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VILLA-LOBOS *CHOROS NO. 1*: A STUDY OF THE RECORDINGS

by

Andrei Jan Hoffmann Uller

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Committee:

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ABSTRACT

This dissertation explores changing perspectives on performance practice for the well-known solo guitar work *Choros No.1* composed in 1920 by Heitor Villa-Lobos (1887-1959), by documenting different interpretations heard on selected recordings from across the 20th century and into the 21st century. The methodology considers the recordings as the main object of study. *Choros No. 1* features a hybrid style that makes it especially interesting for a research method that captures performance details such as articulations, dynamic and agogic accents, timbre, and tempo flexibility. This dissertation will consider performance decisions that are not often discussed in the research. For example, the question of how to accent the syncopations in this music properly. Performers use different techniques to emphasize notes beyond the accents on the score, from dynamic accents to agogic accents or other means. The question is, how do guitarists decide which accents to add (if any) to their performances? Recorded evidence will be collected to show the variety of answers to this question, without privileging any particular interpretation. At the conclusion of the study, there will be some account of which technical choices are more common and which performances can be grouped together by shared interpretations. Another original question considered in this study is whether one interpretive choice may affect other choices that a guitarist makes while performing this work. For example, if an exceptionally slow tempo is chosen to begin the performance, how does that affect the guitarist's response to tempo changes later in the piece? The resulting study will help guitarists to understand better the history of

performing the music of Villa-Lobos and it will provide a new perspective from which to make informed choices about interpretation.

ACKNOWLEDGMENTS

This work and the completion of my degree would not have been possible without all the efforts and comprehension of Dr. Douglas Rust, Dr. Janet Donaldson, Dr. Amy Chasteen Miller, and Dr. Karen S. Coats. My gratitude to the guitarist and professor Dr. Nicholas Ciraldo for the opportunity to study a doctoral program in the United States, and for the position as a graduate assistant for 3 years. Thank you to Dr. Marcos Machado for his guidance during the chamber music classes. I am thankful to Dr. Joseph Jones for accepting to be part of the committee, and for his notes and suggestions for this research. Thank you to Dr. Hsiaopei Lee for her detailed attention to the formatting of the document and the questions made. Thank you to all professors of the School of Music, and my admiration to Dr. William Odom, Dr. Christopher Goertzen, Dr. Joseph Brumbeloe, and Dr. Jay Dean for their serenity and vast experience in their professions. My gratitude to Enrique Robichaud for the list of recordings, and Humberto Amorim for the manuscripts. Thank you to the guitarist Luis Carlos Barbieri for the contacts. Thank you to Pedro Belchior, Bianca Freitas, and their technical team at the Villa-Lobos museum for the manuscripts and all the information provided for this work. The DMA journey was long and a special thanks to my fellow musicians Roberto Pineda, Guilherme Espindula de Oliveira, Ramon Moraes, and Patrícia Rezende Vanuci. Once an old gentleman of 93 years old said that the human being is a social being, and this means that you always will need others to construct something.

DEDICATION

I dedicate this work to Jusciele Nicolladelli Uller. She dealt with the mistakes I made in my life, and she supported and motivated me to move forward.

In memoriam of Heitor Villa-Lobos, Edino Krieger, and Pelé.

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CHAPTER ONE – INTRODUCTION

This project is inspired by Carol Nave's dissertation, which is a performance practice study focused on the organ, referencing 44 recordings from an 85-year time period as primary sources in her study of performance styles used for Bach's *Passacaglia* for organ.[1] She wrote a listening rubric (in her Appendix 1) to guide her comparison of recordings and their differences in matters of tempo, registration, articulation, and ornamentation.[2] The present document will explore the possibility of a performance practice study based on recordings, but one that focuses on a different instrument from the organ. This project will analyze a composition from the repertoire of the solo guitar.

This dissertation is likely the first study to apply recording analysis techniques to track the performance history of an important masterwork composed for solo guitar. The existing research for the study of guitar recordings--represented by one section chapter of Graham Wade's 2001 book on guitar history, and especially in Marrington's 2021 book-length study of classical guitar recording—offer valuable histories of guitar recording worldwide.[3] They will provide points of reference for this study, but they do not focus on tracing the recorded performances of one work. The original contribution of this study will be to consult recordings and to document interpretive elements heard there: including

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[1] Carol Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor,* BWV 582" (DM dissertation, Indiana University, 2003).

[2] Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor,* BWV 582",109.

[3] Graham Wade, *A Concise History of the Classic Guitar* (Pacific, MO:Mel Bay Publications, 2001), chapter 44; Mark Marrington, *Recording the Classical Guitar* (New York: Routledge, 2021).

tempo, accent and groove, articulation, and alterations from the notated score. These details of interpretation will be placed into their local context of form and phrasing, informing the discussion of the musical decisions to consider when performing this piece.

Comparing recordings and contextualizing the essential facts will bring a variety of interpretations into focus. The goal of this dissertation is not to choose one performance as more authentic or more appropriate than others, but to document the different interpretations that have developed over time. At the conclusion, there will be some account of which choices are more common and which performances can be grouped together by shared interpretations.

Although this may be the first recording study devoted to a composition for classical guitar, this dissertation, along with Nave's dissertation participate in the growing interest in the analysis of recordings among the performance practice community. According to Peter Johnson, Head of Postgraduate Studies and Director of Research at Birmingham Conservatoire, "There has as yet been very little serious musicological study of recordings, for twentieth-century musicology had other priorities."[4] Only recently has the study of performance practice begun to use recordings as the main object of study. For example, Fabian, in her work about baroque performance style and the importance of articulations to the baroque, considers recordings of Bach's two Passions, *Brandenburg Concertos,* and Leonhardt's recording of the *Goldberg Variations* in 1965 as important data in determining criteria for a baroque interpretation

[4] Peter Johnson, "The legacy of recordings." In J. Rink (Ed.), *Musical performance: A guide to understanding* (Cambridge: Cambridge University Press, 2002): 197-212.

style.[5] D'Orazio consulted recordings of nineteenth-century Italian opera, while Krause, Zalkow, Weiss and Muller studied recordings of Wagner operas to classify leitmotifs and Dodson has used recordings to investigate expressive timing in the piano music of Chopin.[6] These are just a sampling of the research articles that use recorded music to study performance practice.

The recent activity in recording study is growing because the recordings offer something that cannot be learned from other sources. Written documents, such as texts or musical scores can act as only graphic representations of the music. These graphic sources help to complement the accuracy of an analysis of a guitar interpretation, but they do not document interpretive elements-- such as tempo, accent, articulation, and rhetorical nuance--as well as a recording.

When a guitarist decides to record a musical work, details such as articulations, dynamic and agogic accents, timbre, and tempo flexibility are some of the traits that can be identified by studying that recording. The listener may ask whether these traits come from notations on the score or from an interpretation choice. If a certain group of traits is used often enough by a guitarist, then their style can be recognized in recorded music. (Andrés Segovia using vibratos and glissandi in Johann Sebastian Bach's music is one

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[5] Dorottya Fabian, *Bach performance practice 1945-1975: a comprehensive review of sound recordings and literature* (Aldershot, England: Ashgate Publishing, 2003).

[6] Dario D'Orazio, "Anechoic recordings of Italian opera played by orchestra, choir, and soloists," *The Journal of the Acoustical Society of America* 147, no. 2 (2020): EL157-EL163; Krause, Michael, Frank Zalkow, Julia Zalkow, Christof Weiß, and Meinard Müller, "Classifying Leitmotifs in Recordings of Operas by Richard Wagner." Paper presented at the 21st International Society for Music Information Retrieval Conference, Montreal, Canada, October, 2020; Alan Dodson, "Expressive timing in expanded phrases: an empirical study of recordings of three Chopin preludes." *Music Performance Research* no.4 (2011): 2-29.

example.)[7] Consulting recordings makes it possible to compare interpretative choices by different guitarists from different eras and generations, providing for the listener several interpretations of the same piece. Studying recordings may expand our awareness of the performance possibilities. Johnson also agrees with this matter: "Comparing recordings is in fact an excellent method of revealing and celebrating the wonderful diversity of interpretations and personae revealed by the archive of recordings."[8]

The original contribution of this study will be to test the application of Nave's approach to a composition for guitar. Using her listening rubric, Nave collected general information about the interpretation strategies of each performer.[9] Based on this information, she grouped together organists who chose similar interpretations and, in some cases, Nave identified important dates in the history of organ performance practice.[10] Her dissertation documents the many and varied interpretations heard on recordings of the Bach *Passacaglia* through the years.[11] This study will seek similar possibilities by analyzing recordings of a well-known composition for classical guitar: the *Choros No. 1* of Heitor Villa-Lobos.

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[7] Mark Marrington, *Recording the Classical Guitar*, (New York: Routledge, 2021): 58.

[8] Johnson, The legacy of recordings.

[9] Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor,* BWV 582".

[10] For example, she noted that organ recordings from after 1970 have a smaller degree of change between the tempos of the different variations in the *Passacaglia*. See Nave "Documenting Performance through Sound Recording," 47, and for changes of registration strategy, see page 72 where Nave identifies 1980 as a significant year.

[11] Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor,* BWV 582".

CHAPTER TWO – THE SIGNIFICANCE OF VILLA-LOBOS' *CHOROS NO. 1*

Choros No. 1 features a hybrid style that makes it especially interesting for a research method that captures performance details such as articulations, dynamic and agogic accents, timbre, and tempo flexibility. Villa-Lobos' combination of Brazilian popular music with the classical guitar inspired a variety of different interpretations from guitarists over the years, which can be documented through recordings. Subtleties of timbre, interpretations of syncopation and accent distinguish each performer's approach, and this study will document and discuss these interpretive differences. The hybrid style makes the *Choros No. 1* a particularly appropriate topic for recording study—especially considering that the composer himself recorded the piece.

The hybrid style of *Choros No. 1* is not the only compelling reason to analyze its history of recordings, the work also enjoys lasting popularity on recital stages worldwide and it holds special cultural significance for its native Brazil. This solo guitar work is first in a series of fourteen *Choros* composed by Villa-Lobos; each one featured a different type of instrumentation and was progressively elaborated. These works reached a special relevance and impact in the climate of modern nationalism found in 1920s Brazil. Within each *Choro*, it is possible to find not only the Brazilian popular genre *Chorinho*, but also the modern manipulation of musical elements by Villa-Lobos, which resulted in *Choro* as a new genre for the classical concert stage.

As already noted above, the study and interpretation of recorded performances is a relatively new and under-researched area within the classical guitar repertoire. About the topic of this dissertation, no review of Villa-Lobos guitar recordings has been

published. Several sources will be consulted in the development of this topic. Marrington's recent history of classical guitar recording (Routledge, 2021), complemented by the account of guitar recordings in Wade (2015), provides background information useful to assist with this project, while the dissertations of Murray (2013) and Garcia (1997) divide the history of the Brazilian *choro* into style periods, which could prove helpful to understanding Villa-Lobos' perspective on the idiom in 1920. Also, sources about Villa-Lobos' biography will be consulted to look for what considerations the composer had about *Choros No. 1,* and his relation to Brazilian popular music. The resulting study will help guitarists to understand better the history of performing the music of Villa-Lobos and it will provide a new perspective from which to make informed choices about interpretation.

Choros No. 1 presents issues of interpretation that are not often discussed in the research. For example, the question of how to accent the syncopations in this music properly. Performers use different techniques to emphasize notes that are not marked with accents on the score, from dynamic accents to agogic accents or other means. The question is, how do guitarists decide which accents to add (if any) to their performances? Another question regards those performers who occasionally play something different than what is notated on the score. From performing some syncopations as triplets to entirely omitting or altering notes from the score during a performance, guitarists sometimes play something different than what appears on the score. Are these practices justified? Should a guitarist add accents, alter rhythms, or selectively omit notes on the score when performing *Choros No. 1*? To approach these questions, we will carefully examine recordings of *Choros No. 1* made at different times to document actual

practices—beginning with the private recording of the composer's own performance from as early as the 1920s.

Villa-Lobos Recording Analysis

Performance practice describes ways that musicians interpret a score. It may involve topics such as tempo, timbre or other parameters. Sometimes these decisions result from conscious choices and sometimes they result from intuitive habits. Particularly interesting are those places where the performance differs from what appears on the score, because these moments signal occasions where the performer takes ownership of a new interpretation. If enough performers follow suit, then a new performance tradition can be established. In essence, the performance practice of a written composition becomes a history of interpretations—complete with trends, developed common approaches, and rogue outliers.

Usually, we do not know what a performer thought during a performance, but we can provide context. One way to contextualize a fact of performance is to situate it into a form analysis. This kind of analysis can happen at the sectional level, or it can be a simple map that locates every phrase. Future discussion of *Choros No. 1* will refer to this sectional form.

Table 1: Villa-Lobos, *Choros No. 1*: rondo form.

RONDO

A	mm. 1-32	mm. 1-8 period, mm. 9-16 sentence, mm. 17-24 period, mm. 25-32 irregular phrasing
B	mm. 33-56	mm. 33-36 first phrase of a sentence, mm. 37-41, irregular phrasing, mm. 42-49 irregular phrasing, mm. 49-56 eight-bar sentence
A	mm. 1-32	
C	mm. 57-72	mm. 57-72 double period
A	mm. 1-32	

The A section is repeated by the two D.S. symbols on the score, so that mm. 1-32 are performed three times and they act as the *ritornello* of a *rondo* form. Section B and Section C are the contrasting episodes. On the right side of the table, you will find general comments about the phrasing of each section. The A sections all begin with conventional pairs of phrases that form periods and sentences. The last eight measures break the symmetry when m. 28 starts a Bb bass line that is repeated in m. 29. This prevents the ear from dividing mm. 25-32 into a pair of four-bar phrases (25-28; 29-32) in the conventional manner.

The form analysis and phrasing analysis may become important to performance practice when a guitarist's interpretation is situated at a specific place in the form and a specific place in the phrase. Does the guitarist ignore a *rallentando* or a note on the score? Where does this happen in the form? Does it happen at the end of a phrase? Or the beginning of a phrase? Or does it happen during a repetition of something? Answering these questions helps us find a vantage point where we can observe correspondences between interpretation, phrasing, and musical form. These correspondences may result from the guitarist's conscious intention or they may represent the guitarist's unconscious intuition or habits. Yet, either way, the observations identify

part of that artist's performance practice. We will begin the investigation by analyzing different recordings of Villa-Lobos' guitar masterwork, *Choros No. 1*.

The score to be used as the primary reference will be the *Heitor Villa-Lobos – Collected Works for Solo Guitar*, with an introduction by Frederick Noad published by Max Eschig Edition in 1990. This edition has considerable relevance to Villa-Lobos' life and work because Max Eschig represented him internationally during the same decade he composed *Choros No. 1*, so that edition will be used primarily in the performance analyses that follow. Additionally, the composer's original manuscript, provided by the Villa-Lobos Museum, will be consulted when there is a question.

We will begin by analyzing some of the earliest known recordings of *Choros No. 1*, starting with the unpublished recording performed by the composer himself. The exact date of Villa-Lobos' informal recording is unknown but it is assumed to have been recorded in the 1940s or earlier—possibly as early as the 1920s. The record was issued by the Sanctus label as *Villa-Lobos plays Villa-Lobos* and is now available on CD [Sanctus SCSH010, 2012]. Its authenticity is supported by Turibio Santos, the Director of the Villa-Lobos Museum.[12]

The sound of the recording reflects the technology of that time. The sound is blurred and without strong volume, a consequence of the lack of sensitive equipment to capture the sound. There is no evidence of what guitar Villa-Lobos used and the location

[12] "Arminda Villa-Lobos conceived and produced this fine record (LP), now reissued by Sanctus. Unfortunately, information regarding venues and recording dates was never registered but, despite this shortcoming, we welcome this initiative which has the full support of the Villa-Lobos Museum." Turibio Santos, liner notes to *Villa-Lobos plays Villa-Lobos*, Sanctus CD SCSH010, 2012.

he recorded. However, the recording provides a notion of Villa-Lobos' technique and interpretation.

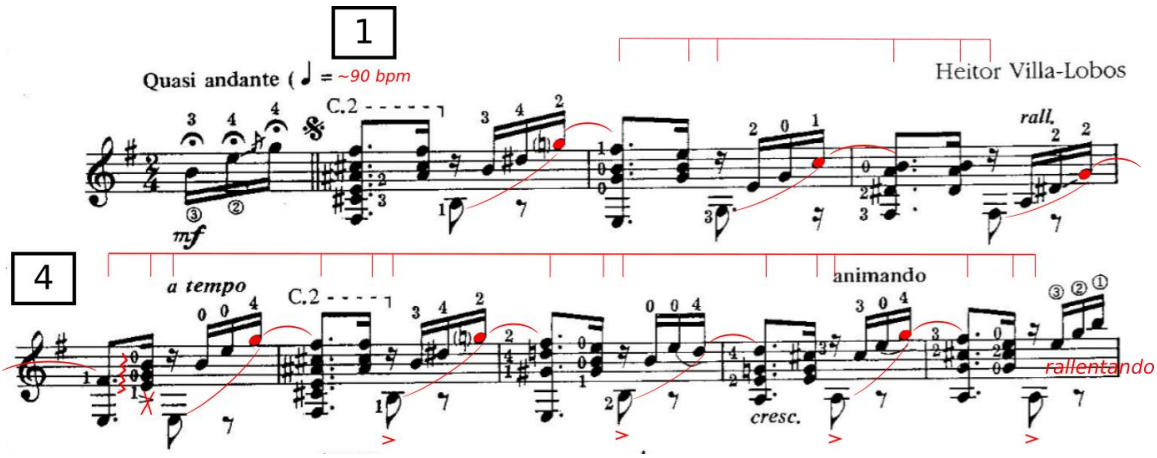
One very important consideration to be addressed as we hear the composer's recording of his *Choros No. 1* will be his treatment of the Brazilian popular genre--choro. This composition is a hybrid of popular and classical idioms. It will be important to listen carefully to the varieties of accents performed and the rhythmic patterns that result. In other words, how does the guitarist establish the proper groove to match this popular genre? In popular and dance styles, the often-syncopated accent pattern (represented by a rhythmic cell) typically is heard in the first few measures of each formal section. For this reason, close attention will be devoted to questions of groove, syncopation and accent at the start of each section. We will begin with the A section.

The opening measures of Villa-Lobos' score for *Choros No. 1* express a musical texture and rhythm that repeats for 8 bars. This context predetermines some of the notes that guitarists will emphasize in performance. The lowest notes are played on beat one and on beat two. They produce a consistent bass line –aligned with the accented beats of the 2/4 meter (hereafter referred to as the "tactus"). The only chords in the measure occur on the downbeat and on the last sixteenth of beat one, producing a dotted-eighth-and-sixteenth rhythm across the first half of the measure. As a guitarist, Villa-Lobos emphasized these bass notes that form the metric tactus and sustained each one for its full duration. Sometimes he tended to play beat two a little louder than beat one—taking some attention away from the downbeat. His performance also highlighted the dotted rhythm of the two chords, producing a similar rhythmic profile for the first half of each measure.

Note that Villa-Lobos' recording of this piece is missing the first measure or so. It was an informal recording that begins around measure 2 or 3. Repetitions in the first eight measures—especially the rhythm of m. 1 which repeats every measure until m. 8—help us to infer from the sound of later measures how the first measures probably were performed.

The second half of these opening measures starts with a bass tone, played by an eighth note on beat two, followed by 3 ascending sixteenth notes in the treble. Clearly, the bass tactus will attract a performer's emphasis, but there is no slur or articulation for the 3 sixteenths. For this reason, different guitarists choose to perform the last 3 sixteenths of these opening bars in a variety of ways. Villa-Lobos played the 4 notes from the second half of each measure as though they all were slurred together. Yet he also clearly connected the last sixteenth to the first note of the following measure. This pickup note sounds momentarily prominent as it precedes the next downbeat from a higher pitch. Combine this subtle distinction of the last sixteenth note, together with the accented tactus on beat two, and you may hear a dotted rhythm lightly hinted in Villa-Lobos' recording, but it will not be as strong an impression as the dotted rhythm in the first half of the measure. See Musical Example 1.

Musical Example 1: Villa-Lobos, *Choros No. 1*: mm. 1-8 Villa-Lobos' interpretation.[13]



Music Example 1 shows Villa-Lobos' interpretation of the first 8 measures of the *Choros No. 1*. Markings in red show tempo, accent and phrasing choices evident from the recording. The red bracket over the score indicates dynamic accents that support the dotted-rhythm cells.

The dotted rhythm, in the first half of each measure, exemplifies a rhythmic cell commonly used in Brazilian popular music of the 1920s. For example, one of the best-known songs of Brazilian popular composer Ernesto Nazareth, "Odeon," includes a dotted rhythm on every beat of the piano accompaniment (shown below). Nazareth was regarded highly by many Brazilian musicians in his day, including Villa-Lobos, who dedicated the *Choros No. 1* to him.[14] In the musical example below, one can see two rhythmic features in common with the Villa-Lobos excerpt displayed above in Musical Example 1: dotted rhythms every half measure and pickup figures in three or four notes.

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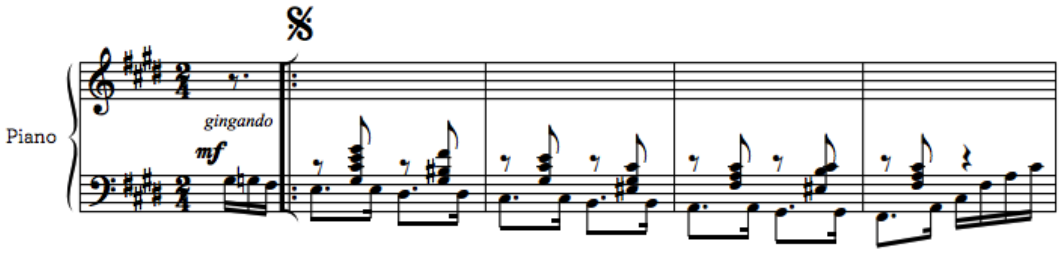
[13] Heitor Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*. Brazil: privately produced [192?-194?], Reissue. (Sanctus Records SCSH010, 2012) CD.

[14] Adhemar Nóbrega, *Os Choros de Villa-Lobos*, (Rio de Janeiro: Museu Villa-Lobos, 1975): 29.

Musical Example 2: Ernesto Nazareth, Odeon: m. 1-4, original score revised by Alexandre Dias from the manuscript in the National Library.[15]



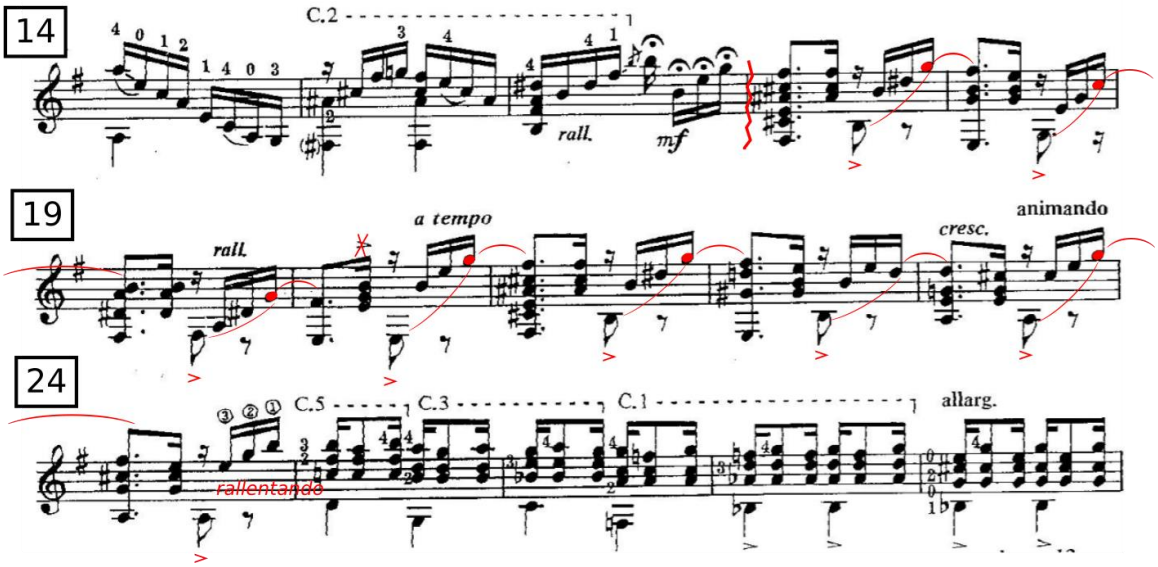
Returning to Villa-Lobos' recording of his *Choros No. 1*, we will focus on his choice of tempo for the A section. Villa-Lobos began playing around 90 bpm, but allowed flexibility of tempo even within the first phrase. He followed the *rallentando* notated in the Eschig edition, as the last 3 sixteenth notes of m. 3 prepare the cadence that ends the first phrase at m. 4. Later, as the third phrase is about to begin, he added a *rallentando* that is not written in the score. At the end of m.8, there is no *rallentando* marking in the Eschig edition or in his manuscript, however, Villa-Lobos temporarily slowed the tempo during the 3 sixteenth notes that act as an upbeat to the new phrase starting in m.9. Thus, he kept a steady tempo throughout most of the first 8 measures, allowing some tempo elasticity for *rallentandos* to end the first phrase and to pickup into the third. When this same excerpt was repeated in mm. 17-24, Villa-Lobos played the same *rallentandos*.

Villa-Lobos mostly followed the notated dynamic indications (in his recorded performance), but he did not emphasize the first chord in m. 4 with a dynamic accent as written in the score. Instead, Villa-Lobos played it as a rolled chord. This is the only

[15] Ernesto Nazareth, *Odeon* [1910] (Rio de Janeiro: Musica Brasilis & Instituto Moreira Salles, 2012), 1-3.

rolled chord heard in the first 8 measures, which differs from the other chords and the resulting emphasis coincides with the tonic conclusion of the antecedent phrase. When the opening material of section A from mm. 1-8 repeats in mm. 17-24, the dynamic accent, written in the Eschig edition at m. 4, returns above the first chord of m. 20. Once again, Villa-Lobos ignored the dynamic emphasis notated above this chord. Unlike his performance of m. 4, Villa-Lobos did not even roll the first chord in m. 20, resulting in a variation of performance, that provides different sounds to a listener (perhaps to avoid monotony.) Thus, he never followed the dynamic accent in the last bar of the first phrase, but either modified it or ignored it each time. See Musical Example 3.

Musical Example 3: Villa-Lobos, *Choros No. 1*: mm. 14-28 Villa-Lobos' interpretation.[16]



When section A is repeated for the first time, Villa-Lobos did not play the *rallentando* at the end of m. 3 and the dynamic accent on the first chord of m. 4. He

[16] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

accelerated at the last three sixteenth notes in m. 6 until the first half of m. 7 and repeated the *rallentando* at the 3 sixteenth notes in m. 8 that act as an upbeat to the new phrase starting in m. 9. In the repetition of mm. 17-24, Villa-Lobos ignored the *rallentando* marking in m. 19 and the dynamic accent in m. 20, but he slightly accelerated the tempo from m. 21 until the first half of m. 24, and on the last three sixteenth notes in m. 24, he slowed the tempo until the beginning of the next phrase on m. 25.

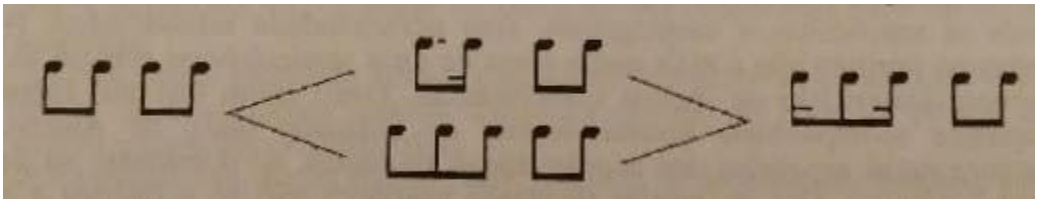
When the A section is repeated after the C section, Villa-Lobos again did not play the *rallentando* at the end of m. 3 nor did he play the dynamic accent on the first chord of m. 4, and there is a slight *acceleration* of the tempo heard even earlier at mm. 5-8. Then, Villa-Lobos played mm. 17-24 similarly to way he performed them in the first repetition of the A section.

Drawing some conclusions from Villa-Lobos's performance of the first two phrases, it is first-of-all important to observe that he played these same two phrases 6 times each: twice in the first A section, twice when A repeats after the B section, and twice in the final A section (after the C section). In all these iterations, he never performed the dynamic accent on m. 4 (or its corollary, m. 20) that appears in both the Eschig edition and in his manuscript. Although Villa-Lobos performed the *rallentando*--notated in m. 3 (or its corollary, m. 19)--as the first phrase nears its end, he did this only in the first A section. During the two repeats of the A section, he ignored that *rallentando* in the first phrase. Instead, he added different *accelerandos* to that second phrase each time, but these are not indicated on the score. At the end of the second phrase in this period, Villa-Lobos consistently incorporated some *rallentando* into his performance of the 3-note upbeat to the next group of phrases. This *rallentando* also does not appear on

the score. In summary, Villa-Lobos took the time for some tempo elasticity during the antecedent phrases in his first A section. For later repetitions of the A section, he played no *rallentando* in the antecedent phrases, but he did allow for some *accelerandos* in his consequent phrases. After that, the pickup to the new phrase always stretched into a *rallentando*—even if this marking does not appear on the score.

