CAMARGO GUARNIERI’S TEN MOMENTOS FOR PIANO:
A RECORDING AND DISCUSSION OF STYLISTIC AND EXPRESSIVE ELEMENTS

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BY

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1 Introduction and Overview

Background and Significance of the Research

Even among educated musicians, one encounters few people in the United States who are familiar with works of Brazilian composers other than Heitor Villa-Lobos. It is often the case that the familiarity with and dissemination of Latin American music is limited to Villa-Lobos and the Argentinian Alberto Ginastera. During my years as a graduate student in the United States, I witnessed a paucity of exposure to additional classical Latin American music in concerts and recitals. This did not appear to be my personal observation only, but rather a general phenomenon. To counter this, I sought to find new music by composers other than the above-mentioned pillars that would resonate with the Latin American spirit in a sophisticated and erudite manner.

I found what I was looking for in Camargo Guarnieri’s music. His output reflects a deep concern for a Brazilian musical identity blended with a highly sophisticated compositional technique. Twenty years Villa-Lobos’s junior, Guarnieri is considered the most important national, erudite composer of his generation and beyond because of his prolific and high-quality compositional repertoire. A passionate nationalist, Guarnieri defended his aesthetic principles based on the ideology of his mentor Mário de Andrade (1893–1945), who was a pioneer of Brazilian ethnomusicology and one of the
most influential cultural figures of the 1920s and 1930s.¹ Guarnieri became the foremost representative of Brazilian nationalism in music after Villa-Lobos, and his leadership as a pedagogue left a legacy of prominent composers.²

*The Significance of Camargo Guarnieri*

Camargo Guarnieri (1907–93) was a composer, conductor, and pedagogue who occupied a central position within Brazilian musical life of the twentieth century. Guarnieri composed a large number of works for practically every musical medium, including a significant body of repertoire for the piano. His influence on several generations of nationalist composers is widely acknowledged in Brazil because of his skillful musical craft and strong ideologies regarding nationalism in music. With Andrade’s mentorship, Guarnieri assumed advocacy of Brazilian musical tradition, which both Andrade and Guarnieri believed were debilitated by European academicism. Nonetheless, Guarnieri also absorbed European features during his period of studies in Paris, where he studied composition with Charles Koechlin thanks to a fellowship granted by the Council of Artistic Orientation of the state of São Paulo.

Guarnieri’s compositional resolution for an ideological aesthetic based on Andrade’s perspective of nationalism made his music rather esoteric—unlike the music of Villa-Lobos, whose use of nationalist elements was more extravagant and spontaneous.³ Thus, Guarnieri took a different path; his music is more oriented to...

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² Osvaldo Lacerda (1927–2011), Almeida Prado (1943–2010), Marlos Nobre (1939), among others.

structure and more deliberate regarding the use of certain regional styles, like his use of the *Paulistan thirds* or *modinha* style.\(^4\) However, despite the critical success and awards that his music garnered, the composer lacked mainstream popularity. His music is structurally and technically demanding for both the listener and performer, which has likely contributed to its minimal exposure in concert halls and on record labels, particularly in the United States. Because of Guarnieri’s important influence and legacy as a national composer in Brazil, it is imperative to expose his works to the general public and, more so, to analyze his music so that it can be understood and universally recognized as great music beyond the borders of Brazil.

*The Significance of Momentos*

Of Guarnieri’s many piano pieces and collections, I selected a multimovement work that would best demonstrate his compositional style in its maturity of expression—*Momentos*. His fifty *Ponteios* (1931–59) and his Piano Sonata (1972), two of his best-known works, have already been studied and recorded in the United States. With the exception of his Piano Sonata, most of his piano compositions are short pieces, revealing his preference for small musical forms. Thus, *Momentos* was selected because its pieces, like those of *Ponteios*, are representative gems of Guarnieri’s style and piano writing. As the composer’s last musical utterances for the piano—the summation of his lifelong artistic journey, these pieces deserve more attention outside of Brazil.

*Momentos* (1982–88) is a collection of ten short pieces, each of which reflects a moment of personal feeling. Marion Verhaalen affirms that they reveal Guarnieri’s musicality and temperament because of their personal quality and condensed

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\(^4\) For a detailed discussion on stylistic elements, see chapter 3.
Osvaldo Lacerda, a prominent student of Guarnieri’s, wrote of this set, “the title of these pieces explains them very well: they reflect ‘delicate moments’ of musicality and beauty, which reflect, as in all the writing of Camargo Guarnieri, various facets of the Brazilian soul.” Because they are miniatures composed during the twilight of his career, there is a parallel with Beethoven’s *Bagatelles* or Brahms’s *Klavierstücke*, in which the last compositions are more intimate in expression with a distillation of style, revealing the pure compositional essence of the composer.

At first approach, the set was somewhat enigmatic, but with time and study, the depths of its varied meanings became clear to me. Each piece seemed to contain a deep emotional moment compressed into one or two pages. The musical score was difficult to interpret at first glance; it presented densely layered textures with ambiguous harmonic centers. I was expecting something more rhythmically extroverted, but the rhythmic nature of the pieces appeared to be more subdued and evocative.

There are only two recordings available of this composition, both made in Brazil, by Cynthia Priolli and Belkiss Carneiro de Mendonça. Access remains extremely limited as they are not commercially available and can only be found in a few libraries as non-circulating items. Moreover, there is not a single musical analysis of any of the pieces from either a performance or theoretical perspective. My contribution is to offer to the public an informed performance of this work, based on my own theoretical

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analysis. Originally, it was my intention to obtain the manuscript in order to realize a comparison with the only extant printed edition. However, all efforts to obtain the manuscript proved unfruitful. Nonetheless, the two recordings by Priolli and Carneiro de Mendonça were a valuable source of reference when doubts about possible misprints in the score occurred.

Purpose of the Study

It is the purpose of this study to acknowledge Camargo Guarnieri as an important composer for the piano and provide a deeper understanding of his musical voice. This dissertation aims to provide musicians who are interested in performing Momentos with an interpretation of its expressive character informed by the analysis of the stylistic elements. To further illuminate the understanding of this work’s style and expressive character, a rendition of my own performance of this work, in the form of a recording, is included. Consequently, musicians in the United States will further benefit from understanding Brazilian nationalism as expressed in Guarnieri’s music. Also, they will be exposed to an informed interpretation of his style; therefore, it may create an interest in performing and disseminating his compositions for the piano and beyond.

This dissertation intends to be a holistic musical study of Momentos. It incorporates a theoretical study, information concerning stylistic context, and a professional-level performance. It is the first analytical study to illuminate Guarnieri’s mature style and expressive elements as manifest in this work. The recording is the first done outside Brazil, with the added significance of being the first to be explicitly informed and accompanied by a theoretical commentary.
Review of the Literature

Because of the absence of written analyses of any of the ten Momentos and the overall scarcity of literature regarding Guarnieri in general, the sources I have found relevant to this study are limited in number. In order to analyze and interpret Momentos, it is important to understand the set in its appropriate context. The pieces were written toward the end of Guarnieri’s life, and, since the piano was his most natural medium of expression from an early age, they may represent the innermost manifestation of his artistry. The sources discussed in this review will be helpful for the understanding of Guarnieri’s overall style and creative character, as well as his function as a Brazilian composer and national figure.

Books and Articles

The 2005 publication Camargo Guarnieri, Brazilian Composer: a Study of his Creative Life and Works by Marion Verhaalen is the basic guide to Guarnieri’s work.8 Verhaalen has been researching the composer’s life and works for over thirty years. Her research started with a dissertation about the solo piano works of Guarnieri and Brazilian composer Francisco Mignone.9 However, the 2005 book is a shortened English version of a previous publication in Portuguese, which is more thorough, i.e. allotting a descriptive paragraph to each Momento with information such as composition date, dedication, and information regarding its character.10 For both, she writes in more detail

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8 Verhaalen, Camargo Guarnieri, Brazilian Composer, 119.
about Momento No. 10 because it carries a dedication to her as a token of their friendship over the years.

The publication *Camargo Guarnieri: o Tempo e a Música* edited by Flavio Silva, a student of Guarnieri’s, compiles writings from the most prominent Brazilian authorities concerning Guarnieri’s life and work. It consists of many parts: Guarnieri’s personality, with texts and critical analyses of his works and public presentations; a study of his correspondence with Andrade; biographical profiles; the catalog of his works; and an iconography. This book brings together studies from renowned experts on the work of Guarnieri. It situates the life and work of the composer in the context of its time.

Belkiss Carneiro de Mendonça, who recorded the majority of Guarnieri’s piano works, wrote the discussion about them included in Silva’s publication. In this section, Mendonça offers performing advice according to observations that she got directly from the composer, bringing great value to this research from the point of view of pianism. About the Momentos, she wrote, “Camargo Guarnieri’s ten Momentos are musical flashes that retain emotional impressions, portraits of a spiritual moment lived by him and transformed into a small work of art.”

Additional information regarding Guarnieri’s pianistic style is found in Alex Sandra Grossi’s article “O Idiomático de Camargo Guarnieri nas Obras para Piano.”

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She summarizes, in an abridged manner, the same concepts already outlined by Verhaalen with more detail regarding the particular stylistic qualities. The article summarizes her investigation about the most common characteristics of the composer’s musical language as they appear in his collection of ten Improvisos for piano (1948–81).\footnote{14 Alex Sandra de Souza Grossi and José Eduardo Martins, “O idiomático de Camargo Guarnieri nos 10 *Improvisos* para Piano” (PhD diss., University of São Paulo, 2002).} The Improvisos are small pieces often created and recorded as improvisations at the homes of friends,\footnote{15 Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 118.} spanning a period of more than thirty years. Grossi’s discussion about the aspects of nationalism, form, harmony, counterpoint, and expressive character confirms the relevancy of these aspects for the understanding of Guarnieri’s style, and specifically the Momentos, because of the characteristics they share with the Improvisos in structure and temperament.

Besides the literature on Guarnieri’s style and temperament, the relationship he had with Andrade is of extreme importance to understand Guarnieri’s aesthetics and philosophy. In her article “M. Camargo Guarnieri and the Influence of Mário de Andrade’s Modernism,” Sarah Tyrrell explains how this relationship influenced Guarnieri and formed his ideology and national character.\footnote{16 Tyrrell, "Guarnieri and the Influence of Andrade's Modernism."} Guarnieri’s perpetuation of Brazilian musical traditions through his individual musical language was always sustained under Andrade’s counsel. The article discusses how the composer’s music maintained this premise in combination with a modern aesthetic without compromising the integrity of either emphasis. Tyrrell also analyzes the critical reception of Guarnieri’s music because of this vision.
Flavio Silva’s article “Camargo Guarnieri e Mário de Andrade” also explains Guarnieri’s relationship with Andrade in detail. Silva especially writes about Guarnieri’s 1950 open letter to the musicians and critics of Brazil. In this letter, Guarnieri states his opposition to relatively new compositional techniques such as dodecaphonism. It was Guarnieri’s opinion that these techniques were creating “cerebral and fallacious music entirely divorced from our national characteristics.”

