

Brazilian Dances For The Advancing Pianist

Francisca Gonzaga's Waltzes And Tangos For Piano

Francisca Gonzaga, or simply, Chiquinha Gonzaga (1847–1935), is considered today one of the greatest Brazilian composers of the 19th and 20th centuries and the first great female personality in Brazil.¹ She was one of the pioneers in developing a Brazilian style in popular music and was an important figure for the society of the time. According to Aline Martins Oliveira, she aligned the sophistication and techniques of concert music to popular rhythms and helped create what is considered genuine Brazilian music.² In a society dominated by men, she broke paradigms by being the first professional woman composer and conductor in Brazil, as well as by fighting for the abolition of slavery, the replacement of monarchism for republic and for copyrights. In spite of that, her works were just recently rediscovered and have yet to be thoroughly explored and recognized.

Short Biography

Chiquinha Gonzaga was born October 17, 1847, in Rio de Janeiro, Brazil. Her father was an Army lieutenant from an illustrious family of the Empire, and her mother was a mestizo daughter of a slave. Like other girls from her time, she was educated at home and learned to play the piano, which was very popular in Rio at that time. At age 11, she presented her first composition to her family. At that time, it was not uncommon for girls to marry while still in their teens. At age 16, she married Jacinto Ribeiro do Amaral. However, he did not like music, was jealous of her passion for it and tried to keep her from playing the piano. This contributed to the deterioration of their relationship, though they did have three children. In 1870, Gonzaga fell in love with the engineer João Batista de Carvalho and decided to leave her family. This was a great scandal, and her family disowned her; they considered her “dead” to them and declared her name “unpronounceable.” The couple

moved to the state of Minas Gerais where they lived for five years. When they returned to Rio in 1875, Gonzaga was pregnant, and her first husband decided to condemn her by asking for a divorce in the Ecclesiastical Court. In 1876, she broke up with João Carvalho and left her daughter with him, and in 1877, she was divorced from Jacinto (100 years before divorce became a civil right in Brazil).

After that, Gonzaga had to start working to earn an income to support herself. She started to offer piano, voice, French, geography, history and Portuguese lessons, and to be involved in popular music as a composer and pianist in music groups. These groups played an important role in Rio's night life, and women were generally not allowed to participate. Gonzaga was the first woman to take part in this kind of music making that became known as *choro*.³ In this style, musicians played music from European tradition, such as the waltz and the polka, but in a Brazilian way, playing the melody in a spontaneous manner and including African rhythmic influences. Also in 1877, she had her first composition published, the polka *Atraente*, which was a great success. After this time, her reputation became even worse: she was not only a divorced woman, but she was also involved in bohemian circles and composed upbeat music that was considered bold for a lady. Her family, afraid of being associated with her, started to destroy her music.⁴ Fortunately, this did not stop her from composing. In 1885, Gonzaga started composing for revues and debuted as a conductor. In 1899, she composed what is considered the first Brazilian carnival march, called *Ó Abre Alas*.

At age 52, Gonzaga started a relationship with 16-year-old João Batista Fernandes Lage, with whom she lived until her death. To avoid more scandals, she presented him as her son. In 1914, her tango/maxixe *Corta Jaca* was performed in the Government Palace by the First Lady Nair de Teffé, causing a great scandal, since it was considered an immoral musical style. This was the first time popular music was played in the salons of the elite.⁵ In spite of being condemned by many and lacking her family's support, Gonzaga became

famous during her life. Her influence extended to other musicians, composers and authors works, when she founded the first Brazilian society to protect copyrights, called Sociedade Brasileira de Autores Teatrais (Sbat). She died in 1935, at 87 years old.

Compositional Output

Gonzaga's music was very popular during her lifetime, and because she had experienced traditional musical education, she was able to mix classical techniques with popular music. Her versatility contributed to the conciliation of different social cultures, connecting what were considered elements of low classes (the urban popular music) and aspects of the cultured high class (features of European classical tradition).⁶ Her music reached not only Brazil, but also other countries such as Portugal, France and Germany. She contributed to the popularization of the piano in the lower classes and to the inclusion of popular instruments, such as the guitar, *viola caipira* (a type of Brazilian country guitar) and *pandeiro* (a Brazilian tambourine) in theaters.

Gonzaga was a prolific composer and her works are of great importance in Brazilian music history. She contributed to the beginnings of a Brazilian national musical style that later influenced important Nationalistic composers of art music. According to Cleusa de Souza Millan, Gonzaga composed 353 pieces in 52 genres; she composed in practically all musical genres of her time.⁷ For piano, she composed polkas, waltzes, tangos, mazurkas, gavottes, among others. The genres that she was more prolific for piano were the waltz and the Brazilian tango.

