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December 2018

WESTERN AND BRAZILIAN SOUND
IN FRANCISCO MIGNONE'S *VALSAS CHÔRO*

An Essay

Presented to the Faculty of the

Moores School of Music

Kathrine G. McGovern College of the Arts

University of Houston

In Partial Fulfillment

of the Requirements for the Degree of

Doctor of Musical Arts in Piano Performance

By

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Abstract

Composer Francisco Mignone's contribution to Brazilian musical nationalism is illustrated by his *Valsas Chôro*, a set of twelve waltzes for solo piano. In this project, I argue that in the *Valsas Chôro* Mignone fused Western form and Brazilian popular music; this procedure in turn allowed him to create a Brazilian waltz style that advanced Heitor Villa-Lobos's adaptations of popular street music. Stylistic descriptions of the *Valsas Chôro* reveal how Mignone incorporates both waltz and *choro* styles. I show that by adapting the traditional accompaniment of the European waltz, Mignone creates his own Brazilian waltz style within the dance's triple meter. I demonstrate that Mignone transferred the characteristics of the *choro* ensemble and its improvisatory playing style to solo piano by using arpeggiated chords, eighth notes, and staccato. The result is a fusion of waltz rhythm and improvisatory *choro* style. The combination creates a blend that characterizes Mignone's *Valsas Chôro*.

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Introduction

The modernist movement defined and consolidated nationalism in Brazilian music. Three days of performances during the Week of Modern Art in São Paulo in February 1922 featured compositions by Heitor Villa-Lobos that blended popular Brazilian sources and European traditions to create a distinctive Brazilian style.¹ Understanding the value of folklore and popular culture, artists and writers wanted these elements to define Brazilian artistic and literary productions, instead of continuing European styles. Whereas nationalism in European music generally means incorporation of folk music, in Brazilian music it may also include popular music. Composer Francisco Mignone's contribution to the new Brazilian style of composition appears in his *Valsas Chôro*, a collection of twelve waltzes written for solo piano between 1946 and 1955 that combine European waltz elements with features of the popular *choro* genre.²

The *valsa*, or waltz, is the genre that Mignone used most often; his first waltzes date from 1938.³ Mignone explained that he chose to compose waltzes because it was the only form that allowed him to work with them in the new nationalist context.⁴ According to musicologist Gérard Béhague, a title like *Valsas Chôro* would indicate the

¹ Pianist Guiomar Novaes performed *O ginete do Pierrozinho*. Ernani Braga played *Valsa mística*, *Rodante*, and *A fiandeira*. Trios, sonatas, and quartets by Villa-Lobos, as well as his wind octet, *Três danças Africanas* (Three African dances), were all performed at the Modern Art Week.

² The 1971 orthographic reform in Brazil eliminated the use of the circumflex accent in homographs or homonyms, as in the case of *choro*.

³ Mignone composed waltz collections for solo piano between 1938 and 1984: the *Valsas de Esquina* (Street corner waltzes), the *Valsas Chôro* (Waltzes in the style of *choro*), *Pequenas Valsas de Esquina* (Small street corner waltzes) and the *Valsas Brasileiras* (Brazilian waltzes).

⁴ Francisco Mignone, interview by Aloísio de Alencar Pinto, Edino Krieger, Guilherme Figueiredo, and Ricardo Cravo Albim, March 1968 (São Paulo: Acervo da Música Erudita Brasileira do Museu da Imagem e do Som), 7. All translations from Portuguese are my own.

transformation of European dances into a nationalist Brazilian style.⁵ Mignone's *Valsas Chôro* support Béhague's claims, because he uses rhythm and melodies found in traditional Brazilian popular street music within the framework of a European genre.

Previous research on Mignone identifies his waltzes for solo piano as representative of the diversity of his compositional style.⁶ In *Francisco Mignone: vida e obra* (Francisco Mignone, life and work), Bruno Kiefer presents an overview of Mignone's life and works. Kiefer finds the influence of Chopin in Mignone's waltz collections for solo piano, noting that it was admirable that Mignone was able to create his own waltz style despite the mass production of waltzes in Europe and Brazil at the time. In "Francisco Mignone: His Music for Piano," Marion Verhaalen divides Mignone's works into six homogenous groups: pieces that use a traditional European musical language; pieces of folkloric inspiration; *Lendas Sertanejas* (Legends of the Sertão); *Valsas de Esquina*; *Valsas Chôro*; and Sonatinas and Sonatas. Verhaalen groups the waltzes independently because they are representative of Mignone's favorite genre, among which two collections for solo piano, *Valsas de Esquina* and *Valsas Chôro*, are the most recognized.⁷

⁵ Quoted in Bruno Kiefer, *Francisco Mignone, vida e obra* (Porto Alegre: Editora Movimento, 1983), 50.

⁶ These studies include David P. Appleby, "A Study of Selected Compositions by Contemporary Brazilian Composers" (PhD diss., Indiana University, 1956); José Batista Junior, "As 16 valsas para fagote solo de Francisco Mignone" (master's thesis, Universidade Federal do Rio de Janeiro, 2013); Simone Gorete Machado, "An Examination of Selected Piano Works by Francisco Mignone, Lorenzo Fernandez and Marlos Nobre Using the Corresponding Brazilian Dances as a Guide to their Performance" (D.M.A. diss., The University of Arizona, 2006); Andréia Miranda de Moraes Nascimento, "Mignone e as Valsas Seresteiras" (master's thesis, Universidade Estadual de Campinas, 2007); Gisele Nacif Witkowski, "African and Brazilian Pathways to Francisco Mignone's Brazilian Fantasies for Piano and Orchestra" (D.M.A. diss., The University of Hartford, 2011).

⁷ Marion Verhaalen, "The Solo Piano Music of Francisco Mignone and Camargo Guarnieri" (D.M.A. diss., Columbia University, 1971).

Three theses treat Mignone's waltzes for solo piano and one article analyzes Mignone's inspiration in the music of Chopin.⁸ Marcelo Machado and Andréia Miranda de Moraes Nascimento both study the twelve *Valsas de Esquina*. Machado concludes that Mignone's experience as a serenader on the streets of São Paulo influenced the sound of the waltzes. His study identifies the flute and the guitar as instruments from *choro* evoked in the *Valsas de Esquina*. His thesis also examines traces of Brazilian popular music found in these waltzes.

Nascimento's thesis classifies each *Valsa de Esquina* from easy through intermediate and advanced. To determine the placement of each *Valsa de Esquina*, Nascimento collected data from three conservatories in São Paulo to establish criteria for defining each level. Her study identifies the presence of stylistic elements in each *Valsa de Esquina* used to categorize each waltz. Nascimento compares the beginning level to sonatinas by Clementi, Diabelli, and Kuhlau, the intermediate level to inventions, toccatas, and sonatas by Haydn, Mozart and Beethoven, and the advanced level to Chopin études; compositions by Liszt, Debussy, Rachmaninoff and Prokofiev; and some piano concertos.

Alexandra Mascolo-David finds that Mignone combines nineteenth-century musical elements with Brazilian nationalist style in the *Valsas Brasileiras*. She observes that the *Valsas Brasileiras* are filled with elements of virtuosic piano technique that demonstrate influence of the music of Liszt. These features include octaves, tremolos,

⁸ See Lucas Barbosa and Lúcia Barrenechea, "A intertextualidade musical como fenômeno: um estudo sobre a influência da música de Chopin nas 12 *Valsas de Esquina* de Francisco Mignone." *Em Pauta* 16, no. 26 (June 2005): 37-72, Marcelo Machado, "As doze *Valsas de Esquina* de Francisco Mignone: um estudo técnico-interpretativo a partir de suas características decorrentes da música popular" (D.M.A. diss., Universidade Federal de Minas Gerais, 2004), Alexandra Mascolo-David, "*Valsas Brasileiras* of Francisco Mignone" (D.M.A. diss., University of Kansas, 1997), Andréia Miranda de Moraes Nascimento, "Mignone e as Valsas Seresteiras" (master's thesis, Universidade Estadual de Campinas, 2007).

large chords, clusters, rapid scalar passages, and arpeggiated passages.⁹ Mascolo-David also notes that Mignone uses Portuguese tempo markings to emulate a sense of rubato, characteristic of Brazilian music. Lastly, she finds that Mignone's inventive melodies show influence of *choro*.

Lucas de Paula Barbosa and Lúcia Barrenechea study the influence of Chopin's piano music on Mignone's *Valsas de Esquina*. Barbosa and Barrenechea identify elements that are characteristic of Chopin's music and show similar techniques used by Mignone in the *Valsas de Esquina*. These compositional techniques include altering the metric divisions of the beat, writing melodic lines for inner voices, and embellishing the melody with non-chord tones. While these and other dissertations mention the *Valsas Chôro* in their introductions to Mignone's works for piano, they identify only a few defining characteristics.

Fernando dos Reis's thesis, "Francisco Mignone's Idiom in the Twelve *Valsas de Esquina* and Twelve *Valsas Chôro*," is the only study of all twelve *Valsas Chôro*.¹⁰ Reis provides a stylistic analysis of the *Valsas de Esquina* and the *Valsas Chôro*. First, he gives a brief historical background on both collections. Next, Reis presents a movement-by-movement analysis of each waltz collection with harmonic analysis. He also identifies the phrase structure of each waltz and uses his analysis to support his short summary of form and phrase structure of each movement. In addition to his findings, Reis also includes stylistic suggestions for performance of each movement.

⁹ Alexandra Mascolo-David, "Valsas Brasileiras of Francisco Mignone" (D.M.A. diss., University of Kansas, 1997), 28.

¹⁰ Fernando Cesar Cunha Vilela Dos Reis, "O idiomático de Francisco Mignone nas 12 *Valsas de Esquina* e 12 *Valsas-Choro*" (master's thesis, Universidade de São Paulo, 2010).

My research expands the work of Mascolo-David; Barbosa and Barrenechea; Reis; and Nascimento. I add to Mascolo-David's thesis on the *Valsas de Esquina* by studying Mignone's use of the "Brazilian waltz" concept in the *Valsas Chôro*. I further her study by identifying the ways in which Mignone incorporates *choro* sounds and rhythms into the *Valsas Chôro*. I also demonstrate how Mignone's use of Brazilian popular music plays a prominent role throughout the *Valsas Chôro*. I expand Barbosa and Barrenechea's study of Mignone's idiomatic writing by identifying instances in the *Valsas Chôro* in which Mignone emulates Chopin. I add to Reis's work by studying the twelve *Valsas Chôro* not as individual movements, but as a collection united by common characteristics. I augment Reis's work by analyzing the form of each waltz, reconsidering his findings. I also study the influences of *choro* on these waltzes, including a discussion of the instruments and rhythms characteristic of *choro* that inspired Mignone. My study adds to Nascimento's research by demonstrating that the twelve *Valsas Chôro* have a broader framework than the *Valsas de Esquina*.

In this paper, I argue that in the *Valsas Chôro* Mignone fused Western form and Brazilian popular music; this in turn allowed him to create a Brazilian waltz style that followed Villa-Lobos's adaptations of popular street music. I examine all of the *Valsas Chôro*, arguing that although they were composed over a period of nine years and published as four sets of three, the waltzes are best understood as a grand whole comprising twelve different parts.

