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**“SERÉSTAS” OF H. VILLA-LOBOS: BETWEEN TRADITION AND
MODERNITY**

H. Villa-Lobos « Serestas » : Tarp tradicijos ir modernumo

Study program: Music performance (opera singing)

FINAL WRITTEN WORK

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Vilnius, 2023

SAŽININGUMO DEKLARACIJA DĖL BAIGIAMOJO RAŠTO DARBO

2023 m. 05 d. 20

Patvirtinu, kad mano baigiamasis rašto darbas (tema)

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SUMMARY

YULIIA KONOPLITSKA. "SERÉSTAS" OF H. VILLA-LOBOS: BETWEEN TRADITION AND MODERNITY

Chamber vocal genres occupied a significant place in oeuvre of H. Villa-Lobos (1887 – 1959), covering around 90 samples that reflect two trends – the desire to embody the national uniqueness of Brazilian music, as well as to be involved in the European tradition and embrace the novelty of modern music. One of the vivid examples of the vocal cycle in the works of H. Villa-Lobos – “Seréstas” (1926-1943) – attracts little attention.

The **purpose** of the research is to reveal the compositional and performance features of H. Villa-Lobos's chamber vocal work, which is realized with the help of the following **tasks**: to identify the key vectors of the study of the work of H. Villa-Lobos at the current stage, determine the specifics of the interpretation of the vocal part, the relationships of the poetic text and music, consider the main tasks and difficulties for a performer.

In accordance with the set tasks, the following **research methods** are used in the work: historical method, semantic analysis, musical analysis and performance analysis.

Conclusions. The reviewed studies can be conditionally divided into **three main groups**. The first of them focuses on revealing the modernist features of the composer's thinking; second, quite numerous, reveals the folklore origins of H. Villa-Lobos' music. The third group of studies highlights separate genre groups of works. The vocal music of H. Villa-Lobos is studied selectively by N. Marun and detailed analysis of the entire cycle is presented in the work of N. Sanchez (1999).

Analysis of the collection of songs “*Seréstas*” showed that all songs can be conditionally divided into: lyrical, lively cheerful, characteristic, scherzo-like – picturing the images of nature or scenes of life. The relationships between of *poetic text and music* are different in the songs. Sometimes the text and music are harmonious, being in *straight and clear correspondence* (direct picturing visual images, expressing generalized meaning of the text or with little details), sometimes they are *independent* (parallel plans in terms of meaning and content).

Among the general *tasks for the singer* in this collection, the following should be noted: numerous repetitions in the vocal part; non-academic methods of sound production - *glissando and microglissando*; the complexity of the harmonic basis, the rhythmic complexity of the piano part, the need to diversify identical phrases, a static melodic line. The analysis of the performance versions of Licio Bruno (bass-baritone) and Maria Lucia Godoy (soprano) showed that two ways of interpreting "Serestas" are possible: more theatrical, saturated with a wide palette of emotional shades of contrasts, and lyrical, intimate. Mastering “Serestas” can serve to increase the professionalism of vocalist, especially since most singers already have some experience of singing in a related Italian language, cycle offers to cope with wide variety of lingual, technical tasks and emotional shades.

SANTRAUKA

YULIA KONOPLITSKA. H. VILLA-LOBOS « SERESTAS »: TARP TRADICIJOS IR MODERNUMO

H. Villa-Lobos (1887–1959) kūryboje reikšmingą vietą užėmė kameriniai vokaliniai žanrai, apimantys apie 90 pavyzdžių, atspindinčių kelias tendencijas – norą įkūnyti brazilų muzikos nacionalinį unikalumą, taip pat įsitraukti į Europos tradiciją–bei apimti modernios muzikos naujumą. Vienas ryškiausių vokalinio ciklo pavyzdžių H. Villa-Lobos kūryboje – „Serestas“ (1926-1943) – sulaukia mažai dėmesio.

Tyrimo tikslas – atskleisti E. Villa-Lobos kamerinės ir vokalinės kūrybos kompozicines ir atlikimo ypatybes. Tam tikslui iškeltos šios **užduotys**: nustatyti kertines H. Villos kūrybos tyrimo kryptis esamoje studijoje, įvardinti vokalinės partijos interpretacijos specifiką, poetinio teksto ir muzikos santykius; apsvarstyti pagrindines atlikėjo užduotis ir sunkumus.

Įvertinus darbe iškeltus uždavinius, naudojami šie **mokslinių tyrimo metodai**: istorinis metodas bei semantinė, muzikinė ir atlikimo analizės.

Išvados. Apžvelgtus tyrimus sąlygiškai galima suskirstyti į tris pagrindines grupes. Pirmoji jų skirta modernistiniams kompozitoriaus mąstymo bruožams atskleisti. Antroji, gana gausi, atskleidžia folklorines H. Villa-Lobos muzikos ištakas. Trečioji studijų grupė išryškina atskiras žanrines kūrinių grupes. H. Villa-Lobos vokalinė muzika selektyviai tyrinėjama N. Maruno, o išsami viso ciklo analizė pateikta N. Sanchezo darbe (1999).

Dainų rinkinio „Serestas“ analizė parodė, kad visas dainas sąlygiškai galima suskirstyti į: lyrines, žaismingas, charakteringas, skerco tipo – vaizduojančias gamtos paveikslus ar gyvenimo scenas. Dainose skiriasi **poetinio teksto ir muzikos** santykiai. Kartais tekstas ir muzika yra harmoningi, *tiksliai ir aiškiai atitinka vienas kitą* (vaizdiniai kuriami tiksliai, perteikiant tiek apibendrintą teksto prasmę, tiek atkuriant smulkiausias detales), o kartais tekstas ir muzika yra lyg *savarankiški* (kuriami paraleliniai planai prasmės ir turinio atžvilgiu).

Vertinant bendrąsias šios kolekcijos **dainininko užduotis** reikėtų pažymėti tokius dalykus: daug pakartojimų vokalinėje dalyje; neakademiniams garso kūrimo metodai - *glissando ir microglissando*, harmoninio pagrindo sudėtingumas, fortepijono partijos ritminis sudėtingumas, poreikis pajvairinti identišką frazę, statiška melodinė linija. Licio Bruno (bosas-baritonas) ir Maria Lucia Godoy (sopranas) atlikimo versijų analizė parodė, kad galimi du „Seresto“ interpretavimo būdai: teatrališkesnis, prisotintas plačios emocinių kontrastų atspalvių paletės, ir lyriškas, intymus. „Seresto“ įvaldymas gali padidinti kiekvieno vokalistų profesionalumą, kad dauguma dainininkų jau turi tam tikrą dainavimo giminingą italų kalbą patirtį ir ciklas siūlo susidoroti su įvairiausiomis kalbinėmis, techninėmis užduotimis ir emociniais atspalviais.

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INTRODUCTION

Chamber vocal genres occupied a significant place in oeuvre of H. Villa-Lobos (1887 – 1959), covering around 90 samples that reflect two trends — the desire to embody the national uniqueness of Brazilian music, as well as to be involved in the European tradition and embrace the novelty of modern music. They were variously reflected in “Miniatures” (6 songs, 1912 – 1917), in “Typical Brazilian Songs”/ “Canções típicas brasileiras” (1919), in the vocal cycle “Serenades”/ “Seréstas” (1926 – 1943), in “Suite for voice and violin” (1923), in “Brazilian Bachiana” No. 5, in separate pieces for voice with instrumental accompaniment, in particular Classical Samba for voice with piano, “Modinha” for voice, flute and guitar, Songs (on the verse of XVIII century) for voice and piano. However, it does not attract enough attention of musicologists, although the genre diversity of the available samples allows a versatile presentation of the figure of H. Villa-Lobos as a chamber vocal composer.

A special place among them belongs to the two-part Fifth Bachiana (1938; 1945), which is the only chamber-vocal sample among the mostly instrumental “bachianas” – a unique genre, created H. Villa-Lobos, which brought the composer world recognition and embodies the idea of an unfailingly fruitful dialogue of the 20th century with the Baroque era. Like other Bachianas, the Fifth has become an important part of the performers' chamber concert repertoire. In particular, “Aria” (Movement I of the cycle) was performed by such world-class singers as Maria Callas, Victoria de Los Ángeles, Elina Garanca, Leila Guimaraes and others.

One of the vivid examples of the vocal cycle in the works of H. Villa-Lobos – “Serenades” (1925) – attracts little attention, with the exception of N. Sanchez’s dissertation (1999), devoted to the whole cycle and the research of N. Marun (2010), where two songs were shown as an example. Despite this neglect the variety of seréstas, can show the breadth of the amplitude of the author’s stylistic searches and highlight different approaches to poetic text, as well as the interpretation of the vocal part.

All this prompts a detailed analysis, without which it is impossible to reveal the specifics of the chamber-vocal role of H. Villa-Lobos as one of the facets of the creative personality of the bright Brazilian composer, which determines the relevance of the stated topic.

The **purpose** of the research is to reveal the compositional and performance features of E. Villa-Lobos's chamber and vocal work, which is realized with the help of the following **tasks**:

- to identify the key vectors of the study of the work of H. Villa-Lobos at the current stage;
- describe the problems of research devoted to the vocal music of H. Villa-Lobos, in particular his “Seréstas”;
- identify key poetic images, determine the theme of poems in selected seréstas by H. Villa-Lobos;

- determine the specifics of the interpretation of the vocal part, the relationships of the poetic text and music in individual seréstas by H. Villa-Lobos;

- consider the main technical difficulties that a vocalist may have when performing seréstas of chamber-vocal works by H. Villa-Lobos;

- outline the possible ways of performing the chamber vocal works of H. Villa-Lobos.

The **research material** is the musical text "Serenades"/"Seréstas" (1926-1943) in 14 parts W 216 (op. 49) by H. Villa-Lobos (14); their audio recording by Maria Lucia Godoy (7; 8) and video concert by Licio Bruno (9), in particular:

- Serésta No. 2. „O anjo da guarda” („The guardian angel”) (*Appendix 2*, pp. 48–51)
- Serésta No. 3. „Canção da folha morta” (“Song of the Dead Leaf”) (*Appendix 2*, pp. 51–52);
- Serésta No. 4. Saudades da minha vida (“The Longing of My Life”) (*Appendix 2*, pp. 55–58);
- Serésta No. 5. Modinha (Modinha/ “Song of Solitude”) (*Appendix 2*, pp. 59–61);
- Serésta No. 8. Canção do carreiro (“Song of the Outrider”) (*Appendix 2*, pp. 62–68);
- Serésta No. 9. Abril (“April Showers”) (*Appendix 2*, pp. 69–72);
- Serésta No. 13. Serenata ("Serenade") (*Appendix 2*, pp. 73 – 80);
- Serésta No. 14. Vôo (“Flight”) (*Appendix 2*, p. 81).

In accordance with the set tasks, the following **research methods** are used in the work:

1. historical method, which involves consideration of phenomena in the context of musical trends and styles;
2. semantic analysis which allows to find explication and personal interpretation for the meaning of key images of poetic texts in vocal works by H. Villa-Lobos;
3. music analysis which implies the analysis of musical text in aspect of form, vocal and piano part, pitch organization and word-music relations in “Seréstas”;
4. performance analysis plays a significant role in identifying the technical, intonation tasks facing the musician in the works of H. Villa-Lobos.

The scientific **novelty of the obtained results** lies in the fact that for the first time in the work:

- the specificity of the ratio of poetic text and music in certain Seréstas of Villa-Lobos is revealed;
- the peculiarities of the vocal part in selected Seréstas and the tasks that arise in the process of performance interpretation are revealed.

Structure of work. The master's thesis consists of an introduction, two chapters and conclusions. The introduction includes the statement of a research problem, the definition of its objectives and methods, object and subject of the research and description of research material.

Chapter 1 gives an overview of recent publications devoted to different spheres of Villa-Lobos's oeuvre (1.1) and concentrates on analytical aspects of his "Seréstas", revealed in the recent researches (1.2). The researches are grouped in three sections according to the subject they focus on – the modern traits in Villa-Lobos's music (1.1.1), the role of the folklore (1.1.2) and analysis of different genre groups (1.1.3).

Chapter 2 starts with the clarification of the background for "Seréstas" (2.1.) and follows with the analysis of poetic images and their semantics along with music features (form, music language, vocal and piano part) in the chosen "Seréstas" (2.2). The last paragraph is concentrated on the analysis of the vocal performance and the comparison of the approaches, shown in the versions by Maria Lucia Godoy and Licio Bruno (2.3.). Conclusions summarize the results obtained in the process of research. Appendix 1 contains the interview with the singer Calebe Faria. Appendix 2 includes the music text of the "Seréstas" which were used as research material. The general number of pages – 84, the main text – 36 pages. The bibliography includes 28 positions, the number of used resources – 14.

CHAPTER 1

VILLA-LOBOS IN THE MUSICOLOGICAL DISCOURSE

H. Villa-Lobos is one of the most prominent representatives of Brazilian music of the 20th century, who combines folklore and modernist influences in his oeuvre. He left works in almost all existing genres, including opera, quartets, concerts and symphonies, in which he illustrated the ability not only to embody the national, but also to master classical genres and forms. All this determines the active interest of musicologists in him. In this, a review of scientific publications in the range from 1973 to 2022 is carried out, which highlight various aspects of the composer's work.

