern according to Marco Pereira (mm. 1-2).



Figure 8.7: Samba rhythmic pattern according to Marco Pereira (mm. 1-2).



Besides the difference in rhythmic patterns, the Samba and the Bossa Nova also contrast significantly in their harmonic language: while the Samba tends to incorporate simpler harmonies, the Bossa Nova relies on a large harmonic spectrum of dissonant and inverted guitar chords. As a guitarist, Marco Pereira accompanied and recorded leaders of the Bossa Nova movement such as Jobim, so the present study will rely on his definition of the Bossa Nova

⁷² Marco Pereira, *Ritmos Brasileiros para Violão* (Rio de Janeiro, Garbolights Produções Artísticas, 2007), 14, 23.

rhythmic pattern in order to define Morel's work as one of the early examples of a multicultural Bossa Nova-influenced work.

In *Danza Brasileira* Morel uses the Bossa Nova rhythmic pattern over a 2/2 meter while utilizing an *Allegro (tempo di Samba)* tempo marking, juxtaposing the Bossa Nova genre with its direct predecessor the Samba (Figure 8.8). The work may be classified as an early example of multicultural Bossa Nova, featuring harmonies that are typical of the period's Bossas in their use of minor 6th and 7th chords, along with half diminished, major 7/9 and inverted chords.

Figure 8.8: *Danza Brasileira* by Jorge Morel, pattern (mm. 1-2).

Allegro (Tempo di Samba)



Danza Brasileira would become a standard of the guitar repertoire during the 1980s and, alongside his *Sonatina*, from 1976, Morel's best known work. Morel also composed other Brazilian based-works such as *Blue Samba*, *My Samba*, *Brasileando*, *Bossa in Re*, *Chôro*, *Una Estampa Brasileira* and *Brazilian Sunrise*. The Brazilian Samba was also explored during the late 1960s, as is represented in the work of one of the most prolific non-guitarist composers of the 20th century, the Italian Mario Castelnuovo-Tedesco (1895-1968).

Tedesco's last Opus, number 210, was supposed to include four books under the title of *Appunti* that were to be devoted to the study of specific guitar techniques and musical ideas. However, at the time of the composer's death in 1968, only two books were finished. Tedesco's original idea was to write the first book on the subject of intervals, make the second a study of

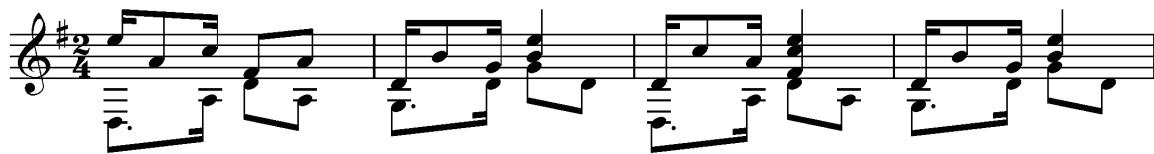
rhythm, explore figurations in the third, and in the fourth present six studies in serial composition.⁷³

The second book of the Opus proves especially relevant to the present study since in it Tedesco explores several different rhythmic styles such as the Rumba, Fox Trot, Blues, Tango and Samba; the composer had not used these elements in any of his previous guitar works.

While using these foreign rhythms Tedesco clearly selects specific rhythmic patterns that are repeated throughout the studies, which show very little rhythmic variety in the accompaniment or in the melodic lines. The last piece of *Appunti* is *Samba*, written in 2/4 meter carrying the indication for a fast tempo *Molto Vivace e Festoso* in eighty-nine measures. *Samba* uses a Rondo form (ABACA) with the addition of a Coda that carries a tempo change and a character indication, *Carnevale a Rio de Janeiro, Vivacissimo* (As Carnival of Rio de Janeiro).

The rhythmic pattern Tedesco chose for his Brazilian-based work is fairly unusual since it compresses the Argentinian Tango and the Brazilian Samba together; the Samba appears in the melody while the Tango appears in the accompaniment. The pattern is displayed in Figure 8.9.

Figure 8.9: *Samba* by M.C. Tedesco, Samba and Tango pattern (mm. 1-4).

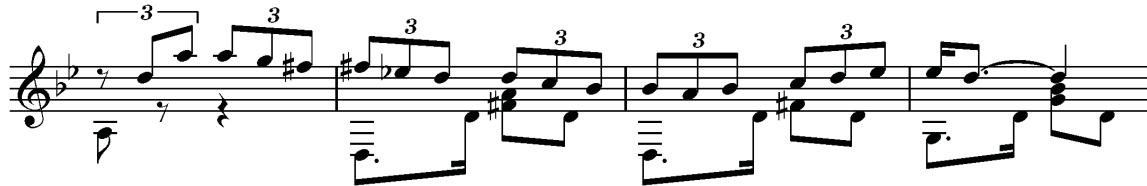


It is possible to determine that the composer defined the dotted syncopated rhythm used in the accompaniment of *Samba* as a Tango pattern, since the fourth piece of Tedesco's book,

⁷³ Mario Castelnovo-Tedesco, *Appunti, Preludi e Studi per Chitarra* (Milano, Edizioni Suvini Zerboni, 1967), 1.

Tango, an Argentinian-based multicultural work, displays the same pattern, as demonstrated in Figure 9.0.

Figure 9.0: *Tango* by M.C. Tedesco, Tango accompaniment pattern (mm. 1-4).



The juxtaposition of the Brazilian Samba and the Argentinian Tango may be considered rare; however, other Brazilian composers had previously explored the combination. Circa 1920 Ernesto Nazareth wrote *Tango Habanera*, in which the Samba is aligned with the Tango/Habanera.⁷⁴ In 1929 the composer would change this work's title to *Crises em Penca!...*, adding lyrics to the originally instrumental piece in order to include it in Rio de Janeiro's 1930 Carnaval festivities. Note that Nazareth added the lyrics himself under the pseudonym of Toneser (after Ernesto). Nazareth's use of the Tango/Habanera and the Samba is displayed in the figure below.

Figure 9.1: *Tango Habanera* by Ernesto Nazareth, rhythmic juxtaposition (mm. 1-4).



⁷⁴ As previously discussed, the Habanera and the Tango often share the same rhythms, with the result that composers label works displaying similar characteristics with different titles.

Tedesco's *Samba* is certainly not based on the work of Nazareth, but its rhythmic characteristics and the marked expression sign *Carnevale a Rio de Janeiro, Vivacissimo* creates a solid level of parallelism between the works, since Nazareth adapted his *Tango Habanera* to the Carnaval of Rio de Janeiro almost thirty years earlier. The 1970s presented a great variety of Brazilian-based works in the best established Brazilian genres of the time, such as the Samba, Choro and Bossa Nova, with composers such as Isaias Savio, Miguel Abloniz, Guido Santórsola and Jorge Morel continuing to produce Brazilian works.

The decade started with another popular work by Jorge Morel, *Bossa in Re*, a monothematic work from 1970 that features characteristics similar to the previously discussed *Danza Brazileiras*. In 1977, Uruguayan composer Isaias Savio, who had already explored Brazilian elements, would publish *Nesta Rua*, a work consisting of three variations on the folk theme of the same name. Savio's piece stands out from the catalog of Brazilian multicultural works for guitar for its use of Folkloric material, all the more noteworthy considering that at this point in history the Bossa Nova, Choro and Samba were in vogue.

In 1978 the Egyptian Miguel Abloniz published his most popular work, *Guitar Chôro*, a short piece in ABA form that achieves its Brazilian characteristics not only in its harmonies and rhythms but also in its bass lines that recreate typical gestures of the Choro known as Baixarias. These gestures are essential part of the guitar-accompanying pattern of the genre realized by the seven-string guitarists; a traditional Choro ensemble is also formed wind instruments, percussion and other types of guitars.

The same year Abloniz writes his Choro, another of Guido Santórsola's pieces with Brazilian character emerges, his adaption for guitar of his piano composition *Choro N.I* from 1944. As in the previously analyzed *Valsa-Choro* (1960), the influence of Villa-Lobos is evident

in *Choro N.I*; at this time Santórsola gives his work a title used by Villa-Lobos in 1920 (*Chôros N.I*) for a piece dedicated to Ernesto Nazareth.

Besides giving his work the same title as Villa-Lobos's, Santórsola also appears to build his melodic idea after the main theme of his predecessor's Choro. Villa-Lobos uses a dotted rhythmic figure in the main theme of his Rondo; the dotted pattern carries a chord on the first beat of each measure. Santórsola utilizes a similar gesture, as shown in the figures below.

Figure 9.2: *Chôros N.I* by Heitor Villa-Lobos, (mm. 1-5)

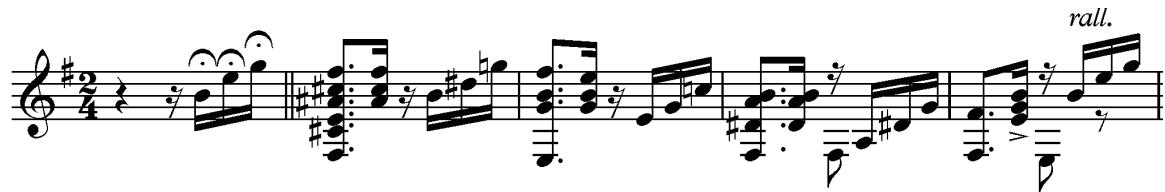


Figure 9.3: *Choros N.I* by Guido Santórsola (mm. 1-5).



Guido Santórsola states in the preface of his edition that his *Chôros N.I* bears similarities to Villa-Lobos's Choros, explaining that “there are Choros which are true songs, i.e., they are melodic, like N.1 here and like many of those by the great Brazilian composer H. Villa-Lobos.”⁷⁵

In *Choro N.I* Santórsola once again uses punctual elements from Villa-Lobos to create his own musical discourse, thereby replicating fundamental characteristics of the Brazilian Choro

⁷⁵ Guido Santórsola, *Valsa-Choro* (Washington, D.C.: Columbia Music Company, 1978)

genre. *Choro N.1* does not present fundamental characteristics of Santórsola's most common compositional tendencies such as serialism or neoclassicism, which demonstrates that the composer engaged in literal multiculturalism by writing exclusively in Brazilian style.

The 1970s also brought the first Brazilian-based works of British guitarist-composer John Zaradin (1944-) and the Italian Carlo Domeniconi (1947-). Zaradin would write over thirty Brazilian-based guitar pieces in the coming decades, most of them relying on the Brazilian Choro and Samba. Carlo Domeniconi started his Brazilian output in 1978 with *Seven Pieces for Guitar*, which includes *Samba do Contrabandista*, a piece comprising the composer's most authentic use of the Samba rhythm. The set of pieces marks the start of a prolific multicultural period for the composer during which he delivered pieces based on the musical tradition of many countries, such as Argentina, China, Great Britain, India, Japan, Mexico, Spain and the United States.

In 1980 Carlo Domeniconi wrote *Quaderno Brasiliano, Op.11*, a collection of Bossa Nova pieces with didactic character that became a fundamental part of the guitar literature not only because it is the first Brazilian-based multicultural example in the realm of didactic works, but also due to its constant presence in the concert repertoire since its publication. *Quaderno Brasiliano* comprises six short pieces—*Bossa Triste, Gelosia, Impressioni, Faro, Abraccio, Chôro* and *Che Mondo*—and unfolds Brazilian elements through many levels of the musical discourse, especially in its rhythmic and harmonic language.

The first piece of the *Quaderno* serves as an example of how Domeniconi achieves his Brazilianism. *Bossa Triste* (Sad Bossa), is written in 4/4 meter and relies on a basic rhythmic pattern to frame its rhythmic and melodic characteristics. The pattern utilized by Domeniconi is not the same as but similar to previously discussed Bossa Nova patterns by Morel and Pereira.

The composer does not reuse the pattern of *Bossa Triste* in *Quaderno*'s other pieces, since oftentimes the Bossa appears in 2/2 meter instead of 4/4. Examples of patterns in both time signatures appear in Figures 9.4 and 9.5.

The harmonic language displayed in *Quaderno Brasiliano* aligns with the harmonic arsenal often displayed in Brazilian Bossa Novas. Domeniconi often relies on minor seven, major seven-nine, minor six, major six-nine, half-diminished, flat-thirteen and suspended four chords. The association between these harmonies and Bossa rhythmic patterns results in an inevitable and recognizable Brazilian atmosphere that may lead an uninformed listener to believe that a Brazilian composer wrote the Bossas. Such idiomatic use of the Brazilian genre indicates that Domeniconi engaged in literal multiculturalism while writing *Quaderno Brasiliano, Op.11*.

Figure 9.4: *Bossa Triste* by Carlo Domeniconi (mm. 1-2).



Figure 9.5: *Gelosia* by Carlo Domeniconi (mm. 1-2).



Carlo Domeniconi has stated that, while open to all influences as a composer, he avoids using superficial elements of a foreign style, explaining:

“The problem is if you take the most superficial elements of, say Indian music, you will be left with the smell of hashish and curry. But if you really look inside it, there is a force, an energy . . . All over the world; we have to mix up East and

West, North and South in order to develop a musical language, which is the language of the earth. Not losing our individuality, but trying to use everything that mankind does and has done in a good way.”⁷⁶

Perhaps in *Quaderno Brasiliano*, Domeniconi’s “force and energy” derive from the work’s harmonies and rhythms.

Besides Domeniconi, another Italian composer, Leonardo V. Boccia (1953-), has relied on various Brazilian elements to define his output. During the 1980s the composer wrote *Sonatina Popular Brasileira*, *Folklore Nordestino*, *Bahia Magica* and *Amazonas-Resonanzen*. In 1988, Boccia wrote *Cinco Preludios Negros*, a collection of five preludes, based on African-Brazilian elements, that depict dances such as the Capoeira and religious elements deriving from the Candomblé (an African-Brazilian religious practice). In *Cinco Preludios Negros*, Boccia replicates the ritualistic atmosphere of the Candomblé, often by using typical modes and rhythms that are depicted through percussive gestures made via specific strumming patterns and through effects such as Tambora and Bartók pizzicatos. Ritualism is often achieved by repetition, such as in the fourth Prelude when the guitarist is provided with eleven different music phrases that have to be repeated three, four, five or seven times. Boccia sees multiculturalism as a natural force since “many musical compositions as well as visual compositions are in fact multicultural and a result of the fusion of rhythmic elements in constant movement and of fragments of our musical collective memory.”⁷⁷

During the 1980s other important Brazilian-based works would emerge in Argentina, Canada, the Czech Republic, England, France, Germany, Japan, the Netherlands, the Philippines, Spain and the United States. The decade also brought the first Brazilian works of Roland Dyens,

⁷⁶ Colin Cooper, “Carlo Domeniconi: A force from Italy”, *Classical Guitar*, nos. 7-08 (April, 1989) 14-17.

⁷⁷ Leonardo Boccia, “*Música no Encontro das Culturas, uma introdução à temática da música em culturas diversas*” (self-published by the author), 26.

which will be analyzed Chapter Three of this study. In fact, the period marks a spike in the composition of Brazilian-based works for guitar by other French composers as well, such as Francis Kleynjans (1951-), Patrick Brum (1957-), Jean-Marc Renault (1954-) and Jean-Marie Raymond (1949-).

The 1990s were a decade of affirmation for Brazilian multiculturalism in guitar, with dozens of works appearing around the globe, from Uruguay to Australia. At this point Choros, Bossas and Sambas were deeply rooted in the guitar literature and composers began to explore Brazilianism in innovative ways by fusing styles and compositional techniques. This tendency is well represented by the Serbian composer Dušan Bogdanović (1955-), who in 1997 wrote his *Book of Unknown Standards*, which includes the piece *12-Note Samba*, a unique multicultural work built on serialism. The piece makes clear reference to the Bossa Nova standard *One Note Samba* by Jobim, which is built over one note as the title indicates. In Bogdanović's case the twisted Samba features six irregular serial sequences that are interrupted by chordal Samba patterns written in 5/8 meter, as Figure 9.6 demonstrates. The use of twelve-tone techniques in guitar compositions is often dismissed and the appearance of the technique in association with multiculturalism makes *12-Note Samba* a unique work in the 20th-century guitar literature.

Since 1900, multiculturalism in guitar music has gradually become more common in the guitar repertoire, serving as a tool by which composers could express their musical ideas along with their most intrinsic influences. From the Algerian origins of Francisco Tárrega's *Danza Mora* to the Spanish-influenced works of Manuel Ponce and the numerous Brazilian-based works produced during the second half of the 20th century, the guitar became the quintessential medium during the 20th century for the dilution of musical cultures and a tool for the definition of musical languages and styles around the globe.

Figure 9.6: *12-Note Samba* by Dušan Bogdanović (mm. 1-5).



Multicultural works of Brazilian flavor emerged in large part due to the popularity of Brazilian music created by Brazilian nationalist composers who expressed important rhythms, harmonies, and melodic gestures from the people of Brazil. Composers such as Villa-Lobos, Ernesto Nazareth, João Pernambuco, Antonio Carlos Jobim and others were able to illuminate the indigenous, African and European elements that form the identity of Brazilian music and thus to inspire non-Brazilian composers to use and sometimes reinvent Brazilianism.

The French Roland Dyens is among the composers who used Brazilian music in an original manner, creating a relevant body of Brazilian-based works that became a fundamental part of the modern guitar literature. The next two chapters of this study will investigate the Brazilian works of Dyens and their multicultural characteristics.

Chapter II: Roland Dyens

Roland Dyens was born in 1955 in Tunis, Tunisia, where he lived until he moved with his family to France in 1961, where he resides today. During his first years in Tunisia, Dyens spent most of his time listening to music, contemplating album covers and dreaming of music while sitting on the floor in the company of his grandmother. At the time, the popular French singer and guitarist Marie-Josée Neuville was a favorite, and the sound of her classical guitar made a great impact on the young Roland, sparking his curiosity about the instrument.⁷⁸

Roland's first experience with the guitar was at a summer camp at which an instructor played a couple of songs on the instrument, making the young Dyens, who already had the desire to play guitar, extremely jealous. The strong sentiment spurred Dyens to announce to his campmates that he could play the guitar better than the instructor, and suddenly the same friends brought the guitar to him so that he might prove his announced guitar skills. At the time, Dyens had never played the instrument, and his attempt to prove himself a better guitarist than the camp's instructor failed.

Once the camp was over, Dyens asked his mother to get a guitar for him, and by September the instrument was already in his hands, allowing him to explore his inner musical universe. At the time, proper instruction in classical guitar was not available where he lived, and he first learned from guitar instructors without expertise in the instrument. Such a musical scene forced Dyens to wait a few years before he would encounter his first real mentor.

In his early years of playing guitar young Roland already felt the urge to improvise, to invent or compose music; in fact, at age nine he was already creating his first original guitar

⁷⁸ The biographical information presented in this chapter was collected during an interview conducted by the present author on July 24th in Paris. The interview is partially transcribed in the Appendix I of this study.

pieces. At the age of thirteen Dyens began studying with Alberto Ponce (1935-), his first real classical guitar professor, who would give the composer the foundation for his career as a concert guitarist. At the same time, Dyens studied composition with Désiré Dondeyne (1921-2015).

While studying with Ponce and Dondeyne, Roland Dyens received his first prizes in harmony, counterpoint, analysis and in guitar competitions. This list of prizes would grow extensive over his career, and important honors such as the awards in the International Competition of Alessandria and the Grand Prize of the *Charles-Cros Academia* would confirm the young composer-guitarist as a central figure in the guitar scene.

During his twenties Dyens was already a laureate of the Yehudi Menuhin Foundation, soon being recognized as one of the best living guitarists by the French magazine *Guitarist*. During the last decade Dyens received other important awards such as the 2006 *Chitarra d'Oro*, in honor of his body of work and an honorary award from the Guitar Foundation of America in 2007, the institution that has also offered its 2017 Artistic Achievement Award to the composer.

Currently Roland Dyens teaches at the Conservatoire National Supérieur de Paris and is an international touring guitarist. During his concerts Roland Dyens always improvises a piece in order to connect with his audiences and pave the way for the repertoire to be performed. Today, the improvisation in live classical guitar concerts is a rare feature, but viewed as a necessity by the composer who believes that such practice is not an original idea, but a forgotten tradition rooted in Preludes of the past.

Another important feature of Dyens's concerts appears in their diverse repertoire, often comprising a mixture of styles and drawing from his arrangements of Brazilian music, jazz, his own original works and pieces of the traditional guitar repertoire. His programs always include a

work by Spanish composer-guitarist Fernando Sor (1778-1839), whom Dyens considers a perfect and untouched composer.

As a guitarist-composer Dyens understands music as a fluid artistic manifestation and not as a sacred text to be followed exactly as written. In the composer's opinion the performer should be able to express original ideas in a context created by the composer. This belief allows Roland to deliver original interpretations that often display small modifications, additions and substitutions to the original text; most frequently this approach emerges while Roland performs works by non-guitarist composers. Such characteristics are well recorded in his large discography.

As a composer and arranger Dyens has over sixty publications that together comprise more than a hundred pieces; his original compositions present a variety of styles that derive from his multicultural nature and from episodes of his life. In his catalog it is possible to find baroque like pieces, Concertos, Sonatinas as well as Tangos and Bossa Novas that are always transformed and incorporated into the composer's own musical language. The current list of Dyens's publications in chronological order is provided below.

Table 2.0: Publications by Roland Dyens as 2016.

Title	Instrumentation	Date of publication
<i>Trois Saudades</i>	Solo guitar	1980
<i>Tango en Skaï</i>	Solo guitar	1985
<i>Libra Sonatina</i>	Solo guitar	1986
<i>Hommage à Villa-Lobos</i>	Solo guitar	1987
<i>Chansons Françaises Vol. I</i>	Solo guitar	1990

<i>Concerto en si</i>	Solo guitar & guitar ensemble	1991
<i>Côté Sud</i>	Guitar octet/quartet	1991
<i>Aria de La Bachianas Brasileiras N.5</i>	Solo guitar	1992
<i>Aria</i>	Guitar quintet	1993
<i>Citrons doux et le Quatuor Accorde</i>	Solo guitar	1994
<i>Hommage à Franck Zappa</i>	Solo guitar	1994
<i>L.B. Story</i>	Solo guitar	1994
<i>Mambo des Nuances et Lille Song</i>	Solo guitar	1994
<i>Muguet et L'Allusive</i>	Solo guitar	1994
<i>Valse en skaï</i>	Solo guitar	1994
<i>Côté Nord</i>	Guitar duo	1994
<i>Chansons françaises Vol.2</i>	Solo guitar	1995
<i>Songe Capricorne</i>	Solo guitar	1995
<i>Rythmagineires</i>	Guitar octet	1996
<i>Santo Tirso</i>	Solo guitar	1997
<i>Hommages à Marcel Dadi</i>	Solo guitar	1997
<i>Traveling Sonata</i>	Guitar & Flute	1997
<i>Concerto metis</i>	Guitar & Piano	1997
<i>Tango en Skaï</i>	Solo guitar & String quartet	1997
<i>Eloge de Léo Brouwer</i>	Solo guitar	1998
<i>Pavane de Ravel</i>	Solo guitar	1998
<i>Ville d'Avril</i>	Solo guitar	1999
<i>Hamsa</i>	Guitar quartet/ensemble	1999
<i>Concerto metis</i>	Guitar & String orchestra	1999
<i>Concertomaggio</i>	Guitar duo & String orchestra	1999
<i>Ville d'Avril</i>	Guitar quartet/ensemble	1999
<i>French Pot-Pourri</i>	Guitar quartet/ensemble	2000
<i>Trois pièces polyglottes</i>	Solo guitar	2000

<i>20 lettres</i>	Solo guitar	2001
<i>Mes arrangements à l'amiable</i>	Solo guitar	2001
<i>Suite Polymorphe</i>	Guitar quartet/ ensemble	2001
<i>Variations sur un thème de la Flûte Enchantée</i>	Guitar quartet/ ensemble	2002
<i>Rossiniana n°I d'après Mauro Giuliani</i>	Solo guitar & String quartet	2002
<i>Triaela</i>	Solo guitar	2003
<i>Brésils</i>	Guitar quartet/ ensemble	2003
<i>Concertino de Nürtingen</i>	Solo Guitar & Guitar ensemble	2004
<i>Lulla by Melissa</i>	Solo guitar	2005
<i>Valse des anges</i>	Solo guitar	2005
<i>Night and Day (Jazz Arrangements)</i>	Solo guitar	2005
<i>Alfonsina y el mar</i>	Solo guitar	2006
<i>"7 Études de Sor"</i>	Solo guitar & String quartet	2006
<i>Dansk Pot Pourri</i>	Guitar quartet	2006
<i>"Anyway"</i>	Solo guitar	2007
<i>Djembe</i>	Guitar, Flute & String quartet	2007
<i>Comme le jour</i>	Solo guitar	2008
<i>Djembe</i>	Solo guitar	2008
<i>Two famous popular melodies</i>	Guitar & Mandolin	2008
<i>Seul à seuls - short comédie musicale</i>	Guitar quartet/ ensemble	2008
<i>Soleils levants</i>	Guitar quartet/ ensemble	2008
<i>Naquele tempo (arrangements on Pixinguinha)</i>	Solo guitar	2009
<i>Austin Tango</i>	Guitar quartet/ ensemble	2009
<i>La Valse à mi-temps</i>	Guitar quartet/ ensemble	2010
<i>Barcarolle by Tchaikovsky</i>	Solo guitar	2010
<i>Tango by Albéniz</i>	Solo guitar	2010
<i>Comme des grands (3 trios)</i>	Guitar trio	2010
<i>The Delights of Jetlag</i>	Solo guitar	2012

<i>Festival de Paris</i>	Guitar ensemble/ quintet with bass	2012
<i>Niteroi</i>	Guitar duo	2012
<i>Varna-Future Memories</i>	Guitar trio	2012
<i>Les 100 de Roland Dyens (100 pieces)</i>	95 Solos, 2 Duets, 1 Trio, 2 Quartets	2013-14
<i>April Song</i>	Guitar quartet/ ensemble	2013
<i>Carillons</i>	Guitar quartet/ ensemble (opt. Bass)	2013
<i>Comme un rond d'eau</i>	Guitar quartet	2013
<i>4 moods & Coda</i>	Guitar quartet	2014
<i>HAKUJU PULSE</i>	Guitar duo	2014
<i>Au fil de l'Aude</i>	Guitar quartet & Bass	2014
<i>Introduction du célèbre duo L'encouragement</i>	Guitar quartet & Bass	2015

Dyens's catalog of published works comprises pieces for solo guitar, guitar duo, guitar trio, guitar quartet, guitar ensemble, guitar Concertos and chamber music (guitar with piano, flute, mandolin and string quartet). Furthermore, the works fall in a diverse range of categories, such as Didactic, multicultural, French-influenced, Concertos, Neoclassical, Homages and arrangements.