Francisco Mignone: Biography

Francisco Paulo Mignone (1897-1986) was born to Italian immigrants in São Paulo. His musical career began at an early age; he studied flute and piano with his father Alfério Mignone, who was a flutist. Since his family was not wealthy, Francisco Mignone played piano for and conducted small dance orchestras when he was thirteen to pay for his piano lessons with Sílvio Motto.¹¹ In the evenings on his way home, Mignone would join his friends in serenading on the streets of São Paulo. He improvised waltzes and *choros* on his flute, accompanied by *cavaquinhos* (small four-stringed guitars) and *violões* (guitars) on the streets of São Paulo contributed to his interest in incorporating popular music into his works later in his career.¹²

Mignone entered the Conservatory of Drama and Music at age fifteen, where he studied piano, harmony, counterpoint, and composition with composer Savino de Benedictis (1883-1971) and pianist Agostinho Cantú (1878-1943).¹³ Mignone continued his studies on the flute during this time with his father. In 1917, Mignone graduated from the conservatory with diplomas in flute, piano, and composition, and the first public presentation of his work came on September 16, 1918.¹⁴ As a result of this successful concert, Mignone received a grant in 1920 from the São Paulo Commission on Artistic Pensions to study in Europe. He traveled to the Giuseppe Verdi Conservatory in Milan, where he studied with composer Vincenzo Ferroni for two years.¹⁵ Mignone chose to remain in Europe until 1929, continuing to study and present his works where

¹¹ Witkowski, "African and Brazilian Pathways," 1-2.

¹² Verhaalen, "The Solo Piano Music of Francisco Mignone and Camargo Guarnieri," 21-22.

¹³ Marion Verhaalen, "Francisco Mignone: His Music for Piano," *Inter-American Music Bulletin* 79 (November-February 1970-71): 2.

¹⁴ Kiefer, 12.

¹⁵ Tamara Livingston-Isenhour and Thomas Garcia, *Choro: A Social History of Brazilian Popular Music* (Bloomington and Indianapolis: Indiana University Press), 19.

opportunities arose. His return to Brazil in 1929 coincided with his new position teaching harmony at the São Paulo Conservatory. Mignone moved to Rio de Janeiro four years later after assuming the position of conductor at the *Instituto Nacional de Música* (the National School of Music); he remained there until 1967.¹⁶ Mignone continued to reside in Rio de Janeiro until his death in 1986.

Mignone's Compositional Output

Mignone's most-recognized compositions are works for orchestra, yet he also composed in a variety of genres, including opera and ballet.¹⁷ The one genre he avoided was chamber music; he wrote only one string quartet, which was never published.¹⁸ Mignone's works for piano best represent the diversity of his compositional style. Of the roughly 232 works written for piano, many are in the nationalist style.¹⁹ His earliest nationalist compositions date back to his studies at the São Paulo Conservatory in 1913. Mignone wrote *valsas*, tangos, and *maxixes* (Brazilian tangos) for piano under the pseudonym Chico Bororó. The last name Bororó comes from a Brazilian indigenous tribe, and Chico is a nickname for Francisco in Portuguese.²⁰ In the period from the late nineteenth to late twentieth century in Brazil, high-art composers were discouraged from using popular music because it was considered undesirable by the conservatories. For that reason, Mignone used a pseudonym, despite the success of popular composers such as Ernesto Nazareth and Alexandre Levy. Mignone noted, "In

¹⁶ Verhaalen, "Francisco Mignone: His Music for Piano," 24-25.

¹⁷ Witkowski, 4.

¹⁸ David P. Appleby, "A Study of Selected Compositions by Contemporary Brazilian Composers" (Ph.D. diss., Indiana University, 1956), 62.

¹⁹ Witkowski, 4-5.

²⁰ Kiefer, 12.

those olden times at the beginning of the century, the writing of popular music was truly forbidden and unsuitable.”²¹ Mignone (as Bororó) was successful, however, winning second place in a popular music competition when he was fifteen years old for his tango *Não se impressione* (Don’t be impressed), and a waltz, *Manon*.²² Mignone never took credit for his works prior to 1914, leaving his earliest successes under Bororó’s name. He won first prize for his *Romance* in A major for orchestra in 1915, submitted under his own name.²³

Mignone’s nine-year study abroad led his works to exhibit heavy Italian influence. Writer and musicologist Mário de Andrade, who was a leader of the Week of Modern Art, criticized Mignone’s works for their European influence, urging him to join the Brazilian nationalist movement. He noted, “In Italian music Francisco Mignone would be just one more in a brilliant, rich and numerous school, to which he would add nothing. Here he will make an essential contribution.”²⁴ Andrade did not dispute the significance of European traditions, but instead fought to reshape traditional artistic elements to create an original art in Brazil.²⁵ Mignone respected Andrade’s opinion, because they had studied at the conservatory in São Paulo during the same time. He took this criticism to heart. In a 1968 interview with the *Jornal do Brasil* (Brazilian Newspaper) Mignone noted,

In 1929, without having accomplished anything really significant in Europe, I came back to Brazil. I adhered to the principles of the week of modern art of 1922, and supported by the cordial and spontaneous friendship with Mário de Andrade, I deepened myself into the intricate nationalist rite, also not to be considered (not being a nationalist composer) “reverently foolish” as Mário de Andrade used to say.

²¹ Quoted in Kiefer, 12.

²² Mascolo-David, 12.

²³ Machado, 19.

²⁴ Mário Andrade, *Música doce música* (Rio de Janeiro: Nova Fronteira, 2013), 7.

²⁵ Witkowski, 34.

Therefore, compelled by nationalist ideas, I composed four Brazilian Fantasies for piano and orchestra.²⁶

Mignone would continue studying the works of Villa-Lobos. Villa-Lobos's works are filled with markedly Brazilian characteristics, whether in rhythm, instrumentation, or timbre. Discovering a new world of composition in Villa-Lobos, Mignone commented, "My eyes were opened."²⁷ Mignone's *Fantasia brasileira* (Brazilian Fantasy) for piano and orchestra from 1929 was the first of many of his works composed in the Brazilian nationalist style. Mignone's waltz collections for solo piano begin with the *Valsas de Esquina* in 1938.

Mignone's Brazilian Waltz Style

The *valsa* has been said to be Mignone's favorite genre; his archive contains fifty-three waltzes.²⁸ Poet Manuel Bandeira even went so far as to call Mignone the waltz king ("Rei de Valsa").²⁹ In an interview published posthumously in Rio de Janeiro in 1991, Mignone explained why he chose to write waltzes, noting that "Of all Brazilian musical forms the one that had least influence from American music was the waltz, which stayed genuinely Brazilian, in spite of its origins coming from Chopin, or Italian, Spanish, or others. They are stable so that I can work with them, calling to mind my days as a

²⁶ Francisco Mignone. 1968. "Do nacionalismo à música pela música," *Jornal do Brasil*, (April 6): 4. Quoted in Witkowski, 68.

²⁷ Kiefer, 19.

²⁸ Reis, 65.

²⁹ Machado, 23.

serenader.”³⁰ Considering the mass production of waltzes in Europe, scholars have commented on how admirable it was that Mignone was able to create a waltz genre that was unique to him.³¹

Austrian composer Sigismund von Neukomm introduced the waltz to Brazil in 1816, in his capacity as professor of harmony and composition to the future Emperor Dom Pedro I (1798-1834). D. Pedro I composed waltzes; this fact was revealed in 1951 when incipits of his compositions were discovered by musicologist Mozart de Araújo in a catalog of Neukomm’s works.³² They represent the oldest reference to the composition of waltzes in Brazil. While the waltz was initially associated with the aristocracy of the Royal Palace of *São Cristóvão*, it would later emerge into Brazilian popular culture in the second half of the nineteenth century. The waltz is most commonly associated with a dance in triple meter, in either 3/4 or 3/8, with strongly accented first beats. The traditional form of the Viennese waltz is ternary, ABA, form.³³

Increasingly popular in Brazilian music, the waltz became one of the principal genres of the serenader, and Mignone’s street-music activities enabled him to cultivate the genre during his youth.³⁴ Discussing the Brazilian waltz, Araújo noted “In this period [1870] we find different kinds of waltzes whose most obvious character is expressed in the slow salon waltz, in the serenade waltz, in the waltzes played with flute, guitars, and small stringed instruments, or in the affected sensual waltzes played by bands in the interior.”³⁵ The Brazilian waltz found its influence from the *modinha* (sentimental love

³⁰ Mignone, interview by Pinto et al., 7.

³¹ Kiefer, 50.

³² Machado, 48.

³³ Machado, 49.

³⁴ Machado, 49.

³⁵ Quoted in Marion Verhaalen, *Camargo Guarnieri: expressões de uma vida* (São Paulo: Editora da Universidade de São Paulo, 2001), 116.

song). The *seresta* (serenade) was considered part of the *modinha* tradition, and the genres became interchangeable. *Modinhas* were often performed indoors while the *seresta* was performed *al fresco*. Two types of *modinhas* developed in nineteenth century Brazilian music: the first was characterized by simple sentimental melodies, while the second used more elaborate melodies demonstrating the influence of Italian opera arias.³⁶ Analogously, Bruno Kiefer identifies two distinct styles of the *modinha* in Mignone's output: the first is a slower, more romantic and sentimental waltz, while the second is more brilliant and virtuosic.³⁷ Uniquely, Mignone used the waltz, an established genre of European origin, to showcase Brazilian popular street music. Mignone created a fusion of Brazilian and European waltz styles for the *Valsas Chôro*.

Brazilian Popular Music in the *Valsas Chôro*

Mignone composed the twelve waltzes in the *Valsas Chôro* cycle between 1946 and 1955. The *Valsas Chôro* were written in response to Mignone's previous collection *Valsas de Esquina* (Street corner waltzes), completed three years earlier. The name *Valsas Chôro* refers to waltzes written in the style of *choro*. Many scholars have translated the title as lament waltzes since *choro* comes from the word *chorar*, meaning to cry. Mignone's aim, however, was to incorporate the old style of Brazilian street music into his waltzes to create a nationalist work. The *Valsas Chôro* are a collection of twelve waltzes; each waltz evokes the style of Brazilian street music, or *choro*, in a different way.

³⁶ Livingston-Isenhour and Garcia, 27.

³⁷ Machado, 60.

The *Choro* Concept

Choro originated in Rio de Janeiro in the 1870s, and the term *choro* carries a variety of meanings. Béhague defines *choro* as “urban instrumental music, often with one group member as a soloist.”³⁸ Musicologist David Appleby believes that in Portuguese the term can be applied both to the music being performed and to the group performing it.³⁹ The earliest *choro* groups, called *terno* ensembles, comprised flute and two guitars; in Mignone’s time, the musicians who performed *choro* were most often called *chorões*.⁴⁰ The instruments commonly used now by *chorões* are the flute, clarinet, trombone, *cavaquinho*, *violão*, and the *pandeiro* (Brazilian tambourine). *Choro* pieces are in binary, ternary, or rondo form.⁴¹ The *modinha*, *polka*, *habanera*, and the *maxixe*, also well-known genres of Brazilian popular music, were essential for the development of *choro*. The *lundu*, an African musical genre, also influenced *choro*. In Brazil, the *lundu* evolved into a song in 2/4 time accompanied by syncopated clapping. In the nineteenth century, the African *lundu* transformed further into a fusion called the *polka-lundu*, and then become interchangeable with *maxixes* and *choro*; all of these terms described fast and syncopated instrumental music.⁴²

There was early interest in trying to make *choro* compositions. Some of the most influential composers of Brazilian *choro* include Joaquim Antônio da Silva Calado Jr. (1848-1880), Alfredo de Rocha Viana Jr., better known as Pixinguinha (1897-1973), Chiquinha Gonzaga (1847-1935), and Ernesto Nazareth (1863-1934). Silva Calado Jr. is

³⁸ See Gerard Béhague, “Choro,” *Grove Music Online*, accessed 30 October, 2017, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005679>.

