

การพัฒนาของดนตรีวอลซ์ในบราซิล THE DEVELOPMENT OF THE WALTZ IN BRAZIL

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บทคัดย่อ

การศึกษานี้มีวัตถุประสงค์เพื่อสำรวจ อภิปราย และระบุปัจจัยเฉพาะทางด้านสังคมและวัฒนธรรมที่เกี่ยวข้องกับดนตรีของบราซิลอันมีอิทธิพลต่อคุณลักษณะของดนตรีวอลซ์แบบบราซิล รวมไปถึงความหมายในเชิงดนตรีที่ก่อให้เกิดการสร้างสรรค์ของดนตรีวอลซ์แบบบราซิล การศึกษารายละเอียดในแง่มุมทางประวัติศาสตร์ มุมมองที่ใช้ในการตีความหมายทางดนตรี รวมไปถึงความสัมพันธ์ที่เกี่ยวข้องกันในบริบททางวัฒนธรรมนี้จะนำไปสู่อิสระในการแสดงออกและตีความของดนตรีวอลซ์ นอกจากนี้ การศึกษาดังกล่าวยังเป็นการสำรวจประวัติศาสตร์ของดนตรีคลาสสิกในบราซิลที่ช่วยให้นักดนตรีเกิดความเข้าใจเชิงลึกเกี่ยวกับวิธีการคิด ความรู้สึก และเข้าใจในคุณลักษณะเด่นของดนตรีวอลซ์ในบราซิล อันจะนำไปสู่คุณค่าที่ยั่งยืนและเป็นส่วนสำคัญที่ขาดไม่ได้ต่อวงการศึกษาดนตรีของบราซิล

คำสำคัญ : วอลซ์/ วอลซ์แบบบราซิล/ประวัติศาสตร์ทางดนตรีของบราซิล

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Abstract

This study aims to explore, discuss and identify the specific socio-cultural factors concerning Brazilian music that influence the characteristics of the Brazilian Waltz. Furthermore, the musical meaning which determines the creation and national relevance of the Brazilian Waltz. The elaboration of historical aspects, the viewpoint of the hermeneutics of musical meaning, and the relational cultural context in Brazil will result in freedom of expression and interpretation of the national Waltz. In addition, the research will undertake an exploration of the history of Brazilian classical music. Moreover, would help in depth how musicians think, feel, and understand the characteristic features of the Waltz in Brazil and adds sustainable value, and is indispensable to Brazilian music education.

Keywords: Waltz/ Brazilian Waltz/ Brazilian Music History

I. Introduction

In Brazil, documents discovered by musicologist Mozart de Araújo, and published in 1951 show that Sigismund von Neukomm Riter¹ included in a catalog of the notes of his composition relating to the composition of waltzes by the then Prince D. Pedro. They are the oldest reference to the composition of this kind of piece in Brazil "11/06/1816 - Fantasy with Orchestra of a Small Waltz of His Royal Highness, Prince D. Pedro" and "11/16/1816 - 6 Waltzes composed by His Royal Highness, Prince D. Pedro and arranged for orchestra with the trio"². Based on this information we can conclude that the genre of the waltz in Brazil had aristocratic origins linked to the Royal Palace of São Cristóvão, Rio de Janeiro, and was imported directly from Vienna, Europe.

In Brazil, not only waltz was a form of dance entertainment but they were also *Modinha* and *Lundu* which started during the 19th century³. The *modinha* had become extremely relevant. It was the foundation and mainstay of Brazilian National Music. Another type of music that plays alongside *Modinha* and has made its root in Brazil, is *the Serenade* which emerged in the 20th century, in Brazil, to rename the oldest tradition of singing popular. The last type of music that will be mentioned is known as *Chôro*. *Chôro* is generally considered to be the first urban Brazilian music genre that is influenced by European dance tunes.

Brazilianite style, improvised character, derived from a doleful expression, sentimental, melancholic, and "tearful", categorically, influence, and came to characterize the Brazilian Waltz.