All Dyens's publications feature his characteristic musical ideas in detail through the notation of precise fingerings, dynamics and symbols that often have to be invented by the composer in order to convey his original musical effects. In these publications Dyens frequently comments on the works, explaining the background of the composition or making technical recommendations.

Dyens's writing style often results in busy scores, indicating the composer's desire to deliver his ideas as accurately as possible and make his musical text clear and accessible to the

performer, which may help musicians to develop their own ideas and interpretations of his compositions.

The first published work by Dyens appeared in 1980 with *Trois Saudades*, a set of three pieces in Brazilian style to be analyzed in the next chapter of this study along with other Brazilian works of the composer. The fact that his extensive list of published works starts with a Brazilian-based set is not surprising since the composer often declares that he feels Brazilian and that he believes he was Brazilian in a previous life due to the fact that he is so close to that culture.

In short, Roland Dyens may be considered a guitarist, composer, and Tunisian-born French citizen with a Brazilian soul whose music explores with unique originality all aspects of his personality. As a result, multiculturalism is a constant element in the composer's catalog, as is evident in its wide range of musical and cultural influences from Latin American, Middle Eastern, European and Asian cultures.

Dyens's multiculturalism may appear in association with a variety of compositional techniques ranging from simple tonality to atonality or bitonality alongside folk elements or polyrhythm. Such an original combination of influences and techniques has made Dyens one of the most important and unique contemporary composers of guitar music. Furthermore, previous scholarship⁷⁹ indicates that Roland Dyens is the most recorded living composer of guitar music. Such popularity is closely related to the success of his multicultural works and particularly associated with his Brazilian-based compositions.

⁷⁹ Enrique Robichaud, *Guitar's Top 100: Classical Guitar's Most Recorded Music with Recommended CDs and More*. (Québec: Enrique Robichaud, 2012), 39.

Performers and musical studies often neglect the origins of Dyens's Brazilianism; therefore, the next chapter of this study will focus on analyzing the Brazilian works of Dyens in order to reveal the origins of his multiculturalism and define how the composer utilizes Brazilian elements in his musical discourse.

Chapter III: The Brazilian Works of Roland Dyens

Roland Dyens's relationship with Brazilian music started in 1959, when the four-year-old future composer watched the movie *Black Orpheus* by French director Marcel Camus. Based on the play *Orfeu da Conceição* by Brazilian poet and composer Vinicius de Moraes, the film translates the myth of Orpheus into Brazilian culture by substituting the classical guitar for the Greek lyre and the Brazilian Carnival for the underworld. *Black Orpheus* features the music of Brazilian composers Antonio Carlos Jobim and Luis Bonfá through Bossa Nova classics such as *A Felicidade* and *Manhã de Carnaval*, in which the guitar is used as the primary means of conveying Orpheus's sorrows.

Roland Dyens has stated that watching *Black Orpheus* was a magical experience and that, since that moment, he has become addicted to Brazilian music and culture, a fact that would gradually shape his personality. In an interview, Dyens declared that his "musical reactions and personality are essentially of a Brazilian man" and that his "way of thinking is extremely Brazilian"⁸⁰.

After *Black Orpheus*, Dyens became interested in Brazilian Popular Music (MPB) and during his teenage years the composer tried to learn by ear the technical style and harmonies used by Brazilian guitarists such as Baden Powell (1937-2000). At this point Dyens was already studying classical guitar with Alberto Ponce in Paris while playing gigs in order to pay for his first trip to Brazil.

⁸⁰ Interview with Roland Dyens (Appendix I).

By the time Dyens was able to travel Rio de Janeiro, he could already “play as a Brazilian” guitarist by “appropriating the Brazilian musical language.”⁸¹ His priority during his first trip to Brazil was to visit the Villa-Lobos museum in Rio de Janeiro, where he actually met and became close to the composer’s widow, Mindianha Villa-Lobos.

In fact, Dyens’s first published work, *Trois Saudades*,⁸² a set of three pieces for solo guitar with Brazilian flavor, was dedicated to Mindianha Villa-Lobos, a direct result of their close relationship. His second published Brazilian-based work, *Hommage à Villa-Lobos*⁸³ appears in 1987 and also displays the directed influence of Villa-Lobos. The table below lists in chronological order publications of Dyens that include Brazilian elements.

Table 2.1: Brazilian-based works by Roland Dyens.

Title	Instrumentation	Date of publication
<i>Trois Saudades</i>	Solo guitar	1980
<i>Hommage à Villa-Lobos</i>	Solo guitar	1987
<i>Aria de La Bachianas Brasileiras N.5</i>	Solo guitar (Arrangement)	1992
<i>Aria</i>	Guitar quintet (Arrangement)	1993
<i>Trois pièces polyglottes</i>	Solo guitar	2000
<i>20 lettres</i>	Solo guitar	2001
<i>Mes arrangements à l’amiable</i>	Solo guitar (Arrangement)	2001
<i>Triaela</i>	Solo guitar	2003
<i>Brésils</i>	Guitar quartet/ ensemble	2003

⁸¹ Interview with Roland Dyens (Appendix)

⁸² Roland Dyens, *Trois Saudades* (Paris: Hamelle & Cie Editeurs, 1980).

⁸³ Roland Dyens, *Hommage à Villa-Lobos* (Paris, Lemoine, 1987).

<i>Naquele tempo (arrangements of Pixinguinha)</i>	Solo guitar (Arrangement)	2009
<i>Niteroi</i>	Guitar duo	2012
<i>Les 100 de Roland Dyens (100 pieces)</i>	8 Solos, 1 Duo, 1 Trio	2013-14

The remainder of this chapter will analyze Roland Dyens's Brazilian works while displaying the origins of his Brazilianism.

Trois Saudades

As previously discussed in Chapter One, various guitar works have been written under the title of *Saudades*, with pieces such as Mangoré's *Choro da Saudade* and Sinópoli's *Saudades do Brasil* exploring the nostalgia associated with the Brazilian word and sentiment. The French composer Darius Milhaud also relied on the sentiment to write his suites *Saudades do Brasil*, for piano and for orchestra, while Villa-Lobos explored the title in his *Saudades das Selvas Brasileiras* for piano and *Saudade da Juventude* for orchestra.

Roland Dyens first conceptualized his *Trois Saudades* in 1979 after receiving a commission by a publisher for a piece for beginner guitar students. By 1980 Dyens delivered three pieces which, rather than being didactic in character, were filled with Brazilian elements and of great technical difficulty, making them virtually inaccessible to beginner guitarists.

Although the composer did not meet the initial expectations of the publisher, thanks to its unique musical character *Trois Saudades* was published that year, inaugurating the continuum of Dyens's publications and going on to become a standard in the guitar repertoire.

Saudades N.1 dédiée à Alberto Ponce

The first piece of the set, *Saudades N.1 dédiée à Alberto Ponce*, is dedicated to Dyens's mentor Alberto Ponce and is constructed over the Brazilian dance, Baião. The Baião has its roots in the northeast region of the country, a location that impressed Dyens and that the composer considers unique for its “smells, beauty and clear African influences”⁸⁴.

The Northern music genre is traditionally performed by a small music ensemble formed by accordion, pífano (transversal flute) and two percussion instruments, the triangle and the Zabumba (double-headed bass drum). The genre is part of the Brazilian aural music tradition and gained popularity during the 1940s with the singer and accordionist Luiz Gonzaga (1912-1989), known as the King of Baião. The style may be instrumental or vocal and most often presents a fast tempo; when notated, the Baião appears in 2/4 or 2/2 meter.

Baião songs tend to begin off beat and their melodic gestures, commonly built over a simple harmonic language, regularly consist of speech-like melodies that avoid large leaps. Figure 9.7 demonstrates common melodic gestures and harmonies in Luiz Gonzaga's song *Derramaro o Gai Samba*.

Figure 9.7: *Derramaro o Gai Samba* by Luiz Gonzaga, harmonic language and melodic gestures (mm. 1-15).

A musical score for 'Derramaro o Gai Samba' by Luiz Gonzaga. The score is in common time (indicated by a 'J=116') and key signature of one sharp (G major). It features a single melodic line on a treble clef staff. The melody begins with an 'Intro' section followed by chords labeled 'G', 'D7', and 'G'. The notation shows eighth-note patterns typical of Baião music.

⁸⁴ Interview with Roland Dyens (Appendix)



The Baião melodic characteristics may also present modalism; according to the Brazilian composer César Guerra-Peixe (1914-1993), the genre most often displays four types of scales such as regular tonal major scales, Mixolydian with a minor seventh, Lydian with augmented fourth and a hybrid scale with Mixolydian and Lydian characteristics.⁸⁵ Figure 9.8 displays the scales mentioned by Guerra-Peixe.

Figure 9.8: Baião scales according to the description give by César Guerra-Peixe.

Another important characteristic of the Baião is its ostinato rhythmic pattern that may appear in the percussion section and/or on the bass lines played by the accordion, and the highly syncopated rhythms of which constitute the fingerprint of the dance. The pattern is displayed in Figure 9.9.

⁸⁵ Câmara Cascudo, *Dicionário do Folclore Brasileiro* (São Paulo: Ediouro, 1998), 128.

Figure 9.9: Baião bass line ostinato by Marco Pereira (mm. 5)⁸⁶.



Dyens's *Saudades N.1* is written in 2/2 meter and presents an ABA form, where characteristics of the Brazilian Baião are presented in its traditional form as well as through innovative treatments. Section A presents two themes of modal character, the first of which is developed between measures one and eleven, with the second presented between measures twelve and sixteen. The first thematic idea begins off beat in Lydian mode and moderato tempo (Figure 10.0). The composer also utilizes the Mixolydian mode as this first idea develops (Figure 10.1), along with a traditional Baião speech-like melody with repeated notes and the genre's ostinato rhythmic pattern on the bass line.

Figure 10.0: *Saudades N.1* by Roland Dyens, Lydian mode (mm. 1-2).

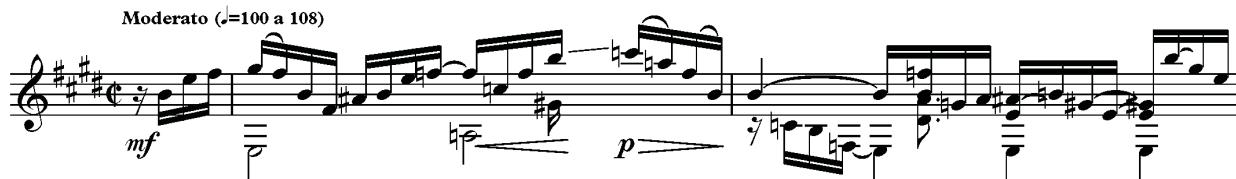
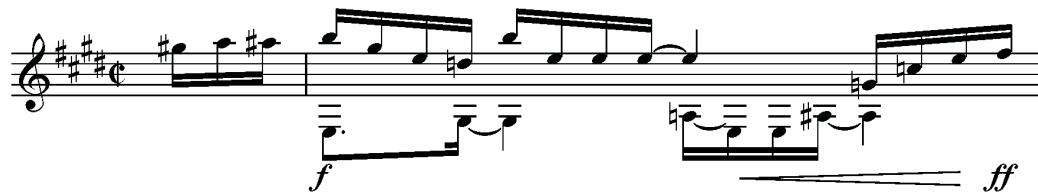


Figure 10.1: *Saudades N.1* by Roland Dyens, Mixolydian mode (mm. 7-8).

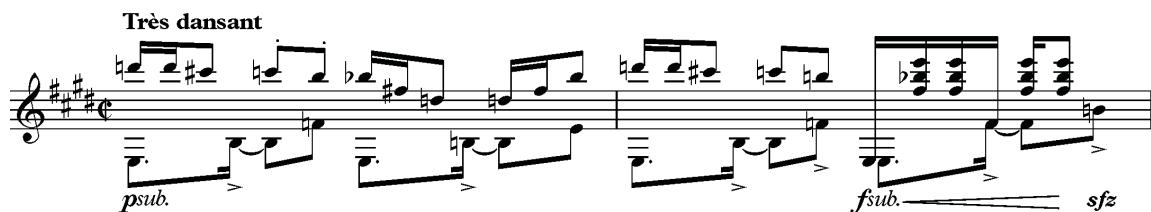


⁸⁶ Marco Pereira, *Ritmos Brasileiros para Violão* (Rio de Janeiro, Garbolights Produções Artísticas, 2007), 63.

While Dyens relies on the traditional modes and melodic gestures of the Baião to develop the first theme of *Saudades N.I*, the composer chooses to use a much more complex harmonic language than the genre's traditional songs by using 13th and suspended chords alongside chromaticism. The second thematic idea of section A juxtaposes Lydian and Mixolydian modes in order to once again create speech-like melodic gestures; previous scholarship⁸⁷ has suggested that the mixture of these two modes characterizes an authentic Brazilian mode, since a correspondent characteristic does not appear with frequency elsewhere.

The modes appear over the Baião ostinato rhythm on the bass line; Dyens explores this combination of elements until the end of section one on measure sixteen. Figure 10.2 demonstrates the juxtaposition of these elements and the composer's authentic usage of Baião. Even though Dyens does not provide any explanations or definitions about the Baião in the score of *Saudades N.I*, the composer alerts the performer about the presence of a dance by marking the second theme of section A as *Très dansant*, which literally translates to "Very danced."

Figure 10.2: *Saudades N.I* by Roland Dyens, Modal juxtaposition and ostinato (mm. 7-8).



Section B of the work presents a drastic change in character since Dyens interrupts the dance-like characteristic that is presented in the first section in order to create a nostalgic atmosphere that defines the *Saudades* aspect of the piece. The contrast between the sections

⁸⁷ Elba Braga Ramalho, "Luis Gonzaga: His Carrier and his Music", (PhD diss., University of Liverpool, 1997), 167.

occurs in tempo and key change. The composer marks the tempo, *Lent, Bien chanté, comme un regret, une saudade*, indicating the desired lyrical and emotional characteristic of the section.

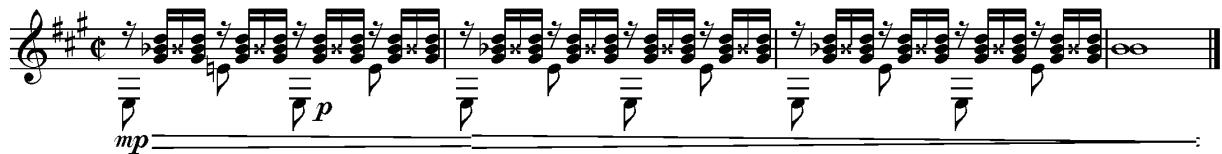
Since the Baião rarely presents tempo changes within the same piece, it is possible to conclude that this slow section abandons the genre. Secondly, its complex harmonic language presents more parallels with the Bossa Nova, since the composers uses major 7th, minor 7th, major 7/9th, half diminished and inverted chords, harmonies that are not typical in Baião music. Furthermore, Dyens does not use the ostinato rhythmic pattern during section B. Such characteristics are represented in Figure 10.3.

After concluding section B, Dyens returns to section A, which leads the performer to the piece's coda (Figure 10.4). The coda features the rhythmic pattern typical of the Brazilian Chorinho, a variant of the Choro genre that may be repeated as many times as the performer wishes, a feature that adds a gesture of aleatorism to the work. This feature would be frequently explored by the composer in later works. The coda also paves the way for the set's following piece, *Saudades N.2*, which has the subtitle of *Chorinho*.

Figure 10.3: *Saudades N.1* by Roland Dyens, tempo change, character and Bossa Nova chords (mm. 17-21).

*Lent ($\text{J}=75$) comme un regret, une saudade
Bien chanté*

Figure 10.4: *Saudades N.1* by Roland Dyens, Coda and Choro rhythm (mm. 31-34).



The ABA structure of *Saudades N.1* appears to reflect Dyens's nostalgia, or Saudades, for Brazil. Section A represents a memory of a local musical style where the composer presents tangible elements of the Baião, such as modalism and rhythm, while section B represents his inner emotions about missing that culture by means of stylistic deviation from and contrast to the first section. The return to A marks once again his vivid memory of the Baião.

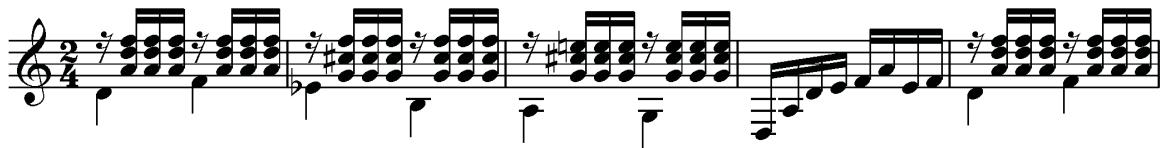
In *Saudades N.1* Dyens is able to simultaneously achieve literal and non-literal multiculturalism, since the composer combines moments of purely Brazilian elements native to the Baião genre with innovative harmonies and form that are not particularly associated with that style.

Saudades N.2, dédiée à Arminda de Villa-Lobos (Chorinho)

The second piece of *Trois Saudades*, *Saudades N.2*, is dedicated to Dyens's dear friend Mindinha de Villa-Lobos, the widow of Heitor Villa-Lobos. The piece carries the subtitle of *Chorinho*, a variation of the Brazilian Choro that differs from the traditional genre in its tempo, being usually faster.⁸⁸ Its ostinato rhythmic pattern is also unique; Figure 10.5 demonstrates the pattern, which is similar to the pattern used in the Coda of *Saudades N.1* (Figure 10.4).

⁸⁸ Marco Pereira, *Ritmos Brasileiros para Violão* (Rio de Janeiro, Garbolights Produções Artísticas, 2007), 40.

Figure 10.5: Chorinho pattern according to Marco Pereira (mm. 1-5).



Even though Dyens gives *Saudades N.2* the subtitle *Chorinho*, the pattern of Figure 10.5 does not appear in the work in its original form. Instead the composer chooses to utilize “one of the basic rhythmic figures of the Brazilian Popular Music,”⁸⁹ as explained in the piece’s score and demonstrated in Figure 10.6. This rhythmic gesture is constantly transformed throughout the piece, creating a kaleidoscope of Brazilian rhythms that reflect not only the Chorinho, but also the Samba and the Bossa Nova. Dyens uses the cell on third-one of the third-eight measures of the piece.

Figure 10.6: Basic rhythmic figure of Brazilian Popular music as explained by Dyens.



Interestingly, the rhythmic figure chosen by Dyens is also the basis for Villa-Lobos’s piece of same name, which closes his suite *Popular Brasileira*, written between 1908–1912. Dyens’s dedication of *Saudade N.2* to Villa’s widow indicates the subtle correlation between the works. Figure 10.7 demonstrates Villa-Lobos’s use of the rhythmic figure.

⁸⁹ Roland Dyens, *Saudades N.2, dédiée à Arminda de Villa-Lobos* (Paris: Hamelle & Cie Editeurs, 1980), 3.

Figure 10.7: *Chorinho* by Heitor Villa-Lobos (mm. 1-4).



Saudade N.2 and *Chorinho* also share similar form, though the structure used by Villa and Dyens is not unique to their guitar works but intrinsic to the Chorinho as a genre.

Historically the Chorinho is typically (or often) rendered in a three-part Rondo form, incorporated by the genre due to the popularity of the Polka in Rio de Janeiro during the 18th century, when the European dance relied on the Rondo structure when used into the Salon-music context. Soon Choro groups incorporated the form, developing the derivative Polca-Choro, a Brazilian genre performed by ensembles consisting of flute, two guitars and Cavaquinho.⁹⁰

The oldest Chorinho, *Flor Amorosa*, written in 1868 by Joaquim Antonio da Silva Calado⁹¹, already displays a three-part Rondo form (ABACA) that is also present in Villa-Lobos's *Chorinho* and in Dyens's *Saudade N.2*. Villa-Lobos uses a slightly modified Rondo, presenting ABCA, while Dyens uses ABACA.

Dyens also makes use of a traditional feature in popular Chorinho pieces by including a short introduction before the exposition of the piece's main theme. Popular Chorinho pieces from the early 20th century such as *Tico tico no Fubá* by Zequinha de Abreu (1880-1935) and *Carinhoso* by Pixinguinha (1897-1973) use the device as demonstrated in the figures below. Notice that both pieces use the rhythmic figure defined by Dyens as one of the basic rhythmic figures of Brazilian Popular Music.

⁹⁰ Carlos Almada, *A Estrutura do Choro* (Rio de Janeiro: Da Fonseca Comunicação, 2005), 8,9.

⁹¹ Mark Brill, *Music of Latin America and the Caribbean* (River, 2011), 241.

Figure 10.8: *Tico tico no Fubá* by Zequinha de Abreu, introduction (mm. 1-6).



Figure 10.9: *Carinhoso* by Pixinguinha, introduction (mm. 1-8).

The musical score consists of two staves. The top staff is labeled 'Intro.' and shows a rhythmic pattern of eighth-note pairs in 2/4 time with a key signature of one flat. The bottom staff is labeled 'Theme' and shows a melodic line with eighth-note patterns and a key signature of one flat.

Figure 11.0: *Saudades N.2* by Roland Dyens, introduction (mm. 1-7).

The musical score consists of three staves. The top staff is labeled 'Introduction' and shows a melodic line with sixteenth-note patterns and a key signature of one sharp. The middle staff shows harmonic progression with a dynamic of *pianissimo* (*pp*). The bottom staff is labeled 'Thème' and shows a melodic line with sixteenth-note patterns and a dynamic of *fortissimo* (*ff*).

One of the fundamental characteristics of the Choro and Chorinho is the Baixarias, bass lines performed by seven-string guitarists in counterpoint with the melody played by melodic instruments. Though the Baixarias most often has an improvised character, the tradition is well documented through notated classical guitar pieces such as Villa-Lobos's *Chorinho*, where the

lines have chromatic character. Dyens also uses Baixarias in all three parts of his *Saudades N.2*.