She composed 30 tangos (including one *maxixe*) and 37 waltzes for piano that can serve as good sources of repertoire for intermediate and early-advanced students. Studying her pieces can bring more variety to the repertoire of piano students, include some different styles in their musical education and also develop technical and musical characteristics that can be transferred to other pieces. Since Gonzaga's music represents the beginnings of Brazilian popular music and style, it

is important to understand its elements to better comprehend Brazilian popular and art music, especially of the 20th-century Nationalist composers, who employed elements drawn from popular and folk realms. Gonzaga's pieces can be accessed for free in her online archive "Acervo Digital Chiquinha Gonzaga" (<http://www.chiquinhagonzaga.com/acervo/>).

Gonzaga's Waltzes

The waltz was a favorite genre in Brazil during Gonzaga's time. It was present in salons, played in serenades or by *choro* groups in the streets. Every piano student needed to have waltzes in their repertoire. Many Brazilian 20th-century composers, such as Heitor Villa-Lobos, Francisco Mignone and Lorenzo Fernandez also adopted the genre for their compositions. There are more than 1,700 waltz compositions from 1850–1950 by popular and erudite Brazilian composers.⁸ The Brazilian waltz was mostly influenced by the French waltz and assumed a more intimate and bucolic character. It also incorporated the tender mood of the *modinha* (a type of Brazilian sentimental song), and minor keys, long phrases, melodic and expressive leaps, chromatic passages and melodic basses from the *choro* (See Example 1). Gonzaga's waltzes do not present strong Brazilian elements, such as the syncopation commonly associated with our music (See Example 2) or the melodic basses from *choro* (keeping most of the time the traditional "bass+chord+chord" pattern), but many of their elements can be useful tools in developing musicality and technical skills in intermediate students (See Example 3). Her waltzes present varied styles, from slow and sentimental to fast and brilliant. Some of them present classifications, such as salon waltz, brilliant waltz, sentimental waltz and concert waltz, among others.



Example 1: Oscar Lorenzo Fernandez, *Valsa Suburbana*, mm. 1–2.⁹



Example 2: Syncopation frequently present in Brazilian music, and commonly referred to as "characteristic syncopation."



Example 3: Francisca Gonzaga, *A Rir do Santo Dia*, mm. 91–98.¹⁰ Although the basses should also be voiced in Gonzaga’s waltzes (as marked in mm. 91–93), they are not as melodic and chromatic as seen in Nationalist composers, such as shown in Example 1.¹¹

Most of Gonzaga’s waltzes are in keys with few sharps or flats, and only two are in minor keys (*Cananéa* and *Platina*), but some have modulations to minor keys. They are sectional pieces, predominating the rondo form, with modulations to closely related keys and often presenting a change in character between sections. Sometimes, these character changes are accompanied by a key and/or texture change or use of embellishing fragments, such as ornamentation or passing arpeggios. Most pieces do not present tempo markings (some have only “waltz tempo,” or an indication for the introduction only, see Table 1), and choosing an appropriate tempo is a challenge in Gonzaga’s pieces. Teacher and student can discuss the character that each section is expressing to better determine at what tempo to perform a waltz. Other considerations, such as the presence of brilliant arpeggiated sections or long melodic lines can also help determine the tempo of a piece. The student could try the piece at various tempi to experiment and perceive how a change in tempo affects the character of the piece.

Tempo Markings	Waltz Name
Tempo de Valsa	Ceci; Bella Faciulla; Promessa; Perfume; Walkyria, Ismênia, Grata Esperança
Allegre/Allegro Brillhante	Ceci (intro) ; Ortruda; Ary
Allegro	A Bela Jardineira; Perfume (intro); O Padre Amaro
Expressivo	Saudade
Melancólico	Harmonias do Coração (intro)
Moderato	Cananéa
Andantino	Desalento (intro)
Allegretto	Robertinha; Ary; Promessa (intro); Heloísa
Brilhante	Ary
Maestoso	Rosa (intro)
Ad libitum	Harmonia das Esferas (intro)
Allegro vivace	Carlos Gomes (intro)
Con brio	Viva la Gracia/Platina

Table 1: Waltzes with Tempo Markings.

Gonzaga’s waltzes frequently present singing, *legato* and elegant melodic lines and are graceful or sentimental in character (See Example 4). She sometimes includes expressivity marks in Italian or Portuguese, such as *cantabile*, *il canto bem marcato*, *com alma* (with soul), *com graça* (graceful), *appassionato*, *poetizando* (poetizing), among others. If a student is playing

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a waltz that does not have any character indications, the teacher could help by offering some of the expressive marks that Gonzaga used in other pieces, and the student could match a passage with the term that he or she thinks better represents the sound and feeling of that passage. Agogic markings such as *rallentando*, *appassionato*, *ritenuto* are also sparse, but should be added to enhance expressivity.

Musical score for Example 4, measures 40-44 of *Heloisa*. The score is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment.

Example 4: Francisca Gonzaga, *Heloisa*, mm. 40–44.