³⁹ Appleby, 70.

⁴⁰ Marilyn Mair, “Marilyn Mair on Brazilian Choro,” *Mandolin Quarterly*, 3, no. 1 (March 2000): 12.

⁴¹ Livingston-Isenhour and Garcia, 4.

⁴² Mair, 14.

a flutist who was the first notable composer of *choro*, and he is known as the father of *choro* (“Pai de *Choro*”).⁴³ Pixinguinha is one of the most famous musicians and composers of *choro*. He is credited with forming the famous *choro* group Os Oito Batutas (The eight hotshots).⁴⁴ Chiquinha Gonzaga was the first woman to be a successful Brazilian composer, writing *choro* pieces already in 1877.⁴⁵ For Mignone, Ernesto Nazareth, a prolific composer of Brazilian popular music for piano, was perhaps the most influential.⁴⁶ Mignone noted:

You ask me if I should consider Nazareth to be an educated musician or not. My opinion is that he had no formal musical education. He was simply an ‘intuitive’ like Mussorgsky or Villa-Lobos; his works served as a format and model for the nationalists in the generation after him and later. Seen from that angle Nazareth should be considered a classic of Brazilian nationalist music.⁴⁷

Brazilian composers involved in the Brazilian modernist movement at first used *choro* simply as a term for vernacular music. Eventually it came to serve as a general Brazilian identity marker. Villa-Lobos applied the term broadly as a title for works that incorporated various Brazilian popular sources.⁴⁸ Villa-Lobos composed fourteen *choros* between 1920 and 1929, while he was living in Paris. These pieces feature many different groups of instruments, as well as singers. Following Villa-Lobos’s use of the term *choros*, the definition changed: *choro* became identified with art music of Brazilian national character, often performed by instrumental ensembles. When a singer was included in the instrumental group, the music was called a *seresta* or *modinha*. When the improvising

⁴³ Ruth M. Witmer, “Popular Virtuosity: The Role of the Flute and Flutists in Brazilian *Choro*” (Master’s thesis, University of Florida, 2009) 26.

⁴⁴ Mair, 17.

⁴⁵ Appleby, 76.

⁴⁶ Mair, 17.

⁴⁷ Quoted in Vasco Mariz, *Francisco Mignone: O homem e a obra* (Ministério da Cultura: Funarte, 1997), 100.

⁴⁸ Appleby, 130-31.

group only included instruments, it was then called a *choro*.⁴⁹ With the development of the radio in the mid-1920s, *choro* lost much of its popularity to the urban samba. In the 1940s, however, *choro* would experience the first of several revivals. Mignone first used the term *choro* for his solo piano music in 1938. He applied the term *choro* more narrowly than Villa-Lobos, using it instead as the title for works that imitated the elegant salon music of early twentieth-century Brazil.⁵⁰

Choro: Influential Instruments

In the *Valsas Chôro*, Mignone's piano writing evokes the flute and the *violão*. In early *choro*, the flute carries the principal melody in the top voice, while the *violão* provides rhythmic and harmonic accompaniment to support the melody.⁵¹ Flute influence is evident in his use of ornamentation. Mignone's embellishments include mordents, ornaments, and *bordaduras* (ornamental passing tones). Mignone adds mordents to many melodies (see Example 1). Nazareth also used mordents to evoke *choro*, as seen in his waltz *Apanhei-te, cavaquinho* (I've got you, *cavaquinho*) (see Example 2). In the opening line, Nazareth places mordents on the downbeats of each measure. By contrast, in street *choro*, mordents are placed before the beat.⁵² Mignone evokes the same performance technique in the *Valsas Chôro* by writing out the turn. *Bordaduras* are another type of melodic embellishment used by the flute in *choro*.⁵³ Mignone uses a *bordadura* in the C section of *Valsa Chôro* No. 10 (see Example 3).

⁴⁹ Appleby, 71-2.

⁵⁰ Appleby, 143.

⁵¹ Witmer, 40.

⁵² Witmer, 94.

⁵³ Alexandre Zamith Almeida, "Verde e amarelo em preto e branco: as impressões do choro no piano brasileiro" (Master's thesis, Universidade Estadual de Campinas, 1999), 109-110.

Mignone simulates the *violão* in two different ways. The first, expression markings, appears in the score of just three of the *Valsas Chôro* –Nos. 3, 8 and 10. Mignone notates *imitando o violão* (imitating the guitar), *repinicando como violão* (rhythmically strumming the guitar), or simply writes *violão* (see Table 1). The second way in which Mignone evokes the *violão* involves applying the guitar idiom to his piano writing. Several writers have discussed this particular style. According to Mascolo-David, Mignone’s guitar-like compositional devices include the use of staccato, tenuto and arpeggiated chords.⁵⁴ Witkowski notes that arpeggiated chords are also used by Mignone to replicate the *cavaquinho* used in *chorões* (*choro* groups).⁵⁵ In the *Valsas Chôro*, the fast arpeggiated chords serve an accompanimental purpose. In *Valsa Chôro* No. 3, the bass reflects the influence of the guitar, while the rolled chords in the tenor voice portray the fast arpeggiated style of the *cavaquinho* (see Example 4).

Table 1: Mignone, *Valsas Chôro*, *violão* notation.

Guitar Notation	Waltz Number
<i>Imitando o violão</i> (Imitating the guitar)	No. 3
<i>Repinicando como violão</i> (Rhythmically strumming the guitar)	No. 10
<i>Violão</i> (guitar)	No. 8

The guitar provides the *baixaria*, or rhythmic bass line, in *choro* music. Mignone adopted this technique for the *Valsas Chôro* as evidenced through his multiple writing styles for the guitar in the waltzes. In *Valsa Chôro* No. 7, Mignone imitates a *baixo cantante* style (low singing voice found in the *modinhas* and *serestas*) by putting the

⁵⁴ Mascolo-David, 30.

⁵⁵ Witkowski, 20.

initial melody in the bass; as Kiefer notes, the *baixo cantante* is associated with the guitar in Mignone's writing style (see Example 5).⁵⁶ In *Valsa Chôro* No. 1 the left hand carries the melody while the right hand provides supportive harmonic accompaniment (see Example 6). Mignone's use of staccato and tenuto also evokes the character of the guitar. Written as late as 1970, Mignone's works for guitar demonstrate his fascination for the instrument.⁵⁷

***Choro*: Harmonic and Rhythmic Influences**

In the *Valsas Chôro*, Mignone creates a characteristic *choro* rhythm through the use of *balanço*, or "swing" style. Defined by Appleby as a kind of "delay factor," this technique is the ability to control rhythmic pauses.⁵⁸ Applying this technique, Mignone gives each waltz a unique style. In *Valsa Chôro* No. 7, for example, Mignone uses a *balanço* style by placing the rolled chord on beat two of the right hand (see Example 5). In early *choro* this kind of rhythmic syncopation would have been improvised and rarely notated. In twentieth-century *choro*, performers created the swing style by placing accents on beats two or four.⁵⁹ Each *choro* must first have strong rhythmic foundations upon which to improvise.

The influence of *choro* can also be seen in the accompaniment patterns of the waltzes. The *baixaria*, as previously described, provides harmony in *choro*. It may take the shape of a stepwise melodic bass line or of a static pedal point.⁶⁰ In *Valsa Chôro* No.

⁵⁶ Kiefer, 50.

⁵⁷ João Pedro Borges, "O violão na obra de Francisco Mignone" in *Francisco Mignone: o homen e a obra*, edited by Vasco Mariz (Rio de Janeiro: Funarte, 1997), 101.

⁵⁸ Appleby, 89.

⁵⁹ Witmer, 90.

⁶⁰ Marcelo Magalhães, "The Brazilian *Choro*: Its History and Structure," *Ars Inter Culturas* 3 (2014): 89-90.

6, the bass line supports the single-line melody in the upper voice (see Example 7). The bass line and chords in the intermediate voice descend by half step in mm. 41-42. In mm. 43-44, the bass line descends by half step while the intermediate voice remains constant. The stepwise bass line characteristic of the *baixaria* in *choro* results in the use of inverted chords.⁶¹ In the *Valsas Chôro*, Mignone demonstrates a preference for second inversions. In *Valsa Chôro* No. 6, for example, Mignone writes a C4/3 in m. 41, and a B4/3 in m. 42 (see Example 7).

In *choro*, bass pedals are used most often in introductions or transitions. Mignone often uses a bridge to connect sections with the same tonic in the *Valsas Chôro*; there, a pedal locks onto the tonic harmony and sustains it across the bar line. In the coda of *Valsa Chôro* No. 4, for example, Mignone prolongs the bass line's tonic harmony by using ties to carry the dotted half notes across three bar lines (see Example 8).

Evocation of Brazilian and European Music in the *Valsas Chôro*

Mignone evokes both Brazilian popular music and the music of Chopin in the *Valsas Chôro*. Mignone's comprehensive musical training at the Conservatory of Drama and Music in São Paulo meant that he could not have escaped the influence of European musical style. Chopin's music would have played an integral part in Mignone's studies. Nazareth's music was also essential to the development of Brazilian popular music and *choro* in particular.

⁶¹ Almeida, 129.

Imitation of Chopin in the *Valsas Chôro*

Influence of Chopin is seen in the *Valsas Chôro*. Mignone's works do not draw directly from Chopin's music, but imitate his compositional style.⁶² Mignone evokes Chopin's accompanimental style, melodic figurations, and use of rubato. As Leonard Ratner has noted, "While every composer from the nineteenth century, from Weber to Strauss, used timbre and developed a particular palette, it was Frédéric Chopin who probably stood out the most and was more committed to the use of color in his own instrument, the piano, thereby firmly establishing the procedures for the coloristic operation of that instrument."⁶³ Chopin was the most popular European composer of piano music in Brazil until the 1960s.⁶⁴

Chopin's compositional style is drawn from many genres including waltzes, mazurkas, nocturnes, and polonaises. Chopin used many elements of the standard waltz style. Chopin's waltzes are often in ternary form, and sometimes feature a coda. The left hand is characterized by a single low bass note on the downbeat, followed by two chords in the middle register on beats two and three (see Example 9). This basic waltz rhythm characteristic of Chopin is often referred to as an "oom-pah-pah" accompanimental style. Emphasis is placed on the downbeat in 3/4 time, followed by light second and third beats. According to Johanna Frymoyer, variations of the oom-pah-pah pattern occur within the waltz style. One common variant involves stepping downward between the second and

⁶² Barbosa and Barrenechea, 40.

⁶³ Barbosa and Barrenechea, 48

⁶⁴ Livingston-Isenhour and Garcia, 170.

third beats (see Example 10). According to Frymoyer, using an arch to replicate the basic shape of the melodic motive strengthens the waltz.⁶⁵

Chopin's melodies model the *bel canto* singing style, since he was inspired by the music of Vincenzo Bellini. Chopin observed similarities between the lyricism of the *bel canto* style and that of the piano.⁶⁶ Treating the piano as a singing, *legato* instrument, Chopin ornamented his melodies like a singer would in an aria, especially on the repeat of the A sections. In addition to ornamenting his melodies, Chopin used leaps of an octave or more to identify important moments in the music (see Example 11). Parallel thirds and sixths in his melodies imitate duet textures found in opera.⁶⁷

Chopin is especially noted for his voicing. Chopin's bass lines sometimes begin as accompaniment, before developing into melodic material. According to Charles Rosen, Chopin's music may guide the listener to an inner voice, even as that voice still serves a harmonic function. These inner voices then develop into melodic lines several measures later.⁶⁸ For example, in mm. 1-2 of the Nocturne op. 15, no. 1, the upper voice of the left hand accompaniment doubles the melody; beginning in m. 3, it becomes an independent line (see Example 12). Chopin's melodic lines often introduce polyphony to create contrast for his works.