Having reviewed Villa-Lobos' recorded performance of the first two phrases in the A section (and their repetitions), we now turn to the measures in the A section that have not yet been discussed—the contrasting material of mm. 9-16 and mm. 25-32. Measure 9 introduces a syncopated rhythmic cell so common in Brazilian popular music that it was dubbed the "characteristic syncopation" by famed Brazilian musicologist Mario de Andrade.[17] He provided the following hypothesis about how the syncopation arose from a triplet:

Musical Example 4: Andrade (1989), Hypothesis of syncopation etymology.[18]



Villa-Lobos more freely interpreted the passages that feature one or more characteristic syncopation figures--sometimes changing the rhythm for triplets or straight

[17] Mário de Andrade first used this term, síncopa característica, in his seminal work: *Ensaio sobre a música brasileira* (3ª ed. Brasília: INL, 1972): 9-27.

[18] Mário de Andrade, *Dicionário musical brasileiro* (Belo Horizonte: Itatiaia, 1989), 476.

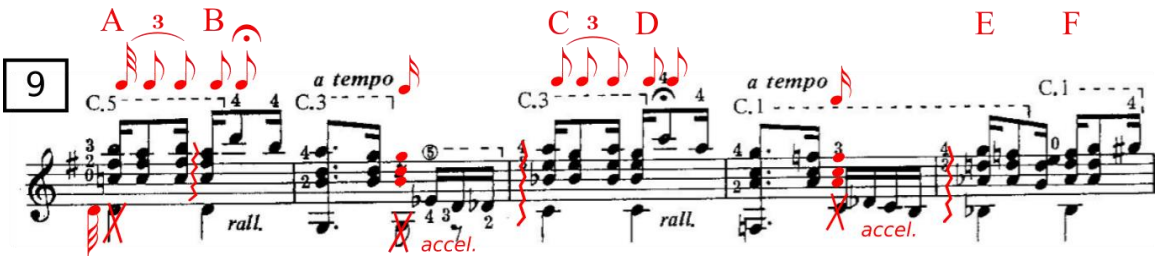
eighth notes, sometimes adding a *rallentando*, adding fermatas on some specific notes, rolling the chords, or even omitting the top voices of a chord. The composer's recorded performance of mm. 9-16 will demonstrate some of these practices.

The contrasting mm. 9-16 begin with a pair of phrases in an 8-measure sentence structure. The first phrase consists of two-bar ideas—each one begins with two characteristic syncopations in the first measure, followed by a measure of the dotted rhythm and the three-note upbeat figure familiar from the first two phrases of this piece. Bass notes continue their role of laying down the metric tactus, as established in the first eight measures. Yet, it is in mm. 9-16 that Villa-Lobos' recorded performance begins to bend the rigidity of the tactus.

In measure 9, Villa-Lobos separates the bass voice from the top chord (because it is possible to hear the bass note first), so the notes sound something like the first two parts of a thirty-second-note triplet—starting the triplet on the bass note and continuing with the top chord. This interpretation puts a slight twist on the listener's expectation that the meter would continue consistently as before. Then, the characteristic syncopation sounds more like an eighth-note triplet than the sixteenth-eighth-sixteenth figure seen on the score. The second half of the measure begins with a rolled chord added (that is not indicated on the score), leading up to a high D that is sustained so long that one wonders if Villa-Lobos is just observing the *rallentando* or if he has improvised a fermata for this one note (to rhyme with the fermata notated in m. 11 of the Eschig edition). Meanwhile, the composer's manuscript has a fermata over the D in m. 9, which differs from the Eschig edition, so it may be that Villa-Lobos used his own manuscript to prepare his performance for this recording. His performance questions the tactus again in m. 10 by

repeating the sixteenth-note chord over beat two in such a way that the bass note is not really heard on the recording. Then, the final three-note upbeat figure is accelerated somewhat. All of these factors--the change of rhythm and the exaggerated *rallentando* in m. 9, followed by covering beat 2 with a chord and accelerating the upbeat figure at the end of m. 10—stretch the regularity of the tactus. Perhaps this is why Villa-Lobos rolled the chords on the downbeats of m. 11 and m. 13: to draw attention to the downbeats.

Musical Example 5: Villa-Lobos, *Choros No. 1*: mm. 9-13 Villa-Lobos' interpretation.[19]

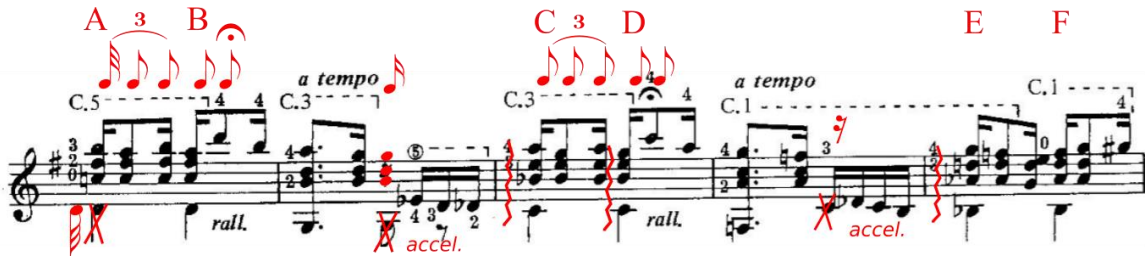


There are no syncopations or dotted rhythmic cells at the half cadence in the last three measures of the sentence (mm. 14-16). Arpeggios of consecutive sixteenth notes characterize these measures. Villa-Lobos returns the tempo to around 90 bpm, however, he plays *rallentando* in m. 16, allowing the tempo to slow down at the end of the sentence. At the end of this passage, which earlier featured unstable tempos, Villa-Lobos chose not to accent the second beat over the first. The downbeat and second beat sound similar in volume, however, the descending register makes it possible to hear the *baixarias* in the last three sixteenth notes of m.14.

[19] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

There are few changes in the repetitions of this passage at mm. 9-16. When Villa-Lobos repeated mm. 9-16 after the B section, his interpretation sounded similar to the initial performance, only after the C section can we hear noticeable changes. The difference in interpretation during the repetition after section C, occurred when Villa-Lobos did not roll the first chord of syncopation B (see the alphabetic letters marking syncopations above Musical Example 5). He rolled the first chord of syncopation D instead. Measure 12 had an even more dramatic difference. Recall that Villa-Lobos added a chord atop the second beat of this measure during his initial performance of the A section. In this last repetition of the A section, Villa-Lobos not only did not add the extra chord here, he also subtracted the bass note and played beat 2 as a sixteenth rest! (If he did perform this bass note, it does not sound clearly on the recording.). In consideration of the two repetitions of the second phrase in this sentence, mm. 13-16, there are no changes in Villa-Lobos' interpretations; he played the repetitions similarly each time.

Musical Example 6: Villa-Lobos, *Choros No. 1*: mm. 9-13 Villa-Lobos' interpretation after the C section.[20]



[20] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

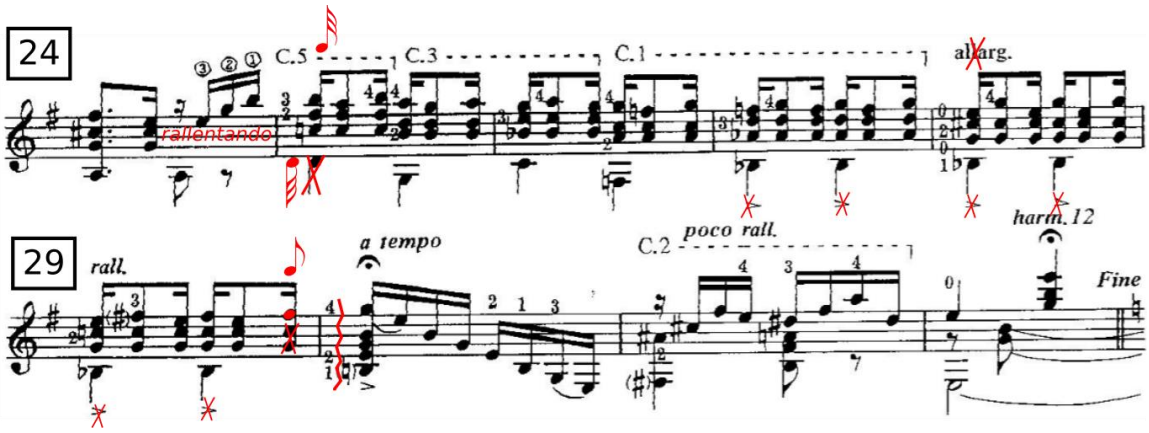
Reviewing Villa-Lobos' performance of the contrasting passage in mm. 9-16, it is possible to draw a few provisional conclusions. First, it is worth noting that the composer interpreted the two phrases of this sentence very differently. The tempo varied more in the first phrase of the sentence than in the second phrase each time that Villa-Lobos played it. He also continued his practice of performing the characteristic syncopations in the first half of m. 9 and in m. 11 as triplets. The second phrase cued the return to the original tempo and maintained that pace consistently until the end of the phrase allowed the music to moderate somewhat. Both in this passage, and in the eight measures that begin *Choros No. 1*, Villa-Lobos' interpretation--his allowances of tempo elasticity and variance from his written manuscript—often were related to the performance of phrasing. Recognizing where phrases start and end, and how the different phrases relate to each other, can provide important clues about Villa-Lobos' interpretation.

The ending passage of the A section, mm. 25-32, presents guitarists with a string of ten characteristic syncopations written as treble chords over a bass line of quarter notes that maintain the tactus. The five consecutive measures of repeated syncopations frustrate any attempt to group measures into two four-bar phrases (unlike the period and sentence structures of the other phrase pairs). Then the last three measures have fermatas and a *rallentando* marking to slow momentum for the A section final cadence.

In his recording, Villa-Lobos played the last three sixteenth notes of m. 24 *rallentando* as an upbeat to this passage. Then, Villa-Lobos played the music as written, except that—on the first chord of m. 25--he separated the bass note to the top chord like two thirty-second-note rhythmic subdivisions, one on the bass note and the other for the chord. Ten characteristic syncopations occur in-a-row and Villa-Lobos did not alter them

or perform any of them as triplets! If he played dynamic accents on any bass notes, the difference is not very audible on the recording. He ignored the *allargando* marking in the Eschig edition at m. 28. Instead, he kept a steady tempo until the last sixteenth note of m. 29. Here, Villa-Lobos played only the top voice (not the rest of the chord), he slowed the tempo on this one note, to where it sounds like an eighth-note duration, and m. 29 is stretched to accommodate it. This really emphasizes the tonic conclusion of m. 30!

Musical Example 7: Villa-Lobos, *Choros No. 1*: mm. 24-32 Villa-Lobos' interpretation.[21]



Take a moment to recall how this passage—mm. 25-32—repeats every time we hear the A section: once when A repeats after the B section, and once in the final A section (after the C section). When A repeats after the B section, Villa-Lobos' performance of mm. 25-32 sounds very similar to his performance of the first A section: including a *rallentando* in the pickup to the first phrase, a separation of the bass note and chord on the first beat of the first phrase, and a slowing tempo at the conclusion of the

[21] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

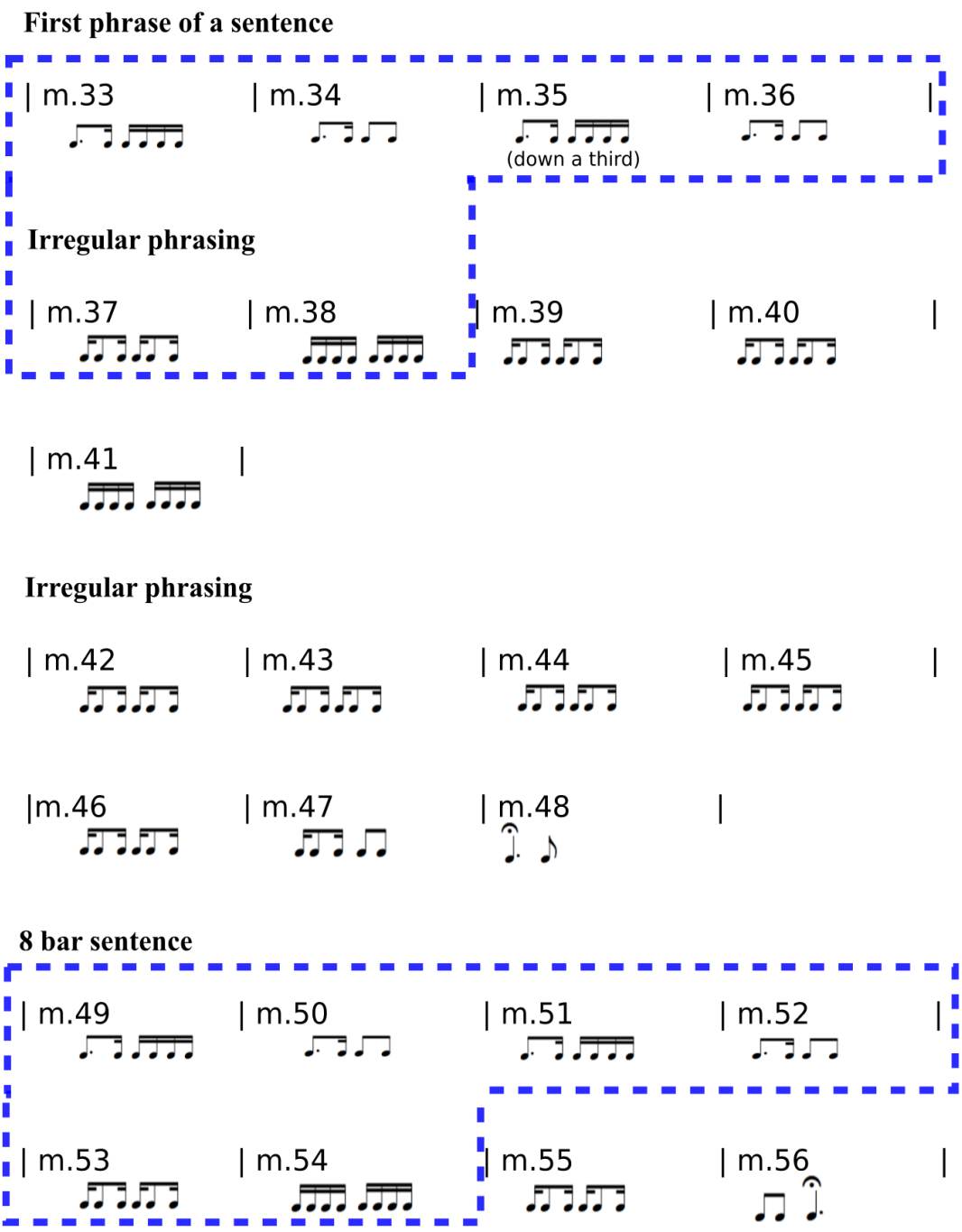
final phrase. The tempo in the first repetition remains consistently around 90, but when A returns after the C section, he takes a noticeably faster tempo: around 105 bpm.

The B section begins and ends with sentence structures separated by asymmetry occurring in the middle. The first phrasing starts as a sentence but lapses into asymmetry; it does not finish. At the end, the same sentence begins itself again at m. 49 and this time it completes a conventional 8-measure sentence. Because Villa-Lobos showed great awareness of the phrasing in his performance of the A section, it will be interesting to hear how he interpreted the incomplete sentence at the beginning of the B section and the conventional sentence at the end.

The first phrase is located in mm. 33-36, and first measure in this phrase uses the same half-measure rhythmic cells heard in m. 1 of the piece: a dotted rhythm in the first half of the measure followed by four sixteenth notes in the second half. The contours and harmonies are different from m. 1, and the key is different, but the familiar rhythmic cells return in m. 33. Then, the next measure introduces a rhythmic cell that has not been foregrounded before in this piece: the *habanera.* This rhythm connects all the treble notes across the entire m. 34. Because this is the first phrase of a sentence, mm. 35-36 repeat mm. 33-34 (down a third). After this, characteristic syncopations alternate with measures of all sixteenth notes for an asymmetrical five measures, until a weak cadence arrives at m. 41. The next seven measures repeat characteristic syncopations along a chromatically-descending bass until a dramatic half cadence in C Major is implied at m. 48. (The *glissando* ending of this cadence on E half-diminished—when G Major or G7 is expected—is one of the more surprising harmonies in *Choros No. 1*!) Following this, the

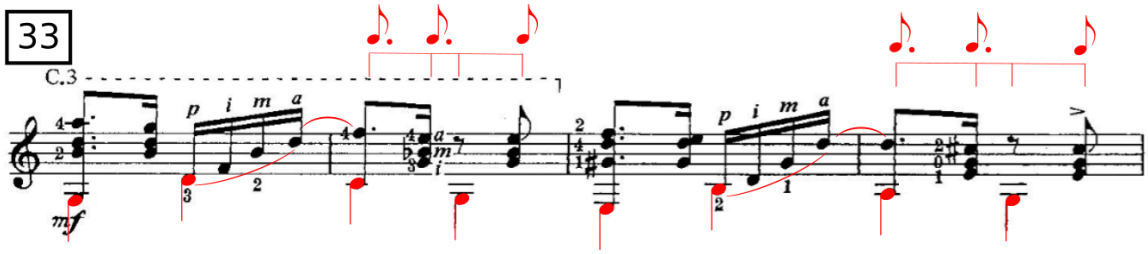
last 8 measures are a conventional sentence. Scheme 1 diagrams the phrasing of the B section.

Scheme 1: Villa-Lobos, *Choros No. 1*: mm. 33-56.



In his performance of section B, Villa-Lobos preserves the quarter-note tactus by sustaining most bass notes for their full value, but he does not privilege beat 2 with a dynamic emphasis (as he did at the beginning of section A). However, Villa-Lobos does return to the same tempo with which he started the A section. In the first measure of section B, he played the dotted rhythm and the 4 sixteenth notes the same way he interpreted them in m. 1 of the A section—with all 4 sixteenths performed as if under one slur. As m. 34 begins, and the treble notes outline the *tresillo* rhythmic cell, Villa-Lobos sustained the second chord--longer than it is notated in the Eschig edition--to emphasize the *tresillo*. In other respects, he played the music as written: without rolling any of the chords or subtracting any notes from the score.

Musical Example 8: Villa-Lobos, *Choros No. 1*: mm. 33-36 Villa-Lobos' interpretation.[22]



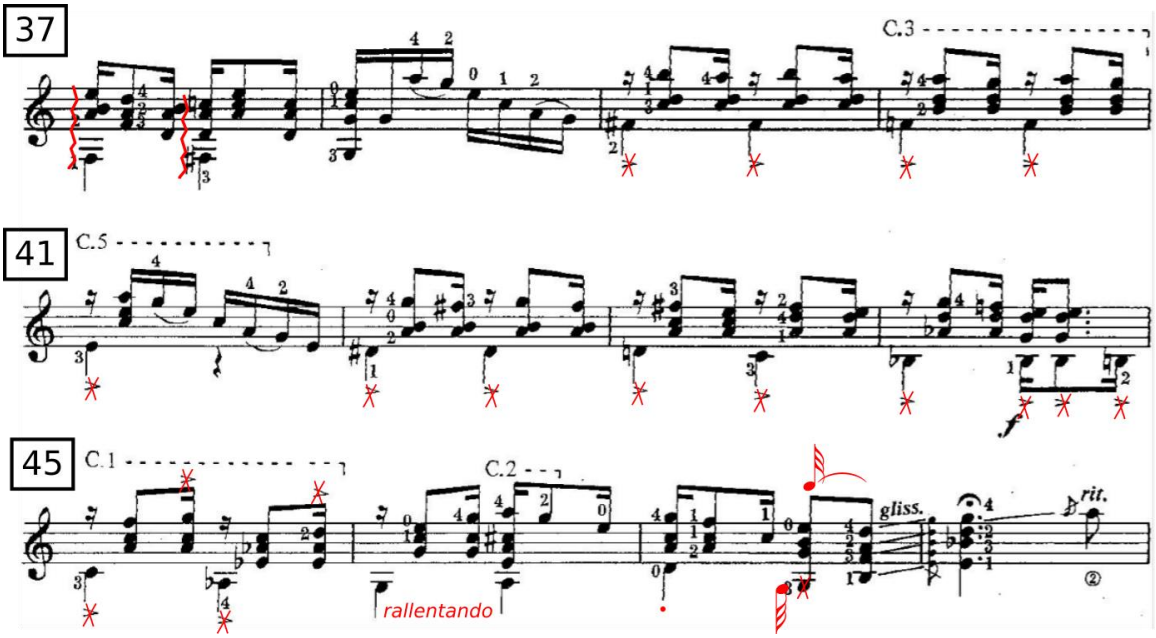
Heading back to that opening sentence of section B, when the second phrase starts in m. 37, Villa-Lobos rolled the first chord of each characteristic syncopation, while the quarter-note tactus continued at a steady tempo in the bass notes as written. The only bass note played short is in m. 47—right before a *glissando* into the concluding cadence at m. 48. Villa-Lobos added a *rallentando* as the phrase heads toward its conclusion in mm. 46-

[22] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

47. He also ignored the dynamic accents on bass notes in mm. 42-45 and on the second sixteenth note of the characteristic syncopations in m. 45 (as seen in the Eschig edition).

The reader may recall that when Villa-Lobos played groups of characteristic syncopations earlier in the A section (see mm. 27-28 in Example 7), he also ignored dynamic accents in that passage while playing at a regular speed. Perhaps during these contexts with multiple characteristic syncopations, Villa-Lobos tended to maintain a consistent tempo and to not concern his performance too much with written dynamic accents.

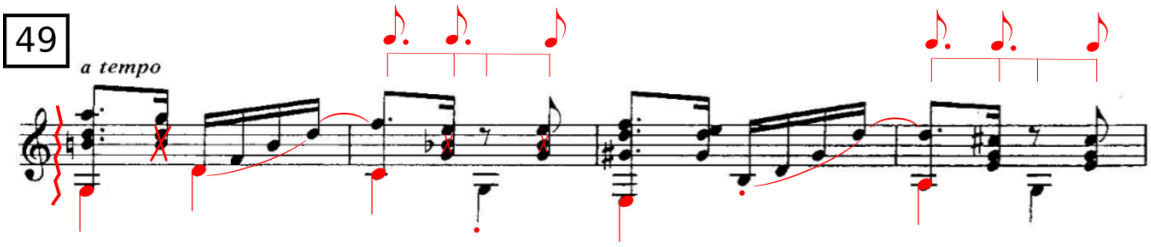
Musical Example 9: Villa-Lobos, *Choros No. 1*: mm. 37-48 Villa-Lobos' interpretation.[23]



[23] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

As mentioned above, the first phrase in this section (mm. 33-36) fails to complete a sentence and then it returns to begin again at m. 49. This time, it finishes a conventional 8-measure sentence to end the section. When the first phrase of section B begins to repeat in mm. 49-52, the durations of bass notes on the second beat in mm. 50-51 are less if compared to the previous bass notes, however, there is no difference in volume between the downbeat and the second beat. Villa-Lobos rolled only the first chord in this phrase when he repeated it. Then he played only the G note instead of a chord after the dotted chord, and only two of the three notes in the treble chords from m. 50 (unlike their counterparts in m. 34, where he played all three notes). This results in a somewhat lighter sound for the repetition of this phrase. Again, he sustained each chord that presents the *tresillo* in m. 50 and m. 52, similarly to the first phrase at m. 34 and m. 36.

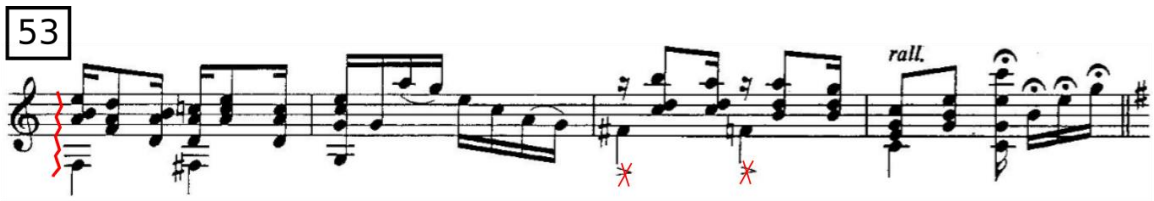
Musical Example 10: Villa-Lobos, *Choros No. 1*: mm. 49-52 Villa-Lobos' interpretation.[24]



[24] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

Moving on to the final phrase, Villa-Lobos rolls the first chord of m. 53, and the bass notes he sustains as quarter notes in m. 53 and m. 55. Dynamic accents written in the Eschig Edition under the bass notes of m. 55 do appear in the composer's manuscript, but Villa-Lobos did not play these accents in his recording.

Musical Example 11: Villa-Lobos, *Choros No. 1*: mm. 53-56 Villa-Lobos' interpretation.[25]



From Villa-Lobos' performance of the B section, we hear some evidence that supports interpretations inferred from the A section. The practice of rolling the first chord in a phrase occurred on the downbeat that begins the second phrase in the B section (m. 37: it occurred again on beat 2 of that phrase), then again at the reprise of the first phrase at m. 49, and again on the first downbeat of the last 4-measure phrase (m. 53). Every rolled chord that Villa-Lobos added into his performance of this section occurred during the first measure of a new phrase.

When performing several characteristic syncopations in-a-row, Villa-Lobos tended to play them as written (without changing them to triplets), in a steady tempo, and without adding dynamic accents that may be notated on the score. This is true when characteristic syncopations occur in pairs during mm. 39-40 and mm. 42-44 of the B

[25] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

section. The same was true when ten characteristic syncopations followed one another in the final passage of section A.

When several phrases group together in one passage—as in a period, a sentence or another group of phrases, Villa-Lobos often slowed the tempo a little at the end of the group. In the B section, this occurs near the end of the middle passage with asymmetrical phrases (around m. 46), then again at the end of the last sentence (m. 56). The *rallentando* at m. 56 is marked in the score, but the moderation of tempo in m. 46 was added into Villa-Lobos' performance without a score marking. This matches Villa-Lobos' interpretation of the A section, where he was inclined to slow the tempo a little before formal endings—even if the change is not marked on the score.

At the beginning of this B section analysis, special interest was expressed about how Villa-Lobos would perform the two sentences that begin and end this section. Both sentences begin with the same presentation phrase, but the second phrase of the sentence is different each time. Perhaps Villa-Lobos might play the presentation phrase the same each time and then interpret the second phrase differently: playing the asymmetric phrase with more irregularity than the conventional, 4-measure, ending of the last sentence? It turns out that Villa-Lobos was less predictable than that. He played the first phrase of the sentence differently, shortening a couple of bass notes and omitting the notes of some chords.

The C section, located in mm. 57-72, contrasts with the previous sections because the key changes to E major and the tempo is *moderato un poco*. This section is in a double period phrasing with characteristic syncopations and dotted rhythmic cells. The

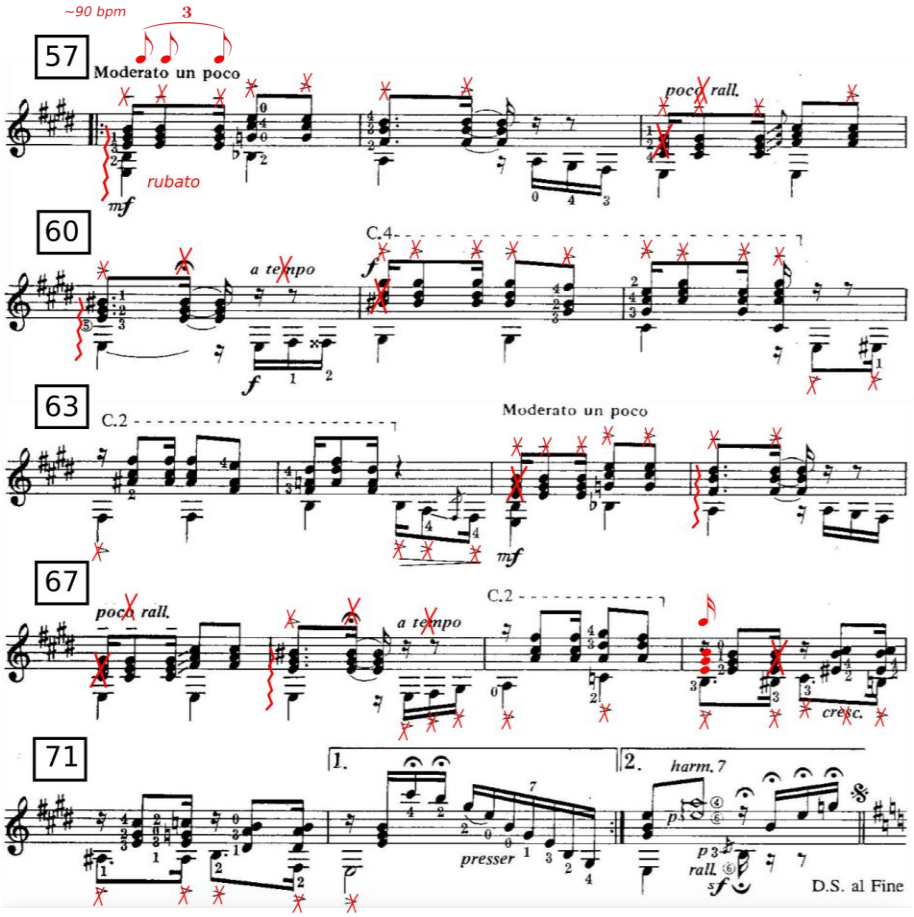
first 4 measures of the antecedent phrase are repeated in the first 4 measures of the consequent phrase.

Villa-Lobos rolled the first chord on the downbeat of the antecedent phrase, at m. 57 and also at m. 60. Then, he rolled two downbeat chords from the consequent phrase, at m. 66 and m. 68. Clearly, the rolled chord at m. 57 follows Villa-Lobos's practice of rolling the first downbeat chord in a new phrase. The other rolled chords, which were improvised by Villa-Lobos during his recorded performance, must have been motivated by another reason. Perhaps they were meant to create a different atmosphere or mood for this contrasting C section.