The figures below demonstrate the Baixarias/ bass lines in Villa-Lobos and Dyens.

Figure 11.1: *Chorinho* by Heitor Villa-Lobos, Baixarias (mm. 75-79).



Figure 11.2: *Saudades N.2* by Roland Dyens, Baixarias (mm. 11-12).



Saudades N.2 achieves Brazilianism through the use of a typical rhythmic gesture that is constantly transformed by Dyens, as well as through its form and use of the Baixarias. *Saudades N.1* and *Saudades N.2* differ greatly in their multicultural characteristics, since the first work presents a consistent rhythmic pattern (Baião), explored throughout the piece, and a form that is inconsistent with the most common works of the same genre. On the other hand, *Saudades N.2* presents a form consistent with other Chorinhos and a less repetitive rhythmic pattern that almost creates an abstract Brazilian style.

The nostalgic aspect of *Saudades N.2* is less evident than in *Saudades N.1*, since its fast tempo leaves the impression of forward motion without reference to the past. However, the dedication to the composer's dear friend Arminda de Villa-Lobos and the few similarities

between the work and Villa-Lobos's *Chorinho* may indicate nostalgia. During an interview⁹² with the present author Dyens affirmed that the dedication came about due to the “lovely relationship” he and Arminda de Villa-Lobos built during their encounters in Brazil, Italy and in France.

Saudades N.3, dédiée à Francis Kleyjans

(Lembrança do Senhor do Bonfim da Bahia)

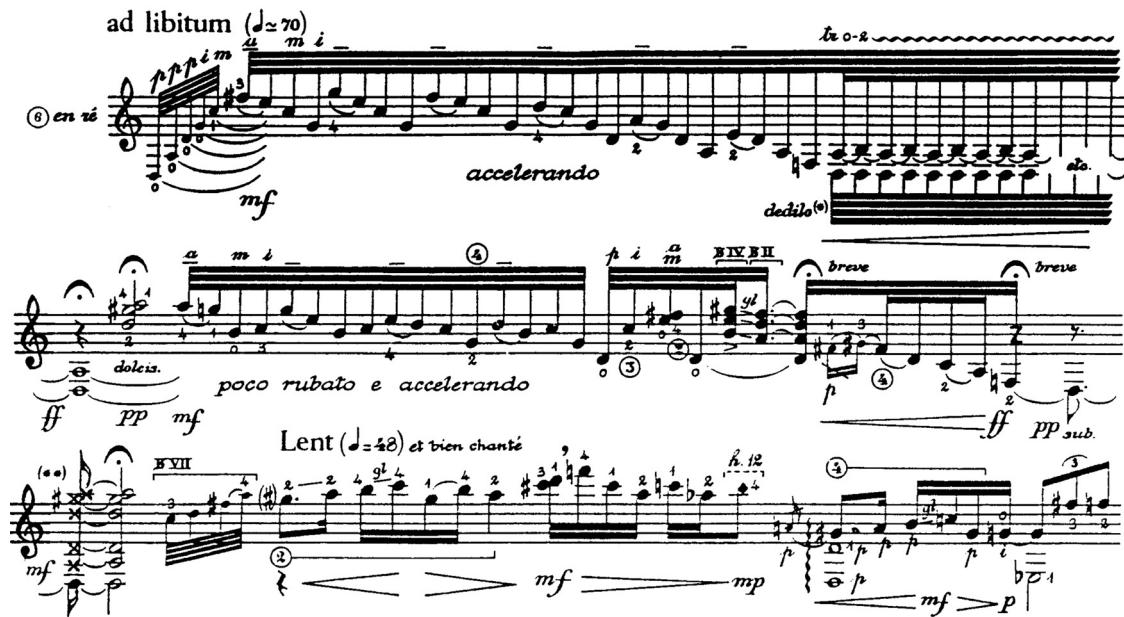
Saudades N.3, the closing piece of *Trois Saudades*, is dedicated to the French guitarist-composer Francis Kleyjans, who, like Dyens, wrote several pieces based on Brazilian elements (*Deux Chôros*, *Suite Brésilienne*, *Choro*, *Chorinho*, *Samba Sympa* and *Valse Choro*). *Saudades N.3* is the only piece of the set to mention a Brazilian geographical location in its subtitle: *Lembrança do Senhor do Bonfim da Bahia* refers to the state of Bahia, located in the northeast part of Brazil. The piece is also the set's only work to present more than one movement. During this closing act Dyens presents three interconnected movements, *Rituel*, *Danse* and *Fête et Final*.

The first movement, *Rituel*, consists of a series of highly ornamented unmeasured phrases of improvised character, in ad libitum tempo shaped by accelerandos, rubatos, fermatas and percussive effects. Throughout the movement Dyens carefully explores a wide range of dynamics while relying on the natural resonance of the guitar and its open strings (Figure 11.3).

Dyens's subtitle makes reference not only to the state of Bahia but also to the traditional *Festa do Bonfim*, an annual syncretic religious ritual, celebrated since the 18th century, that unifies Catholicism and African Brazilian religions such as the Candomblé.

⁹² Interview with Roland Dyens (Appendix)

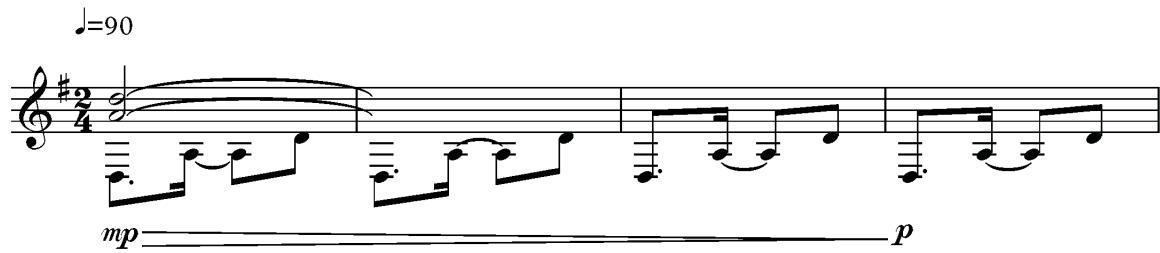
Figure 11.3: *Saudades N.3* by Roland Dyens, highly ornamented phases, dynamics, fermatas, open strings and percussive effects (unmeasured).



The ritual is attended by hundreds of thousands of people that march towards the church of Senhor do Bonfim while drums perform African Brazilian rhythms and voices sing songs rooted in the same cultural heritage. The atmosphere also includes the sound of fireworks and background noise. *Rituel* recreates the religious ritual and its wide spectrum of sounds created by voices, percussion and other noises present on the streets of Salvador, Bahia during the annual festivities.

The second movement of the work, *Danse*, is built over the Baião dance, a genre Dyens uses in *Saudades N.1*. In this movement the composer utilizes an open form that carries four thematic ideas that derive from an ostinato bass line introduced in the first four measures of the movement. The Baião ostinato appears in Figure 11.4.

Figure 11.4: *Saudades N.3* by Roland Dyens, Baião ostinato (mm. 1-4).



While exposing the first, second and fourth thematic ideas, Dyens preserves the ostinato bass line in its entirety while exposing different melodic ideas that present modal character. As in *Saudades N.1*, Dyens uses the typical Baião hybrid mode that consists of a combination of Lydian and Mixolydian. The composer's modality in thematic ideas one, two and four is represented in the figures below.

Figure 11.5: *Saudades N.3* by Roland Dyens, modality on theme one (mm. 7-8).



Figure 11.6: *Saudades N.3* by Roland Dyens, modality on theme two (mm. 13-16).

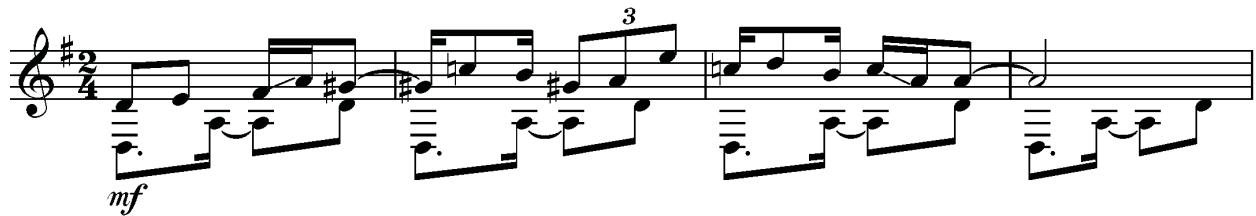
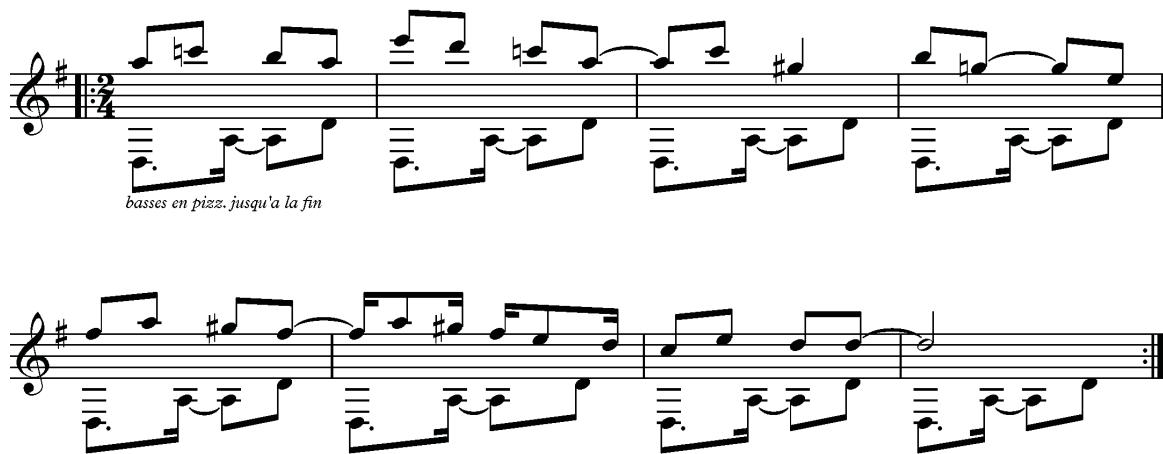


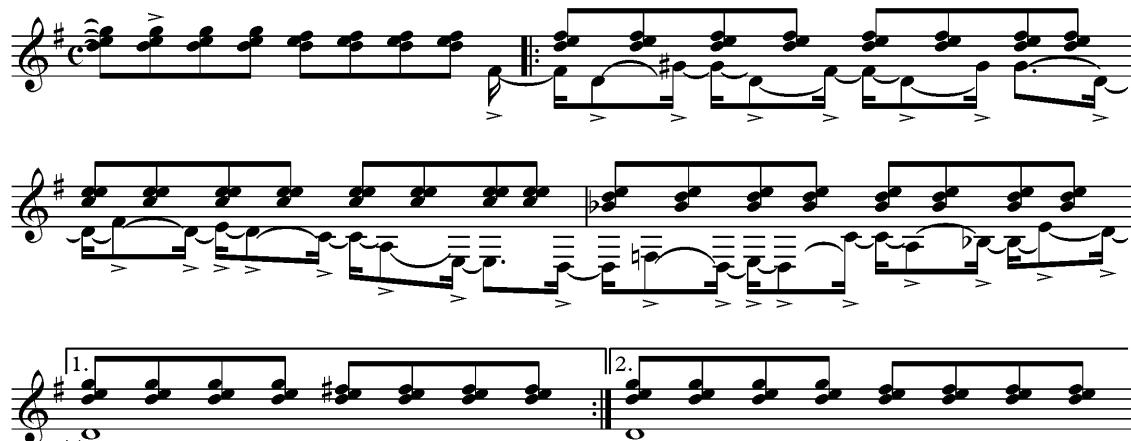
Figure 11.7: *Saudades N.3* by Roland Dyens, modality on theme four (mm. 39-46).



In themes one, two and four, Dyens presents the melody on the treble strings of the guitar while the basses keep the Baião ostinato. This characteristic changes in thematic idea three, where the melody appears on the bass strings of the instrument once the ostinato is replaced by a highly syncopated melodic line built upon the Chorinho rhythmic cell previously used on *Saudades N.2* (figure 10.6). At this section Dyens changes the time signature from 2/4 to 4/4 and a new ostinato is presented on the treble strings of the guitar with a sequence of eight-note dissonant chords (Figure 11.8).

Even though the fourth thematic idea of *Danse* uses the Chorinho rhythm, the section does not present other typical characteristics of the genre, indication that Dyens may have simply created a variation of the Baião with Chorinho elements. Furthermore, the constant use of the Baião indicates that Dyens associates the dance with the geographical location mentioned in the subtitle of the work, *Lembrança do Senhor do Bonfim da Bahia*. Since the genre is typical of the northeast region of Brazil, and Bahia is a northeastern state, the movement may be considered a portrait of the state's musical traditions.

Figure 11.8: *Saudades N.3* by Roland Dyens, thematic idea three (mm. 33-37).



The third movement of *Saudades N.3*, titled *Fête et Final* (Party and Finale), is structured in three sections. The first section presents a polyrhythmic character in association with atonalism; Dyens uses chords built on intervals of 4th in order to deviate the section from the tonal and modal center of the previous two movements while creating an atonal atmosphere over time signatures such as 3/4 + 3/16, 2/4 + 1/16 and 3/4 + 2/16 that appear in alternation with measures in 4/4 meter. Figure 11.9 demonstrates such characteristics.

Still in the first section Dyens returns to tonality while using a rhythmic gesture similar to the unique Brazilian rhythm/dance of Portuguese and African origin known as Chula; a dance originally from Bahia and exclusively performed by women while guitars and percussion perform its music and complex rhythm over two chords (usually tonic/dominant).⁹³ Dyens's Chula rhythm is applied over two chords as in its original form (Figure 12.0); the pattern also displays elements of the Samba.

⁹³ Marco Pereira, *Ritmos Brasileiros para Violão* (Rio de Janeiro, Garbolights Produções Artísticas, 2007), 43.

Figure 11.9: *Saudades N.3* by Roland Dyens, polyrhythm and atonalism (mm. 51-58).



Figure 12.0: *Saudades N.3* by Roland Dyens, Chula (mm. 53-54).



During an interview with the author of this study Dyens affirmed that he was not familiar with the Chula and that the piece simply represents his memories from the Brazilian Northeast. The movement's second section returns to the Baião ostinato presented in the second movement of the work. However, Dyens deviates from the tonal and modal characteristics first applied to the ostinato by avoiding the display of a well-defined tonal center. This section also features two measures of the Chula rhythm, as demonstrated in the figure below.

Figure 12.1: *Saudades N.3* by Roland Dyens, Baião ostinato, tonal center and Chula (mm. 53-54).



The third and final section of the movement once again relies on the previously utilized Baião ostinato pattern, but these closing twelve measures appear in slow tempo, marked as *Largo, bien chanté et très libre* (Largo, sung and free), creating a clear lyrical and nostalgic atmosphere for the first time in *Saudades N.3*. The final four measures bring the first thematic idea of movement two back in Piano dynamics and Rallentando, thus confirming the nostalgic character of the section, since the composer looks back to the first melodic motif to close the work.

The analysis of *Trois Saudades* demonstrates that Roland Dyens has used literal multiculturalism in association with non-literal multiculturalism, since at moments the composer can absorb all elements of Brazilian styles, writing as a Brazilian composer, while juxtaposing this characteristic with the ability to impose his own identity upon Brazilian elements. *Trois Saudades* carries influences of four Brazilian genres: the Baião, Bossa Nova, Chorinho and Chula.

Hommage a Villa-Lobos

Roland Dyens first act during his visit to Brazil was to visit the Villa-Lobos Museum in Rio de Janeiro; in fact, Dyens went to the location straight from the airport while still carrying his luggage. This study has also pointed out the nature of the relationship between the composer and Mindinha Villa-Lobos, as well as the superficial correlation between Villa-Lobos's *Chorinho* and Dyens's *Saudades N.2*.

Villa-Lobos's influence on Dyens appears unequivocally in *Hommage a Villa-Lobos*, a work for solo guitar composed and published in 1987. The piece's four movements—*Climazonie*, *Danse Caractérielle et Bachianinha*, *Andantinostalgie* and *TUHŪ*—all display clear marks of the Brazilian composer's influence.

The title of the movement *Climazonie* melds the Portuguese word *clima* with the French word *Amazonie*, and thus reads as Amazon's clime. The opening movement of the hommage registers Villa-Lobos's association with the Amazon Forest, a location that inspired the composer to write several works, including his symphonic poem *Amazonas* from 1917, the ballets *Uirapuru* (1917) and *Amazonas* (1929), and the orchestral work *Erosão (origem do Rio Amazonas)* from 1950, among others. The composer's biography is also filled with tales from the Amazon, such as the story he has frequently told about his kidnapping by cannibalistic indigenous habitants⁹⁴ who forced him to eat children's flesh.

Dyens has stated that this movement aims to evoke the sounds, birds and overall atmosphere of the Amazon Forest.⁹⁵ This intention is achieved through several devices, such as

⁹⁴ Fabio Zanon, *Villa-Lobos* (São Paulo: Publifolha, 2009), 24.

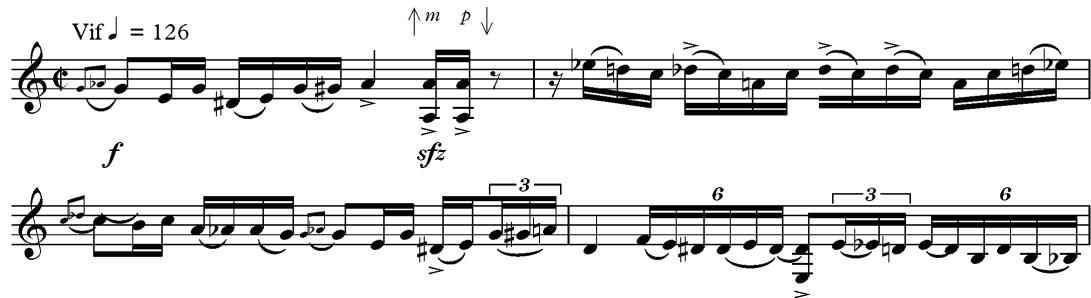
⁹⁵ Interview with Roland Dyens (Appendix)

the use of an open form that allows the composer to explore a wide range of sounds and effects in an uninterrupted sequence of events that resembles the vastness of the Amazon Forest.

Climazonie opens with a four-measure-long introduction of chromatic character that does not resemble any particular Brazilian musical style, but that announces the exotic atmosphere attached to this movement. Along with its chromaticism, the introduction also presents leaps of minor thirds that suggest harmonic minor scales that are never fully realized. The combination of chromatic gestures and the leaps suggests an Eastern musical ambience that may be correctly associated with Villa-Lobos.

According to Dyens, Villa-Lobos's childhood nickname was TUHŪ, "a word of Hindi origin"⁹⁶ that literally means, "flame;" the nickname was given to Villa-Lobos by his grandmother, who wanted to describe his full black hair. The Eastern origin of the word TUHŪ may explain Dyens's decision to deviate from traditional tonal scales during the introduction of his *Hommage* to Villa-Lobos, in which case the four first measures of the piece may be considered an evocation of the Brazilian composer. Figure 12.2 displays Dyens's introductory material.

Figure 12.2: *Hommage a Villa-Lobos* by Roland Dyens, introduction (mm. 1-4).



⁹⁶ Interview with Roland Dyens (Appendix)

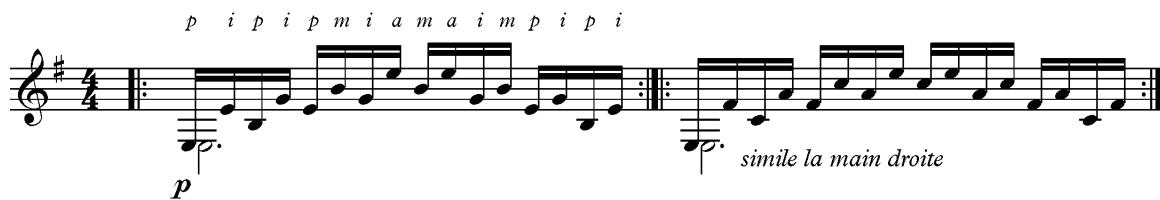
The first four introductory bars reappear in their entirety in the last four bars of the work's last movement, which is titled *TUHŪ*. By using the same material to open and close his *Hommage*, the composer creates thematic unity, choosing to illustrate an aspect of Villa-Lobos's personal life, instead of a characteristic of his music, that will be slowly revealed throughout the remaining of the piece.

The next twenty-four measures consist of a sequence of repeated notes that demand a specific right-hand pattern notated by the composer, as demonstrated in Figure 12.3. Between measures five and twenty-six Dyens marks repeat signs to several measures while the established right hand is practically unchanged. These characteristics parallel those of Villa-Lobos's *Etude N.1*, in which the composer relies on a single right-hand pattern throughout the piece while repeating measures each measure as the figure below exemplifies.

Figure 12.3: *Hommage a Villa-Lobos* by Roland Dyens, right hand pattern (mm. 5-6).



Figure 12.4: *Etude N.1* by Heitor Villa-Lobos, right hand pattern and repeats (mm. 1-2).



Dyens appears to create a minimalistic and abstract response to Villa-Lobos's Etude, since the relationship between *Climazonie* and *Etude N.1* does not extend beyond their repetitive textures and right-hand technique. During the remainder of the movement Dyens expands the texture of the repeated-note pattern by sporadically adding more explicit melodic ideas on the treble strings of the guitar (Figure 12.5). The composer constantly changes the time signature of the piece between 15/8, 12/8, 9/8 and 6/8 meters as the chromaticism first presented between measures one and four is reintroduced (Figure 12.6).

Figure 12.5: *Hommage a Villa-Lobos* by Roland Dyens, addition (mm. 25-26).



Figure 12.6: *Hommage a Villa-Lobos* by Roland Dyens, addition (mm. 28-30).



Climazonie bears important similarities to the composer's *Saudades N.3*, since in both cases Dyens tries to recreate the sounds of a specific geographical location in Brazil. As previously discussed, the first movement of *Saudades N.3* uses unmeasured phrases to recreate the atmosphere of Bahia over an open form while exploring the natural resonance of the guitar

through the constant use of open strings; in *Climazonie* Dyens also relies on an open form and constant use of open strings.

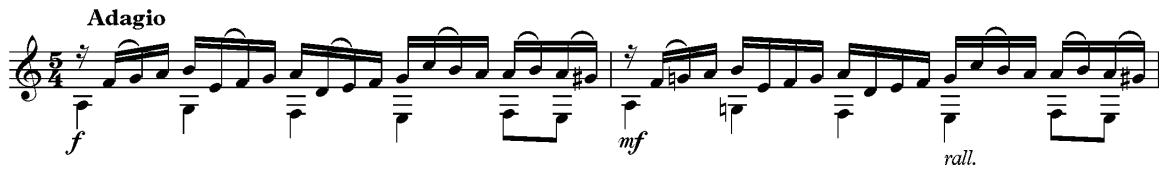
The second movement of the *Hommage, Danse Caractérielle et Bachianinha*, is written in ABA form, in which A is an independent dance with Baião elements and B is a commentary on Villa-Lobos's *Aria (Cantinela)* from *Bachianas Brasileiras N.5*.

The A section of *Danse Caractérielle et Bachianinha* starts with the marking *Tempo di Baião*. The first measure sets the modality of the section with a G Mixolydian that is rapidly transformed into a D Lydian in measure number two, when the main theme of the movement is introduced. The rhythm Dyens uses in the first measure and in the theme is parallel to Villa's *Aria* in its version for voice and guitar (sixteen note rest followed by seven sixteen notes). The figures below reveal this rhythmic similarity as well as Dyens's modality.

Figure 12.7: *Hommage a Villa-Lobos* by Roland Dyens, rhythm and modes (mm. 1-2).



Figure 12.8: *Aria* from *Bachianas Brasileiras N.5* by Heitor Villa-Lobos (mm. 1-2).



Dyens keeps developing the initial theme until measure twenty-five, when a bridge to section B is started. During this transition Dyens unveils a variation of the first theme of *Climazonie* until measure thirty-four when the bridge fades out and gives space to section B, where the *Bachianinha* starts. During this section Dyens abandons the Baião danceable rhythms in order to develop a cantabile section.

