

**Styles and Extended Techniques in 6 Works for Violin from Paraíba
since 1952**

by

Vladimir Machado Rufino

A thesis submitted in partial fulfillment of the requirements for the degree of

Doctor of Music

Department of Music

University of Alberta

© Vladimir Machado Rufino, 2017

Abstract

The full thesis for this degree consists of three components: a recording of José Siqueira's Sonata No. 02, José Alberto Kaplan's *Nordestinada*, José Orlando Alves's Sonatina for Violin and Piano and *Introspecções*, Ticiano Rocha's *Lágrimas de Oort* for Violin Solo, and Marcílio Onofre's *Caminho Anacoluto II* for Violin and Piano, scholarly notes to accompany this recording, and a final solo recital presenting these works. The recording was produced in June and July, 2017 at the University of Alberta's Convocation Hall, while the recital was presented at the same venue on September 17, 2017 at 7:30 p.m. The scholarly notes seek to position the works by these Brazilian composers from the Brazilian state of Paraíba, spanning over 65 years, in an international level. The notes analyze the pieces individually and explore the technical challenges (including various extended techniques), folk tradition associations, and theoretical and compositional features of this music. Finally, this essay evaluates the significance of Paraíba's composers within the landscape of Brazilian Northeastern violin music contributing to the violin literature as a whole. Supplemental material related to this thesis is available at <https://era.library.ualberta.ca/collections/44558t441>

Acknowledgements

I would like to thank all the composers involved in this project. J. Siqueira, J. A. Kaplan, J. Orlando Alves, T. Rocha, and M. Onofre. Their music was the inspiration for this research.

Pianists Dr. Mathew Walton, and Dr. Roger Admiral, who were fundamental for the performance of the pieces presented in this recording

The technical guidance of Russell Baker during the recording of the repertoire of this recital was crucial to the completion of this project. His patience and kindness helped me to understand the technical requirements of a recording.

I also would like to thank Dr. Guillaume Tardif for his guidance during my studies at the University of Alberta.

My parents, Maria Irene Machado and Antonio Rufino Vieira, who have given me their support during my career. Without them I could not have achieved any success. This degree is a result of endless hours of their dedication with my studies.

Finally, I would like to thank my lovely wife, Fabiola Amorim, who throughout this process has played an important role by keeping me calm and focused. I can say with certainty that her love and presence in my life has given me strength to finish this degree.

Table of Contents

| | |
|--|----|
| Introduction..... | 1 |
| 1. José de Lima Siqueira: Sonata No. 2 for Violin and Piano | 4 |
| 2. José Alberto Kaplan: <i>Nordestinada</i> | 9 |
| 3. José Orlando Alves: Sonatina for Violin and Piano, and <i>Introspecções</i> | 13 |
| 4. Ticiano Rocha: <i>Lágrimasde Oort</i> | 15 |
| 5. Marcílio Onofre: <i>Caminho Anacoluto II</i> | 17 |
| Conclusion..... | 24 |
| Bibliography | 25 |
| Appendix A | 29 |
| Appendix B..... | 33 |
| Appendix C..... | 36 |
| Appendix D | 37 |
| Appendix E..... | 38 |