The statement of the problem

Due to the lack of research in Brazilian music, it has become quite difficult for musicians to comprehend and interpret the works of Brazilian composers. This study will bring a new perspective regarding the historical factors that influenced the genre of waltz which emerged in the 19th century in Brazil.

The Brazilian Waltz interpretation involves significant musical aspects, historical factors, and socio-cultural context that influenced the waltz in Brazil. This study has the potential to become a centralized role toward development that leads to higher levels of understanding of the origin and the development of the genre waltz in Brazil.

Research objective

This research aims to identify the complex historical aspects of the development of the waltz in Brazil and the musical characteristic features of the Brazilian waltz. Furthermore,

1. Sigismund von Neukomm Riter (1773-1858) was a composer recognized throughout Europe, having a catalog with about 1800 works. He was a student and close friend of Joseph Haydn, who entrusted him at the end of his life, rescoring and rendering the piano reduction of his works.

2. Bruno Kiefer, *História da Música Brasileira/Dos primórdios ao início do século XX*, vol. 9 (Porto Alegre: Movimento, 1997), 252.

3. Bruno Kiefer, *A Modinha e o Lundu*, vol. 9 (Porto Alegre: Movimento, 1986), 130.

this research will assist piano students, tutors, and pianists to acknowledge the musical language of the Brazilian waltz as well as its achievements in pianistic interpretation.

II. Literature Review

A brief history of the Waltz genre

According to the Grove Music Dictionary,⁴ the waltz originated in Germany and Austria at the end of the eighteenth century; it stemmed from the Ländler, an old Austrian folklore dance. The name Waltz comes from the German word ‘walzen’, which means to roll, to turn, or to glide in a lively and conspicuous manner. A waltz refers to a dance that is written in triple time and usually performed by the dancers, but the Waltz could be found on any other instruments for solo as well. At the Congress of Vienna in 1815 the Austrian musician Sigismund Neukomm, the musical director for the event, introduced the waltz⁵. The waltz, later on, would be integrated into a custom at parties, palaces, or courts and was spread across Europe, each time the country take waltz into the custom or tradition, the waltz would get influenced by said country or land cultures, giving birth to unique characteristic to each waltz depend on the region. As a result, many romantic and twentieth-century composers became interested in composing the waltz. Johann Nepomuk Hummel was one of the early virtuoso pianists to compose waltzes, and L. v. Beethoven’s Diabelli Variations were on a simple waltz tune. F. Schubert was the first composer to produce music specifically that could have been described as waltzes.

The development of the Waltz in Brazil

The *Modinha* and *Lundu*: The Pillars of Brazilian Popular Music

“The first manifestations of urban popular music in Brazil”

The *Modinha* and *Lundu* were the pillars of Brazilian popular music and the first manifestations of urban popular music in Brazil⁶. Since the early eighteenth century alongside the establishment of urban centers (such as Rio de Janeiro, among others), the demand for entertainment by the emerging middle class was imperative for maintaining a culture that the Portuguese colonization threatened. Music in the Portuguese and Brazilian cultures has a long history and is of considerable importance and became the cornerstone for holding the culture together; it acted as a bridge between Portugal and Brazil. These factors were the conditions that allowed popular music to thrive in Brazil.

4. Stanley Sadie, *Dicionario Grove de Musica* (Rio de Janeiro: Jorge Zahar, 1995).

5. Claus Schreiner, *Música Brasileira: A History of Popular Music and the People of Brazil* (New York: Marion Boyars, 1993), 88.

6. Ari Vasconcelos, *Raizes da música popular brasileira* (Rio Fundo: Rio de Janeiro, 1991), 47.

Through the colonization of Brazil by Portugal, an evolution of popular music took place. From the elite ruling class to the average lay person the *modinhas* and *lundu* became part of the cultural underbelly of Brazil. It was this music and dance which entertained and captivated audiences; it became a platform upon which people from all walks of life could connect. This is the unfolding of Brazilian popular music.