1.1. The study vectors of Villa-Lobos's music

1.1.1. Villa-Lobos as a composer-modernist

Today's musicological discourse shows different approaches to studying the oeuvre of Villa-Lobos. The **first** and the most notable vector is represented by the works which reveal the modernistic qualities of his music, such as E. Antokoletz, R. Averbach, A. D. Contier, V. Cunha , G. F. Moreira, P. H. Siqueira, J. Wady. The vast majority of them focus on a certain piece by the composer, through analysis of which the different modernistic principles are being revealed. The article of E. Antokoletz (2011) is devoted musical language of Villa-Lobos. The author gave a deep look into pitch structures of Choros #10 (1926) and came to a conclusion about "polymodal chromatic fusion of the works two basic types of sets" (Antokoletz, 2011, p. 270). Moving from one section of the piece to another, he noted progressive complication of pitch structure, which leads to chromatic scale. He summarized the result as "a ritualistic Indian quality infused into a complex, modernistic Stravinskian idiom" (Antokoletz, 2011, p. 275).

Similarly, Vanessa Cunha (2015) explored Villa-Lobos's musical portrait of the carnival through analysis of Carnaval das Crianças for piano, and that work's reconfiguration as the piano fantasy Momoprecoce, focusing on a comparison of the two works to illuminate how Villa-Lobos kept the core of the original piece while metamorphosing its artistic intent and purpose. Despite such narrow and precise focus, the author paid attention to Villa-Lobos style, which is provided by the second chapter of her research, where she investigates different XX century trends, including impressionism, primitivism and experimentation, folk, popular music and other components that can be found in Villa-Lobos style.

Focusing more on the certain type of composer's thinking and specific of the musical text organization, than on musical language, different approach to modernistic qualities of Villa-Lobos style, showed a research of Juliana Wady (2022), devoted to Cirandas by Villa-Lobos, a set of sixteen piano miniatures, based on quotation of Brazilian children songs. Despite such deceptively simple material, the composer combined it with different structural and symbolical inventions,

which gives the musicologist a reason to analyze them through the concept of the theory of transtextuality defined by Gerard Genette. According to J. Wady, Cirandas reveal three types of transtextuality, including paratextuality, intertextuality and hypertextuality. She indicated that in case of Cirandas, “the paratextual dimension is essentially present in the titles and subtitles of the small pieces. This dimension is established on two levels: the first refers to the titles of each piece that are, in turn, consistent with those of the folkloric themes mentioned. The second is related to the designation of the title ‘Ciranda’ for the set and what such denomination can mean” (Wady, 2022, p. 51). The intertextuality is expressed in the cycle through quotes of children’s folk songs. The combination of the first two generates transtextuality: «In addition to the paratextual dimension, the insertion of folk melodies constitutes, in itself, a case of transtextuality» (Wady, 2022, p. 57).

The same composition attracts the attention of P. H. Siqueira (2019), who provides the most detailed analysis of the piece, revealing the compositional ideas that correlated numbers with the alphabet (Siqueira, 2019, p. 11). Based on the opening bar, which includes “seven notes ascendant in octaves, adding a descendent chromatic movement in parallel 11th on the lower voices” (Siqueira, 2009, p. 6), he builds up a numerological and mathematical hypothesis. According to it, the number 7 has followed all of his life: “the number seven is connected with his life since he was a premature birth a 7 month” and “folkloric Ciranda has seven letters, and the first letter C represents tonic and letter H, considering H as 8th letter and C as 8th note” (Siqueira, 2019, p. 10). Therefore, the researcher states that Villa-Lobos works “with the circle of numbers that resulted from the connection among letters and notes” (Siqueira, 2019, p.10). In his opinion, H. Villa-Lobos was influenced by Bach’s compositional ideas. All such researches prove an importance of rational approach of H. Villa-Lobos to the process of composition, which is typical for music modernism.

G. Moreira (2014) chooses eclecticism as the starting stylistic concept, which, in his opinion, is becoming the norm for Villa-Lobos. It is represented by a dialogue of romantic tonality, modern popular music and the latest means of composition. However, he concentrates mainly on pitch in the composer's works. The researcher distinguishes different types of pitch structures, starting from diatonic, pentatonic, chromatic, octatonic and introduces such a term as “broken tonality”/trechor tonais (Moreira, 2014, p. 48). On the example of Choros # 2, he examines the interaction of diatonics and chromatics, and in Choros # 3 he reveals the specifics of the modernist structure (with the corresponding ostinato form, chromaticisms), which is complemented by the use of diatonics. In the process of analysis, he uses various schemes that detail and visualize pitch structures. Thus, he puts the constructive element in the first place.

The research of Ricardo Averbach (2022) remains the most fundamental among the ones, devoted to modernistic traits of Villa-Lobos's music. The second part of the book title adds a certain interest to it due to shocking wording – «Cannibal Music», which gives it a slightly scandalous shadow. He introduces it as an aesthetic term, characteristic for modernist composers, understanding Cultural Cannibalism as an ability to integrate in a personal style a wide range of other stylistic features.

The author uses the works of Stravinsky as a touchstone for accessing the oeuvre of Villa-Lobos, which also partly explains the pagan title. He states that Stravinsky had a huge impact on Villa-Lobos, which had been previously neglected and he intended to fill this gap. R. Averbach also reveals the composer's tendency to juxtapose contradictory elements, and create a kaleidoscope of sounds in a wide range between the folklore and atonality. He also investigates the influence of Surrealism in Villa-Lobos modernist works (Chapter 9).

1.1.2. Villa-Lobos and folklore in its variety

The second vector is represented by researches, concentrated on various folk influences in Villa-Lobos music. E. A. Conde-Garcia in his DMA thesis discovers African-brazilian influences in «Dancas Características Africanas», «Ciclo Brasileiro», Choros No.5 —Alma Brasileira and Prole do Bebe No.2 by Villa-Lobos. First he describes different rhythmic patterns characteristic for certain dance genres such as Baiao, Bumba-meu-Boi, Carimbo, Choro, Côco, Jongo, Maracatu, Marcha-Rancho (derived from samba). Then he reveals those rhythmic patterns in different compositions, coming to a conclusion, that even in atonal pieces he used such rhythms. The most important example is «O Boizinho de Chumbo» where he used maracatu and xaxado. This, according to the musicologist, sets him apart in his atonal experiments «from composers like Schoenberg, Berg and Webern» (Conde-Garcia, 2002, p. 112).

The researcher states that despite “being able to handle atonal techniques well <...> the vast majority of his works are tonal (employing both functional and nonfunctional harmonies)” (Conde-Garcia, 2002, p. 111). At the same time his style “demonstrates a preference for the use of: lyric melodies; chromatic, pentatonic, whole-tone, and modal scales related to minor (especially the dorian and the aeolian); combination of functional and non-functional sections, and simultaneous combinations of modal scales; polychords, mixed interval chords, and chords with added notes; layers of sound (a technique inherited from impressionist composers); pandiatonicism; tritone relations; free manipulation of musical forms; and, occasional use of bitonality” (Conde-Garcia, 2002, p. 111). Such a wide range of means illustrate not only that the composer belongs to neofolklorism, but also his tendency to use rational structures and combine them, associated with folklore or not.

Alike the musicologists, who concentrate on the modernistic approach, E. A. Conde-Garcia also mentions the futuristic ideas “assimilated by Villa-Lobos, who foresaw originality based on the folk material of his own country” (Conde-Garcia, 2002, p. 111). Finally, he comes to conclusion that the most important among the diverse compositional techniques “the African element was decisive in the consolidation of Heitor Villa-Lobos’ quest for a unique musical style” (Conde-Garcia, 2002, p. 112).



This separates his research from K. P. Xavier, who concentrates his doctoral project on the interpretation of Brazilian folk rhythms in two compositions for piano by Villa-Lobos. He focuses on several elements that are found in the traditional Brazilian genres of *baião*, *seresta*, *choro*, *maracatu*, and *frevo*. These genres contain distinctive musical styles and rhythms, which are examined and found in Villa-Lobos’ pieces. For instance, he discovers *tresillo* rhythmic cell in «Lenda», as well as *baião* rhythm in the section B. He also pays attention to extramusical connotations in the «Lenda». As for «Ciclo Brasileiro», he represents an analysis of each of four movements. In the first not only he reveals the rhythmic features, typical for *baião* genre, but as well finds its traits in pitch structure – the use of dorian mode in the section B of the first movement, and texture – the combination of simple melody of repetitive nature in the top voice along with left-hand chords. Among the other rhythmical patterns he finds a *garfo* rhythm



(Xavier, 2022, p. 12). The second movement of the cycle, “Impressões Seresteiras”, corresponds to the guitar music and musicologist sees it as a connection to the *choro* ensembles. Its rhythmic features, on the other hand, illustrate the waltz-like patterns. The third movement, “Festa no Sertão” shows the use of polyrhythms, including the traits of *maracatu*, *baião*, and *frevo* (Xavier, 2022, p. 17). The first is a sort of Afro-Brazilian ceremonial procession dance (like a ceremony of coronation), often performed during Carnival and feasts. It involves certain type of instruments (bells, drums, shakers), which have their own rhythmic parts.

The third genre, which traits are found in the third movement is *frevo*, which described as «fast-paced, *moto perpetuo* music with highly acrobatic dance featuring capoeira movements» (Xavier, 2022, p. 23). The final movement “Dança do Índio Branco” has an exotic character and sonority, what is supposed to evoke an Indian spirit. According to K. Xavier it also shows the focus on primitivism, characteristic for some compositions of the beginning of the 20th century like Stravinsky, Bartok, Prokofiev. As a tool for creating such sound image Villa-Lobos uses natural minor key, quartal and quintal harmonies and syncopated rhythms. Apart from that, the researcher finds the traits of *frevo*. As a conclusion, he states that «through analysis and understanding of the cultural history of each genre, the performance of these works will be enriched» (Xavier, 2022, p. 23).

This conclusion raises a certain doubts for a non-specialist in Afro-Brazilian genres. It is really problematic to contemplate the results of analysis, because for European thinking the

patterns of *garfo*  and *maracatu*  look similar, and the second seems to be an extension of the first one. Therefore, it makes analysis quite interesting, but not rewarding in terms clarity of understanding the difference between those genres in musical means.

So basically K. P. Xavier does not exclude other than Brazil folklore influences. On the opposite, he includes everything in the Brazil culture. In this context “Afro-Brazilian” is still Brazilian.

While E. A. Conde-Garcia and K. P. Xavier reveal the combination of different folk influences on various examples, F. J. de Aquino concentrates on only one work – Villa-Lobos’s Cello Concerto No.2 and depicts it as a portrait of Brazil (Aquino, 2000). The researcher suggests that the use of Brazilian sources can be seen “as a tribute to a countryman, Aldo Parisot, to whom the work is indicated” (Aquino, 2000, p. iv). He finds some “specific allusions to Northeastern material such as *desafio* and *berimbau* patterns” (Aquino, 2000, p. iv). The first one means “the imitation of guitar writing” and “the use of the Modinha as a model to the slow movement” (Aquino, 2000, p. 84). Berimbau is “a musical bow with a single string of African origins that is widely popular in Brazil and certainly very well known by Villa-Lobos” (Aquino, 2000, p. 60). The researchers suppose that this instrument was brought to Brazil in 16th century. It is a percussion instrument “consisting of a wooden stick in which a metal string is attached to each end in order to provide its arch shape” (Aquino, 200, p. 61). Its main sound in “produced by striking the string with a small and thin bamboo stick” (Aquino, 2000, p. 61). Basically it’s another one plucking instrument, except guitar, which Villa-Lobos is imitating in the Concerto. The researcher describes, how the imitation is being made: “In the first cello entrance the bow stroke alludes to the percussive sounds of the *berimbau*. In order to obtain the exact effect written by the composer – slur with dots– the player has to literally throw the bow on the strings like a *berimbau* player would throw the bamboo stick to obtain the same effect in his instrument” (Aquino, 2000, p. 65). This shows that being a cellist himself, Villa-Lobos knows well how to achieve a certain timbre effect.

The author comes to a conclusion, that Given all the above, again, we have to come to conclusion, that like other by saying “Brazilian” the author implies “Afro-Brazilian” as well.

In a more general way, Mingchih Hsieh (2021) approached the issue of folklore influences, without differentiating between Portuguese-European, African and Indian in the music of Villa-Lobos, who revealed the content of the cycle «Family of a Child» through the prism of the ethnic

folklore character of the dolls in the «Collection of a Child», which gave the name of the six parts of the cycle. The first, movement, «Branquinha», portrays a porcelain doll, which is used to very expensive and considered to be «aristocratic». In the beginning the composer uses quarter-note chords and later – the quotation of lullaby «Dorme, nene» («Sleep, Baby»), which appears several times in the piece. It's one of the rare examples of using such a long quotation, while usually «Villa-Lobos avoids complete melody quotations» (Hsieh, 2021, p. 59). The second movement *Moreninha* (The Little Brunette Doll) represents a papier-mache doll, which «is not a thing of beauty» (Hsieh, 2021, p. 59). Accordingly, Villa-Lobos chooses «a virtuosic etude or toccata, that requires complex finger works» (Hsieh, 2021, p. 59). For the third movement the composer uses «the most common meter for Brazilian urban music, and the rhythmic pattern within the duple setting is 3+3+2, one of the most typical Brazilian rhythms» (Hsieh, 2021, p. 59). One of the most interesting movements is the last one, where Villa-Lobos depicts *Bruxa* (The Witch Doll). The researcher indicates the «visions of sudden mysterious appearances, unexplained disappearances; and whimsical changes of mood though changes of dynamics and tempo», which is reached through «strange chromatic passages, whole-tone sonorities, chords in the texture of polytonality, rapid chains of augmented chords and a rich palette of unusual harmonic effects» (Hsieh, 2021, p. 60).