During the C section, one may hear several significant differences between Villa-Lobos' performance and the music printed in the Eschig edition. Many of the dynamic accents printed during the C section are not perceptible on Villa-Lobos' recording, nor are the *tenutos* evident. Then, the composer omitted and added entire chords at will. There are several places where a characteristic syncopation figure is harmonized with three repeated chords and Villa-Lobos does not play the first of the three chords. This happens four times: on the downbeat of m. 59 and m. 61 in the antecedent phrase; and then in m. 65, and m. 67 from the consequent. It may be that Villa-Lobos omitted the chord to highlight the bass note, since in these places the downbeat is prepared by a bass upbeat figure, known traditionally in Brazil as a *baixaria*. To perform the *baixarias*, Villa-Lobos treated them as a single melody arriving at the first bass note of the following measure. Then, in the first half of m. 70, Villa-Lobos played something quite different from what appears on the score: adding a chord on the downbeat where a rest is notated and then omitting a sixteenth-note chord later.

The entire C section was played at a steady pace, around 90 bpm, despite any score markings that alter the tempo. Villa-Lobos did not play the fermatas over the fourth measure of both the antecedent and consequent phrases. Only in the beginning of the C section, m. 57, Villa-Lobos played the characteristic syncopation similar to triplets and with *rubato*. Villa-Lobos converted a characteristic syncopation to a triplet earlier in the A section (m. 9 and m. 11, see Example 5). In contexts where several characteristic syncopations occur in-a-row, Villa-Lobos played them as written, but in phrases that have only one or two characteristic syncopations, he would sometimes play the first syncopation as a triplet.

Musical Example 12: Villa-Lobos, *Choros No. 1*: mm. 57-72 Villa-Lobos' interpretation.[26]



In the repetition of this section, Villa-Lobos played the majority of measures similarly to the first time, however in the first measure, m. 57, Villa-Lobos played only the bass note on the first beat, and he played the characteristic syncopation as written (without the *rubato* he used the first time).

At the second half of the consequent phrase, Villa-Lobos rolled the first chord in m. 69. Then, when he repeated m. 70, he used the same alteration that he played the first time, omitting also the chord on the last sixteenth-note of the measure.

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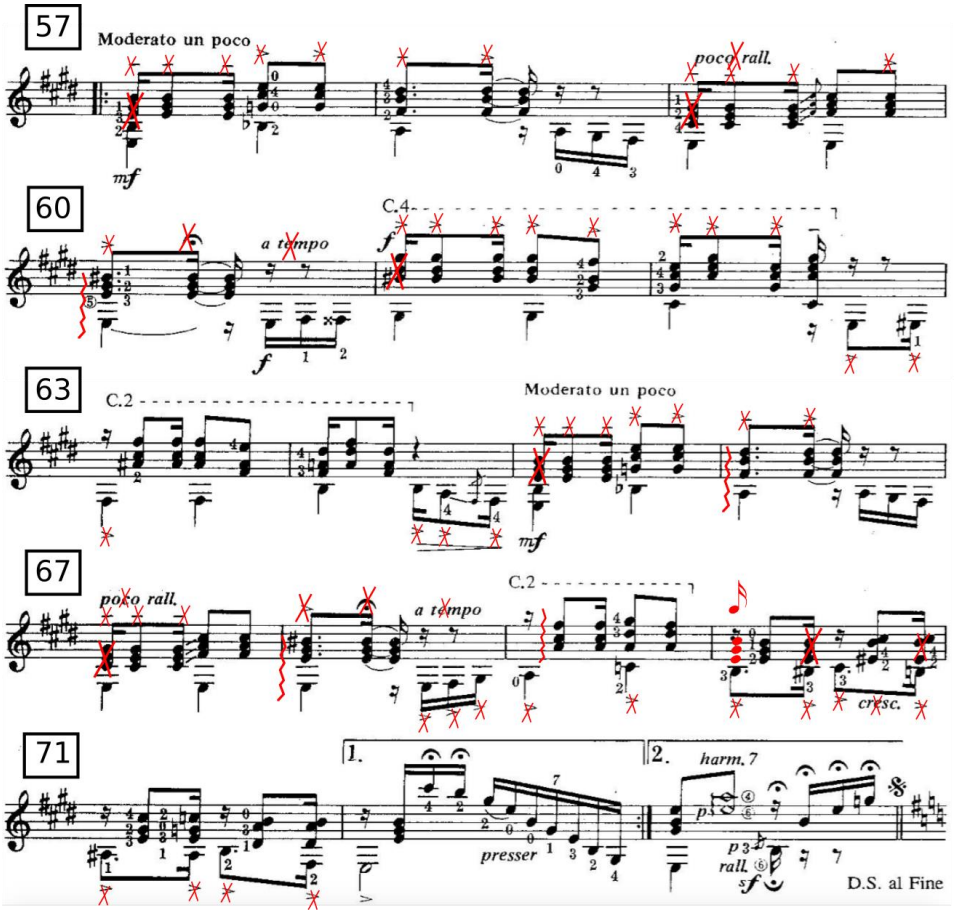
[26] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

Musical Example 13: Villa-Lobos, *Choros No. 1*: mm. 57-72 Villa-Lobos' interpretation.[27]



Some conclusions of the C section are that Villa-Lobos played triplets instead of characteristic syncopation in the first measure of the section, and he decided to not play the triplets when the section repeats. The triplets might be a way to call the listener's attention that a new section started, besides the new key signature and tempo. The fact that Villa-Lobos altered his performance of this section more dramatically than other sections might be attributed to any number of factors: the persistent appearance of *baixarias* in this section, the section's identity as a contrasting episode in the musical

[27] Villa-Lobos, *Villa-Lobos Plays Villa-Lobos*.

form, or perhaps other considerations. It is not clear why Villa-Lobos did not play several of the tempo-altering indications on the score, choosing instead to establish a steady tempo for most of the section. In this performance, he tended to use faster tempos and fewer tempo alterations later in each section and later in the piece. For example, the closing passage of the A section and the closing passage of the B section both are performed in mostly consistent tempos. When the A section repeats after the C section, Villa-Lobos increased the tempo to its fastest rate in *Choros No. 1*: 105 bpm. For these reasons, the position of the C section as the last contrasting episode of the form may account for some of the performer's avoidance of tempo-altering indications printed on the Eschig edition.

CHAPTER THREE – 20th CENTURY RECORDINGS

Before presenting the analysis of other guitarists, the following paragraphs will briefly contextualize the place and time of classical guitar and its recordings.

It is recognizable that the tradition of the classical guitar is rooted in Spain, however with the contributions of other European countries, such as Italy, France, Germany, and Austria. Spanish culture not only generated great guitarists worldwide, flamenco and classical, but also luthiers. As a consequence, the early guitar recordings were from the Spanish culture between the 1880s and 1905, flamenco in the popular/folklore, compositions, and arrangements from Spanish composers and guitarists in the classical guitar.

The influence of Francisco Tárrega's technique and the evolution to the modern guitar by Antonio de Torres Jurado reflected on the following generations of guitarists and luthiers. It is important to mention that the first guitar recordings in Spain were not classical guitar, but flamenco.[28] The main role of the guitar in flamenco is to accompany the *cante* (chant) and *baile* (dance) and is part of Spanish folklore. The conception of timbre and technique of the flamenco guitar is different if compared to the classical guitar. Flamenco players use the technique of *picado* and *alzapúa* which is not usual in the classical guitar technique, and the timbre is brighter, the instrument is built and conceived to provide percussive and rhythmic foundation.[29]

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[28] Marrington, *Recording the Classical Guitar*, 24.

[29] Juan Martin, *El Arte Flamenco de La Guitarra*, (United Music Publishers Ltd Press, 1978).

On the opposite, the timbre in the classical guitar is rounded, and the main disciples of Tárrega, such as Andrés Segovia, Miguel Llobet, Josefina Robledo Gallego, Emilio Pujol, Daniel Fortea are some of the responsible for the timbre conception in the classical guitar. One of Andrés Segovia's goals was to consider the guitar not only as a folklore instrument but a concert instrument. This difference in timbre between flamenco and classical guitar is the first aspect to be noticed in the early guitar recordings, and the first solo guitar recordings in Spain labeled as the classical guitar were made in the 1890s.[30]

The Early Guitar Recordings in Latin America

The first solo guitar recordings in Brazil are from the pioneers Américo Jacomino (Canhoto), Álvaro Mabilde, João Pernambuco, Levino da Conceição, Rogério Guimarães, Mário Pinheiro, and A. Palmieri. All of them were recorded mostly popular music in the first decades of the 1900s.[31] Consequently, none of these artists recorded one of the Villa-Lobos classical guitar pieces—that happened later, when the classical guitar became better known in Latin America.

Even with the high influence of Andrés Segovia's personality and pedagogical approaches, the classical guitar in Latin American countries, such as Brazil, Uruguay,

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[30] Marrington, *Recording the Classical Guitar*, 26.

[31] Sandor Buys, "O primeiro solo de violão gravado no Brasil." *Sandor Buys – Histórias da Música Brasileira*, May 5, 2016. Accessed November 15, 2022. https://sandorbuys.wordpress.com/2016/05/05/o-primeiro-solo-de-violao-gravado-no-brasil/

Argentina, Venezuela, etc, evolved lately and differently. The concept of solo guitar for concerts in Brazil was initiated only in the first decades of the 1900s, and there were not active Brazilian players who had mastery of technique like Robledo, Segovia, or Llobet at that time.[32] Brazilian guitarists had their own popular music traditions and some performers played even classical music with steel strings, like Américo Jacomino and Dilermando Reis (also the Paraguayan Agustín Barrios Mangoré).

An important center of activity for classical guitarists developed in the Rio de la Plata region, including artists such as Abel Carlevaro, Julio Martínez Oyanguren, Maria Angelica Funes, and Maria Luisa Anido. Each of these guitarists had different teachers and so they did not follow similar approaches to technique or interpretation. At most, they shared similar cultural backgrounds. Most guitarists of the Rio de la Plata group had contact with Segovia's school, however, like Carlevaro, they developed their own technical methods.[33] What makes this group interesting especially for this study is that they were the first artists to record some of Villa-Lobos' guitar pieces, including the *Choros No. 1*. The next recording analysis belongs to this group of early guitar recordings from Latin America. It is the first commercial recording of the *Choros No. 1*, recorded by Julio Martinez Oyanguren in the 1940s.[34]

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[32] Pereira, Marcelo Fernandes, and Edelton Gloeden. "De maldito a erudito: caminhos do violão solista no Brasil." *Revista Composição* UFMS 10 (2012): 77.

[33] Abel Carlevaro, *Escuela de la guitarra: exposición de la teoria instrumental* (Buenos Aires: Editora Barry,1979).

[34] Julio Martinez Oyanguren, *Latin-American Folk Music*, Volumes 1-2 (Decca DL 8018, 194-).

Julio Martinez Oyanguren

Oyanguren (1901-1973) was from the same generation as Segovia (1893-1987). He was an Uruguayan guitarist and was born in Durazno in 1901. His first musical lessons was not even from a guitar teacher, but a piano teacher named Alfredo Hargain. When he moved to Montevideo in 1919, he was inspired and started in the world of the guitar by his teacher Leoncio Marichal. Another interesting fact about Oyanguren is his aptitude as a marine mechanical engineer, having a bachelor degree, he became a navy officer of the Republic of Uruguay. He was awarded with a scholarship by the government in 1925 to develop his studies in the Italian navy.[35]

Oyanguren's interpretation of the groove in the first eight measures has important similarities to the recording of Villa-Lobos. The dotted rhythms of the treble chords he accented dynamically (extending the second chord in each pair with a tenuto), while the last four sixteenth notes in each bar he performed with a similar shape to the one that Villa-Lobos played: the last sixteenth note in each measure was connected to the next downbeat and implied another dotted rhythm for the second half of each measure. As a result, a similar groove is perceived across the first eight measures in both recordings. The main difference in Oyanguren's version is that he played the bass notes with no extra emphasis like the slight dynamic accents on beat 2 as we heard from Villa-Lobos.

At 74 bpm, Oyanguren began *Choros No. 1* using a slower tempo than Villa-Lobos' 90 bpm. He did not play the *rallentando* on m. 3, however, from the second half

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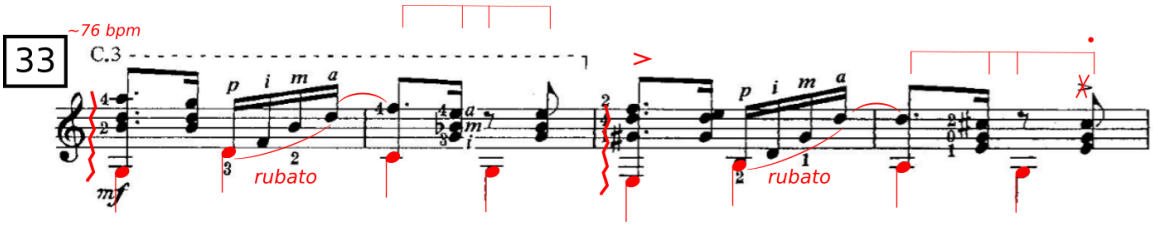
[35] Domingo Prat, *A biographical, bibliographical, historical, critical dictionary of guitars (related instruments), guitarists (teachers, composers, performers, lutenists,amateurs), guitar-makers (luthiers), dances and songs, terminology*. (Columbus, Ohio: Editions Orphée, c1986): 196.

of m. 6 until the end of the first period in m. 8, he slightly accelerated the tempo. When the opening period is repeated at mm. 17-24, the tempo is still around 74 bpm and the acceleration from m. 6 (or in its repetition at m. 22) is more evident. By the time he reached m. 25, and the sequence of characteristic syncopations that ends Section A, Oyanguren accelerated to a tempo of 88 bpm.

When the first phrase of the B section begins in m.36, the tempo settles back to around 76 bpm, however, Oyanguren explored some tempo elasticity in the middle passage of this section. He played *rubato* in the second half of m. 33 and m. 35 where there are the arpeggios in the sixteenth notes, resulting in some elasticity of the tactus, meanwhile he continued to slur the last sixteenth note to the first note of the following measure—implying the same dotted rhythm heard at the beginning of the piece. When this sentence is repeated in mm. 49-52, the only difference is on the *rubato* of m. 35 which sounds more exaggerated when it returns at m. 51. These tempo adjustments and some other details of articulation are noted in the example below.

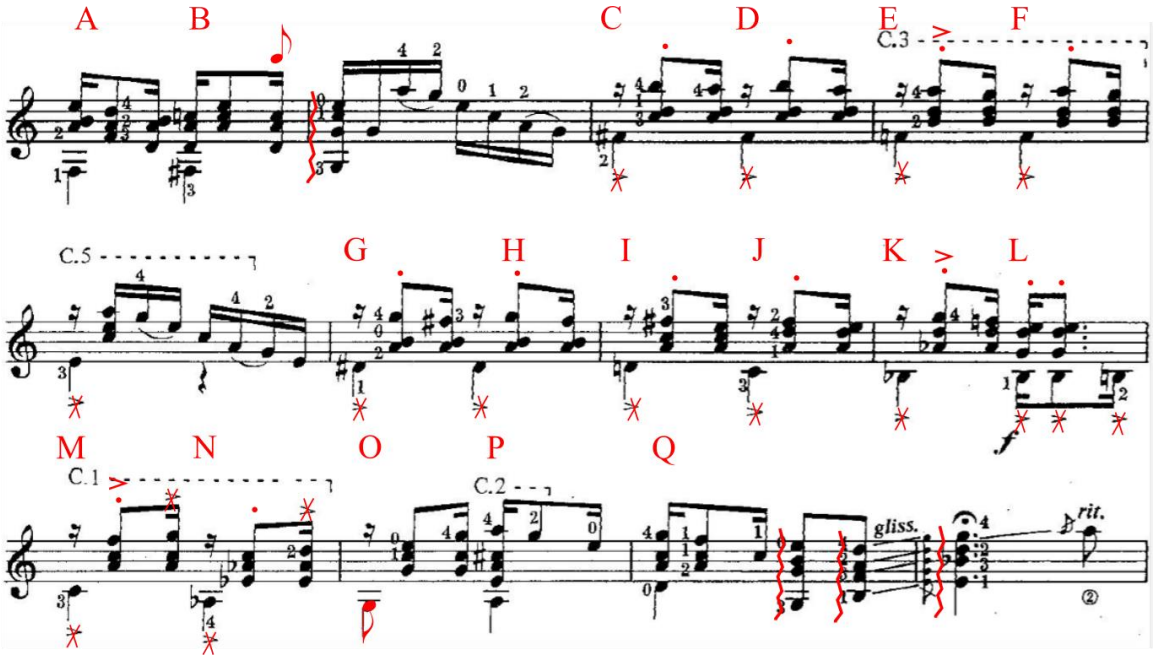
Musical Example 14: Villa-Lobos, *Choros No. 1*: mm. 33-36 Oyanguren interpretation.[36]



[36] Oyanguren, *Latin-American Folk Music*.

When the irregularly-phrased middle passage of section B starts in m. 37, the rhythm is changed by Oyanguren on the last sixteenth note of syncopation B, where he plays an eighth note. This eighth note produces a delay to the downbeat of m. 38, which makes m. 37 have more beats than just the two beats of the duple meter. Oyanguren reaches the first chord of m. 38, rolling it. Then, in the consecutive syncopations that follow, notice how Oyanguren played *staccato* on the eighth notes that are located in the offbeats. (These are labeled with letters C, D, E, F, G, H, J, K, M and N in the example.) Shortening the second note of the three-note characteristic syncopation cell with a *staccato* makes the arrival of the third note sound more fresh, emphasizing it. We did not hear this strategy used in Villa-Lobos' recording, but it occurs here in Oyanguren's performance and we will encounter it in the playing of other guitarists also.

Musical Example 15: Villa-Lobos, *Choros No. 1*: mm. 37-48 Oyanguren interpretation.[37]



Oyanguren's recording shortened the overall duration of *Choros No. 1* by cutting thirty two measures (mm. 9-24 twice) of the A section when it repeats (as specified in the score). Then, at the final return of the A section, he plays the opening period (mm. 1-8) followed immediately by the concluding passage (mm. 25-32) and omitting everything in between. His reasons for shortening the work are not known. Perhaps he wanted to limit the length to allow more space for other selections on his recording.

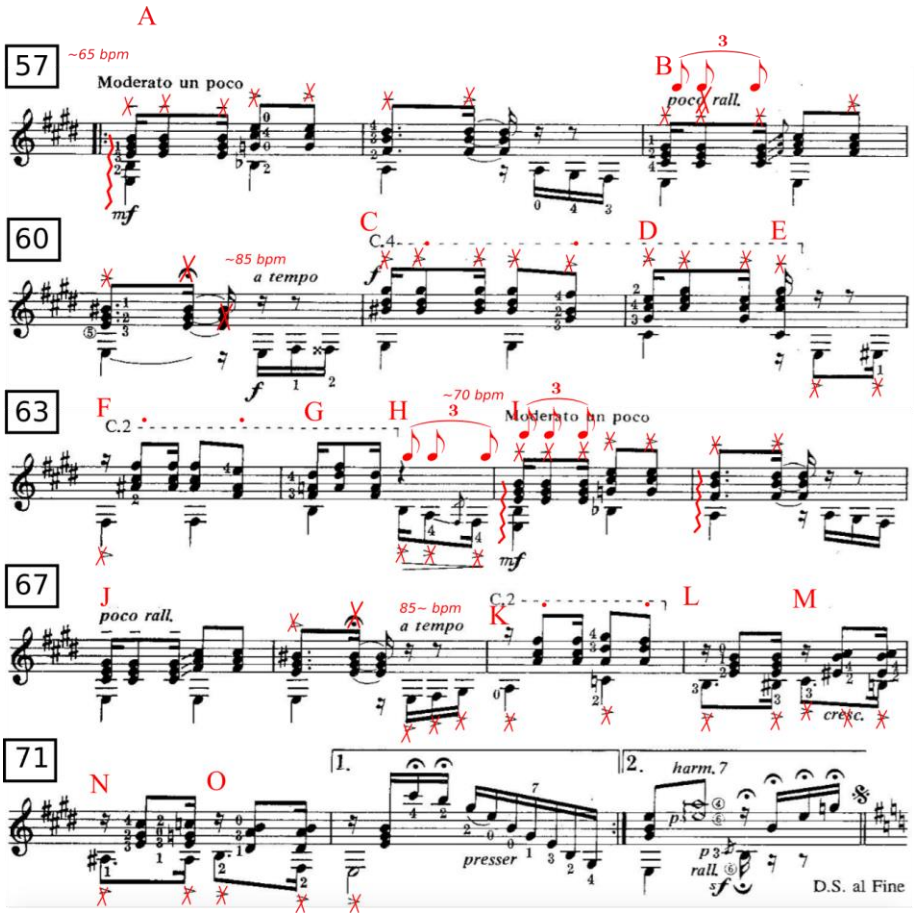
Like Villa-Lobos, Oyanguren used his most extensive alterations while playing Section C of *Choros No. 1*. He uses different alterations in different parts of the double period. He played this first half of the antecedent phrase at a tempo around 65 bpm and

[37] Oyanguren, *Latin-American Folk Music*.

then he played the second half of the phrase in a contrasting tempo of 85 bpm.[38] The same tempo contrast occurs in the consequent phrase with mm. 65-68 played at 70 bpm and mm. 69-72 returning to 85 bpm. Oyanguren tends to roll chords and change three-note characteristic syncopations into triplets early in each phrase—while ignoring some of the accents and the *rallentando* that appear on the Eschig edition. When a tempo acceleration is near, he occasionally added a *staccato* to a syncopated eighth note.

[38] Surprisingly, Oyanguren played the chord of G# minor instead of G# major at the second half of the antecedent phrase in m.61. G# major is the chord written in the manuscript and the Eschig edition.

Musical Example 16: Villa-Lobos, *Choros No. 1*: mm. 57-72 Oyanguren interpretation.[39]



In conclusion, Oyanguren's recording established a dotted-rhythm groove to begin the *Choros No. 1* that is quite similar to Villa-Lobos' recording. Villa-Lobos' version was probably not known to Oyanguren, because Villa-Lobos recorded the work privately and informally for his own purposes and it was not discovered and publicly released until years later. However, the similarity may show shared interpretations of musical style for this hybrid concert work from early in the twentieth century. Oyanguren's recording showed two strategies for changing the music from its written

[39] Oyanguren, *Latin-American Folk Music*.

score. First, he would play *staccato* the middle note of the three-note characteristic syncopation cell when it occurred in passages with brighter tempos. Second, he tended to roll chords or reinterpret syncopations as triplets near the beginning of new phrases. These strategies, together with his slower tempo choices, inform Oyanguren's style of performance for the *Choros. No. 1*.

Maria Angélica Funes

Another early performance, from around 1950, was recorded by Maria Angélica Funes (another Rio-de-la-Plata guitarist) on a 78 phonograph recording.[40] Surviving copies of this disc are rare and the speed of the turntable must be adjusted to permit the recording to play in the proper key of E minor. This makes it difficult to ascertain exactly what tempo was performed, but the sounding record does allow a reliable evaluation of other aspects of her performance. Placing a sound file of her performance into a digital audio workstation, the speed was adjusted until the music sounded like E minor. Funes' tempo at E minor is approximately 100 bpm—faster than the Villa-Lobos (90 bpm) or Oyanguren (74 bpm) recordings.

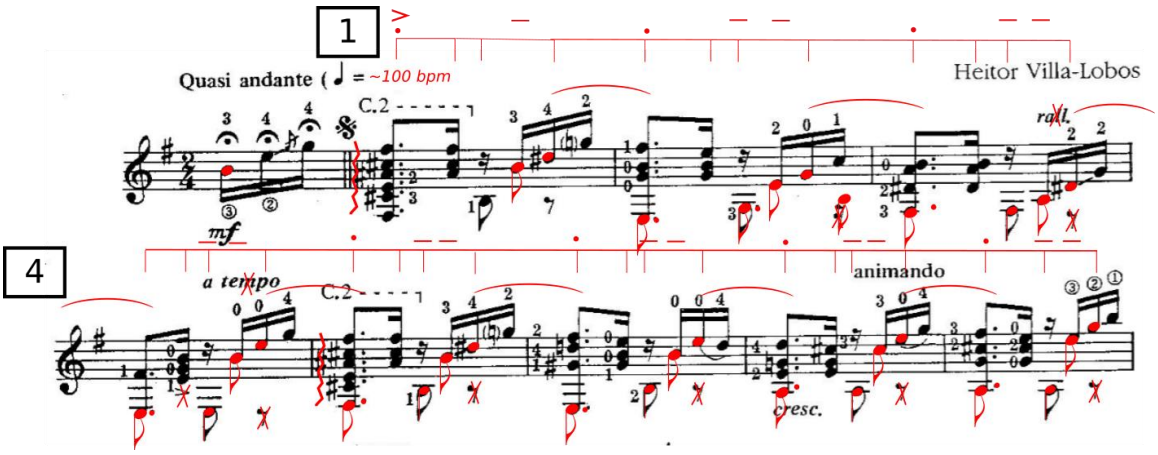
To begin with, Funes established a consistent groove in the first eight measures, but her interpretation sounds different from the recordings by Villa-Lobos and by Oyanguren. Like them, she played a consistent tactus with quarter notes in the bass, however, in the first period, she played the chords that are on the first beat with *staccato*,

[40] Maria Angélica Funes, *Guitarra* (Odeon LDC 534, [1950s]) 78 rpm record. Recompiled and released in the 1960s as *Un Recital de Guitarra*, (Odeon DMO 55424).

which made the bass voice and the chords sound more independent. The shorter duration on the downbeat chord draws attention to the agogic accent used on the second chord in m. 1. What results is the same emphasis on the dotted rhythm that Villa-Lobos and Oyanguren performed in these first 8 measures, but using a different technique to produce the accent. That explains the first half of the measure.

In the second half of m.1, there is a subtle difference of grouping sixteenth notes that makes Funes' interpretation sound differently from the other recordings. The four sixteenth notes that end m. 1 she grouped so that the third and fourth sixteenth-notes were played over the top of the sustained note (the second sixteenth note on B natural). The result makes them sound like the entrance of a new voice, and because of the brightness of D# and G natural notes, the consequence is a slight emphasis on the subdivision (the "and" of beat 2) that completes a *habanera* rhythmic cell. Once established, Funes maintained this groove across measures 2-8 of the first period. Unlike the dotted rhythm (on both halves of the measure) implied by Villa-Lobos' performance, Funes' emphasis on the *habanera* rhythm during the first period results in melodic phrases connecting the last two sixteenth-notes to the first note of the following measures.

Musical Example 17: Villa-Lobos, *Choros No. 1*: mm. 1-8 Funes' interpretation.[41]



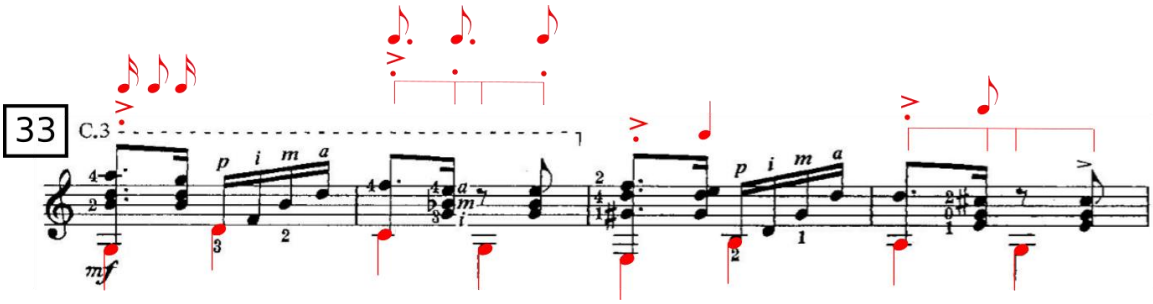
When the opening period is repeated, in mm. 17-24 of the A section, Funes returned to her *habanera* interpretation. Otherwise, she accented dotted rhythms in other parts of the A section. Then, when the B section begins, Funes changes the music to produce yet another traditional rhythmic cell.

Recall for a moment how section B begins with the presentation phrase of a sentence; then after a contrasting middle passage, the same sentence returns and finishes its conventional eight-measure phrasing to end the section. Every time the sentence is heard, Funes added some notes to the presentation phrase, culminating in a traditional *polca brasileira* rhythmic cell at the conclusion. This development happens in stages. In the beginning of section B, at the first phrase in mm. 33-36, Funes played the bass as an independent voice. She separated the bass note from the top chord in m.33 which results in a characteristic syncopation rhythmic pattern between the bass voice and the treble chords. There are dynamic accents on the first beat of each measure, and the *staccatos*

[41] Funes, *Guitarra*.

emphasize the *tresillo* in the treble chords of m. 34. Only if you listen separately to the chords do you hear the *tresillo*. Consider the alternation between the chords and the bass to listen to the overall *habanera* rhythm. Notice also, that Funes continued to treat the dotted rhythms, in the first half of each measure, the same way she played them in measure 1—with accented *staccato* downbeat chords to emphasize the agogic accents of the second chord. These *staccatos* are heard on the first beat of m.33, m.35, and m.36. The agogic accents are most pronounced on the second chords of m. 35 and m.36.