Gonzaga's melodies are also often embellished by *acciaccaturas*, trills, turns and rolled chords/intervals (See Example 5). She does not use many articulation marks, but her waltz melodies should be played *legato* most of the time and sustain a *cantabile* tone. Another characteristic of her melodic lines is the presence of arpeggios that add brilliance and gracefulness but that have a more ornamental than melodic role. In these cases, they should be played more smoothly than the main melodic line and should lead to the next note of the melody (See Example 6). Moreover, agogic nuances can be added to contribute to the expressivity of the passage.

Musical score for Example 5, measures 102-106 of *Harmonias do Coração*. The score is in 3/4 time and B-flat major. It features a melody in the right hand with various ornaments and a bass line in the left hand. The melody includes an *acciaccatura* and a trill.

Example 5: Francisca Gonzaga, *Harmonias do Coração*, mm. 102–106.

Musical score for Example 6, measures 37-41 of *Desalento*. The score is in 3/4 time and B-flat major. It features a melody in the right hand with various ornaments and a bass line in the left hand. The melody includes an *acciaccatura* and a trill. The score includes expressive markings: *declamando*, *dim.*, and *espressivo*.

Example 6: Francisca Gonzaga, *Desalento*, mm. 37–41.

Pedaling can also be a challenge in Gonzaga's pieces. The only waltz that contains a sustain pedal indication is *Harmonias do Coração*. However, it appears in a single instance and does not provide clues on how Gonzaga approached pedaling. For passages that demand a lighter dance feeling, pressing the pedal down in the first beat and releasing in the second or third beat works well. For more expressive passages, syncopated pedaling may be used. Since her melodies do not present much running passagework or intricate lines, her waltzes can be useful for piano students to practice traditional waltz pedaling without many coordination concerns, while still focusing on creating *cantabile* lines (See Example 7).

Piano



Example 7: Francisca Gonzaga, *Maria*, mm. 1–8. In this waltz, pressing the pedal in the first beat and releasing in third works well for mm. 1–5. It helps to create a *cantabile* line while keeping its charming character. In mm. 6–8, the pedal may be lifted in the second beat, giving a lighter mood to the passage.

Gonzaga's pieces were intended for people with little music literacy and, therefore, do not present many reading challenges. This allows students to focus on exploring musicality and technical skills in the pieces. One important reading characteristic of her waltzes is the presence of melodies in very high registers. Frequently, she employs ledger lines and *octava* signs, so the piece will encompass a wide keyboard range with low basses and very high melodies, which requires the performer to have their hands very far apart. Other reading demands include key signature changes and the presence of chords in varied inversions.

Gonzaga's waltzes can be great resources to prepare pianists for more advanced romantic pieces, such as waltzes and mazurkas by Chopin, Schubert's waltzes, or the waltzes of Ernesto Nazareth (Gonzaga's contemporary) and Scott Joplin (such as *Augustan Club Waltz*, *Harmony Club Waltz* and *Bethena*), or Villa-Lobos's waltz *Tristorosa*. (See Example 8). Through her pieces, students will develop expressive ornamentation, *cantabile* tone, *legato* and lyrical playing, phrase direction, agogic nuances, fluent arpeggios, character portrayal, varied pedaling techniques, among other benefits. The pieces also will stimulate students to experiment with dynamics and articulation.

Valsa lenta



Example 8: H. Villa-Lobos (under the pseudonym Epaminondas Villalba Filho), *Tristorosa*, mm. 5–8.¹²

Brazilian Versus Argentine Tango

The generic term tango was used in the second half of the 19th century in Cuba, Argentina, Uruguay and Brazil to designate a variety of musical styles.¹³ The Brazilian tango and the Argentine tango are independent genres. Although both had origins in the tango from Andalusia and the Cuban Habanera, they had different influences in each country. The Argentine tango was influenced especially by the milonga.¹⁴ The Brazilian tango has a stronger African influence marked by a more “strict adherence to tempo” and “juxtaposition of rhythmic layers”¹⁵ and had influence of the African-Brazilian *lundu* and the polka.¹⁶

There is not an agreement regarding when the Argentine tango emerged. However, it is accepted that it was well-known by the early 1880s.¹⁷ The first Argentine tangos generally used the habanera accompaniment pattern throughout. Gradually, composers began to apply variations to this model. Initially, they would appear interpolated with the habanera rhythm. Later, the habanera accompaniment could appear only in the ends of phrases or sections. Some of these variations were the use of the rhythm pattern shown in Example 1 or a march-like rhythm of quarter or eighth notes with blocked chords (See Examples 9a–b). Triplets and triple meter were also common.¹⁸ Regarding its character, the Argentine tango acquired its tragic tone only after 1900.¹⁹



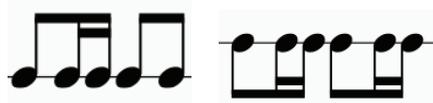
Example 9a: Ángel Villoldo, *El Choclo*, mm. 9–12. This piece was premiered in 1903 and shows the habanera accompaniment pattern.²⁰