The strong philosophical foundation that Guarnieri had in the established principles of the modernist aesthetic set by Andrade, shaped his individual language. It was not meant to please the audiences but to show the world what true Brazilian nationalism was. Throughout his career, Guarnieri preserved a consistent nationalist philosophy, which guided his evolution as a composer and as a cultural legacy.

**Recordings and Scores**

The recordings of Guarnieri’s piano works by Cynthia Priolli and Belkiss Carneiro de Mendonça represent the foundations of Guarnieri’s piano discography. They both worked personally with Guarnieri in preparing their recordings. Priolli was the first one to record the Momentos while the composer was still alive and, therefore, her recording is an invaluable reference for this research. Moreover, the composer dedicated the lovely and harmonious Momento No. 5 to her, suggesting that she had a

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19 Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 61.

close relationship with him. Belkiss Carneiro is a performer who has written extensively about Guarnieri’s piano works. Carneiro recorded several of Guarnieri’s individual pieces and collections such as *Improvisos, Valsas, and Momentos.*

A secondary source, but of great significance to this research, is the recent recording by Max Barros. Even though the *Momentos* are not included in this volume, it includes Guarnieri’s most popular piano compositions: the largest collection for the piano (fifty *Ponteios*) and his Piano Sonata. Barros has been a dedicated proponent of Brazilian music, and especially of Guarnieri’s works, in recent times. He also recorded Guarnieri’s six Piano Concerti with Naxos.

In the United States, scores of Guarnieri’s repertoire are scarce. Ten *Momentos* is only available at few libraries. There is only one edition of *Momentos*, which was done by the publisher Ricordi Brasileira.

**Dissertations and Theses**

Additional information about other piano works by Guarnieri appears in some dissertations. Besides the aforementioned dissertation about the ten *Improvisos,* the most relevant dissertations found in relation to *Momentos* are the dissertations of Pamela Preston Kelly and Ney Fialkow on Guarnieri’s fifty *Ponteios.* Both dissertations offer a general overview of the composer’s life and compositional style. While Kelly’s

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21 Carneiro de Mendonça, *O piano de Camargo Guarnieri.*


dissertation provides an overview of the style in the second chapter through a survey of his works, Fialkow’s discusses each aspect of the style separately by chapters, summarizing the *Ponteios* as a whole in terms of folk and popular influences, instrumentation, polyphony, form, and harmony. Their input regarding Guarneri’s various choices of nationalistic elements and form proved to be extremely helpful.

Other dissertations that further discuss Guarneri’s nationalism and compositional style are Paulo Cesar Martins Rabelo’s dissertation on the composer’s works for cello and piano,\(^{26}\) and Jairo Gomes de Sousa’s study on Guarneri’s nationalism based on his *Dansa Brasileira* and his concert overtures.\(^{27}\) Both authors survey the history of Brazilian music from its ethnic sources to the twentieth century and summarize Guarneri’s style by musical elements including melody, harmony, form, rhythm, texture, and technical commands.

**Organization of the Material**

The following three chapters focus on, first, the composer; second, the musical work in question; and lastly, a conclusion with final remarks and suggestions for further research. Chapter 2 deals with Camargo Guarneri: his life, his views on nationalism, and a context for his piano works. The section on his nationalist ideology may be of particular interest to the reader. Part of the significance of Camargo Guarneri as a composer is his strong views on nationalism based on the ideas of Mario de


Andrade. The reader will find useful information regarding the nature of his compositional choices, serving as a preamble to the following chapter.

In chapter 3, the reader will find an organized discussion of the musical elements: melody and counterpoint, rhythm, form, harmony, and expressive character. Musical examples are provided to further understand how the elements are manifested in the music. The approach taken in this chapter is mostly theoretical, concerning the expressive tools needed by the performer to successfully interpret the work at the piano based on intellectual and emotional understanding. Should the reader be interested in looking at the score as a companion to the reading of this chapter, a copy must be obtained separately as it is not provided with this dissertation.

This study does not include pedagogical or technical approaches. Nevertheless, suggestions for further study regarding these aspects are discussed in the final chapter. Chapter 4 includes final remarks that put the content of the third chapter into the context of Guarnieri’s dimensions as a composer: his nationalism, his individualism, and his universalism—all of which are approached from the perspective of the expressiveness in this music. Moreover, a section with a personal reflection is included, intended to provide insights regarding my journey on the discovery of what is to me the real essence of *Momentos* as a work of art. Lastly, suggestions for further research are given at the end of this chapter to facilitate an understanding of the scope of this research within the field.
2 M. Camargo Guarnieri

Biographical Background

M. Camargo Guarnieri (1907–93) was born in Tietê, about sixty-five miles northwest of São Paulo, Brazil. His full name, Mozart Camargo Guarnieri, serves as the living example of his father’s love of opera—W. A. Mozart being one of his favorite composers. Camargo was the oldest of ten children. At a young age, and because he was the eldest, Guarnieri had to stop attending school so he could help his father with the family business, a barbershop. Nonetheless, he took piano lessons with his mother, and Guarnieri soon adopted the piano as his preferred medium of expression in the form of improvisations, which were the first manifestations of his latent compositional inclination.

Guarnieri’s first composition materialized when he was eleven years old: “Sonho de Artista” (An Artist’s Dream), a piano waltz inspired by his acquaintance with one of his sister’s girlfriends, thus initiating Guarnieri’s life-long inspiration from the feminine. The piece was greatly acclaimed by local music critics, praising the composer’s innate expressive qualities. Guarnieri’s father was quick to support his son’s talent, and in 1922 decided to uproot the entire family to move to the city of São Paulo, looking for better opportunities for young Camargo. After taking piano lessons with two Paulistan
teachers, Guarnieri was able to meet Lamberto Baldi, a fine Italian conductor who had recently relocated to São Paulo in 1926.

Guarnieri was able to gain extensive musical training under Baldi’s tutelage with special emphasis on orchestral literature and conducting. It was during this time that Guarnieri began publishing his works. Prominent examples of his compositional output during those years included his *Dansa Brasileira* and the first Sonatina for piano. It was also during this time, in 1928, that Guarnieri met Mario de Andrade, a professor of history and aesthetics at the São Paulo Conservatory of Drama and Music, who had become the spokesperson for a new national movement in the arts: Brazilian Modern Nationalism. Andrade identified with Guarnieri’s music, within which he recognized his own theories of nationalism, and took responsibility for directing Guarnieri in studies of aesthetics, literature, and history. Guarnieri, who did not have a proper general education, felt that a world of knowledge was opening before him.¹ With Andrade’s mentorship, Guarnieri assumed the role of an advocate of nationalistic aesthetics in music.

During the 1930s, Guarnieri started his career as a conductor, and the debut of his works to the public took place in 1935. Two years later, he was appointed as representative of the State of São Paulo at a conference on Afro-Brazilian music in Bahia. He became so interested in Afro-Brazilian music that he stayed two more weeks researching and collecting examples of African and indigenous elements that subsequently became part of his music language.²

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Guarnieri’s skill as a composer and prestige as a national figure earned him a scholarship to study in Paris. Guarnieri studied composition with Charles Koechlin and conducting with François Ruhlmann. He also came into contact with many French musicians including Nadia Boulanger, Darius Milhaud, Alfred Cortot, and other world-famous musicians. Koechlin became Guarnieri’s teacher based on his high regard for polyphony and counterpoint, elements that Guarnieri also cultivated for his compositions.\(^3\) Because of the tension created by the looming Second World War at the end of 1939, Guarnieri abruptly had to terminate his stay and return to Brazil after eighteen months of study. This brief experience in Europe was important in establishing Guarnieri as a respected composer.

After his return from Europe, Guarnieri gained international and national recognition during the 1940s. He was able to visit the United States in 1942, invited by the U.S. Department of State, where he received the Fleischer Music Collection’s first prize for his Violin Concerto No. 1. During this visit, his works were performed and acclaimed by the critics. Later, in 1944, he received the top prize in the first Quartet Contest sponsored by the Chamber Music Guild of Washington, D.C., with his String Quartet No. 2. In his frequent visits to the U.S., Guarnieri had the opportunity to perform his works and to conduct many leading orchestras in New York, Boston, Los Angeles, and Chicago.

His stature as a skillful composer was also recognized in Brazil. After his first visit to the United States, Guarnieri approached orchestral composing with confidence and submitted his First Symphony to a contest sponsored by the Council of Artistic

Orientation of the State of São Paulo. His work was awarded the first prize. In 1946, Guarnieri completed his Second Piano Concerto and won the first prize in a competition sponsored by the São Paulo Department of Culture.

By the late 1940s, Guarnieri had established himself as a multidimensional figure who occupied a central position in Brazilian musical life. He was made a lifetime member of the Brazilian Academy of Music and was appointed director of the São Paulo Conservatory. As a conductor, he played a leading role in orchestral and choral organizations in Brazil until the end of his life. He was the director of the chorus Choral Paulistano, which became an important medium for the development of Brazilian choral music.4 He also conducted the São Paulo Municipal Orchestra and the Symphony Orchestra of the University of São Paulo.

His role as an educator had a profound impact on the nation, particularly after his return from Europe. Thus, his involvement with the musical education of Brazil led Guarnieri to nurture a sense of national responsibility. In 1950, he published his famous Carta Aberta a os Músicos e Críticos do Brasil (Open Letter to the Musicians and Critics of Brazil).5 In this letter, he spoke out against the serial compositions of the movement Música Viva, whose musical ideology implied political overtones rooted in socialism through the promotion of dodecaphonic compositional techniques.6 He exhorted musicians to conserve sources that constitute national music, stating that if music becomes excessively individualistic and strays from the national sources, it would then

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4 Verhaalen, Camargo Guarnieri, Brazilian Composer, 13.


6 Verhaalen, Camargo Guarnieri, Brazilian Composer, 60.
become detrimental to the national musical utterance because music should be considered social, not philosophical. Accordingly, he emphasized the dangers of formalism in music and the anti-national character of dodecaphonism based on the principle that, unless a composer’s entire subconscious is penetrated by his own culture, he is incapable of composing authentic, meaningful music.\(^7\) Guarnieri’s letter was responsible for one of the greatest polemics in the artistic and musical life of Brazil.\(^8\)

All through his life, Guarnieri passionately kept composing, conducting, and teaching. He became the first composer in Brazil to maintain a studio dedicated to the teaching of composition. Most of the contemporary composers of Brazil have had some training with him, including Osvaldo Lacerda, Almeida Prado, among others. His productive life approached all the great musical genres: ballet, opera, sonata, symphony, concerto, etc. His overall output includes more than two hundred songs, two operas, chamber and symphonic music, and a vast piano repertoire.\(^9\)

**Guarnieri and Nationalism**

Guarnieri attributed his nationalism to an exposure to and unconscious assimilation of popular music. In a 1991 interview Guarnieri stated, “I traveled much in the interior; I was in the North and Northeast. Popular music entered me, was filtered, and came out in what I call national music.”\(^10\) Guarnieri uses the phrase “popular music”

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\(^7\) Ibid., 52.