Musical Example 18: Villa-Lobos, *Choros No. 1*: mm. 33-36 Funes' interpretation.[42]

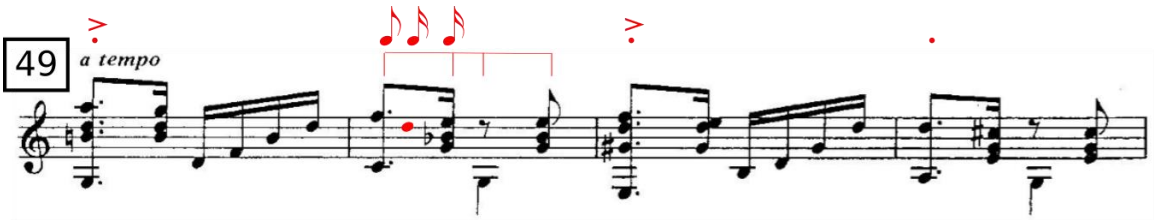


When the sentence that started section B is repeated in mm. 49-52, Funes played the presentation phrase with dynamic accents and *staccato* the first chord of m.49, m.51, and *staccato* on the downbeat and the eighth-note chord of m. 52. She changed the rhythm on the first beat in m.50 with an eighth note followed by two sixteenth notes instead of the dotted rhythm, adding a D natural before the chord and resulting in a *polca* brasileira rhythmic cell. *Polca brasileira* is a Brazilian rhythm that evolved with the fusion or performance of *polca* and *habanera*, resulting in the rhythmic cell of a binary

[42] Funes, *Guitarra*.

meter an eighth note followed by two sixteenth notes on the downbeat, and two eighth notes on the second beat.[43] The change of a rhythmic cell to another variation is a possibility and common in the genre of *Choro*, and this might be a result of an improvisation or an interpretative decision to contrast the repeated first phrase of the B section.

Musical Example 19: Villa-Lobos, *Choros No. 1*: mm. 49-52 Funes' interpretation.[44]



Some conclusions of the first phrase of the B section. Clearly Funes did not keep her same interpretations when she repeated the first phrase. Besides not presenting dynamic accents on all downbeats, she did not separate the bass voice from the top chord to form a characteristic syncopation in m. 49. The *tresillo* is not evident because she added an extra note and changed the rhythmic cell to a *polca brasileira*.

During sequences that repeat one characteristic syncopation after another, in mm. 25-29 of the A section or in the contrasting middle passage of the B section mm. 42-47, Funes added dynamics to her performance—ending the previous period *piano* and

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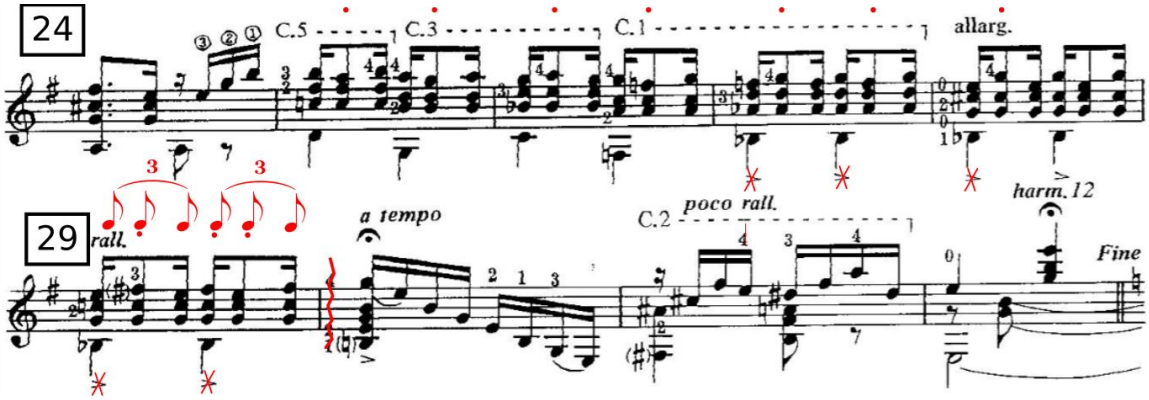
[43] Lurian José Reis da Silva Lima "Mazurka-Choro na trajetória de Villa-Lobos: lembrança e ressignificação." *Revista Vórtex* 4/1 (junho, 2016): 12.

[44] Funes, *Guitarra*.

beginning m. 25 *forte*--and occasionally she would change a characteristic syncopation to a triplet. The reader may remember how Villa-Lobos performed his first characteristic syncopation as a triplet in m. 25. Funes changed not the first, but the last characteristic syncopation in m. 29 to a triplet, possibly to create a rallentando effect at the end. The eighth notes of the characteristic syncopations she played *staccato*—including the first note or two of the triplet versions. (This shortening of the middle note in a characteristic syncopation cell was performed also by Oyanguren in his recording.) When this passage is repeated, Funes added a crescendo to the conclusion.

Musical Example 20: Villa-Lobos, *Choros No. 1*: mm. 24-32 Funes' interpretation.[45]



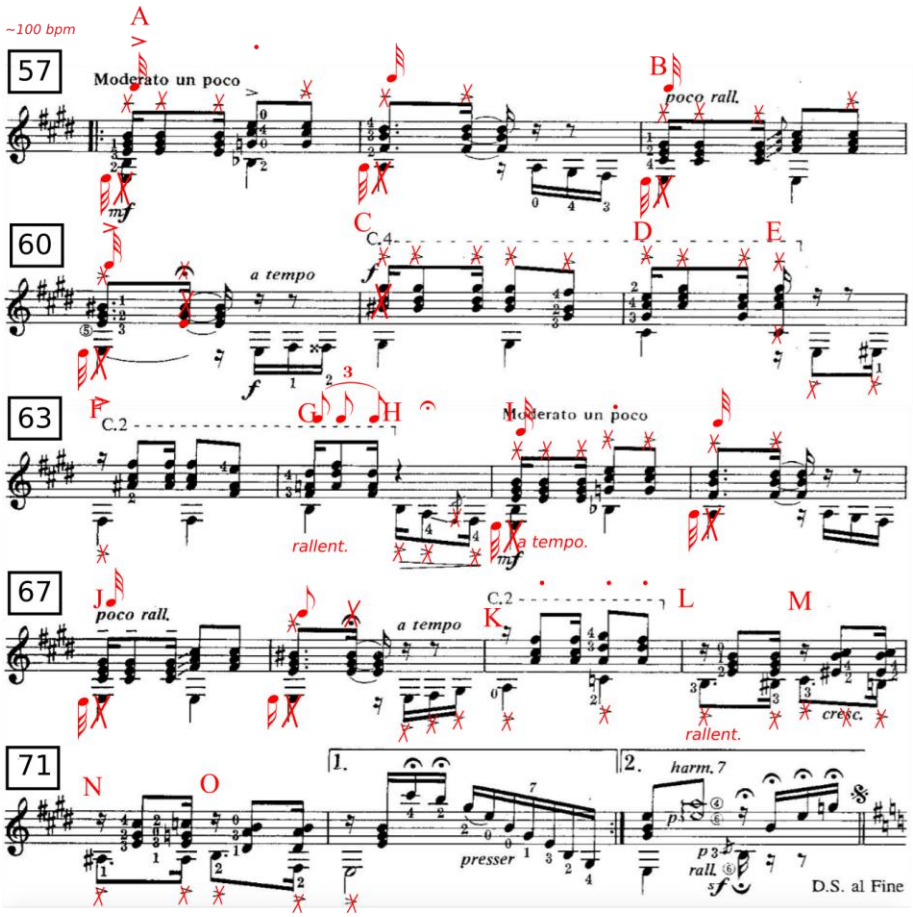
In the contrasting section C, where the key changes to E major and is constituted with a double period from mm. 57-72, the first half of each eight-measure phrase receives a different time feel when Funes anticipates downbeat bass notes. This is heard in mm. 57-60 and mm. 65-68. Earlier in the piece, especially at the beginning of the B section,

[45] Funes, *Guitarra*.

bass notes and treble chords were articulated independently by Funes, but nowhere is this independence more noticeable than in the C section.

Another technique from earlier in the piece that returns in the C section is the changing of a characteristic syncopation into triplets during a *rallentando*. Remember how Villa-Lobos and Oyanguren altered syncopations to form triplets, but always at the beginning of a phrase or passage. Funes makes similar changes, but she locates them at the end of phrases and not at the beginning. She played triplets with *rallentando* instead of a characteristic syncopation at the conclusion of the first eight-measure phrase in m.64 (beat 1), and then on the second beat, she performed a fermata on the A natural, accompanied by a *decrescendo*. When a fermata appears in the middle of the consequent phrase (m. 68), she ignored it, but opted instead to slow the tempo somewhat at the end of the phrase. Also she omitted some notes mid-phrase and added dynamic accents—especially at the beginnings of new phrases. It appears that Funes gave herself the most artistic license to change features in the C section.

Musical Example 21: Villa-Lobos, *Choros No. 1*: mm. 57-72 Funes' interpretation.[46]



Drawing some conclusions from Funes' performance of *Choros No. 1*, it is possible to hear some performance choices that differ from the Villa-Lobos recording of the same work. Funes' articulations outlined a greater variety of rhythmic cells—implying not only dotted rhythms, but also *habanera*, *polca brasileira*, and other varieties. Characteristic syncopation figures are replaced by triplets for the *rallentando* effect. Like Oyanguren, she tended to keep independence between bass notes and treble chords by articulating them differently, but Funes contrasted bass and treble in a more dramatic and noticeable manner. It seems that she used a faster tempo and maintained it

[46] Funes, *Guitarra*.

consistently throughout (even though recording speeds make it difficult to quantify exact tempos), ignoring several fermatas and tempo markings that appear on the Max Eschig edition. Elasticity of tempo was allowed, especially at phrase endings, but tempo changes at the phrase level were not emphasized. Instead, Funes added contrasting dynamics with the decrescendo at the end of phrases and returned to a regular volume at the beginning of phrases. This decision resulted in a contrast between them, emphasizing the form.

Funes and Oyanguren represent the earliest group of artists to record *Choros No. 1* in the 1940s and early 1950s. Along with the Argentinian Maria Luisa Anido (1907-1996) and the Venezuelan guitarist Alirio Diaz (1923-2016), they were among the few classical guitarists programming and recording Latin American music during this era.[47] The next two decades saw a great increase in recordings of *Choros No. 1*, with more than sixty recordings released during the 1960s and 1970s.

Segovia Influence

The next two recording analyses are from guitarists that reached high international recognition as performers during the 1960s and 1970s: Julian Bream (1933-2020) and John Williams (b. 1941). Both were strongly influenced by the Spanish tradition of classical guitar as represented by Andrés Segovia. Bream was highly inspired by Segovia's recording of Tárrega's *Recuerdos de la Alhambra*[48], and Williams studied

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[47] Alirio Diaz, *Un Recital de Guitarra* (Odeon, DMO 55424, 1956); Maria Luisa Anido, *Masters of the Guitar*, Vol. 4 (Istituto Discografico Italiano #6748)

[48] Marrington, *Recording the Classical Guitar*, 24.

with Segovia in summer courses, beginning in 1952. (He later was described as the "Prince of the Guitar" by the maestro.[49]) These two artists were not the first guitarists, influenced by Segovia, who recorded this piece (that occurred with Alirio Diaz's 1956 recording), but Bream and Williams are among the most influential of guitarists who came to fame in the 1960s and 1970s. Bream's recording is from 1964[50] and Williams, although he is only a little younger than Bream, first recorded *Choros No. 1* in 1989. Both of these recordings benefit greatly from technological advances in sound recording, with minimal noise background and signal clarity which allows more accurate perception of subtleties such as timbre. Williams' recording is recent enough to have been recorded digitally.

Julian Bream

Bream played downbeat chords with *staccato* and dynamic accents to create brief symmetries in the first eight-measure period of this piece. Measure one begins with a *staccato* chord; measure two does not. Measure three begins with a *staccato* chord; measure four does not. Then, in the consequent phrase, measures five and six begin with a *staccato* chord; measures seven and eight do not. The shorter duration on the downbeat chord draws attention to the agogic accent when the second chord is performed with a

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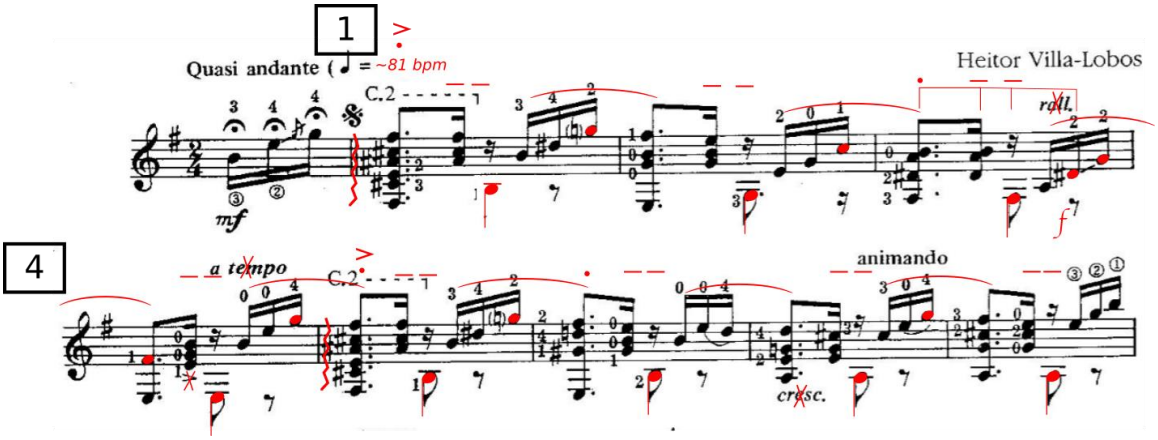
[49] Marrington, *Recording the Classical Guitar*, 199. "Both the Delysé and the Westminster LPs are also notable for including the famous 'Prince of the Guitar' endorsement by Segovia on their covers: 'A prince of the guitar has arrived in the musical world: John Williams, born in Australia seventeen years ago…. God has laid a finger on his brow, and it will not be long before his name becomes a byword in England and abroad, thus contributing to the spiritual domain of his race'."

[50] Julian Bream, *Popular Classics for Spanish Guitar* (RCA Victor 09026 68814 2, 1964) LP.

tenuto in m. 1. This strategy works similarly to Funes' performance of *staccato* downbeat chords in this same passage, but Funes features the *staccato* throughout the eight measures, while Bream places his *staccatos* sparingly to make a symmetric pattern.

The *staccato* chords also highlight harmonic color and phrasing in the opening passage. The first chord of m.6 is an E major, contrasting with the E minor in m.2, when Bream is playing *staccato* the E major chord, this is a way to emphasize and differentiates the chord from the previous one in E minor. Also the disposal of his *staccatos* results in differentiation between the two phrases of the period.

Musical Example 22: Villa-Lobos, *Choros No. 1*: mm. 1-8, Bream's interpretation.[51]

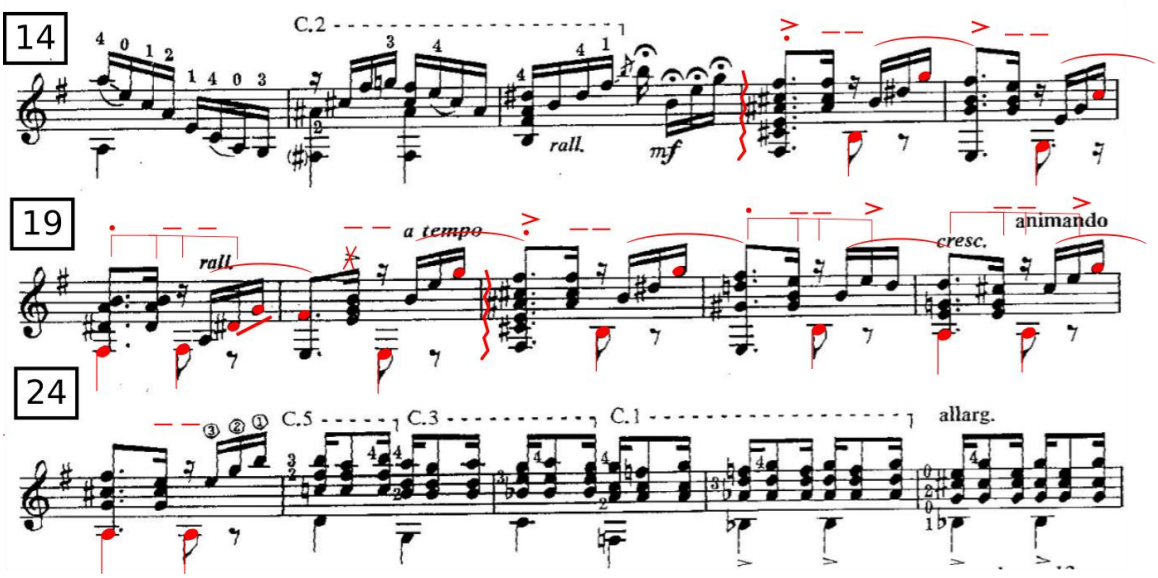


When the period of the A section repeats in mm. 17-24, Bream made changes to the groove in the middle of the consequent phrase: m. 22 and m. 23. He changed the way he played the three-note upbeat figure to include a dynamic accent on the second note. This minor adjustment changed the dotted rhythm implied earlier and played a different

[51] Bream, *Popular Classics for Spanish Guitar*.

pattern instead: the *habanera* rhythmic cell. The disruption of the groove created a moment of contrast to prepare the closing passage of the A section which begins just a measure later.

Musical Example 23: Villa-Lobos, *Choros No. 1*: mm. 14-28, Bream's interpretation.[52]



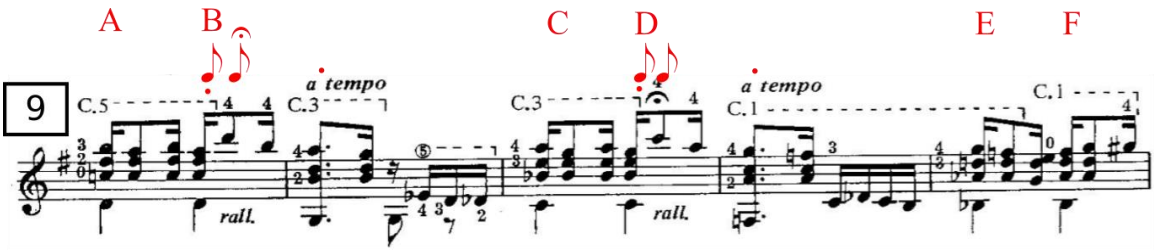
The tempo of the first period in section A, mm. 1-8, is around 81 bpm, and Bream played this section strictly as a metronome, and the same attitude prevails when Bream repeated the first period in mm. 14-28. When he reached the sentence in mm. 9-13 (between the two periods), Bream allowed some tempo flexibility in response to the *rallentando* and *a tempo* markings. At the end of the A section in mm. 25-29, in the syncopations of the irregular phrasing, Bream played with a uniformly faster tempo increased to around 90 bpm. There is no variation of the tempo during this concluding

[52] Bream, *Popular Classics for Spanish Guitar*.

sequence of syncopations, which means that Bream does not play the *allargando* and *rallentando* marked on the Eschig edition.

It is common, at the sentence of the A section, for guitarists to change the rhythmic cell of syncopation on the first chord and alter the duration to an eighth, and add a fermata in the second half of m.9. Bream also did this kind of interpretation and also played *staccato* on the first chord that he turned to an eighth duration.

Musical Example 24: Villa-Lobos, *Choros No. 1*: mm. 9-13, Bream's interpretation.[53]

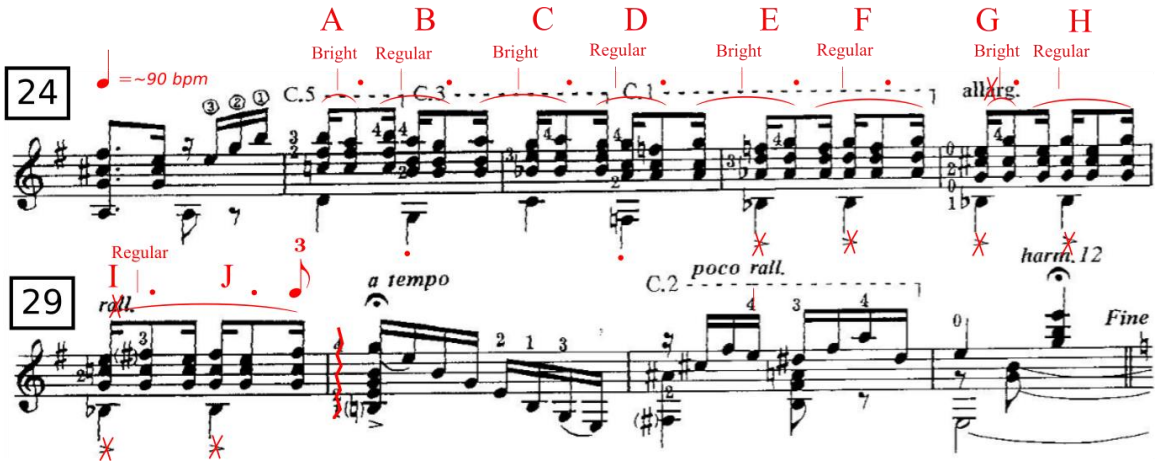


Bream is the only guitarist in this study that alternated the timbre between the group of syncopations from m. 25 until m. 28. Certainly this is an intentional alteration by Bream. This alternation of bright and regular timbres was a way to produce a certain joy and variation to the pattern that repeats for four measures long. This interpretation also emphasized the dotted-rhythm cell by grouping three notes that begin with the sixteenth-note upbeat--a pattern of two sixteenths followed by one eighth. Meanwhile the *staccatos* on the eighth notes emphasized the third note for each three-note characteristic syncopation figure—using the same strategy noticed earlier in the performances by

[53] Bream, *Popular Classics for Spanish Guitar*.

Oyanguren and Funes. The last note of syncopation J was played as a triplet, which made a *rallentando* effect.

Musical Example 25: Villa-Lobos, *Choros No. 1*: mm. 25-29, Bream's interpretation.[54]



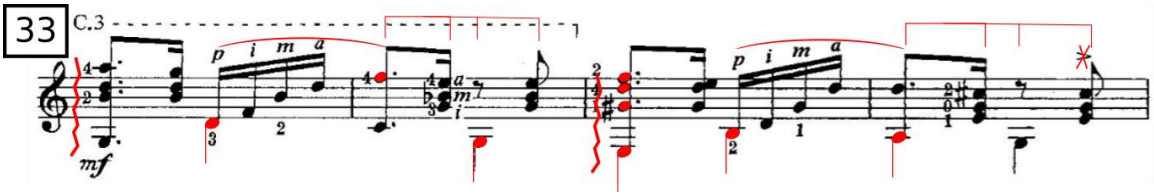
Throughout the A section, Bream added musical interpretations that are not specified on the Eschig edition score to highlight small patterns. From the intermittent use of *staccatos* alone on downbeat chords in the opening period, to the noticeable timbre groupings (bright and regular) of the closing passage, Bream added contrasts between motives in the musical content in the middle of phrases.

In the first phrase of the B section and its repetition, Bream plays the 4 sixteenths the same way as m.1, together with a slur that reaches the first top note of the following measure. This connected the last sixteenth to the next downbeat—implying dotted rhythm

[54] Bream, *Popular Classics for Spanish Guitar*.

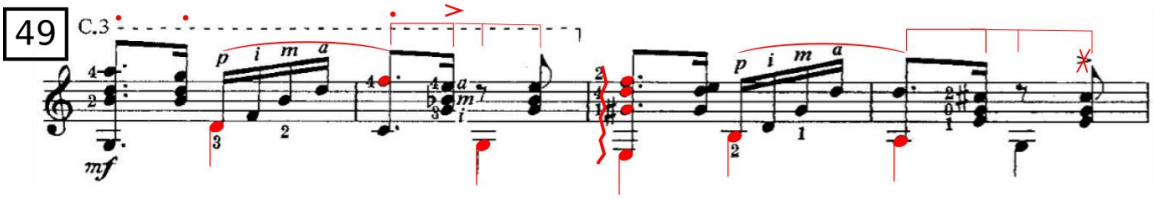
in the second half of the measure. The dotted rhythmic feel of m. 33 and m. 35 alternates with a *habanera* pattern in m. 34 and m. 36.

Musical Example 26: Villa-Lobos, *Choros No. 1*: mm. 33-36, Bream's interpretation.[55]



When the sentence of the B section (mm. 33-36) begins again at m. 49, Bream articulated the music differently. He put several *staccatos* and an accent into the first two measures, then restarted the second two measures with a rolled chord. Besides the contrasting effect, it is interesting to note the dynamic accent on an offbeat note in m. 50, a common artifice in *choro*. If the *staccato,* the dynamic accent, and the last chord of m. 50 were comprehended as an emphatic playing over the top notes, then Bream is not just contrasting the measure from what comes after: he is highlighting the *tresillo*.

Musical Example 27: Villa-Lobos, *Choros No. 1*: mm. 49-52, Bream's interpretation.[56]

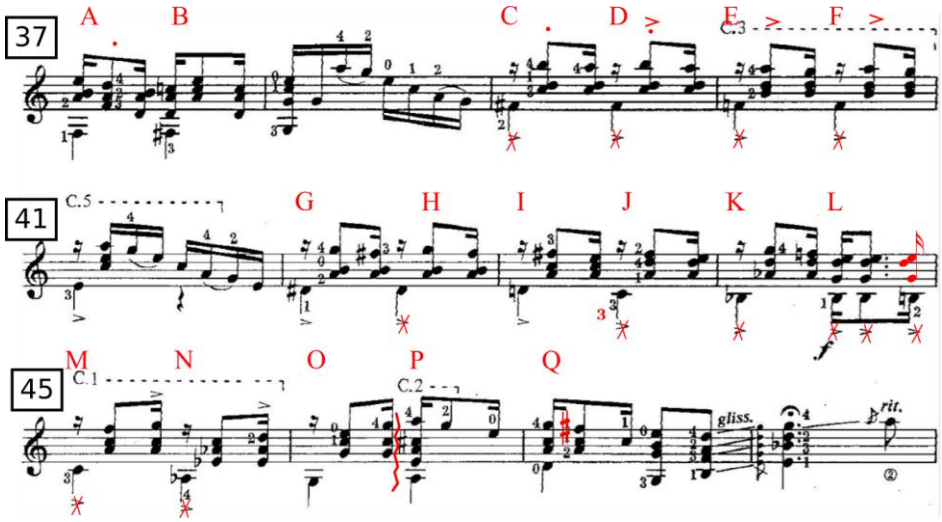


[55] Bream, *Popular Classics for Spanish Guitar*.

[56] *Ibid.*

During the irregular passage between the two sentence structures of section B (mm. 37-47) Bream once again used articulations to group syncopated figures symmetrically. In m. 37, Bream played *staccato* the eighth note of syncopation A, which contrasted with the regular performance of syncopation B in the second half of the measure. When he arrived at m. 39, he played *staccato* the eighth note of syncopation C and dynamic accent with *staccato* of syncopation D. In syncopations E and F Bream played without *staccato* the eighth notes, however, with a slight dynamic accent. This interpretation contrasts the pair of syncopations C and D with the syncopations E and F. The syncopations G, H, I, J and K, Bream played as written but with dynamic accents only on the first bass note of syncopation G and I. This reinforced the downbeat, but it also paired G and H, I and J. Then in syncopation L, he repeated the chord on the last sixteenth note—adding a chord that does not appear on the score. The extra sixteenth in L (m. 44) made a continuous upbeat motion into m. 45 instead of allowing a break there. In syncopations M, N and O, Bream played as written but without dynamic accents. At the conclusion of this passage, Bream made a dramatic statement by rolling the first chord of syncopation P and surprisingly playing a D major chord instead of a D minor in syncopation Q. Below these treble interpretations, the tactus of the entire excerpt was maintained consistently by bass quarter notes in duple meter.

Musical Example 28: Villa-Lobos, *Choros No. 1*: mm. 37-47, Bream's interpretation.[57]



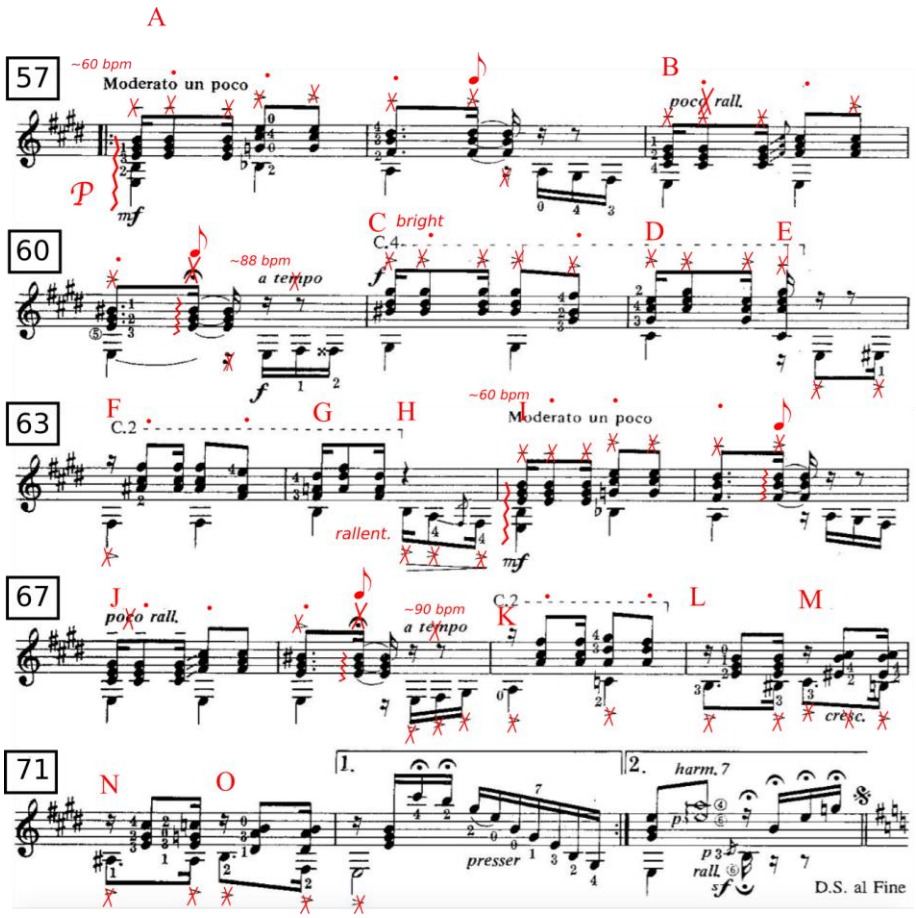
Like Oyanguren before him, Bream contrasted the two halves of each eight-measure phrase with the change of the tempo. Mm. 57-60 he played at 60 bpm and mm. 61-64 he played at 88 bpm. These changes of tempo were complemented by changes to a brighter timbre and stronger dynamic. As a result, each phrase divided into two four-measure parts which went from moderate tempo, soft and dark sound to four measures at faster tempo and with a more vivid brighter sound. Bream decided to perform a *rallentando* in m. 64 on the bass upbeat figure--the *baixarias*, and this slowing of the tempo highlighted the separation between the two phrases of the double period.