Modinha, or “little songs,” is the name given to the Brazilian popular musical style of the 19th century: the root of the word, *moda*, has two different meanings. First, it is simply a generic term for a melody or song. Second, it refers to *moda de viola*, which is playing the guitar⁷. The *modinha*, which can be characterized as a little aria, is a type of sentimental love song with a very simple structure and delicate and fundamentally has a romantic style because of its history and origin⁸. The poet and musician Domingos Caldas Barbosa (1740-1800) was a pioneer and a strong catalyst for helping the *modinha* and *lundu* reach mass popularity.



Figure 1: Modinha Popular in the 18th century

Source: Bruno Kiefer, *A Modinha e o Lundu*, vol. 9
(Porto Alegre: Movimento, 1986).

The *lundu* is a type of song and dance that originated and was introduced in Brazil by Angolan slaves. It is the oldest Brazilian dance; it became very popular in the mid-eighteenth century⁹. The *lundu*, as a song, is characterized as a piece for either solo voice or two voices with a simple binary compass, dominant major key, and a syncopated melodic line; it also uses verses and refrains¹⁰. Initially, the *lundu* was a popular form of salon music and dance during the nineteenth century; this is due to the Portuguese influence that made its way to Brazil via the royal courts¹¹. Then, the *lundu* began to lose some popularity in the urban areas; however, it maintained popularity in the rural areas.

7. Mozart de Araujo, *A modinha e o lundu no século XVIII: uma pesquisa histórica e bibliográfica* (São Paulo: Ricordi Brasileira, 1963), 128.

8. Gerard Behague, “Popular Music Currents in the Art Music of the Early Nationalistic Period in Brazil, circa 1870-1920” (PhD diss., Tulane University, 1966), 193.

9. Mario de Andrade, *Ensaio sobre a Música Brasileira* (Livraria Martins Editora S. A.: São Paulo, 1972), 137.

10. Bruno Kiefer, *A Modinha e o Lundu*, vol. 9 (Porto Alegre: Movimento, 1986), 31.

11. Gerard Behague, “Popular Music Currents in the Art Music of the Early Nationalistic Period in Brazil, circa 1870-1920” (PhD diss., Tulane University, 1966), 122.

It is important to note that the *lundu-dance* was performed, as in the eighteenth century, in shows to entertain courtiers and members of the middle class, both in Brazil and in the halls of Lisbon.

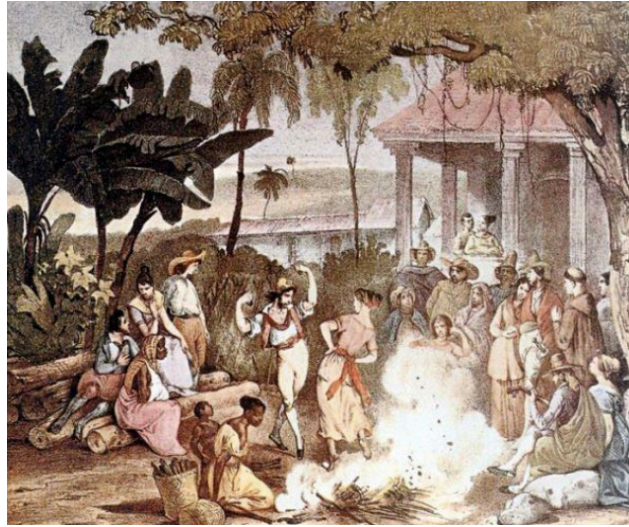


Figure 2: Lundu-Dance performance in the 18th century
by Johann Moritz Rugendas.

Source: "Rugendas lundu 1835," Wikipedia, Accessed in July, 2022,
https://commons.wikimedia.org/wiki/File:Rugendas_lundu_1835.jpg.

The *lundu* and *modinhas* evolved alongside each other, and have many of the same influences. For example, the use of syncopation and drumbeats in the *lundu* became part of the *modinha*; the modest nature of the *modinha* gave birth to the *lundu-song*. This co-evolution of the two genres is largely due to the co-habitation of free and enslaved Africans with the middle and upper classes caused by the rise of urban centers in Brazil.