\(^9\) Appleby, The Music of Brazil, 153.

\(^10\) Verhaalen, Camargo Guarnieri, Brazilian Composer, 56.
to identify the ethnic and folk music of the region. Nonetheless, he is not a popular-music composer in the sense that the common and popular elements are not used literally in his compositions. Rather, they are an inspiration for his original, stylized form of expression.

Guarnieri’s advocacy for nationalism as an aesthetic started with the relationship he established with Mario de Andrade in 1928. After looking at the first Sonatina and *Dança Brasileira*, Andrade saw a potential defender of the nationalist cause and immediately began coaching Guarnieri. Propitiously, Andrade had published in that same year his *Ensaiô Sôbre Música Brasileira* (Essay on Brazilian Music),¹¹ in which he laid out a guide for artists and composers who wanted to create with a truly national character. He sought a national music that would reflect the nation’s racial and cultural characteristics of the time, which already included European Romantic influences. However, Andrade deemed the appropriation of contemporaneous European compositional techniques as inadequate and anti-national. His goal was to determine and establish what Brazilian identity was in art music.¹² For Andrade, music had a social function, and it was imperative to inculcate a sense of national identity. Guarnieri approached composition under this ideology, while Andrade assumed the responsibility of supporting Guarnieri’s creative instincts and, therefore, his career.

Nationalism in Brazil had its first roots in Modernism, which started as an effort to break away from the domination of European tradition in the musical establishment

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¹² Defining *brasilidade* (Brazilianess) was a central issue for intellectuals and artists of the 1920s. Due to Brazil’s multicultural amalgamation, defining the country’s cultural identity was a challenge. Andrade’s premise was that Brazilian culture and Brazilian music needed to be defined and established through the study of the national traits that emerged naturally from country and urban folklore.
of Brazil. During the first two decades of the twentieth century, while artists and writers strove for a nationalistic identity, most of the Brazilian composers continued to write music heavily influenced by European Romantic and Post-Romantic styles. The first breakthrough against Europeanism in music is observed in the early works of Heitor Villa-Lobos and the aesthetic principles of Mario de Andrade. The Week of Modern Art, held in São Paulo in 1922, marked a noticeable shift—a gradual acceleration took place in the number of works composed that expressed national elements, including those of Villa-Lobos, Oscar Lorenzo Fernandez, and Francisco Mignone. Thus, Brazilian nationalism in music emerged, combining rebellion against the European Romantic tradition with the desire for Brazilian artistic autonomy using national elements. The works of these composers influenced a second generation of composers born at the beginning of the twentieth century. The works of this new generation represent the second stage of the nationalist movement: Modern Nationalism, of which Guarnieri is the foremost representative.

Guarnieri’s approach to nationalism was based on an ideological principle; it was not intended to serve as an “exotic” vehicle to mainstream his works. The avoidance of exoticism was a concern derived from Andrade’s ideology—a concern that Andrade already had expressed regarding Villa-Lobos’s music. Exoticism in nationalistic music occurs from the intentional and overt use of ethnic and folkloric

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15 Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 53.
sources to attract audiences who are not familiar with these traits. Guarnieri had a profound interest in developing a refined national language that would go beyond the exhibition of national traits into the realm of elevated *brasilidade*. For him, the role of the composer served a higher purpose. He was not interested in pleasing audiences. Instead, he was interested in the pursuit of true nationalism, which was meant to enrich the universal cultural realm, not just to serve as a vehicle to transmit culture. Hence, Guarnieri’s music, despite its extensive palette of national material, is considered esoteric—less accessible structurally and technically.

Guarnieri underwent a process of growth as a national composer. At the beginning of his compositional career, he used unconcealed folk-like elements that evidently caught Andrade’s attention in his first Sonatina and *Dansa Brasileira*. Andrade publicly praised the latter work in a *Diário Nacional* article, highlighting the presence of important national elements: descending phrases, staccatos, and typical rhythms that were not quoted directly from popular sources but used organically within the work. Andrade was implying that Guarnieri’s music was inherently infused with the national character (see example 2.1).

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16 In my understanding, this is the way both Andrade and Guarnieri referred to exoticism in relation to nationalistic music. However, not all authors use or define these concepts in the same manner.

17 See n. 12.


19 Verhaalen, *Camargo Guarnieri, Brazilian Composer*, 82.
Twenty years after the publication of his *Carta Aberta*, the open letter criticizing serialism and European influences, Guarnieri took a compositional excursion into serial techniques in his fourth and fifth piano concerti (1968, 1970), and atonal techniques in his Piano Sonata (1972) and Fifth Symphony (1977), despite his public condemnation of dodecaphonism. In a 1977 interview, Guarnieri does not appear opposed to these techniques but rather to the lack of nationalism usually associated with them:

> The publication of the letter actually made me lose all hope in relation to most Brazilian composers . . . If they all fight me on dedocaphony, in my defense of our artistic patrimony, it is because they cannot write national music, especially Brazilian music with the twelve-tone technique. Our music in essence is tonal and modal.\(^20\)

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For Guarnieri, a Brazilian should write Brazilian music. It seems that he journeyed into twelve-tone techniques as a curiosity, for he was opposed not to the techniques, but to the ideology behind dodecaphonism in Brazil.

In 1985, during the time that Guarnieri was writing Momentos, he prepared a Depoimento (position statement), declaring once more the virtues of cultivating a deep sense of nationalism in music. He was trying to be understood by a generation of musicians who saw him as an outdated and a nostalgic composer. Nonetheless, his principles on nationalism spoke about authenticity in an era of many modern trends. He was a conservative, but he was not a reactionary. He continued to evolve as a true musician and cultural guardian of his country.

Piano Works

From a young age, Guarnieri enjoyed improvisation at the piano, and this became his natural medium for personal and intimate expression. Even though some of his piano pieces have an improvisatory character, his consummate craftsmanship was always seeking the highest standard in detail and form, even for the smallest works such as Momentos. Indeed, most of his piano pieces are short, revealing a mastery of the small form. He liked to write his piano pieces in groups of ten: he composed ten works for piano and orchestra, five books of ten Ponteiros each, twenty Estudos, ten Improvisos, ten Valsas, and ten Momentos. In addition to individual pieces, there are eight Sonatinas, and one Sonata.

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21 Appleby, The Music of Brazil, 145.
His fifty *Ponteios* (1931–59) and his Piano Sonata (1972) are the most recognized of his works. *Ponteios* span most of his compositional career and are considered “exemplary miniature expressions of stylistic elements common to Brazilian popular music.”

The Sonata is considered “the apex of the creative development of the composer, represented through the magnificence and balance of its form.”

Thus, the two ends of the musical spectrum of small and large musical forms are encompassed in these two works, providing an example of Guarnieri’s most acknowledged faculties: his expression of Brazilian nationalism and his mastery of form.

An important part of Guarnieri’s creative path, his piano works provide a map of his ever-evolving compositional voice. Most of his works were composed over a long period of time, and therefore, trace the composer’s evolution within each genre: the *Ponteios*, the Sonatinas (1928–82), *Valsas* (1934–59), *Improvisos* (1948–81), and the *Estudos* (1949–88). Marking the last decade of his life, *Momentos* (1982–88) is the last complete set of pieces that the composer wrote, hence providing the composer’s final musical utterances as the result of his overall compositional evolution.

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22 Ibid., 153.


24 For a complete list of Guarnieri’s piano works, see Appendix A.
3  *Momentos: Stylistic and Expressive Elements*

The scope of this chapter is to provide an examination of the stylistic elements found in *Momentos* in order to reveal the set as a musical work of art beyond the dimension of piano performance—i.e., excluding pedagogical or technical issues. Hence, this chapter aims to describe the work’s musical styles, as well as Guarnieri’s broader style, with the purpose of engaging the listener or the performer in a deeper understanding of the musical aesthetics. Comments regarding expressive interpretations of the stylistic elements are scattered within, meant to illuminate an understanding of the emotional aspect of the music. Given that the set reflects personal moments, and that the pieces were written in the twilight of the composer’s career, they exhibit Guarnieri’s mature style, displaying a distillation of form and expression in an authentic and sophisticated way.

The chapter is divided into five sections: Melody and Counterpoint, Rhythm, Form, Harmony, and Expressive Character. The first will explore how the melodic lines in *Momentos* express the character of Brazilian music by using modal structures and by projecting the emotional qualities of its staple song forms. This section will also examine Guarnieri’s use of counterpoint. The second will deal with his rhythmic treatment, mainly the use of the *tresillo* and the rhythmic freedom derived from the *modinha* style. The third will describe Guarnieri’s unique, and at times complex, use of a smaller AA’
form. The fourth will examine the harmonic language influenced by European practices of the late nineteenth century, as exemplified in Guarnieri’s use of linear chromaticism and ambiguous harmonic function.

The last section of this chapter is intended to serve as a conclusion to and interpretation of the stylistic examination. It focuses on the expressive character of Momentos, first as an additional stylistic element, and second as an overview and contextualization of the previously discussed elements. Please refer to chapter 4 for a summary of the concepts in reference to Guarnieri’s broader style and a personal reflection regarding the emotional characteristics of Momentos.

Melody and Counterpoint

Guarnieri’s melodies are infused with the character of Brazil, expressed through three dimensions: folklore, emotional quality, and counterpoint. Folklore is predominantly drawn from the northeast region of Brazil, while the emotional quality refers to popular urban song styles, such as the modinha, dating as far back as the eighteenth century. Because melodies serve as a guiding force to the overall harmonic language, there is a predominance of melody over harmony, as demonstrated by his preference for contrapuntal textures and harmonic ambiguity.

Folklore

Guarnieri was prone to using musical folklore from the Northeast. Folk-scale configurations and melodic doubling in thirds are the main manifestations of the

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1 See Emotional Quality section later in this chapter.
2 See Harmonic Ambiguity section later in this chapter.
Northeastern melodic tradition used in *Momentos*. Common scale configurations include Lydian mode, with its raised fourth scale degree; Mixolydian mode, with its lowered seventh scale degree; and a modal scale called “Mode of the Northeast,” which appears abundantly in Guarnieri’s music. This scale is also commonly known as the acoustic scale, as all of its notes correspond approximately to the overtones present above a fundamental bass in a natural harmonic series—i.e., on C, it comprises C, D, E, F-sharp, G, A, and B-flat.