The B section is marked as *Bachianinha, meno poco Très lyrique*, revealing Dyens's intention to present a lyrical and melodic section derivative of Villa's *Aria*. Such lyricism is achieved through longer notes (in comparison to section A) performed on the treble strings of the guitar over arpeggios executed on the bass strings of the instrument, as well as through similar rhythmic gestures on the accompaniment. Dyens does not directly quote Villa-Lobos during the section but provides a commentary on the Brazilian composer's *Aria*. The melodic and lyrical aspect of Dyens's *Bachianinha* and Villa-Lobos's *Aria* appears in the figures below.

Figure 12.9: *Hommage a Villa-Lobos* by Roland Dyens, rhythm and modes (mm. 35-36).



Figure 13.0: *Aria from Bachianas Brasileiras N.5* by Heitor Villa-Lobos (mm. 4-5).

Villa-Lobos's *Aria* may be considered a Neoclassic work for its Bachian influence as well as a Nationalistic piece due to its Brazilian rhythms and harmonies. Such a combination serves as inspiration for Dyens's multiculturalism that joins the Brazilian Baião with the hybrid style of Villa-Lobos.

It is fundamental to mention that Dyens regularly performs his own arrangement for solo guitar of Villa-Lobos's *Aria*. However, *Danse Caractérielle et Bachianinha* was written in 1985, while the arrangement only appears in 1992;⁹⁷ therefore the manner in which Dyens arranged Villa's work did not impact his multiculturalism in *Hommage a Villa-Lobos*.

The third movement of Dyens's *Hommage* is titled *Andantinostalgie*, indicating that the movement is a nostalgic andantino. After composing this movement Dyens realized⁹⁸ that his inspiration had come from the work of Cuban composer-guitarist Leo Brouwer (1939-), specifically *Variations sur un theme de Django Reinhardt*, published in 1984.⁹⁹

Andantinostalgie presents an AB form in which the first thematic idea shows the influence of Leo Brouwer and of the Brazilian Chorinho. The theme starts with a sequence of major chords (D, C, B^b, E^b) that derives from the last variation of Brouwer's *Variations sur un theme de Django Reinhardt*, where a sequence of ascending major chords is presented (E, G, B^b, E, G, B^b, D^b, A^b, B, D, F, A^b, G). Dyens once again does not directly quote another composer but uses the other's harmonic gestures in his own manner.

Besides the sequence of major chords, Dyens's texture in the accompaniment also appears to derive from Brouwer's measure number four, where pedal sixteen notes on the bass

⁹⁷ Roland Dyens, *Aria de la Bachianas Brasileiras N.5: pour soprano et ensemble de violoncelles* (Paris: Editions Henry Lemoine, 1992).

⁹⁸ Interview with Roland Dyens (Appendix)

⁹⁹ Leo Brouwer, *Variations sur un theme de Django Reinhardt* (Paris: Éditions Musicales Transatlantiques, 1984)

strings of the guitar respond to the melody on the top strings. The comparable chord sequences appear in the figures below.

Figure 13.1: *Hommage a Villa-Lobos* by Roland Dyens (mm. 1-7).

Figure 13.2: *Variations sur un theme de Django Reinhardt* by Leo Brouwer (mm. 167-171).

While the harmonic language employed by Dyens derives from Brouwer, his melodic gestures appear to derive from the Brazilian Chorinho. The gestures on the last beat of measure five and through measure six, when half steps are followed by large leaps of 6th, are common in the Brazilian style; leaps of 5th, 6th, 7th and 8th are common after half-step gestures in Chorinho.

Furthermore, the rhythmic figure Dyens uses (sixteen note rest followed by three sixteen notes) is also often associated with this kind of melodic gesture. The figure below demonstrates such characteristics in a traditional Chorinho by Pixinguinha, *Um a Zero*, an arrangement of which, coincidentally, Dyens would later publish.

Figure 13.3: *Um a Zero* by Pixinguinha (mm. 1-7).



It is fundamental to note that, as in the work of Brouwer and Dyens, a sequence of exclusively major chords also appears in *Um a Zero*, creating an interesting chain of influences, since the Chorinho and Pixinguinha were influential to Villa-Lobos (it is known that the Brazilians knew each other¹⁰⁰). It is therefore possible to say that, even without intending to, Dyens used elements of Pixinguinha in his *Hommage à Villa-Lobos* that certainly influenced Villa-Lobos's own output.

There is no concrete evidence demonstrating that Dyens was directly influenced by Pixinguinha while writing *Andantinostalgie*, but its style may indicate that Dyens uses Brazilian elements organically, without carefully planning each gesture. The composer has stated that he certainly does not “plan to write something with Brazilian flavor, it is part of myself, it just happens. Sometimes it is a weary feeling.”¹⁰¹

¹⁰⁰ Maria José Carrasqueira, *O Melhor de Pixinguinha* (São Paulo: Irmãos Vitale, 1997), 5.

¹⁰¹ Interview with Roland Dyens (Appendix)

The fourth and last movement of the work is titled *TUHŪ*; as previously explained, *Tuhū* was Villa-Lobos's childhood nickname. The movement is an extension and a development of the first movement *Climazonie*, where Dyens appear not to pursue his first intention to reproduce the sounds of the Amazon Forest but instead presents a series of interconnected themes until recapitulating the first four introductory measures of the work.

TUHŪ opens with a restatement of *Climazonie*'s first theme, with Dyens bringing the theme a fourth up until measure ten, when it briefly returns to its original key. Figure 13.4 displays the initial theme of *TUHŪ* and its similarity to the theme previous demonstrated in Figure 12.3.

Figure 13.4: *Hommage a Villa-Lobos* by Roland Dyens (mm. 1-4).

After the slightly modified recapitulation of the echoes of the Amazon, Dyens introduces the first new theme of the movement between measures twelve and twenty-eight (Figure 13.5). Between measures twenty-nine and thirty-five a bridge to the second theme is presented (Figure 13.6) in which Dyens relies on chords of fourths to deviate from the previous

established tonal center. Note that the composer used a similar device in *Saudades N.3*, as discussed above.

TUHŪ's second theme appears in measure thirty-six carrying abstract gestures of the Baião dance on its bass line (Figure 13.7). In measure forty-three Dyens presents a final Coda with elements from the theme of *Climazonie*, juxtaposed with the first theme of *TUHŪ*. The composer once again utilizes chords built over intervals of fourth (Figure 13.8) before closing the piece with *Climazonie*'s Eastern-style chromatic introduction (figure 13.9).

Figure 13.5: *Hommage a Villa-Lobos* by Roland Dyens, theme one (mm. 12-13).



Figure 13.6: *Hommage a Villa-Lobos* by Roland Dyens, bridge (mm. 29-30).



Figure 13.7: *Hommage a Villa-Lobos* by Roland Dyens, theme two (mm. 36-37).



Figure 13.8: *Hommage a Villa-Lobos* by Roland Dyens, Coda and fourths (mm.48-49).



Figure 13.9: *Hommage a Villa-Lobos* by Roland Dyens, recapitulation of the work's intro. (mm. 52-56).

Vif
come prima

Hommage a Villa-Lobos (1987) and *Trois Saudades* (1980) are the largest Brazilian-based works for guitar of the 20th century. At this point in history no other non-Brazilian composer had explored these various Brazilian styles alongside the multiple compositional techniques previously analyzed in this study. During the 1990s Dyens published two arrangements of Brazilian music but no original works. However, starting in 2000 the number of published Brazilian-based works would spike.

Trois pièces polyglottes

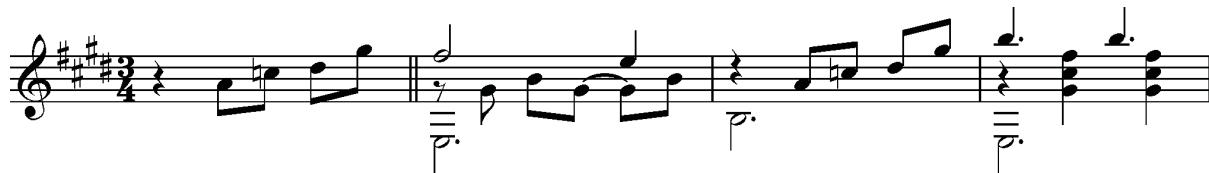
Published in 2000, *Trois pièces polyglottes* (Three polyglot pieces) contains three works: *Sols D'Ize*, *Valse des loges* and *Flying Wigs*. The multicultural character of the publication is displayed in its title, and two of the works, *Valse des loges* and *Flying Wigs*, show the influence of Brazilian music.

Valse des loges was written in 1998 and dedicated to the Brazilian composer Paulo Bellinati (1950-). The piece was deeply influenced by Bellinati's work *Um Amor de Valsa*¹⁰², a waltz Dyens adored and described as “beautiful, with a lovely melody, very, very Brazilian”¹⁰³.

The similarities between *Valse des loges* and *Um Amor de Valsa* start with their form, since both present an ABA structure. Bellinati's A section is developed in thirty-two measures, while Dyens presents his opening section within sixteen measures. Note that Dyens notates this section in 12/8 measures while Bellinati uses a more traditional 3/4 meter. Bellinati's B section is also thirty-two measures and remains in the initial 3/4 meter, while Dyens's section is sixteen measures and presents four different meters: 3/8, 6/8, 9/8 and 12/8

Until this moment, Dyens had completely avoided quotations in his explorations of Brazilian music, but in *Valse des loges* the composer makes use of the compositional device, presenting a non-literal quote of Bellinati's *Um Amor de Valsa*. Quoting the first measure of Bellinati's waltz, Dyens transposes Bellinati's four-note pickup phrase in E major (Figure 14.0) into the key of D major and clusters it into the opening chord (Figure 14.1) of *Valse des loges*. The derivative chord is presented eight other times through the sixteen measures that form the first section of Dyens's waltz (measures 2, 4, 5, 6, 9, 10, 13, 14).

Figure 14.0: *Um Amor de Valsa* by Paulo Bellinati, pickup phrase. (mm. 1-4).



¹⁰² Paulo Bellinati, *Um Amor de Valsa* (San Francisco: GSP, 1991).

¹⁰³ Interview with Roland Dyens (Appendix)

Figure 14.1: *Valse des loges* by Roland Dyens, opening chord/quote. (mm. 1-2).



The harmonic language used in both waltzes is also similar. Bellinati relies on dissonant chords such as major 6/9, 7/9, 9+, 13, 13^b, minor 6th, 7/9^b and 7^b that are common in Brazilian music, and Dyens uses an equivalent range of chords along with extended chromaticism. Both composers also use a coda to end their works, though while Bellinati displays a twelve-measure Coda that is concluded with a major seven tonic chord, Dyens presents a two-measure Codetta that ends on a major six tonic chord.

Trois pièces polyglottes's final piece appears under title *Flying Wigs* and was composed in 1998 as the previously discussed work *Valse des loges*. *Flying Wigs* is clearly a polyglot piece, given that it bears an English title set by its French composer, who builds the work through Brazilian influences.

Explaining this curious title, Dyens has remarked that:

"It does not resemble the style of the piece that is in fact very lyrical, but I heard a story about a lady who was seating in the back of car in San Francisco, California, along with two others, and after the driver had to abruptly stop the car due to a dog crossing the street her wig flew over to the front seat. When I heard that story I was just starting to write the piece and for that reason I gave it the title of *Flying Wigs*. "¹⁰⁴

Once again Dyens uses an ABA form and, like in the previously analyzed *Saudade N.2* and *Hommage a Villa-Lobos*, inserts an introduction before presenting the first thematic idea, a

¹⁰⁴ Interview with Roland Dyens (Appendix)

device often used in the Brazilian genre Chorinho, as explained earlier. The introduction is also restated at the end of the work, as happens in *Hommage a Villa-Lobos*.

Dyens's four-measures-long introduction parallels Villa-Lobos's *Etude N.5* in its texture, melodic gestures and accompaniment built over a persistent use of intervals of thirds. The similarities between Dyens's introduction and Villa-Lobos's can be seen by comparing Figures 14.2 and 14.3.

Figure 14.2: *Etude N.5* by Heitor Villa-Lobos (mm. 1-4).

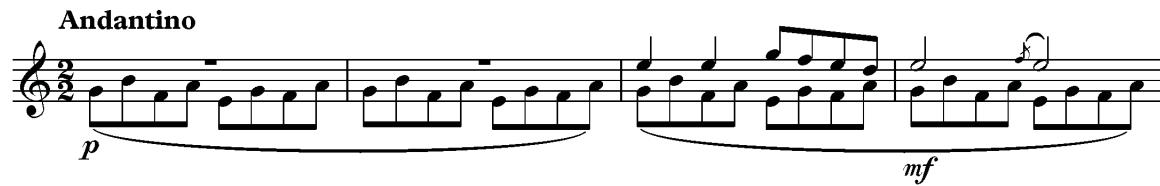
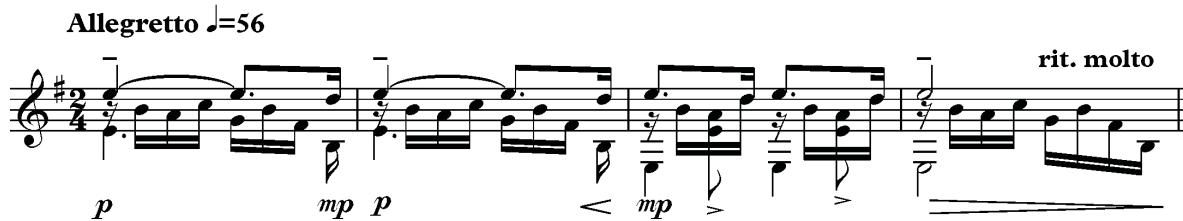


Figure 14.3: *Flying Wigs N.5* by Roland Dyens (mm. 1-4).



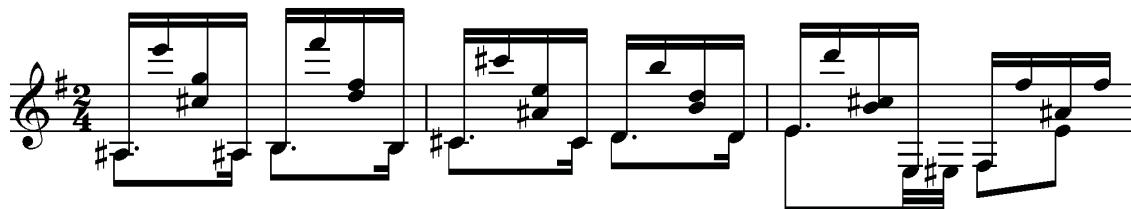
Once section A starts Dyens will rely on the Choro rhythm until the end of the work, when the introduction is once again restated. The work's rhythm and texture are similar to those of early Brazilian-based multicultural works, such as Mangoré's *Choro da Saudade*, analyzed in this study's first chapter. Scholars have described the rhythm and texture used by Dyens as the

classic manner in which Choro guitarists perform the genre.¹⁰⁵ The opening measures of the first theme of *Flying Wigs* and Mangoré's similar texture and rhythm appear in the figures below.

Figure 14.4: *Flying Wigs N.5* by Roland Dyens (mm. 5-8).



Figure 14.5: *Choro da Saudade* by Agustín Barrios Mangoré (mm.61-63).



The second section of *Flying Wigs* also carries other characteristics of the most popular Brazilian Chorinhos, such as chromatic bass lines. The gesture is constantly explored by seven-string guitarists and considered a fundamental pattern of the style's Baixarias.

Besides having a similar structure to Dyens's *Saudades N.2*, the previously discussed Chorinho, *Carinhoso* by Pixinguinha is heavily based on the movement of chromatic bases under a cantabile melodic line, a feature also present on *Flying Wigs*. In 2009, Dyens would arrange and publish¹⁰⁶ Pixinguinha's *Carinhoso*, thus reaffirming the composer's influence on his work.

¹⁰⁵ Marco Pereira, *Ritmos Brasileiros para Violão* (Rio de Janeiro, Garbolights Produções Artísticas, 2007), 37.

¹⁰⁶ Roland Dyens, *Pixinguinha: Music of the Brazilian Master* (San Francisco: GSP, 2009).

The figures below demonstrate the similar chromaticism between *Flying Wigs* and the composer's arrangement of Pixinguinha.

Figure 14.6: *Flying Wigs N.5* by Roland Dyens (mm. 39-40).

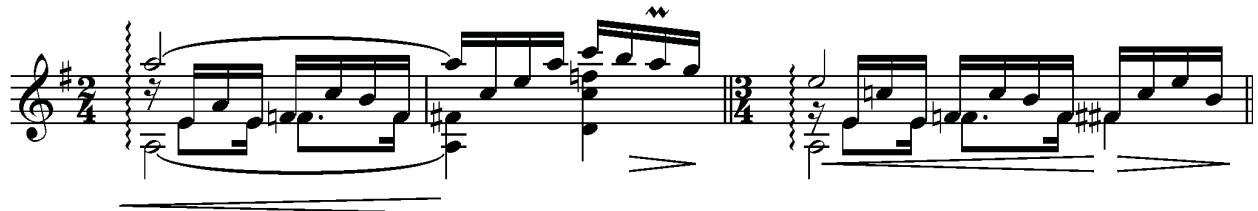


Figure 14.7: *Carinhoso* by Pixinguinha arranged by Roland Dyens (mm. 5-8).



As the figures demonstrate, Dyens joined the chromatic Choro gesture with the same dynamics and similar arpeggio marks even though the piece and the arrangement were written seventeen years apart, a fact that suggests such similarities are not planned by the composer but just a consequence of his musical language. Had the arrangement of Pixinguinha's *Carinhoso* preceded the composition of *Flying Wigs*, that could have indicated that Dyens had actually planned to use similar elements derived from the Brazilian composer.

20 lettres

20 lettres (20 letters) is a collection of twenty pieces written with the goal of being accessible to guitarists of all technical levels. The task of combining technical accessibility and good quality is considered by Dyens “the most difficulty thing in composition.”¹⁰⁷ This collection aimed to fill a gap in the composer’s catalog, since prior to its publication in 2001 many guitarists were unable to perform his work due to its overall technical difficulty. Among these twenty works, four carry Brazilian elements: *Lettre à Soi-même*, *Lettre Nordestine*, *Lettre Encore...* and *Lettre à Saudade*.

Letter number four, *Lettre à Soi-même*, is a short piece of melancholic character, as indicated by the composer in the score: *Poco “religioso”, con mestizia* (sadly with melancholy). The piece presents an ABA form in which its B section presents similar elements and texture to the previously analyzed *Flying Wigs*, where chromaticism and the Choro rhythms are present.

Figure 14.8 demonstrates such characteristics in *Lettre à Soi-même*.

Figure 14.8: *Lettre à Soi-même* by Roland Dyens (mm. 9-14).

¹⁰⁷ Roland Dyens, *20 Lettres* (Paris: H. Lemoine, 2001).

Dyens also uses a similar accompaniment to that in Mangoré's *Choro da Saudade* (Figure 14.4) by placing two-note accompanying chords on the third sixteenth note of measures thirteen and fourteen. Notice that Dyens's first expression sign—*Poco “religioso,” con mestizia*—is congruent with Mangoré's sign for his multicultural work *La Catedral*, when its second movement is marked *Andante Religioso*. The influence of Mangoré in *20 lettres* clearly appears in letter number nineteen, *Lettre à Julia Florida*, in which Dyens punctually quotes passages of Mangoré's *Julia Florida*.

The title of letter number eleven, *Lettre Nordestine* (Northeastern letter) reveals again Dyens's preference for using the traditional Brazilian Northeastern dance, Baião. During this forty-two-measure work, written in modified Rondo form ABACAD, the Baião dance is set from the beginning, where the composer relies once again on a C Mixolydian to present the first theme of the letter, as Figure 14.9 demonstrates. Dyens marks the score *Giocoso e danzante* (playful and dancing), perhaps due to the similarity of this opening section's rhythm to the rhythm of the guitar riff from the famous Latin hit *La Bamba*, as in Ritchie Valens's 1958 version¹⁰⁸ (Figure 15.0).

The B part of the Rondo displays the traditional Baião ostinato rhythm pattern (Figure 9.9) previously used by Dyens on pieces such as *Saudades N.1* and *N.3*. In this section the composer also utilizes the hybrid Baião mode, juxtaposing the Lydian and Mixolydian modes (augmented fourth and flat seventh). These characteristics are displayed in Figure 15.1.

¹⁰⁸ Unknown, *La Bamba*, Ritchie Valens, Kemo Music, 1958, LP.

Figure 14.9: *Lettre Nordestine* by Roland Dyens (mm. 1-4).



Figure 15.0: *La Bamba* by Ritchie Valens (mm. 1-4).



Parts C and D of the form are variants of the elements of sections A and B, with the composer combining the first rhythmic pattern (*La Bamba*) with the Baião ostinato while still exploring the hybrid Baião mode (Figure 15.1). Dyens closes the work with the indication *play one or more bars again before dying away completely*, adding a characteristic common in the composer's works into the 21th century, aleatorism, which he often uses in a pinpointed and limited manner, such as in the last bar of *Lettre Nordestine*.

Figure 15.1: *Lettre Nordestine* by Roland Dyens (mm. 12-14).



The next letter of the set to present Brazilian influences is number seventeen, *Lettre encore*, which is written in ABA form and starts with a four-measure introduction in which the composer announces the rhythmic pattern to be explored throughout the remainder of the piece. For this *Lettre*, Dyens chooses to explore Bossa Nova rhythms.

The same pattern displayed in *Lettre encore* will appear in other works of Dyens such as *Nova Bossa*, a study published in 2013, in which a footnote links the rhythm to the “famous movement that emerged in Brazil at the end of the 1950’s...this without going fast of course – Bossa Nova is not Samba.”¹⁰⁹

The present study will later discuss other Bossa Nova works in Dyens’s catalog, but it is fundamental to point out here that *Lettre encore* is the first of the composer’s works to display a clear Bossa Nova rhythmic pattern, even though the composer had previously demonstrated the influence of the genre on his harmonic language. Figure 15.2 displays Dyens’s first use of a clear Bossa Nova pattern.

Figure 15.2: *Lettre encore...* by Roland Dyens (mm. 1-4).

Tempo moderato, "com balanço" $\text{♩}=92$

¹⁰⁹ Roland Dyens, *Les 100 de Roland Dyens* (Québec: Productions D’oz, 2013).

The Bossa Nova's consistent harmonic influence on Dyens's works is also present in *Lettre encore* in the appearance of minor 6th and 7th chords as well as major 7th, 13th and half diminished chords. The Bossa feeling is completed through the tempo indication given by the composer in Portuguese: *Tempo moderato “com balanço”* (with swing).

The last *Lettre* to present Brazilian influences is number eighteen, *Lettre à la Saudade*. In this short fifteen-measure letter Dyens uses once again the word *Saudade* in order to deliver a melancholic atmosphere in the key of E minor.

Lettre à la Saudade differs greatly from the previously discussed pieces of *20 lettres* since Dyens does not rely on rhythmic patterns for the construction of the musical discourse; the fact that the composer used the Choro, Baião and Bossa Nova patterns in the collection's previous pieces demonstrates that ostinatos were used as a structural device that promotes technical accessibility and thus fulfills the composer's ultimate goal to make this set of works available to a wide range of technical abilities.

Triaela

Triaela was written between 2001 and 2002 and published¹¹⁰ in 2003. The three-movement piece is dedicated to the Greek guitarist Elena Papandreu (1966-), a fact that explains the Greek word *tria* (three) in the work's title. Among the three movements of *Triaela*, two present Brazilian elements—the first, *Light Motif*, and the third, *Clown Down*.

The first movement carries the subtitle *Takemitsu au Brésil*, indicating the origins of its multiculturalism, which incorporates the influence of the Japanese composer Toru Takemitsu (1930-1996) along with Brazilian elements drawn from Heitor Villa-Lobos. *Light Motif*

¹¹⁰ Roland Dyens, *Triaela* (Paris: Henry Lemoine, 2003).

(*Takemitsu au Brésil*) presents a five-part structure that resembles the composer's multicultural choices.