He concludes that Villa-Lobos's early works illustrate a connection with French Impressionism, but later he adapted folklore elements into his work, which allowed him to create a unique style. The creative character of Villa-Lobos for him is defined by experimentation and innovation – on the one hand, and the connection with the Brazilian tradition on the other. However, we do not find fundamental conclusions within the limits of a small article.

There is one more important conclusion might be made by analysis of this «portrait cycle», which we don't find in the article is that visual images are of a great importance for Villa-Lobos. They become a primal source of searching for appropriate musical means for picturing or portraying different music images.

1.1.3. Separate genre groups of H. Villa-Lobos' oeuvre in musicological focus

The third type of researches discover stylistic features of Villa-Lobos works through analysis of different genres and genre groups. For instance, J. W. Enyart analyzed his symphonies, V. Farmer devoted her work to seventeen string quartets, while M. Hsieh focused on keyboard suite, Yi-Shien Lien dedicated her work to compositions for violoncello.

J. Enyart (1984) has analyzed 12 of Villa Lobos's symphonies, which are considered to be «least known and performed» of his published works (Enyart, 1984, p. viii). At the same time, in his opinion, they reflect the general path of the author's creative evolution, which allows him to define the first five symphonies as a representation of his early compositional style, and the remaining seven, written after a 25-year break, in the years 1944-1957, as a reflection his late style.

In general “the symphonies reveal a strong presence of Portuguese, Indian and Afro-Brazilian folk song qualities», which are expressed though «long, on-going melodies having repetitive intervals (Indian), as well as ambiguous tonal characteristic (Portuguese)», while the use of “syncopations, hemiolas, and cross-rhythms, reminiscent of Afro-Brazilian folk song” (Enyart, 1984, p. viii).

Before proceeding to the analysis of the symphonies, he dwells on certain biographical moments, as well as cultural influences on the composer's style. He notes the influence of three ethnic cultures on the musical heritage of Brazil - Portuguese, as well as Indian, African, which were brought by attempts at colonization.

Native Hindus represent less than one percent of the total population of Brazil, and this explains their least contribution to culture. At the same time, there are certain traces of their musical tradition, in particular the song tradition, but these samples are quite few and they are mostly described as laments and war songs. More fundamental research reveals the specificity of pitch structures within Indian music, in particular, the reliance on narrowly ambitious scales that do not go beyond the fifth, as well as the use of quarter tones. In addition, their music uses rhythmic progressions typical of the Indian tradition. It is thanks to the Hindus that a variety of percussion instruments, which were native percussion such as rattles, shakers, bells and whistles, were introduced into religious music.

The musical contribution of African culture to Brazil is estimated to be much more fundamental and mainly related to rhythmic elements and instruments on which these rhythms are produced. In contrast to rhythmicity, melodic influence on Brazilian culture was minimal. Among the most frequently borrowed names, the researcher singles out Serésta and Batuque.

Portuguese-European influences, in turn, he defines as the most important, they were reflected not only in music, but also in the whole culture, starting from religion, education system, language, and social order.

The researcher examines symphonies through the lens of these three influences. Indian elements, in his opinion, manifested themselves in long, on-going melodies, having repetitive intervals, while Portuguese elements - in ambiguous tonal characteristics. In turn, various syncopated rhythms, hemiolas and cross-rhythms testify to the influence of Afro-Brazilian genres.

Among the compositional techniques in the symphonies, rich coloristic prevail, sometimes with signs of impressionism, in particular, the use of parallel harmonies. The texture is marked by frequent use of pedal tones, chords, and ostinato layers.

Comparing early and late symphonies, J. Enyart points to a change not so much in style as in «compositional philosophy» (Enyart, 1984, p. viii). So, for the early symphonies are defined by the programmatic content, the melodic unity of the cycle, the harmonic system is mainly tonal-

functional. Late symphonies, in turn, illustrate a more sophisticated approach, including complex polychords, pandiatonic construction and quartal sonorities. Brazilian motifs unify all symphonies of Villa-Lobos.

V. Farmer (1973), like J. Enyart (1984), turns to a little-studied genre group of works by Villa-Lobos - string quartets. She explains the low popularity of this part of the composer's legacy by the fact that the string quartet is intended for an elite audience. In addition to the stylistic characteristics of string quartets, the researcher offers a critical analysis and highlights some performance aspects (Chapter III), which allows us to evaluate her work as one of the first (recall that the dissertation was written in 1972), which reveals both compositional and performance parameters of creativity Villa Lobos.

V. Farmer suggests that H. Villa-Lobos was working on the quartets for his whole life, and the “total musical production <...> covered a period of sixty of his seventy-two years” (Farmer, 1973, p. 17), starting from 1899 and ending in 1959. This makes him stand out from the other Brazilian composers, who considered the medium of the string quartet “to be challenging” (Farmer, 1973, p. 17).

The fifth chapter of the work is entirely devoted to the disclosure of various European influences, in particular, the specifics of the use of large orchestral compositions similar to Wagner and Strauss, the influences of melody, texture, rhythm and timbre of the music of Tchaikovsky and the Russian Five, French impressionism and the operatic writing of G. Puccini. Among the early works (before 1923), the researcher reveals the specifics of the first two Sonatas, the Cello Concerto, the Pequena Suite and individual miniatures. Among the late ones in Yi-Shien Lien singles out the Second Concerto, Fantasia, Deux Chôros bis.

R. Rust (1991) chooses piano music of H. Villa-Lobos for the research and concentrates on three piano works of Villa-Lobos' middle period (1920-44), in particular Choros No. 5, Bachianas Brasileiras No. 4 and Ciclo Brasileiro. He grounds his analysis upon a structural and stylistic evaluation of the scores and also provides a comparative study of recorded performances.

Thus, studies devoted to various genre groups confirm that some musicologists find it rather difficult to talk about the work of Villa-Lobos, bypassing ethnic cultural influences. This, of course, shows the desire of researchers to illuminate the deep roots of his music, but at the same time, it somewhat limits the scope of searches and becomes a «common place», a template for a whole range of research. Others concentrate on pan-European and Eastern European ones. The choice of one or another strategy, as a rule, can be explained by the national origin of the researcher and how close Brazilian music is to his “ear”, his own musical tradition.

1.2. The vocal music of Villa-Lobos in the modern researches

Despite the fact that the vocal music reflects composer's novelty and the spirit of Brazilian folk tradition, a little interest has been shown to this part of Villa-Lobos' oeuvre. There're few exceptions to this general neglect though. The first is the dissertation devoted precisely to his 14 Seréostas, written more than two decades ago by Noe Sanchez in Texas (1999). The author states that Villa-Lobos's songs are quite challenging as topic because not much historical or analytical research has been done on them. He approaches the topic by providing historical background on the modinha and how it relates to serésta. The first chapter of this thesis claims to discover the modinha and its transformation from a classical genre in Portugal to a popular genre in Brazil. The second chapter gives a descriptive analysis to a whole set of Seréostas, which includes musical examples, chart diagrams and comparisons of the seréostas to other works.

In the second chapter Noe Sanchez does not really follow the transformation of modinhas, coming to a conclusion that we "do not know exactly when the transition of the modinhas from a classical style to a popular style occurred" and despite "all the documentation about the history of the modinhas, it is difficult to pinpoint when or who contributed to this transition" (p. 30).


Instead, the researcher gives a deep look into modinhas' types and structure. With reference to Siquiera (B. Siquiera. *Modinhas do Passado: Cultura, Folclore, Musica*, 2nd ed. N.P.: Brazil, 1979) he describes five different types of them, including: 2) "entirely anonymous modinhas"; 2) "modinhas with anonymous musical composer", 3) "unpublished/inedited modinhas"; 5) "modinhas of salons" (Sanchez, 1999, p. 28). The fourth type can be considered the one which Villa-Lobos choses in his Seréostas. It's "modinhas of the night" or "modinhas de serésta". There are also three structural types. The first is bardic modinhas which consist of three strophes with interludes in-between them (1st strophe-interlude-2d strophe-interlude-3d strophe). Their features are also described "nostalgic mood" (Sanchez, 1999, p. 29). There might be a tonal contrast between strophes: the first starts in minor key, while the second modulates to the relative major and finishes in the minor it started. The little is mentioned about the second type, modinha arcades, except the fact that its form was "through-composed and romantic in mood" (Sanchez, 1999, p. 29).

The third type, modinhas estróficas (strophic modinhas) defined as a standard form of the typical Brazilian modinha: A B + A B C(Chorus) + A B D (First Trio). N. Sanchez gives a table which illustrates this scheme (p. 30). This looks like a typical verse-chorus form with added contrasting endings to choruses in two second verses.

The second chapter of dissertation, though is quite developed, and the detailed analysis is provided. In the beginning N. Sanchez raises a question about whether we can see Seréostas as a

vocal cycle and comes to a conclusion that there are no factors that can “justify this set as a song cycle such as programmatic story line, and having the same poet” (Sanchez, 1999, p. 31).

This is followed by order analysis of each song, during which the author describes the song’s forms, ambitus, melody, motif and pitch structure, harmony. For instance, he finds D dorian (chromatic) scale and triton to be the basis of the First Serésta: there are two tritons linked in together by axis b (f – h + a – es). It’s illustrated in the example (Sanchez, 1999, p. 39). “Triton relationship”, states N. Sanchez, is “important because they will be used in Serestas 4 and 8” (p. 38). Each analysis is followed by a scheme of form to illustrate the whole song structure.

In the end N. Sanchez summarizes and compares all the observations in the final charts (pp. 135 – 136), which include song forms, key, meter, ambitus, even the number of measures and meter changes. These tables also indicate the absence or presence of guitar-like accompaniment, the use of double melody, and the rhythmic pattern . The second chart (Sanchez, 1999, p. 136) shows the poetic resource of each song, whether they have a dedication and orchestrated version.

The researcher comes to the conclusion that the most “striking features of the songs are the accompaniments» (Sanchez, 1999, p. 131). Each song has “the ostinato pattern presented at the beginning” which remains constant or changes if there is a contrast section. The other important compositional device, according to N. Sanchez, are “long held (sustained) notes”, which appear not only in the instrumental, but in the vocal line as well (Sanchez, 1999, p. 132). Among the vocal features he names “glissandos and pianissimo ‘ah’s”, which are evident in many of the songs.

To sum up the harmonic analysis, N. Sanchez states that “most of the Serésta seem to be tonal of have a tonal center of a pitch, but what is relevant is the use of all twelve pitches of the chromatic scale” (Sanchez, 1999, p. 132). He also suggests that composer’s language can be best described like he did himself as “atonal neoprimitivism”.

Despite that detailed analysis if Serésta, the dissertation of N. Sanchez leaves a lot out of the picture. Even though the researcher gives a translation to each poetic text, there is no much analysis to describe the relations between poetic text and music is done. The little attention is also paid to a type of melodic line and on which kind of manner of singing it requires. It’s hard to tell how demanding these songs to the vocalists are and what are the difficulties that one may encounter during their interpretation.

Among the recent publications the most fundamental research has been provided in 2010 by Nahim Marun (2010). He gave a “critical review” of the songs for voice and piano by Villa Lobos. The work sheds the light on the historical aspects of Villa-Lobos’s creativity (Chapter 1), the question of genre paradigm of his songs (Chapter 2) and gives the analysis of his song oeuvre (Chapter 3). Among the paradigms, revealed in the second chapter, there are four types of songs:

1) “indigenous and Afro-Brazilian songs”; 2) “Brazilian popular songs with text in Brazilian language urban-popular, peasant, or children's”; 3) “classical Brazilian songs with text in archaic Portuguese; 4) “contemporary songs, with erudite Brazilian text” (Marun, 2010, p. 30). Each type, according to N. Marun, is analyzed by their harmonic systems, their relations with the text and stylistic aspects. The overview includes such sets as “Chansons Typiques Brésiliennes”, “Trois Poèmes Indigènes”, “Modinhas e canções” (2 volumes), « Seréostas », “Deux Paysages”.

These are reflected in the following tables (Marun, 2010, pp. 31 – 32), where we can see some of the Seréostas. For example, *Serenata* (No.13) is described as a Portuguese urban (or Brazil song), which is characterized by guitar-like piano style, the language is tonal (“less simple”, compared to the previous type – Portuguese popular), has tonal resolutions and contains the melody of broad scope. The form consists of two main thematic sections A and B, which can be combined in A+B+coda structure or ABABA. N. Marun states that “the Portuguese language popular/urban demands the adoption of a sentimental style evocative of popular music, developing serenade melodies in the pianist's left hand, à la manière de la guitare, as in seresta *Serenata* and in the song *Viola Quebrada*” (Marun, 2010, p. 26). So if we are to give a genre definition to *Serenata* it has to be pure example of the genre. Describing the details of its interpretation, the researcher unfortunately gives only one remark, related to the piano part: “we suggest using the pedal and fingering that will serve as support for the pianist in the performance of the song” (Marun, 2010, p. 170).

The other song, “Vôo” (No. 14) belongs to the fourth paradigm, Portuguese contemporary, and is characterized by polytonality, chromaticism, the usage of chords with 2^d and 4th intervals. The language is defined in such songs as neoclassical, contemporary, erudite. The form is described as free or elaborate. The researcher pays attention to “a continuous and undulating pianistic writing that explores the instrument's acute regions, a fact that confers a metaphorical volatility to Abgar Renault's text” (Marun, 2010, p. 30) and to the “volatility of the flight”, which is “represented by an ethereal and flexible line of the piano” (Marun, 2010, p. 176). He also analysis the poetic text of “Vôo” and comes to a conclusion, that this serenade “is based on one of the most abstract texts of all the Seréostas series” (Marun, 2010 p. 176). Basically, he sees this song as “an etude in thirds for the piano and a chromatic study of virtuosity for the voice” (Marun, 2010, p. 176).