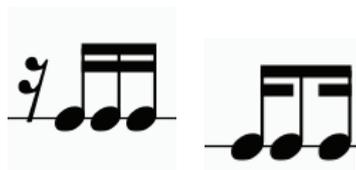
Example 9b: Juan de Dios Filiberto (music) and Juan A. Bruno (lyrics), *Yo te Bendigo*, mm. 5–12. This tango from 1925 shows the habanera accompaniment pattern as well as some of its variations.²¹

The Brazilian tango is of huge importance in the formation of Brazilian popular music, especially the *choro* and the *samba*, which became a symbol of Brazilian identity. Mário de Andrade affirms that what was initially called tango in Brazil was the habanera and the Brazilian adaptation of this dance.²² He also affirms that the term was used for the first polkas-habaneras²³ and for various Brazilian dances such as *maxixes*, *sambas*, *modas*, *lundus* and *cateretês*, which are not variations of the Spanish tango or the tango from South American Hispanic countries.²⁴ The *maxixe* dance was an urban dance originated in the lower classes in Rio de Janeiro in the years between 1870 and 1880. It is a predecessor dance to the *samba* and had a sensual appeal. At first, it was a freer way to dance the polka, the schottische and the mazurka.²⁵ Later, it became a musical genre. Because it was considered an immoral dance, composers started to use other terms to designate its music, especially *tango brasileiro*. The possible differences between the *maxixe* and the Brazilian tango are not clear and the subject of much debate.

According to Mario de Andrade, "It was from the fusion of the habanera, for the rhythm, and the polka, for the pace, with adaptation of the Afro-Lusitanian syncopation, that the maxixe originated."²⁶ The polka was very popular in Brazil in the second half of the 19th century and was absorbed into other genres. In addition to the lively tempo, the maxixe absorbed its cheerful character and rhythmic figures, for example (See Example 10a). The syncopated rhythm came predominately from the *lundu*, such as the figures in Example 10b. From the *lundu*, it also incorporated its sensuality.²⁷ Gonzaga's Brazilian tangos show all these rhythmic influences, and it is possible to find tangos with polka rhythm, *lundu*/*maxixe* rhythm, habanera rhythm, or various of them in just one piece (See example 11a–c).



Example 10a: The first figure shows the polka rhythmic pattern incorporated in the Brazilian tango. The second figure shows a variation of that pattern that was also incorporated in the Brazilian genre.



Example 10b: These are rhythmic cells present in the *lundu* and that were incorporated in the Brazilian tango. Two eighth-notes often follow the second figure, or sometimes that cell is just repeated throughout.



Example 11a: Tango with *lundu* rhythm. Francisca Gonzaga, *Tambiquerê*, mm. 11–15.



Example 11b: Tango with habanera rhythm. Francisca Gonzaga, *Yo te Adoro*, mm. 10–13.



Example 11c: Tango with polka rhythm. Francisca Gonzaga, *Só no Choro*, mm. 40–44.

The Brazilian tango influenced many Brazilian nationalistic composers. Syncopations are frequently referenced as a feature of Brazilian music, and many Nationalistic composers used rhythmic elements from folk or popular genres to create a national identity in classical music. By knowing and playing the primary sources of those elements, such as the *maxixe* and Brazilian tango, the student can better understand the elements used by those composers and develop a more natural swing and fluidity. The *tangos brasileiros* by Gonzaga are good sources for students to practice the “characteristic syncopation” (See Example 2), the coordination between hands, and stylistic characteristics before moving to more complex works by classical Brazilian composers. In addition to the challenge of playing syncopations and coordinating both hands, the rhythm of the tangos should be played with a swing characteristic of this type of music. It is important that students listen to recordings of *tangos brasileiros* by pianists and also *choro* ensembles to help them internalize this rhythm and play them in a fluid and more spontaneous manner, instead of focusing just on counting or playing with the metronome (a list of suggested recordings as well as links to YouTube playlists are included at the end of this article). These skills can also help students interested in playing ragtime music, since they feature some similar characteristics, such as syncopations and big leaps in the left hand.

Classical Brazilian Composers Who Employed Elements Found In *Tangos Brasileiros*

Some classical Brazilian composers who employed elements from tangos in their music include Villa-Lobos, Francisco Mignone, Radamés Gnattali, Guerra-Peixe and Edino Krieger, among others. Some pieces by Villa-Lobos, for example “Manquinha” (from *Guia Prático vol. 1*, see Example 12), “Vamos atrás da Serra, oh! Calunga!” (from *Guia Prático vol. 6*) “Vestidinho Branco” (both the version in the *Guia Prático vol.8* and in *Petizada*), “A História da Caipirinha,” and “A Pobrezinha Sertaneja” (both from *Petizada*) could be used to introduce students to the characteristic syncopation and in preparation for Gonzaga’s pieces, even though they are not tangos. Other pieces, such as Marlos Nobre’s *Homenagem a Ernesto Nazareth, op. 1a*, Francisco Mignone’s *Maxixando*, Alexandre Levy’s *Tango Brasileiro*, Villa-Lobos’s “Terezinha de Jesus” (from *Cirandas*) and various tangos by Nazareth (who was Gonzaga’s contemporary and composed in a similar style) are more complex and can be used as subsequent repertoire to Gonzaga’s tangos. An important difference between Gonzaga and the Nationalistic composers is that most of her pieces are associated with a salon style, which is often considered a borderline genre between classical and popular music.²⁸ Moreover, as pointed out by Carvalho in regard to Nazareth,—and it can be similarly applied to Gonzaga—she can’t be considered a Nationalistic composer because Nationalism was deliberately created by erudite composers; Gonzaga belonged to the popular realm and was spontaneously national.²⁹