In *Momentos* the “Mode of the Northeast” is used in the more animated pieces. It originated as a blend of Brazilian indigenous tunes and modal melodies imparted by colonial missionaries. Due to its raised-fourth and lowered-seventh scale degrees, it can be construed as a combination of the Lydian and Mixolydian modes. This mode is used for the themes of the livelier Momentos No. 3, with tonal center A (see example 3.1.1), and No. 6, with center on D (see example 3.1.2). In both examples, the angular melodies create a restless character and a dynamic energy against the different metric groupings and modal inflections of the accompaniment. The vertical arrows in these examples show the stabilizing notes of the tonic triads in metrically strong positions.

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Example 3.1  “Mode of the Northeast”

3.1.1  Momento No. 3, mm. 1–12

3.1.2  Momento No. 6, mm. 1–7
Doublings of melodic lines in parallel thirds is also common to folk melodies, reminiscent of ancient Iberian polyphony, and known in Brazil as Paulistan or caipira thirds.\(^4\) In the Northeast, they became a popular trait in rural songs called toadas,\(^5\) which vary according to the region where they are sung. Toada often refers to a song that is melancholic in character, generally about an amorous or comic subject.\(^6\) Accordingly, the toada Paulista refers to melodies in toada style that are doubled in parallel thirds. The general characteristics of toada melodies are: overall conjunct diatonic motion and leaps of thirds, melancholic character, and the accompaniment of the viola.\(^7\)

Guarnieri experienced his first toadas while growing up in his native town Tietê, and it was crucial in the development of his style.”\(^8\) An example of toada Paulista can be seen in one of Guarnieri’s first works for the piano, the 1929 Toada, dedicated to Lavinia Viotti, his first wife (see example 3.2). This piece displays the melodic characteristics mentioned above: mostly diatonic, harmonized in parallel thirds, moving mainly by conjunct motion, and melancholic character of the performance indication com muita saudade that translates to “with great longing.”

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\(^5\) A toada refers to “almost any folksong of prevailing lyrical character, set to four-, five-, or ten-line stanzas, or to quatrains with refrain.” *Harvard Dictionary of Music*, 2\(^{nd}\) ed., s.v. “toada.”


\(^7\) The viola refers to a type of guitar with five double courses made of wire or steel, also known as viola caipira.

\(^8\) Fialkow, “The Ponteios of Camargo Guarnieri,” 56.
The last Momento, No. 10, uses the parallel thirds in various unorthodox ways (see example 3.3). First, the parallel thirds permeate the overall texture, creating the intimo atmosphere with the limited register. Second, the melody that is doubled by thirds in the upper register moves chromatically, sometimes expanding to fourths and fifths. Third, its melodic contours swing rapidly back and forth instead of in a lyrical arch form, resulting in a quasi-obsessive and unfulfilled musical inflection. Lastly, the entire opening passage is anchored by a kind of pedal in parallel thirds that subtly shifts between major- and minor-third intervals over A and A-sharp.
Emotional Quality

The melodic content of Momentos expresses the emotional quality of the Brazilian serenading tradition. Slower pieces in the set display a nostalgic and melancholic tone, which derives from song forms like the urban modinha and the rural toada. In fact, the sentimental modinha is considered one of the most authentic Brazilian song forms. Since the eighteenth century, the modinha was traditionally performed by two sopranos singing in parallel motion with harpsichord accompaniment and another instrument doubling the bass. It continued its development during the nineteenth century in city salons during the second Brazilian Empire (1840–89). During this time, the modinha was influenced by Italian bel canto, resulting in operatic-style ornamentation and intricate contours of melody.

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Eventually, the operatic influence became a national trait—the incarnation of the Brazilian romantic spirit itself. The *dolente* character, expressed since the Baroque period through descending melodic “sigh” gestures, became a typical feature of Brazilian music at large. Consequently, nineteenth-century *modinhas* are characterized by ornamented and thematic variation in the accompaniment heightened by the melancholic mood, portrayed in descending melodic motion.

Momentos no. 1, 2, and 9 are examples of *modinha* style. Their performance indications are melancholic: *dolente, lendo e nostalgico*, and *sofrido*, respectively, suggesting a bittersweet inflection and nostalgia. In Momento No. 9, ascending leaps, which are followed by gradual descents, form the *modinha*-like melody (see example 3.4.1). In Momento No. 1, the *dolente* indication at the beginning of the piece defines the character expressed by its descending musical lines. In example 3.4.2, mm. 18 – 20 mark the end of the section before the reprise, indicated by the breath mark and underscored by the hidden descending parallel thirds (see circled figures) toward the B-flat minor arrival at m. 20. The descending parallel thirds are the expressive *dolente* descent toward the tonic. After the reprise starts, the same *dolente* descent restarts at the beginning of m. 21, and again in m. 23. While this descending line from D-flat to B-flat sustains the basic *dolente* gesture, the right hand renders languishing melodic descents that enhance the melancholic character and conclude on the G-flat arrival at the downbeat of m. 24 (see boxed figures in the right hand).
Example 3.4.  *Dolente* melodic descents

3.4.1  Momento No. 9, mm. 12 – 17

3.4.2  Momento No. 1, mm. 18 – 24
Sometimes the descending lines do not pertain to the melody but to the accompaniment material in order to express the melancholic quality of the piece. In Momento No. 2, the descents come in two *dolente* layers of rhythmically alternated chromatic parallel sixths, a peculiar modification of the *Paulistan thirds*.\(^{11}\) This alternation creates tension between the two linear entities, justifying the *muito espressivo* quality of the passage. The phrase structure of the chromatic lines undergoes a reduction process that intensifies the weeping gestures of the left hand into the beginning of the B section at m. 8. Moreover, the reduction process increases with the rhythmical grouping starting at m. 8, culminating in the restatement of the theme at m. 11 where the descending lines of the beginning are transformed into ascending ones (see example 3.5).

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\(^{11}\) See Folklore section earlier in this chapter.
Counterpoint

The focus of Guarnieri’s counterpoint is not on conventional devices such as canons, imitations, and retrogrades. Rather, it consists of his unique blend of melodies, countermelodies, and moving bass lines that make both listening to and performing his music a challenge. In this sense, densely layered contrapuntal fabrics are a strong characteristic of Momentos. Inner voices, pedal points, the independently grouped...
layering of rhythmic-metric configurations, and interplay of lines are used as manifestations of Brazilian expression.

For Guarnieri, polyphony is more important than harmony: “Brazilian music ought to be treated polyphonically. The quality of our folk music, of its dynamic force, is such that we should avoid harmonization by chords.”\textsuperscript{12} This conclusion derives from the practices of traditional serenaders, who used the guitar accompaniment in a melodic manner as a variation of the melody itself with countermelodies and melodic bass lines.\textsuperscript{13}

The opening piece of \textit{Momentos} exemplifies the polyphonic principle to which Guarnieri is referring. In Momento No. 1, the bass is melodic and supports the harmonic direction. At m. 11, however, the bass line becomes so expressive and so close to the right hand’s melody that it seems as if it is trying to steal attention away from the right hand (see example 3.6).

\begin{footnotesize}
\begin{itemize}
  \item \textsuperscript{12} Shirley Fleming, liner notes to \textit{Three Dances for Orchestra} (Mercury), 33 1/3 rpm, 1960.
  \item \textsuperscript{13} Mário de Andrade, \textit{Ensaio Sôbre a Música Brasileira}, Obras Completas, vol. 6 (São Paulo: Livraria Martins Editora, 1962), 33.
\end{itemize}
\end{footnotesize}
Likewise, the rest of the pieces in *Momentos* present a melodic right hand accompanied by a contrapuntal left hand as shown in example 3.6. In Momento No. 8, the texture makes it difficult to discern what melodic line should be brought to the foreground. In example 3.7, m. 12 initiates a B section. The texture is simplified to a two-part counterpoint whose lines are equally engaging, and Guarnieri does not indicate that either of the two melodies should be more prominent than the other.
The rhythmic temperament of *Momentos* derives mostly from the urban *modinha*, which is, alongside the *lundu*, one of Brazil’s most traditional musical styles. The *modinhas* are romantic and lyrical, and most of the pieces in *Momentos* are slow and intimate, with the sentimental quality of serenading music, of which the *modinhas* form a part. The rhythmic elements discussed in this chapter are predominantly derived from the so-called “internal rubato,” and include the use of systematic syncopations such as the *tresillo* and delayed downbeats, triplets with central accentuation as a dilution of syncopations, polyrhythms, changing meters, and ostinatos.
Tresillo

The most salient rhythmic pattern found in Momentos is the grouping of 3+3+2 (see example 3.8), commonly known as tresillo and associated in Brazil with urban samba. The alternation of triple and duple pulsation has been a common trait in music of the Iberian Peninsula as well as the musical practices descending from Africa. Particularly, the popularity of the tresillo in Brazil surged from the circulation of the habanera rhythm (see example 3.8)—a variation of tresillo—and the lundu, a Brazilian musical form.\(^\text{14}\)

**Example 3.8**  
*Tresillo and habanera rhythms*

![Tresillo and habanera rhythms](image-3.8)

The habanera, as the name suggests, is a rhythmic variation of the tresillo that started to circulate from Havana, Cuba, into the Atlantic area and beyond, initiating the emergence of the Cuban danzón, the Brazilian and Argentinean tangos, and ragtime in New Orleans. Contrary to its Argentinean counterpart, the Brazilian tango remained mostly instrumental with “a stronger African accent, ...[which] is the most noticeable difference between the two tangos.”\(^\text{15}\) This African accent translates to a stricter


\(^{15}\) Ibid., 19.
adherence to tempo, as opposed to a rubato trait—a nuance featured in most Argentinean tangos.

On the other hand, the *lundu* was also based on the *tresillo* in its most typical form: a set of eight sixteenth notes broken into a rhythmic grouping of 3+3+2 created by the accents placed on the first note of each group. The *lundu* is a domestic Brazilian genre based on West African antecedents and the precursor of the *maxixe*, itself the predecessor of urban samba. The *tresillo*, then, can be interpreted as an ultimate Brazilian symbol, a rhythm that gives music a Brazilian feel.

The *tresillo* appears as the opening melodic motif of Momento No. 2. Here, it is used as syncopation against the left-hand accompaniment in a “very expressive” manner: the accompaniment’s competing beats clash against the *tresillo*, conveying an emotional battle between the right hand’s nostalgia and the *dolente* self-antagonizing left hand (see example 3.9).

**Example 3.9**  
Momento No. 2, mm. 1–4

Guarnieri uses the *tresillo* as the basic rhythmic structure of the accompaniment in Momento No. 9. This time, the *tresillo* is used as an ostinato over which the right hand floats. Because of the ostinato, the first two quarter notes of the right hand are
perceived as syncopations. The anguished (sofrido) character of the piece using the tresillo—normally associated with dance and carnival—yields a slow sultry atmosphere, more appropriately associated with the modinha (see example 3.10).