The eight-measure first section of the movement presents the motif announced in its title and is marked, *Com calma ed alma* (with calmness and soul). The motif appears through octave harmonics, giving the section, formed along two four-bar-long phrases, an ethereal atmosphere. Harmonics are a common textural device in Takemitsu's guitar works, such as *All in Twilight* from 1987 and *A piece for Guitar* from 1991, while four-bar-long phrases are a fundamental characteristic of such works of his as *Quatrain* from 1975. Figure 15.3 displays Dyens's motif that reflects the influence of Takemitsu.

The second part of Dyens's five-part structure starts in measure nine and extends until measure twenty-four. During this section the composer introduces Brazilian elements while momentarily abandoning the influence of Takemitsu. In this case, Dyens relies on the characteristics of the Modinha, a traditional Brazilian song genre that is commonly notated in 2/2 meter and historically has a fixed form but most often displays romantic or sentimental thematic with a nostalgic character.¹¹¹

Figure 15.3: *Light Motif* by Roland Dyens (mm. 1-4).

¹¹¹ Câmara Cascudo, *Dicionário do Folclore Brasileiro* (São Paulo: Ediouro, 1998), 583-585.

The Modinha in Dyens uses gestures similar to those in Villa-Lobos's song *Melodia Sentimental*, a work written in 1958 as part of the film score to *Green Mansion* and later retitled *Floresta do Amazonas* in its concert version. Dyens's Brazilian section shares its time signature, chord progression and melodic gestures with Villa-Lobos's song.

Both composers notate their pieces in 2/2 meter as in traditional Modinhas. Dyens and Villa-Lobos also share the chord progression used at the beginning of their themes (A minor, D minor and E major), while their parallel melodic gestures are characterized by stepwise motion followed by leaps of 6ths and 5ths, in the case of Villa-Lobos, and 5ths and 4ths in the case of Dyens. Figures 15.4 and 15.5 demonstrate such similarities.

Figure 15.4: *Light Motif* by Roland Dyens, Modinha character (mm. 9-15).



Figure 15.5: *Melodia Sentimental* by Heitor Villa-Lobos, Modinha character (mm. 28-36).



The third section of *Light Motif* appears between measures twenty-five and thirty-nine when Dyens brings the influence of Takemitsu back through the use of extended chromaticism, a fundamental characteristic in the Japanese composer's output since early works such as *Lento in due movimenti*, from 1950. During the section Dyens also reaches the total tessitura of the work by notating a low A on the sixth string of the guitar, which compels the guitarist to tune the sixth string of the instrument a fifth below its usual E tuning, making the tessitura of the work larger than five octaves (Figure 15.6), an unusual extension rarely displayed in the guitar literature. The section also brings a restatement of the work's motif with the addition of a Brazilian indication to the Japanese-influenced passage, *A tempo, con saudade*. These characteristics of *Light Motif* are displayed in Figure 15.7.

Figure 15.6: *Light Motif* by Roland Dyens, tessitura.

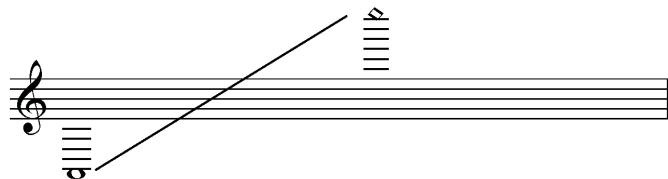
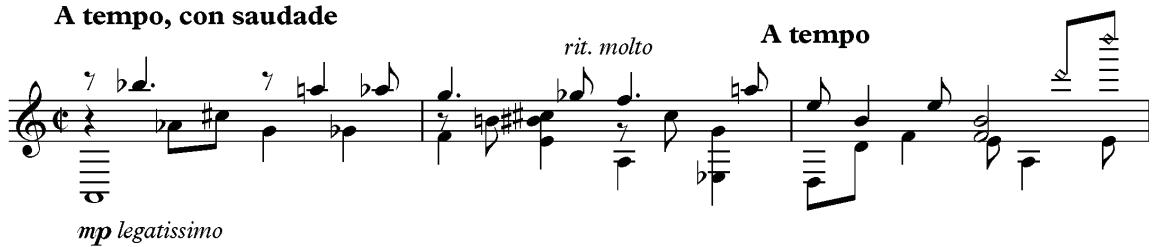


Figure 15.7: *Light Motif* by Roland Dyens (mm. 25-27).



The fourth part of Dyens's structure finally brings Takemitsu to Brazil as the promised in the movement's subtitle (*Takemitsu au Brésil*), since the composer juxtaposes the Modinha theme with a chromatic accompaniment deriving from the third section. Figure 15.8 demonstrates the juxtaposition of influences.

Figure 15.8: *Light Motif* by Roland Dyens (mm. 40-42).

A musical score for a single melodic line. The key signature is common time (C). Measure 40 starts with a grace note and a sixteenth note. Measure 41 begins with a grace note and a sixteenth note. Measure 42 begins with a grace note and a sixteenth note, followed by a dynamic instruction *(quasi niente)*. Measure 43 begins with a grace note and a sixteenth note. Measure 44 begins with a grace note and a sixteenth note. The instruction *pp (lontano come un ricordo)* is at the bottom left.

The fifth and last section of *Light Motif* occurs between measures forty-seven and fifty-one, when Dyens restates the entire motif introduced in the movement's first section. The final two measures present a clustered chord traceable to Takemitsu's harmonic vocabulary in works such as *Saegirarenai Kyūsoku* (遮られない休息/ Uninterrupted Rests), written in 1952; previous scholarship has argued that such gestures in Takemitsu derive from the typical clusters

created by the Japanese mouth organ Shō.¹¹² The use of clusters by Dyens and Takemitsu appears in the figures below.

Figure 15.9: *Light Motif* by Roland Dyens, cluster (mm. 52-53)

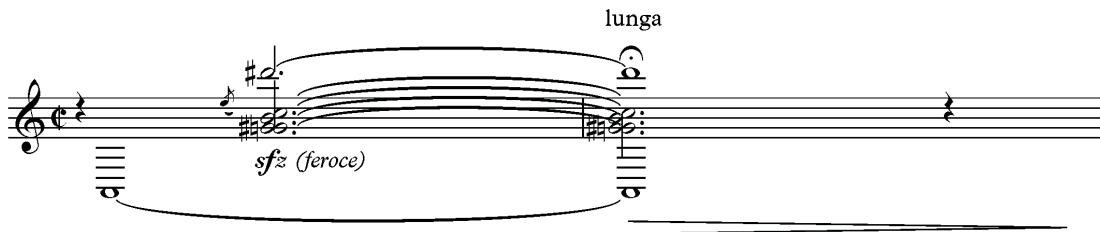


Figure 16.0: *Saegirarenai kyūsoku, Uninterrupted Rest I* by Toru Takemitsu, clusters (unmeasured).



The third movement of *Triaela, Clown Down (Gismonti au cirque)*, was inspired by the piece *Palhaço* (Clown) written in 1979 by the Brazilian composer Egberto Gismonti (1947-), but the similarities between these works are minimal. While Gismonti's Clown piece presents a lyrical, melodic and sentimental character, Dyen's features a vigorous and violent atmosphere. The composer has stated that this movement of *Triaela* aims to reflect “the craziness of the

¹¹²Niels Hansen, “Japanese in Tradition, Western in innovation”: influences from Traditional Japanese Music in Tōru Takemitsu’s Piano Works,” *Dutch Journal of Music Theory* 15, nos. 2 (2010): 97-114.

circus,”¹¹³ and that the word *down* in its title represent the “trisomy”¹¹⁴ of the piece, an indication that Dyens transformed Gismonti’s work into his own circus.

Clown Down is structured as a four-part Rondo (ABACAD) plus coda, in which Dyens displays moments of tonalism but where atonalism is imperative. The entire movement is built upon a persistent fast ostinato bass, formed by repeated thirty-two notes, that is introduced in measure one. The repeated note is a low A drawn from the chossen scordatura used in the work’s first movement. In measure three the composer introduces the thematic idea that defines the first section of his Rondo. The ostinato bass and the theme are displayed in Figure 16.1.

Figure 16.1: *Clown Down* by Roland Dyens, ostinato and theme (mm. 3-5).

¹¹³ Interview with Roland Dyens (Appendix).

¹¹⁴ Genetic chromosome disorder.

The chordal sequence presented in measures four and five—G/A, D/A and A major—resembles harmonic gestures from Gismonti's *Palhaço*, a piece, originally written in the key of A-flat, in which a similar progression—G^b/A^b, A^b, D^b/A^b, A^b and D/A^b—is introduced in the first section, as Figure 16.2 indicates.

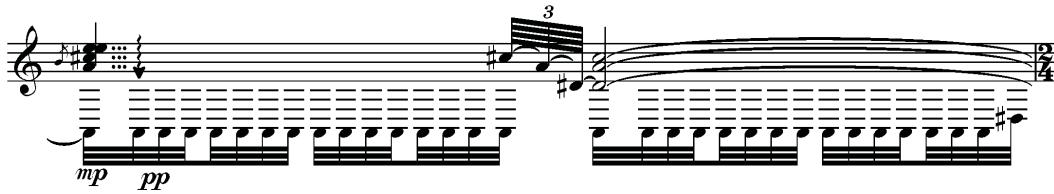
After Dyens presents one of the few tonal gestures that indicates the influence of Gismonti, the composer restates the thematic idea once again; however, at this time the A major chord becomes an A flat-five chord, introducing an atonalism to be developed in the B section of the Rondo. The tonal deviation represents the trisomy of Gismonti's influence (Figure 16.3).

Figure 16.2: *Palhaço* by Egberto Gismonti, chords (mm. 26-30).

A musical score for two parts: Solo and Piano. The Solo part is in treble clef, 3/4 time, and has a key signature of three flats. The piano part is in treble and bass clefs, 3/4 time, and has a key signature of three flats. The piano part shows a sequence of chords labeled: G^b⁶, A^b, D^b/A^b, A^b, D^b/A^b, A^b, D^b/A^b, A^b⁷, D^b/A^b, A^b⁷. The piano part consists of six measures, while the Solo part has three measures.

Figure 16.3: *Clown Down* by Roland Dyens (mm. 4-5).

A musical score for piano, featuring a treble clef staff and a bass clef staff. The key signature is one sharp. The piano part consists of six measures, starting with a dynamic instruction 'sfz' (sforzando) under the bass staff. The music features a repetitive eighth-note pattern in the bass and a more complex, melodic line in the treble staff.



Once atonality is established in measure ten the movement becomes one of the most experimental pieces of the composer's catalog, since twenty-three different time signatures¹¹⁵ are employed and effects such as slapping the instrument, percussion and pitch alteration through string bending are explored at length. Other than the restatement of the Gismonti gesture in the A part of the Rondo, Dyens does not explore other Brazilian elements, which reinforces the composer's own previously cited claims that his use of Brazilian elements is simply an intrinsic part of his musical vocabulary and that often times such elements are not carefully selected by Dyens but are just an immediate consequence of his personality and musicality

Brésils

(Éloge de la M.P.B)

Brésils for guitar quartet or guitar ensemble was written by Roland Dyens in 2002 and published¹¹⁶ in 2003; the work's title and its subtitle, *Éloge de la M.P.B* (Homage to the Brazilian Popular Music), suggest the composer intends to display his Brazilianism once again. *Brésils* consists of six interconnected movements that seamlessly present different traditional Brazilian genres.

¹¹⁵ 1/4, 2/4, 3/4, 4/4, 5/4, 2/8, 3/8, 4/8, 5/8, 3/16, 5/16, 6/16, 9/16, 10/16, 12/16, 2/32, 2/4 + 1/8, 3/4 + 1/16, 3/4 + 3/16, 2/8 + 1/16, 3/16 + 4/16, X/8 and X/16.

¹¹⁶Roland Dyens, *Brésils* (Paris: Henry Lemoine, 2003).

The first movement, *Da Natureza*, aims to recreate “the noises and sounds of nature that can be heard deep in the heart of the Amazon forest.” Dyens similarly used this compositional idea in the previously discussed *Hommage a Villa-Lobos* from 1987. *Da Natureza*, starts with a six-measure-long motif (Figure 16.4) that is transformed through the thirty measures that form this introductory movement by means of guitar effects such as octave harmonics, string bending, fast strumming chords with the flesh of the finger, as well as percussive effects.

The combination of different sounds and colors produced through extended guitar techniques creates a large spectrum of sounds that abstractly portrays the Amazon Forest. As in *Climazonie*, the opening movement of the *Hommage a Villa-Lobos*, Dyens relies on an open form in order to present a continuous dialogue between the ensemble members. The composer later reintroduces the movement’s motif and its pronounced diminished fourth descendant gestures.

Figure 16.4: *Brésils* by Roland Dyens (mm. 1-6).

I. Da Natureza

Tranquillo, libero assai $\text{♩} = 46$

Solo

mp *poco metalico (nail)*

poco vibrato

dolce (ben articolato)

The second movement, *Chôro Legal* (Cool Choro), displays once again the influence of the Choro genre on Dyens and with the availability of four guitars the composer is able to reproduce the main characteristics of a traditional Choro ensemble, its colors, instrumentation and texture.

A Choro ensemble is traditionally composed of two guitars (six strings and seven strings); a melodic instrument such as a flute, clarinet or saxophone; a cavaquinho (small four-string guitar); and percussion. *Chôro Legal* translates to the guitar the characteristics and functions of all instruments of the Choro ensemble. As previously discussed, the seven-string guitar in Choro carries the responsibility of performing bass lines, since the instrument carries one extra bass string often tuned as A, B, C or C[#]. This characteristic is reflected in Dyens's scordatura choice for guitar four since the part requires the sixth string to be tuned in C[#], allowing the performer to comfortably respond to the melodic lines performed by the other guitarists in the ensemble.

In the Choro ensemble the six-string guitar most often has the function of performing chords and rhythm, a characteristic that is also a constant in the four parts of *Chôro Legal*. Chords and rhythm are also the fundamental functions of the cavaquinho, which may also perform solos. The four-string instrument's bright sound differs greatly from the six-string guitar, serving as a compliment to the accompanying texture of the group. Dyens is able to emulate the sound of the cavaquinho by indicating down strokes on high-pitched chords for guitars one and two, while marking the score *imitando il cavaquinho* (imitating the cavaquinho).

Chôro Legal also presents a consistent melody as would traditionally be played by the Choro ensemble's melodic instrument; during the movement this responsibility is divided between guitars one, two and three. Figure 16.5 illustrates Dyens's emulation in *Chôro Legal* of the Choro ensemble, with guitar one imitating the cavaquinho, guitar two performing the typical six-string guitar percussive accompaniment, guitar three carrying the melodic line and guitar four performing the seven-string-guitar Baixarias.

Figure 16.5: *Brésils* by Roland Dyens (mm. 46-47).

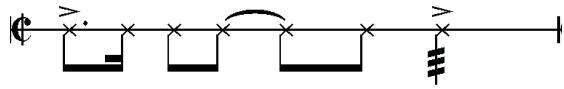
The musical score consists of four staves, each representing a guitar. The key signature is C major with two sharps (F# and C#). The time signature is common time. Measure 46 starts with a dynamic *p*. Measure 47 begins with a dynamic *mp*. A performance instruction **imitando il cavaquinho* is placed above the staves. Measure 48 starts with a dynamic *mf*. The score shows various rhythmic patterns, including eighth-note chords and sixteenth-note figures.

The third movement of *Brésils* is a Marchinha de Carnaval (Carnival March), a Brazilian genre described by Dyens as the “essence of the carnival, especially the Carnaval de Rio.”¹¹⁷ The transition between the second movement and *Marchinha do Céu* (Celestial March) occurs between measures ninety-three and ninety-eight when the composer introduces the rhythmic pattern (Figure 16.6) that defines his march and the Carnivalesque atmosphere of the movement.

During this section, guitars one and three are transformed into percussion instruments since Dyens only notates rhythms and not pitches with the intention of emulating the sound of instruments typically used in the Carnaval March, such as snare and bass drums. The first is emulated by crossing string five over string six, and the second by hitting the soundboard. Both gestures are carefully explained in the score.

¹¹⁷ Roland Dyens, *Brésils* (Paris: Henry Lemoine, 2003).

Figure 16.6: *Brésils* by Roland Dyens, March rhythmic pattern (mm. 94).



The rhythmic pattern of *Marchinha do Ceù* resembles the rhythm of popular Carnaval Marches from the late 19th and early 20th century such as *O Abre Alas* by Chiquinha Gonzaga (1847-1935) and *Jardineira* by Benedito Lacerda (1903-1958) and Humberto Porto (1908-1943). Such Marches presented a constant an ostinato rhythmic pattern on the percussion instruments over catchy melodic lines and harmonic accompaniment realized by wind and/or string instruments.

Similarly, *Marchinha do Ceù*'s harmonic accompaniment, played on guitar four, presents constant chords built over a bass line, formed by quarter notes, that emulates gestures of the double bass in traditional Carnival Marches. Guitars one, two and three alternate between carrying the percussive rhythmic pattern (snare drum/ crossed strings effect) and melodic lines consistently doubled in octaves. Figure 16.7 demonstrates the listed textural characteristics.

Figure 16.7: *Brésils* by Roland Dyens, texture (mm. 111-113).

The movement of fifty-three measures presents a monothematic structure that is slowly faded and transformed into a second percussion section, labeled and defined by Dyens as Batucada, a “percussion ensemble formed by different sections and African Brazilian instruments in action.”¹¹⁸ Dyens’s Batucada consists of three basic layers of percussive sounds produced by the guitars in mimicry of percussion instruments used in the Brazilian Carnival. The first imitates the sound of whistles used in Samba by having guitar one pluck the strings near the neck of the guitar, while the second consists of drums reproduced by hits on the guitar. The third is a unique attempt to reproduce the sound of the cuica, a Brazilian friction drum with a wide pitch range; Dyens leads guitar-four to rub the right-hand thumbnail over strings five and six in order to reproduce the unique sound quality of the cuica.

Such range of sonorities forces the composer to create new symbols in order to notate a Batucada, as Figure 16.8 demonstrates. The transition between *Marchinha do Ceù* and the fourth movement of *Modinhazúl* occurs between measures one hundred and forty-eight and one hundred and fifty-one when Dyens reintroduces a fragment of the motif used in the first movement, *Da Natureza*. Besides serving as a transitional element, the fragment and its noticeable diminished-fourth descendant gestures are reused throughout the movement as a comment over the themes of *Modinhazúl*. Figure 16.9 displays the fragment over the introductory theme of the work’s fourth movement.

¹¹⁸ Roland Dyens, *Brésils* (Paris: Henry Lemoine, 2003), 14.

Figure 16.8: *Brésils* by Roland Dyens, March rhythmic pattern (mm. 132).

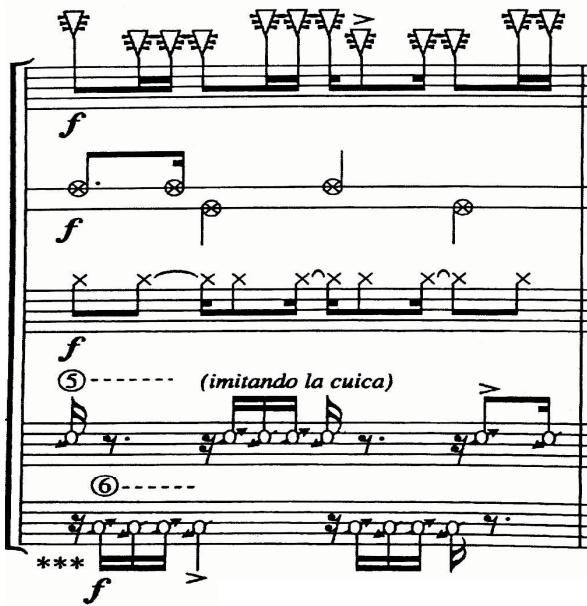


Figure 16.9: *Brésils* by Roland Dyens, theme (mm. 152-153).

IV. Modinhazúl

Dolente con Saudade

(Guit. 1 tacet...)

Guitar 1 *pp*

Guitar 2 *pp*

Guitar 3 *p murmurando*

Guitar 4 *pp*

(Guit. 2 tacet...)

The title *Modinhazúl* indicates the use of the Brazilian Modinha, a genre previously explored by the composer in the first movement of *Triaela*. In the score of *Brésils* Dyens explains that the title is a combination of two words—*Modinha*, name of the Rio or Carioca

sentimental melody, and *azul*, the Portuguese word for blue,¹¹⁹ a statement that defines the melodic and nostalgic character of the movement.

Modinhazúl starts with the expression sign *Dolente con Saudade*, indicating that once again Dyens is influenced by the Brazilian concept of Saudades, explored in several other of his pieces, including *Triaela*, which is marked *A tempo, con Saudade*. In *Brésils*, the Modinha does not suggest the direct influence of a specific Brazilian composer, as in *Triaela*, where Villa-Lobos appears as a source of inspiration; however, the melodic character and the use of a minor key (C[#] minor) in *Modinhazúl* are consistent with the composer's first use of the genre.

Modinhazúl also presents an ABA form that ends with aleatorism as the composer lets the performers (guitars two, three and four) choose how many times the last measure of the movement is to be repeated until faded; likewise, guitar one introduces the rhythmic pattern of the fifth movement, *O Espírito do João*, a Bossa Nova that, as the title suggests, evokes the music of João Gilberto, one of the founders of the Bossa Nova movement.

The rhythmic pattern (Figure 17.0) of *O Espírito do João* is comparable to the pattern used in the previously analyzed *Lettre encore* (Figure 15.2), and the chords that form the pattern are also similar to other Bossa Nova pieces discussed in this study. The monothematic movement presents the thematic idea in two different keys, C[#] major and D major. The modulation occurs through an innovative gesture presented by Dyens on guitar four, when the composer asks the guitarist to slowly tune the sixth string of the instrument a half step up while playing (figure 17.1).

Dyens considers the technique of retuning the instrument while performing a work to be “the future of the guitar.”¹²⁰ The composer first used this unusual technique first in the guitar

¹¹⁹ Roland Dyens, *Brésils* (Paris: Henry Lemoine, 2003), 14.

duo *Côté Nord*, published in 1994.¹²¹ Even though the technique is not common in the guitar literature, the German/Brazilian composer Ernst Mahle (1929-) used it extensively, making it a predominant feature of his guitar output, especially in his unpublished work *Suite* from 1975.

Figure 17.0: *Brésils* by Roland Dyens, Bossa Nova rhythmic pattern (mm. 236).



The Bossa Nova of the fifth movement gives place to the Brazilian dance Xaxado during the sixth and last movement of *Brésils*. The title *Xaxaré* is explained by Dyens as the mixture of the words *Xaxado* and *Ré* (D), meaning a Xaxado in the key of D major (*Ré*).¹²²

The Brazilian Xaxado is often described as a variation of the Baião¹²³ that carries simple musical elements with melodic gestures designed for rapid memorization by the listener and dancers. Furthermore, the melodies are often structured between verse and refrain that may be repeated in unison by the dancers.¹²⁴

¹²⁰ Interview with Roland Dyens (Appendix)

¹²¹ Roland Dyens, *Côté Nord: Éloge du Duo Assad* (Paris: H. Lemoine, 1994).

¹²² Roland Dyens, *Brésils* (Paris: Henry Lemoine, 2003).

¹²³ Zé Paulo Becker, *Levadas Brasileiras para Violão* (Rio de Janeiro: Self published, 2003), 25.

¹²⁴ Câmara Cascudo, *Dicionário do Folclore Brasileiro* (São Paulo: Ediouro, 1998), 920.

Figure 17.1: *Brésils* by Roland Dyens, retuning technique (mm. 251-252).

In the score of *Brésils*, Dyens states that *Xaxarê* is a “Xaxado in the purest tradition,” and in fact the composer incorporates fundamental elements of the genre into his binary form. The first theme is presented in the movement’s first fourteen measures, with the guitars performing homorhythmic phrases in octaves or thirds. The Baião origins of the Xaxado are traceable in Dyens through the use of the Mixolydian mode. The melodic characteristics of *Xaxare*’s A section appear in Figure 17.2.

Xaxarê’s second section reinforces the connection between the Xaxado and the Baião by introducing the genre’s most common ostinato rhythmic pattern on the bass line performed by guitar-four. The correlation between genres is also demonstrated in the use of traditional Baião modalism with Lydian and Mixolydian modalism within the same scale, as Figure 17.3 shows.