Giving the fact, that this paradigmatic genre model is based on analysis of the most vocal works of Villa-Lobos, it has to be considered quite reliable and even fundamental.

The following analysis in the third chapter has few differences from the one we saw in N. Sanchez's dissertation. First of all, N. Marun pays attention to the interpretative aspects of the songs and includes the overview of their orchestrated versions, with the music examples and

comparisons; and examines different editions of some songs and manuscripts. As for Seréostas, he offers the analysis only of two song No. 13 and 14 (Marun, 2010, pp. 168-178). The interpretative aspects of these (the same as others), though, are written literary in one sentence which describes the task of the pianist only. Like in N. Sanchez dissertation, the little or no attention is paid to word-music relations, even though they are claimed to be the basis of classification.

We also can leave out the research devoted to the investigation S. M. S. Brandão (1999), who focuses on the performance of Brazilian art song, based on selected works by Heitor Villa-Lobos. It is especially important because the project is concerned with the teaching of the Brazilian Art Song to non-Brazilian singers and voice teacher. The researches take as examples two song albums by Heitor Villa-Lobos titled “Modinhas E Canções” I and II. According to S. M. S. Brandão, these songs contain elements from the national sources of music that characterize the Brazilian nationalistic style, and are appropriate repertoire for the college level singer. This study addresses the lack of available teaching material to facilitate access to the Brazilian Art Song repertoire to the non-Portuguese speaking singer and accompanist pianist who have little or no information about Brazilian cultural background. The Portuguese Language is introduced through phonetic and prosodic differences between the Portuguese from Portugal and the Brazilian Portuguese. Special attention is given to Native Indian and African Languages’ contributions and their importance to the characterization of Brazilian Portuguese.

S. Brandão suggests that “the Brazilian Art Song is very often overlooked in the vocal literature outside Brazil” (Brandão, 1999, p.12). So the researches is filling “the gap” in this field. Both of the chosen albums of songs she sees as a “tool for the initiation and further exploration of Brazilian nationalistic repertoire” (Brandão, 1999, p.12). However, the question of the performance of Seréostas remains open.

Considering all the above, it may be suggested that there a lot of aspects are left to be discovered in analysis of Seréostas, which proves the relevance of the chosen topic.

Conclusions to the Chapter 1

The oeuvre of H. Villa-Lobos – as one of the most outstanding artists in the Brazilian musical culture of the 20th century – finds a wide response in the works of musicologists. The reviewed studies can be conditionally divided into **three main groups**.

The first of them focuses on revealing the **modernist features** of the composer's thinking, in particular his attraction to artificial modal structures, twelve-tone, chromaticism, mixing polymodality and chromaticism, the involvement of rationalistic musical ideas of composition, such as the numerical series in *Cirandas* (Siquiera), the active use of quotations and complex intertextual ratio (Wady). This group includes E. Antokoletz, R. Averbach, A. D. Contier, V. Cunha, G. F. Moreira, P. H. Siqueira, J. Wady. One of the most controversial in this regard is

the latest study by R. Averbach, in which the artist's work is revealed in the aspect of "cultural cannibalism".

The **second**, quite numerous, reveals the **folklore origins** of H. Villa-Lobos' music, in particular his attraction to various Brazilian dance (in particular, Baiao, Bumba-meu-Boi, Carimbo, Choro, Côco, Jongo, Marcha-Rancho) and Afro-Brazilian rhythmic patterns (maracatu, baião, and frevo), as well as imitation of Afro-Brazilian instruments (desafio and berimbau). The works of F. J. Aquino should be included in this group. E. A. Conde-Garcia, Mingchih Hsieh, K. P. Xavier.

The **third group** of studies highlights **separate genre groups of works**, in particular symphonies (Enyart); String quartets (V. Farmer), piano pieces (R. Rust). If the entire group of works that represent a certain genre is involved, then such studies allow us to consider it in terms of evolution.

At the same time, most modern researches illustrate a comprehensive approach - even if folklore is the focus of attention, researchers do not avoid talking about complex sound structures, such as pandiatonism, polychordism, tritone relationships (E. A. Conde-Garcia), and considering the composer's work in the field of individual genres, as a rule, both modernist and national features of the composer's music are highlighted.

The **vocal music of H. Villa-Lobos** is studied mainly by Brazilian musicologists - among the most important works, one should note the monograph of N. Marun dedicated to the entire song work of the composer, in which the researcher differentiates the types of songs. However, only two late ones from the "Seréstas" collection are sporadically mentioned there. The most detailed analysis of the entire cycle is presented in the work of N. Sanchez (1999). The researcher concentrates on the analysis of form and formal structures, pitch, but at the same time, the question of the relationship between text and music and performance aspects of "Seréstas" is almost not touched upon, which leaves a space for further scientific research.

CHAPTER 2

“SERÉSTAS” OF VILLA-LOBOS AS AN OBJECT FOR VOCAL INTERPRETATION

This chapter is devoted to analysis of the 9 chosen Seréostas, which, in our opinion, illustrate the range and variety of composer’s interpretation of the serésta genre. They represent different levels of complexity of the musical language, types of forms and embody a different range of images. This list includes: Serésta No. 2. „O anjo da guarda” („The guardian angel”); Serésta No. 3. „Canção da folha morta” (“Song of the Dead Leaf”); Serésta No. 4. Saudades da minha vida (“The Longing of My Life”); Serésta No. 5. Modinha (Modinha/ “Song of Solitude”); Seresta No. 6. „Na Paz do outono” (“In the peace of autumn”); Serésta No. 8. Canção do carreiro (“Song of the Outrider”); Serésta No. 9. Abril (“April Showers”) (Appendix 2, p.); Serésta No. 13. Serenata (“Serenade”); Serésta No. 14. Vôo (“Flight”). The scores are given in *Appendix 2*.

In the process of analysis, we will turn, first of all, to the general information about “Seréostas”, which we summarize, based on different sources, then turn to each song. We will start music analysis from the poetic text in order to understand the circle of images, to reveal their semantics, as well as to determine the general mood of the poem and its possible shades. This requires the semantic method of research.

The second facet of the analysis includes an overview of the musical text, including the vocal and piano part, the relationship of the vocal part with the meaning of the text, the general form and specifics of the pitch and harmonic structure. For these purposes we turn to the poetic and music text (14) and look over some English translations of the poems, given by N. Sanchez (1999).

The third facet includes an assessment of difficulties for vocal performance and the prospects of revealing the imaginative content of songs. In order to achieve this task, we will turn to the experience of singers, such as Calebe Faria, 24-year Brazilian baritone, a graduate student at the Universidade Federal do Rio de Janeiro, who kindly agreed to give an interview to the author of the current research (12).

We also involved the analysis recording of the “Seréostas” by Maria Lúcia Godoy, which was made in 1984 (8) and also available on YouTube (8) and the live video concert by Licio Bruno (9) with full performance of “Seréostas”, also available on YouTube.

2.1. „Seréostas”: the history of creation and general information

The “Seréostas” is a set of fourteen songs H. Villa-Lobos composed between the years 1919–43. N. Sanchez suggest to define it correctly as a collection, not as a cycle, because there is no “programmatic story line, and having the same poet” (Sanchez, 1999, p. 31). H. Villa-Lobos used contemporary poetry, including Álvaro Moreyra (1888-1964); Manuel Bandeira (1886-

1968); 3. Olegário Mariano (1889-1958); Dante Milano (1899-1991); Manduca Piá (pseudonym of Manuel Bandeira); Ronald de Carvalho (1893-1935); Ribeiro Couto (1898-1963); Guilherme de Almeida (1890-1969); 13. David Nasser (1917-1980); Abgar Renault (1901-1995). Some of the poets appear in the cycle a few times, not only as the authors of the poetic text, but also as addressee of dedications, which we can find in the songs (Manuel Bandeira, A Guilherme de Almeida). Some of the songs dedicated to the singers like for instance Elsie Houston (Serésta No.12), composers– A Jayme Ovalle (No. 1). This shows the wide range of social relation, which Villa-Lobos had to his own contemporary culture.

According to publisher information, “Seréstras” were first printed in 1926 and reprinted in 1990 (9). Some of them were sketched earlier, like the first one (1919). Two seréstras – „Serenata” (on the text of David Nasser) and „Vôo” (on the text of Abgar Renault), according to N. Marun (Marun, 2010, p. 168) were composed later, only in 1943 and published first in 1957 by Éditions Max Eschig, so they could’ve not been the part of the first original collection. More of it, they represent a much later phase of H. Villa-Lobos creative path – the end of his “middle period”, following Rust’s periodization (Rust, 1991).

Some of the researchers think that the general mood of the songs is nostalgic mood and the main questions for those becomes: “How does Villa-Lobos write nostalgia in his music?” (Sanchez, 1999, p. 33). However, the answer remains vague and, for instance, N. Sanchez ends his own research with the list of compositional devices, given by composer, especially ostinato patterns in the piano part, the use of sustained notes (Sanchez, 1999, pp.131 – 132); pitch structure, which is mostly tonal or has a tonal center, while a lot of songs involve chromatic scale as well (mostly in piano part); vocal part which is defined by small ranges and octave ambitus; and syncopated rhythm, typical for Brazilian songs.

That suggests that there is much of “Seréstras” left out to analyze, like general mood of each song, based on the text and the music, word-music relations, the question of vocal interpretation and its difficulties. So, this requires a comprehensive analysis, which we are going to undertake.

2.2. “Seréstras”: the analysis of music text

Serésta No. 2 „O anjo da guarda” („The guardian angel”) is one of the most concise in the cycle both from the point of view of musical and poetic texts. The basis is a poem by Manuel Bandeira, in which the image of an angel arises as a fleeting vision of an angel who appeared before the lyrical hero after the death of his sister. The poem begins with the death of a loved one, but there is no tragic experience behind it. The second line – “it had to be like this” – indicates that the heroine has already come to terms with this event. The following lines immediately switch to the image of an angel. First, his appearance is described, which corresponds to the image of a

Brazilian – “dark, strict and kind - a Brazilian”. Then the heroine turns to him with a request – “Stay with me”. In response, the angel smiles and turns to God.

Speaking about the performance of songs, Calebe Faria calls the role of the root principle “versatility”: “Go on for each word and phrase to find the matching color to the interpretation. Do dance sometimes. And be contemplative always, Villa-Lobos is pure use of images. Look at the text carefully” (12).

In the text there are shades of sorrow (the death of a sister) and mysticism (dark, harsh) and hope, a request (“stay with me”) and religiosity (a return to God). The general mood is enlightened as if seen by the heroine. That is, it has all the potential to express a wide range of emotions that make up the aesthetic credo of what Calebe Faria calls “versatility”.

However, in the music itself, diversity is mainly expressed only in the piano part, where there is already a contrast in the introduction. The form is a variant-strophic song. The text is divided into two stanzas. The second begins with words about the angel's smile before his return to heaven. The laconic text in each of the stanzas is complemented by three cries of “ah” on the same tone, which somewhat expands the volume of vocal expression.

The piano part is of the greatest interest, as it opens with a rather sharp chord (cis-f-g-h-es-g), which, instead of resolving, moves into the next measure and is combined with a lively syncopated ostinato motif, reminiscent of a guitar-pluck. It opens with a jump to a triton, and then moves in a downward direction. In the middle layer of the texture, there is a second - swinging between h and cis tones, hinting at the tonality of h-moll. It is significant that the composer does not use key signs.

After this motif is repeated three times, there is a sudden contrast again, including tempo (*Um pouco mais*) and tonal. Coming from the previous thematizm, a second motive is singled out. It is presented now in the form of an ostinato repetition in the middle layer of the texture in the rhythm “eighth – quarter – eighth”. Isolated from the fast and somewhat aggressive, it now begins to resemble the rhythm of a lullaby. The very genre of the lullaby corresponds well with the theme of farewell to the deceased, and the “eternal peace” associated with death, as well as with the image of an angel who came (perhaps) to calm and pacify the girl.

In turn, quite soft consonances are layered on top of it. Due to the combination of two fifths – e-h and gis-cis, a polychord with a shade of E-dur and cis-moll arises. Due to the bass E the major color occurs. The h-cis motif maintains its ostentatious function throughout the song, while the harmonic movement is quite active, with frequent empty fifths in combination with seventh chords. The diversity of the piano part also provided by a quick whole-tone passage, found in measures 4 and m. 22. It effectively separates the stanzas of the song.

The second stanza is separated by a piano stop and begins as the last phrase of the first, presenting it as an alternative. It is shortened and comparable to the first and covers only 9 bars. As in the previous one, it ends with a three-fold cry "Ah" in a fading dynamic. Unlike the first one, there are no words highlighted with any intervals. However, the general upward movement of the first phrase, which talks about the angel's smile (*sorriu*), allows the vocalist to express a state of delight, "caught breath" from such a mystical event, and the final cries should sound with a tinge of sadness, because the angel has left her.

It is significant that the song ends in a conventional e-moll – the final chord is a layering of the quarter chord (e-a-d) and the e-moll sext chord.

Thus, the composer applies a generalized approach to the text, but the text itself serves as a tool for the performers to find nuances that can diversify this laconic miniature, turning it into a whole theatrical scene in which the unexpected vision and disappearance of the angel is presented.


Among the difficulties for the vocalist, it is necessary to note sustained tones – “pedals”, which require constant maintenance of purity of intonation, while it is necessary to express the emotion of „sighing”. The rather complex pitch organization with tonal uncertainty and polytonality gives the song a certain complexity.