Example 12: H. Villa-Lobos, “Manquinha,” from *Guia Prático vol. 1*, mm. 6–9.³⁰

Gonzaga’s Tangos

Like Gonzaga’s waltzes, her tangos are also sectional pieces, present various moods and styles, use mostly major keys with few sharps or flats, some present character changes, and some were published with classifications, such as *tango-choro*, *tango carnavalesco* and *tango característico*, among others. Few of them have tempo indications, and teacher and student can discuss and experiment to choose an appropriate tempo. Nevertheless, it is important to notice that most *tangos* should not be played too fast to keep its dancing characteristic and the swing of the rhythm. Gonzaga’s tangos also provide opportunities to explore varied touches, from *cantabile* to more percussive ones. It is very common for her music to have at least one section that puts more emphasis on the syncopated rhythm rather than the melodic material, and has a more percussive, or *marcato*, rhythm that contrasts with other sections.

Another similarity with Gonzaga’s waltzes is that her tangos present sparse articulation marks. However, differently from her waltzes, where most melodies are played *legato*, the articulation in her tangos will be more varied and should be carefully analyzed in each case. Most of the articulation necessary to create the swing feeling is not notated and demands experimenting, listening and feeling each passage. Some notes may need to be held longer, others shorter. Some may need accent, or *staccatos*, among other inflections. The tangos do not feature a keyboard range as wide as the waltzes, but melody and accompaniment are generally distinct. The texture can be understood as three layers: the bass line (which should,

for the most part, be emphasized to create a counterpoint with the melodic line), the accompaniment chords and the melody. Each layer also should have its color. Regarding pedaling, it can also be more complex than in the waltzes. The tangos generally do not need much pedal, to avoid blurring the syncopations and swing movement. However, some should be applied to avoid a very dry sound. They offer many opportunities for the use of rhythmic pedaling.

Difficulty Levels And Common Demands In Gonzaga's Waltzes And Tangos

Gonzaga's pieces have yet to be completely leveled. The author compared her pieces to works by standard composers leveled by Jane Magrath in her book *Pianist's Guide to Standard Teaching and Performing Literature* to assign a level to the tangos and waltzes. Based on that, Gonzaga's tangos and waltzes difficulty level range from level 6 to level 10. Some of the technical demands encountered include: parallel intervals (especially thirds and sixths), scales, varied accompaniment patterns, parallel blocked or broken octaves, repeated octaves/chords/double notes, right-hand playing "accompaniment + melody," big leaps in the left and right hand, arpeggios, right hand with chordal melody, running notes in the right hand, and repeated notes. Some of these demands will be explored in the following section.

Technical Demands In Gonzaga's Waltzes And Tangos

Parallel Intervals

Parallel intervals appear frequently in Gonzaga's waltzes and tangos, especially parallel thirds and sixths. A good example of a piece that explores parallel thirds is the waltz from the fantastic revue *Amapá (Valsa da Revista Fantástica Amapá)*. This waltz is a level seven piece. The theme of the "A" section is built almost entirely in parallel thirds, demanding good fingering and voicing. Students can practice voicing by releasing the bottom note of the thirds and holding the top note, playing them *legato*. Other technical demands encountered in this piece include small arpeggios, scale and various accompaniment patterns in the left hand. It starts with the pattern "quarter note bass+half-note chord," then it plays "bass+chord+chord" (or double notes instead of full chords) and, in the end, uses the pattern "quarter note bass+quarter note chord+quarter rest."



Example 13: Francisca Gonzaga, *Valsa da Revista Fantástica Amapá*, mm. 1–12.

The tango *Suspiro* (sigh) also features parallel intervals. It is an expressive tango with habanera rhythm in the left hand. It presents both parallel thirds and sixths. The left hand features a bass followed by double notes, which is also a challenge. This is a slow tango and can also be placed on level seven. It demands good voicing in both hands, provides opportunities for agogic nuances and also presents arpeggios in the right hand.



Example 14: Francisca Gonzaga, *Suspiro*, mm. 21–28.

Scales

Scales appear mostly in separate hands in Gonzaga's tangos and waltzes, and they can be diatonic or chromatic. Only five waltzes feature scales in parallel motion: *Animatógrafo*, *Ortruda*; *Walkyria*; *Yara*, and *Viver é Folgar* (this one is a chromatic scale with blocked octaves in both hands). Scales are also more frequent in the waltzes than in the tangos.