During the C section, Bream continued his practice of rolling the first downbeat chord of every new phrase—a strategy we have noticed in other guitarists before him. He also rolled the chords in eighths at m. 60, m. 66 and m. 68 where he changed the dotted rhythmic cells, turning the sixteenth to an eighth. Bream is the only guitarist in this study

[57] Bream, *Popular Classics for Spanish Guitar*.

who changed the dotted rhythmic cells in the C section to eighth-note pairs. Changing the dotted rhythm to two eighths allowed a little more time before the *baixaria*. The extra time emphasized the difference between the *baixarias* of m. 58 and m. 66 which maintain the tempo (Bream did not play the *poco rallentando* markings in these measures), and the *baixarias* of m. 60 and m. 68, which accelerated to the new tempo.

Musical Example 29: Villa-Lobos, *Choros No. 1*: mm. 57-72, Bream's interpretation.[58]



[58] Bream, *Popular Classics for Spanish Guitar*.

In conclusion, Julian Bream's performance of the *Choros No. 1* includes many performance strategies heard in earlier guitar recordings, but they are used here and there to make small symmetries in the middle of phrases and sequences or to mark musical boundaries. Playing one note *staccato* to emphasize the next offbeat, changing timbre or tempo, adding a rolled chord at the beginning of a phrase or playing a *rallentando* at the end: these are not new strategies for a guitarist recording in 1964. The difference is that Bream seems to use these ideas in a deliberate way to highlight symmetries when the interpretation is not specified on the score. The strategies may be similar, but the resulting style sounds unique and new. Next, Australian guitarist John Williams' recorded performance of *Choros No. 1* will be considered.[59]

John Williams

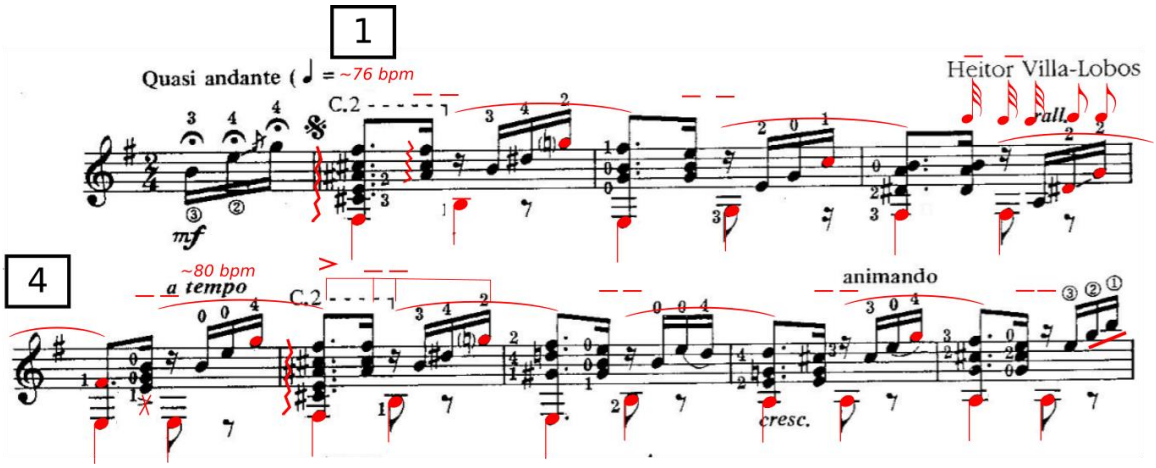
Like most of the guitarists whose performances we have described in this study, Williams added rolled chords and phrases to the opening passage to highlight the dotted rhythms. He rolled the first two chords of m. 1 and the first chord with a dynamic accent of m. 5. In consideration of the 3-note upbeat figure, Williams further emphasized with a dynamic accent the last sixteenth-note of m. 5, highlighting the dotted rhythm.

The consequent phrase followed a faster tempo than the antecedent phrase in this recording. Williams altered the rhythms of m. 3, shortening notes in the middle of the measure and lengthening the last two sixteenth notes in the upbeat figure. He played three

[59] John Williams, *Spirit of the Guitar: Music of the Americas* (London: CBS 886445432985, 1989) CD.

thirty-second notes after the first chord, moving the F# and A notes to be part of the first half of the measure, and then replaced the sixteenth notes with two eighth notes, D# and G in *portamento*, in the second half of the measure. In this study, Williams is the only guitarist who plays m. 3 with that rhythm. It may be that Williams had observed how another manuscript from 1928 and doubtfully dedicated to Regino Sainz de La Maza has a quintuplet in m. 3 instead of four sixteenth notes.[60] Or perhaps this was his response to the *rallentando* marked on the score while he was headed toward an increase of tempo from 76 bpm to 80 bpm (at the end of m. 4). His consideration of the tempo was not an abrupt change, Williams's playing was balanced and kept a controlled and regular tempo.

Musical Example 30: Villa-Lobos, *Choros No. 1*: mm. 1-8, Williams' interpretation.[61]

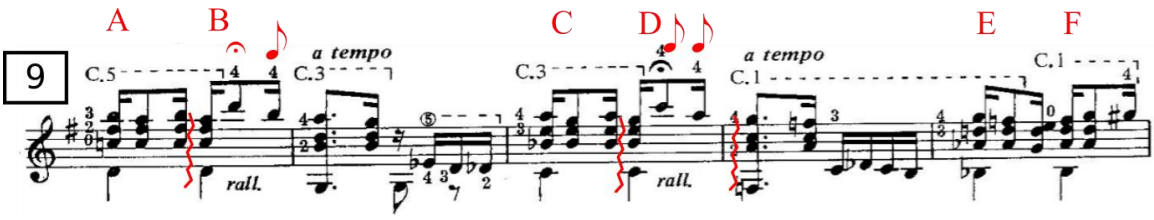


[60] Heitor Villa-Lobos., *Choros No.1*, Unpublished manuscript, June 24 1928, music Manuscript.

[61] Williams, *Spirit of the Guitar: Music of the Americas*.

Another habit of Williams can be heard at the sentence in Section A (mm. 9-16) when he rolled the first chords of syncopations B and D. He played the beat with a sixteenth note—as written--and the last note as an eighth note to lengthen the fermata. At the syncopation D, he added an extra eighth note. To restart at the *a tempo*, he also rolled the first chord of m. 12.

Musical Example 31: Villa-Lobos, *Choros No. 1*: mm. 9-13, Williams' interpretation.[62]

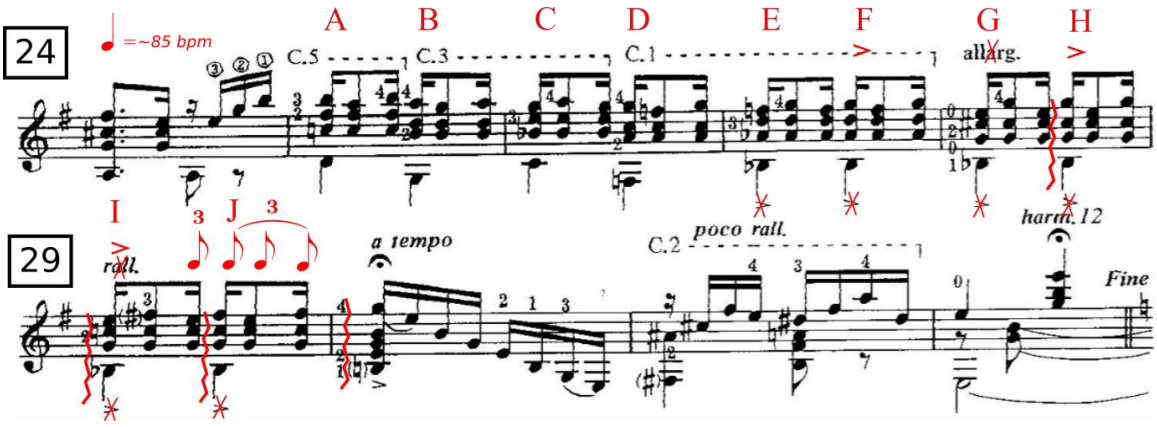


At the sequence of characteristic syncopation figures that ends the A section, Williams played a very consistent tempo of 85 bpm, with constant quarter notes in the bass, just as Villa-Lobos recorded this same passage years earlier. However, Williams built intensity at the end of the passage by ignoring the *allargando* and *rallentando* markings. Williams added dynamic accents on the first chord of syncopation F, rolled the first chord with dynamic accent at syncopations H and I, and rolled the first chord of syncopation J. These accents and rolled chords added intensity to the end of the passage, even while the last chord of syncopation I and also all chords of syncopation J he played as triplets. The change to triplets made a kind of *rallentando* effect to announce the

[62] Williams, *Spirit of the Guitar: Music of the Americas*.

ending of the section, not unlike the way Funes interpreted this same measure with triplets.

Musical Example 32: Villa-Lobos, *Choros No. 1*: mm. 24-32, Williams' interpretation.[63]



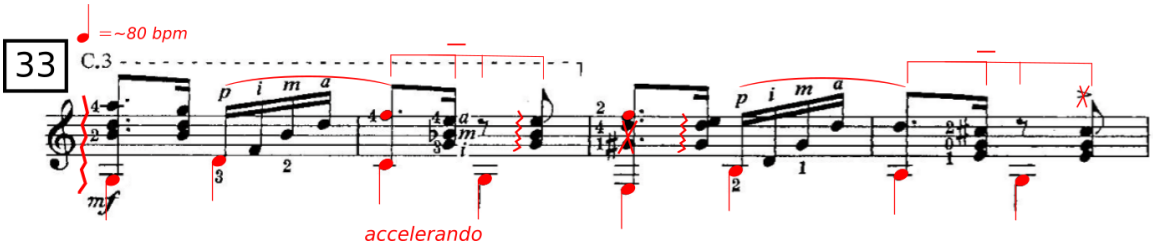
There is no disparity when the opening period of section A is repeated, in mm. 17-24. Williams played similarly to the first time. When Williams reached the B section, the tempo was around 80 bpm and he slightly accelerated the tempo in the first two measures, mm. 33-34 and then the second two measures, mm. 35-36, he distinguished with a softer playing and without *accelerando*.

Williams performed the dotted rhythm in the same way as the period of section A, he keeps sounding like a *tenuto* in the chords in the sixteenths and he slurred the last sixteenth note in the upbeat figure to the following downbeat. The potential for a *habanera* rhythm in m. 34 and m. 36 is not strongly realized as Williams played without any dynamic accent or other articulation. Considering that the treble chords in these

[63] Williams, *Spirit of the Guitar: Music of the Americas*.

measures outline a *tresillo* rhythmic cell, Williams did not emphasize them. Looking at m. 34, the first chord of the *tresillo* pattern is the dotted-eighth downbeat, the second chord is the sixteenth and the third chord is the eighth-note on the second part of beat 2. Williams rolled each of these three components of the *tresillo* out-of-order and in different measures: the first chord of m. 33, the last chord of m. 34, and the second chord of m. 35. This performance emphasized the dotted rhythms in m. 33 and 35, while it did not show intention to highlight the *tresillo* rhythmic cell.

Musical Example 33: Villa-Lobos, *Choros No. 1*: mm. 33-36, Williams' interpretation.[64]

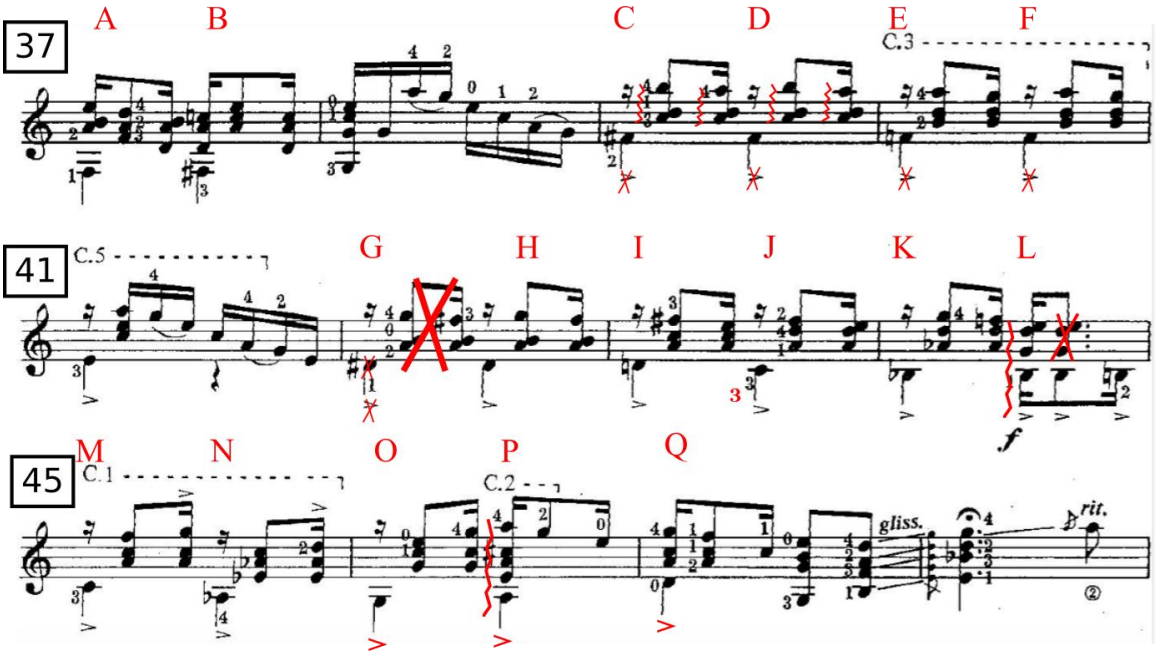


Another unique change by Williams is located in m. 42 where half of the measure is totally passed over. The manuscript has a full measure here, so it is not known why Williams decided to exclude half of a measure. This irregular middle passage is characterized by the syncopations in-a-row and dynamic accents. As the sequence of syncopations begins in m.39, Williams rolled every chord and then he rolled none of the chords in m.40, possibly to create a little symmetry between just these two measures. When the sequence begins again at m.42, Williams omitted half the measure and then played through the sequence with dynamic accents on every beat until the last descending

[64] Williams, *Spirit of the Guitar: Music of the Americas*.

pair of chords reaches its local goal in m. 44 (see L). Then, as the concluding melody heads upward to its local goal in m.46 (see P), Williams played every notated accent and rolled the goal chord. The resulting performance emphasizes expressive buildups to local goals.

Musical Example 34: Villa-Lobos, *Choros No. 1*: mm. 37-48, Williams' interpretation.[65]



The A section is not repeated after the B section, so Williams' recording follows an abbreviated ABCA form—omitting the central A section. Oyanguren also cut excerpts in his recording of *Choros No. 1*.

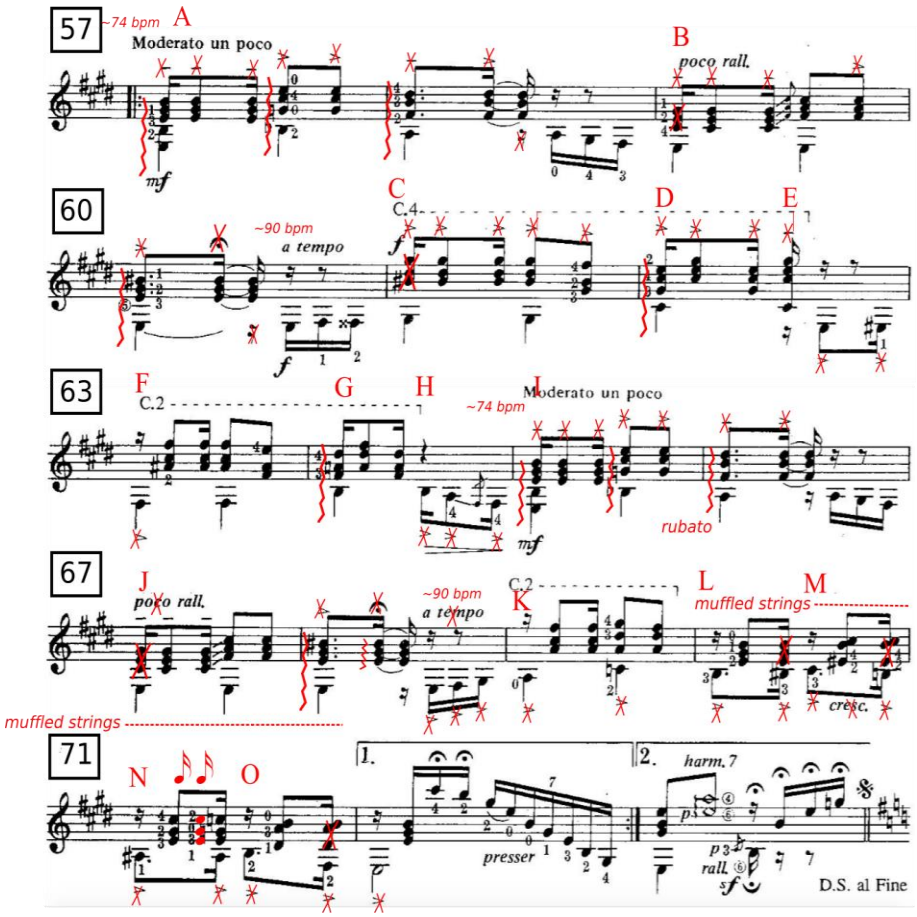
For each eight-measure phrase of the C section, Williams assigned a tempo of 74 bpm to the *moderato* four bars, and then changed the tempo to 96 bpm for the second

[65] Williams, *Spirit of the Guitar: Music of the Americas*.

four bars, beginning at the *a tempo* marking. During the *moderato* passages, he tended to roll chords more often, giving the music a dreamy mood, but he did not play the fermatas. The *a tempo* passages were played mostly as written, considering that Williams disregards most of the dynamic accents marked on the Eschig edition.

Williams is one of the guitarists who decided to omit the top chord to emphasize the bass note on a downbeat, and this type of change happened at the end of every *baixaria* in the C section (See syncopations B, C, and J on the musical example). Three chords that appear on the score were omitted to make this happen. Another unexpected interpretation is located at the end of the C section in the group of syncopations of mm. 70-71. Syncopated sequences at or near the end of the A section and B section led to a buildup of intensity moving towards a local goal. Surprisingly, Williams did not build intensity at the end of the C section double period. Instead, he muffled the strings in this group of syncopations, resulting in a quiet change of timbre, and then he omitted some events. In m. 70, Williams omitted the chords on the last sixteenth of beat 1 and beat 2 (see syncopations L and M in the musical example), and in m. 71, he moved the chord on the last sixteenth of beat 1 to arrive earlier (see syncopation N). These changes exposed the dotted rhythms in the bass line and made their countermelody more noticeable. Williams is the only guitarist in this study who performed the end of section C in that way.

Musical Example 35: Villa-Lobos, *Choros No. 1*: mm. 57-72, Williams' interpretation.[66]



In conclusion, John Williams' performance added rolled chords, changed tempo, altered rhythms, added or subtracted dynamic accents from the score and even omitted whole chords sometimes. Mostly these interpretations did not highlight small-scale symmetries (as heard in Julian Bream's recording). They seem to be motivated by shaping expression across a musical passage, either to build up intensity towards a goal moment, to conclude with a soft transition to the next section, or to communicate a mood or atmosphere. Overall, Williams and Bream represent virtuoso touring guitarists who

[66] Williams, *Spirit of the Guitar: Music of the Americas*.

approach the beginning of *Choros No. 1* in very singular ways, but then branch out later in the piece to craft their own musical interpretations.

Brazilian Guitarists

Usually, the timbre of Brazilian popular or folk guitarists is not the same of a classical guitarist for the following reasons: the guitarists of *Choro,* for example, use a *dedeira* for the thumb, a kind of plastic pick;[67] there is less concern in using sandpaper for the nails to reach the sound like a classical guitarist, and the angle of the fingers of the right hand to attack the strings may vary from one guitarist to another in the sense of producing a brighter sound instead of a warmer and darker sound. Also, the musicians of *Choro* were not professional musicians, they were amateurs from the humble and low middle class. This means that rarely there was a musician who could read music, consequently, the majority played *polcas* and other European music by ear.[68] The group *Choro* was the poor orchestra that played at popular parties and festivities for the people. However, their virtuosity developed from their skills in improvisation and key modulations. It is not possible to affirm the guitarists knew with the property the guitar techniques from Francisco Tárrega school, Carulli, Carcassi, Sor, etc; there were some exceptions like Villa-Lobos. Based on this historical evidence, some substantiated reasons to interpret a *Choro* is to not be so strict about the musical score and the rule of

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[67] Luiz Otávio Braga, *O violão de sete cordas: teoria e prática,* (Rio de Janeiro: Lumiar Editora, 2002), 11-12.

[68] Eric A. Murray, "Tradition and innovation in the pedagogy of Brazilian instrumental choro," (PhD dissertation, Kent State University, 2013): 44.

playing as cleanly as possible. Some of the guitarists who play Villa-Lobos' works with a brighter sound in their recordings are Turibio Santos, Óscar Cáceres, Luciano Tortorelli and Sebastião Tapajós. The cause of a different angle on the right hand may vary: it can be the body posture in not using a footstool like classical guitarists; the guitarist's decision in curving the hand intentionally; or the shape of the nails may result in a different angle. However, as previously mentioned different aspects might be involved which will result in a certain timbre for a final recording: the specifications and physical properties of each instrument used, the technology used to record in accordance with a specific time period, and the acoustic ambiance the performer was located.

Another particular aspect of the hand techniques in the Brazilian popular or folk guitar is the use of percussive notes. These percussive notes may be produced by damping the string while attacking the string or after the attack of a string. Percussive notes also are used in Argentinian popular music, like the technique of *chasquido* and *kalampeado*. On a guitar, it is possible to damp a single note or a group of notes with the fingers or the entire right hand, or with the fingers or the entire left hand. Miller refers to these types of notes as ghost notes.[69] The percussive notes are what give the essential rhythmic aspects to a Brazilian musical genre. Usually, the movements of the right and left hand are an attempt to imitate a percussion large group, like a *escola de samba* and *bateria*, or an imitation of a single instrument like a *pandeiro*. Baden Powell is one of the main Brazilian guitarists who developed his singular way to move the right hand.

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[69] Richard Miller, "African Rhythms in Brazilian Popular Music Tango Brasileiro, Maxixe and Choro," *Luso-Brazilian Review* 48, 1 (2011): 6-35.

Although Villa-Lobos' music has enjoyed enduring popularity in his native Brazil, classical guitarists from that country were not the first to record *Choros No. 1*. As noted earlier, Brazil has a robust history of popular and folk guitar styles, but classical guitar developed later. This can partially explain why, in the early twentieth century, a classical guitar work would be recorded by artists from other countries first—even a piece as culturally important as the *Choros No. 1*. Among the first Brazilians to record this piece were Dilermando Reis (1916-1977)[70] and Laurindo Almeida (1917-1995),[71] both of whom were known in both popular and classical music. They were followed quickly by several other Brazilian guitarists during the 1970s. The next recording analysis on *Choros No. 1* will review Almeida's recording and then present a Brazilian guitarist who achieved international renown in the later years of the 20th century, Turíbio Santos. Turíbio Santos had lessons with Andrés Segovia and Julian Bream, and he was the first guitarist to record the 12 Villa-Lobos Studies. He is among the most recognized Brazilian guitarists worldwide.

Laurindo Almeida

Laurindo Almeida is the only guitarist in this study to play a *rubato* in the first measure of the *Choros No. 1*. He began with a tempo of around 60 bpm and played the slowest, most lyrical version of the opening period—carefully observing the *rallentando*

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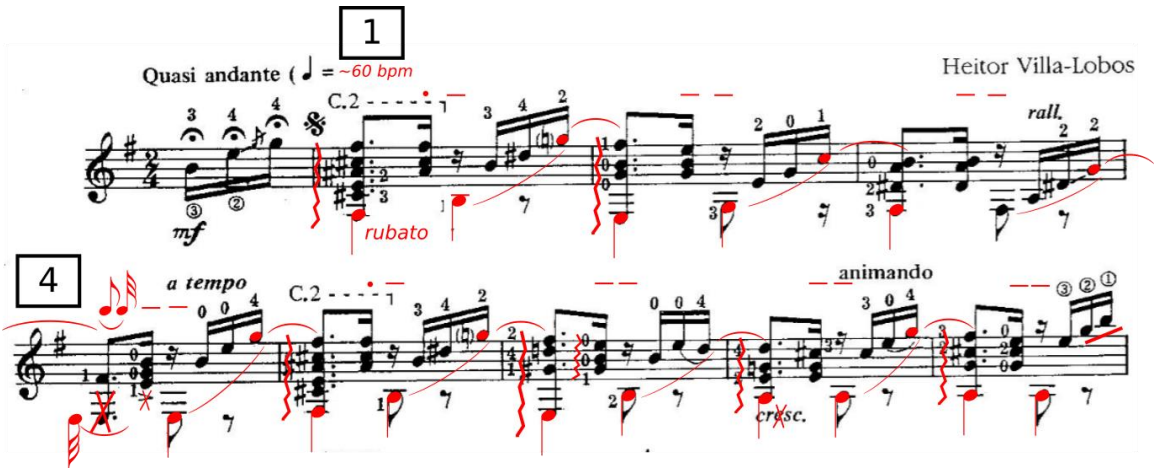
[70] Dilermando Reis, *Meu Amigo Violão* (Continental, PPL 12217, 1965).

[71] Laurindo Almeida, *Villa-Lobos*: *Music for the Spanish Guitar* (Capitol, P8497, 1966).

and the *a tempo* markings in mm. 3-4. This allowed Almeida to play *staccato* on the first chord of m. 1 and *rubato* on the way to the second measure as the groove establishes itself gradually. Rolled chords on every downbeat of the first two measures (and on every measure of the consequent phrase) helped to secure the tempo as Almeida expressed an unquestionably sophisticated sense of time feel that sounds quite different from any other guitarist in this study.

Another interesting aspect is at the end of the antecedent phrase on the downbeat of m. 4, where he played the interval on the downbeat as two separate notes: first the bass note alone and after the F# on the top, which made the bass note sound like a thirty second note and the F# like an eighth note plus a thirty second. The one feature in common with other guitar performances in this study: the last four sixteenth notes are slurred together across beat 2, while the last sixteenth connected to the next downbeat.

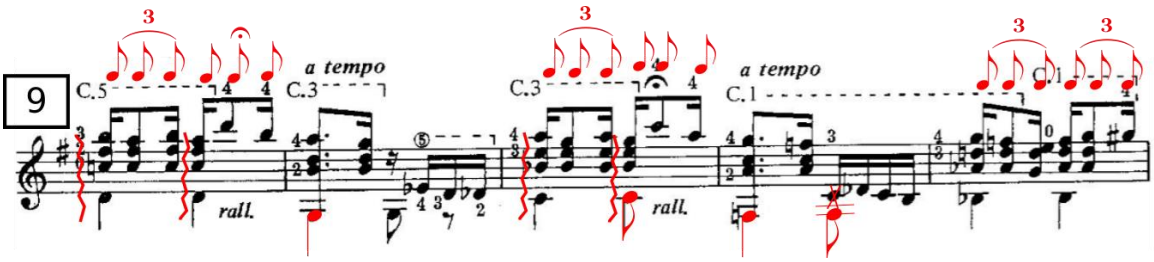
Musical Example 36: Villa-Lobos, *Choros No. 1*: mm. 1-8, Almeida's interpretation.[72]



When Almeida reaches the sentence in mm. 9-16, he played triplets instead of the three-note characteristic syncopation on the downbeats of m. 9 and m. 11, and on the second beat Almeida played three eighth notes instead of syncopation, with tempo flexibility for the fermata and *rallentando* (adding one extra fermata in m.9). Again, Almeida plays triplets instead of syncopations in m.13, and at the end of the sentence in m.16 he respects the *rallentando*. Almeida substitutes the bass note C for F on the second beat of m.12.

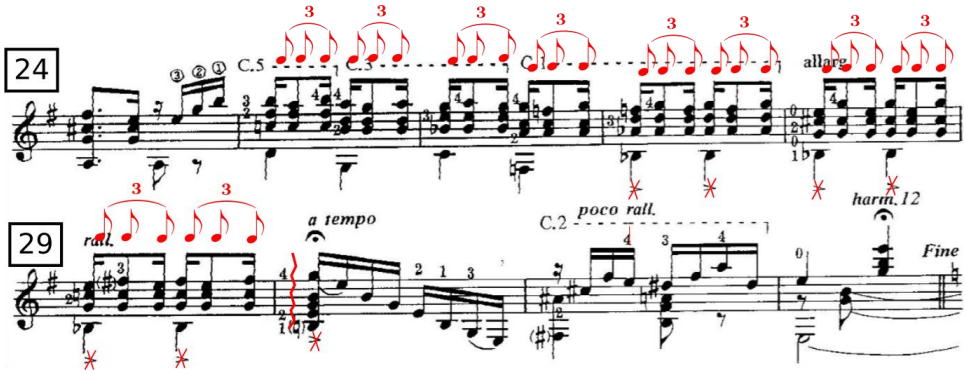
[72] Almeida, *Villa-Lobos*: *Music for the Spanish Guitar*.