Example 3.10 Momento No. 9, mm. 1–5, slow tresillo

Momento No. 6 starts with the tresillo as the basic rhythmic grouping of the accompaniment, like in the previous example. However, this Momento is one of the more animated ones, and the rhythmic treatment conveys more fittingly the rhythmic vitality of the tresillo (see example 3.11).
Internal Rubato

The *modinha* is known to express the romantic character of the Brazilian spirit. While the elements derived from the *lundu* exemplify Afro-Brazilian musical tradition, the melodic features of the *modinha* illustrate the implementation of European musical culture in the popular music of Brazil. The early *modinhas* incorporated typical forms of the European aria and the style of cantabile lyricism, which eventually became a symbol of melodic *brasilidade* used by popular serenaders, in whose tradition the *modinha* has a central position. The rhythmic characteristics of serenading music are “vagueness, rubato, and the impression of delayed melodic execution,” all means of creating flexibility of pulse, referred to as “internal rubato.” The effect is that of a syncopated

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and rhythmically free melody flowing over the smooth pulsation of the accompaniment material.

From a study of two collections of eighteenth-century *modinhas* in Lisbon, Gerard Béhague posits that the systematic use of melodic syncopation was associated with Brazilian style at that time. Besides the typical syncopated rhythmic figure associated with the African tradition of Bahia,¹⁹ there was also a rhythmic procedure “much closer to Brazilian musical vernacular” that consisted of “a simple suspension (by ties over the barline) used at cadential points provoking feminine endings of the phrase.”²⁰

The set opens with an ascending melodic gesture in Momento No. 1 that ends with this type of systematic syncopation, also termed “delayed downbeat.”²¹ Used at the end of the phrase, the delayed downbeat—that is, the first beat of the next phrase in m. 2—starts on a weak beat, propelling the melodic movement forward, while the end of the previous phrase lags (see example 3.12). This dynamic manipulation of rhythms is what Francisco Curt Lange called “internal rubato” and found to be “so frequently discerned in Brazilian works.”²²

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¹⁹ A state of Brazil, located in the eastern part of the country, on the Atlantic coast.


As the style developed, the integration of European cantabile and rubato into popular music led composers to dilute the typical syncopated figure \( \text{\textsuperscript{3}}\text{\textsuperscript{2}}\text{\textsuperscript{1}} \) into a triplet with a central accentuation \( \text{\textsuperscript{3}}\text{\textsuperscript{2}}\text{\textsuperscript{1}} \), which became a frequent custom in Brazilian singing tradition.\textsuperscript{23} This accented triplet creates a natural rubato feel that is enhanced when combined with a delayed downbeat procedure: \( \text{\textsuperscript{3}}\text{\textsuperscript{2}}\text{\textsuperscript{1}} \). In example 3.13, this combination of rhythmic procedures in the melodic line generates the effect of internal rubato, enhanced by the syncopation created when played against the *tresillo* rhythm in the accompaniment.

\textsuperscript{23} Andrade, *Ensaio Sôbre a Música Brasileira*, 33.
In his *Ensaio*, Andrade refers to other rhythms that are perceived as syncopation but that, in reality, are polyrhythms or simply “free rhythms” that go beyond the restrictions of measure. According to Andrade, the Brazilian singer, like the Greek, does not follow the doctrine of measure and treats the rhythmic patterns as additive rhythms rather than by subdivision of the beat, following a physiological sense of arsis and thesis.\(^\text{24}\) Similarly, the phrases in *Momentos* are irregular in length and commonly end or begin on weak beats.

Momento No. 1 is a great example of prose-like treatment of phrasing in which the rhythm is free and without rigid measurement. In example 3.14, the meter changes

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\(^{24}\) Ibid.
three times starting at m. 10. In Guarnieri’s modinha-like pieces, the metric groupings adapt to a natural unfolding of the lyrical melodic lines.

**Example 3.14**  Momento No. 1, mm. 7–13, meter changes.

Other manifestations of internal rubato have to do with cadences. For centuries, composers have denoted cadential points with various musical devices—such as modifications of texture, phrasing, meter, or rhythm—on top of the habitual harmonic formulas to mark the end of an idea or section. In Momentos, Guarnieri changes the rhythmic grouping and the meter to create an organic rubato at the end of phrase groups or sections. Nonetheless, this change is used for special effects of the inflection of the melody rather than altering the flow of it.

In Momento No. 5, Guarnieri purposefully uses the tresillo \(\text{\texttt{\textcopyright 14}}\) to denote cadences. This piece has a regularly syncopated melody following a rhythmic grouping
of $\frac{3}{4} \cdot \frac{3}{4} \cdot \frac{3}{4} \cdot \frac{3}{4}$ ($3+2+2+1$). Giving the *tresillo* the purpose of establishing cadences suggests to the performer to pull back the time in opposition of the forward feel of the $3+2+2+1$ grouping, creating a cadential hemiola (see example 3.15).

**Example 3.15**  
 Momento No. 5, mm. 4–11, cadential *tresillo*

Additive processes are also common for cadential points. In Momento No. 8, the ending of a section is marked by the addition of an extra compound beat, changing the meter from $6/8$ to $9/8$ (see example 3.16.1). Similarly, the end of the first section in Momento No. 6 adds extra time by placing a fermata on the last eighth note, thus notating the effect of delayed downbeat arrival for the beginning of the next section (see example 3.16.2).
Example 3.16  Additive processes for cadential points

3.16.1  Momento No. 8, mm. 9–15

3.16.2  Momento No. 6, 8–14
Derived from Afro-Brazilian expressive tradition, polyrhythms are used in "Momentos" as another device that generates internal rubato. Since the set’s texture tends to be heavily contrapuntal, polyrhythms differentiate lines one from another, especially when they are close in register, which is another tendency of the style. In Momento No. 7, the tension generated from the polyrhythm between left and right hand, with the addition of the descending effects of the left hand, enhances the sad expression of the piece. In example 3.17, the right hand moves as indicated, in 3/8; however, the left hand outlines a countermelody notated in a duple 6/16.

Example 3.17  Momento No. 7, mm. 1–4, polyrhythm between hands

A livelier use of the two-against-three polyrhythm is exemplified with Momento No. 3. As discussed above under the heading Folklore, this Momento uses the “Mode of the Northeast” for its right-hand melody, suggesting a folk-like tone to the piece. This melody moves in 6/8 as indicated by the time signature; however, the left hand is heard in 3/4 because of its ascending parallel fourths. Additionally, though both left and right hands find their tonal center on pitch A, they belong to different pitch collections: the right-hand is based on the “Mode of the Northeast” and the left hand on the Dorian

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25 See Folklore section earlier in this chapter.
mode (note the C naturals). The separation of the layers by metrical grouping and mode, plus the ostinato of the left hand, provide the whimsical tone given by the performance indication *com alegria* (see example 3.18).

**Example 3.18**  
Momento No. 3, mm. 1–6, polyrhythm and bimodality

![Example 3.18](image)

**Form**

Throughout his repertoire, Guarnieri has a great affinity for highly structured classical forms. In fact, classical forms and genres are abundant in his overall repertoire—e.g., sonatina, waltz, etude, sonata, concerto, symphony. In this sense, Guarnieri is considered Neoclassical because of his overall compositional preference in terms of form, instrumentation, and musical development.\(^\text{26}\) Therefore, he prefers his

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works to have direct reference to classical forms and genres rather than nationalistic subjects—e.g., Modinha, Choro, Toada. In terms of musical development, a Neoclassical organization and coherence are shown in his style through his consistent use of melodic and rhythmic motives.\textsuperscript{27}

For the piano, the majority of Guarnieri’s pieces, excluding the Sonatinas and the Piano Sonata, tend to be monothematic, small-form compositions. Most of them use a highly individual ABA form in which the middle B section, according to Verhaalen, “frequently begins imperceptibly as a continuation of the opening material.”\textsuperscript{28} This suggests that Guarnieri has a tendency for being vague regarding formal articulations between the A and B sections. In Momentos, this is a general phenomenon, as discussed below.

\textit{Momentos} comprises pieces with an inherent sense of structure. Each piece represents a short and monothematic miniature. Themes unfold in such a way that a sense of direction is always clear and purposeful, despite the irregularity of the phrase structure and the tendency toward harmonic ambiguity. Yet, the avoidance of obvious formal junctures transforms each miniature into a unique formal microcosm. Most of the pieces in \textit{Momentos} expose a principal idea, extend into a climactic development, and then restate the principal idea in an abbreviated manner, often ending with a codetta in an unexpected key. On first approach, it may seem that the general form is a rough ABA. However, Guarnieri tends to eschew clear displays of ternary structure. Momento No. 8 is the exception, with a change of tonal center that delineates the central B section.


\textsuperscript{28} Verhaalen, \textit{Camargo Guarnieri, Brazilian Composer}, 75.
In Momento No. 8, the theme starts grounded on the pitch D as the tonal center, though the pitch collection is ambiguous because of the many modal inflections. The brief B section starting at m. 12 is formally and tonally offset by a shift up a half step to E-flat. The phrasing becomes more supple with the elimination of the grounding bass line layer in dotted quarter notes. From this moment on, the register starts expanding outward to a climax at m. 17, resulting in an open-octave E-flat. After this, a tonal destabilization is Guarnieri’s means of providing extreme contrast for the return of the tonal center of D, which arrives with the reprise of the A section at m. 19 (see example 3.19).

Example 3.19  Momento No. 8, ABA form
In *Momentos*, because of the brevity, the irregularity of phrase structure, and the densely contrapuntal texture, it is very difficult to distinguish if—and where—a middle section exists, or if there is only a continuation of the principal material. For this reason, and because the pieces are monothematic, the label AA’ (or AA’A” for Momento No. 5) is a more realistic description of the form, where the most distinguishable sectional articulation is the restatement of the theme. The pieces in *Momentos* often take the form of two expansive phrases of similarly initiated material that veer in contrasting directions.\(^{29}\)

Harmony

The harmonic language of *Momentos* is rich in dissonances, chromaticism, and modality. It blends a conservative with a progressive approach to tonality. Guarnieri kept the traditional harmonic practices of the modinha: its tendency to switch from major to minor mode while in the same key.\(^{30}\) A progressive approach is achieved by the use of linear chromaticism and harmonic ambiguity, which is a strong feature in *Momentos*. Though the individual pieces are tonal, the tonality is not assigned by a key signature, a practice Guarnieri adopted beginning in the 1930s. A progressive sense of harmonic treatment accentuates ambiguity by making the tonal centers unstable. They are implied in a fleeting manner and significantly absent of any tonic-confirming cadences. Other procedures that create ambiguity are the use of ostinatos of non-triadic pitches and the frequent use of fourths and fifths. Moreover, the pieces end in a dissipated and vague manner, providing uncertainty rather than closure.

\(^{29}\) See Appendix B for formal overview of each piece in *Momentos*.