The Serenade

Rio de Janeiro was a unique place in the nineteenth century, becoming the seat of the only monarchy in the New World in 1808, the capital of the Empire of Brazil from 1822 until 1889, and remains the capital of the Brazilian Republic until 1960. Through development and industrialization, the growing middle class acquired sufficient money for the burgeoning entertainment industry. Various types of popular opera, musical revues, and performances of European art music were produced in theaters, concert halls, homes, and public spaces.

In the streets as well as salons, one could hear guitar accompanying sentimental poetic vocals in music known as *modinhas* (songs) and *serestas* (serenades). The title *seresta* is given for a

type of *modinha*, and the best distinction between them is that the *modinha* was played in closed rooms, while the *seresta* was played in outside areas, and the musicians would be considered *seresteiros* if they sang and *chorões* if they played.

In Brazil, serenades follow the Portuguese tradition of *modinhas*, *serestas*, or *serenades*, which were developed in the late eighteenth century in Brazil; they are part of the larger genre referred to as *modinhas*. Composed in a simple song structure, with verse and refrain, the mode of the serenade is normally in a minor key portraying a melancholic state of mind. At the turn of the century, *choro*, *seresta*, and *modinha*, all of which used the same instrumental core, were closely related; the same musicians played all three genres, at night.

The Chôro

The most commonly known date for the birth of the *chôro* was 1870 in Rio de Janeiro. Rio de Janeiro represented a cultural gathering point for famous European dance music such as the polka, waltz, schottische, mazurka, and quadrille. *Chôro* is generally considered the first urban Brazilian music genre strongly influenced by various European dance tunes. The word *chôro* derives from the Portuguese word “*chorar*”, which means to cry or to weep. The meaning of the word translates into a musical form with countless melancholic musicians as its representatives. But *choro* is more than just gloomy melodies; it is dynamic, vivid, moving, and encouraging. The level of performers ranged from amateurs to highly skilled professionals representing different musical rhythms such as *lundu*, *chôro*, Brazilian tango, *maxixe*, and *samba* which had developed by the 20th century. After some time, these different genres started to unite and create combinations of different kinds: *Polka-choro*, *polka-lundu*, *polka-tango*, and a variety of Brazilian styles; while fox-trot, ragtime, bolero, and habanera represented the foreign musical genres. Nowadays, there is a greater variety and even more fusion amongst these different styles ranging from Brazilian to European mostly composed and played by the same musician.

McCann, stated that from 1870 until 1920 *chôro* was the most famous musical genre within Brazil’s borders.¹² *Chôro* gained popularity in the twentieth century through Heitor Villa-Lobos outside its state of origin. Heitor Villa-Lobos learned to play the guitar on his own and later composed many rhythms under the *choro* genre. He was seen as the most important Brazilian figure in European music history during his lifetime. From 1920 until the mid-1940s he composed seventeen pieces under the name *Chôro*, which extends far beyond that of the *chôro* genre, but also includes other styles such as folk and other popular music styles during his time in Brazil¹³. Among our main inspirations, we include composer Zequinha de Abreu, whose *Tico Tico no Fuba* is known throughout the world.

12. Bryan McCann, *Hello, Hello Brazil Popular Music in the Making of Modern Brazil* (Durham: Duke University Press, 2004), 169-171.

13. Tamara Elena Livingston and Thomas George Caracas Garcia, *Choro: A Social History of a Brazilian Popular Music (Profiles in Popular Music)* (Bloomington: Indiana University Press, 2005), 192-193.