Chopin's music is performed with *rubato*, which provides contrast; a melody is not played the same way upon repeat. Jean-Jacques Eigeldinger has noted, "Chopin seeks

⁶⁵ Joanna Frymoyer, "The Musical Topic in the Twentieth Century: A Case Study of Schoenberg's Ironic Waltzes," *Music Theory Spectrum* 39, no. 1 (April 2017): 91, 94-95.

⁶⁶ Li-San Ting, "Interpreting Tempo and Rubato in Chopin's Music: A Matter of Tradition or Individual Style?" (Ph.D., University of New South Wales, 2013), 14.

⁶⁷ See Kornel Michalowski and Jim Samson, "Chopin, Fryderyk Franciszek," *Grove Music Online*, accessed 18 October, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051099>.

⁶⁸ Charles Rosen, *The Romantic Generation* (Cambridge: Harvard University Press, 1995), 358.

to release the melodic part from all metrical fetters and let it expand with the perfect freedom of inflection found in singing.”⁶⁹ *Rubato* in Chopin also involves melodies that subtly linger.⁷⁰ Chopin’s pupil Wilhelm von Lenz recalled,

“The left hand,” I often heard him say, “is the choir master [Kapellmeister]: it mustn’t relent or bend. It’s a clock. Do with the right hand what you want and can.” He would say, “A piece lasts for say five minutes, only in that it occupies this time for its overall performance; internal details [of pace within the piece] are another matter. And there you have rubato.”⁷¹

As noted by von Lenz, Chopin’s melodies often anticipate the beat while the accompaniment stays in time.⁷² Notes can be lengthened or shortened to create *rubato*, and the tempo of a piece may also determine how much *rubato* should be used since a fast tempo would not allow the pianist to overuse *rubato*.⁷³ Chopin employs *rubato* as a compositional technique for his music to breathe, like a vocal line.⁷⁴

Chopin’s influence can be seen in the *Valsas Chôro*. In the majority of these waltzes, Mignone alters the waltz style’s oom-pah-pah accompaniment. For example, in *Valsa Chôro* No. 2, Mignone places a note on the downbeat of mm. 1-3; however, that note is followed by one chord instead of two. Writing only “oom-pah,” Mignone places a rest where the second “pah” is expected (see Example 13). The lack of complete oom-pah-pah releases the music from rhythmic constraints. In *Valsa Chôro* No. 11, Mignone parodies the accompaniment. Inverting the order of the expected oom-pah-pah bass, he writes “pah-oom”. He places a chord on the downbeat and follows it with a single note on

⁶⁹ Quoted in Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher: As Seen By His Pupils* (Cambridge: Cambridge University Press, 1986), 15.

⁷⁰ Ting, 16.

⁷¹ Quoted in Eigeldinger, *Chopin: Pianist and Teacher*, 50.

⁷² Sandra P. Rosenblum, “The Uses of Rubato in Music, Eighteenth to Twentieth Centuries,” *Performance Practice Review* 7, no. 1(Spring 1994): 41.

⁷³ Ting, 5.

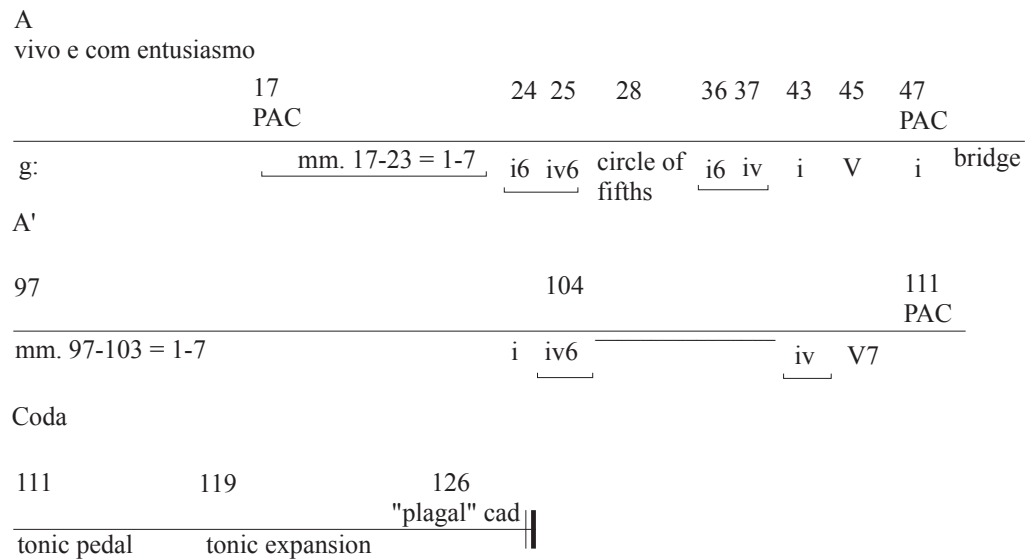
⁷⁴ Quoted in Eigeldinger, *Chopin: Pianist and Teacher*, 112.

beat two (see Example 1). In *Valsa Chôro* No. 8, Mignone omits the bass note of the oom-pah-pah accompaniment (see Example 14). In mm. 1-4, Mignone uses a rest in place of the downbeat. The missing downbeat is added in m. 9; however, Mignone places it in the intermediate voice instead of in the bass (*Valsa Chôro* No. 5 uses the same style).

Mignone writes out the return of the opening A, A', section in three of the *Valsas Chôro*—Nos. 2, 6, and 11—instead providing a *da capo* indication, and in these sections, his technique of changing and elaborating the melody resembles Chopin. In *Valsa Chôro* No. 11, for A', Mignone creates a duet-like texture by replacing the original quarter-note melody with melodic diminutions in eighth notes (see Example 15). In *Valsa Chôro* No. 4, the melody in A is stated two times, mm. 1-17 and mm. 17-48 (see Figure 1). The second statement retains A's seven-measure incipit, but follows it with a new and expanded continuation that terminates in a PAC. At the arrival of the predominant in m. 25 of A, Mignone interpolates a circle of fifths before returning to the predominant in m. 37, whereas A' goes directly to the predominant.

Mignone also ornaments his melodies with leaps of an octave or more. Mignone writes ninths and tenths to mark the high point of the phrase in *Valsa Chôro* No. 2 (see Example 16, mm. 6-7). Large intervals are also used in *Valsa Chôro* No. 8 in which Mignone approaches the highest note in m. 27 by way of an octave (see Example 17). Following the octave, the melodic line descends, leading to a transition to the B section. While most of Mignone's embellishments occur in A', he closes some of the *Valsas Chôro* with virtuosic and improvisatory codas. An example is the coda in *Valsa Chôro* No. 9 (see Example 18).

Figure 1. Mignone, *Valsa Chôro* No. 4. Timeline comparing A and A' sections.



Mignone emulates both Chopin and *choro* with his use of *rubato*. Flutists played the melody in *chorões*, as previously described. Their need to breathe like a singer allows Mignone to liken his *Valsa Chôro* melodies to those of Chopin. In these instances, the bass remains steady while the melody can be more flexible. Where Mignone omits the oom-pah-pah bass characteristic of the waltz, *choro* style influences the use of *rubato*. For example, a duet-like texture in *Valsa Chôro* No. 9 allows both voices to ebb and flow (see Example 19). There, in mm. 1-6, melody and accompaniment play equal roles, allowing them to work together to create *rubato*.

Mignone draws on Chopin's musical style in his use of *rubato*, large intervals, and bass line rhythm, while introducing alterations to the style. Pianist Fernando Dos Reis has called this "controlled improvisation."⁷⁵ Adapting the traditional accompaniment of the European waltz, Mignone creates his own waltz style within the triple meter; his

⁷⁵ Reis, 23.

Brazilian waltz style emerges as a fusion of the waltz style with the improvisational style of *choro*.

Quotation of Ernesto Nazareth's Music in the *Valsas Chôro*

The *Valsas Chôro* show influence of earlier music by popular Brazilian composers. Ernesto Nazareth, although best known for his Brazilian tangos, also wrote *choro*. His works are fusions of Brazilian popular urban forms including the polka, Brazilian tango, and the habanera.⁷⁶ Nazareth also had a lifelong admiration for the music of Chopin.⁷⁷ Mignone met Nazareth at the Casa de Música Eduardo Souto in 1917. Mignone recalled that after he played one of Nazareth's compositions for him, Nazareth proclaimed, "This is not my music." According to Mignone, Nazareth preferred his music to be performed more slowly, with singing melodies, and felt that his music was being mangled.⁷⁸ Mignone's recollection of Nazareth's statement suggests that Mignone was performing in an individual way from the beginning rather than playing Nazareth's music the way that the composer intended. Nonetheless, Mignone's great respect for Nazareth is reflected in the *Valsas Chôro*, where parody and imitation of Nazareth's compositional style occur.

The clearest tribute to Nazareth is apparent in *Valsa Chôro* No. 10, in which he borrows the main theme from Nazareth's tango *Odeon* (see Example 20). Mignone's quotation of the popular tune appears in mm. 1-7 (see Example 21). However, Mignone augments the rhythm of the anacrusis of Nazareth's original opening motive and reuses it

⁷⁶ Appleby, 80.

⁷⁷ Almeida, 79.

⁷⁸ Mignone, "Lição de piano," directed by João Carlos Horta (accessed December 15, 2017), https://www.youtube.com/watch?time_continue=7&v=ehW0Ovy8KYQ.

to follow the descending line used by Nazareth. The opening section of Nazareth's original tango is broken into two groups of eight-bar phrases. In *Valsa Chôro* No. 10, Mignone divides his own A section into eight-bar phrases. Here, Nazareth's music serves as Mignone's model, although eight-bar phrases are characteristic of nearly all of the *Valsas Chôro*.

Form, Rhythm, and Melody in the *Valsas Chôro*

Mignone's *Valsas Chôro* exhibit different styles including the waltz style and *choro* style. Mignone's waltz style developed from his studies of Chopin, as previously described. His *choro* style evokes both early, aurally transmitted practices and contemporary, notated *choro* procedures. Mignone's access to piano transcriptions of *choro* ensembles influenced his waltz collections, which feature nationalist influences from the 1930s to the 1980s. Examination of form, harmony, rhythm and melody in the *Valsas Chôro* demonstrates how Mignone combines waltz and *choro* styles.

Form and Harmony

The *Valsas Chôro* are predominantly written in ternary, ABA form (see Table 2). In ternary form, the B section is usually in a closely related key, but it may also remain in the tonic, using contrasting material to provide variety. In the *Valsas Chôro*, the B sections frequently move to the parallel mode. The one exception is *Valsa Chôro* No. 12, where the A sections are in F-sharp minor, and B moves to the relative major.