Animatógrafo (animatograph) is a gracious level-six waltz. It does not present many technical challenges, but the use of parallel octaves may make it more difficult for students with small hands. It is a good piece to develop voicing and *cantabile*, tender touch in both hands, since the motive of the first section appears in each hand. It has a one-octave ascending scale in parallel movement in the introduction. It also features two other scales in the right hand only, one of them involving a chromatic note. Other demands include: a descending arpeggio in the right hand, some parallel sixths, and right hand playing the melody in the top voice and accompaniment chords in the middle layer.



Example 15: Francisca Gonzaga, *Animatógrafo*, mm. 1–11.

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The Brazilian tango *Tupã* features ascending scales in sixteenth notes, especially in its “A” section. It is a level-seven piece and presents *maxixe* rhythms in the accompaniment. It is marked “tranquil” in the beginning, and therefore shouldn’t be played too fast. It features frequent chromaticism in the right hand, running notes and arpeggios in each hand.

The musical score for Example 16, Francisca Gonzaga's *Tupã*, measures 1-8. It is written for piano in 3/4 time, key of A major, and marked 'Piano' and 'tranquilo'. The score consists of two systems. The first system shows measures 1-4, and the second system shows measures 5-8. The right hand features ascending scales in sixteenth notes, while the left hand provides a rhythmic accompaniment using arpeggios.



Example 16: Francisca Gonzaga, *Tupã*, mm. 1–8.

Arpeggios

Arpeggios are the technical demand that appear most frequently in the tangos and waltzes by Gonzaga. They appear mostly in each hand separately, but there are some instances of arpeggios in parallel or contrary motions, such as in the waltzes *A Bela Jardineira*, *Rosa*, *Tupi*, *Walkyria*, *Yara*, *Timbira*, *Ismênia* and *Borboleta*.

The waltz *A Bela Jardineira* is a good source for the practice of arpeggios and is a level-eight piece. It is marked *allegro*, and it is in A-flat major with modulations to F minor and D-flat major. This waltz does not present a singing line such the ones seen in many of Gonzaga’s waltzes. The sections are built on small melodic fragments; one of the main musical difficulties in this piece is connecting these fragments to create a meaningful musical phrase and to avoid having the piece sound like many small chunks put together. Students may need guidance to connect these motivic fragments in longer musical ideas with dynamic nuances (there are no dynamic markings) and phrase direction. The melody should be played with a smooth *legato*. The arpeggios should be played with ease to maintain the rhythmic flow, but the longer ones may feature some agogic inflection. It also demands good knowledge of keyboard topography, because the right hand is constantly moving around the keyboard. The passage in measures 30–31 demands good fingering, and can be practiced by blocking the notes in groups of two, in small chunks and with rhythmic variations.



Example 17: Francisca Gonzaga, *A Bela Jardineira*, mm. 21–30.

Biónne (meaning farewell in an indigenous language) is one of Gonzaga's most difficult tangos, and is placed on level 10. The right hand is built mostly on running notes featuring arpeggios, and also chromaticism, broken intervals and scale patterns, for example. The main motive in the first section (measure 1) is especially tricky because of the descending broken intervals of different sizes; students also can work on rotation in this passage. Repeated chords appear in the "C" section, and the melody is featured in the top notes of chords in this section.



Example 18: Francisca Gonzaga, *Biónne*, mm. 18–25.

Parallel Blocked Or Broken Octaves

Yara, Coração de Fogo is Gonzaga's most difficult waltz. It is a level-10 piece and is very virtuosic. It carries the description "*capriccio*—concert waltz," is a long waltz and features many contrasting sections, lyrical melodies and virtuosic passages. It sounds more like a waltz to listen to than a waltz to dance to, with more characteristics of romantic art music, such as cadenza passages, than the more straightforward structure of salon dances. In addition to presenting

parallel octaves in both hands, it features many arpeggios (in the right hand alone or in parallel motion), diatonic and chromatic scales in each hand separately and in parallel motion, repeated chords in the left hand, broken chord accompaniment pattern, *tremolos* and triplets. It also demands musical maturity, since there are many contrasting sections, demanding different tone colors and touches, a nuanced control of pedal and expressivity.



Example 19: Francisca Gonzaga, *Yara, Coração de Fogo*, mm. 1–18.

Parallel broken octaves can be found in the *Maxixe de Carrapatoso e Zé Povinho*, for example. This is the only piece by Gonzaga that was published during her lifetime with the designation *maxixe*. The name of the genre was avoided, because of the prejudice associated with the term. In 1923, it was published in France as *samba*. It is very joyful, and a fast tempo fits it well. In addition to parallel broken octaves in the left hand, other demands include: running notes in the right hand, chromaticism, and small arpeggios and arpeggiated figures. The right hand needs to coordinate a middle voice in *maxixe* rhythm and a top melodic line that features some dotted rhythms in the “A” section. Students can clap each right-hand layer separately, then split them between the hands, and finally tap each right-hand layer together with the left-hand rhythm. This piece is a level eight.