Musical Example 37: Villa-Lobos, *Choros No. 1*: mm. 9-13, Almeida's interpretation.[73]



When the period of the A section is repeated Almeida kept his interpretations similar to the first time, but at concluding passage of the A section, in mm. 25-32 where a row of syncopations is written, unexpectedly Almeida played all of them like triplets. The recordings analyzed in this study so far showed that most guitarists play only a few syncopations as triplets in this passage. Almeida's performance is unique in this matter of substituting triplets in the place of syncopations.

Musical Example 38: Villa-Lobos, *Choros No. 1*: mm. 24-32, Almeida's interpretation.[74]

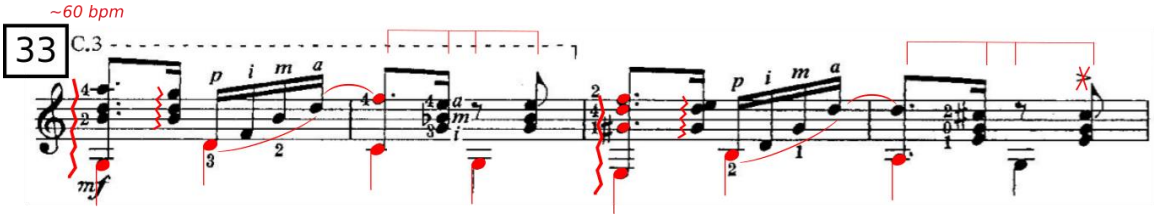


[73] Almeida, *Villa-Lobos*: *Music for the Spanish Guitar*.

[74] Almeida, *Villa-Lobos*: *Music for the Spanish Guitar*.

The tempo was still around 60 bpm when Almeida started the first phrase of the B section in mm. 33-36—the presentation phrase of a sentence. Almeida played consistent quarter note motion in the bass, and he rolled all the chords of both dotted rhythmic cells, m. 33 and m. 35. In contrast with these measures, Almeida played no rolled chords in the *habanera* rhythmic cells of m. 34 and m. 36. What results is a noticeable alternation of texture between measures.

Musical Example 39: Villa-Lobos, *Choros No. 1*: mm. 33-36, Almeida's interpretation.[75]

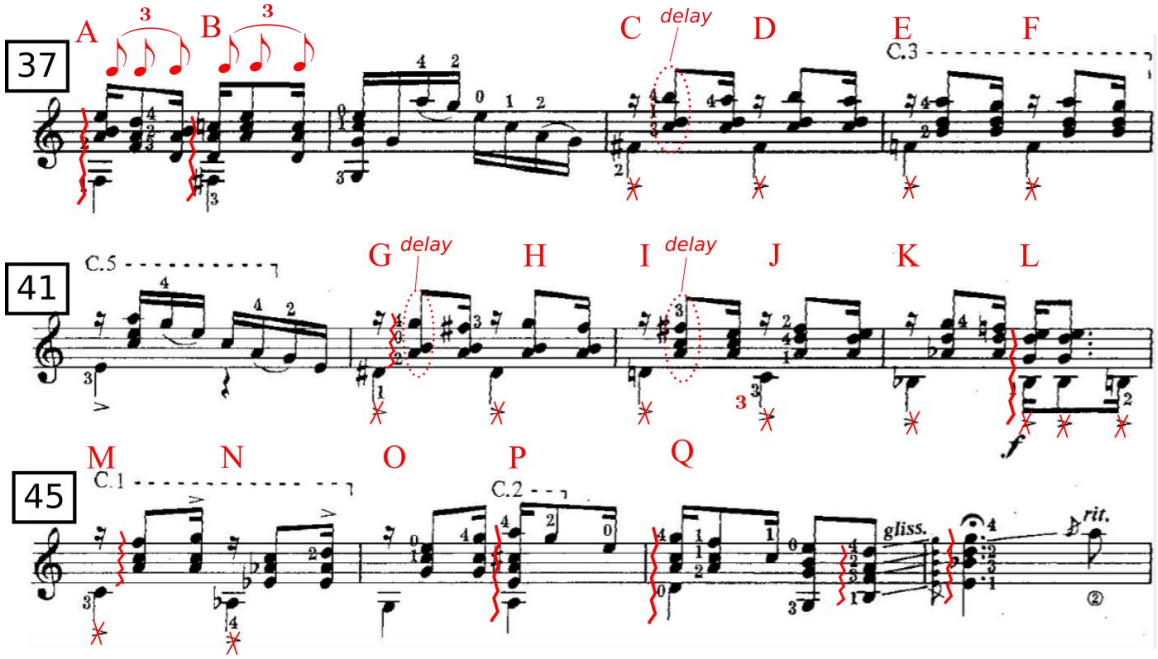


In the contrasting middle passage of the B section, mm. 37-41, Almeida once again played triplets instead of syncopations in m. 37 and rolled the chords on the downbeat and second beat (See syncopations A and B in the example). In the group of syncopations in a row, Almeida played the sequence of characteristic syncopations as written and he withheld the dynamic accents until the arrival of the local goal chord: first at m. 41, then at m. 44. He delayed the first chord after playing the bass note in the first half of m. 39, m. 42 and m. 43 (see syncopations C, G, and I in the musical example). This created a local pattern where syncopations featured a delay on primary beats in the

[75] Almeida, *Villa-Lobos*: *Music for the Spanish Guitar*.

duple meter, while dynamic accents would mark the local goal of each sequence. Later in the passage, Almeida began to roll chords more frequently, including the first chord of m. 42, the first chord of syncopations L, M, P and Q (in mm. 44-47), and the last two chords of the concluding cadence.

Musical Example 40: Villa-Lobos, *Choros No. 1*: mm. 37-48, Almeida's interpretation.[76]



Almeida's approach to the beginning of the C section sounds quite striking. He changed the dotted rhythm of the first measure (m. 57) to begin with an eighth-note triplet shared by a quarter note and an eighth. That eighth note subdivided to allow the

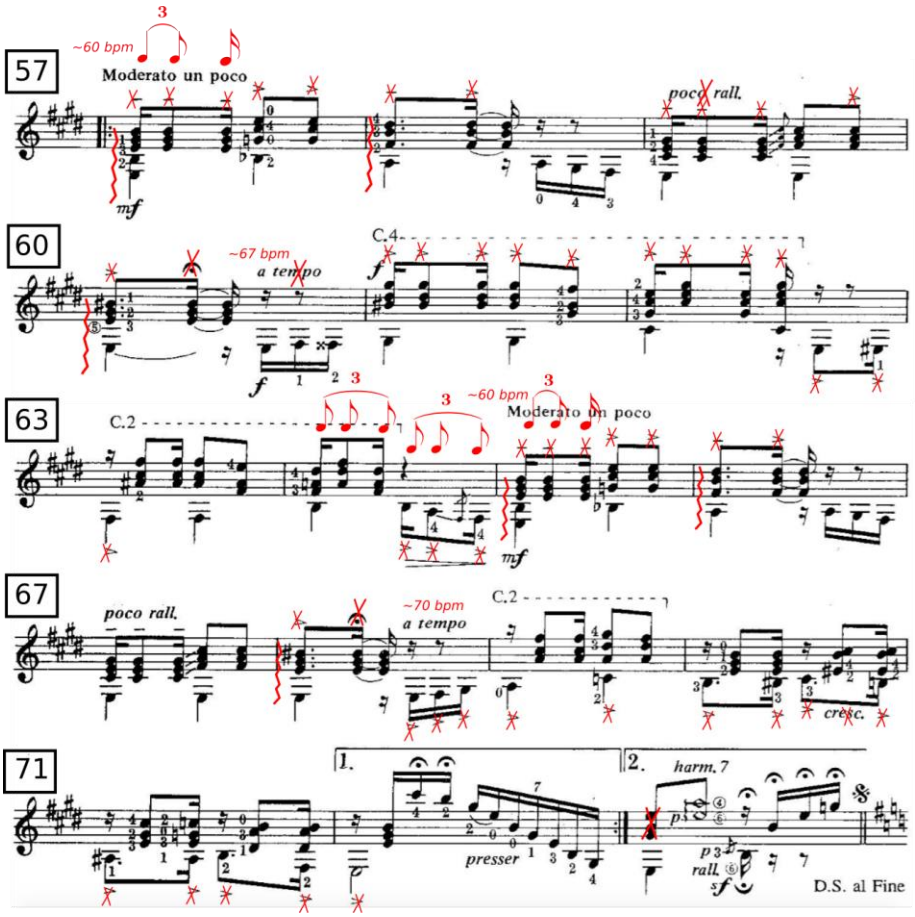
[76] Almeida, *Villa-Lobos*: *Music for the Spanish Guitar*.

third note of the opening figure to occur as a sixteenth before beat 2, but it does not sound like an equal subdivision. In the first half of m. 1 apparently, he played a quarter note triplet plus an eighth note triplet. He repeated this same rhythm when the consequent phrase starts. Also, Almeida played triplets instead of syncopations at the last measure of the antecedent phrase, m. 64. The rhythmic sophistication of his playing is unsurpassed.

With Almeida's recording, as with the recordings of most guitarists in this dissertation, the most noticeable phrasing contrast in the C section occurred because of tempo. Almeida contrasted the tempo between each half of the eight-measure antecedent phrase, playing around 60 bpm in the first four measures and changing to 67 bpm on the *baixaria* pickup to the next four measures. In the consequent phrase, he started at 60 bpm again, but then increased to around 70 bpm for the last four measures. When the C section was repeated, the tempo increase to 70 bpm happened in both phrases. To further contrast the two halves of each phrase, he rolled chords in first, second and fourth measures of the antecedent phrase (mm. 57, 58 and 60) and in the first, second and fourth measures of the consequent (mm. 65, 66 and 68).

Throughout his performance of this piece, Almeida played every chord notated on the score without omitting any, except for one chord omitted during the C section, which occurred on the downbeat of the second ending. Besides emphasizing the bass note with this omission, Almeida might have chosen to not play this chord for technical reasons, because it eased the hand motion from the chords that are played one measure before.

Musical Example 41: Villa-Lobos, *Choros No. 1*: mm. 57-72, Almeida's interpretation.[77]



In conclusion, Laurindo Almeida adopted a slower tempo than other guitarists in this study, and he returned to that tempo at the beginning of each new section. This created a more lyrical style of music where Almeida could explore rhythmic possibilities, including the frequent substitution of characteristic syncopation figures for triplets. Perhaps these substitutions originated in popular styles of the time, such as bossa nova or

[77] Almeida, *Villa-Lobos*: *Music for the Spanish Guitar*.

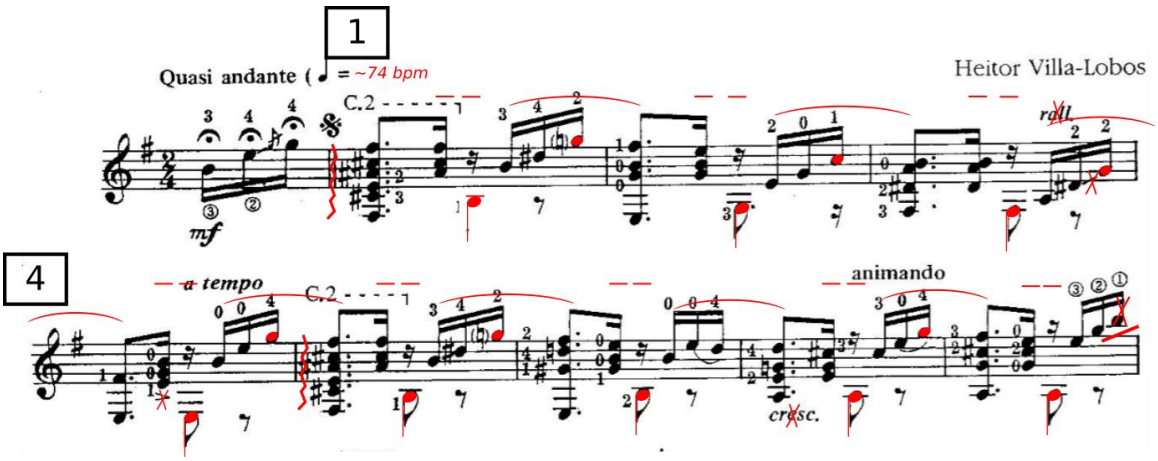
jazz, and influenced Almeida's interpretation. Although his playing style differed noticeably from the more classically-oriented guitarists discussed here, Almeida's performance remained rich with nuance and subtle responsiveness to the demands of repetition, expression, phrasing and form.

Turibio Santos

Following performing traditions of the guitarists that came before him, Turibio Santos highlights the dotted rhythms at the beginning of *Choros No. 1*. The prominent chords in the first half of the first measure express a dotted rhythm, while in the second half of the measure, Santos connected the last sixteenth to the next downbeat to imply another dotted rhythm. Also, he added rolled chords to the first chord of m. 1 and the first chord of m. 5 to begin each phrase.

The tempo of Santos' recording is around 74 bpm, and the metronome keeps around the same in the period of the A section from mm. 1-8. He avoided the *rallentando* and *portamento* in m. 3 and the crescendo in m. 7. The tempo keeps the same when the period is repeated, and the variation of the tempo only happens when Santos respected the *rallentandos*, fermatas, and the *a tempo* markings in m. 9 and m. 11. The steady tempo was achieved by playing a consistent tactus of mostly quarter notes in duple meter during the whole piece. Exceptions happened in the *baixarias* with sixteenth notes.

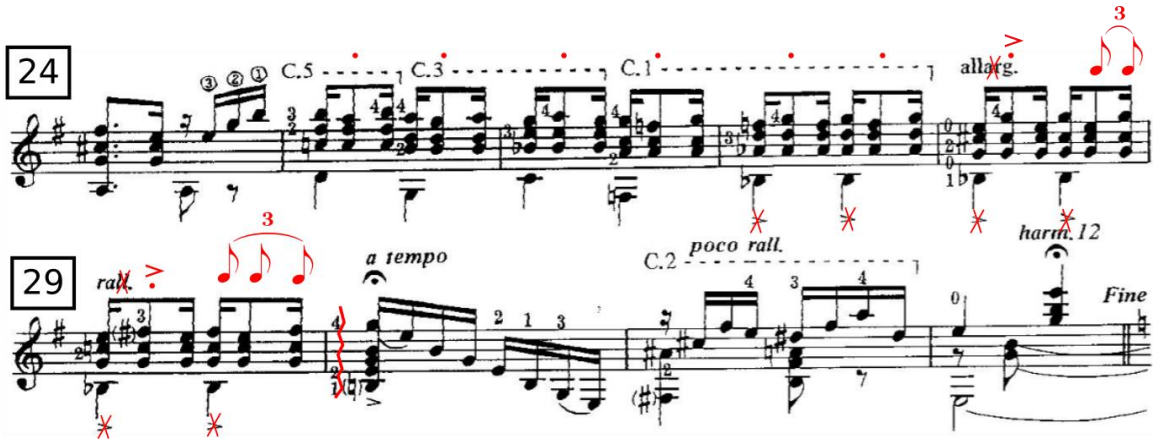
Musical Example 42: Villa-Lobos, *Choros No. 1*: mm. 1-8 Santos' interpretation.[78]



At the end of the A section, where irregular phrasing structures the sequence of syncopations in mm. 25-32, Santos played *staccato* on the offbeat eighth notes of the characteristic syncopations. An interesting change that is not unusual between guitarists is to play the syncopations with triplet figures, and Santos did this--changing the last two notes of syncopation H in m. 28, and playing triplets in place of the last syncopation in this section to achieve a *rallentando* effect at m. 29. Then, he began to add dynamic accents with *staccato* on the eighth notes of the characteristic syncopations in mm. 28-29. In the entire A section, there are only these two perceptible dynamic accents, and they are located near the end to emphasize the conclusion.

[78] Turibio Santos, *Classiques D'Amérique Latine* (Erato STU 70658, 1971) LP, Reissue, (*Musical Heritage Society* MHS 1445, 1972) LP.

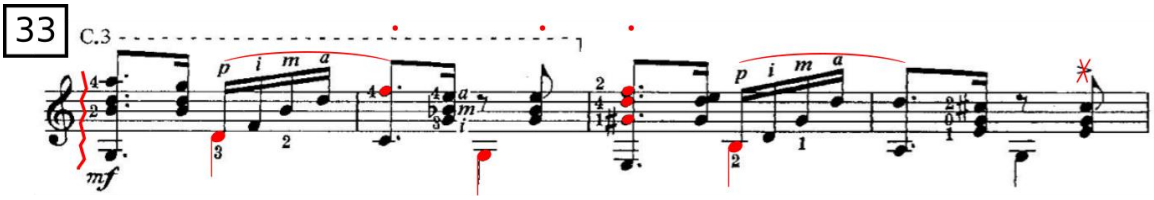
Musical Example 43: Villa-Lobos, *Choros No. 1*: mm. 25-29, Santos' interpretation.[79]



The dotted rhythms in mm. 34-35 of the B section were played differently if compared to the first eighth measures of the A section. Santos performed *staccato* in the top voices of the dotted eighth. Nevertheless, the four sixteenth notes he played similarly like the beginning of the piece, connecting the sixteenth notes with a slur until the first note of the following measure. In the *habanera* rhythmic cell at m. 34, Santos played *staccato* the first treble note and the last chord. Considering these *staccatos* as an articulation to emphasize these notes, and disregarding the bass note, the *tresillo* is highlighted. However, there are no *staccato* articulations in the *habanera* rhythmic cell of m. 36, which means that Santos was contrasting the same rhythmic content.

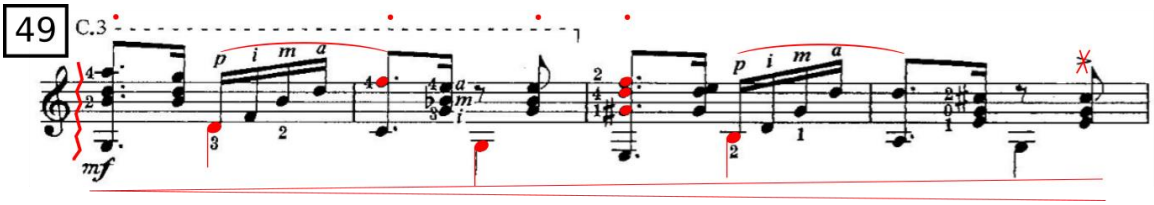
[79] Santos, *Classiques D'Amérique Latine*.

Musical Example 44: Villa-Lobos, *Choros No. 1*: mm. 33-36 Santos' interpretation.[80]



When the first phrase of section B is repeated in mm. 49-52, Santos plays similarly like the mm. 33-36, however with a *staccato* on the first chord of m. 49 and a long *crescendo* in the entire section.

Musical Example 45: Villa-Lobos, *Choros No. 1*: mm. 49-52 Santos' interpretation.[81]



At the contrasting middle passage of the B section in mm. 37-48, Santos played the syncopated eighth-notes with dynamic accents and *staccato* during the group of syncopations in mm. 39-40, mm. 42-43, m. 45, and half of m. 44, emphasizing the offbeats. The dynamic accents written on the bass notes are disregarded by Santos. At the end of the B section in mm. 53-56, Santos only plays *staccato* on the eighth notes in offbeats.

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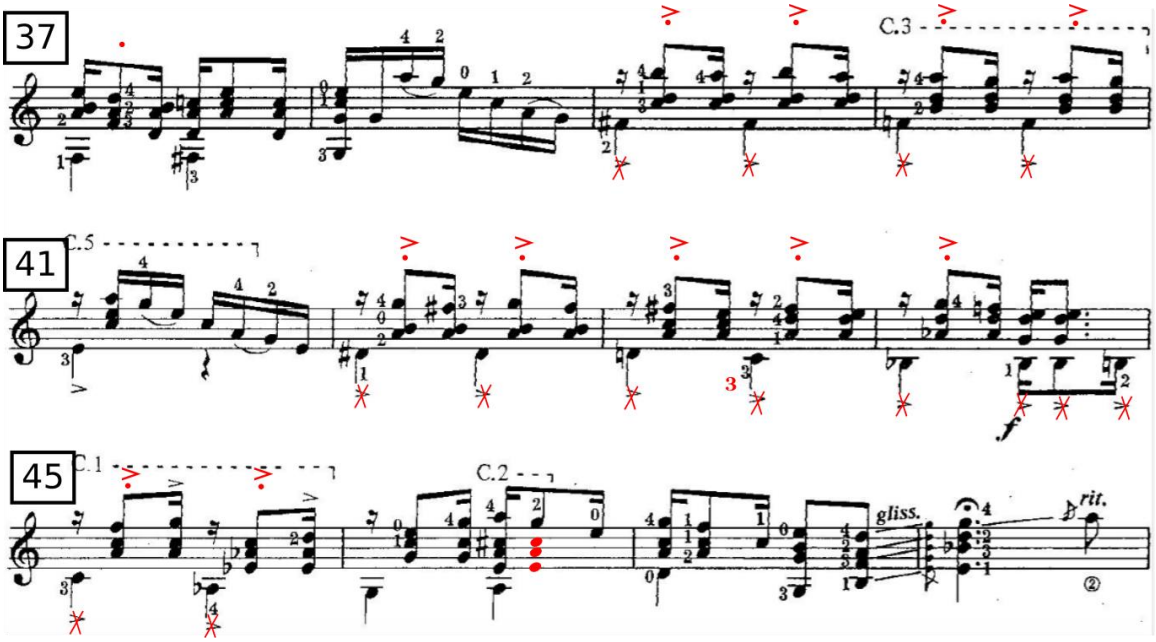
[80] Santos, *Classiques D'Amérique Latine*.

[81] *Ibid*.

Turibio Santos' recording of the *Choros No. 1* is abbreviated by omitting the central A section between the B and C sections of the piece, resulting in an overall formal design of ABCA. The recordings of John Williams and Julio Martinez Oyanguren also belong to this tradition of shortened performances.

Musical Example 46: Villa-Lobos, *Choros No. 1*: mm. 37-47, Santos' interpretation.[82]



Several guitarists have contrasted tempos between the first four measures of this antecedent phrase (mm. 57-60), marked *moderato un poco*, and the last four measures of the phrase (mm. 61-64), marked *a tempo*. Oyanguren played the first four measures at 65 bpm and the second four measures with 70 bpm, Bream contrasted 60 bpm with 88 bpm, and Williams played tempos of 74 bpm and 90 bpm. However, in this recording, Santos began with the slowest tempo of all: 47 bpm for the first four measures, contrasting with

[82] Santos, *Classiques D'Amérique Latine*.

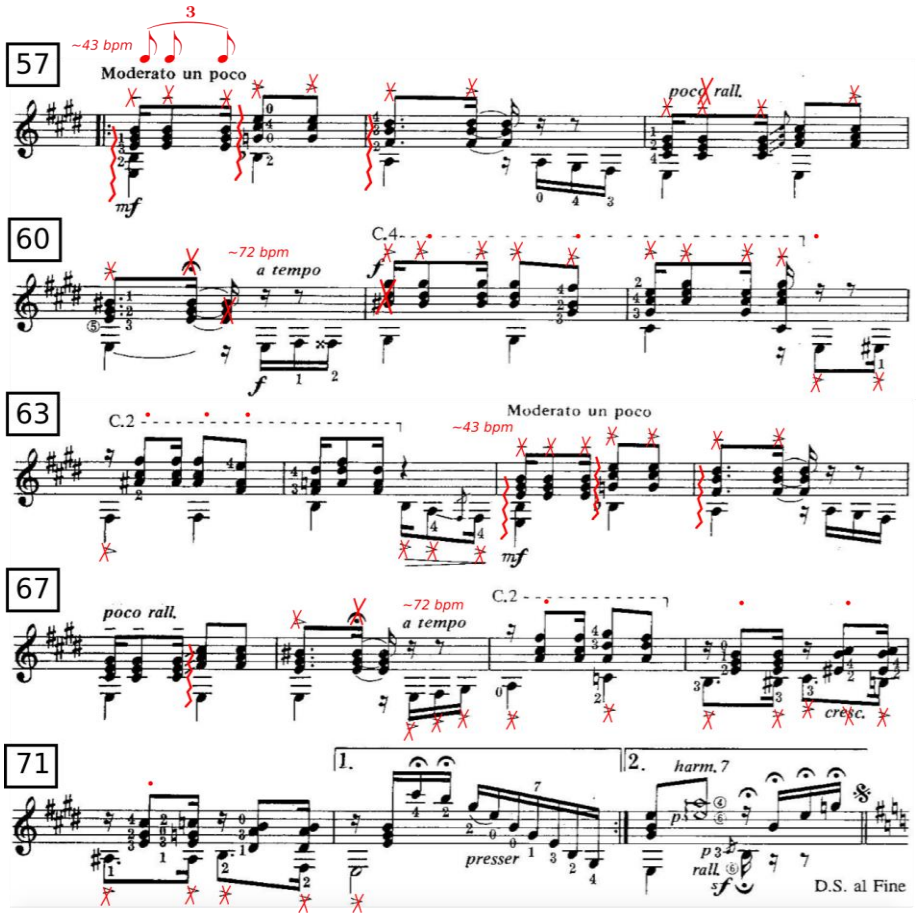
72 for the next four measures. To set the mood, Santos played triplets on the first syncopation of the first measure in the C section (m. 57), which gives the section a slow start before the dotted rhythms and syncopations bring the tempo into focus.[83]
If Santos played any of the dynamic accents marked on the Eschig edition, it is not noticeable on the recording. Also, frequent rolled chords contributed to the dreamy atmosphere of the first four measures. Many techniques—tempo, rhythmic changes, rolled chords, no noticeable accents—worked together to create the mood for mm. 57-60.

In contrast to the *moderato un poco* part of each phrase, the *a tempo* part of the phrase has a *forte* dynamic and more articulation—including *staccatos* in m. 63, and Santos ignored to play the first treble chord of the *a tempo* at m. 61. The omitted chord exposes the bass note at the end of the *baixaria* and begins the contrasting part of each phrase.

Despite the tempo changes every four measures, Santos kept each tempo consistently while he played it. He ignored the fermatas in the first ending, reserving them exclusively for the second ending--the last measure of the C section.

[83] Santos did not repeat this type of changing when the C section repeats—it belongs only to the beginning of the C section.

Musical Example 47: Villa-Lobos, *Choros No. 1*: mm. 57-72, Santos' interpretation.[84]



Overall, Turibio Santos adopted some reliable and established practices for his interpretation of the *Choros No. 1* and he achieved a tasteful and musically satisfying performance. What is unique in Santos' playing is his timbre. Compared with other guitarists of this study, he performs with a constant bright timbre. Many factors could be the reason for this type of timbre, the guitar, right hand and posture positions, nails, recording equipment, and ambience. The important take away is to appreciate the unique timbre as emblematic of his playing style.

[84] Santos, *Classiques D'Amérique Latine*.

CHAPTER FOUR – 21st CENTURY RECORDINGS

The first twenty years of the 21st century already has seen more than a hundred recordings of Villa-Lobos' *Choros No. 1*–keeping pace with the later 20th century. Classical guitarists from every continent have recorded this piece, and some of the foremost international touring artists have added the work to their repertoire. Instead of featuring guitarists who continue performing traditions of the previous century, this part of the dissertation will introduce a couple of recent innovators: one of whom has developed startling and new rhythmic stylizations of *Choros No. 1*, the other has recorded the piece on electric guitar.

Gaëlle Solal

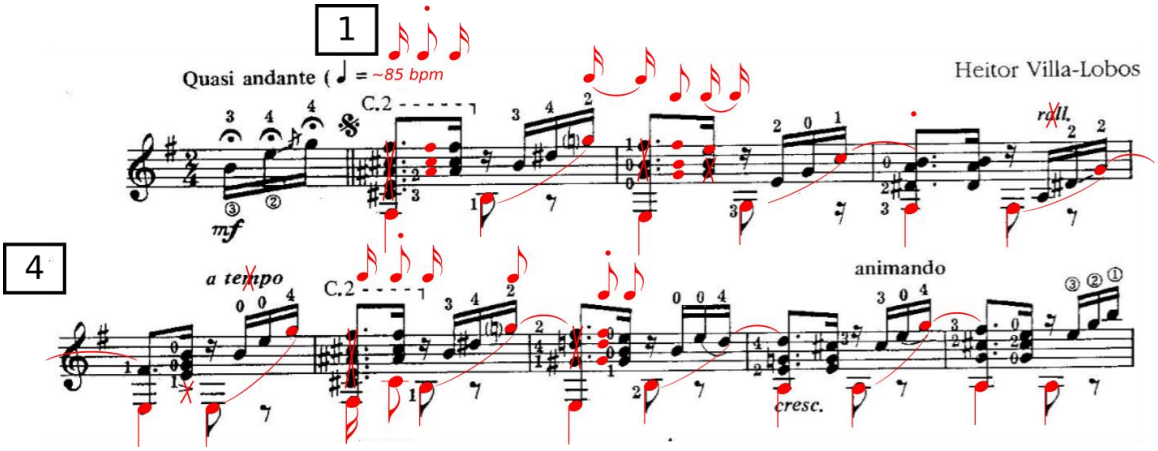
The recording of French classical guitarist Gaëlle Solal (b. 1978) was released in 2020,[85] and the technology that she used to record her CD named as *Tuhu* was in DSD 256, which means the best quality in sound recording of the present day. Solal is an eclectic and adventurous guitarist who has boldly re-imagined the rhythmic style of *Choros No. 1*.