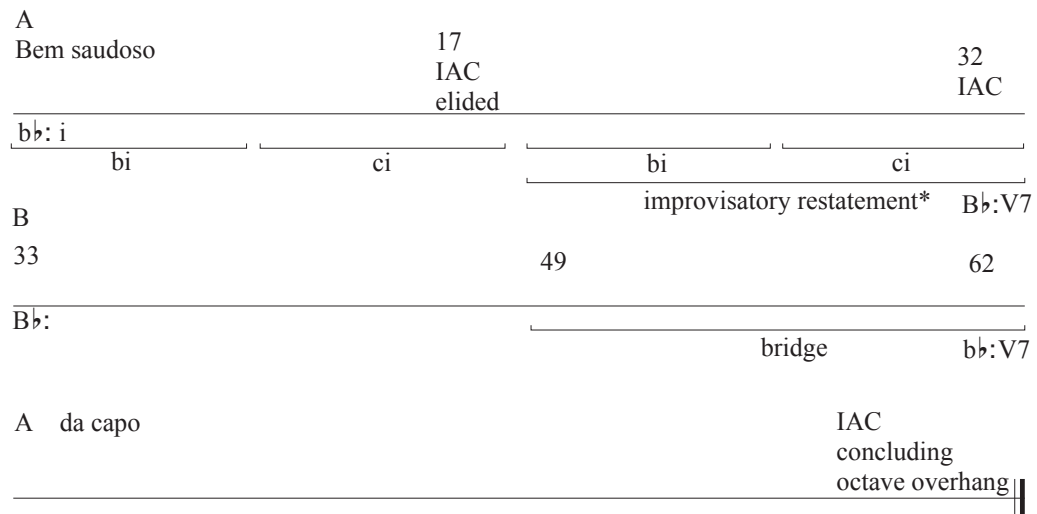
Table 2. Mignone, *Valsas Chôro*, form and key.

Number	Key	Form
No. 1	B-flat minor – B-flat major B-flat minor	ABA
No. 2	C minor	ABA'
No. 3	A minor	ABA
No. 4	G minor	ABA'coda
No. 5	B minor	ABA
No. 6	C-sharp minor – D-flat minor C-sharp minor	ABA'coda
No. 7	E-flat minor	ABA coda
No. 8	E minor	ABA
No. 9	F minor – F major F minor	ABA'
No. 10	D minor – D major D minor	ABACA coda
No. 11	A-flat minor	ABA'B
No. 12	F-sharp minor – A major F-sharp minor	ABA'coda

Mignone expands the ABA form of the *Valsas Chôro* in different ways. Some of the waltzes feature short codas. *Valsa Chôro* No. 11 is the only example in binary form, with an added return to the B section (ABA'B). *Valsas Chôro* No. 1, No. 7, and No. 10 are representative waltzes of the collection; they have many structural commonalities (see Figure 2). *Valsa Chôro* No. 1 is in ternary form (ABA), *Valsa Chôro* No. 7 is in ABA form with a coda, and *Valsa Chôro* No. 10 is a five-part rondo with an added coda.

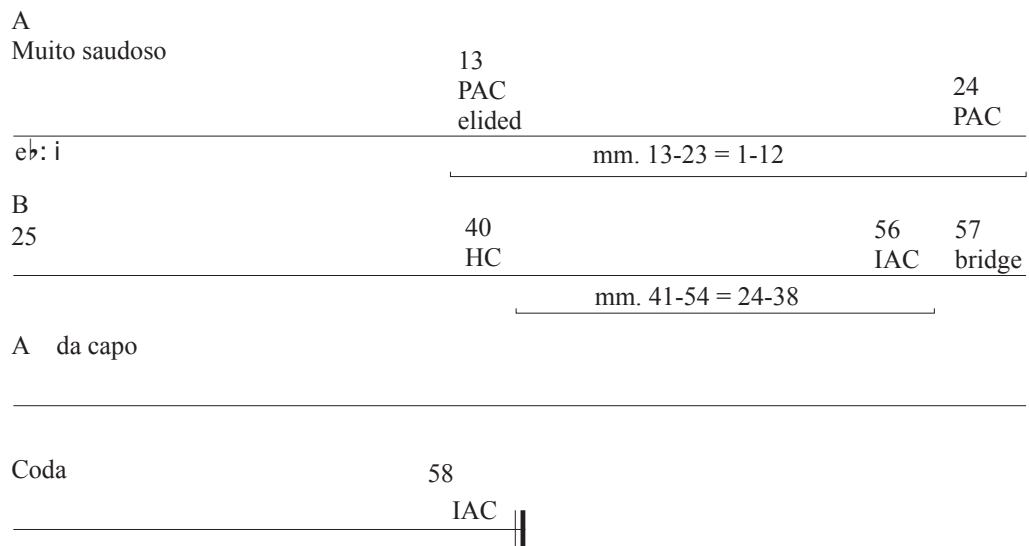
Figure 2. Mignone, *Valsas Chôro* No. 1, No. 7, and No. 10, timelines.

a. *Valsa Chôro* No. 1, timeline.

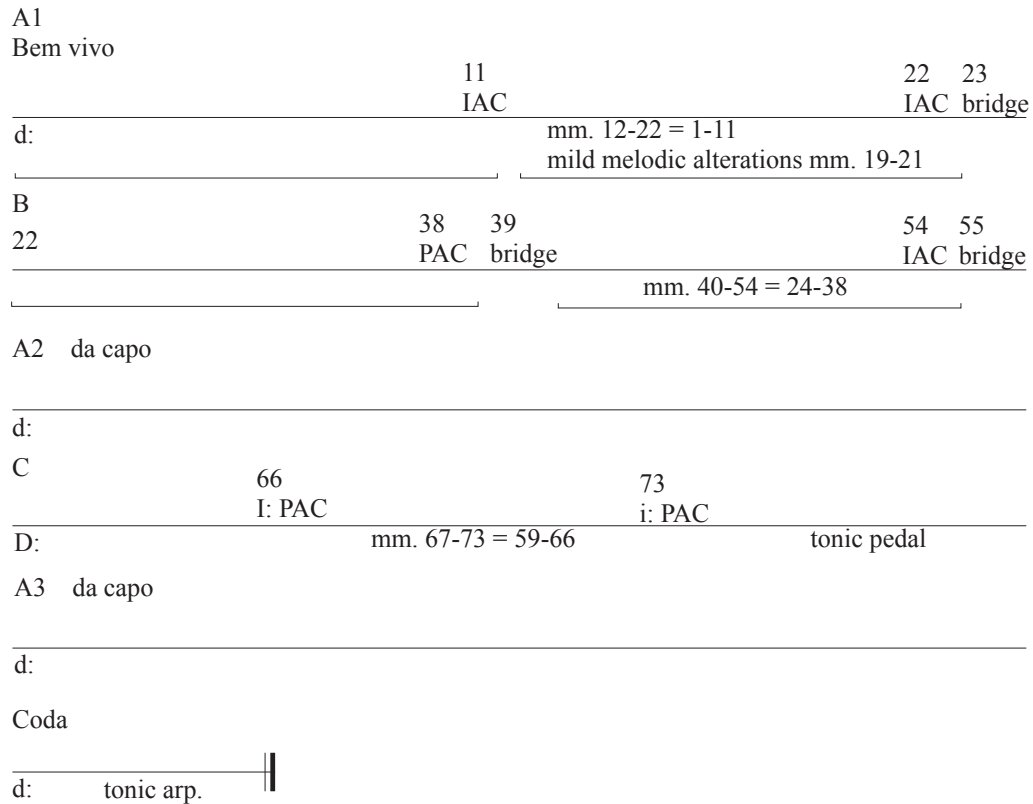


*Improvised restatement with reconstructed ci.
See William E. Caplin, *Classical Form* (New York: Oxford University Press, 1998): 49.

b. *Valsa Chôro* No. 7, timeline.



c. *Valsa Chôro* No. 10, timeline.



The melodies of the A sections in *Valsas* No. 1, No. 7, and No. 10, are stated twice. The statements are not of the expected eight- or sixteen-bar length, however; *Valsa Chôro* No. 1's first statement, for example, elides its cadence with the beginning of the restatement, so that the IAC occurs on m. 17. The phrases of A are introduced simply and then restated with more intense ornamentation.

The A section of *Valsa Chôro* No. 1, marked *bem saudososo* (with longing), is nostalgic in character. Music theorist Yonatan Malin discusses nostalgia, or *Sehnsucht*, in his article on metric dissonance and longing.⁷⁹ He argues that wandering melodies, harmonic or formal ambiguities, *rubato*, and displacement dissonance may all serve as

⁷⁹ See Yonatan Malin, "Metric Dissonance and Romantic Longing in the German Lied," *Music Analysis* 25, no. 3 (January 2006): 251-288.

signifiers of yearning. In *Valsa Chôro* No. 1, Mignone suggests nostalgia with a long opening melody that meanders through its subtonic, minor dominant, and a deceptive resolution before concluding on an incomplete tonic chord at its elided cadence on the downbeat of m. 17 (see Example 22). The fluid melody, placed in the left hand, is performed with great *rubato* (see Example 6).

The main thrust of Malin's article is the importance of displacement dissonance as an important signifier of *Sehnsucht*.⁸⁰ He cites musicologist Victor Zuckerkandl's notion that metric unities carry the music away from, and then back to a downbeat. Displacement dissonance delays the return to the metrically consonant downbeat, an "outward" movement that embodies yearning.⁸¹ In mm. 3-8 of *Valsa Chôro* No. 1, the right hand accompaniment figure is displaced by the duration of a quarter note while retaining its triple-meter periodicity (see Example 23). Mignone, then, intensifies the idea of longing by prolonging the dissonance.

The A section of *Valsa Chôro* No. 7 evokes the aria style. Signifiers include difficult leaps, ornamentation, and melodies that are florid and sweeping with a large range.⁸² The voice-like melody of *Valsa Chôro* No. 7, although not singable, is placed in the right hand and features simple embellishments; for example, m. 3 includes an upper neighbor ornament (see Example 24). Mignone writes a leap of a ninth over the barlines from mm. 4-5 and also concludes the gesture in m. 5 with an augmented second in the right hand, G to F-flat. In mm. 5-10, Mignone writes sweeping melodies that range over two octaves. When restated in m. 12, he augments the melody with octave doublings (see

⁸⁰ Malin, 251-252.

⁸¹ Quoted in Malin, 251-252.

⁸² See Janice Dickensheets, "The Topical Vocabulary of the Nineteenth Century," *Journal of Musicological Research* 31, no. 2-3 (June 2012): 108-109.

Example 25). Mignone creates a lush texture for the florid restatement of the melody by adding harmonies within these octaves.

The A section of *Valsa Chôro* No. 10 is a *perpetuum mobile*. Marked *bem vivo* (very lively), it nuances the virtuosic style.⁸³ The melody is stated in the right hand (see Example 26). Mignone moves the melody to the left hand for the restatement that begins in m. 12 and adds staccato. The right hand accompaniment is drawn from the inner voice of the original melody. *Valsa Chôro* No. 9 is simpler than most of the waltzes in the set; there, Mignone writes first and second endings in lieu of an ornamented restatement (see Example 27). The first ending is a literal repetition of the pickup to m. 1. The second ending is a bridge used to transition to the B section.

The structure of the B sections in *Valsas Chôro* No. 1, No. 7, and No. 10 vary. The B section of *Valsa Chôro* No. 1 is a *valsa-choro* fusion; here, Mignone combines the improvisatory style of *choro* with oom-pah-pah waltz accompaniment and builds B with modules that are uncadenced. Mignone returns to the *da capo* by way of a bridge that begins in m. 49. The B section of *Valsa Chôro* No. 7 is a *perpetuum mobile*; there, following a half cadence in m. 40, mm. 41-54 are a restatement of mm. 25-38. Lengthening the B section by two measures, mm. 56-57 constitute a bridge back to A. The B section of *Valsa Chôro* No. 10 is representative of Mignone's *choro* style. Arpeggiated and staccato eighth notes, which are features of *choro*, evoke the *cavaquinho*. B is divided into two large sections; the first closes with a PAC in m. 38. Followed by a one-measure bridge, mm. 40-54 are a restatement of mm. 24-38 ending with an IAC in m. 54. *Valsa Choro* No. 1, No. 7, and No. 10 all use a bridge to return to A as they are non-modulatory.