In the last bars of *Xaxarê*, Dyens uses an unusual compositional feature rarely explored in the guitar literature when he notates *chanter do-si-la-sol*, indicating that the guitarists of the ensemble should sing the indicated pitches while playing their parts. This feature resembles the

characteristics of the Xaxado since the genre's dancers often sing while dancing. The work finishes with a unison in all four parts, which is also characteristic of the Brazilian dance, as previously discussed, and Dyens marks the last measure of the work *don't move for 2 seconds*, as if making a chorographical suggestion. The final measures of *Brésils* and their unusual gestures appear in Figure 17.4.

Figure 17.2: *Brésils* by Roland Dyens, Section A and Xaxado characteristics (mm. 283-284).



Figure 17.3: *Brésils* by Roland Dyens, Section A and Xaxado characteristics (mm. 285-286).



Figure 17.4: *Brésils* by Roland Dyens, Section A and Xaxado characteristics (mm. 302-304).

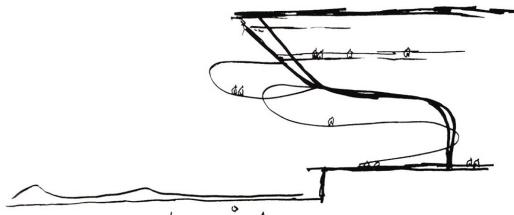
The musical score consists of four staves, each representing a guitar. The guitars are numbered 1 through 4 from top to bottom. The key signature is one sharp. Measure 302 starts with a rest for Guitar 1, followed by eighth-note patterns for Guitars 2, 3, and 4. Measure 303 begins with a dynamic instruction 'chanter "do-si-la-sol"' above the staff, followed by 'roulement' (wrist roll) markings. Guitars 2, 3, and 4 play eighth-note patterns while Guitar 1 rests. Measures 304 continue with 'roulement' markings and eighth-note patterns. Various dynamics are indicated: 'pp sub.' (pianissimo), '(+voix)' (vocal), 'fff seco' (fortissimo), and 'sfz' (sforzando). The score also includes instructions for fretting: 'fretez immobile 2 sec.' and 'don't move for 2 sec.'.

In *Brésils*, Dyens uses five specific Brazilian styles, three of them—Choro, Modinha and Bossa Nova—reminiscent from other of his works analyzed in this chapter. The composer also makes use for the first time of two other Brazilian dances, the Marchinha de Carnaval and the Xaxado. Via the work's instrumentation Roland Dyens is able to extend his literal multiculturalism with musical effects that aim to emulate traditional Brazilian instruments such as the cuica and cavaquinho. Further, he successfully recreates the structure and texture of Brazilian Choro and Carnival ensembles.

Niterói
Hommage à Oscar Niemeyer

Published¹²⁵ in 2012, *Niterói* for two guitars pays tribute to the Brazilian architect Oscar Niemeyer (1907-2012) and one of his late projects, the Niterói Contemporary Art Museum, a modern structure of unique design that aims to resemble the blossom of a tropical plant,¹²⁶ though the building is popularly known as the flying saucer of Niterói. The figure below shows an original sketch of the museum drawn by the architect.

Figure 17.5: *Niterói Contemporary Art Museum Sketch* by Oscar Niemeyer.¹²⁷



Dyens wrote *Niterói* on the same day he visited the museum, while in his hotel room in Rio. As in *Saudades N.3 Lembrança do Senhor do Bonfim da Bahia*, he includes a reference to Brazil's geography in the title, though here the composer does not rely on musical elements traditional to the referenced region, as he did in *Saudades N.3*, where Northeastern dances such as the Baião are fully incorporated.

¹²⁵ Roland Dyens, *Niterói* (Saint-Romuald: Productions D'oz, 2012).

¹²⁶ Paul Andreas, *Oscar Niemeyer: Eine Legende Der Modern, A Legend of Modernism* (Frankfurt: Deutsches Architekturmuseum, 2003), 79.

¹²⁷ Giacomo Kihlgren, “Niemeyer Lying On The Ground”, *FAmagazine* 25 (January-February 2014): 19-25.

Dyens has described Niemeyer's museum in Niterói as “something from a different world, as if it came from somewhere else,”¹²⁸ and has declared that the certain indications in the score of *Niterói*, such as *Di un altro mondo*¹²⁹ (from another world), as well as the a unusual scordatura for the second guitar (sixth string in E-flat and string five in G) reflect the modern architectural style of the building.

The influence of Niemeyer's modern style in *Niterói* also appears in the piece's highly chromatic language, which borders on atonality, and in its six-part structure, which is shaped by syncopated rhythms that are extremely fragmented.

The rhythmic spectrum of the work presents only occasional Brazilian musical gestures, and these are never fully developed into a particular music genre as happens in most of Dyens's Brazilian-based works. *Niterói* also incorporates extended techniques that are likewise attributable to the influence of Niemeyer's modernism, such as having the guitarists tuning the guitar while performing.

The rhythmic fragments deriving from Brazilian genres are introduced throughout the work and include gestures of Samba, Modinha, Chorinho and Baião. However, all attempts of incorporating a literal Brazilianism to the piece is suppressed by chromaticism, usage of time signatures that are not part of typical Brazilian styles or rapid thematic change. Figure 17.6 demonstrates this characteristic of *Niterói*, displaying two measures in which Dyens introduces a Chorinho¹³⁰ (tonal) gesture only to interrupt it, with an abrupt dissonant dominant-minor chordal

¹²⁸ Interview with Roland Dyens (Appendix)

¹²⁹ Roland Dyens, *Niterói* (Saint-Romuald: Productions D'oz, 2012) 10.

¹³⁰ These gestures are comparable to other Brazilian based works such as *Saudades N.2* and *Brésils*.

gesture that does not provide continuity to the two-measure Chorinho phrase, tonally and rhythmically.

Figure 17.6: by Roland Dyens, interrupted Chorinho (mm.92-94).

The musical score consists of two staves. The top staff, labeled 'Guitar 1', shows a continuous line of sixteenth-note patterns with dynamic markings 'sfz' and 'sfz'. The bottom staff, labeled 'Guitar 2', shows eighth-note patterns with dynamics 'pont.', 'mf', 'sfz', 'pont.', and 'p sub.'. Below this section, there is a break in the music. The next section begins with a treble clef, a key signature of one sharp, and a time signature of 8/8. It features eighth-note patterns with dynamics 'p sub.', 'ff marcato', 'sfz', 'pp sub. (sempre)', and 'f sub.'. The lyrics 'ne bougez plus don't move' are written above the staff. The section ends with a dynamic 'ff' and a fermata. The final measure, labeled 'T.R.', contains a single note.

Dyens's multicultural compositional approach in *Niterói* resembles that of *Clown Down*, the third movement of *Triaela*, where Brazilian elements are never fully developed but briefly presented. Because of this abstract character, the work's multiculturalism may be classified as non-literal. While in *Triaela* one of Brazilian composer Egberto Gismonti's works serves as a starting point, in *Niterói* the work of a Brazilian architect sparked Dyens's Brazilianism. As in *Triaela*, Dyens marks Niterói's score, in measure sixty, *Con Saudades*, underscoring the nostalgic character of the work's third section.

Les 100 de Roland Dyens

This collection of one hundred pieces is published¹³¹ in two different volumes¹³² that contain works for a wide range of technical levels in several styles, from Etudes and Homages to Baroque-inspired and Brazilian-based pieces. In fact, ten percent of the collection presents strong Brazilian influences, including eight solo pieces and two chamber works. The table below lists the ten Brazilian-based pieces that are part of *Les 100 de Roland Dyens*.

Table 2.2 Brazilian based works by in *Les 100 de Roland Dyens* (alphabetical order).

Title	Instrumentation
<i>A Caminho do Rio</i>	Solo guitar
<i>Até Breve</i>	Solo guitar
<i>Babybaião</i>	Solo guitar
<i>Ma Bachiane à moi</i>	Solo guitar
<i>Mimi do Sertão</i>	Solo guitar
<i>Morse Code Samba</i>	Solo guitar
<i>Nova Bossa</i>	Solo guitar
<i>O Trio Magico</i>	Guitar Trio
<i>Si ÇA c'est pas un choro!</i>	Guitar Duo
<i>Um Retrato Sô</i>	Solo Guitar

¹³¹ Roland Dyens, *Les 100 de Roland Dyens – L'Intégrale, Vol.1* (Saint-Romuald: Productions D'oz, 2012)

¹³² Roland Dyens, *Les 100 de Roland Dyens – L'Intégrale, Vol.2* (Saint-Romuald: Productions D'oz, 2014)

The pieces of *Les 100 de Roland Dyens* most often present a technical goal clearly explained by the author in footnotes. Among the Brazilian-influenced pieces, the most explored technical challenge derives from rhythm/syncopation, while traditional Brazilian styles previously explored by the composer, such as the Baião, Bossa Nova, Choro, Modinha and Samba, provide their musical framework.

The genre Dyens uses most is the Choro, which provides the framework for *O trio Magico*, *Si ÇA c'est pas un choro!* and *Um Retrato Sò*. The trio *O Trio Magico*, is dedicated to Pixinguinha, one of the constant influences throughout Dyens's career; the subtitle of the work, *Trio de Janeiro* (January Trio), is a pun on the word Rio de Janeiro and a reference to Pixinguinha's hometown as well as to the birthplace of the Choro.

As with other Choros by Dyens (and Pixinguinha), *O trio Magico* starts with a brief introduction prior to the exposition of its first theme. The work presents an ABCA form in 3/4 meter, a fact that displays the influence of the European Waltz on the Brazilian genre. The composer explains in the edition that performers should respect the tempo mark *Con Saudade* (*quarter note equals one hundred and eight b.p.m.*) while the dynamics were carefully notated in order to respect the style of Pixinguinha.

In the collection's second Choro, *ÇA c'est pas un choro!* for guitar duo, Dyens also seems intent on making the point that a Choro is not a Chorinho, since its tempo is slower, and that therefore the performers "should never engage in the slightest excess of speed." The duo presents an ABA form in which the constant presence of Baixarias defines the role of the accompaniment.

Um Retrato Sò is the last Choro of the collection and the only solo guitar piece based on the genre. Its texture resembles previously analyzed works such as *Flying Wings* and *Lettre à*

Soi-même, where the typical Choro rhythm carries the melody on the bass strings of the guitar. The piece is developed over a monothematic structure with a coda that is reminiscent of *Saudades N.1*, in which Dyens ends the piece with a fading coda that may be repeated as many times as the performer wishes, adding a gesture of slight aleatorism to the short twenty-five-measure-long work. As he often does, Dyens makes sure to include the word Saudade in the piece's expression sign, *Malinconico, con saudade*.

The Baião appears in two of the collection's pieces, *Babybaião* and *Mimi do Sertão*. The first is written in an ABA form that persistently carries the Baião ostinato often used by Dyens in several other Brazilian-based works. In this case the composer indicates that this little Baião (*Babybaião*) is a “nice opportunity to integrate the notion –moreover, the concept – of syncopation.”¹³³ The piece also carries the traditional Mixolydian and Lydian modes, a quintessential characteristic of the genre.

The second Baião of this collection, titled *Mimi do Sertão*, which may be translated as Mimi of the Wilderness, presents an ostinato based on the note E (therefore Mimi appears in the title), as well as modal characteristics. This piece is essentially a right hand study that measures the independence of the guitarist's thumb and its ability to perform simultaneous chords while the index and medium fingers realize other figurations. The technical challenges of *Mimi do Sertão* also derive from the syncopated rhythms intrinsic to the Baião.

Dyens labels the pieces *A Caminho do Rio* and *Morse Code Samba* in the category of *Piècétude*, due to its dual function as concert piece and/or study. *A Caminho do Rio* carries the subtitle of *des syncopes/about syncope*, announcing the goal of this *Piècétude*. Its binary form presents two contrasting sections, the first based on an eight-note ostinato bass that is not directly

¹³³ Roland Dyens, *Les 100 de Roland Dyens – L'Intégrale, Vol.2* (Saint-Romuald: Productions D'oz, 2014)

linked to Brazilian genres but that is superposed with Bossa Nova, Choro and Samba rhythms on the melody; such juxtaposition forces the guitarist to create a metronomic atmosphere. On the other hand, the second section is marked *Bossando*, where a more fluid Bossa-Nova rhythmic pattern over major chords allows a fluid and Brazilian atmosphere to emerge.

Morse Code Samba also carries a subtitle that presents the study quality of the work; in this case Dyens marks *des rythmes pas <normaux>/ About “abnormal” rhythms*. The *Piécétude* displays its first abnormality in its first measure, since the Samba rhythm is notated in the meter of 3/4 +1/8 instead of the traditional 4/4 or 2/4. The transfiguration occurs over a traditional Samba ramification, Partido-Alto, a type of Samba practiced at the parties of Samba players, often called Pagodes¹³⁴. Dyens also notates the Samba in 7/16, as well as on a regular 4/4 meter.

The Bossa Nova is featured in the piece *Nova Bossa*, a quasi-minimalistic monothematic work that is ideal in teaching the Bossa Nova rhythm to any guitarist interested in the style. Although simple, its harmonies condense some important Bossa Nova cadences involving Major 7th and augmented fifth chords.

As in many works by Dyens, *Les 100 de Roland Dyens* displays the influence of Heitor Villa-Lobos. In the collection, the piece *Ma Bachiane à moi* revisits the Brazilian's *Bachianas Brasileiras*, first explored by Dyens on *Danse Caractérielle et Bachianinha*, the second movement of *Hommage a Villa-Lobos*. Furthermore, *Ma Bachiane à moi* is dedicated “to the memory of Arminda Villa-Lobos”, Villa-Lobos's wife and Dyens's dear friend to whom he also dedicated *Saudades N.2*. This lyrical piece unifies the Villa-Lobos couple through a slow and nostalgic short Binary piece marked by the composer as *Con saudade, sempre doloroso* (with

¹³⁴ Marco Pereira, *Ritmos Brasileiros para Violão* (Rio de Janeiro, Garbolights Produções Artísticas, 2007), 16.

saudade, always painful). Its constant arpeggios and forward motion over a sentimental melody resembles the Aria of the *Bachianas N.5*.

The last Brazilian genre to be represented in this collection is the Modinha, seen in the piece *Até breve* (See you soon in Portuguese). Dyens explains that the key of C minor is “relatively unexplored in the guitar repertoire,” and therefore the piece aims to use the signature to deliver the usual sadness and nostalgia associated with the Modinha. The technical goal of the piece is to balance the volume of the accompaniment on the treble strings of the instrument and the much-needed emphasis on the melody presented on the bass strings of the guitar. The piece ends with a large decrescendo followed by the indication, *don't move for five seconds*.

The discussed pieces of *Les 100 de Roland Dyens* are the latest Brazilian-based works to be published by Dyens.

Conclusion

The study of Multiculturalism in 20th century guitar music demonstrates that since 1900 this compositional trend has been explored in various directions, from the simple reliance on foreign rhythmic patterns and harmonies to the complete assimilation of foreign musical languages that were to be juxtaposed to several modern compositional tendencies.

During the first half of the 20th century, multicultural works for guitar written by established western composers displayed favorability towards genres that were being developed in the New World such as the Argentinean Tango, the Brazilian Chôro and Samba, the Cuban Habanera, Rumba and Guajira; such compositions would progressively shape the characteristics of the of the modern repertoire for the classical guitar.

The second half of the 20th century presented an increased interest in Brazilian styles, and the spike in the number of Brazilian works written by non-Brazilian composers is striking. Composers around the globe, from Japan to Venezuela have contributed to the creation of a vast catalog of works that recreate the Brazilian musical heritage, a musical universe essentially formed by the country's multicultural nature and mosaic of cultures.

The figure of Heitor Villa-Lobos in the global classical guitar scene of the 20th century undoubtedly contributes for increased awareness of a Brazilian style from the 1940's and beyond, while the rise of Bossa Nova in the late 1950's would spark the composition of Brazilian based works in during the 1960's.

Roland Dyens is a direct result of such process. A composer who has relied on multiple Brazilian elements in his compositions since the early stages of his career while demonstrating that factors such as Villa-Lobos's popularity and the rise of the Bossa Nova movement have shaped his perception of Brazilian music. Such influences, however are not the product of the

composer's multiculturalism, but the raw material for the formation of a complex style that rarely relies on literal multiculturalism or on non-literal multiculturalism, but on a blend of both tendencies where the union of various musical ideas results in an original and particular style of composition.

The study of the Brazilian works of Dyens demonstrates that in several occasions the composer was not even aware of the usage of certain Brazilian elements and as a consequence, his multiculturalism may be considered a fundamental element of his musical identity. The fact that Dyens juxtaposes Brazilian elements that are often of popular origin and often musically simple with modern compositional tendencies such as atonalism and aleatorism proves that his Brazilianism is simply one of the elements that form his style.

Dyens' persistence in using Brazilian elements also demonstrates that such foreign elements are far from being exotic to him, but an integral part of his artistic output. Therefore the analysis of his Brazilian works must always be treated within the area of Multiculturalism rather than in the field study of Musical Exoticism. The bulk of Brazilian based works of the composer also demonstrates familiarity with the Brazilian territory and culture since several geographical locations are depicted as well as several typical manifestations such as the notorious Carnival of Rio.

It is fundamental to state that the second half of the 20th century also produced multicultural works for guitar that relied on several other musical cultures, from American based pieces that rely on Jazz, Blues and Rock elements to African based works.

It is the hope of the present author that multiculturalism in guitar music enters a phase of continuous musicological investigation since such compositional tendency is intrinsic to the migratory nature of the instrument itself.

Appendix I: Interview with Roland Dyens

By Daniel Duarte – Paris, France, July, 2014

1. Your works often display elements of Brazilian music. Where does this influence come from?

I often say, as a joke or actually as the truth, I feel Brazilian. I even believe that I was Brazilian in a previous life because my musical reactions and my personality are essentially of a Brazilian man, I feel so close to that culture. My way of thinking is extremely Brazilian.

2. How did this Brazilian sentiment get started?

It started after I watched the movie *Black Orpheus*, which is known as a Brazilian movie but in reality it is a French movie directed by Marcel Camus, who was an admirer of Brazilian culture. The film was released in 1959, winning several prizes such as the Oscar, Cannes and Golden Globe award. The soundtrack of the film was written by several Brazilian musicians, such as Antonio Carlos Jobim with the song “Felicidade,” Luiz Bonfá with “Manhã de Carnaval,” so as a four-year-old boy I listened to that music and it was a magical experience. In short, that was my first dose of what I call a Brazilian drug, a drug that I got addicted to, so this is how it all started, as far as I can remember.

3. You have several original compositions that are Brazilian-inspired, but you also have several arrangements of Brazilian music. What came first, Brazilian-based original compositions or arrangements of Brazilian music?

The compositions came first; until the age of fifteen I was very interested in MPB (Brazilian Popular Music). I had several records and I tried to listen and learn the harmonies and to play exactly like Baden Powell and other guitarists that were on those records. Basically I appropriated that musical language. By the time I had my first trip to Brazil, I could play as a Brazilian.

4. When was your first trip to Brazil?

This is a beautiful story. While studying in the Paris Conservatory with Alberto Ponce I was also playing several gigs around Paris to pay for my first trip to Brazil. In one of those gigs, I met a Brazilian gentleman who was probably fifty years old and who spoke Portuguese to me, but at that point I did not know Portuguese. After hearing my performance of some Brazilian music, he came to me with the certainty that I was a Brazilian musician from Rio de Janeiro, therefore he immediately wanted to know which neighborhood of Rio I was from. His name was Wilson Reis Neto, and he was one of the architects that helped Oscar Niemeyer to build the Brazilian capital, Brasília. Neto became an important friend, almost a father figure to me, so during my first trip to Brazil, I ended up staying at his home in Rio de Janeiro.

Once in Rio, my first project was to visit the Villa-Lobos Museum; I went there straight from the airport, arriving by 5:00 PM, with several suitcases in my hands. Upon my arrival I saw an old lady closing the museum's door, so I ran towards her and asked if she would let me visit the museum for a couple minutes since I was coming from Paris with the goal of seeing the location, but she denied me entry. As a twenty-year-old young man I asked her, "Did you know him, Villa-Lobos?" and she said, "I'm his wife, I'm

Mindinha Villa-Lobos.” After hearing her answer to my question, I immediately hugged her as if she was Villa-Lobos; she spoke French to me and we ended up spending hours together. This was the beginning of a great relationship; she loved me very much. At some point, she sent me the scores of the *Etudes* with a beautiful message, “to Dyens who understood Villa’s message so well”. Unfortunately I lost that score.

5. Is this why you dedicated your work *Saudades N.2* to Mindinha Villa-Lobos?

Bravo, that’s correct. Due to this lovely relationship we had. After that occasion in Brazil we met several times, once in Italy for a competition in which we were part of the jury (Alessandria) and on two or three other occasions in Paris.

6. Could you talk about your work *Trois Saudades*?

In 1979 or 1980, a publisher commissioned a work that had to be easy, for a beginner guitarist. This request gave birth to the *Trois Saudades*, but his request was not fulfilled since these pieces turned out to be extremely hard to play. Once the publisher heard the pieces he called me “crazy” because a beginner could never perform the work, but on the other hand he liked the pieces so much that he gave me OK for the publication, so this is how the *Saudades* were born.

7. Another French composer, the great Darius Milhaud, wrote in 1920 the work *Saudades do Brasil*. Is your *Saudades* inspired by Milhaud’s or is there any relationship between the works?

I knew the work, but the inspiration came from the great word “Saudades,” a famous and powerful term of the Portuguese language.

8. Are you familiar with the Saudades written by Villa-Lobos, *Saudades das Selvas Brasileiras* for piano, written in 1927, and *Saudades da Juventude*, for orchestra and composed in 1940?

I did not know about those pieces; the word Saudades practically gave birth to a musical style; several composers had written works with that inspiration.

9. I’d like to ask you a question about the compositional process used for the *Saudades*. On *Saudade N.3*, more specifically on the third movement you use a rhythmic pattern that is identical to a dance from the northeast region of Brazil; this dance is called Chula. Did you choose that rhythm for a reason or was this choice somehow unconscious?

No, I did not plan that, it just happened naturally. I didn’t even know about that dance when I wrote the piece. The piece itself represents my memories from the northeast of Brazil, a region that impressed me for being so unique, its smells, beauty and clear African influence.

10. You also have another *Saudade*-inspired piece, *Lettre a la Saudade*. Is this also a Brazilian piece?

Yes, the title of this work, “Letter to the *Saudade*,” may indicate that influence but in reality this is just part of my personality, I don’t really plan to write something with Brazilian flavor, it is part of myself, it just happens. Sometimes it is a weary feeling.

11. Could you also talk about your work *Hommage a Villa-Lobos*? How about if we start with the first movement, *Climazonie*?

The first movement evokes the sounds, birds and overall atmosphere of the Amazon Forest and its nature. Do you know my music for guitar quartet *Brésils*? The first movement of that piece has the same idea.

12. How about *Hommage*'s second movement; you use the word *Bachianinha* on the title; did you aim to use elements from Villa's *Bachianas Brasileiras* and/or elements from Villa's biggest influence of J.S. Bach?

It starts with a dance that slowly fades into a commentary on the *Aria* of Villa's *Bachianas Brasileiras N.5*. These days I often perform my arrangement of the *Aria* for solo guitar during my concerts, and once I start that piece the audience is always astonished by it. That melody is part of the Collective Unconscious.

13. How about the third movement?

A while after composing the third movement, *Andantinostalgie*, I realized that it was influenced by Leo Brower with those moving major chords. Leo Brower is one of my constant influences.

14. You actually have a work deeply influenced by Leo Brower, correct? The *Éloge de LéoBrouwer*.

I adore Brower; it is impossible to not consider him a major figure.

15. Can we talk about the last movement of the *Hommage a Villa-Lobos*? The title uses an unusual word, *Tuhū*, which is not in your native French or in Villa's Portuguese. Scholarship points out that *Tuhū* might be a nickname that Villa-Lobos had as a child. Can you confirm that?

Apparently his grandmother called him *Tuhū* due to his black full hair that looked like a flame; allegedly this is a Hindu term for flame. I learned that fact from one of the books that Mindianha, Villa's wife, gave me. In fact she gave me a small library on Villa.

16. You have a series of three pieces called *Trois pieces Polyglotes*; the title of the set indicates a multicultural approach due to its polyglot titles. Is there any Brazilian influence on these works?