In the opening passage of *Choros No. 1*, Solal changed the rhythm, playing characteristic syncopations on the first beat of the first two measures. In m. 2, she displaced the chord on the downbeat--leaving space only for the bass---and she sustained

[85] Gaëlle Solal, *Tuhu* (Eudora Records EUD SACD 2003, 2020).

the last note of m. 1 and the following two notes of m. 2, forming three eighth notes on the top. Solal is unique with this type of change, and she repeated the same change at the start of the consequent phrase, mm. 5-6. These rhythmic alterations move away from the dotted-rhythm groove used by so many other guitarists!

Musical Example 48: Villa-Lobos, *Choros No. 1*: mm. 1-8, Solal's interpretation.[86]

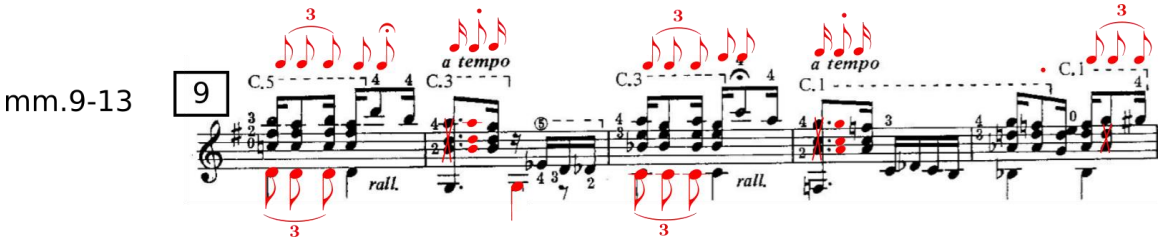


Another change by Solal is in the sentence of the A section (mm. 9-16). Surprisingly she played triplets on the downbeat of m. 9 and m. 11, adding extra bass notes followed by characteristic syncopations on the downbeats of m. 10 and m. 12. Again, she displaced the chords on the downbeat of m. 10 and m. 12, leaving space only for the bass notes. She also played triplets on the last syncopation of m. 13 and disregarded the last chord, sounding only the top note. Although Solal stylized many

[86] Solal, *Tuhu*.

rhythms differently, the repetition pattern and the fermatas still highlight the original proportions of the sentence phrasing.

Musical Example 49: Villa-Lobos, *Choros No. 1*: mm. 9-13, Solal's interpretation.[87]



Solal kept the same interpretation ideas when the period of the A section is repeated, but in the last measure of the sentence when the melody of the anacrusis is repeated in m. 16, she decided to play regular eighth notes, and regular eighth notes with *staccato* when the opening period of the A section is repeated before and after the C section.

The changes made by Solal in the B section are less extensive than in the other sections, and her interpretation comes closer to what other guitarists played in this section. Still, she did make some changes. Instead of playing the second chords of m. 33 and m. 35, she played only the top notes. She treated the bass as an independent voice, and her use of some *staccatos* where the *habanera* rhythm is located in m. 34 and m. 36, highlighted the *tresillo* (considering the treble line apart from the bass notes.)[88]

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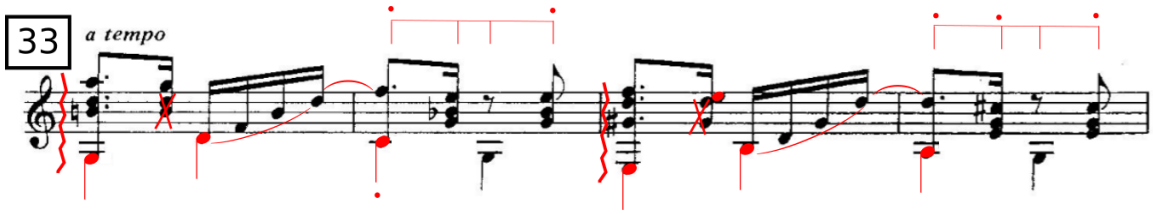
[87] Solal, *Tuhu*.

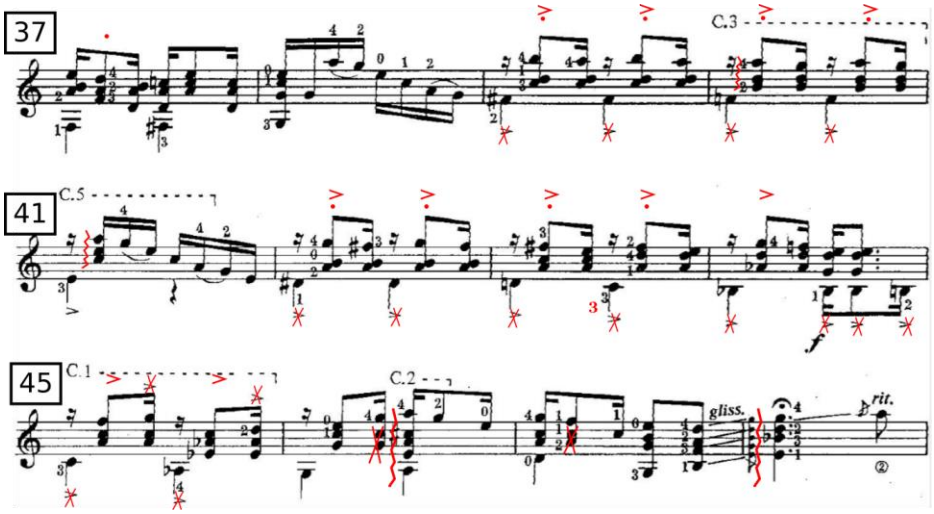
[88] Solal kept the same interpretation when she repeated the opening phrase of the B section in mm. 49-52.

Musical Example 50: Villa-Lobos, *Choros No. 1*: mm. 33-36, Solal's interpretation.



In the irregular middle passage of the B section (mm. 37-48), Solal's interpretation is very similar to Santos' and Funes' interpretations, where she played dynamic accents with *staccatos* on the eighth notes during the sequence of syncopations. As that sequence nears its ending, she drops the *staccatos* and played only the dynamic accents of the eighth notes (in mm. 44-45). Solal placed rolled chord at (or near) the cadential moments of m. 41 and m. 48. Again she decided to play only the top note instead of a chord on the sixteenth-note chord of m. 46 and the eighth-note chord of m. 47.

Musical Example 51: Villa-Lobos, *Choros No. 1*: mm. 37-48, Solal's interpretation.[89]



In the C section, Solal also separated the bass from the top chords like Funes' did often in the same section. However, the combination of the bass note plus the treble chords formed a group of four sixteenth notes. This is unique in her performance. This artful interpretation occurred only in the first part of each eight-measure phrase—the part marked *Moderato un poco* (see syncopations B, H and J in the illustration below). These sixteenth-note combinations always occur at the end of a *baixaria* and they allow the bass to sound alone on the downbeat before the treble chords begin. (The same effect happened when she did not play the chord on the downbeat of m. 61.) Another unexpected interpretation is when Solal does not play the second chord in m. 66, and the tactus is displaced because of the absence of this chord.

Like other guitarists before her, Solal divided each eight-measure phrase by tempo. Mm. 57-60 are played at 55 bpm, while mm. 61-64 are played at 95 bpm. The same tempo contrast is heard between mm. 65-68 and mm. 69-72.

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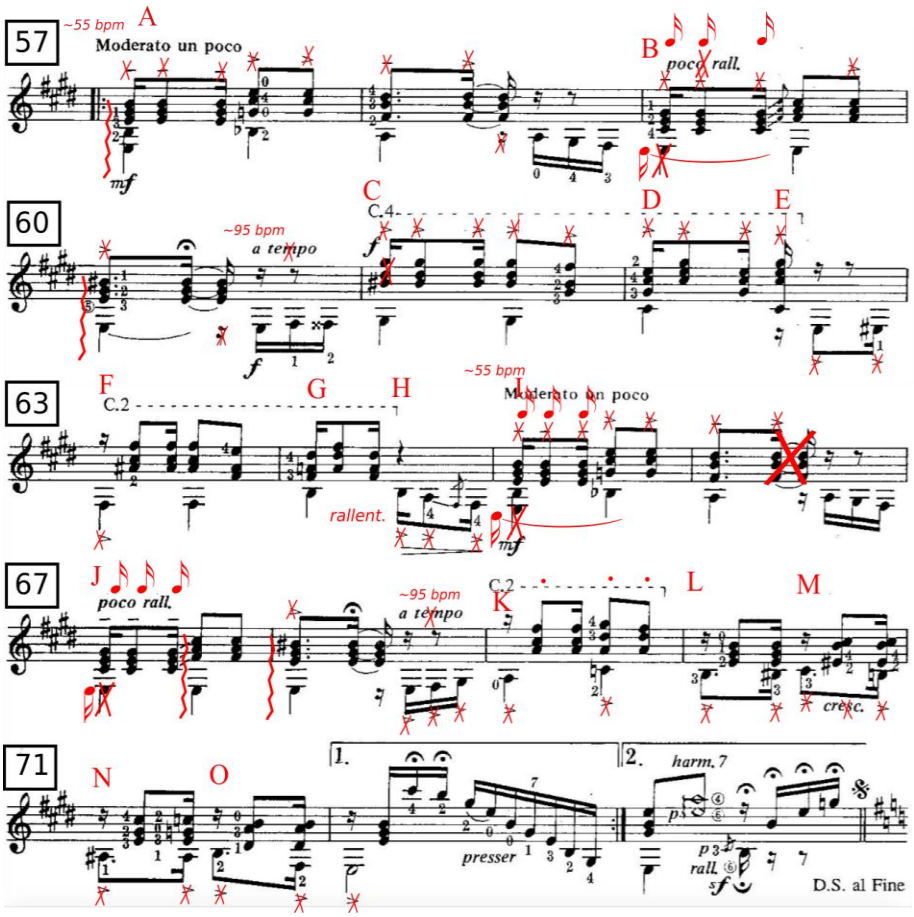
[89] Solal, *Tuhu*.

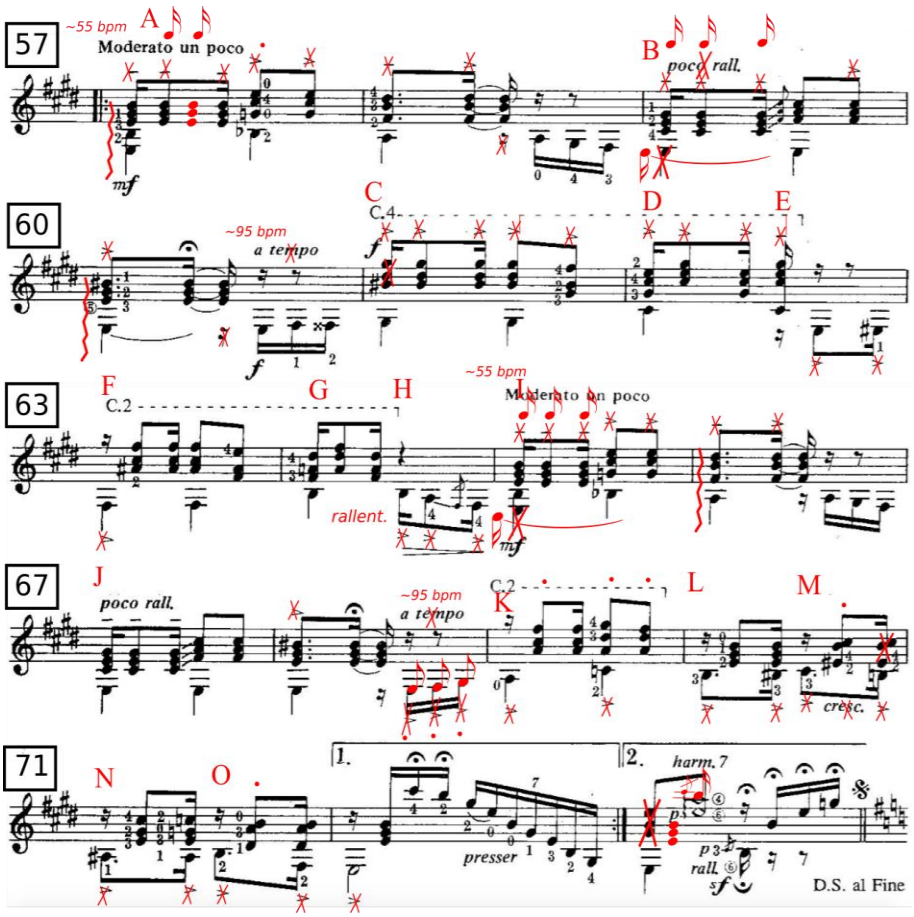
Musical Example 52: Villa-Lobos, *Choros No. 1*: mm. 57-72, Solal's interpretation.[90]



When the C section is repeated, there are only a few differences in comparison to the first time. Solal started with four sixteenth chords on syncopation A. She played syncopation J as it is written, and in the *baixarias* of m. 68, where the last phrase of the C section starts, Solal played them as eighth notes with *staccato*, she substituted the sixteenth notes to eighth notes on this *baixaria*. She also altered the downbeat of the last measure, displacing the first chord similarly like the first ending, and she repeated the *appoggiatura* of the second beat on the upbeat, but one octave higher.

[90] Solal, *Tuhu*.

Musical Example 53: Villa-Lobos, *Choros No. 1*: mm. 57-72, Solal's interpretation.[91]



The number of rhythmic changes to syncopations or four sixteenth notes in places that are unexpected is what distinguishes Solal's style of playing. She is the only guitarist who added triplets on the bass voice. Also, Solal is one of the guitarists who most varied the tempo. Her recording shows how advanced the technology is to capture sounds because her record is the clearest to hear the details.

[91] Solal, *Tuhu*.

Gunter Herbig

Another recording from this century is from the native Brazilian guitarist Gunter Herbig. His record was released in 2021, where Herbig interpreted *Choros No. 1* with an electric guitar, which means the timbre of amplified steel strings.[92] Besides the particular timbre of an electric guitar, his recording presents a considerable amount of reverberation. Because of this electric instrument there are many unique interpretations traits in Herbig recording. The first three notes in the anacrusis are played with natural harmonics, and Herbig sustains these three notes highlighting the E minor chord. In the last note of m.4 (G#), he plays a *staccato* and retards the tactus of the downbeat to the following measure. There is some particular use of the *tremolo* of the electric guitar, when Herbig plays the B note on the second beat of m. 16.

Despite the different timbres and durations of the electric guitar, Herbig began *Choros No. 1* in a fairly traditional manner. He used a tempo of 90 bpm, the same tempo that Villa-Lobos played for the opening measures in his recording, and he highlighted dotted rhythms for the first eight measures. In m. 1, for example, Herbig played *staccato* the dotted-rhythm chords in the first half of the measure, and then he connected the last sixteenth of m. 1 to the next downbeat—slightly emphasizing a dotted rhythm for the second half of the measure. The electric guitar produces a different timbre, but some of the performance decisions match the interpretation of classical guitarists.

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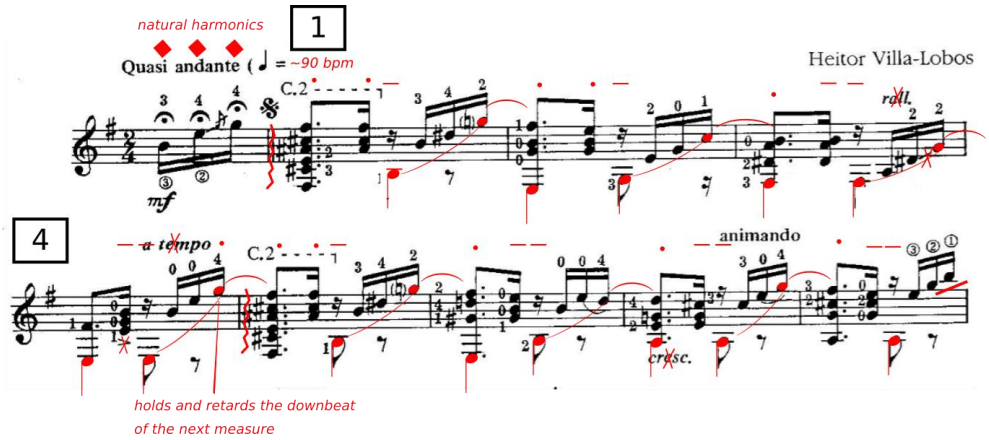
[92] Gunter Herbig, *Tristorosa, Heitor Villa-Lobos, Gunter Herbig* (Gramola Records, Gramola 98018, 2021) CD.

When the period of the A section is repeated, Herbig played similarly to the first time. However, there are some few differences. When he reached m. 30, the tremolo is used on the chord of the downbeat, and also on the natural harmonics of m. 32. The three notes of the pickup that he played with natural harmonics, in m. 16 the last note (G#) he played a glissando from the E note until G# while the two previous notes he sustained with natural harmonics.

Another unique playing technique occurred when Herbig played a slide between the chords on the second beat of m. 9 and m. 11. In the last repetition of the A section, there is one more place that Herbig retards the tactus of the downbeat to the following measure, and it is located on the last note of m. 24.

Musical Example 54: Villa-Lobos, *Choros No. 1*: mm. 1-8, Herbig's interpretation.[93]

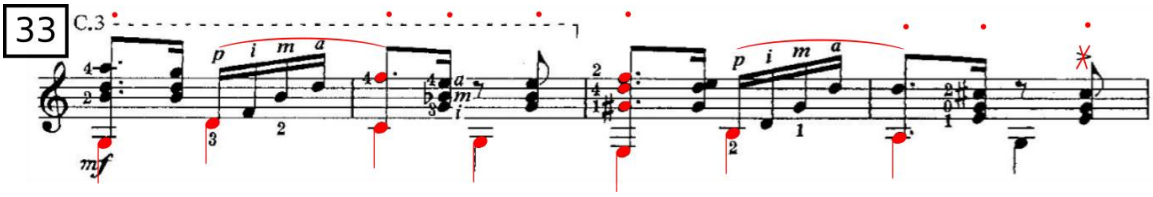


The first phrase of the B section Herbig interpreted similarly to Santos. He treated the bass notes as an independent voice of quarter notes, and played *staccatos* on the treble

[93] Herbig, *Tristorosa, Heitor Villa-Lobos, Gunter Herbig*.

chords and notes, except on the second chords of m. 33 and m. 35. Herbig repeated the same interpretive idea when the first phrase repeated in mm. 49-52. At the contrasting middle passage of the B section in mm. 37-48, Herbig's interpretation once again resembled that of Santos: he played the eighth-notes with dynamic accents and *staccato.*

Musical Example 55: Villa-Lobos, *Choros No. 1*: mm. 33-36, Herbig's interpretation.[94]

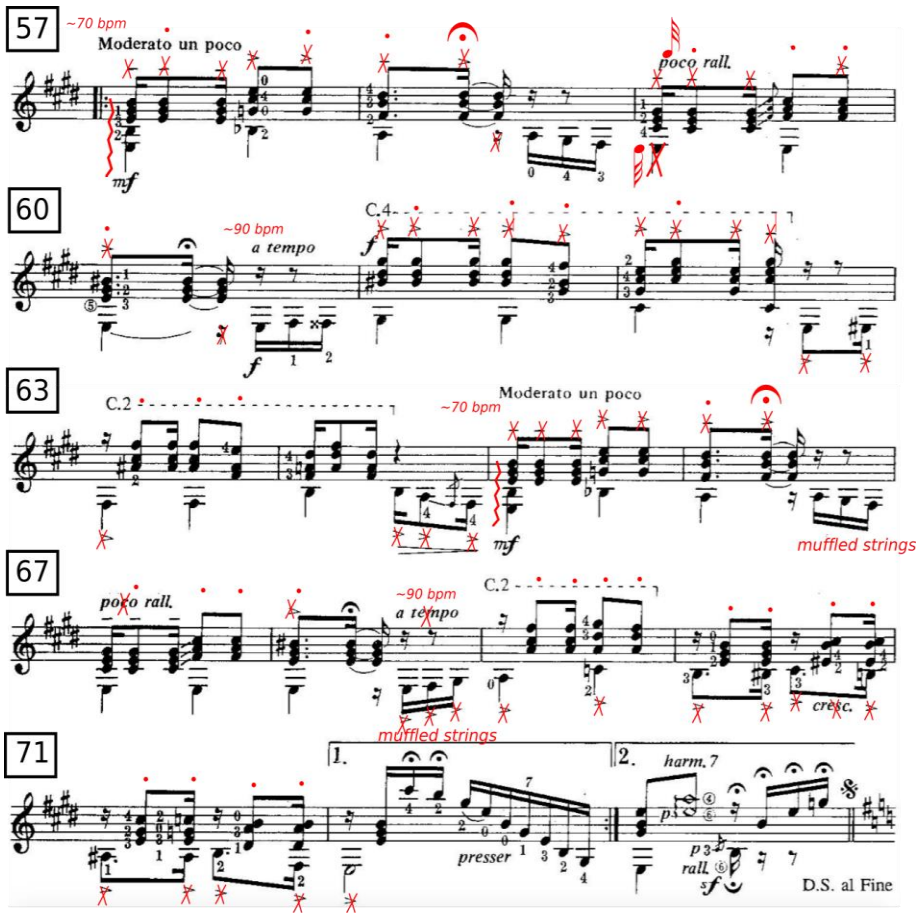


In the C section, what is particular in Herbig's playing is the addition of fermatas on chords before the *baixarias*. This happens on the sixteenth-note chords in the first half of each eight-measure phrase in m. 58 and in m. 66, creating an expressive pause every other measure. To contrast the antecedent phrase, Herbig muffled the *baixarias* in m. 66 and m. 68 of the consequent.

On the downbeat of m.3, Herbig did something that was made often in Funes' interpretation of the C section: he separated the bass voice from the treble chords--playing the bass note on the downbeat first, followed by the syncopated chords. In the repetition of the C section, Herbig repeated the fermatas, however he did not separate the bass note from the chord on m. 3 and he did not muffle the *baixarias* in the consequent phrase.

[94] Herbig, *Tristorosa, Heitor Villa-Lobos, Gunter Herbig*.

Musical Example 56: Villa-Lobos, *Choros No. 1*: mm. 57-73, Herbig's interpretation.[95]



The timbre of an amplified electric guitar with reverberation, the use of natural harmonics at the opening of the piece, the retards on specific notes, and the prevalence of *staccatos* at the sentence of the A section are what makes Herbig's performance unique. Herbig is one of the guitarists who played with a faster tempo, around to 90 bpm and 100 bpm. Herbig's recording showed that the use of a different instrument like an electric guitar means that is possible to virtually explore many interpretation possibilities, because an electric guitar provides the possibility to change and simulates different

[95] Herbig, *Tristorosa, Heitor Villa-Lobos, Gunter Herbig*.

timbre and effects of the instrument, and at the same time also virtually simulate the ambiance and different reverberation parameters.

CONCLUSIONS

Because the topic and methodology of this document were inspired originally by Carol Nave's 2003 dissertation, we will begin this section by summarizing the evidence she gathered and the conclusions she found. Comparing Nave's conclusions with the results of the investigations in this document will bring focus on what was achieved here.

Nave's dissertation focused mainly on four categories of performance decisions in the Bach *Passacaglia*: tempo, registration, articulation and ornamentation.[96] For tempo and registration, Nave compiled tables of general information about metronome markings and registration strategy (divided into three strategies: A, B, or C).[97] Using this data, she discovered specific dates when most organists changed their strategy.[98] For example in the recordings that are before 1970, she discovered more variance of tempo between parts such as variations and the fugue.[99] Concerning organ registration: Nave concluded that, after 1980, few performers opted to change registration between variations as a consequence of the increasing scholarship about Bach organ registration.[100] For articulation and ornamentation, Nave summarized common practices used by performers, but she did not number them on a table.[101] For example, she concluded that most

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[96] Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor*.

[97] *Ibid.*, 73.

[98] *Ibid.*, 73.

[99] *Ibid.*, 50

[100] *Ibid.*, 72.

[101] *Ibid.*, 86-91.

organists presented a conventional approach to ornamentation and that there existed only some exceptions to this matter.[102] Nave reported something conclusive about each category of interpretation in her investigation.[103]

This dissertation investigated different categories of interpretation in the recordings of Villa-Lobos' *Choros No. 1*, than what Nave researched in the Bach *Passacaglia*. For example, one important concern for the *Choros No. 1*—a composition with a Brazilian genre as its title--was to understand how guitarists approached the traditional groove of the *choros*. Addressing this concern required detailed analysis of accent and phrasing on a small scale that differs from the general categories that Nave used to analyze recordings of Bach. Evidence was collected to track individual articulations: rolled chords, *staccatos*, fermatas, slurs, dynamic and agogic accents. All recordings presented these kinds of articulations, and nowhere is it possible to assert that the performers of old recordings rolled more chords than the recent ones. The same result is true of *staccatos* (usually played on the syncopation), fermatas and accents, where there was a considerable amount of variety in these articulations on both the 20th century and 21st century recordings.

Also different from performances of Bach, many of the guitarists recording Villa-Lobos chose to change notes and rhythms on the score. The criteria defined to collect evidence on measures altered were focused on the changes of rhythmic cells (to triplets or another rhythmic cell), omitted chords or notes, and added chords or notes. These criteria did not present a unified school of interpretation for early or recent recordings, although

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[102] Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor*, 86-91.

[103] *Ibid*.

this research did show that formal markers (like phrase endings) and traditional gestures (like the *baixaria*) tend to inspire more change than other passages. Measures altered by the change of rhythms, omission, and addition of chords and notes happened on recent recordings and also early recordings.

In the area of tempo, the conclusions of this study resemble the conclusions of the Nave dissertation most closely. She reported a range of starting tempos for performances of the *Passacaglia* that did not follow a unified trend over time, but the amount of tempo variance between sections allowed for some grouping of the recordings into common strategies.[104] Similar interpretations of tempo are reported at the end of this section for recordings of *Choros No. 1*.

If this dissertation had researched the recordings of guitarists playing Bach, then the community of guitarists might be shown to change on specific dates—just like the dates reported by Nave, where most organists changed strategy in response to research from a specific time. But performers of Villa-Lobos' music are less unified. Probably, the reason for the lack of a common practice of Villa-Lobos' music is because of the lack of rules that were traditionally studied by scholars and documented like in baroque music. Guitarists from the 20th century and 21st century performing music that is two hundred years old depend more upon scholarship to inform their performances of Bach. By comparison, several of the Villa-Lobos performances analyzed in this study were recorded while the composer was still alive and active. Furthermore, the hybrid style of *Choros No.1* might allow some liberty to performers in playing the piece as they wish in

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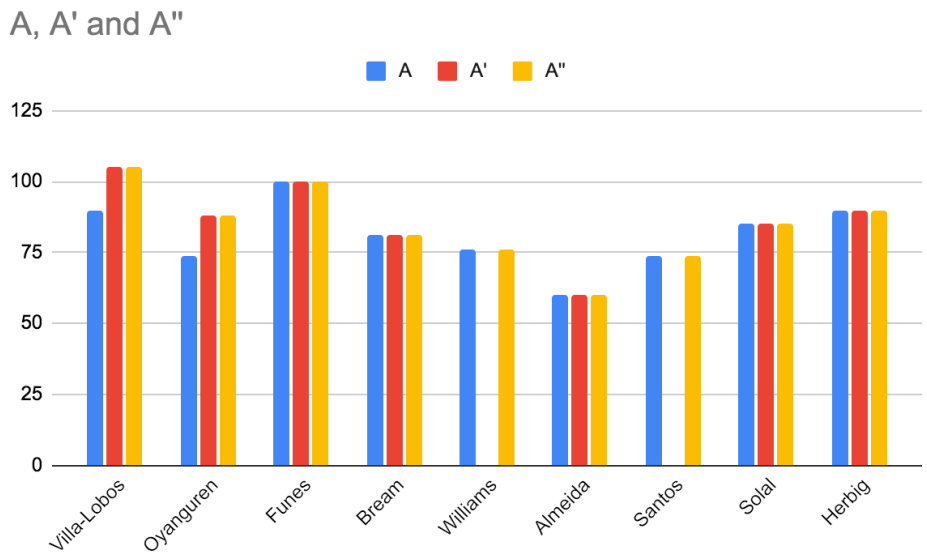
[104] Nave, "Documenting Performance through Sound Recording: Bach's *Passacaglia in C Minor*, 48-50.

regard to tempo, rhythmic changes, and articulations. Brazilian popular music is perceived to allow more individuality in the choices of the performer. These factors, considered together, explain why it was not possible to show an individual date where new scholarship persuaded guitarists around the world to change their interpretations in one direction.

Just because the performance of Villa-Lobos' music does not form schools of interpretation influenced by research does not mean that there are no tendencies to be reported or conclusions to be explained. The following paragraphs and schemes will review much of the data presented in this dissertation and draw some conclusions about which approaches are most common and which guitarists may be grouped together by interpretation. As a starting point, compare the starting tempo of the different recordings listed on the graphic below.