Socio-cultural aspects of Brazil in the 1940s and 1950s

Following the revolution of 1930, Getúlio Vargas began to govern Brazil facing a strong coffee trade crisis caused by the crash of the New York Stock Exchange. Getúlio Vargas (1882-1954) was a dictator who served as President of Brazil for two terms from 1934-37 and again from 1951-August 2, 1954. Vargas played an important role in nationalizing Brazilian industries. Vargas was an important figure in the growth of industrialization in Brazil, and he was also a strong advocate of national music. During his first term, Vargas hired composer Heitor Villa-Lobos to organize Music Education and Arts Bureau.

Villa-Lobos had full government support to establish music education in Brazil. The composer believed that Orpheonic singing, the practice of choir singing national hymns and patriotic songs, was fundamental to the music education program, and also a symbol of nationalism that would shape the personality of the nation.

In 1937, Vargas was so impressed with Villa-Lobos' work to promote Brazilian music that the government decreed that all public musical programs were to include compositions by Brazilian composers. With this support, composers were requested to compose nationalistic compositions controlled by the DIP (Department of Propaganda and Media). The government exercised control over the press and entertainment industry to promote the country's image at home and abroad. Despite the government's control, Brazilian composers were appreciative of this support and carried forward Villa-Lobos' legacy.

Music nationalism is an expression of national identity and an approach used by composers to express their cultural roots in music writing. This movement was certainly prominent in the nineteenth century, and also influenced many composers of the twentieth century.

An overview of the Waltz in Brazil

Documents discovered by musicologist Mozart de Araújo, and published in 1951¹⁴ show that Sigismund Neukomm, an Austrian composer, included in a catalog of the notes of his composition relating to the waltzes by then Prince Pedro. They are the oldest reference to the composition of this kind of piece in Brazil "11/06/1816 - Fantasy with Orchestra of a Small Waltz of His Royal Highness, Prince Pedro" and "11/16/1816 - 6 Waltzes composed by His Royal Highness, Prince D. Pedro and arranged for orchestra with the trio ". Based on this information we can conclude that the waltz in Brazil had aristocratic origins linked to the Royal Palace of São Cristóvão, Rio de Janeiro, and was imported directly from Vienna.

In Brazil, the waltz spreads among all social classes, adapting to all musical spheres, classical, popular, and folk. In the second half of the nineteenth century, it had already acquired

14. Bruno Kiefer, *A Modinha e o Lundu*, vol. 9 (Porto Alegre: Movimento, 1986), 61.

fundamental importance in Brazilian urban musical life. From a scholarly point of view, the Brazilian waltz possesses reminiscences of the popular and folkloric character, as a statement validating the national culture. Two other characteristics present in the Brazilian waltz are the frequent presence of the melodic line of the guitar, and the *flutist* counterpoint.¹⁵

In Brazilian classical music stand out as waltzes composers of the twentieth century. For instance, composers such as Villa-Lobos, Lorenzo Fernandes, Radames Gnattali, Osvaldo Lacerda, Camargo Guarnieri, Fructuoso Viana, and Francisco Mignone head this list. Not only with the greatest number of compositions, but also by the way they treated this genre, having produced waltzes of great importance, and subsequently with their acceptance in the Brazilian musical repertoire.

Many Brazilian composers were influenced by the waltz, especially Francisco Mignone who was called by Manuel Bandeira "The King of the Waltz". Among his most significant compositional examples of this genre are the 24 Brazilian Waltzes, the 12 Valsas-Choros, and the 12 Corner Waltzes, which are considered Mignone's greatest contribution to the Brazilian pianistic repertoire.

Historical overview of Brazilian Waltz Composers

When the Viennese waltz was introduced in Brazil, it was successful not only among the nobles but was also popular in all the social classes, allowing the emergence of other rhythmic styles such as the popular serfs. Evidence found by the historians in the diary of an Austrian musician, Sigismund Neukomm, the earliest waltzes in Brazil were written by D. Pedro I in 1816, the founder and first ruler of the Empire of Brazil.

Brazilian composers such as Anacleto de Medeiros, Chiquinha Gonzaga, Carlos Gomes, Alberto Nepomuceno, and Ernesto Nazareth, were the most noticeable among other composers, in terms of the production of waltzes in the late nineteenth and early twentieth centuries.