Harmonic Ambiguity

From the opening of the set, Momento No. 1 is highly chromatic and intentionally ambiguous at establishing a tonal center. It opens in B-flat minor with a mildly unstable first-inversion tonic; the bass line starting with D-flat descends chromatically but does not resolve to the tonic (see example 3.20.1). The entire first section lacks any tonic-confirming movement to B-flat minor until m. 20, where the B-flat-minor chord in first position finally resolves (see example 3.20.2).

Modinha-like pieces in Momentos present a constant tonal ambiguity. Modulation to the subdominant key has been a typical feature of modinha style as has been the ambiguity between major and minor modes. Guarnieri draws from this tradition but brings the modal ambiguity to the tonal level. Both Momentos No. 1 and No. 7 present ambiguity between the tonal areas of B-flat minor and E-flat minor.

In example 3.20.3, Guarnieri strongly suggests the tonal area of E-flat minor, the subdominant. The insistence on the D-natural (mm. 7–10) creates an expectation for the possible arrival of E-flat minor. However, in m. 11, the salient melody of the left hand directs the harmonic direction back to B-flat and arrives to a suggested dominant chord on the downbeat of m. 12. Yet, soon after that, the color changes away from B-flat because the lines slide to a disorienting F-flat in m. 13, followed by a chromatic passage. Thereupon, the F-flat begins to function as a tonal disorientation between the B-flat minor and E-flat minor areas as the piece unfolds.

31 Ibid.
Example 3.20  Harmonic ambiguity in Momento No. 1

3.20.1  Opening, mm. 1–3, unresolved linear movement to the tonic

3.20.2  End of first section, mm. 18 – 21, resolved linear movement to B-flat
The wandering between the two areas never resolves, so Guarnieri emphasizes the ambiguity at the end of the piece by concentrating the conflict into one extended chord: an E-flat minor ninth with an added A-natural, the leading tone to B-flat (see example 3.21). After the final chord, Guarnieri adds a mysterious E-natural, which is, enharmonically, the previous disorienting F-flat, whose function now is to accentuate the lack of resolution. The question of whether the work ends on the subdominant of B-flat or the tonic of E-flat is, in many ways, left unanswered.
Similar to the example above, most of the pieces in *Momentos* do not resolve the internal harmonic conflicts they present. Some of them end in an unexpected tonal area, and—even if they end in the primary key—added dissonance typically shrouds the sense of resolution. Nonetheless, one aspect is constant: the character of each ending is evanescent, disappearing into a vague distance. This way, the fleeting nature of each Momento is emphasized by its ending. In example 3.22, the lyrical Momento No. 7 presents the quintessential ending as discussed above. The constant wandering between the keys of E-flat minor and B-flat minor does not resolve, and the ending evades the conflict with an unexpected-key codetta in the tonal area of F minor. The last chord is an extended arpeggiated F-minor chord with a flat ninth (G-flat) and a sharp thirteenth (D-natural), both tones possibly trying to suggest, in a subverted manner, the original tonal center of E-flat minor through its chordal third (G-flat) and leading tone (D-natural).
Linear Chromaticism

Guarnieri frequently uses chromaticism that moves linearly to create a sense of coherence and direction in the midst of the overall harmonic ambiguity. Particularly, descending chromatic bass lines in the slower Momentos provide a variety of functions, the first of which is cohesion of the structure. The harmonies that accompany this type of bass line, rather than being functional, are part of a linear process that gives direction to the non-functional harmonies. In example 3.20.1 (see p. 54), a chromatic descending bass line heightens the harmonic ambiguity by leading the line toward an expected arrival that never materializes, therefore suggesting the tonal center rather than establishing it. In Momento No. 1, this unresolved bass line at the opening gives the basis for the harmonic ambiguity, which finally resolves at the end of the section just before the ambiguity is posited again with the reprise.

Other examples of structural linear chromaticism are found in Momento No. 7, where the opening has a chromatic bass line in the left hand leading the harmony from E-flat minor to B-flat minor at m. 5 (see example 3.23.1). This harmonic movement
introduces the two keys but leaves the question of their functional relationship—i.e., whether tonic-dominant or subdominant-tonic—unanswered. In Momento No. 2, the chromatic descending lines from the accompaniment material serve as the expressive force of the phrase structure, leading up to the beginning of a new idea at m. 8 (see example 3.23.2). Lastly, the linearity of the chromatic bass lines at the end of Momento No. 9, at m. 23, leads to the end of the piece in B-flat minor (see example 3.23.3).

Example 3.23 Linear chromaticism as structural cohesion

3.23.1 Momento No. 7, mm. 1–8
A second function of linear chromaticism is harmonic prolongation, which is used within a clear tonal context. Momento No. 5 stands out in the middle of the set as
an oasis of emotional simplicity and tonal clarity. Though it contains some expressive chromaticism, the piece is diatonic, has a regular phrase structure, and ends in a conclusive manner. In example 3.24, the chromatic bass line serves as the prolongation of the tonic six-four chord that opens the piece until the harmonic conclusion, at mm. 7–8, with a standard II-V-I cadence.

**Example 3.24**  
Momento No. 5, mm. 1–11, harmonic prolongation

The last example of the function of linear chromaticism is its role in the unfolding of the contrapuntal texture. In Momento No. 4, the lines direct toward the expansion of the register to its highest point before the climax ten measures later, and the lowest point before the ending. In the opening, the chromatic bass line is concealed within the
melodic gestures of the left hand for the first six measures, where it descends a major seventh from E to F while the melody is expanding upward (see example 3.25).

Example 3.25  Momento No. 4, mm. 1–9, unfolding of texture
Expressive Character

Most of the pieces in *Momentos* require a sophisticated level of emotional expression because of their intimate nature, nostalgic quality, constant harmonic wandering, contrapuntal texture, and irregular phrasing. For Guarnieri, music is the expression of human emotion, and, therefore, the emotion itself becomes a stylistic element in his music.\(^2\) The expressive character of each piece in *Momentos* is suggested through the performance indication given at the beginning, not in customary Italian, but in Portuguese. The indications suggest a feeling rather than just a tempo:

No. 1. “Dolente” (sorrowful)
No. 2. “Lento e nostalxico” (slow and nostalgic)
No. 3. “Com alegria” (with joy)
No. 4. “Terno” (tender)
No. 5. “Desolado” (desolated)
No. 6. “Improvizando” (improvising)
No. 7. “Calmo e tristonho” (quiet and sad)
No. 8. “Gracioso” (graceful)
No. 9. “Sofrido” (anguished)
No. 10. (no indication)

As suggested by the performance indications, the overall quality of *Momentos* is evocative. The instance, or *moment*, is the sentiment itself. The majority of the pieces express the inherent melancholy of Brazilian romantic spirit due to their *modinha* qualities; the rest express a type of bliss common to the cultural vibrancy of the Northeast based on their use of the modal structures associated with this region. The

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textures are contrapuntal and supple, demanding a finesse and a control of polyphonic layering from the performer in order to avoid a sense of vertical accentuation that could prevent the music from flowing. His music is so intuitively expressive that many people describe it as genuinely Brazilian. For example, Aaron Copland described it as warm and imaginative, with a “healthy emotional expression,” which is “touched by a sensibility that is profoundly Brazilian.” Gilbert Chase referred to it as “intensely poetical, imaginative, emotional, full of the nostalgic quality which the Brazilians called ‘saudades,’ and also possessing a large measure of the dramatic power and energy which one would expect from such a dynamic country as Brazil.”

Saudades is a Portuguese term “expressive of the haunting sense of sadness and regret for days gone by,” and this pathos is considered to be quintessentially Brazillian. Therefore, nostalgia and longing are cultural symbols. The term is so popular for defining the character of Brazil that it has been immortalized in musical works and poems including Darius Milhaud’s piano suite Saudades do Brazil and Heitor Villa-Lobos’s Saudades das Selvas Brasileiras. In this respect, saudades is the nostalgia that comes with memories, inherently romantic in its nature. It encompasses all the performance indications of Momentos into one concept that defines the overall character of the set. The word, momentos, then, can be understood as memories—some of them beautiful and blissful, some sour and hurtful.

33 Aaron Copland, Copland on Music, Norton Library (New York: W.W. Norton, 1963), 212.
Guarnieri uses descending melodic gestures to depict universal melancholy, which is common in Brazilian songs like *modinhas*. As discussed in the earlier section on emotional quality, the *modinha* tradition, because of its Romantic qualities and European influences, typified the descending melodic motion during the nineteenth century as a serenading musical “sigh” with melancholic expressive qualities. In example 3.26, the melancholy is heightened by the avoidance of a clear tonal center because of the intentional deceptive linear movement toward the tonic in the bass (see example 3.26), avoidance of tonic harmonies at the beginning of the piece (see example 3.26.2), frequent use of quartal movement that creates tonal ambiguity (see example 3.26.3), or rhythmic friction by the use of “internal rubato” (see example 3.26.4).  

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36 See *Emotional Quality* section earlier in this chapter.
37 See *Internal Rubato* section earlier in this chapter.
Example 3.26  Descending melodic gesture as a form of melancholy

3.26.1  Momento No. 1, mm. 1–3

\[\text{DOLENT (d\textsuperscript{7}100 \textsuperscript{+} 9u \text{-})}\]

3.26.2  Momento No. 2, mm. 1–4.

\[\text{LENTO E NOSTÁLGICO (d\textsuperscript{7}92)}\]

3.26.3  Momento No. 4, mm. 1–4

\[\text{TERNO (d\textsuperscript{7} = 60)}\]
Means by which Guarnieri expresses nostalgia is the way he uses the *tresillo* rhythmic figure, typically associated with samba, in a slow and lyrical tempo as syncopation itself or against a syncopated line. In Momento No. 2 it appears as a syncopated main melodic motif (see example 3.27.1), and in Momento No. 9 as the basic rhythmic structure of the *sarabande*-like tempo (see example 3.27.2). The performance indications *lento e nostálgico* and *sofrido* imply a nostalgic connotation while the rhythmic friction between the *tresillo* and the complementary material—whether melodic line or accompaniment—is an expressive dissonance enhancing such a connotation.
The delayed downbeat as an emotional device is another mechanism of expressing sadness in the form of a nostalgic sigh. In the opening of Momento No. 1, the melody ascends expressively and full of intention from F to F within the tonal area of B-flat minor. However, the syncopated descending E to D floats over the harmonies as clashing dissonance, creating, in a rather disorienting way, a sorrowful regret (see example 3.28). The E natural at the end of the first measure will become the last utterance of the piece in the same mysterious way it appears for the first time.
Lastly, another aspect of the expressive character in Guarnieri’s music, and especially in *Momentos*, is what Marion Verhaalen and Maria Abreu call the “feminine principle.” Their supposition lies in the fact that Guarnieri often spoke of how women, or the feminine, were a significant inspiration for him: “For me, to love is the estate of grace, it is when I compose my best works.” In *Momentos*, it is evident that the feminine was a significant inspiration, for the dedication of each piece is made to a woman. Likewise, his principal interpreters were women who worked with him in preparing recordings and performances. Intimate music, like *Momentos*, reflects the enigmatic search for beautiful and emotional expression, which he attributed to women.