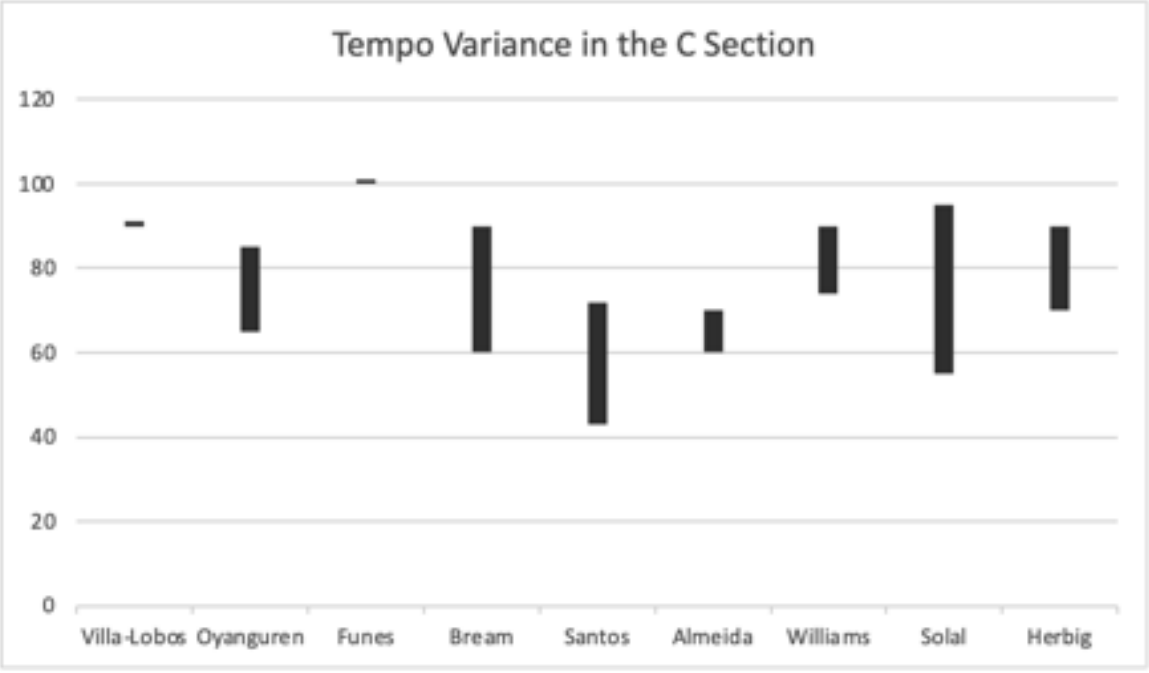
Scheme 2: Villa-Lobos *Choros No. 1*: starting tempo of the A section and its repetitions.



Most of the guitarists shown on this graphic start *Choros No. 1* in a tempo range of 74-85 bpm, while Villa-Lobos, Funes, Herbig and Almeida are the outliers. Almeida chose the most lento tempo of 60 bpm for his interpretation, while Villa-Lobos and Funes played the fastest tempos. Funes began faster at 100 bpm, but Villa-Lobos increased his tempo of the A section for each repetition--finishing at 105 bpm. The graphics about the tempo in the A section and its repetitions show that most guitarists played with around the same tempo when the A section repeated. However, there were some exceptions when Villa-Lobos, Solal, and Oyanguren shared the idea to accelerate the tempo.

Moving further into the *Choros No. 1*, every guitarist returned to their opening tempo as a basis for the B section, but then in the C section, they each chose different responses to the *rallentando* and *a tempo* markings every four measures. The scheme 3 illustrates their tempo differences below.

Scheme 3: Villa-Lobos *Choros No. 1*: tempo ranges of the C section.

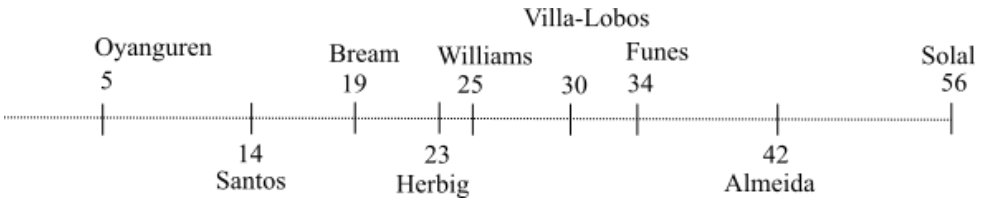


One common place to contrast tempos occurred in the C section of *Choros No. 1*. In this final episode of the rondo form, guitarists usually contrasted the tempo between each half of the antecedent and consequent phrases. The guitarists with the fastest starting tempos for this piece, Villa-Lobos and Funes, were the only ones who decided not to make this type of contrast (Funes allowed *rallentando* between phrases, however, when each phrase starts they return to closer tempos). Meanwhile Almeida, who used the slowest starting tempo, allowed only a little tempo variation in his performance of the C section. So those located on the extremes of starting-tempo showed the least interest in tempo changes during the C section. The guitarists who chose the widest variance belonged to the central group of starting tempos. The strongest contrasts were played by Bream (66-90 bpm) and Solal (55-95 bpm). Williams and Herbig performed closer tempos, with a little difference between the first half and second half of the phrase (70 bpm and 74 bpm). Oyanguren's variance of tempo is closer to Herbig and Williams but is a little bit slower (65 bpm-85 bpm). Santos is the guitarist who started the C section with the slowest tempo, around 43 bpm, reaching 72 bpm for the second half of the antecedent and consequent phrase.

This tempo comparison has shown two conclusions that are true for the guitarists listed here. First, we have discovered the central tempo range for *Choros No. 1* is around 74-85 bpm. Then, we noticed that the outliers who chose the fastest and slowest tempos tended to allow less variation of tempo during the piece—even in passages like the C section where the tempo adjustments are marked on the score.

Another interesting review of the data in this dissertation is to compare the number of measures that each guitarist altered rhythms or notes that appear on the score. See the scheme 4 below.

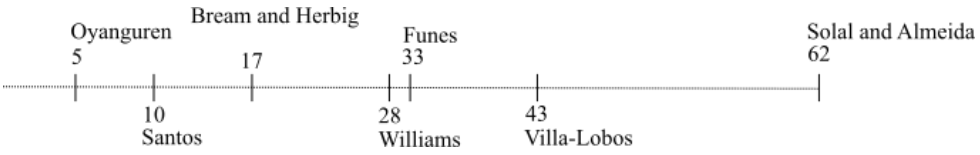
Scheme 4: Villa-Lobos, *Choros No. 1*: total of measures altered--considering changing notes or rhythms.



Most guitarists altered around 25 to 30 measures, ranging something close to Villa-Lobos' 30 and Williams' 25 altered measures. Santos and Bream are a little far from these groups, but Oyanguren (5) and Solal (56) have the most extreme positions on this graph. Oyanguren, among the earliest performers considered here, made the fewest changes from the score in his 1940 recording, while Solal made the most changes for her recording in 2020. Probably, it is not surprising to notice how guitarists with a more traditional outlook—such as Oyanguren or Santos—altered fewer measures from the score when they recorded *Choros No. 1*, but it may be less expected to see Villa-Lobos and Funes at the higher end of this chart. Why did these two early recordings make so many changes? Analyzing the total numbers of Scheme 4 into component parts can show a little more interpretation of these general conclusions and help us better understand the

situation. First, we can divide the total alterations into rhythm alterations and note/chord alterations.

Scheme 5: Villa-Lobos *Choros No. 1*: number of rhythmic cells changed.



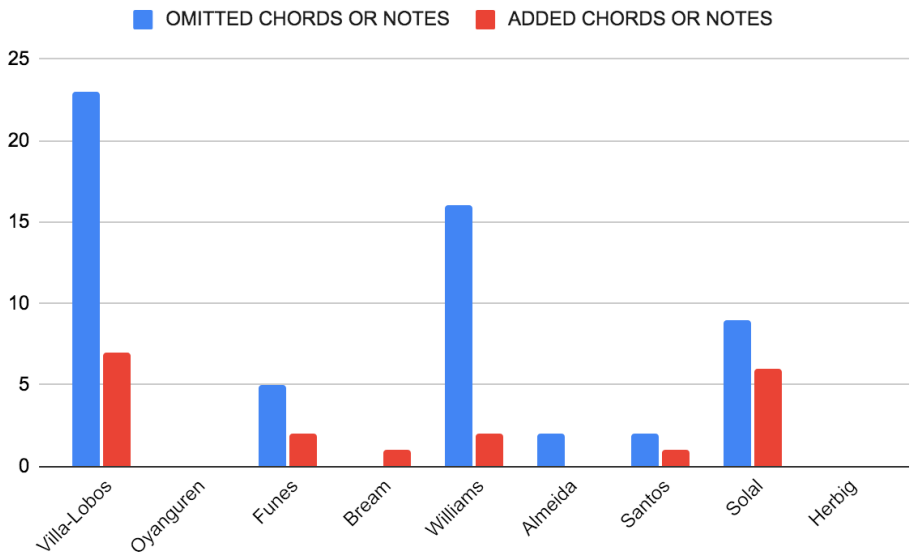
Scheme 5 lists the number of rhythmic cells altered by each guitarist. Since many of these rhythmic cells are submetric (they can last for only half a measure), the numbers do not coordinate exactly with the number of altered measures listed in Scheme 4. For example, John Williams altered a total of 25 measures in his performance, but he changed more than 25 rhythmic cells in the process. Scheme 4 and Scheme 5 measure different things.

What we can see from Scheme 5 is that Villa-Lobos and Funes remain with high numbers. This shows that many of the changes they are making belong to the category of rhythm. In fact, the ranking of guitarists from Scheme 4 is mostly the same as the rankings of Scheme 5. This indicates that when guitarists (in this study) performed something different from what appears on the published score of *Choros No. 1*, they usually were making rhythmic alterations. Almeida and Solal were the guitarists who altered most notated rhythms, sixty two in total, and the majority of Almeida's alterations were substituting syncopations with triplets. Oyanguren was the guitarist who altered fewer rhythms: five times. It is already known that Funes changed a considerable amount of rhythms while performing the *Choros No. 1*. The majority of her changes were in the

C section where she repeatedly separated the bass voice from the top part of chords. Although every guitarist followed a different approach to rhythm, the facts confirm that when these performers varied from the score, most of those changes were rhythmic.

To investigate the times where guitarists changed more than the rhythm: where they changed notes or chords from the score while they made their recordings, it helps to have a chart that separates omitted chords or notes from added chords or notes. See the next scheme.

Scheme 6: Villa-Lobos *Choros No. 1*: Added or omitted notes/chords.



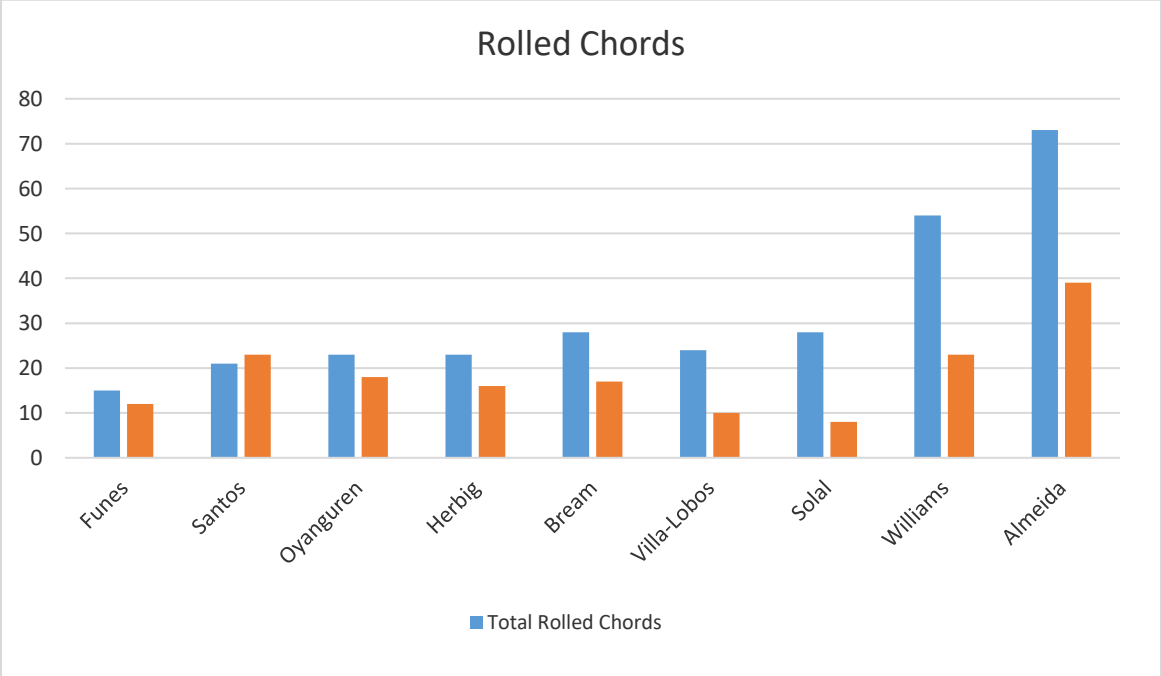
Villa-Lobos was one of the guitarists who most changed notes on the score and the majority of these alterations were chords omitted in the C section to emphasize the bass note on the downbeat of a *baixaria* (Funes, Santos, Williams and Solal also omitted some chords for this exact same reason). Williams is like Villa-Lobos, because most of his omitted chords are in the C section. Solal made a few alterations in every section of the form. During the A section, Solal added 2 triplets to the bass voice as the new

sentence begins--in m. 9 and m. 11. She omitted two chords and kept the top note melody in the first phrase of the B section, and when it repeats in mm. 49-52. Still, in the B section, she also omitted two chords at the end of the first irregular phrasing, and in the C section, Solal omitted a chord to emphasize a bass note of the *baixaria* as the faster tempo arrives in m. 61. Surprisingly she omitted the duration of an eighth note at the beginning of the second phrase. In the repetition of the C section, she omitted the same chord l in m. 61. On the other hand, most guitarists added very few extra notes or chords to their performances. The few chords that Villa-Lobos added were quick sixteenth-note insertions in the A section, during the first phrase of the sentence, mm. 9-16. Funes, Bream, Almeida, Santos, and Williams added notes or chords to their performances two times or less; Oyanguren and Herbig added none at all. Only Villa-Lobos and Solal added notes or chords to their performances more than once or twice.

From looking at the number of alterations played by each guitarist and separating out whether those were rhythmic or pitch alterations, it's possible to make some of the conclusions from these preceding paragraphs considering which guitarists made more changes and what common trends to identify. If we compare the guitarist data about alterations with the tempo scheme shown earlier, then we can see how some of the same guitarists who began with the fastest and slowest tempos (Almeida and Solal) also made the most alterations when playing. Some guitarists in the middle of the tempo spectrum (Oyanguren, Bream, Santos and Williams) made very few changes. There appears that the guitarists, in this study, who make very individual tempo choices tend to perform also more differences from the notated score. Comparisons like this help to perceive each guitarist in context of a performance tradition documented by recordings.

One more performance choice we can use recording analyses to evaluate is rolled chords. The score to *Choros No. 1* has no indications to roll chords. Nevertheless, all guitarists in this study rolled chords during their performances of the piece. Whether these rolled chords are motivated by conscious choice, intuition or even habit, it can be instructive to consider how often rolled chords are heard and where they occur. See the scheme below for more details.

Scheme 7: Villa-Lobos *Choros No. 1*: tally of rolled chords.



Referring to rolled chords, most guitarists in this study tend to roll chords at the beginning of phrases, which is illustrated by Scheme 7. The more traditional guitarists, Oyanguren, Santos, and Bream, joined by Funes (and the electric guitarist Herbig), roll most of their chords to begin a new phrase. Williams played more rolled chords because he played them not only to begin new phrases, but also he had a habit of rolling chords

for emphasis. Sometimes, late in a phrase, Williams would roll chords to add to the musical momentum. Almeida is the guitarist who played the most rolled chords, which contributed to his unique musical sound--as opposed to Funes, Santos, Oyanguren and other traditionally-oriented classical guitarists who rolled fewer chords. Bream and Solal identified twenty-eight rolled chords.

While these facts can provide some context for the recorded history of the *Choros No. 1*, comparing performances of some key passages can bring even more musical insight. To start, we will compare the way different guitarists began the first two phrases of the piece: mm. 1-8.

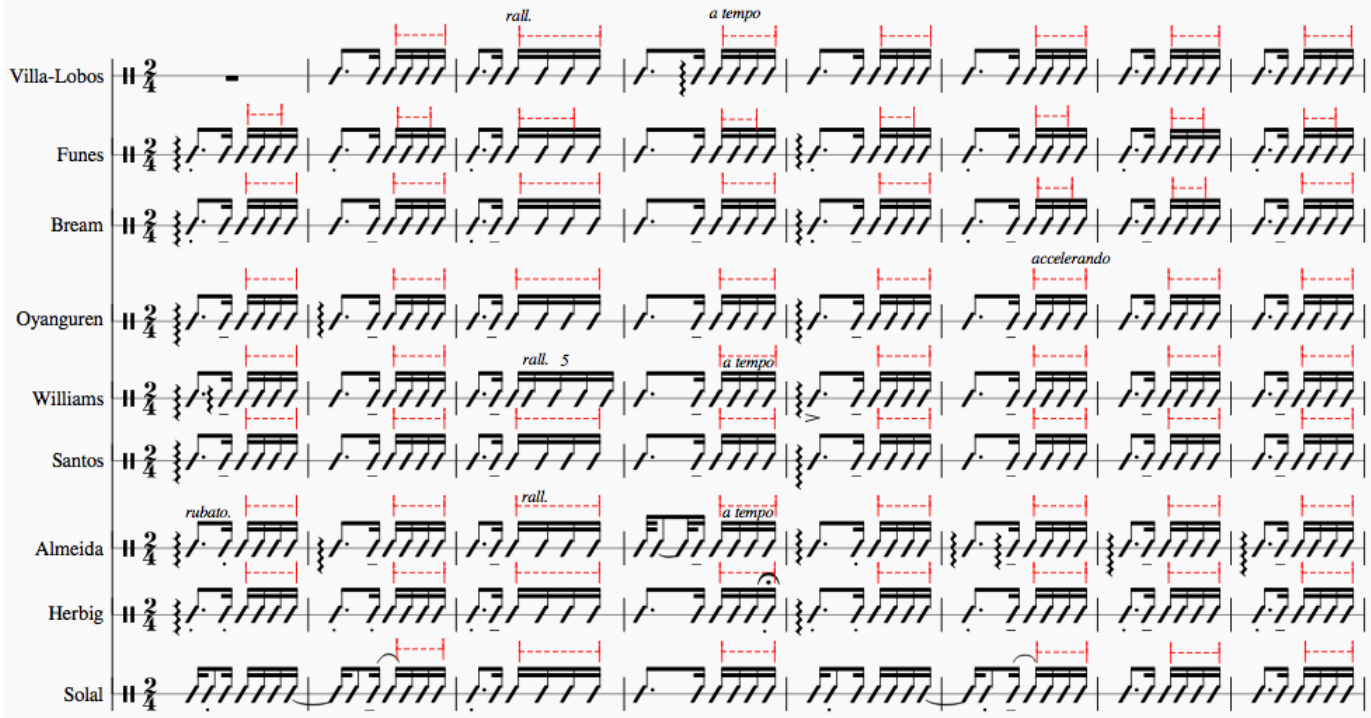
Guitarists in this study generally played the music of the first 8 measures as written on the score—with a quarter-note tactus in the bass line supporting treble chords in dotted rhythm across the first half of each measure. The 3-note upbeat that ends each bar makes the opportunity for different guitarists to emphasize a different place in the 3-note figure to achieve subtle differences in accents. Most of the guitarists, like Villa-Lobos for example, connected that last upbeat to the next downbeat, producing a dotted-rhythm cell for the second half of the measure. This is by far the most common approach to accenting the opening figure, and it implies a dotted-rhythm cell on both halves of the measure. Funes and Bream share the idea of playing *staccato* on chords in the downbeat of this passage, besides demonstrating this feature symmetrically, Bream emphasized the *habanera* when he decided to play a dynamic accent for the second half of the measure. While Funes only ignores the *staccato* in m. 4 and reaches a similar effect of the *habanera* by changing the first sixteenth note (3-sixteenth note upbeat) duration to an eighth. Guitarists like Oyanguren, Williams and Santos decided to perform a *tenuto* on

the chords written in sixteenths like Bream. While guitarists like Almeida and Herbig mixed both *staccatos* and *tenutos* on the chords, Herbig with more *staccatos* than *tenutos*.

Solal is the exception: being the only guitarist who changed most rhythms for this passage. Musical Example 57 displays the different interpretations of mm. 1-8 using rhythmic notation to highlight the interpretive choices and rhythmic alterations.

Measures 1-8 is not the only passage where guitarists shared similar interpretations. At the ends of large sections, the guitarists in this study tend to choose very similar interpretations. For example, the tonic conclusion of the A section—an E minor triad on the downbeat of m. 30--is rolled by every guitarist in this study. In m. 56, which ends the B section, the last chord is rolled by all but three guitarists. (The exceptions are Villa-Lobos, Oyanguren, and Solal.)

Musical Example 57: Villa-Lobos *Choros No. 1*: mm. 1-8, different interpretations.

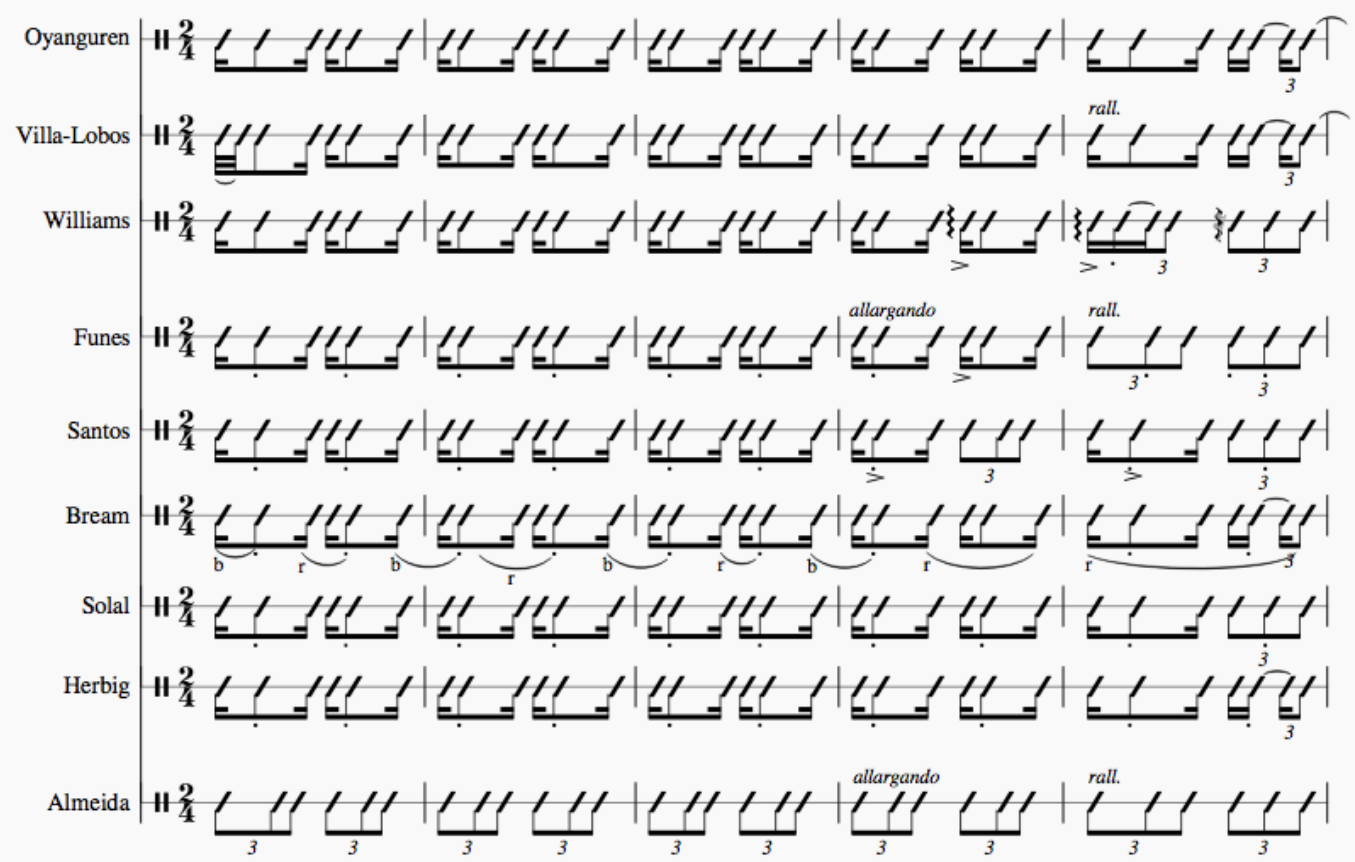


* The red lines indicate slight emphases in the groups of sixteenth notes.

Another example occurs earlier in m. 9, when a new phrase begins. All guitarists, except for Maria Angelica Funes, improvise a fermata atop the second half of the measure and slow down the notes leading up to that improvised fermata. Probably, this choice is made by guitarists because of the *rallentando* on that specific measure. Adding a fermata makes m. 9 rhyme with the fermata at m. 11 and it fits the sentence phrasing. As a complement to our analysis of the first 8 measures, these are a few of the other places where more guitarists choose similar interpretations.

One passage worth reviewing for the contrasting interpretations it inspired is the sequence of characteristic syncopations that leads to the conclusion of the A section. Guitarists assume different approaches to dynamic accents, articulations, rhythmic alterations and rolled chords that are pictured musically in the Musical Example 58.

Musical Example 58: Villa-Lobos *Choros No. 1*: mm. 25-29, different interpretations.



Musical Example 58 shows a rhythmic notation of every guitarist's interpretation of mm. 25-29, a sequence of characteristic syncopations. The musical example shows that some performers changed the characteristic syncopations (written on the score) to triplets or to another duration like eighth notes. Funes, Santos, Williams and Solal played one or two triplets in the last measure of this sequence: m. 29. This kind of change creates a sound like a *rallentando* effect as the passage nears its ending. Some guitarists only change the duration of the last sixteenth note of that sequence, usually with an effect on the rhythm that sounds like the last note only is participating in a triplet. Villa-Lobos, Oyanguren, Bream, and Herbig are the guitarists who share this type of interpretation. Their decision to make this type of choice may be to create a disruption of the tactus as part of a *rallentando* effect at the end of m. 29. The performances of mm. 25-29 group guitarists into two general approaches: (1) guitarists who started playing *staccato* eighth notes in the middle of each characteristic syncopation, in comparison with (2) those who simply performed these syncopations as written. Every guitarist represented on the musical example can be placed in one of these two general groups, except for Almeida—who devised a unique revision of the syncopated rhythms. Almeida is the only guitarist who played the entire passage with triplets, but several of these performers did reinterpret some characteristic syncopations as triplets to produce something like a *rallentando* effect at the end of the sequence. Some guitarists played two triplets in m. 29, others played a triplet only on beat two, and still others waited until the last half of beat 2 to play a partial triplet. Bream is the only guitarist who contrasts the timbre between groups of characteristic syncopations in this passage. Bream's timbre changes are marked "b" for

bright and “r” for regular timbre, which shows his pattern. Despite these differences, the performances mostly group into one of two approaches for this passage.

Most guitarists contrast the tempo between the two halves of the antecedent phrases (8 measures) and the other two halves of the consequent phrases (8 measures) of the C section, but besides this strategy, this section is a place where guitarists usually add triplets, omit chords, and change rhythms. Therefore, the C section is not contrasted only by the new key, musical content, or tempo changes. For example, Villa-Lobos, Funes, Williams, Santos, and Solal are the guitarists who most omitted chords after a *baixaria*. Referring to triplets at the beginning of the section or phrases, Villa-Lobos, Oyanguren, Almeida, and Santos are the guitarists who most shared this type of change in the characteristic syncopations. A triplet at the beginning of the section contrasts with the other rhythmic cells of the section, and triplets at the end of phrases played by Oyanguren, Funes, and Almeida are to achieve the *rallentando* effect and prepare for the next phrase. This section is also the place where Bream, Santos, and Herbig predominantly played *staccatos* on the eighth notes of characteristic syncopations in comparison to other guitarists. Reviewing the different recorded interpretations provides a rich variety of performance strategies.

Educational perspective

The conclusions of this study can suggest some suggestions in the educational activities of performance in general and not exclusively for classical guitar. Besides the activities of a classical guitar professor suggesting study from a musical score or advising

the student to hear different recordings and performers. The professor can advise the student to actively listen to different recordings of the same piece regarding each performance-practice parameter within its musical context: form, tempo, dynamics, timbre, articulations, etc.[105] The professor can require that the student write a paper about the recordings of a specific guitarist and describe the performance style noticed by the student in their active listening to the interpretative choices in the recordings within the context of musical form. Another possible teaching activity can be to encourage the student to learn a new piece based on their perception of the recording without using any written documents.

The professors who would like to use this study as a "guide" may combine the conclusions found and ask the students to prepare an interpretation of *Choros No.1* based on these conclusions. For example, a professor might suggest the students elaborate an interpretation closer to the style of using triplets like Laurindo de Almeida, or use omitted chords and faster tempo like Villa-Lobos, or they could try playing the *staccato* on the eighth notes of characteristic syncopations in the style of Maria Angelica Funes. However, without discouraging the students from choosing their own interpretative ideas. The possible result of this activity will not be copying a performer or several performers, but it will be the combination of different interpretative choices including the ideas of the student with reference and justification on the conclusions of this research.

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[105] This kind of active listening exercise is suggested by classical guitar pedagogue, Lee F. Ryan. See his book, *The natural classical guitar: the principles of effortless playing, (*New Jersey: Prentice-Hall, 1984): 44.

Research perspective

It is hoped that this study to the classical guitar performance field will inspire future researchers to analyze recordings in consideration of the performance practice of the guitar in general (and not exclusively to the classical guitar). Recordings offer access to details of interpretation that go beyond what is written on scores. There is much more research to do in consideration of the whole guitar repertoire and its recordings, and so much more that guitarists could learn about musical interpretation.

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