Figure 20: Francisca Gonzaga, *Maxixe de Carrapatoso e Zé Povinho*, mm. 27–34.

Repeated Octaves/Chords/Double Notes

Harmonia das Esferas is a level-nine brilliant waltz. The “C” section of this waltz features repeated chords in the right hand, especially in eighth notes. It demands a flexible wrist, light but precise touch and a moving dance rhythm. The left hand features very big leaps between the bass and the chords, and sometimes the bass is doubled at the octave. It demands a great knowledge of keyboard topography and lateral movement, especially when the right hand is playing in very high registers. The student can practice the left hand by doing “ghost practice,” and working on small chunks (first beat moving quickly to the second and then third beat moving quickly to the first). The right hand also features some big leaps and quick position changes, especially in the “A” section. Other technical demands include parallel thirds, chromatic ascending scale, and ascending and descending arpeggios in the right hand.



Example 21: Francisca Gonzaga, *Harmonia das Esferas*, mm. 49–58.

Gonzaga’s most famous tango, *Gaúcho*, features repeated four-note chords in its *batuque* sections, which presents a rhythmic pattern originated from the *lundu*. These are more percussive sections that alternate with more melodic ones (marked *canto*). This is a level-six tango. In addition to *maxixe/lundu* rhythms, it also presents polka rhythm in the “B” section. It has syncopation in both hands and running sixteenth notes in the right hand, which feature scales and arpeggio patterns, as well as some chromaticism. The student can practice tapping both hands separately and then together to work on coordination. A few parallel chromatic sixths and parallel thirds are present in the right hand.



Example 22: Francisca Gonzaga, *Gaúcho*, mm. 1–8.

Repeated Notes

The waltz *Plangente* is a “sentimental waltz” that belongs to level nine. It is longer than most of Gonzaga’s waltzes and presents various technical and musical demands. *Plangente* means “lamenting,” “sad,” and the waltz features sentimental, expressive and endearing melodies. It also features repeated notes and double notes. The “C” section is 32 measures long and is built almost entirely in repeated notes in eighth-note rhythm. These passages demand good fingering, wrist flexibility, phrasing and expressivity. They should be practiced slowly and gradually increase speed. Other demands include arpeggios (one of them is a septuplet), some large leaps in both hands, right hand playing “accompaniment + melody,” and frequent changes in the direction of the melodic line, demanding attention to fingering, and hand, wrist and arm movements.



Example 23: Francisca Gonzaga, *Plangente*, mm. 69–78.

The carnival tango *Evoé* is a level-eight piece. It presents many repeated notes in the left hand in the introduction. It is very festive and features running notes in the right hand, including ascending arpeggios in the “B” section. The left hand features various rhythmic patterns, such as dotted notes, *maxixe* rhythm, polka rhythm fragments and sixteenth notes. Other technical demands of this piece include parallel sixths, chromaticism and scales in the right hand.



Example 24: Francisca Gonzaga, *Evoé*, mm. 5–13.

Conclusion

Although Chiquinha Gonzaga was very successful during her life, few have explored her compositions since her death. Despite efforts to publicize her works, her pieces are still not widely performed by professional pianists or students. Gonzaga's tangos and waltzes have charming melodies and captivating rhythms, are attractive to students from various levels and ages, and feature a variety of elements that contribute to the musical and technical development of the advancing pianist. They can be wonderful resources to expand the repertoire of piano students, work on various pianistic skills, they are good options for students with small hands (since most of them does not feature intervals larger than an octave), and can prepare students for more advanced pieces of the standard repertoire, such as works by Chopin, Schubert, waltzes and rags by Scott Joplin, various Brazilian composers, among others. Her works deserve to be better known and should be part of the teaching repertoire for intermediate and early advanced students of all ages, as well as performed and recorded by professional pianists. ◀◀

Notes

1. Edinha Diniz, Chiquinha Gonzaga: *Uma História de Vida* (Rio de Janeiro: Zahar, 2009), 9.
2. Aline Martins Oliveira, "A Questão Rítmica e a Defasagem dos Códigos no Piano Nacionalista Brasileiro" (Master's Thesis, Universidade do Estado do Rio de Janeiro, 2006), 13.
3. Diniz, 110.
4. *Ibid.*, 122.
5. *Ibid.*, 225, 233–234.
6. Carla Crevelanti Marcílio, "Chiquinha Gonzaga e o Maxixe" (Master's Thesis, Universidade Estadual Paulista "Júlio de Mesquita Filho," 2009), 19–20.
7. Cleusa de Souza Millan, *A Memória Social de Chiquinha Gonzaga* (Rio de Janeiro: self-published, 2000), 116.