Serésta No. 3, „Canção da folha morta” (“Song of the Dead Leaf”) - written to a poem by O. Marianno. It is quite extensive and includes 7 stanzas. The first of them describes a leaf that fell from a tree, which immediately arises as a metaphor for the passing time - the present and the past. In the second, the hero (heroine) reveals his deep sadness about the "one being" whose beauty dazzles his eyes. That is, there is a sharp switch from a landscape to a love theme. In the third, life is compared to a dead leaf that died along with the fate of the hero. In the fourth, the hero expresses sadness for the autumn season and everything human, which is coming to an end. In the fifth, he asks a rhetorical question, what is the meaning of life for him and compares his life to a dead leaf. Later, the heroine draws a small scene - one day she was crying, and a leaf fell near her. The last half-stanza repeats two lines from the fifth - about the fact that there is no meaning in life and it is a dead leaf.

The general mood of the text is melancholic and depressing. One can only guess that the reason for it was the divorce from the beloved (beloved). However, the poet avoids immersion in a love feeling and instead concentrates on comparisons of his condition with a fallen leaf, longing for the past, experiencing the fleetingness of time and the meaninglessness of existence.

This song stands out from the rest of the cycle because it contains vocal polyphony. Researchers also note that this is the first time Villa-Lobos includes a choir in a vocal cycle (Sanchez, 1999, p. 51). By the way, Maria Lucia Gody sings it solo (7;8). The fact that the voice

lines in the first half of the stanza are written in small notes hints at the optionality of the ensemble performance, and M. L. Godoy simply uses this opportunity.

Contrary to the mood of the poem, the composer chooses a light A major, and a relatively moving tempo, although he indicates "Não muito depressa", i.e. "Not very fast". Despite the clear latotonal guidelines, the composer uses the as-g backstroke in the upper voice melody in the introduction, which adds exoticness to the sound. Throughout the song, the rhythmic ostinato of the accompaniment, built on the rhythmic formula , is preserved. Similar to the lullaby motif in the previous song, this formula is located in the middle layer of the texture. The song is quite simple in structure and consists of two repeated verses.

The melodic line moves in a complementary rhythm to the accompaniment formula, which gives the musical fabric an active pulsation. Melodic turns are composed of repetitions of one tone followed by rounded phrases, which give it signs of danceability.

Unlike the previous song with a complex harmonic base, here the vocalist always has a support. The tonality of A major remains almost unchanged, only at the end of the stanza it is shaded with the colors of the minor of the same name, but the last phrase still resolves in A major.

So, we can say that the text and music are in a certain sense *independent* and make up parallel layers. That is, music rather expresses an opinion about the carelessness of existence than the deep sadness caused by the understanding that there is no meaning in life.

Serésta No. 4, “Saudades da minha vida” ("The Longing of My Life") is written on the verse of Dante Milano. The text embodies the typical meaning of saudade, namely “an emotional state of melancholic or profoundly nostalgic longing for a beloved yet absent something or someone” (11).

The first lines speak of longing for the time that is passing away, for those happy days that cannot be returned. The lyrical hero is fully aware that that “happy state of innocence” cannot be returned. He tries to be honest with himself and admits that he does not believe in the joy of life. He assumes that he can be happy after death. However, whether it is about the afterlife, whether there is a religious subtext here, or whether he is comforted by the thought of death - it is quite difficult to say, because the text is devoid of specific images. Therefore, it is mainly aimed at embodying the state of longing.

In music, it is embodied with the help of several means. The first is static in the melodic line, which essentially moves around the V scale of the scale (c) and is saturated with recitative turns.

The second is a syncopated accompaniment formula combined with swaying intonations, which embody the inner turmoil of the lyrical hero.

The third is a rather active harmonic movement with a juxtaposition of distant tonalities. So, already in the first sentence there is a deviation from the main f-moll to the key of the second degree of G-dur, and then - to d-moll, c-moll with a final return to the main key.

In contrast to the static melody in the vocal part, the piano is saturated with active chromatic movement, which gives the music of this saudade an inner emotional tension. The song begins with powerful chords and dramatic descendent motif, which recalls some Beethovenian images. Later the ostinato motif, resembling the rhythm of lullaby, appears in the middle layer of the piano texture. It's different from the *Serésta* No. 2 because it includes the tense interval of triton.

The form of the song is quite simple and includes only two extended stanzas, which are matched according to the aa1 principle. The second stanza is distinguished only by a cadence zone with a "delayed" sigh "Ah" in the last bars at the highest point of the range.

The vocal part itself, at first glance, is not difficult, but repeated recitations on the same tone require special attention to the purity of intonation. In turn, the polyrhythm and signs of hemiola with the use of triplets against the background of duo accompaniment, which are constantly found in this song, can also pose certain difficulties:



Example 1. *Serésta* No. 4, "Saudades da minha vida" ("The Longing of My Life"), measures 10-13.

The interpretation of the text shows generalized approach of the composer, who follows the main melancholic image of the lyrics, without detailed attention to separated words and images. However, the lyrics leaves the opportunity to express some lighter shades of this melancholy, like in the line "That happy innocence without knowing" / "Aquele inocencia feliz sem saber". The static ostinato supports the idea that there is no drama (as it may seems judging from the beginning of a piano part), only calm sadness.

Serésta No. 5, Modinha (Modinha/ "Song of Solitude"), written on a poem by Manduca Pia. They are not just about loneliness, but about the feeling of loneliness in the distance from the beloved, similar to the feelings of a troubadour who serenades his chosen one. From the text we also learn that love is probably inseparable, since the beloved, from his words, expresses such emotions as contempt and dissatisfaction towards him ("desamor" which means "heartbreak"). However, the lyrical hero is being noble and doesn't accuse the spouse of anything and still wishes her happiness and hopes, that someday in a moment of pain ("Toda essa alegria se mudasse em

dor”) she will remember his love affection (“do meu carinho”). The poetry also brings out an image of troubadour (“Chegue a longe e triste voz do trovador”), with whom the hero is comparing himself. This detail suggests that maybe there is not that much of a love pain in his heart. He might have overcome the feeling a long ago and now he is more acting than suffering. This moment of narcissism gives a new perspective to the performer.

According to Sanchez, it is close to popular *modinha* and can also be compared to ancient *modinha bardica* (Sanchez, 1999, p. 72).

From the point of view of structure, this song is close to the previous one (AA1), but at the same time, it presents a contrasting, in the spirit of guitar music, “plucky” instrumental introduction, which will distinguish each stanza. It contrasts both tonally (d-moll – g-moll), tempo (*poco animando*), and genre. The opening theme is reminiscent of dance genres, particularly bossa nova.

The piano part starts from a joyful pulsation and syncopated chords (*Pouco animado*), resembling bossa-nova rhythm. This theme will also separate the verses of the song. The vocal verse starts in slower tempo.

The vocal stanza, *Molto lento*, relies on a flexible melodic line built on the sounds of triads (g minor, B major, F major), accompanied by pauses and arpeggiated chords. It is close to *romanze-like cantilena*. This presentation gives the accompaniment a closeness to guitar music, but already in a more melancholic character, different from the accompaniment:

Example 2. *Seresta No. 5, Modinha (Modinha/ “Song of Solitude”), measures 9-12.*

Both instrumental and vocal themes are based on diatonics, although chromaticisms (for example, *fis*, *gis*) appear in the process of active harmonic movement, which is associated with movement and temporary modulation in A major.

The general range of the melody covers $c^1 - f^2$, which is practically no different from the previous *seresta*. The main difference is the character of the melodic line, which, instead of static declamations-recitations, is saturated with wave-like movement. On the one hand, its diatonic base and triad harmonies look simple, but the constant jumps complicate it technically. So, we can say that this song is simpler stylistically, but more difficult to sing, compared to the previous one.

From the point of view of imagery, it is actually not perceived as a song about suffering due to unrequited love, but on the contrary, it is more frivolous, compared to the previous one, although images of longing are inherent in both.

Serésta No. 8, “Canção do carreiro” (“Song of the Outrider”), differs from the previous ones both in terms of genre and form. Written to the poetry of Ribeiro Couto. N. Sanchez translates its full title as „Song of the Outrider” or “Song of a Tender Sunset” (Sanchez, 1999, p. 94). But it also may be translated as “Song of the Path” or “Song of a Capricious Twilight”, which gives a wide range of images to think of. The word “carreiro” itself means “path”, so there is no personalizing of any “outrider” (this is a person in a motor vehicle or on horseback who goes in front of or beside a vehicle as an escort or guard). But Sanchez’s translation brings out an important image, which will appear in the middle of the poetic text.

First the lyrics of R. Couto depict landscapes of the desert and the sea, and there is an image of shepherds and their songs. At the same time, the composer adds a new stanza written by Dora Vasconcelos to the poem. It depicts the evening village landscape and the "farewell voices" of departing boats. According to N. Sanchez, images of cowboys and mamelukes of Brazil are revealed in the poetic text (Sanchez, 1999, p. 90). There are two versions of the song with slightly different texts - N. Sanchez claims that Ribeiro Couto did not like that E. Villa-Lobos changed the text - and because of this, in the second version, the composer's entire text is replaced by syllables (na-na, la-la). In addition, they also differ in tonality (h-moll – a-moll).

M. L. Godoy (7; 8) chooses the second option (a-moll) for performance, so let's stop at its analysis. The key harmonic-rhythmic piano ostinato formula, which N. Sanchez calls the quadrangular-drumming motif (Sanchez, 1999, p. 90), which accompanies the entire first section of the song, is exposed already in the introduction. Its rhythm resembles typically romantic horse galloping formulas (like in Rossini’s “Wilhelm Tell”). In this case, they are associated with the gallop of shepherds (cowboys) on horses. This rhythmic formula sounds rather archaic due to the repetition of the tonic fifth at the beginning of each bar as a kind of bourdon, as well as its alternation with moves on IV[#], II^b steps and with triton a - dis:



Example 3. Serésta No. 8, "Canção do carreiro" ("Song of the Outrider"), measures 2-3, the left hand of a piano part.

Unlike the previous song, in which a lively introduction alternated with a slow vocal stanza, the tempo in this case remains unchanged. The beginning of the vocal stanza with the composition Na,na (M. L. Godoy sings La, la) sounds even sharper because the harmonic cluster fis-g-a-b is superimposed on the ostinato rhythmic formula, while the melody initially represents recitations

on the key of a. Later, it becomes overgrown with descending strokes (VII, V) and an ascending stroke to II. The first cadence ends with a vocal glissando to the line "Eh!" down to the tonic:



Example 4. *Serésta* No. 8, "Canção do carreiro" ("Song of the Outrider"), m.14, vocal part.

This is the first song of the collection that contains such techniques. The second half of the "textless" stanza is organized in a similar way and also ends with a glissando, only a slightly extended cadence zone. According to N. Sanchez, this technique embodies the cattle-calling cry that apparently was widely used by the cattle men in Brazil (Sanchez, 1999, p. 91).

In the central section, the composer introduces contrasting material, which was not observed in previous songs. It is marked by a formal acceleration of the tempo (the remark *Mais depressa* - "faster"), but at the same time the accompaniment begins to be laid out in large durations that create a feeling of slowing down. In the piano part, the harmonies of the tritone (es – a) and the diminished third (gis – b) alternate in the rhythm of half-tones, and they are accompanied by a vocal recitation in a rather complex rhythm. Syncopes combined in a melodic line with triplets and glissando elements:



Example 5. *Serésta* No. 8, "Canção do carreiro" ("Song of the Outrider"), m. 41, vocal part

In particular, in this phrase you can see the use of both microglissando and wide descending glissando without a defined final pitch.

Next, the range of the melody expands, moving downward from the highest note e2 and captures the notes b1, gis1, and finally reaches d1. At the same time, microglissandos between a and gis are involved twice. The whole middle section is built on combination of recitations on the tone e² and different glissandi.

This follows with the variant repetition of the first stanza with pauses at the beginning of the vocal phrases in the piano accompaniment, which is compensated by a more powerful piano texture in the following measures. As in the previous one, different types of gliding are used. Suddenly, the opening formula of the "race" intervenes in the exposition, and this signals the return of the material of the first chapter.

The reprise opens in the part of the voice with a glissando, which at the beginning sounded in the cadence, and then the "stanza" itself is repeated to the syllable "Na, na".

Vocally, this *serésta* is quite difficult due to recitations that require long-term maintenance of one tone at a constant height, the need for clear articulation when using singing to the repeated syllable "na", "la".

Equally difficult is the intonation of glissandi, which must sound distinct and at the same time not overshadow the main melodic line.

In form, the song embraces a three-part reprise (aba1) with a contrasting middle that sets it apart from the previous songs.

Among the songs we reviewed, it is the most interesting from the point of view of style, as it simultaneously appeals to the archaic layers of folklore, thanks to ostinato formulas, and to modernity, thanks to its dissonance, and at the same time, it is quite complex from the point of view of the melodic line due to the use of glissando. However, it is quite difficult to say that the melodic line is rich in intervals and saturated with movement, because both the theme of the first section and the second unfold from the initial recitation, covering a relatively small range (d¹ – e²). Archaic glissandos give the music of this song a special expression, which is perceived as deeper compared to the yearning of *Serésta* No. 4 or No. 5.

The relationships between text in music show straight *correspondence*, due to sound-imitative techniques. The plaintive screams of mamelukes, depicted in the song, on the other hand, define its general sad mood with a shade of archaic lamentation.