Yes, the second piece of the set, *Valse de loges*, was influenced by Paulo Bellinati's *Um amor de Valsa*, which is a beautiful and lovely melody, very, very Brazilian, I adore it, comes from there, that's why its is dedicated to Bellinati.

How about the piece *Clown Down* dedicated to another Brazilian composer, Egberto Gismonti; did you make the dedication due to his *Palhaço*?

Exactly, this piece reflects the craziness of the circus, exactly that it was influenced by Egberto. It is the third movement of *Triaela*. The word "down" means trisomic. "Clown down," I just like how the two words sound together: *Clown Down*.

Many of your works have unusual and sometimes funny titles, like *Flying Wigs*.

That one comes from a surreal but real story; the third movement of the *Pollyglothes* is called *Flying Wigs* and the title does not resemble the style of the piece that is in fact very lyrical, but I heard a story about a lady who was seating in the back of car in San Francisco, California, along with two others, and after the driver had to abruptly stop the car due to a dog crossing the street her wig flew over to the front seat. When I heard that story I was just starting to write the piece and for that reason I gave it the title of *Flying Wigs*. I often joke about the fact that I might compose music only for one reason, that being to find a title to it. I love to find nice titles for my pieces; it marks moments of my life and it becomes almost autobiographical.

17. One of your Brazilian inspired pieces is named after a city in the state of Rio de Janeiro, *Niterói*. The work is dedicated to the Brazilian architect Oscar Niemeyer, who designed the city's museum of contemporary art. How did that geographical location inspire you?

I wrote the piece on the same day I visited the museum, in my hotel. The architecture of the museum is unique and inspired me. The indication on the score “Di un altro mondo” and the different tuning of the guitars, with the fifth string in G and the sixth in E-flat, represent the modern architectural style of the building. It looks like something from a different world, as if it came from somewhere else.

This piece also forces the guitarist to tune the instrument while performing the piece, and in my opinion the future of the guitar is closely attached to this kind of sonority. I first used this effect of tuning the instrument while performing in the duo *Côté Nord*, which was dedicated to the Assad Brothers.

I also believe that the future of the guitar is closely related with scordatura and tuning the instrument in unexpected ways, since it enriches the color of the instrument and enlargers its spectrum. I'm sure about this.

I will give a perfect example, my arrangement of *Round Midnight*; I was very surprised when I found out that the original key of that tune was E-flat minor, so my first reaction while conceiving the arrangement was to bring it a step up and make it ideal for the guitar in E minor, since in theory E-flat minor does not exist for the guitar. At some point, I decided to try to arrange it in E-flat and once I started it looked like an impossible and crazy task. My first reaction was to bring the sixth string down a step to E-flat, and from that moment on something magical happened; I was able to create new dissonances on the seventh fret, new sounds and a new world was revealed in front of my self; it was a fantastic experience.

I always want a perfect arrangement, so I always spend a week only about the key and the scordatura, which will allow me to write an idiomatic version of a piece for guitar. I do not want to write an imperfect arrangement that may be rough for the instrument. For that reason I need time to conceive the overall structure of the arrangements. Once that is in place I will write the entire piece in one or two days.

18. How about if you cannot find the right key or scordatura?

Sometimes I have to give up an arrangement. I had a dream of arranging a certain prelude of Chopin for guitar, but unfortunately I just could not do it. I cannot force an arrangement, since the sound may become too nasal. I simply cannot live with that, so bye-bye.

The guitar needs to breathe with full lungs, meaning that the guitar needs to use open strings to breathe.

Appendix II: Catalog

Information About Catalog

The following catalog presents over two hundred and fifty Brazilian-based works for guitar written by composers from several different nationalities between the years 1920 and 2016. These works are presented by decade between the years 1920 and 1999, while works composed or published between 2000 and 2016 are displayed within the same section.

Works are listed in alphabetical order by name of composers; in case a composer presents more than one work within the same decade these works will subsequently presented in alphabetical order.

Each entry of this catalog will present the following information:

Composer's name

Composer's nationality

Composer's date of birth and death

Composition title

Date of composition or publication

Publisher

Despite the efforts of the present author to trace all details of every entry, some information may be missing in some entries due to the lack of scholarship on certain composers. Therefore when details are missing the section will be marked as unknown. Furthermore, works that lack a precise date of publication or date of composition will be placed on the last section of the catalog, where unpublished works are listed.

Works that present all sought information will appear in the following format:

Roland Dyens (France, b.1955)

1. ***Trois Saudades***

Date of publication: 1980

Publisher: Hortlesia

Composer's date of birth and death will be displayed after their country of origin in three different formats:

1. Birth and death (when available):

Agustín Barrios Mangoré (Paraguay, 1885-1944)

2. Composer's that are still alive will display the letter "b" prior to year of birth:

Roland Dyens (France, b.1955)

3. When dates are unknown:

Ewals Bleier (Unknown)

Brazilian based works that appear in collections such as etudes, methods or multi-movement pieces will appear in the following format:

Oleg Kiselev (Russia, b. 1964)

1. ***Etude Samba (in ten musical etudes)***

Date of publication: 1997

Publisher: Self-published

The entries of this document were found in the catalogs of various music publishers, online databases such as WorldCat, specific guitar catalogs such as the Poccia Catalog¹³⁵, as well as in books and articles that are listed on the bibliography of this document. This author is aware that not all existent Brazilian based works composed by non-Brazilian composers are necessarily listed in this catalog, however it is the hope of this researcher that these entries may spark the

¹³⁵ <http://www.vincenzopoccia.altervista.org/>

curiosity of other researchers and performers that may be interested on the subject of multiculturalism and that over time this first directorial attempt may be completed.

1920 - 1929

Agustín Barrios Mangoré (Paraguay, 1885-1944)

1. *Tua Imagem*

Date of composition: Circa 1920

2. *Maxixe*

Date of composition: Circa 1927

3. *Choro da Saudade*

Date of composition: Circa 1928

Juan Ángel Rodríguez Vega (Argentina, 1885-1944)

4. *Choro Poesia (Danza Nativa Brasileira)*

Date of publication: Circa 1929

Publisher: O Violão (Magazine)

5. *Evocando (Choro)*

Date of publication: Circa 1929

Publisher: VP Music Media

6. *Ronda Paulista*

Date of publication: Circa 1929

Publisher: O Violão (Magazine)

1930 - 1939

Antonio Sinópoli (Argentina, 1878-1964)

1. ***Saudades do Brasil (Vals)***
Date of publication: Circa 1935
Publisher: Ricordi (Buenos Aires)
2. ***Quebradinho (Chôro Brasileiro)***
Date of publication: Unknown
Publisher: Ricordi Americana

Isaiás Savio (Uruguay, 1900-1977)

3. ***Carícia***
Date publication: 1938
Publisher: Irmãos Vitale – Casa Del Vecchio
4. ***Tango Brasileiro***
Date of publication: 1939
Publisher: Mangione (São Paulo)

1940 - 1949

Isaías Savio (Uruguay, 1900-1977)

1. ***Choro N.2***

Date of publication: 1943

Publisher: Mangione (São Paulo)

2. ***Agogô***

Date of publication: Circa 1945

Publisher: Ricordi (São Paulo)

1950 - 1959

Giuseppe Farrauto (Italy, 1915-1979)

1. ***Morenita do Brasil (guitar duet)***

Date of publication: Circa 1958

Publisher: Ricordi

Isaias Savio (Uruguay, 1900-1977)

2. ***Coleção de Peças Progressivas***

Date of publication: Circa 1951

Publisher: Mangione (São Paulo)

3. ***Cenas Brasileiras 1a. Série***

Date of publication: Circa 1955

Publisher: Ricordi (São Paulo)

4. ***Cenas Brasileiras 2a. Série***

Date of publication: 1958

Publisher: Ricordi (São Paulo)

Luise Walker (Austria, 1910-1998)

5. ***BRASILIANISCH und ETÜDE E-Dur***

Date of publication: Circa 1953

Publisher: HLADKY

Mario Gangi (Italy, 1923-2010)

6. ***Guitar Chôro (6 pezzi moderni, Voor gitaar Bevat)***

Date publication: 1959

Publisher: Edizioni Musicali Fono Film

Miguel Abloniz (Italy, 1917-2001)

7. ***Chôro N.1***

Date of publication: Circa 1955

Publisher: Metron

8. ***Chôro N.2***

Date of publication: Circa 1956

Publisher: Metron

Umberto Sterzati (Italy, 1909-1972)

9. ***Caratinga do Brasil***

Date of composition: 1959

1960 - 1969

Eduardo Falú (Argentina, b. 1923)

1. ***Choro***

Date publication: 1968

Publisher: Ricordi Americana

Guido Santórsola (Italy, 1904-1994)

2. ***Chôro N.1***

Date of publication: 1960 (originally written for piano and arranged for guitar by the author)

Publisher: Irmãos Vitale

Hector Ayala (Argentina, 1914-1988)

3. ***Chôro (Serie Americana)***

Date of publication: 1962

Publisher: Aromo

Jorge Morel (Argentina, b.1931)

4. ***Blue Samba, Brasileando, My Samba* (guitar and small ensemble)**

Date of composition: 1960

Publisher: A. Mark Publishing

Mario Castelnuovo-Tedesco (Italy, 1895-1968)

5. ***Samba (Appunti Op.210, Quaderno Secondo)***

Date of publication: 1971

Publisher: Suvini Zerboni

Miguel Abloniz (Italy, 1917-2001)

6. ***Bossa Nova (Tres Ritmos Sudamericanos)***

Date of publication: 1965

Publisher: Bèrben

7. ***2 Sambas***

Date of publication: 1965

Publisher: Bèrben

Richard Arnell (England, 1917-2009)

8. ***Choros (Six Pieces)***

Date of publication: 1968

Publisher: Southern

Rodrigo Riera (Venezuela, 1923-1999)

9. ***Choro para Guitarra***

Date of publication: 1963

Publisher: Morro Music

1970 - 1979

Abel Carlevaro (Uruguay, 1916-2001)

1. ***Cinco Estudios (Homenaje a Villa-Lobos)***

Date of publication: 1975-1976

Publisher: Barry Editorial

Carlo Domeniconi (Italy, b.1947)

2. ***7 Compositions for guitar***

Date of publication: 1978

Publisher: Rüssl Musiverlag

Eduardo Alemany (Argentina, 1922-2005)

3. ***Nostalgias Brasileñas***

Date of publication: 1979

Publisher: Barry

Gerald Schwertberger (Austria, 1941-2014)

4. ***Latin America***

Date of publication: 1975

Publisher: Doblinger

Guido Santórsola (Italy, 1904-1994)

5. ***Cuatro Piezas Latino Americanas***

Date of publication: 1978

Publisher: Bèrben

Isaiás Savio (Uruguay, 1900-1977)

6. ***Nesta Rua (Tema Variado)***

Date of publication: 1977

Publisher: Musicália

John Zaradin (England, b.1944)

7. ***Choros N.1***

Date of publication: 1976

Publisher: Belwin Mills

8. ***Choros N.2***

Date of publication: 1976

Publisher: Belwin Mills

Jorge Morel (Argentina, b.1931)

9. ***Bossa in re***

Date of composition: 1970

Publisher: Chorus Publications/ GSP.

10. ***Choro (three pieces for solo guitar)***

Date of composition: 1970

Publisher: Hal Leonard

Lance Bosman (England, b.1939)

11. ***3 Bossa Novas Sambas Op.1***

Date of publication: 1970

Publisher: Brighton Guitar Studios

Leornado Boccia (Italy, b.1953)

12. ***Bahia Magica (5 Kleine Stücke)***

Date of publication: 1979

Publisher: Tonos

Manuel Margola (Italy, b.1943)

13. ***Chôros Brasileira (5 Kleine Stücke)***

Date of publication: 1977

Publisher: Vogt & Fritz

Miguel Abloniz (Italy, 1917-2001)

14. ***Guitar Chôro***

Date of publication: 1978

Publisher: Edizioni Musicali Bèrben

1980 – 1989

Antonio Ruiz-Pipó (Spain, 1934-1997)

1. ***Homenaje a Villa-Lobos (Introducción, A la Bossa Nova, A la samba)***
Date of publication: 1983
Publisher: Bèrben

Antonio S. Pahang (Philippines, unknown)

2. ***No Name Samba***
Date of publication: 1985
Publisher: Self-published

Carlo Domeniconi (Italy, b. 1947)

3. ***Quaderno Brasiliano op.11***
Date of publication: 1980
Publisher: Boosey & Hawkes

David Leisner (United States of America, b. 1953)

4. ***Samba (from Dances in the Madhouse for Violin, Flute and Guitar)***
Date of publication: 1987
Publisher: Merion

Eduardo Falú (Argentina, b. 1923)

5. ***Choro del caminante***
Date of publication: 1989
Publisher: Ricordi Americana

Enrique Cabezo/ Michael HAAs (Germany, unknown)

6. ***Bossa de Alegria***
Date of publication: 1985
Publisher: Gitarren-studio
7. ***Vals Brasileño***
Date of publication: 1985
Publisher: Gitarren-studio
8. ***En Vacaciones (Bossa)***
Date of publication: 1986
Publisher: Gitarren-studio
9. ***Samba de Benjamin***
Date of publication: unknown
Publisher: Gitarren-studio

Erich Ferstl (Germany, b.1934)

10. ***Tango-Bossa Nova, Canzone Brasiliana***
Date of publication: 1980
Publisher: Apollo
11. ***Deux Chôros op.36***
Date of publication: 1980
Publisher: Hortensia
12. ***Suite Brésilienne op.51: pour guitare***
Date of publication: 1980
Publisher: Lemoine
13. ***Deux Pièces en Ré op.47 (Berceuse, Choro)***
Date of publication: 1982
Publisher: Lemoine
14. ***Petites Pièces Intimes op.44 (Petit Ouverturea Penser, Chorinho)***
Date of publication: 1982
Publisher: Lemoine

Guido Santórsola (Italy, 1904-1994)

15. ***Sonata N.5 (Brasileira)***

Date of publication: 1981

Publisher: Bèrben

Howard Cable (Canada, b.1920)

16. ***Quintemento (guitar and string quartet)***

Date of publication: 1987

Publisher: Canadian Music Centre

Jakob Schneider (Germany, Unknown)

17. ***The cat's Bossa Nova (Gitarren-Etüden)***

Date of publication: 1982

Publisher: Doblinger

Jirí Jirmal (Czech Republic, b.1925)

18. ***Baden Jazz Suite (Hommage à Baden Powell)***

Date of publication: 1989

Publisher: Lemoine

Jean-Marc Renault (France, b.1954)

19. ***Bossa Nos. 1-2***

Date of publication: 1985

Publisher: Hortensia

Jean-Marie Raymond (France, unknown)

20. ***Samba (guitar duet)***

Date of publication: 1984

Publisher: Éditions et productions austréales

Jean-Noël Gayte (France, unknown)

21. *Itapôa et Chôro*

Date of publication: 1988
Publisher: Billaudot cOP.

Joe Nickerson (United States of America, unknown)

22. *Samba (for the rain forest)*

Date of publication: 1989
Publisher: self-published

Jorge Cardoso (Argentina, b.1949)

23. *Chôro*

Date of publication: 1984
Publisher: GVL

Joep Wanders (Netherlands, unknown)

24. *Guitarra Fiësta*

Date of publication: 1989
Publisher: Broekmans & Van Poppel

John Zaradin (England, b.1944)

25. *Boa Vista*

Date of publication: 1983
Publisher: Sondaur

26. *Choros N.4*

Date of publication: 1984
Publisher: Sondaur

27. *Mais uma vez*

Date of publication: 1984
Publisher: Guitar Intern.

28. *Samba do bon*

Date of publication: 1984

Publisher: Guitar Intern.

29. *Choros N.3*

Date of publication: 1985

Publisher: Sondaur

Jorge Morel (Argentina, b.1931)

30. *Una Estampa Brasileira*

Date of publication: 1982

Publisher: Ashley Mark

Karl-Heinz Augst (Germany, unknown)

31. *Blue Samba*

Date of publication: 1987

Publisher: Gitarren-Studio

Klaus Wüsthoff (Germany, b.1922)

32. *Concierto de Samba (guitar trio)*

Date of publication: 1982

Publisher: Zimmermann

William Beauvais (Canada, b.1956)

33. *Samba Napora*

Date of publication: 1984

Publisher: Canadian Music Centre

34. *Via Brazil*

Date of publication: 1989

Publisher: Harris

Leornado Boccia (Italy, b.1953)

35. ***Sonata Popular Brasileira***

Date of publication: 1980

Publisher: Tonos

36. ***Folklore Nordestino***

Date of publication: 1980

Publisher: Tonos

37. ***Bahia Magica***

Date of publication: 1982

Publisher: Tonos

38. ***Amazonas-Resonanzen (Passaros de Amazônia)***

Date of publication: 1982

Publisher: Tonos

39. ***Cinco Preludios Negros***

Date of publication: 1988

Publisher: Zanibon

Miguel Abloniz (Italy, 1917-2001)

40. ***Brazilian Ragtime***

Date of publication: 1980

Publisher: Bérben

41. ***Romantic Bossa (Bossa Nova)***

Date of publication: 1980

Publisher: Bérben

42. ***Back from Pernambuco (Bossa Nova)***

Date of publication: 1980

Publisher: Bérben

43. ***Tarantella Burlesca & Bossa Nova***

Date of publication: 1981

44. ***You and me (Waltz & Samba)***

Date of publication: 1985

Publisher: Bérben

45. *Moods (Jazz in Bossa Nova)*

Date of publication: 1988

Publisher: Bèrben

Patrick Brun (France, unknown)

46. *Chôro*

Date of publication: 1986

Publisher: Lemoine

Raúl Maldonado (Argentina, b.1933)

47. *Chôros sur des Thèmes Anonymes*

Date of publication: 1985

Publisher: G. Billaudot

Roland Dyens (France, b.1955)

48. *Trois Saudades*

Date of publication: 1980

Publisher: Hortensia

49. *Hommage à Villa-Lobos*

Date of publication: 1987

Publisher: Lemoine

Satoh Masami (Japan, b.1952)

50. *Choro na Brisa (from Naturally)*

Date of publication: 1985

Publisher: Gendai Guitar

Stephen Boswell (Canada, b.1951)

51. ***Chôro Eva Luisa (guitar duet)***

Date of publication: 1985

Publisher: Hapton Music

1990 – 1999

Alain Everts (Unknown)

1. ***Tierra Nueva***
Date of publication: 1997
Publisher: Unknown

Alexander Vinitksy (Russia, unknown)

2. ***Etude N.5, Samba (Jazz Etudes & Exercises for Classical Guitar)***
Date of publication: 1999
Publisher: Muzyka

Alfonso Montes (Venezuela, b. 1955)

3. ***Anción und Bossa Nova (guitar duet)***
Date of publication: 1990
Publisher: H. Nogatz
4. ***Samba (guitar quartet)***
Date of publication: 1994
Publisher: Corda Music publications

Antonio Tarantino (Italy, b. 1964)

5. ***Sambamania (Samba)***
Date of publication: 1995
Publisher: Bèrben
6. ***Lamento Brasileiro (chòro)***
Date of publication: 1995
Publisher: Bèrben
7. ***Saluti Rio (choro-bossa)***
Date of publication: 1995
Publisher: Bèrben

8. ***Incontro a Copacabana (bossa nova)***

Date of publication: 1995

Publisher: Bèrben

Boris Gaquere (Belgium, b. 1977)

9. ***Obrigado***

Date of publication: 1997

Publisher: Les Productions D'Oz

Buck Wolters (Germany, b. 1961)

10. ***Introduction & Samba (from Morning Walk)***

Date of publication: 1997

Publisher: H.Nogatz

Didier Renouvin (France, b. 1949)

11. ***Samba Aleatoire & Hommage a Jobim (in Guitar Solo, Volume 2)***

Date of publication: 1992

Publisher: Citrinien HB

Dieter Kreidler (Germany, b. 1943)

12. ***Bossa Nova (guitar quartet)***

Date of publication: 1991

Publisher: Trekel

13. ***Pizzicato-Bossa (guitar quartet)***

Date of publication: 1992

Publisher: Trekel

Dusan Bogdanovic (Serbia, b. 1955)

14. ***Unconscious in Brazil: for solo guitar***

Date of publication: 1996

Publisher: Guitar solo Publications

15. *12 Note-Samba* (*from book of unknown standards*)

Date of publication: 1998

Publisher: Doberman

Eduardo Baranzano (Uruguay, unknown)

16. *Milonga Simple & Improvisamba* (*guitar duet*)

Date of publication: 1997

Publisher: Lemoine

Emanuele Cintura Torrent (Italy, b. 1978)

17. *Chorino, Salsa Bossa* (*in Suite Jazz for Violin, Guitar and Violoncello*)

Date of publication: 2004

Publisher: Musartes

Francis Kleynjans (France, b. 1952)

18. *Chôro Brésilien* (*from Le coin des Guitaristes, 14 pièces progressives, op.119*)

Date of publication: 1995

Publisher: Lemoine

19. *Bossa Nova, Chôro* (*from Suite Sud-Américane, op.149*)

Date of publication: 1997

Publisher: Margaux

Fred Harz (Germany, 1926-)

20. *Moments of Harmony, Bossa Nova-Guitar Ballade* (*guitar trio*)

Date of publication: 1997

Publisher: Trekel

21. *Lucienne Caprice, Samba Intermezzo* (*guitar trio*)

Date of publication: 1997

Publisher: Trekel

22. *Bossa Guitar Specials*

Date of publication: 1998

Publisher: Trekel

Gerald Brophy (Australia, b. 1953)

23. *Samba Mauve (for guitar, flute, clarinet, percussion and strings)*

Date of publication: 1999

Publisher: Grosvenor Place, N.S.W.: Reproduced and distributed by Australian Music Centre

Gianni Palazzo (Italy, b. 1954)

24. *Abrasileirado (Samba)*

Date of publication: 1991

Publisher: Gitarren-Studio

25. *Dia de Garôa (Chôro)*

Date of publication: 1991

Publisher: Gitarren-Studio

Hansjoachim Kaps (Germany, 1942-2004)

26. *Milonga y Samba para Seis (guitar orchestra & percussion)*

Date of publication: 1991

Publisher: Vogt & Fritz

Igor Rekhin (Russia, b. 1941)

27. *Tabosa: Tango, Bossa, Samba for Flute and guitar: für mandolin und Gitarre oder für Flöte un Gitarre*

Date of publication: 1999

Publisher: Vogt- und Frit-Musikverlag

Jay Kauffman (United States of America, unknown)

28. *Samba di loco-moco*

Date of publication: 1994

Publisher: Tuscany

Jean-Michel Coquery (France, b. 1956)

29. ***Troisième Samba* (guitar trio)**

Date of publication: 1999

Publisher: Les Productions D'Oz

Jirí Jirmal (Czech Republic, b. 1925)

30. ***Joy of Bossa Nova (1 & 2 guit.)***

Date of publication: 1998

Publisher: Bärenreiter Praha

John Zaradin (England, b. 1944)

31. ***Ambientes Brasileiras #1***

Date of publication: 1996

Publisher: Mel Bay

32. ***Arlilulé (Lembranças do Rio)***

Date of publication: 1996

Publisher: Mel Bay

33. ***Cachaça con Fogo***

Date of publication: 1999

Publisher: Chester

34. ***Cangaceiro***

Date of publication: 1999

Publisher: Chester

Jorge Cardoso (Argentina, b. 1949)

35. ***Chorinho (from Venticuatro Piezas Sudamericanas)***

Date of publication: 1993

Publisher: UME

36. *Samba d'ouro (9 trios para guitarra)*

Date of publication: 1993

Publisher: Ediciones de Música Latino Americana

37. *Preguiçoso (9 trios para guitarra)*

Date of publication: 1993

Publisher: Ediciones de Música Latino Americana

Jörn Michael Borner (Germany, b. 1958)

38. *Alla Brasiliana (guitar trio)*

Date of publication: 1999

Publisher: H. Nogatz

Karl Preiss (Austria, b. 1944)

39. *Just Married (guitar duet)*

Date of publication: 1996

Publisher: Trekel

Leornado Boccia (Italy, b. 1953)

40. *Confidencias*

Date of publication: 1991

Publisher: Bèrben

Louis Lautrec (Unknown)

41. *En Dialogue en Forme de Chôro (guitar duet)*

Date of publication: 1997

Publisher: Lemoine

Marco Gammanossi (Italy, b. 1965)

42. *Choro (from Scuola di Chitarra)*

Date of publication: 1997

Publisher: Sinfonica

Maurice Harrus (France, unknown)

43. *Romantic Samba: pour guitare, op.35*

Date of publication: 1998

Publisher: S.l.: Notissimo

Niels Viggo Bentzon (Denmark, 1919-200)

44. *Chôro Daniensin for Sekstet, op. 549 (sextet for Flute, Clarinet, Cello, Guitar, Piano and Percussion)*

Date of publication: 1990

Publisher: Doblinger Cop.