In Brazilian classical music, Villa-Lobos, Lorenzo Fernandes, Radamés Gnattali, Osvaldo Lacerda, Camargo Guarnieri, Fructuoso Viana, and Francisco Mignone are the most well-known composers of waltzes in the 20th century. Undoubtedly, Francisco Mignone, was the most famous for a large number of his compositions and the way he treated this genre, having produced waltzes of great importance and acceptance in the Brazilian musical repertoire.

These composers, which were already in the line of Modernism and followers of Nationalism, and to some extent, used titles and identities for their compositions, such as *Waltz Corner*, *Valsa-Choro*, *Brazilian Waltz*, and *Suburban Waltz*, which signifies. According to Kiefer, a concern with national self-confidence also reveals the intention to express things of popular origin in the erudite plane, which is an attitude of romantic roots.

15. Ari Vasconcelos, *Raízes da música popular brasileira* (Rio Fundo: Rio de Janeiro, 1991), 268.

Camargo Guarnieri, Radamés Gnattali, Oswaldo Lacerda, Teodoro Nogueira, and Valdemar Henrique, are the composers who gave the national waltz an appeal that extends beyond the boundaries and makes it universal. To underline, there is more national characteristic, much of Mignone's musical production is incorporated into the Brazilian waltz.

The Brazilian waltz had a definitive cultural and social importance in Brazil and the world. The current Camargo Guarnieri, Radamés Gnattali, Oswaldo Lacerda, Teodoro Nogueira and Valdemar Henrique give the national waltz a symbolic force that overflows our borders, getting globalized. To define this nationalist character, the inspiration of our musical creativity was always meant for the Brazilian Waltz.

The Brazilian Waltz

Bruno Kiefer¹⁶ suggests that the French waltz may have exerted a predominant influence on the development of the genre in Brazil, with its slower tempo and more sentimental character. As for character, Kiefer points out two generic types of waltzes extant in Brazil: 1) a slower, romantic, and sentimental one and another one 2) more brilliant and virtuoso. The melodies are predominantly nostalgic and sentimental, gently chanting (*seresta*), almost always presenting a dialogue between the higher melody (flute) and bass guitar.

Mário de Andrade (1893-1945) was a novelist, musicologist, art historian, and music critic who promoted, developed, and established music nationalism in Brazil. Andrade was one of the contributors to the Modern Art Week in São Paulo (February 1922/11/18), and the purpose of the week was to promote the modernist movement in Brazil for society at large. The week was an event that marked the importance of the arts in Brazil in the areas of visual art, literature, and music.

There is a wide variety of styles within the so-called "Brazilian waltzes". This variety of musical characteristic features points to the clear influence of *modinha*, *choro*, and *seresta*.

The importance of the waltz in the national musical movement of Brazilian Modernism, and its intentional use by composers, is an attempt to find and affirm a national identity. The Brazilian waltz had a definitive cultural and social importance in Brazil and the world.

Conclusion

During the 1800s, the waltz started to develop as a dance as well as a musical form. Furthermore, waltzes play a crucial role politically because they reflected the social condition of a nation as well as represented people's expression and spirit of democracy. Therefore, one distinctive feature of the waltz that we found is that waltz is personal expression and liberty, an element similar to the inventive music of the twentieth century.

16. Bruno Kiefer, *Mignone, Vida e Obra*, vol. 15 (Porto Alegre: Movimento, 1983), 86.

It is with a high expectation that this study will bring a higher appreciation of these waltzes' works, to accentuate refined finishing on each piece. As in the part of the composer, in preserving the figures of Brazilian musical nationalism. This study also helps to awaken the interpreters' desire to keep the memory and cultural legacy alive of an artist who, according to Vasco Mariz, was the most complete musician that Brazil has ever owned. These works can also add more color and options to students' pianistic learning process as they mature up as a pianist as well as helping the student understand the musicality of the Brazilian culture and how they are still connected to European music.

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