Serésta No. 9, “Abril” (“April Showers”) – is written on the poetry of Ribeiro Couto. It is a landscape sketch - a picture of a downpour. In accordance with the poetic image, the song opens with powerful piano figurations, in which you can hear echoes of Chopin's and Liszt's etudes. The broken octaves of the left hand, moving along the chromaticisms, are combined with the tremolo of the right hand, and are aimed at creating the sound image of a cold and merciless April shower. However, a short landscape sketch (9 measures) is soon replaced by new material.

In the main stanza, where the voice enters, you can also see signs of “soundscaping”, but here another type of rain is depicted - in the form of small staccato piano drops that accompany the melodic line:

The image shows a musical score for two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line has lyrics: "De - - pois da chu - va - ra - da". The piano accompaniment features broken octaves in the left hand and tremolo in the right hand. Dynamics include *p*, *pp*, and *mp*.

Example 6. *Serésta* No. 9, "Abril" ("April Showers"), measures 11-12.

If the introduction was dominated by chromatics, then here you can see a certain reliance on the tones of *fis*, *cis* and signs of the tonality of H-dur.

At first, the vocal melody opens with a recitation in the key of F, but soon enough it reaches the highest key of F. Her presentation actually covers three sentences, separated by piano accompaniments. The melody in them is devoid of repetition, and unity is provided mainly by the piano part, which alternates invariable thirds and staccato seconds. The last phrase with third-swing moves in the melody approaches the genre base of the lullaby. The range of the melody in this song covers the *e1-fis2* note, and with each sentence it does not open, but rather narrows, and the jumps in the melody are smoothed out, as if a downpour calms down.

In the second vocal movement there are signs of E-dur, and in the third - A-dur, although the composer does not use key signs here, and in the piano part, even at the end, we will not see a clear resolution in A-dur.

In terms of form, it is close to free strophic, which N. Sanchez considers as *modinha* arcades.

Stylistically, it is close to romanticism and even has signs of impressionism thanks to sound recording techniques.

Among the biggest difficulties for the vocalist here is the lack of clear tonal support and the need for rhythmic correlation with the changing, lively formula of "raindrops".

The last two *Seréstas* – **No. 13, “Serenata”** (“Serenade”) and **No. 14, “Vôo”** (“Flight”) - belongs to fairly late samples of the composer's vocal work, written in 1943. At the same time, they embody the typical antithesis of the entire cycle - between generalized lyrical images, in which the feeling of longing is musically not much different from love experiences, and sound-imaging ones, where the composer uses a number of techniques to detail the image.

Serésta No. 13, Serenata (“Serenade”) is written by David Nasser, in which romantic images are concentrated - troubadours (*seresteiros*) who pronounce passionate vows in serenades, a sighing virgin outside the window, a night landscape with a place, a heavenly road.

Serenade is written in strophic form, built according to the aa_1a_2 principle. These are separated by a piano score with sharp dotted rhythms and even double dotted. In the vocal stanza itself, the accompaniment is represented by a chordal pulsation, characteristic of a number of vocal genres. The melody, as in other songs, takes quite a long time to unfold from the initial recitation. The general range covers the *decima es*¹- *g*², while the melody features some typically romantic moves, in particular to the ascending sixth. Serenade is dominated by tonal thinking and diatonic (c-moll), although there are temporary modulations.

Both the mood and style of Serenade appeal to examples of romanticism and urban romance. Nahim Marun defines its type as a Portugues urbano song, which is characterized by simple tonality, melody of wide range, and the presence of tonal resolutions (Marun, 2010, p. 32).

This serésta Calebe Faria described as his favorite one, because it has melody, which is really typical for serenades, on one hand, and Calebe Faria “goes deep to the heart while describing the scene of the serenading with colors of hope and pain” (12), which gives a singer a wide range of emotional shades.

It starts with romantically pulsing piano introduction and followed by vocal verse in the same mood. The prevalent minor harmonies are shaded by the major colors, which allows the singer to impose different moods.

The opposite vector is represented by **Serésta No. 14, "Vôo" ("Flight")**, in which the image of flight is embodied. The poetry of Abgar Renault (1901 – 1995), which is the basis of the final serésta, is associated with the modernist direction. It is saturated with symbolic images that oppose the concreteness and clarity of all previous verses in the songs we have analyzed. The element of flight is concentrated in the images of a bird, clouds, stars, distance, air, but the whole poem is a stream of symbolic images, like bright flashes that make up the whole life of a person. The "flight" itself, most likely, acts as a metaphor and a symbol of a life path in which everything happens too quickly.

The figurations of the piano part – light, devoid of tonal support, built on chromaticisms are the key means of characterizing the flight. At the same time, they reflect the transience, ephemerality, immateriality of the images found in the text. Their undulating movement constantly accompanies the line of the vocal part. Unlike the piano part, the vocal part is much less mobile and is not devoid of static elements, but it also contains techniques aimed at embodying the image of flight, in particular, the use of vocal glissando, which brings it close to Serésta No. 8:



Example 7. Serésta No. 14, "Vôo" ("Flight"), measures 61-66, vocal part

The range here is relatively small ($es^1 - f^2$). At the same time, the vocal part covers almost the entire 12-tone chromatic scale.

Although the last serésta differs stylistically from No. 13, they are close in form, and No. 14 produces the same aa_1a_2 strophic structure as the previous one. As for the song type, N. Marun defines it as Portuges contemporaneo, which is connected with neoclassicism and characterized by use of polytonality, chromaticism (Marun, 2010, p. 32).

The difficulty of performance in this *serésta* is due to the lack of a clear tonal support and the need to find a singing manner in accordance with the light accompaniment.

2.3. The performance analysis of „Serestas”

Unfortunately, there are quite a few modern performing versions of “*Seréstas*” by Villa-Lobos in a quality recording. Our interviewee Calebe Faria is only on his way to preparation for the live performance (12). Yet, on the Internet you can find individual songs in the version of Nina Lebedeva, 1st prize winner of the International Competition of Vocalists named after Villa Lobos in Rio de Janeiro (1973), however, the quality of this recording (digitized from the vinyl) does not allow us to enjoy all the nuances of the vocalist's performance and timbre. One of the great interpreters of *Bahiana* No. 5, Leila Guimarães, has recorded a number of works by Villa Lobos, including *Álbum Nº 1 De Modinhas E Canções* and *4 Canções Da Floresta Do Amazonas*, but didn't record *Seréstas*.

Maria Lucia Godoy (6) and baritone (bass-baritone) Licio Bruno (5) can be named among the few vocalists who dare to perform a complete collection.

Licio Bruno, according to information on the Naxos Records website, “is one of Brazil's most sought-after singers. Since completing his studies at the Franz Liszt Academy of Music and the Hungarian State Opera in Budapest, he has appeared in productions in opera houses in South America, Europe and Asia. He has played more than 80 roles in his career so far, and is still the only Brazilian singer to have played Wotan/Wanderer in a complete Ring cycle. In 2022 he directed and appeared in the title role of Guilherme Bernstein's *O caixeiro da taverna* (‘The Innkeeper’)” (5).

The experience of singing Wagnerian roles testifies to the power of his voice, and the number of theatrical performances impresses and confirms his acting skills, which will certainly be manifested in chamber music. The online space presents Licio Bruno's live performance of the cycle “*Seréstas*” together with pianist Sonia Rubinsky, dated 2019, which took place as part of the Show “*Impressões Seresteiras*” held at Sala Cecília Meireles (9).

Maria Lucia Godoy (born 1924) is a Brazilian lyrical singer. Her most famous recording is *Bachianas Brasileiras No 5*, by Villa-Lobos. She had a special participation in the films *The Lords of the Earth*, *Navalha na Carne* and *Poeta de Sete Faces*. She is considered one of the greatest Brazilian singers of her generation, as she brings together excellent vocal technique with her gifts of interpretation, which allow her to sing both elaborate classical works and popular ones (6). He has a recording of “*Seréstas*”, together with the pianist Miguel Proença in 1984 (8).

Comparing these two vocalists with different experiences can reveal different ways of interpreting the same piece. Let's consider those *Seréstas*, the analysis of which was carried out by us in the previous subsection.

Performance of **Serésta No. 2, “Guardian Angel”**, for all the laconicism of its text (it is one of the shortest poems in the cycle), represents an interesting task, because the text contains a subtle palette of moods and shades that the vocalist can embody.

Licio Bruno even in the introduction illustrates a smile, adjusting the listener to the soothing tone of the story. The first - the phrase – “My sister died” / “Quando minha irma morreu” sounds on emotional stress, which is immediately removed by the second “So it had to be”. He emphasizes the emotion of a calm perception of death with a gesture of removing his hand, which literally expresses “you don't need to comfort me”. In the description of the angel, he highlights each of the epithets in different shades – “dark”, “severe” and, recognizing him as a “Brazilian”, returns to a soothing intonation and shakes his head, as if he recognized a friend. The last phrase of the first stanza “Stay with me” sounds like a calm, gentle request without breaking and drama, as well as three times the cry of “Ah”, which expands the cadence zone of the stanza in this song, compensating for the small volume of the text. In it, the vocalist keeps a smile - as if nostalgically recalling some bright events of the past.

The second stanza “My guardian angel smiled” sounds with respect, as if the hero understands the inevitability of the angels' return to heaven. He confirms this thought by looking up, as if following an angel, and reinforces it with a gesture that succinctly imitates the flapping of wings. Performed by Licio Bruno, a small song turns into a scene-narrative about a magical event, which the hero accepts with gratitude.

Of course, we cannot fully evaluate M. L. Godoy's acting skills either, since there are no video recordings of her performance, but some details of the interpretation can still be paid attention to. First, you need to pay attention to the slower tempo, which sets a meditative tone. In the first stanza, the singer's voice sounds quite excited, conveying the unusualness of the event - a meeting with an angel. In the description of the angel, he is saturated with pathetic colors, which conveys the courage of the image of the angel. “Stay with me” sounds dreamy, as if the heroine does not believe that an angel can actually stay with her.

The second stanza sounds much calmer, without pressure, the voice gradually reaches transparency and falls silent, which symbolizes farewell to the angel. Therefore, both performers find different emotional shades, both in the middle of the stanzas, and create a contrast between them. However, a more diverse palette arises in Licio Bruno. This is not least due to the active addition of singing with facial expressions and laconic gestures, which more fully reproduce the picture of the meeting with the angel.

Serésta No.3, "Song of a Dead Leaf", is performed by both performers in a solo, although the text is polyphonic. It is interesting in that the text with the pessimistic parallelism between the dead letter and life is combined with lively A major (A-dur) music.

It is interesting that Licio Bruno chooses this song to end his concert. A fairly lively tempo was chosen, which enhances the joyful mood of the music, as well as activates the dance features of the accompaniment. The upbeat stanza builds to a climax with a drawn-out *cis* tone. In repeated dance motifs, his voice sounds elastic, with a touch of pathos. Stanzas are built along the line of increasing emotional contrasts and along the line of crescendo. At the end, the vocalist adds a closed-mouth singing of the final tone, which was not present in the original. The song in Licio Bruno's version really embodies the emotions of joy and enjoyment of life and resembles bravura arias.

In the version of M. L. Godoy, a much slower tempo was chosen, which leads to the actualization of not so much lively dance features as lyrical and song features. The vocalist does not emphasize the elastic rhythm of the song, on the contrary, she gently outlines the melodic line, building stanzas on a single breath. This gives fluidity to the musical unfolding. The contrast between the stanzas is not so pronounced. Only in the last stanza there is a juxtaposition of different shades. In general, if L. Bruno's version resembled a bravura aria, then ML Godoy's interpretation is dominated by lyrical and sentimental features. At the same time, careful attitude to the melodic line determines the attractiveness of this performance version.

Serésta No. 4, “The Longing of My Life”/ “Saudades da minha vida” is one of the saddest songs of the cycle, filled with longing for days that cannot be returned. L. Bruno opens it right away with a fairly active dynamic growth, sound refinement, turning the song into a lyrical-dramatic romance. Two broad dynamic waves are formed in the first stanza. The second begins in a quieter dynamic, but quickly reaches melodramatics. He performs the final cry "ah" transparently, disembodied, barely audible, which contrasts with the powerful dynamics presented in this song.

M. L. Godoy does not use such a wave-like principle as L. Bruno, although the emotional tension during the stanza builds up, but it does not happen linearly and as purposefully as in the baritone. The mood of longing for the past, which cannot be returned, is embodied by the singer with the help of musical instruments that reflect powerlessness. She uses diminuendo at the end of each phrase, thereby emphasizing that the heroine struggles with each word because it does not make sense. So, in contrast to L. Bruno's melodramatism, it embodies a subtler meaning that reveals the inner desolation, apathy, maybe even depression of the lyrical hero's state. In addition, her emotional experience is not directed outwards, as in L. Bruno, but concentrates on internal feelings that do not require external display. She also does not introduce special dynamic special effects that we observed in L. Bruno version.

Serésta No. 5, “Modinha (Song of Solitude)”, in which the composer combines a popular song theme with a troubadour textual motif. L. Bruno, as in the previous song, immediately uses

wide undulating dynamics and sudden contrasts that serve to melodramatize the song. In this song, M. L. Godoy also illustrates a wide dynamic amplitude, which emphasizes the expressiveness of the troubadour's suffering.