⁸³ Dickensheets, 111-112.

Ternary forms are characterized by a “statement-departure-return” arrangement: A departs to a contrasting B before returning either literally (ABA) or altered (ABA'). Subdivisions of the general type emerge according to differences in cadence plan and formal structure. Cadence types determine if the form is “sectional” or “continuous”—examples in which both A and B sections end on a PAC in the same key in which the section began are termed “sectional.” Those that modulate or conclude on a HC are considered “continuous.” Compound ternary forms, like the familiar Minuet (A) and Trio (B), embed a binary form into the large A and B sections. Those compound ternary forms that derive from dances feature a literal repeat of the concluding A section, signaled by a “da capo.” Ternary forms without this formal hierarchy are termed “simple.”

The *Valsas Chôro* are in dialogue with the simple sectional ternary form—neither A nor B modulates and no binary form is superimposed on either large section.⁸⁴ There is only one instance in this set where Mignone weakens the closing cadence type by placing the third of the tonic chord in the soprano voice to create an IAC instead of the normative PAC (see Figure 2). In *Valsa Chôro* No. 1 Mignone replaces the expected PACs with IACs. In the A section, the IAC in m. 17 is elided with the following phrase, while the second IAC in m. 32 carries the third in the soprano; the second IAC is restated in the *da capo*. The statement-departure-return layout of the waltz, an essential feature of ternary forms, remains despite the lower-level choice of the IAC, and the waltz may be understood to be “in dialogue” with the sectional ternary design. Occasionally a B section, like that in *Valsa Chôro* No. 2, may conclude on a half cadence, with the result that the waltz transforms into a simple continuous ternary form. The B section of *Valsa Chôro* No.

⁸⁴ See William Earl Caplin, James A. Hepokoski, and James Webster, *Musical Form, Form & Formenlehre: Three Methodological Reflections* (Leuven: Leuven University Press, 2009): 71-4, 84.

2 ends on a HC in m. 64; here, the HC is embellished by secondary dominant (see Example 28). The cadence is followed by a bridge in mm. 64-66 leading to A'.

While the *da capo* return may occur in sectional form, it is an integral feature of dance movements like the Minuet and Trio. In these dance movements, the Trio tends to be more folklike than the accompanying Dance in its simplicity of harmonic vocabulary, pedals, and preference for folk topics like *siciliana* or *musette*. In the *Valsas Chôro*, the B sections serve as Trios and are weighted more *choro* than waltz; here, the reference is vernacular urban popular music rather than folk music. The *Valsas Chôro* may then be understood to be in dialogue with Dance and Trio forms.

Further dialogue can be identified with respect to style because the *Valsas Chôro* draw features from both the European waltz and the Brazilian *choro*. The *Valsas Chôro* are in dialogue with the waltz when they feature melody and accompaniment, when the accompaniment is derived from the traditional waltz style. According to Frymoyer, the bass note of the traditional oom-pah-pah accompaniment of the waltz topic falls on a lower register than beats two and three.⁸⁵ Mignone often alters the traditional oom-pah-pah accompaniment, although he observes the timbre expectations for the “oom” and the “pah.” Mignone often blends waltz and *choro* styles in the same section. The B section of *Valsa Chôro* No. 1 begins at m. 33 in an improvisatory *choro* style. The second phrase of the B section begins on m. 41; there, Mignone interrupts the *choro* style by adding a modified waltz accompaniment (see Example 29). Even though the waltz accompaniment is split between the hands, the “oom” is placed in a lower register than the “pah-pah.” Mignone continues to alternate between waltz and *choro* styles until the bridge begins in m. 49. The C section of *Valsa Chôro* No. 10 begins in m. 59 and shows influence of

⁸⁵ Frymoyer, 89.

Mignone's waltz style. In the parallel key, D major, the beginning of the C section evokes a salon waltz. The right hand melody, stated twice, is accompanied by a waltz style "oom-pah" accompaniment in the left hand (see Example 30). *Choro* style slips into the waltz accompaniment since the "pah" is an arpeggiated chord. The restatement begins in m. 67 and is lightly ornamented. *Choro* style overtakes the waltz in m. 73; there, Mignone divides the "oom-pah" accompaniment between the left and right hands and adds articulated eighth notes in the bass (see Example 31). In the coda to *Valsa Chôro* No. 7, Mignone uses a similar *valsa-choro* blend (see Example 5). The melody is in the bass and the accompaniment is above in the right hand. A dotted quarter note is placed on the downbeat every two measures in the melody thereby creating the "oom." The accompaniment interrupts the melody with an arpeggiated chord on beat two, creating the "pah." The *valsa-choro* balance within these waltzes allows Mignone to create a waltz that sounds uniquely Brazilian.

The *Valsas Chôro* may be said to be in dialogue with Brazilian popular music when they exhibit precise expression markings in the score, and the guitar idiom as Mignone interprets it for piano, as previously described. The B sections of *Valsas* No. 7 and 10 show Mignone's representative use of the *choro* style. Mignone marks the B section of *Valsa Chôro* No. 10 *repinicando como violão*; there, using eighth notes which are either arpeggiated or articulated, he imitates the sound of the *violão*. Beginning in m. 24, Mignone writes an alternating pattern of hand attacks to evoke the strumming of the guitar (see Example 32). The last three eighth notes of m. 24 are written in treble clef, requiring the left hand to cross over the right hand. In m. 25, these three eighth notes return to bass clef. In m. 26, Mignone crosses the left hand into treble clef once more.

Mignone also places an arpeggiated chord on the downbeat of the left hand every two measures. This alternating pattern continues throughout the B section. Mignone evokes the guitar once more in mm. 73-77 of the C section (see Example 31). In the B section of *Valsa Chôro* No. 7, he imitates the *cavaquinho* (see Example 33). The four-stringed *cavaquinho*, which has a higher pitch than the guitar, is reflected in the right hand melody. Where the *Valsas* have codas, *choro* style is evoked again there. For example, in mm. 60-63 of *Valsa Chôro* No. 7, the melody in the bass is accompanied by a guitar strum pattern in the right hand accompaniment (see Example 5). The *choro* style within these waltzes allows Mignone to create a waltz that sounds uniquely Brazilian.

Mignone was influenced by piano transcriptions of *choro*, however, the *Valsas Chôro* incorporate features of improvised *choro* performances with florid vocal lines covering a large range. Mignone generally uses simple ternary form without modulations, although he embellishes the form in the twelve pieces by varying the melody and accompaniment, at times carrying the music of one section across the double bar. Blending Brazilian and European influences, Mignone creates his own waltz style.

Rhythm and Melody

Mignone's rhythmic vocabulary includes both grouping dissonance and displacement dissonance, as previously described. While all of the *Valsas Chôro* are in simple meter, Mignone uses grouping and displacement dissonance to create instability. For example, in *Valsa Chôro* No. 2, Mignone simultaneously uses septuplet and quintuplet divisions (see Example 34, m. 20). This grouping dissonance causes the pulse to feel unstable. A grouping dissonance is present again in *Valsa Chôro* No. 10; in m. 65,

the dotted quarter notes played by the left hand suggest compound duple meter (6/8), while the right hand remains in triple meter (3/4; see Example 35). In *Valsa Chôro* No. 12, Mignone uses stem direction to indicate a division of the left hand part into two voices (see Example 36). In mm. 70-74, each group is equal to six quarter-notes; however, the unit with stems pointing up is delayed by two quarter-note rests, creating displacement dissonance. These rhythmic devices provide each waltz with unique characteristics.

Mignone uses anacruses to begin many of the waltzes. This feature evokes *choro*. Since flutists were frequently the only members of *chorões* who could read music, they used anacruses to cue the other performers.⁸⁶ Three sixteenth notes were used most often in *choro* (see Example 2); an anacrusis may also appear as single eighth notes, or an eighth note and a sixteenth note.⁸⁷ Mignone changes this *choro* gesture in various ways. For example, *Valsa Chôro* No. 7 begins with two eighth notes (see Example 37). In *Valsa Chôro* 10, the anacrusis consists of three eighth notes (see Example 38). A single quarter note is used in *Valsa Chôro* No. 11 (see Example 39). The opening of *Valsa Chôro* No. 9 is an exception. The first five eighth notes are more of an introduction than an anacrusis, since they occupy almost an entire measure (see Example 19).

In the *Valsas Chôro*, Mignone delineates section A and section B with double bars. While these bars are used to indicate the ends of sections, Mignone often carries the music of one section across the double bar and into the beginning of the next. One such connection involves placing the last note of the A section in the measure immediately following the double bar. In *Valsa Chôro* No. 7, the last note of the A section is placed on

⁸⁶ Witmer, 27.

⁸⁷ Magalhães, 88.

m. 25, the first beat after the double bar, and the B section begins on the second beat (see Example 40). The second connecting device involves the use of eighth note motives in the last measure of the A section to transition into the B section. In *Valsa Chôro* No. 1 the final measure of A, m. 32, is written in eighth notes. The four eighth notes on beats two and three of the left hand transition to new material (see Example 41). Mignone adds staccato markings to this eighth-note figure to anticipate the change in character that the B section brings on the downbeat of m. 33. Mignone's use of transitions indicates that he intended the music to push forward without a clear delineation between the sections.

The melodies of the *Valsas Chôro* are frequently embellished, as described previously. All of the embellishments are written out, allowing Mignone to control the way the melody is accented. In mm. 88-96 of *Valsa Chôro* No. 6's coda section, appoggiaturas lend a sense of motion to the tonic prolongation (see Example 42). In *Valsa Chôro* No. 9, appoggiaturas are added to the melody in m. 3 (see Example 43). Mignone also uses passing tones to embellish his melodic lines. For example, the melody of the B section of *Valsa Chôro* No. 4 is constructed using half steps (see Example 44). Chromatic and diatonic scales are also used to embellish these melodies. In *Valsa Chôro* No. 10, Mignone uses a diatonic scale to transition from the A section, which concludes in m. 57 to the C section, launched in m. 58 (see Example 45). In *Valsa Chôro* No. 2, chromatic scales are added in A'; three groups of thirty-second notes are added before the downbeats in mm. 67-69 (see Example 46). In addition, Mignone creates the illusion of different modes by raising and lowering the sixth and seventh scale degrees. *Valsa Chôro* No. 1 is in B-flat minor, and in one passage, Mignone lowers the seventh scale degree from A-natural to A-flat (see Example 23).

When A' is written out, Mignone ornaments the restatement, as previously described. In *Valsa Chôro* No. 6, A features a melodic line with simple harmonic accompaniment (see Example 47). A' is embellished with an ascending scale (seen in m. 68). In the next measures, Mignone adds grace notes to the downbeats of the accompaniment. These grace notes create a chromatic descent by a half step in the bass line. These ornamented melodies reflect the influence of European musical form, since Mignone writes out material that would have been improvised by *chorões*. Blending Brazilian and European influences, Mignone creates his own waltz style. With *choro* elements, Mignone adds character to an otherwise simple form.

Conclusion

While Mignone was studying abroad, performances in the Week of Modern Art in 1922 drew attention to Brazilian nationalist music by Villa-Lobos. When Mignone returned to the country, he followed Villa-Lobos's lead, writing music with national influence himself. Mignone was able to combine his experiences studying abroad along with his time as a serenader in the streets of São Paulo to create a characteristic Brazilian waltz style. The *Valsas Chôro* are a fusion of Brazilian popular street music and European waltz style. They stand out as uniquely nationalist, within the constraints of a previously established genre.