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40 According to the authors cited above, this was the thinking of the composer and an important aspect of his personality. It is Abreu’s opinion that “the women in his life represent a fascination which he never resisted...This is to say that the feminine presence had acted as a stimulus to the imagination of the artist” (see Abreu, “O Homen,” 52). This has no connection to designations of “feminine” and “masculine” regarding certain types of cadences in earlier time periods.
4 Conclusion

Final Remarks Regarding Stylistic Elements

Camargo Guarnieri’s *Momentos* is the culmination of his multidimensional evolution as a composer, which includes his unique fusion between a profound ideological nationalism, a distilled Neoclassical approach toward form and musical development, and a Romantic pathos. On one hand, it represents the composer’s evolved and mature compositional individuality. On the other hand, it represents the creative fusion between ideological Brazilian nationalism—the “Brazilian soul”—and international compositional techniques and aesthetics—the *universal* soul. Thus, *Momentos* is a synthesis of Guarnieri’s individual, nationalistic, and universal dimensions.

Guarnieri’s individuality is revealed by his preference for musical development through densely contrapuntal textures, classical formal design, and a highly chromatic language that creates tonally unstable music. This preference results in a strong sense of melodic direction that lacks harmonic definition, making the music purposeful but

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2 I use the term *universal* to imply the composer’s preoccupation with international musical paradigms—mostly adopted from the European tradition—that are widespread in the Western culture, as an expansion of the Brazilian voice. Moreover, since Guarnieri believes that music is a purely emotional message, it is reasonable to infer that, for him, any music that expresses emotions is inherently universal to the human soul.
emotionally drifting. In *Momentos*, the music builds tension through the gradual summation and interplay of its melodic lines and the prolongation of its harmonic ambiguity. However, the tension does not resolve, and the endings of the pieces are evasive and intriguing. Guarnieri’s music, as exemplified by *Momentos*, tends to be esoteric because it resides in the deep understanding of his intellectual and emotional style, partially derived from his subjective ideals of nationalism. *Momentos*, then, has a musical language that is delicate and elegant, with its elements carefully placed for a specific expressive purpose, demanding an acute understanding of the style, refined tone quality, and mature emotional expression from the performer.

Guarnieri’s *brasilidade* is expressed through the elements that create two main characters in the set: the poignancy of the *saudades* character, derived from the *modinha* and *toada* style, and the exuberance of the folk character, derived mostly from the traditions of the Northeast region of Brazil. *Momentos* is permeated mainly by the elements that Guarnieri draws from the *modinha* style, including prevalence of contrapuntal rather than homophonic texture, rhythmic friction using internal rubato, and the descending melodic movement that implies melancholy. The folk character elements include modal folk scales, doublings of lines in parallel thirds, and rhythms associated with popular dances including devices such as polyrhythms and additive processes. Nonetheless, the folk elements may also be recontextualized and expressed into the *saudades* character as a nostalgic manifestation. This can be seen in the way Guarnieri uses the *tresillo*, often associated with samba, in a lento and melancholic atmosphere. The same can be observed with the use of the *Paulistan thirds*, often associated with songs on amorous and comic topics, in a rather mysterious and unsettled way.
Guarnieri’s universal aesthetics, style, and compositional technique come from the influence of nineteenth-century Romantic and Post-Romantic movements. Even though Romanticism, as an aesthetic, originated in Europe at the end of the seventeenth century and reached its zenith in the first decades of the nineteenth century, it did not manifest itself on the American continent until the late nineteenth century. Consequently, the early phase of Brazilian Nationalism was heavily permeated by the Romantic aesthetics. Thus, *brasilidade*, in its origins, is intrinsically Romantic.

Guarnieri’s sense of Modernism is based in the aesthetics of Post-Romantic music. It is manifested in *Momentos* by his use of expressive linear chromaticism that weakens a sense of tonality as the fundamental cohesive force of the music, and by his use of a highly individual *aria da capo* form (distilled in *Momentos* to an AA’ form). Even though his choice of form conveys a sense of universal expression, it is congruent with his nationalist expression because the early *modinhas* in Brazil appropriated the many forms of the eighteenth- and nineteenth-century European arias.

In summary, the style of *Momentos* comprises an evocative romantic character, a dense contrapuntal texture, a Neoclassical treatment of form, and an overall distilled and concise small-scale approach. It is the amalgamation of European musical heritage and nationalistic ideals, combined with a strong and uniquely individual identity. From one of Latin America’s most outstanding compositional voices of the twentieth century,

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4 For a discussion of the early phase of Brazilian nationalism, see Béhague, *The Beginnings of Musical Nationalism in Brazil*.

Guarnieri’s *Momentos* exemplifies true compositional artistry that clearly deserves greater international recognition.

**Personal Reflection about *Momentos***

Camargo Guarnieri’s *Momentos* is a set of ten musical miniatures, each of which is highly advanced in its technical and interpretative challenges. At first contact with this music, its style was enigmatic to me. I was expecting a relatively straightforward style, something similar to the vibrant and bold music of Alberto Ginastera, Ernesto Lecuona, or Heitor Villa-Lobos. Rather, the pieces in *Momentos* were utterly different from anything I have played before. They possessed a unique style and emotional overtones that suggested a certain urgency, but in a rather vague manner. This continued to intrigue me as I kept studying the set. However, what became clear was that each piece was meant to portray a personal emotional moment in the composer’s life. For Guarnieri, music is emotion, and thus, the emotional interpretation of each piece is the most important aspect to be understood by the performer. Nonetheless, even though an intuitive approach to such interpretation is valid as an initial stage, it should be informed, and so justified, by the understanding of the various stylistic elements.

As I studied the score, I realized that each stylistic element was a clue to the essence of the work: its emotional interpretation. For example, what primarily seemed to be an atonal language, because of the lack of key signatures and heavy chromaticism, was in fact tonal but manipulated to be intentionally ambiguous in its direction. This insight marked a major turning point in my understanding of the work. I was able to unravel its enigmatic nature, concluding that perhaps the emotional expression was
uncertainty itself. This conclusion helped to clarify why Guarnieri is not as popular in the performance mainstream: his music is emotionally challenging, despite its attractive inherent Romanticism and organic *brasilidade*. Because of the emotional challenge, both the performer and listener are required to internalize the emotional uncertainty, almost as an aesthetic value or goal, something that may be uncomfortable for some performers or listeners.6

Another emotionally revealing stylistic element that initially was puzzling to me was the way each piece ended, shrouding and sometimes even avoiding any sense of tonal resolution. In Guarnieri’s creative world as exposed by *Momentos*, the emotional uncertainty and constant wandering seems to result in fatalism by the way the pieces end. Various emotional interpretations can be derived. Perhaps in the composer’s mind, the moment is a memory that could have projected into a possible future that never happened. Thus, the emotional meaning suggested by this interpretation depicts the constant wandering as frustration, feelings that are meant to be entertained—or perhaps argued—and then evaded and repressed. Perhaps the moment is a real desire, something that has potential, depicting the emotional uncertainty as doubt that is again repressed and maybe discarded as a ludicrous idea.

During the process of internally absorbing this work, I developed realizations about a suitable performance approach to its expressive character. As a result, the desired tone quality of the overall sound needed to be delicate and introverted. The

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6 This reflection is derived from my subjective reaction to the musical content of *Momentos* grounded on Guarnieri’s point of view that “music is emotion,” and therefore, the emotional interpretation of this work is essential to its understanding and performance, especially since the nature of these pieces is personal and intimate. Hence, I clarify that, first, this is not my assessment of Guarnieri’s emotional intention for his music at large, and second, I am not trying to place this interpretation in a larger context regarding a general philosophy of music. Certainly, there has been considerable discussion over decades about music’s philosophy, meaning, and aesthetics; see the entry “Philosophy of Music” in *Oxford Music Online*, for more information regarding this subject.
“moment” is a fleeting remembrance of something rather unclear and mysterious. My attention to the flow and nuance of each phrase required special efforts to portray the intimacy and intensity of each moment. Thus, my recording of Momentos reveals: 1) a gracious and warm tone quality, 2) an intimacy of sound through the subtle intertwining and dynamic nuance of the melodic layers, and 3) an ephemeral character through the avoidance of excessive rubato.

In summary, the emotional microcosm of each Momento is that of a certain emotional conflict—i.e., nostalgia, unattainability, uncertainty—that creates urgency, a latent passion that is later subdued and forgotten by evasiveness. The moment normally starts with the conflict itself, with no preparation, similarly to sudden memories, feelings, or daydreams. Momentos is then understood as a collection of little musical poems of spontaneous moments in the internal life of the being.

Suggestions for Further Research

Given that the scope of this dissertation is confined to the analysis of the general stylistic and emotional qualities in Camargo Guarnieri’s Momentos, it is reasonable to consider expanding the study into a discussion of the pedagogical and technical issues inherent in this work. This discussion would be intended specifically for the pianist interested in performing this work or for the instructor interested in assigning it to a student. The pedagogical and technical challenges are plentiful. The most demanding aspect of this work lies in the difficulty of sustaining its overall musical texture. Because the pieces tend to be highly contrapuntal, limited in register, and irregular in the phrase structure, the challenge lies in the sophisticated use of the pedal added to the production of a fine, lyrical tone quality. The pieces are dense and intimate, with a
complex inner dialogue, and therefore, the musical shaping of its individual lines must communicate the emotional dialectic, which in turn is difficult to initially grasp. Other challenges include the abundance of tenths—an added challenge for pianists with small hands.

As mentioned earlier in the first chapter, it was my intention to obtain the manuscript in order to compare it with the 1989 published edition of Momentos and Cynthia Priolli’s 1985 recording—she likely worked with Guarnieri’s manuscript in her preparation. Based on her recording, I was able to identify some variants between her performance and the score. Because the music is highly chromatic and harmonically ambiguous, it is possible that discrepancies occurred. A useful project would involve addressing the variants for a new edition of the score.

Guarnieri proves to be a significant and fascinating composer. Researching and performing other works by him will deepen our knowledge of Guarnieri’s various uses of formal designs and expressiveness. Exploring other works similar to Momentos, such as Improvisos and Valsas, will deepen the understanding of his use of small forms and shed additional light on his broader style and evolution as a composer. Other works that are different in conception and that will benefit our overall understanding of Guarnieri are his Estudos (Etudes) and his Sonatinas. Pedagogically, the Estudos are in need of special attention as they are not ordinary technical etudes but pieces that demand a fusion of artistic and technical command, compared to the level of Chopin’s etudes.7 According to Carneiro de Mendonça, they exceed the expectations of the genre.