One of the most interesting for comparison is **Serésta No. 8, "Song of the Outrider"**, which uses glissando and microglissando, and also creates an archaic image of a shepherd-rider. In L. Bruno's performance version, it immediately sounds strict with elements of language intonations, and the glissando is rather perceived as a "primitive" emotional exclamation that reproduces the atmosphere of wild life. In the central section, he uses an impressive intonation technique - a combination of a half-shout and a constant lowering of the tone, which goes beyond the indicated technique of microglissando, but gives an opportunity to embody the image of a mournful longing howl. The timbre of the singer corresponds well to the "masculine" nature of the text. This is one of the most impressive interpretations in L. Bruno, which in some places even acquires a frightening character.

In M. L. Godoy, this song sounds softer and lacks the wild expression of L. Bruno. As in other moments of advanced technique, her glissandi are quite careful, and in them the performer clearly sings all the tones specified in the range. She is more careful with intonation in the central section, using microglissando only where indicated. As a result, she has not so much an archaic, but an aestheticized image of a Mamluk shepherd.

Serésta No. 9, "April Showers", performed by L. Bruno sounds more like an epic story about rain than actually creating a picture of rain. Despite the quiet dynamics that he chooses, the specifics of sound production reveal him to be an opera singer, not a chamber-impressionist. Conversely, thanks to the light ink and transparency of timbres, M. L. Godoy manages to get close to an impressionistic vocal part in it. In some places, she uses almost a whisper and elements of falsetto, but such means are fully justified here.

Serésta No. 13, "Serenata" - opens the Seréstas cycle in a concert at L. Bruno. In it, he immediately shows the depth and saturation of his timbre and the ability to perform a wide cantilena and structured dynamic waves. M. L. Godoy is much more restrained at the beginning of "Serenade" and keeps to a rather modest emotional palette throughout the stanza. Only at the end does the tone of her speech become more excited and melodramatic.

Serésta No. 14 "Flight" - similar to **"April"**, in L. Bruno's version it sounds looks more like an epic description of flight than the embodiment of the element itself, although he chooses a rather quiet dynamic. All glissandi are sung by him more like portamento. In M. L. Godoy's version, this song sounds much more convincing. She chooses a light carcass that correlates with the "run" of the piano part, combines singing in a half-whisper and elements of falsetto, and also sings expressively with glissandi, not passing the tones between the extreme sounds.

Conclusions to the Chapter 2. Given all the above, we can make a **conclusion**, that for H. Villa-Lobos the poetic text definitely acts as a source and basis for musical images. However, this mainly concerns real phenomena that can be depicted by musical means - a downpour, raindrops, the rhythm of a horse ride, the cries of shepherds who call the flock, flight, while the facets of feelings present in the text are of much less interest to the composer. In the embodiment of the sound recording, the leading role is played by the piano part, while the vocal part is not always. An exception is *Serésta* No. 8, with imitation of shepherds' cries in the form of various glissandi.

Despite the fact that No. 4 and No. 5 embody deep feelings to the extent that the hero thinks about his death, at the musical level this is not reflected in any aggravations of expression. On the contrary, the composer seeks to convey a generalized mood of longing and sadness. In *serésta* No. 5, it even borders on frivolity, which corresponds to the genre of modern popular song (*modinha*). Therefore, the composer interprets texts about longing and Analysis of the collection of songs “*Seréstas*” showed that all songs can be conditionally divided into:

- Lyrical – among which the sphere of enlightened lyrics and sad, melancholic, elegiac ones stand out (*Seréstas* No. 2, 4, 5, 13)
- Lively cheerful – illustrate the enjoyment of life and carefreeness (*Serésta* No. 3, partially No. 9);
- Characteristic, scherzo-like – picturing the images of nature or scenes of life (*Seresta* No. 8, No. 9, No. 14).

Lyrical songs, as a rule, require from a vocalist to find a variety of shades in the performance, because the melody of such songs is, as a rule, simple and unpretentious. In such conditions, the text can serve as a key for interpretation. A vivid example of the rich potential embedded in the text is well illustrated by *Serésta* No. 2, where there are opportunities to express grief (the death of a sister) and mysticism (dark, harsh) and hope, a request (“stay with me”) and religiosity (a return to God). The characteristic songs have some technical difficulties like glissandi, microglissando, the absence of tonal support, fast tempo, which complicates the phrasing, breathing and intonation.

The relationships between of poetic text and music are different in the songs. Sometimes the text and music are harmonious, being in straight and clear correspondence, sometimes they are independent.

In songs where the meaning of the text is directly reflected in the musical means, several approaches can be distinguished.

The first is related to the direct embodiment of visual images, pictures, which is carried out by sound imitation techniques. They find a direct reflection in the piano part and partly in the vocal

part. In such cases, the composer turns to sound-imitating (sound-painting) techniques, often unusual means of expressiveness and chromaticism. An example of such an approach can be No. 8, which combines galloping “horse” rhythms in the piano and glissando and microglissando in the vocal part, embodying the image of Mamluk shepherds. A similar approach is used in *Serésta* No. 9, where the strokes and ostinato formula of the piano, as well as the repetitions of the vocal part, are creating the image of rain.

When it comes to reproducing shades of mood, emotions, semantics implied in the text, they are embodied in Villa-Lobos' music with varying degrees of detail.

In some songs, a hint of sadness or even emotional shock is brought only by individual intonations (octave jump) or harmonies (the same-named minor at the end), as it happens in *Serésta* No. 2. That is, there is a partial detailing of the images of the poetic text. In such conditions, the vocalist is required to analyze the inherent nuances of the potential for maximum diversification of the performance palette.

In others, the music reproduces the generalized meaning of the text without significant details, and in this case the performer must independently decide how to achieve maximum expressiveness in the conditions of a small range of expressive means. *Serésta* No.4 can serve as an example of such an approach - with a mood of deep sadness and melancholy and a brighter *Serésta* No. 5, where the hero turns to his former lover.

Sometimes a depressing, gloomy poetic text is reflected in cheerful, unclouded music, such as *Serésta* No. 3, where the text compares life to a dead leaf, while the music is dominated by joyful A-dur and a dance rhythmic formula. In this case, we should talk about the independence of text and music or about their relationship as parallel plans. Such songs evoke mixed feelings, and in this we must look for the root of their idea. The composer actually declares the joy of life against all odds. In other *Seréstas*, such as No. 4, 5, the motif of death is also revealed, but the tragic shade is felt only in No. 4. So, we can talk about the composer's desire to avoid delving into depressive images.

In the cycle, the composer uses two main types of melodic lines - one is static with numerous rehearsals and single jumps. The restraint of the melodic line sometimes gives it an archaic character. However, as a rule, it is possible in combination with other means.

Another type of melody is a cantilena, which is quite rare and is close to the melody of a popular Brazilian song (*Serésta* No. 5). This partly explains why non-Brazilian vocalists avoid performing this collection. The vocal line carries, at first glance, too little information about the figurative content and is too limited in musical means to provide a basis for interpretation. In addition, rehearsals on one tone always carry the danger of violating the purity of intonation and can present the singer in an unfavorable light. In these conditions, the performer is required to

delve into the semantics of the text, work with the translation, and draw images from it, which will allow to diversify the palette of images. In the same cases, when the part contains interesting techniques, they scare vocalists with their complexity – in particular, glissandi and microglissando in Serésta No. 8 No. 14. love suffering quite superficially.

CONCLUSIONS

The overview of the researches, devoted to Villa-Lobos, shows variety of approaches, which can be grouped by the **context** they arise: the first shows Villa-Lobos in the palette of contemporary music in a range from impressionism to the Second Viennese School, and represents him as a modernist; the second reveals the folklore sources of Villa-Lobos music; the third, devoted to the different genre groups, shows his ability to work with traditional genres and gives their evaluations. Vocal music of Villa-Lobos is researched selectively, from the point of paradigm of the song genre (Marun, 2013), the most detailed analysis of “Seréostas” is given by N. Sanchez (1999), but leaves out the question of the performance and its tasks.

Analysis of the collection of songs “*Seréostas*” showed that all songs can be conditionally divided into:

- Lyrical – among which the sphere of enlightened lyrics and sad, melancholic, elegiac ones stand out (Seréostas No. 2, 4, 5, 13) – connected with folklore traditions and popular music;
- Lively cheerful – illustrate the enjoyment of life and carefreeness (Seréosta No. 3, partially No. 9) – while No. 3 – is close to popular song, No. 9 – resembles the impressionism
- Characteristic, scherzo-like – picturing the images of nature or scenes of life (Seréosta No. 8, No. 9, No. 14) – illustrate the modernistic approach of the composer.

The relationships between of **poetic text and music** are different in the songs. Sometimes the text and music are harmonious, being in *straight and clear correspondence*, sometimes they are *independent*:

1. *Straight correspondence* between text and lyrics is revealed in the songs with **direct** embodiment of visual images, pictures, which is carried out by sound-imitating (sound-painting) techniques, often unusual means of expressiveness and chromaticism (Seréosta No. 8, No. 9. No.14)
2. *The partial detailing of the images of the poetic text* in the songs with lyrics expressing different shades of mood, emotions, semantics (Seréosta No. 2, Seréosta No.4, Seréosta No. 5)
3. The *independence of text and music* or about their relationship as *parallel plans* – in songs with gloomy poetic text is reflected in cheerful, unclouded music, such (Seréosta No. 3).

Among the general **tasks for the singer** in this collection, the following should be noted:

- numerous repetitions in the vocal part, which require long-term holding of one tone (for static melodic line);
- non-academic methods of sound production - glissando and microglissando;

- the complexity of the harmonic basis, which does not work as a firm support for a vocal part;
- the rhythmic complexity of the piano part, with which the vocal can be in a polyrhythmic relationships;
- the need to diversify identical phrases, a static melodic line, which requires careful study of the text and the awakening of its images in one's own performance.
- In case of partial detalization of poetic text in music, the vocalist is required to analyze the inherent nuances of the potential for maximum diversification of the performance palette.

The analysis of the performance versions of Licio Bruno (baritone, bass-baritone) and Maria Lucia Godoy (soprano) showed that two ways of interpreting "Seréstas" are possible. The first is more theatrical, saturated with a wide palette of emotional shades of contrasts, in which exaggerations are even possible, which leads to analogies with a bravura aria (No. 3), a melodramatic romance (No. 4) - as demonstrated by Licio. Bruno. In his version, "Seréstas" often come close to the expression of arias due to the singer's desire to build wide dynamic waves of growth and combine several phrases in them, sometimes a whole stanza. This gives him the experience of singing Wagnerian parts with an "endless" melody.

The second way is more lyrical, aimed not so much at the external display of the emotional palette, but at its inner experience, delving into one's emotions and their shades, which is illustrated by the performing versions of M. L. Godoy. She is also more successful in fast lively songs, such as in Serésta No.9 and No. 14, thanks to the combination of light sound production, approaching a half-whisper, clear articulation, the involvement of falsetto elements to soften the timbre in the high register and the singing of micro-intervals in glissandi.

Both interpretations, however are convincing and illustrate the mastery of the entire musical and figurative palette of Villa-Lobos' songs.

However, in general, it should be noted that mastering "Seréstas" can serve to increase the professionalism of each vocalist, especially since most singers already have some experience of singing in a related Italian language, and offers a wide variety of figurative shades.

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APPENDIX 1
SINGING “SERESTAS”:
AN INTERVIEW WITH CALEBE FARIA ON THE PERFORMANCE OF VILLA
LOBOS’ “SERESTAS”

Calebe Fair is 24-years singer, who is getting his master’s degree at Universidade Federal do Rio de Janeiro.

- **Could you please give us a short presentation of your artistic activities?**
- I'm Calebe Faria, was born in 1999 in Rio de Janeiro. Now I'm graduating in singing at Federal University of Rio and actually, a singer, baritone, at Rio's Municipal Theater Choir (opera house). My repertoire is diverse, from baroque (mostly Bach) to contemporary composers (mostly Brazilians). All, in the baritone vocal range.
- **When did you have a chance to sing Villa-Lobos’s «Seréstas»? Did you perform them in public?**
- I sadly didn't sing the full Seréstas cycle yet, just some at University as part of the repertoire for inner avaliations. The time I studied the songs were just at the highest time on Pandemic Quarantine Anyway, I'm about to perform the whole 14 seréstas in August 2023.
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- **Why are you interested in Villa-Lobos’s music?**
- I love Brazilian chamber songs in general and Villa-Lobos is considered one of the most important/relevant in terms of influence and impact in our way of music expression. So, I felt a need to sing/play more of him. And it's been nice since to find the folkloric and popular mixes on his writing.
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- **Do you find it difficult to sing in Portuguese? What are some difficulties of this language that you encountered?**
- No! To sing in Portuguese to me is something extremely delightful. The Portuguese, specially the Brazilian, has a very similar amount of vowels/colors to the Italian - so, I feel really comfortable to sing it with a "classical singing" voice. The difficulties are the nasality, we have it naturally but sometimes we take it off to help the musical phrase - the trouble comes when this changes the sound of the speaking... It's also a problem when singers tend to sing it with too much "dark" or "closed" sound. Portuguese is a very clear and open language, as Italian. And, to me, the language accents! As a person from Rio, I tend to pronounce "R" and "S" in a different way many from other Brazilian states and, as

it is a big country, each state has its particularities and accents. We have a term on how pronounce it globally but I think it's a right of choice to sing as we speak, so I keep own my accent, by artistic preference.

- **What are the difficulties of Seréstas in terms of singing?**

- The difficulty of this cycle is that it is not supposed to be sung with a full voice. It must sound closer to popular music and quality of voice. "Serenades", light singing as the serenators with acoustic guitars. So, as you approach the pieces, you must create an intimate relationship with the text and music to know where use full, chest voice, head voice, falsetto and also, speaking voice. For example: "Canção do Carreiro", has a melisma that must sound like a "lament scream going on the road". There are some effects that must go beyond the "classical" terms of performance.