Mignone's fascination with European form is evident in these waltzes, since he strictly adhered to ABA form, with only two exceptions. Instead of modulating to a

closely related key, Mignone uses the parallel major to modally inflect the minor tonic key for the B sections. There is also influence of Chopin in the *Valsas Chôro*. Combined with European waltz form, Mignone's incorporation of Chopin's style of writing provides these waltzes with clear structural boundaries.

The *Valsas Chôro* can be described as having a divided identity, since they employ both waltz and *choro* styles. The *Valsas Chôro* are freer than the music of Chopin, since Mignone incorporates the improvisatory style of *choro*. Having experienced *choro* during his youth, Mignone was influenced by the leading composers of the genre, including Nazareth. By imitating characteristic *choro* instruments, Mignone creates a *choro* style for the piano; the *violão*, *cavaquinho*, and flute are all represented in these waltzes. Mignone evokes these instruments by writing arpeggiated chords, eighth notes, and staccato. He also uses the improvisatory style of *choro* to bend rhythmic rules. By pairing *choro* syncopations against the oom-pah-pah accompaniment of the waltz style, Mignone creates a unique rhythmic dynamic within these waltzes. Although the *Valsas Chôro* were written over a period of nine years, Mignone's incorporation of waltz and *choro* styles throughout the collection unifies the twelve pieces. Whereas *choro* style can create a sense of longing, the waltz style serves as a reminder that these are still waltzes written in 3/4 time.

During Mignone's lifetime, his waltzes were the most requested of his works in performance. Their popularity can be attributed to their original and expressive revisiting of the *choro* style. Yet, at the present time, the *Valsas Chôro* remain virtually unknown outside of Brazil. With this analysis, I hope to draw the attention of pianists worldwide to this unique collection of Brazilian waltzes.

Appendix

Example 1. Mignone, *Valsa Chôro* No. 11, mm. 1-8. Written-out mordents and parody of oom-pah-pah accompaniment.

Example 1 shows a musical score for measures 1-8 of Mignone's *Valsa Chôro* No. 11. The score is written for piano in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the right hand, and the accompaniment is in the left hand. Measures 1-4 are grouped together, and measures 5-8 are grouped together. The melody features written-out mordents on measures 2, 6, 7, and 8. The accompaniment consists of a steady, rhythmic pattern of eighth notes, creating a parody of an oom-pah-pah accompaniment. The mordents are circled in the original image.

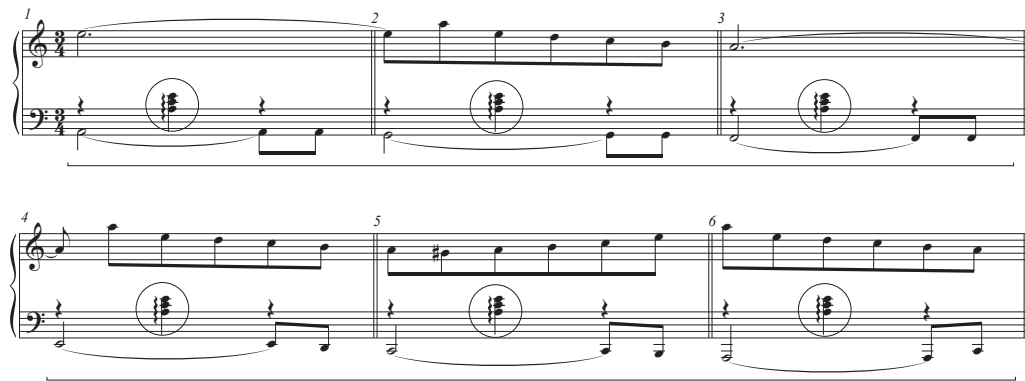
Example 2. Nazareth, *Apanhei-te, cavaquinho*, mm. 1-4. Anacrusis; downbeat mordents.

Example 2 shows a musical score for measures 1-4 of Nazareth's *Apanhei-te, cavaquinho*. The score is written for piano in 2/4 time, with a key signature of one sharp (F-sharp). The melody is in the right hand, and the accompaniment is in the left hand. Measures 1-4 are grouped together. The melody features written-out mordents on measures 1, 2, 3, and 4. The accompaniment consists of a steady, rhythmic pattern of eighth notes, creating a parody of an oom-pah-pah accompaniment. The mordents are circled in the original image.

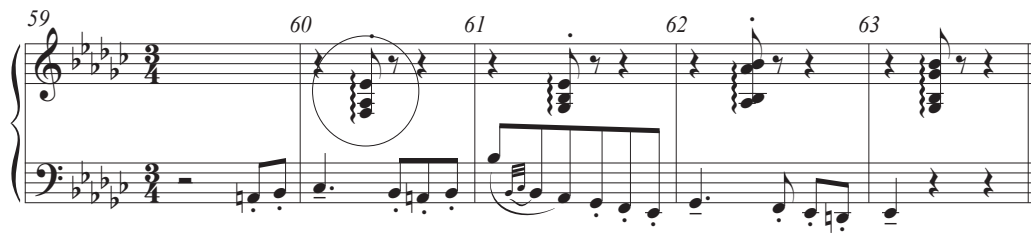
Example 3. Mignone, *Valsa Chôro* No. 10, mm. 59-62. *Bordadura*, m. 60.



Example 4. Mignone, *Valsa Chôro* No. 3, mm. 1-6. Evocation of *cavaquinho* and *violão* in bass and intermediate voice.



Example 5. Mignone, *Valsa Chôro* No. 7, mm. 59-63. *Balanço* via guitar strum pattern, right hand; *baixo cantante*, left hand; *valsa-choro* blend.

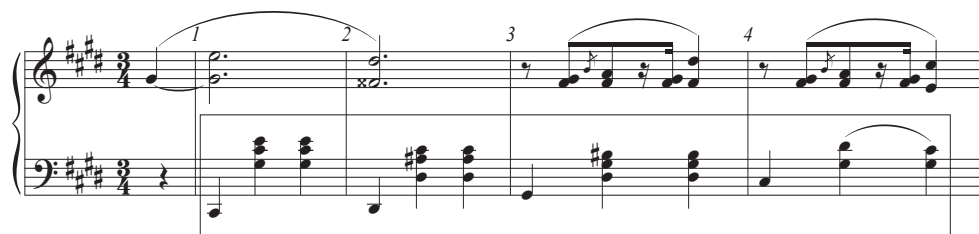


Example 6. Mignone, *Valsa Chôro* No. 1, mm. 1-8. Melody in bass line.

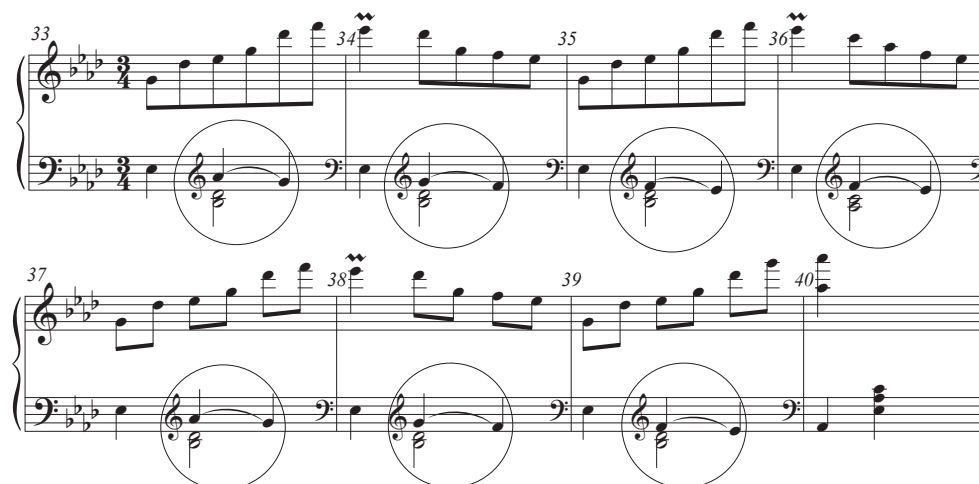
Example 7. Mignone, *Valsa Chôro* No. 6, mm. 41-44. Second inversion chords, mm. 41-42.

Example 8. Mignone, *Valsa Chôro* No. 4, mm. 111-114. Bass pedal.

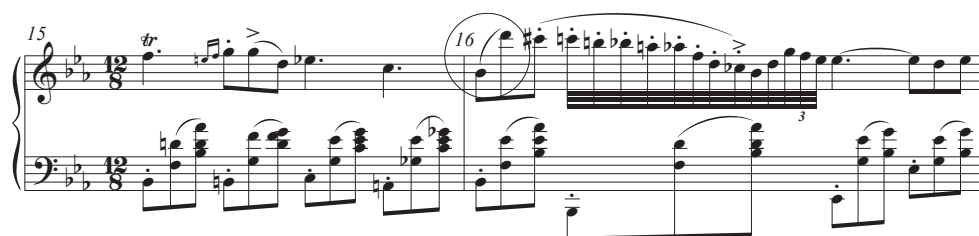
Example 9. Chopin, Waltz op. 18, no. 2, mm. 1-4. Left hand oom-pah-pah accompaniment.



Example 10. Chopin, *Valse Brillante*, op. 43, no. 1, mm. 33-40. Oom-pah-pah variation.



Example 11. Chopin, Nocturne op. 9, no. 2, mm. 15-16. Tenth leap, m. 16.



Example 12. Chopin, Nocturne op. 15, no. 1, mm. 1-7. Inner melody (quarter notes, alto voice).

Example 13. Mignone, *Valsa Chôro* No. 2, mm. 1-4. Omission of third beat from oom-pah-pah accompaniment.

Example 14. Mignone, *Valsa Chôro* No. 8. A section accompaniment styles.

a. Omission of downbeat, mm. 1-4.

Example 14a shows the accompaniment for measures 1-4 of Mignone's *Valsa Chôro* No. 8. The music is in 3/4 time and D major. The right hand features a melodic line with a half note on the downbeat and eighth notes on the upbeats. The left hand provides harmonic support with chords, including a half note on the downbeat and eighth notes on the upbeats. The notation includes measure numbers 1, 2, 3, and 4, and a repeat sign at the end of measure 4.

b. Added downbeat, mm. 9-12.

Example 14b shows the accompaniment for measures 9-12 of Mignone's *Valsa Chôro* No. 8. The music is in 3/4 time and D major. The right hand features a melodic line with a half note on the downbeat and eighth notes on the upbeats. The left hand provides harmonic support with chords, including a half note on the downbeat and eighth notes on the upbeats. The notation includes measure numbers 9, 10, 11, and 12, and a repeat sign at the end of measure 12.

Example 15. Mignone, *Valsa Chôro* No. 11. A and A' melody.

a. A, mm. 1-4.



b. A', duet texture, mm. 40-44.



Example 16. Mignone, *Valsa Chôro* No. 2, mm. 1-8. Ninths and tenths, mm. 6-7.



Example 17. Mignone, *Valsa Chôro* No. 8, mm. 26-28. Octave leap, m. 27.

Example 18. Mignone, *Valsa Chôro* No. 9, mm. 41-44. Coda.

Example 19. Mignone, *Valsa Chôro* No. 9, mm. 1-6. Anacrusis; imitative texture.

Example 20. Nazareth, *Odeon*, mm. 1-7.