Oleg Kiselev (Russia, b. 1964)

45. *Etude Samba (in ten musical etudes)*

Date of publication: 1997

Publisher: Self-published

Patrizia Frammolini (Italy, unknown)

46. *Samba (in sweet in the guitar)*

Date of publication: 1999

Publisher: Bérben

Patrick Roux (France, b. 1962)

47. *Simplement Chôro*

Date of publication: 1993

Publisher: Les Productions D'Oz

Pierluigi Natale Fiano (Italy, unknown)

48. *Camarera Mayor*

Date of publication: 1998

Publisher: Esarmonia

Robert Evans (Canada, 1933-2005)

49. *Samba Latino (in repertoire and studies)*

Date of publication: 1997

Publisher: Harris

Rodrigo Riera (Venezuela, 1923-1999)

50. *Chorino*

Date of publication: 1998

Publisher: Funves

Roger Généraux (France, 1941-1978)

51. *Suite Brésilienne (for guitar, violin, viola and violoncello)*

Date of publication: 1990

Publisher: Max Eschig

Vito Nicola Paradiso (Italy, b. 1942-)

52. *Anatra Brasileira (in Impressioni Faunistiche)*

Date of publication: 1997

Publisher: Santabarbara

Zeljko Klincic (unknown)

53. *Valse Chôro (from Deux Valses)*

Date of publication: 1997

Publisher: Harris

2000 – 2016

Alain Vérité (France, b. 1944)

1. ***Chôros (10 pièces)***
Date of publication: 2000
Publisher: Lemoine
2. ***Tributi ao Brasil***
Date of publication: 2001
Publisher: Lemoine
3. ***Valsinhas et Rumbarinhos***
Date of publication: 2001
Publisher: Lemoine
4. ***Musiques du Brésil***
Date of publication: 2006
Publisher: Lemoine

Alexander Vinitzky (Russia, unknown)

5. ***Song for Tom (Soul Bossa)***
Date of publication: 2010
Publisher: Absonic

Annette Kruisbrink (Netherlands, b. 1958)

6. ***Bossa do Brasil (in Música Latina Fácil)***
Date of publication: 2001
Publisher: Les Productions D'Oz

Antonio Tarantino (Italy, b. 1964)

7. ***5 Composizioni Originali per Chitarra Brasiliana***
Date of publication: 2000
Publisher: Intra's

8. ***Simple Bossa***

Date of publication: 2000

Publisher: Il Volo Guitar Club

Bill McCormick (United States of America, unknown)

9. ***Five Brazilian Visions***

Date of publication: 2001

Publisher: MPUB

Boris Gaquere (Belgium, b. 1977)

10. ***Baile Funk***

Date of publication: 2003

Publisher: Guitar Solo Publications

Burkhard Blady (Unknown)

11. ***Canto Antigo and Chorinho (in De Colores for guitar ensemble)***

Date of publication: 2008

Publisher: Heinrichshofen

12. ***Bossa Nova, Samba and Chorinho (in Danzas y Canciones/guitar duets)***

Date of publication: 2009

Publisher: Heinrichshofen

Carlo Domeniconi (Italy, b. 1947)

13. ***Hommage à Heitor Villa-Lobos, Op. 125 (for Flute and Guitar)***

Date of publication: 2005

Publisher: Edition Ex Tempore

14. *Minha Tia Esoterica do Brasil, Op. 72*

Date of publication: 2009

Publisher: Edition Ex Tempore

Claudio Camisassa (Argentina, b. 1957)

15. *Brasilerinhas (Guitar and Flute)*

Date of publication: 2005

Publisher: Les Productions D'Oz

16. *Brésil en Duo (guitar duet)*

Date of publication: 2005

Publisher: Les Productions D'Oz

Dominique Charpagne (France, b. 1958)

17. *Samba sin Titulo (in Notes de Voyages)*

Date of publication: 2004

Publisher: Les Productions D'Oz

Denis Mortagne (France, b. 1958)

18. *Samba Bambolé (in Album de Vacances Vol.3: 8 Pièces à Donf)*

Date of publication: 2010

Publisher: Les Productions D'Oz

Francis Kleynjans (France, b. 1952)

19. *Valse Choro, op. 64, N.1 (from Deux Valses)*

Date of publication: 2004

Publisher: Harris

20. *Samba Sympa (in Anthologie: The Enchanted Guitar of Francis Kleynjans)*

Date of publication: 2009

Publisher: Les Productions D'Oz

Frank Gertmeier (Germany, b. 1961)

21. ***Ramba Samba***

Date of publication: 2003

Publisher: Margaux

Frédéric Costantino (France, b. 1971)

22. ***Bossa Samba (guitar quintet)***

Date of publication: 2003

Publisher: Les Productions D'Oz

Gerals Schwertberger (Austria, 1941-2014)

23. ***Bossa Nova Etude (in Repertoire and Studies)***

Date of publication: 2004

Publisher: Haris

Ina Bottelier (Netherlands, b. 1943)

24. ***Charango (Bossa Nova, guitar duet)***

Date of publication: 2000

Publisher: Red Frog Music

Jean-Maurice Mourat (France, b. 1946)

25. ***Les 4 Saisons du Chôrô***

Date of publication: 2012

Publisher: Les Productions D'Oz

26. ***Parana (guitar and flute)***

Date of publication: 2013

Publisher: Les Productions D'Oz

Jean-Michel Coquerey (France, b. 1956)

27. ***Bossa Bleue: flute et guitare***

Date of publication: 2000

Publisher: Les Productions D'Oz

28. ***Bossa Rose: flute et guitare***

Date of publication: 2000

Publisher: Les Productions D'Oz

29. ***Bossa Verte: flute et guitare***

Date of publication: 2000

Publisher: Les Productions D'Oz

30. ***Quatrième Samba (guitar trio)***

Date of publication: 2000

Publisher: Les Productions D'Oz

31. ***Cinquième Samba (guitar trio)***

Date of publication: 2000

Publisher: Les Productions D'Oz

32. ***Spain's Bossa: for two guitars***

Date of publication: 2015

Publisher: Les Productions D'Oz

Jean-Pierre Grau (France, unknown)

33. ***Sad Bossa (Scales en Trio)***

Date of publication: 208

Publisher: Les Productions D'Oz

Jirí Jirmal (Czech Republic, b. 1925)

34. ***Play Bossa Nova & Swinging Guitar Joke***

Date of publication: 2000

Publisher: Lemoine

35. ***Blue Bossa***

Date of publication: 2003

Publisher: Lemoine

Joe Puma (United States of America, 1927-2000)

36. ***Bossango***

Date of publication: 2000

Publisher: Mel Bay

John Zaradin (England, b. 1944)

37. ***Brisas Nordestinas***

Date of publication: 2000

Publisher: Mel Bay

Jorge Cardoso (Argentina, b. 1949)

38. ***Preludio y Danza N.4 (Preludio y vals-bossa)***

Date of publication: 2003

Publisher: Les Productions D'Oz

Jorge Morel (Argentina, b. 1931)

39. ***Brazilian Sunrise***

Date of publication: 2003

Publisher: Mel Bay

Jonas Mollberg (Sweden, b. 1964)

40. ***Choro (in Pangea for Flute and Guitar)***

Date of publication: 2005

Publisher: Mollberg Music Media

Marcello Fantoni (Italy, unknown)

41. ***Choro (in Sonata Semplice for Flute and Guitar)***

Date of publication: 2012

Publisher: Sinfonica

Mark Houghton (England, b. 1959)

42. *Four Concert Sambas*

Date of publication: 2010

Publisher: Les Productions D'Oz

Michalis Andronikou (Greece, b. 1977)

43. *Bossa Nova and Samba (in Latin Suite for guitar duet)*

Date of publication: 2008

Publisher: Balkanota

Miroslaw Drożdżowski (Poland, b. 1964)

44. *Bossa for my Friend and Choro (in Mireseseferes)*

Date of publication: 2004

Publisher: Absonic

45. *Apricot Samba (in 40 easy pieces)*

Date of publication: 2006

Publisher: Absonic

Nikita Koshkin (Russia, b. 1956)

46. *Choros (in 24 easy pieces)*

Date of publication: 2001

Publisher: Orphée

Nilo Peraldo Bert (United States of America, 1915-2002)

47. *Omaggio a Baden Powell, Op. 67*

Date of publication: 2004

Publisher: Bèrben

Oleg Kiselev (Russia, b. 1964)

48. *Samba Under a Snow*

Date of publication: 2004

Publisher: Self-Published

Oliver Mayran de Chamisso (France, b. 1955)

49. *Samba Carnaval (guitar duet)*

Date of publication: 2004

Publisher: Lemoine

50. *Nymphes du Brésil (4 Bossa Novas)*

Date of publication: 2006

Publisher: Schott Frères

Paul Coles (Wales, Unknown)

51. *Ritmos de Dança and Samba de Rio (in Musicas Latinas)*

Date of publication: 2005

Publisher: Muzicas

Philippe Ferré (France, b. 1949)

52. *Saudades do Brasil (guitar ensemble)*

Date of publication: 2009

Publisher: Les Productions D'Oz

Roland Dyens (France, b. 1955)

53. *20 Lettres*

Date of publication: 2001

Publisher: Lemoine

54. *Até Breve*

Date of publication: 2012

Publisher: Les Productions D'Oz

55. *Baby Baião*

Date of publication: 2012

Publisher: Les Productions D'Oz

56. *Brésils: pour quatour u ensemble de guitares*

Date of publication: 2003

Publisher: Lemoine

57. *Les 100 de Roland Dyens*

Date of publication: 2013-2014

Publisher: Les Productions D'Oz

58. *Ma Bachiane à moi*

Date of publication: 2012

Publisher: Les Productions D'Oz

59. *Mimi do Sertão*

Date of publication: 2012

Publisher: Les Productions D'Oz

60. *Morse Code Samba*

Date of publication: 2014

Publisher: Les Productions D'Oz

61. *Niterói*

Date of publication: 2012

Publisher: Les Productions D'Oz

62. *Nova Bossa*

Date of publication: 2013

Publisher: Les Productions D'Oz

63. *O Trio Magico*

Date of publication: 2012

Publisher: Les Productions D'Oz

64. *Si CA c'est pas un choro! (guitar duet)*

Date of publication: 2012

Publisher: Les Productions D'Oz

65. *Triaela*

Date of publication: 2003

Publisher: Lemoine

66. *Trois Pièces Polyglottes*

Date of publication: 2000

Publisher: Lemoine

67. *Um Retrato só*

Date of publication: 2012

Publisher: Les Productions D'Oz

Rosco Vladimir (United States of America, b. 1973)

68. *Choro (in Homage to Rigondi/ Master Anthology of New Classic Solos, Vol.1)*

Date of publication: 2006

Publisher: Mel Bay

Takashi Iwagami (Japan, Unknown)

69. *Tango- Chôro (in C'est Ainsi)*

Date of publication: 2001

Publisher: Van de Velde

Thierry Tisserand (France, b. 1956)

70. *Bossa de la Rue des Arts (guitar duet or guitar and flute)*

Date of publication: 2003

Publisher: Lemoine

71. *Chorinho (Suite Latine en La)*

Date of publication: 2005

Publisher: Lemoine

Tulio Peramo (Cuba, b. 1948)

72. *Omaggio a Baden Powell, Op. 67*

Date of publication: 2004

Publisher: Bèrben

Ulrich Uhland Warnecke (Germany, unknown)

73. ***Bossa Bianca (guitar duet)***

Date of publication: 2005

Publisher: Nogatz

Vito Nicola Paradiso (Italy, b. 1942)

74. ***Bossa Nova (in Danza Latino Americane per due chitarra o strumento solista e chitarra)***

Date of publication: 2004

Publisher: Edizioni Curci

William Beauvais (Canada, b. 1956)

75. ***Well Tempered Chôros***

Date of publication: 2006

Publisher: Les Productions D'Oz

Unknown Date of Publication/Composition and Unpublished Works

Andrew York (United States of America, b. 1958)

1. ***Brajamazil***
Date of publication/ composition: unknown
Publisher: Self-published

Brent Sjunnesson (Sweden, b. 1936)

2. ***Bossa Nova (in Sex Skisser, guitar quartet)***
Date of publication/ composition: Unknown
Publisher: Swedish Music Information Center

Ewals Bleier (Unknown)

3. ***Bossa Nova for Flute and Guitar***
Date of publication/ composition: Unknown
Publisher: HPG
4. ***Concert-Bossa***
Date of publication/ composition: Unknown
Publisher: HPG

Francis Kleynjans (France, b. 1952)

5. ***Choro et Samba***
Date of publication/ composition: Unknown
Unpublished

Frank Gerstmeier (Germany, b. 1961)

6. ***Postojna Barré-Bossa & Saudadinho (from easy middle grade pieces)***
Date of composition: 1996
Unpublished

Jonathan Godfrey (United States of America, Unknown)

7. ***Three Brazilian Impressions (guitar duet)***

Date of composition: 2012

Unpublished

Jorge Cardoso (Argentina, b. 1949)

8. ***Bossa Velha (guitar duet)***

Date of publication/ composition: Unknown

Unpublished

John Pierce (Unknown)

9. ***Chorinho***

Date of composition: 1997

Unpublished

John Zaradin (England, b. 1944)

10. ***Alma Triste***

Date of publication: unknown

Publisher: Sondaur

11. ***Ambiente Alegre***

Date of publication: unknown

Publisher: Sondaur

12. ***Avenida Rio Branco***

Date of publication: unknown

Publisher: Sondaur

13. ***Choro de Santa Teresa N.1 (guitar quartet)***

Date of publication: unknown

Publisher: Sondaur

14. ***Choro de Santa Teresa N.2***
Date of publication: unknwon
Publisher: Sondaur
15. ***Choro de Santa Teresa N.3***
Date of publication: unknwon
Publisher: Sondaur
16. ***Choros N.6***
Date of publication: unknwon
Publisher: Sondaur
17. ***Choros N.8***
Date of publication: unknwon
Publisher: Sondaur
18. ***Coração Quebrado***
Date of publication: unknwon
Publisher: Sondaur
19. ***Dia Novo***
Date of publication: unknwon
Publisher: Sondaur
20. ***Dias Vão***
Date of publication: unknwon
Publisher: Sondaur
21. ***Samba de Cidade***
Date of publication: unknwon
Publisher: Sondaur
22. ***Saudades***
Date of publication: unknwon
Publisher: Sondaur
23. ***Severinha***
Date of publication: unknwon
Publisher: Sondaur
24. ***Vista Paulista***
Date of publication: unknwon
Publisher: Sondaur

25. *Xango*

Date of publication: unknwon
Publisher: Sondaur

Jorge Morel (Argentina, b. 1931)

26. *Danza Brasilera*

Date of composition: 1968
Unpublished

Julio Cesar Oliva (Mexico, b. 1947)

27. *Brasileira (guitar trio)*

Date of composition: 2003
Unpublished

Julio Sagreras (Argentina, 1879-1942)

28. *Marcha Brasileira Op.111*

Date of publication: Unknown
Publisher: Nuñez

Leornado Boccia (Italy, b. 1953)

29. *Orpheus*

Date of composition: 1996
Unpublished

Michael Langer (Austria, b. 1959)

30. *Choro (in Suite Latina)*

Date of composition: 1990
Unpublished

Appendix III: Selected Scores

MASXICE by Ermengildo Carosio (Arrangement)

Ogni Numero, Cent. 15 (Estero 20)
Abbonamento Semestrale L. 1 — Estero L. 1,50
Annuo ... 2 — ... 5,-

il CHITARRISTA

1. G. Giori - *Esposizione d'automobili*, vals.
 2. G. Donizetti - *Favorita*, opera.
 3. E. Carosio - *Cicaleggio*.
 4. G. Donizetti - *Lucia*, opera.
 5. L. Stark - *Valse Rouge*.
 6. C. Hiradier - *La Paloma*.
 7. E. Carosio - *Mazurka*.
 8. — *Follie*, polka.
 9. C. Paganini - *Arte moderna*, mazurka.
 10. E. Carosio - *Renuit*, notturno.
 11. Rouget - *La Marsigliese*.
 12. N. N. - *Inno Inglese*.
 13. — *Inno Romano*.
 14. — *Inno Russo*.
 15. — *Santa Lucia*, canzone.
 16. E. Carosio - *Manuet*.
 17. — *Chant de Bébés*.
 18. Meyerbeer - *Marcia del Profeta*, opera.
 19. N. N. - *Inno di Manelli*.
 20. — *Inno di Gariboldi*.
 21. — *Inno dei Lavoratori*.
 22. E. Carosio - *Ninna Nanna*, berceuse.
 23. — *Romanica*.
 24. — *Mazurka*.
 25. — *Gitarra spagnola*.
 26. Rossas - *Sopra le Onde*, vals.
 27. L. Cocchi - *Fanfara in marcia*.
 28. Paganini - *Carnivale di Venezia*.
 29. E. Carosio - *Palluglia Giapponese*.
 30. — *Oclamini*.
 31. O. Rossi - *Annetta*, polka.
 32. F. Riccardi - *Amor che fu*, vals.
 33. R. Cuonato - *Pentimento*, canzone.
 34. F. Riccardi - *Gita alpestre*, polka.
 35. N. N. - *Celebre Monferrina*.
 36. F. Riccardi - *Bohemienne*.
 37. — *Montenegro*, polka.
 38. F. Ricci - *Nella paesa per amore*, mazurka.
 39. F. Riccardi - *Le mie ricordi*.
 40. G. Rossini - *Bartiere di Siviglia*.
 41. F. Riccardi - *Dancing e l'Al Monferrina*.
 42. G. Rossini - *Valzer*.
 43. G. Rossini - *Gauza ladra*.
 44. E. Riccardi - *Amaranto*, vals.
 45. — *Fantasio Melodico*.
 46. — *Armonie del cuore*, vals.
 47. V. Bellini - *Don Giovanni*, Norma.
 48. Ivanovici - *Onde del Danubio*.
 49. Stark - *Pensativa*.
 50. — *Carciaida*.
 51. Canzoni Son gelosa, *La violetta*.
 52. N. N. - *Addio del Torero*, canzone.
 53. Gayotte - *Cosi danzavano*.
 54. A. Thomas - *Mignon*, romanza.
 55. — *Il Trovatore*.
 56. N. N. - *Addio bella Napoli*.
 57. G. Rossini - *Preghiera Most*.
 58. C. Gounod - *Faust*.
 59. G. Verdi - *Traviata II*.
 60. R. Cuonato - *I suonatori ambulanti*.
 61. — *From Fre Frum e la Capinera*, canz.
 62. N. N. - *La Calorosa*, canzone.
 63. — *Ti voglio bene assai*, canzone.
 64. O. Brunetti - *La Regna del mercato*.
 65. N. N. - *La bella Cicala*.
 66. G. Verdi - *I due Foscari*.
 67. N. N. - *Rosa di maggio r'schiando*, canz.
 68. L. Boccherini - *Celebre Minuetto*.
 69. G. Donizetti - *Elixir d'Amore*, 2 Chitarre.
 70. R. Cuonato - *Sartine - Amor e Dolore*, canz.
 71. L. Dall'Argine - *Dall'Ago al Milione*, Seren.
 72. — — — — — *Barcarola*.
 73. — — — — — *Panorama*.
 74. G. Metallo - *Mi felheidad*, vals.
 75. O. Brunetti - *Monte*, vals.
 76. L. Daniele - *Ti ricordi*, canzone.
 77. A. Thomas - *Mignon*, polacca.
 78. R. Cuonato - *Turio Cavoret, Sorgis*, canz.
 79. G. De Bernardi - *Livia Carmela*.
 80. G. Strauss - *Primavera scapigliata*.
 81. G. Verdi - *Forza del Destino* I.
 82. R. Cuonato - *L'Infinito*.
 83. G. De Bernardi - *Mazurka in La*.
 84. O. Haydn - *Andante*.
 85. G. Handel - *Minuetto*.
 86. C. Chopin - *Mazurka*.
 87. L. Beethoven - *Sonata op. 13*.
 88. R. Schumann - *Foglie sparse*.
 89. W. Mozart - *Menuet*.
 90. L. Dall'Argine - *Dall'Ago al Milione II*, vals.
 91. — — — — — *Canz. italiana*.
 92. G. Metallo - *Leyla del Birn Amado*, vals.
 93. — — — — — *No me olvides*, vals.
 94. E. Carosio - *La Montanina*, Canz.
 95. G. Giul - *Andante Haydn - Minuetto*.
 96. Donizetti - *Licia di Lammermoor*, Coro.
 97. Meyerbeer - *Ogonotti*, Coro.
 98. E. Carosio - *L'amour refleurit*.
 99. " " *Masxice brasileira*.

AMONZINO
STABILIMENTO MUSICALE
MILANO
VIA RASTRELLIO

Ogni Numero ha il relativo accompagnamento di Pianoforte (Cent. 20), Violino - violino II - Flauto - Contrabbasso - Violoncello
Clarinetto - Cornetto - Batteria (Cent. 15 ciascuno).

4

Maxisce brasilera

CHITARRA SOLA

Rid. di Erm. Carosio.

ALLEGRETTO.

The sheet music for 'Maxisce brasilera' features a single guitar part. It begins with a section in 2/4 time, major key, and 'ALLEGRETTO.' tempo. The notation consists of sixteenth-note patterns and eighth-note chords. The first thirteen staves are labeled 'ALLEGRETTO.' at the top. The fourteenth staff is labeled 'TRIO' at the top. The music concludes with a final section in 2/4 time, major key, featuring eighth-note patterns and sixteenth-note chords. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and performance instructions like 'riten.' (ritenone) and 'riten. di' (ritenone di).

Anno. XII, N° 4.

NENA by Emilio Pujol (Arrangement)

A handwritten musical score for 'NENA' by Emilio Pujol. The score consists of six staves of music, each with a unique rhythm and note pattern. The first staff begins with a dynamic of moderato and a key signature of $\#$. The second staff starts with crescendo and sf . The third staff begins with diminuendo and sf . The fourth staff starts with sf . The fifth staff begins with sf . The sixth staff begins with sf . The score includes various dynamics such as sf , mf , f , ff , and p . The tempo markings include moderato , crescendo , diminuendo , sf , mf , and p . The score is written on six staves of music.

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes frequently, indicated by 'c5' (common time), '3/4', '4/4', '4/3', '4/3', 'c5', 'c5', 'c7', 'c8 on c7', and 'c5'. The time signature also varies between common time and 3/4. Various dynamics are written in, including 'rit.', 'cres.', and 'inf.'. Measure numbers 25 through 252 are visible above the staves.

NENA by I.CASAMOZ/ JOAQUÍN ZAMACOÏS (Original)

NENA

Letra de
PEDRO PUCHE

Créación RAQUEL MELLER

Musica de
I. CASAMOZ (ZAMACOÏS)

Moderato

2

Y fué nuestra vida de intensa ventura.
Jamas perturbada por una inquietud.
Tan solo él sentía, cual yo, la amargura
de no ser eterna nuestra juventud!

Y eterno con ella el placer
que nacia de nuestro querer,
uniendo dos almas, fundiendo vidas
en un solo ser!

ESTRIBILLO.
Nena, repetía, etc.

3

Un dia en sus ojos la fiebre brillaba...
¡Aquellos ojos que en mi alma clavó!
Y ví que la vida, fugaz, escapaba
de aquel que a sus besos la vida me dió!

Y loca a su lado corrió...
¡Vive, vive, exclamé, para mí!
Y él, que moría, aun sonreía
decidiéndome así:

ESTRIBILLO
Nena, nena mia; luz de mi pasión;
nena etc., etc.

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