- **What's the most difficult Serésta for you? Why?**

- It is hard to choose the most difficult to me because both as singer and pianist I look at both parts on the compositions. The most complex one, for both to me is "Canção do Carreiro" with a very rhythmic writing for the piano and a very texturized writing for the voice. The time on "Desejo" for the piano is not easy and so does the vocal range to match the dynamic interpretation on "Voô".

- **What's your favorite Serésta? Why?**

- My favorite one is "Serenata" because it has a very popular property on its melody. It goes deep to the heart while describing the scene of the serenading with colors of hope and pain.

- **Based on your experience, whose music is closest in terms of vocal interpretation to Villa-Lobos?**

- To me, the closest in terms of interpretation are Ronaldo Miranda (alive) and for sure the French composers from Impressionist school as Debussy, Ravel and Duparc.

- **Would you recommend singers to include Seréstas in their study or concert repertoire? Why?**

- For sure! This cycle has a very complex range of dramaticity and sensibility and a very rich part for both voice and piano. Songs as "Anjo da Guarda", "Cantiga do Viúvo" and "Redondilha" illustrate a very kind of sublime sadness compared to other joy-like describing scene songs as "Canção da Folha Morta", "Abri" and "Na Paz do Outono". To sing the whole piece it means to show all the versatility possible.
- **So how to work on Seréostas? What should be the core of the aesthetic principles?**
- As my answer on the last question, be versatile! Go on for each word and phrase to find the matching color to the interpretation. Do dance sometimes. And be contemplate always, Villa-Lobos is pure use of images. Look at the text carefully.

taken by Yuliia Konoplitska, April, 3d, 2023.

APPENDIX 2

THE MUSIC TEXT OF THE “SERESTAS” BY H. VILLA-LOBOS

Publisher info: Rio de Janeiro: Arthur Napoleão, 1926.

Reprinted Boca Raton: Masters Music Publications, 1990.

Serêsta No 2. «O Anjo da Guarda»

A Dante Milano

5

SERÊSTA (Nº 2)

O ANJO DA GUARDA

Poesia de Manuel Bandeira

Rio, 1926
H. Villa-Lobos

Andante (M. ♩ = 104)

PIANO.

sfz *p* *sfz* *sfz* *sfz*

(Saliente)

Um pouco mais (M. ♩ = 116)

sfz *rall.* *dim.* *p* *mf* *mf*

rapido

Quando minha irmã mor - reu (De - via ter si - do as -

-sim) Um an - jo mo - re - no, vi - o - lentos e bom bra - si - lei - re

f *rit. p* *a tempo* *rit.* *a tempo*

rit. Um pouco menos

Ve-lo fl - ear ao pé de mim. Um pouco menos

rit.

f *p* *pp*

Ah! Ah! Ah!

f *p*

IO

Andante (como antes)

p *sfz* *sfz*

Um pouco mais

sfz *rall.*

mf *um pouco rall.* *a tempo*

O meu anjo da guarda sor - riu e vol -

um pouco rall. *a tempo*

rall. *a tempo*

- tou pa - ra jun - to do Se - ahor...

rall. *mf a tempo* *p*

p *pp*

Ah! Ah! Ah!

mf *p* *um pouco apressado* *ff*

Seresta No 3. "Canção da Folha Morta"

8

A Jayne Ovalle

CANÇÃO DA FOLHA MORTA

SERESTA (Nº 3)

Poesia de Olegário Mariano

Rio, 1928

H. Villa-Lobos

Não muito depressa (M. $\text{♩} = 80$)

PIANO.

Não muito depressa (M. $\text{♩} = 80$)

Folha! ca-his-te ao meu la-do.
No ui-ti-me do-bre de um si-no,

La-gri-ma ver - de dos ra - mos! É o pro-sen - to pas-sa - do
 Por u - ma tar - de sem fim, Morres - te com o meu des-í - no,

rall. *a tempo*
 De tu - do o que nos a - ma - mos Na mi - nha fun - da tria - to - za
 Le-vando um pou-co de mim. No teu to-do de aban-do - no,

De crea - tu - ra sin-gu - lar, — É um res - to de bel le za —
 Ev - lu-a-mo-na de - lí - ca - de - za, Vibram sou - das de eu - to - no E an -

Que deslumbra o meu olhar. *ff* A vi - da que bem me impor - ta?!

pp *Tenôres* o meu olhar. *ff* A vi - da que bem me impor - ta?!

pp *Tenôres* *Baixos* A vi - da que bem me impor - ta?!

A vi - da és tu folha mor - ta. *pp* A vi - da que bem me impor - ta?!

A vi - da és tu folha mor - ta. *pp* A vi - da que bem me impor - ta?!

A vi - da és tu fo - lha mor - ta. Ah! Ah!
 A vi - da és tu fo - lha mor - ta. Ah! Ah!

dim.
 Ah!
dim.
 Ah!

rall. *dim.* *sfx* *sfx*

sfx *sfx* *sfx* *sfx*

SERESTA (Nº 4)

SAUDADES DA MINHA VIDA

Poesia de Dante Milano

Rio, 1926
H. Villa-Lobos

(M. ♩ = 92)
Movimento moderado

PIANO.

Sau-da-de-do tem-po, Do tem-po-pas-sa-do,

O tem-po-fe-liz Que não vol-ta mais,

rit. a tempo

Deus queira que um di - a Eu en-con - tre a - in - da

A - que - la i - no - cen - cia Fe - lix sem sa - ber.

rall.

Tempo I

Mas ho - je que eu sei _____ De to-da a ver - da - do,

Tempo I

pp

Já não a - ero - di - to Na fu - li - ci - da - do _____

p

rit.

a tempo

E quando eu mor - rer, _____ Eu - tão, ou - tra vez, _____

(b) $\frac{3}{4}$

Po - de ser que eu su - ja Fe - lix sem sa -

- ber.

Ab! *pp*

rall. *pp rall.* *ppp*

Seresta No. 5. Modinha (Modinha/ "Song of Solitude")

20

A Catullo Osarence

SERESTA (Nº 5)

MODINHA

Poesia de Manduca Piá

Rio, 1926
H. Villa-Lobos

Pouco animado (M. $\text{♩} = 96$)

PIANO.

(Sempre sem pedal)

Na

allarg.

Muito lento (M. $\text{♩} = 66$)

rall.

so - li - dão da mi - nha vi - da Morrerei, que - rida, Do teu de - sa - môr. Muito embo - ra me des -

Muito lento

rall.

a tempo

- prozes, Te amarei cons - tante, Sem que a ti dis - tan - te Chegue a longe e triste voz do tre - va -

pp rall. rit.

Animado 21

- dor

Animado

Muito lento

Fe - liz te que-ri Mas se um

Muito lento

sf p *mf* *rall.* *allarg.*

rall.

dia To-da es-sa a - le - gria Se mu - das - se em dôr, Ou - vi - ri - as do pas -

mf p rall.

a tempo

sado A voz do meu ca - ri-cho Re-po-tir bai - xi-cho A mei-ga e tris-to con-fie -

a tempo

mf *p*

rall. *rit.* Muito animado

- são do meu a - môr!

Muito animado

pp *rall.* *rit.*

rall.

p *rall.* *pp*

CANÇÃO DO CARREIRO ou
(CANÇÃO DE UM CREPUSCULO CARICIOSO.)

(Sobre temas selvagens dos boiadeiros e carreiros, entre os índios e mamelucos do Brasil.)

Animado (M. ♩ = 138)

Bar. ou 1/2 Sop.

H. VILLA-LOBOS

Rio, 1926

PIANO.

fff

pp

mf legato

Na, da! da da da da da da da da da da da da

(secco)

da da da da da da da da da da da da da da da da da

fz

dim.

da

da!

The image displays a musical score for the song "The Rose Tree." It is arranged for a voice and piano. The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal line is written in a single staff, while the piano accompaniment is written in grand staff (treble and bass staves). The lyrics "Na da da da da da" are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piano part features a prominent bass line with eighth notes and chords, and a treble part with chords and some melodic lines. The overall style is that of a traditional folk song arrangement.

Eh!

Mais depressa (*M. d=63*) *mf* *f* *ppp* *f* *ppp* *f* *ppp*

Vem — de

lon — ge, dos — car — rei — ros, — a — ma — gua sen — ti — men —

— tal — da — can — ção dos bo — ia — del —

ros Que do - cu - ra nos ear - rei - - - ros

oo - cul - tos no ma - ta - gall

Num re - con - ca - vo da pra - - - ia,

so - tur - no so - lu - ca o mar. So -

- lu - ga... A tar-de des - ma - - - la _____ E o mar no len-go da pra-

la _____ lim - pa os o- lhos, a- cho - rar... _____

Tempo 1º

Tempo 1º

sf

È b l

pp

[illegible]

Mais movido

fz

pp

f

cresc.

Animando poco a poco

5

Animando poco a poco

f dim. rit. √ fz

8

fff

rit.

pp

SERESTA (Nº 9)

ABRIL

Poesia de Ribeiro Couto

Rio, 1926

H. Villa-Lobos

PIANO.

Animado (M. ♩ = 72)

ffz p mf *ffz p* mf

ffz p mf *ffz p* mf *ffz pp* *ff p*

Menos animado (M. ♩ = 104)

pp *3 rall.* *3 dim.* (Muito longo) *pp*

De - - - pois da chu - va - ra - da

p > pp *mp pp*

su - bi - ta que inun - dou os cam - pos e os mor - ros

(Saliente o canto)

céu a - zu - la, fo - gem nu - - - - -

70

Vem das ver - dos mat-tas mo - lha -

- das u - ma fres - cu - ra a - ca - ri - ci - as -

- to 'a fres - cu - ra das bo - cas hu - - - mi -

- das. E do - ce -

sfz p *sfz* *sfz p* *sfz pp* *sfz pp* *sfz pp*

- men - te, sobre a vil - - - la

a tar - de oia em tons de ro - - -

- sa, como um an - nun - cio de bom

tem - - - po.

poco rall.

dim. rall.

dim. rall.

Seresta No. 13. „Serenata” (Serenade).

SERESTA Nº 13

SERENATA
(SÉRÉNADE)

Letra de
DAVID NASSER

H. VILLA LOBOS
(Rio, 1943)

Moderato

a Tempo

rall. **a Tempo**

Serestei . ros can . tan . do A paixo .

rall.

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na - das ju - ras... Vio - lões su - pli - can - do - pro -

mes.sas de ven - tu - ras... A ru - a pe - que - na -

su - bindo a co - li - na A - traz da ja -

ne . la sus . pi.ra a don . ze . la...

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It features a melody with a triplet of eighth notes on the word 'pi.ra'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

A lua es . prei . tan . do — A traz da ja .

The second system of the musical score. The vocal line continues with a triplet of eighth notes on 'tan . do'. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

ne . la... Ea canção vem vindo de lon . . .

The third system of the musical score. The vocal line ends with 'ne . la...' and 'Ea canção vem vindo de lon . . .'. The piano accompaniment concludes with a final chord. The word 'string.' is written above the piano part in the second measure of this system.

a Tempo

ge vem vin-do de lon - ge...

p *sfz p* *p*

sfz > mf *rall.* *p*

rall.

rall.

Pela es.

a Tempo

tra . da — do . cé . o, — de . ser . ta — e

nú . a, envelhe . ci . da, O seurosa.rio vai rezando a lu . a —

pe los que vi.vem sem a . mar na vi . da,...

M.E. 6856

f
A be-la flor da noite assis-te mu - .

V
da o a-pe-lo dea - môr queo vio-lão tra-duz...

string.
Mas — compa-nhei-ro, A lu-a não te a.

string.

a Tempo

ju - da - pois ti-ra de teu so-nho a su - a - luz...

pp *mf* *sfz p*

rall.

Pela es.

p *sfz > mf* *rall.* *rit.*

Lento

tra - da - do - cé - o, de - ser - ta - e

pp

nu - a, - ir - mã _____ das al - mastristes, en - ve - lhe - cida, o

molto **lento**

seu ro.sario vai rezando a lu - a — pe los que sofrem por a - mar na

molto **lento**

rall. **a Tempo** *rit.*

vi - da... Ah!

a Tempo

rall. *sfz p* *p* *rit.* *pp*

Seresta No. 14. "Vôo" ("Flight").

SERESTA Nº 14

VÔO

(ENVOLEE)

Letra de
ABGAR RENAULT

H. VILLA LOBOS

(Rio, 1943)

Allegro *mf*

Timi-da bo - lha, —

foi um céu no ar; — fragil sor-ri - soriu sob uns o - lhos; —

bre - ve pa - la - vra a - cendeu lu - mes e cre-ou mun - dos; —

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2

gliss. Ah! *f* Pas.saro a .

8.

zul, fen . deu as nu . vens, trou . xe nas a . zas me . morias de as . . tros

8.

p e de dis . tan . cias; a . gua de fon . te, o . lhos la . vou de muda in so . . nia, —

8.

mf ma . tou a sê . de a mãos fe . bris e a . cê . sa *f*

8.

M. E. 6857

p
bô - ca; — Agua de fon - te que flue em vi - nho, —

p
em - be-be - dou e al - ma bi - fron - te eo cor - po tris - te. — Ah! — *gliss.*

mf
Breve pa - la - vra, fra - gil sor.

f *p*
ri - so ti - mida bo - lha; — surdo si - len - cio no labio a mar - go,

no i . te no olhar, sim . ples ar no ar. Mas foi a

Vivo

vi . da. Ah!

rall.
Ah!

mf *rall.* *mf*