Example 21. Mignone, *Valsa Chôro* No. 10, mm. 1-7. Transformation of the *Odeon* theme.

Example 22. Mignone, *Valsa Chôro* No. 1, mm. 13-17. IAC, m. 17.

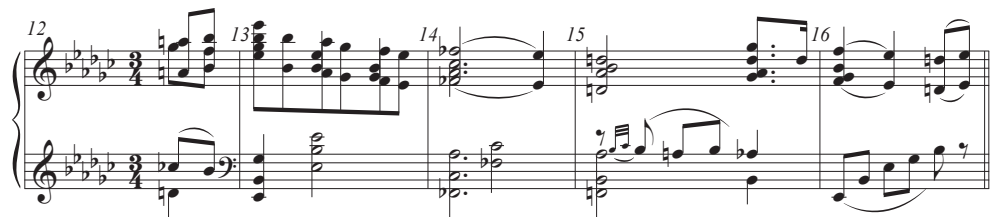
Example 23. Mignone, *Valsa Chôro* No. 1, mm. 1-8. A section melody, mm. 1-7; metric dissonance, mm. 3-7; and lowered seventh scale degree, m. 4.



Example 24. Mignone, *Valsa Chôro* No. 7, mm. 1-10. Simple melody, mm. 1-10; ornament, m. 3; ninth, mm. 4-5; augmented second, m. 5.



Example 25. Mignone, *Valsa Chôro* No. 7, mm. 12-16. A section melody restatement.



Example 26. Mignone, *Valsa Chôro* No. 10. A section melody.

a. Melody, mm. 1-3.

Example 26a shows the first three measures of the A section melody. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a triplet of eighth notes in measure 3. The bass line features a steady eighth-note accompaniment.

b. Restatement, mm. 11-14.

Example 26b shows the restatement of the melody in measures 11-14. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a triplet of eighth notes in measure 14. The bass line features a steady eighth-note accompaniment.

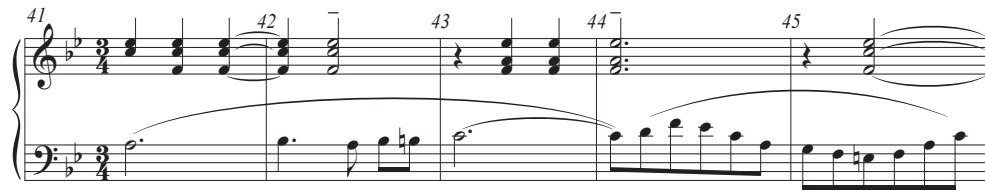
Example 27. Mignone, *Valsa Chôro* No. 9, mm. 23-24. First and second endings.

Example 27 shows the first and second endings of the melody in measures 23-24. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a triplet of eighth notes in measure 23. The bass line features a steady eighth-note accompaniment.

Example 28. Mignone, *Valsa Chôro* No. 2, mm. 63-67. B section half cadence, m. 64.

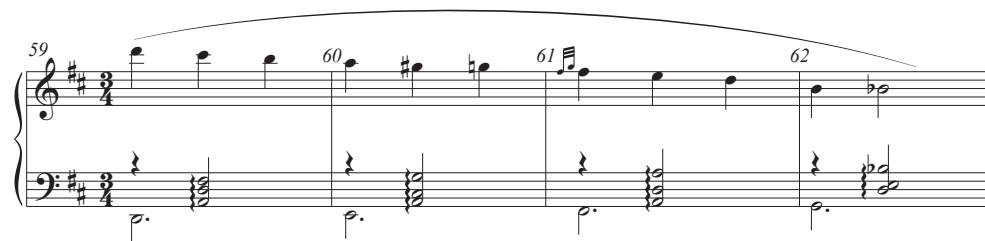
Example 28 shows the B section half cadence in measure 64. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a triplet of eighth notes in measure 67. The bass line features a steady eighth-note accompaniment. The half cadence is marked with 'HC' above measure 64. The bridge is marked above measures 65-66. The section ends with a triplet of eighth notes in measure 67, marked with 'A'' above.

Example 29. Mignone, *Valsa Chôro* No. 1, mm. 41-45. B section waltz accompaniment.



Example 30. Mignone, *Valsa Chôro* No. 10. C section melody.

a. Melody, mm. 59-62.



b. Restatement, mm. 67-70.



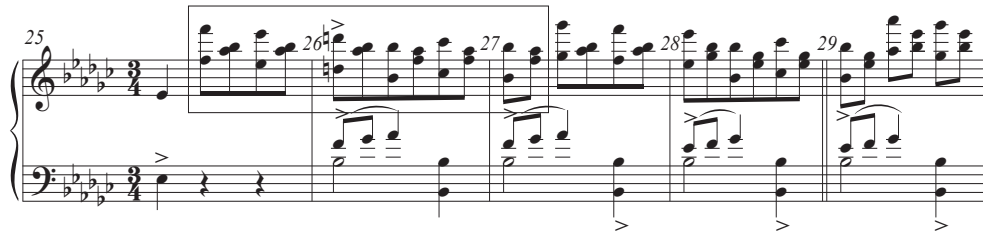
Example 31. Mignone, *Valsa Chôro* No. 10, mm. 73-77. C section; evocation of guitar; *valsa-choro* blend.



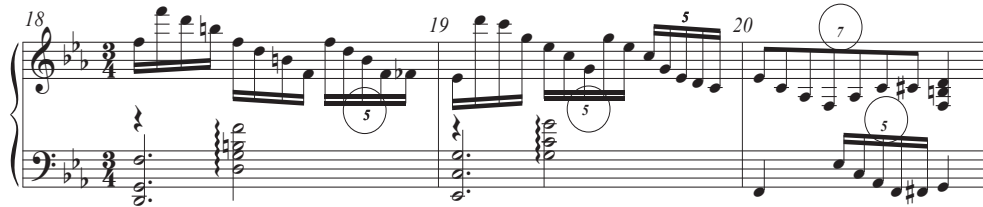
Example 32. Mignone, *Valsa Chôro* No. 10, mm. 24-27. Guitar strum pattern.



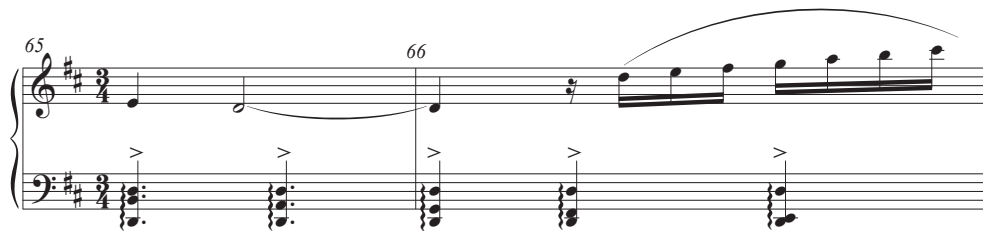
Example 33. Mignone, *Valsa Chôro* No. 7, mm. 25-29. B section, *cavaquinho* evocation.



Example 34. Mignone, *Valsa Chôro* No. 2, mm. 18-20. Grouping dissonance.



Example 35. Mignone *Valsa Chôro* No. 10, mm. 65-66. Grouping dissonance.



Example 36. Mignone, *Valsa Chôro* No. 12, mm. 69-74. Displacement dissonance, mm. 70-74.

Example 37. Mignone, *Valsa Chôro* No. 7, mm. 1-2. Anacrusis.

Example 38. Mignone, *Valsa Chôro* No. 10, mm. 1-2. Anacrusis.

Example 39. Mignone, *Valsa Chôro* No. 11, mm. 1-4. Anacrusis.

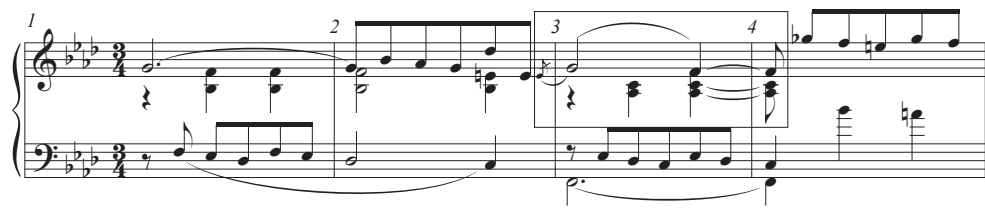
Example 40. Mignone, *Valsa Chôro* No. 7, mm. 23-26. A to B transition, mm. 24-25.

Example 41. Mignone, *Valsa Chôro* No 1, mm. 31-33. A to B transition, m. 32.

Example 42. Mignone, *Valsa Chôro* No. 6, mm. 88-96. Appoggiaturas.

T	9	8
4	3	3

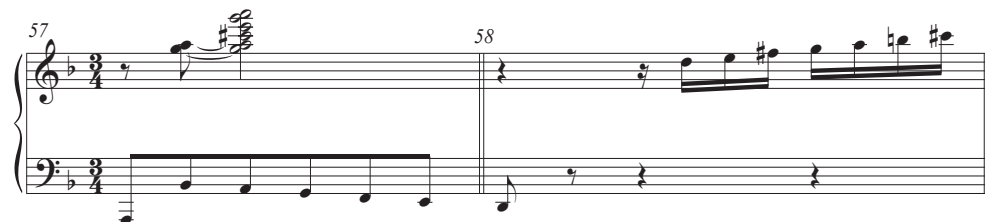
Example 43. Mignone, *Valsa Chôro* No. 9, mm. 1-4. Appoggiatura, m. 3.



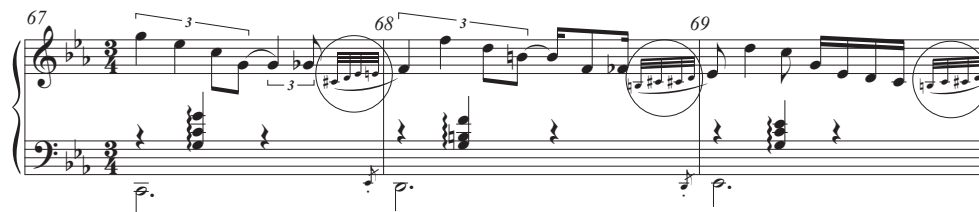
Example 44. Mignone, *Valsa Chôro* No. 4, mm. 66-75. Melodic descent by half steps.



Example 45. Mignone, *Valsa Chôro* No. 10, mm. 57-58. Transition from A to C section. Diatonic scale, m. 58.



Example 46. Mignone, *Valsa Chôro* No. 2, mm. 67-69. A'.

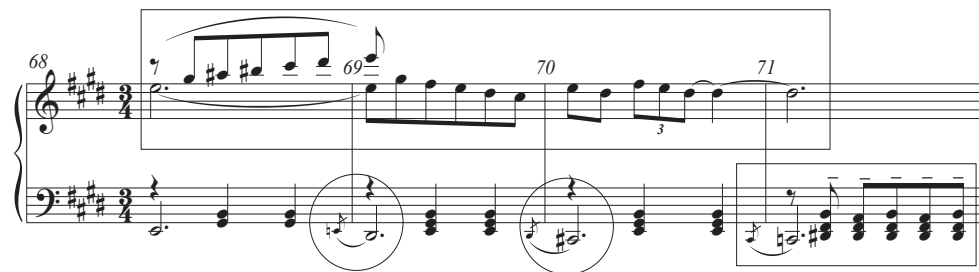


Example 47. Mignone, *Valsa Chôro* No. 6. A section melody.

a. Simple melodic line, mm. 1-3.



b. Embellished melody and bass, mm. 68-71.



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