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and constitute an important addition to the piano repertoire.\textsuperscript{5} Fortunately, these etudes have been recorded by Frederick Moyer and are commercially available.\textsuperscript{9} The Sonatinas are important to the piano repertoire in terms of formal design. They are considered sonatas because of their formal structure and compositional technique, no less difficult than his Sonata. The diminutive term of “sonatina” only refers to their length and expressive character.\textsuperscript{10}

Guarnieri’s deep concern for the expressiveness and emotional attributes of his music, to the extent of not assigning them titles based on formal structure or compositional approach, reinforces the notion that his compositional drive was determined by his emotional inspiration. It would be beneficial to further understanding his philosophy on music to direct a study of his piano works—the most intimate of his compositions—focused on the relationship between the stylistic elements and their emotional implications.

For a composer with such a significant piano repertoire, with a deep philosophical approach to composition, and with a particular concern for structure and emotional expression in music, it is surprising that his name is not well known and his works not more broadly accessible. His piano works are the example of his essence as a composer and his prolific line of work. Altogether, the caliber of his compositions justifies their dissemination through analytical research and performance.


\textsuperscript{10} According to the composer, a sonata should have a theme that is more decisive and more energetic, hence the powerful quality of his single Sonata. See Carneiro de Mendonça, “A Obra Pianística,” 414.
Appendix A

List of Guarnieri’s Piano Works

The following is the most complete list of Camargo Guarnieri’s works for piano at the time of the completion of this dissertation. The information below was compiled from the latest catalogues published in Silva, Camargo Guarnieri: o Tempo e a Música, and Verhaalen, Camargo Guarnieri, Brazilian Composer. The article on Guarnieri from Grove Music Online offers a selective list but omits important works like the Improvisos and the Piano Sonata.

- **Improvisos**, no. 1, 1948; no. 2, 1960; nos. 3–4, 1970; no. 6, 1974; no. 9, 1975; no. 7, 1978; no. 8 1980; nos. 5 and 10, 1981.
- **Estudos**, nos. 1–3, 1949; no. 5, 1950; no. 4, 1954; nos. 6–9, 1962; nos. 10–12, 1964; nos. 13–14, 1969; no. 15, 1970; nos. 16–17, 1970s; nos. 18–20, 1980s
- **Piano Sonata**, 1972
- **Momentos**, nos. 1-4, 1982; no. 5, 1984; nos. 6-7, 1985; no. 8, 1986; no. 9, 1987; no. 10, 1988

- **Pieces for Piano and Orchestra**
  - Variations (Variações sobre um Tema Nordestino), 1953 [manuscript]
  - Choro, 1956 [manuscript]
  - Concertino, 1961 [manuscript]
  - Seresta, 1965 [manuscript]
  - Saratí, 1987 [manuscript]

- **Other Collections**:
  - Suite Infantil (Children’s Suite), 1929 [manuscript]
  - Cinco Peças Infantis (Five Children’s Pieces), 1931–3
• Suite Mirim (Miniature Suite), 1953
• Série dos Curumins (Series for Small Children), 1960–77
• As Três Graças (The Three Graces), 1963, 1965, 1971

• Individual pieces
  • Canção Sertaneja (Song of the Backlands), 1928
  • Dança Brasileira (Brazilian Dance), 1928
  • Noturno, 1929 [manuscript]
  • Prelúdio e Fuga, 1929 [manuscript]
  • Toada, 1929
  • Choro Torturado (Anguished Song), 1930
  • Dança Selvagem (Jungle Dance), 1931
  • O Cavalinho da Perna Quebrada (Little Horse with a Broken Leg), 1932
  • Lundu, 1932
  • Piratininga, 1932
  • Tocata, 1935
  • Toada Triste (Sad Toada), 1936
  • Ficarás Sozinha (Be Alone), 1939
  • Maria Lúcia, 1944
  • Dança Negra (Black Dance), 1946
  • Acalanto, 1952
  • Baião, 1961 [manuscript]
  • Interlúdio, 1968 [manuscript]
  • Em Memória de um Amigo (In Memory of a Friend), 1972
  • Fraternidade, 1973 [manuscript]
  • Saracoteio, 1978 [manuscript]
  • Toada Sentimental, 1982 [manuscript]
  • Improvisando, 1992 [manuscript]
Appendix B

Informational Summary of Momentos

Momento No. 1, Dolente

<table>
<thead>
<tr>
<th>Formal Design</th>
<th>Sections</th>
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<th>A'</th>
<th>Ending</th>
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<tbody>
<tr>
<td>Measure Nos.</td>
<td>1 – 20</td>
<td>20 – 27</td>
<td>28 – 31</td>
<td></td>
</tr>
</tbody>
</table>

- Composed on April 15, 1982.
- Dedicated to Helena Freire.
- Tonal center: Harmonic ambiguity between B-flat minor and E-flat minor. Starts in B-flat minor, ends ambiguously on an E m⁹ chord with added dissonance.
- Lyrical, *modinha* character.
- Mostly three-part texture, sometimes four-part.
- Features linear chromaticism, harmonic ambiguity, and irregular phrase structure.

Momento No. 2, Lento e Nostálgico

<table>
<thead>
<tr>
<th>Formal Design</th>
<th>Sections</th>
<th>A</th>
<th>A'</th>
<th>Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Nos.</td>
<td>1 – 9</td>
<td>11 – 17</td>
<td>17 – 20</td>
<td></td>
</tr>
</tbody>
</table>

- Composed on June 9, 1982.
- Dedicated to Maria Célia Vieira.
- Tonal center: C major.
- Lyrical character.
- Right hand leads with melody, changes from chromatic texture to diatonic in mm. 8–10 and ending.
- Features linear chromatic gestures in the left hand and *tresillo* rhythmic motif in the right hand.
Momento No. 3, Com Alegria

<table>
<thead>
<tr>
<th>Formal Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sections</td>
</tr>
<tr>
<td>Measure Nos.</td>
</tr>
</tbody>
</table>

- Composed on October 2, 1982.
- Dedicated to Regina Célia Martins Silva.
- Tonal center: A, with modal inflections.
- Whimsical character.
- Both hands in the treble register. Two-part texture. Ostinato in the left hand, right hand leads with melody. Exchange of parts in A’ section.
- Features bimodality (Mixolydian in the left-hand ostinato against “Mode of the Northeast” in the melody), polyrhythm (3/4 against 6/8 metrical grouping).

Momento No. 4, Terno

<table>
<thead>
<tr>
<th>Formal Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sections</td>
</tr>
<tr>
<td>Measure Nos.</td>
</tr>
</tbody>
</table>

- Composed on October 7, 1982.
- Dedicated to Maria Mécia Mendonça.
- Lyrical, modinha character.
- Prevalence of interval of fourth.
- Features structural linear chromaticism, harmonic ambiguity, and Paulistan thirds for the return of A’.

Momento No. 5, Desolado

<table>
<thead>
<tr>
<th>Formal Design</th>
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</thead>
<tbody>
<tr>
<td>Sections</td>
</tr>
<tr>
<td>Measure Nos.</td>
</tr>
</tbody>
</table>

- Composed on April 15, 1984.
- Dedicated to Cynthia Priolli, Brazilian piano performer.
- Tonal center: C major.
- Romantic style.
- Three-part texture: melody + bass + inner accompaniment line.
- Features structural linear chromaticism, harmonic clarity, extended tresillo rhythm: ↓↓↓↑. 
Momento No. 6, Improvisando

Formal Design

<table>
<thead>
<tr>
<th>Sections</th>
<th>Measure Nos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 10</td>
</tr>
<tr>
<td>A'</td>
<td>11 – 18</td>
</tr>
</tbody>
</table>

- Composed on October 2, 1982.
- Dedicated to Beatriz Sales.
- Tonal center: D, with modal inflections.
- Improvisatory character.
- Two-part. Melody passes to left hand on A'.
- Prevalence of quartal/quintal sonority.
- Features “Mode of the Northeast” and *tresillo* rhythmic grouping.

Momento No. 7, Calmo e Tristonho

Formal Design

<table>
<thead>
<tr>
<th>Sections</th>
<th>Measure Nos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 23</td>
</tr>
<tr>
<td>A'</td>
<td>24 – 27</td>
</tr>
<tr>
<td>Ending</td>
<td>27 – 33</td>
</tr>
</tbody>
</table>

- Dedicated to Lina Pires de Campos.
- Tonal center: Ambiguous between E-flat minor and B-flat minor. Ending in extended F-minor chord with added dissonance.
- Lyrical, *modinha* character.
- Three-part texture: melody, countermelody in the tenor register with accompaniment in descending gestures. Four-part texture in mm. 19 – 23.
- Features harmonic ambiguity, linear chromaticism, polyrhythm (3/8 against 6/16 metrical grouping), and abundance of intervals of tenth in left hand.

Momento No. 8, Gracioso

Formal Design

<table>
<thead>
<tr>
<th>Sections</th>
<th>Measure Nos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 12</td>
</tr>
<tr>
<td>B</td>
<td>12 – 18</td>
</tr>
<tr>
<td>A'</td>
<td>19 – 29</td>
</tr>
<tr>
<td>Ending</td>
<td>29 – 33</td>
</tr>
</tbody>
</table>

- Composed on February 18, 1986.
- Dedicated to Maria do Socorro Bezerra.
- Tonal center: D, with modal inflections. B section on E-flat also with modal inflections. Ending in open fifths with bass A.
- Jolly character.
- Both hands in the treble register. Three-part texture, B section is two-part.
- Features “Mode of the Northeast.”
### Momento No. 9, *Sofrido*

<table>
<thead>
<tr>
<th>Formal Design</th>
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</thead>
<tbody>
<tr>
<td><strong>Sections</strong></td>
</tr>
<tr>
<td><strong>Measure Nos.</strong></td>
</tr>
</tbody>
</table>

- Composed on October 31, 1986.
- Dedicated to Anna Maria Viana.
- Tonal center: B-flat minor, ends in extended tonic.
- Lyrical, *modinha* character.
- Homophonic texture with inner counterpoint.
- Features *tresillo* rhythmic ostinato, abundance of intervals of tenth in left hand, syncopation, and internal rubato.

### Momento No. 10, (no indication)

<table>
<thead>
<tr>
<th>Formal Design</th>
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</thead>
<tbody>
<tr>
<td><strong>Sections</strong></td>
</tr>
<tr>
<td><strong>Measure Nos.</strong></td>
</tr>
</tbody>
</table>

- Dedicated to Sister Marion Verhaalen, Guarnieri’s biographer.
- Tonal center: Atonal.
- Mysterious character.
- Both hands in the treble register. Chromatic throughout. Tertian texture created by use of *Paulistan thirds* in the right hand and left-hand bass line, added inner melody in the left hand.
- Features *Paulistan thirds*, linear chromaticism, challenging expressiveness due to lack of melodic direction.
Bibliography