8. Tom Moore, "A Visit to Pianópolis: Brazilian Music for Piano at the Biblioteca Alberto Nepomuceno," *Notes*, Second Series 57 no. 1 (Sep. 2000), 62.

9. Oscar Lorenzo Fernandez, *Valsa Suburbana* (Sesc Partituras, Lorenzo Fernandez Digital, 2017), score available at lorenzofernandez.org, accessed November 14, 2018.

10. All examples from Gonzaga's scores are from Acervo Digital Chiquinha Gonzaga, 2011, accessed through: www.ChiquinhaGonzaga.com/acervo.

11. The slur in measure 93, and the high G in measure 94 are not present in the manuscript versions of this piece in a different key available at http://fotografia.ims.com.br/musica/#1545150624879_1.

12. H. Villa Lobos, *Tristorosa* (Paris, France: Editions Max Eschig, 2006).

13. Maria Eugenia Domínguez, "Sueno el Río. Entre Tangos, Milongas, Murgas e Candombes: músicos e gêneros rio-platenses em Buenos Aires (Doctoral Dissertation, Universidade Federal de Santa Catarina, 2009), 66.

14. Jo Baim, "Tango Music," in *Tango: Creation of a Cultural Icon* (Bloomington: Indiana University Press, 2007), 109–110.

15. Richard Miller, "African Rhythms in Brazilian Popular Music: Tango Brasileiro, Maxixe and Choro," *Luso Brazilian Review* 48, no.1 (2011): 19.

16. Talitha Maria Cardoso Peres, "Os Tangos para Piano de Chiquinha Gonzaga: Uma Análise Descritiva" (Master's Thesis, Conservatório Brasileiro de Música, 1995), 105.

17. Baim, 111.

18. Baim, 124–128.

19. *Ibid.*, 110.

20. Ángel Villoldo, Enrique Santos Discépolo, and Juan Carlos Marambio Catán, *El Choclo* (Editorial A. Perrotti, 1947), score available at <http://www.todotango.com/musica/tema/24/El-choclo/>, accessed November 15, 2018.

21. Juan de Dios Filiberto, and Juan A. Bruno, *Yo te Bendigo*, score available at <http://www.todotango.com/musica/tema/672/Yo-te-bendigo/>, accessed November 15, 2018.

22. Mario de Andrade, *Música, Doce Música* (São Paulo: L.G. Miranda, 1933), 151.

23. *Ibid.*, 99.

24. Andrade, 143.

25. Marcílio, 49–50.

26. Andrade, 152.

27. Marcílio, 77.

28. Diniz, 130–131.

29. Henri de Carvalho, “A Obra de Ernesto Nazareth: Síntese da Particularidade Histórica e da Música Brasileiras,” *Música e Artes, Projeto História* no. 43 (Dec., 2011): 92.

30. Heitor Villa-Lobos, “Manquinha,” in *Guia Prático*, vol. 1 (New York: Consolidated Music Publishers, Inc., 1949).

31. There has not been done a complete recording of Gonzaga’s works yet. These selected recordings include solo piano performances as well as choro groups or other ensembles.

32. The playlists were compiled by the author of this article and are often updated.

Selected Recordings³¹

Conjunto Subindo a Ladeira. *Homenagem a Chiquinha Gonzaga*. Independently Produced, 2015. CD.

Gatti, Rosária. *Chiquinha Gonzaga 150 anos*. Gravadora Eldorado, 1997. CD.

Gomes, Hércules. *No Tempo da Chiquinha*. Independently Produced, 2018. CD.

Iazoni, Dalva, João de Aquino, and João Carlos Coutinho. *Chiquinha Gonzaga*. Independently Produced, 1999. CD.

Madeira, Maria Teresa. *Mestres Brasileiros: Chiquinha Gonzaga, vol. 1. Sonhos e Sons*, 1999. CD.

Madeira, Maria Teresa, and Marcus Viana. *Chiquinha Gonzaga. Sonhos e Sons*, 1999. CD.

Peres, Talitha. *Chiquinha Gonzaga, Clássicos e Inéditos*. RioArte Digital, 1999. CD.

Sverner, Clara. *O Piano de Chiquinha Gonzaga, vol. 1 and vol. 2*. Angel Records, 1980. LP

Sverner, Clara. *Chiquinha Gonzaga por Clara Sverner*. Azul Records, 1999. CD.

Various Artists. *Chiquinha Gonzaga: A Maestrina*. Revivendo Discos, 1999. CD.

Various Artists. *Chiquinha em Revista*. SESC São Paulo, 2009. CD.

Various Artists. *Sempre Chiquinha*. Kuarup, 1999. CD.

YouTube Playlist Links³²

Piano Solo Recordings:

<https://www.youtube.com/playlist?list=PLn1-9BxVaMQyJtvClOAGME6uTrPWUgKEU>.

Choro Groups or Other Ensembles (includes some historical recordings):

<https://www.youtube.com/playlist?list=PLn1-9BxVaMQwwdxPBs3AmKnpNnEDg37nu>.

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