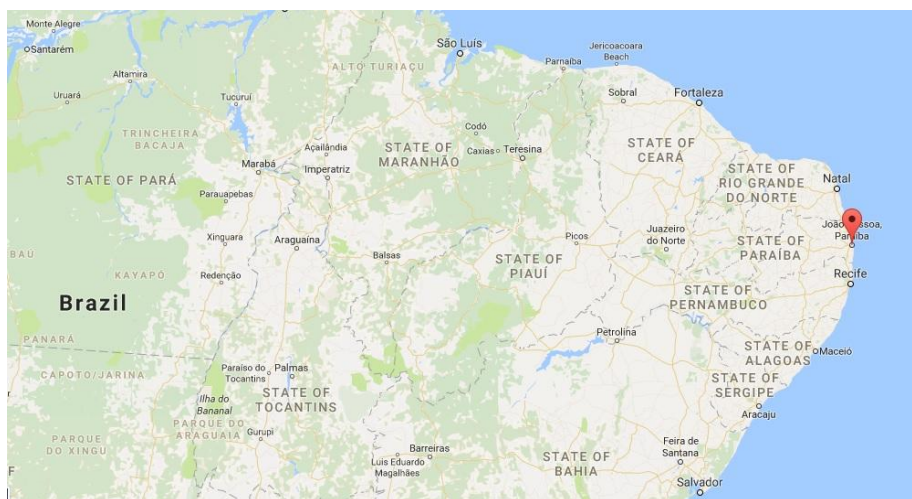
List of Figures

| | |
|---|----|
| Figure 1: <i>Location of João Pessoa</i> | 1 |
| Figure 2: <i>Modes and their Derivative in Siqueira's Trimodal System</i> | 5 |
| Figure 3: <i>Modes and themes in Siqueira's Sonata No. 2</i> | 7 |
| Figure 4: <i>Melody at the core of the second movement</i> | 7 |
| Figure 5: <i>Mm. 57-63, from the development section of I, and mm. 82-88, in the singing style of II</i> | 8 |
| Figure 6: <i>A rabeca-sounding passage</i> | 8 |
| Figure 7: <i>Rabeca (left) and rebec (right)</i> | 8 |
| Figure 8: <i>Beginning of the First Movement of Nordestinada (mm. 1-10)</i> | 10 |
| Figure 9: <i>Conclusion of the First Movement of Nordestinada (mm. 126-128)</i> | 10 |
| Figure 10: <i>Beginning of the Second Movement of Nordestinada (mm. 1-13)</i> | 11 |
| Figure 11: <i>Melodic contour in the Second Movement of Nordestinada</i> | 11 |
| Figure 12: <i>Opening theme in the Third Movement of Nordestinada</i> | 12 |
| Figure 13: <i>Beginning of the First Movement of Sonatina (mm. 1-12)</i> | 14 |
| Figure 14: <i>Use of tritone in Introspecções</i> | 15 |
| Figure 15: <i>Presumed Motive and Transformations in Caminho Anacoluto II</i> | 19 |
| Figure 16: <i>Cuica</i> | 20 |
| Figure 17: <i>Performing Cuica on the Violin</i> | 20 |
| Figure 18: <i>Form in the Sonata</i> | 29 |
| Figure 19: <i>Inconsistencies between the full score and the violin part</i> | 31 |
| Figure 20: <i>Leaps, leaps with glissandi and double stops</i> | 31 |
| Figure 21: <i>First Movement: Sonata Form</i> | 33 |
| Figure 22: <i>Rhythmic Pattern in the First Movement of Nordestinada</i> | 34 |
| Figure 23: <i>Rhythmic Pattern in the First Movement of Nordestinada (piano)</i> | 34 |
| Figure 24: <i>Double stops in the middle movement</i> | 35 |
| Figure 25: <i>Stretches in the second scherzando section</i> | 37 |
| Figure 26: <i>Rocha, mm. 138-140</i> | 38 |

THE CASE FOR CLASSICAL VIOLIN COMPOSITION IN PARAÍBA

This recording showcases compositions for violin written in João Pessoa, the capital of the state of Paraíba, Brazil (see Figure 1). The easternmost city in the Americas, and known as a tourist destination, João Pessoa belongs to a group of coastal state capitals that include Natal (Rio Grande do Norte), Recife (Pernambuco), Fortaleza (Ceará), and Maceió (Alagoas). João Pessoa's state university, UFPB, is home to a thriving undergraduate and graduate music program in performance and composition, one of four such programs in the Northeastern region of Brazil (UFPB - Paraíba, UFRN - Rio Grande do Norte, UFPE - Pernambuco, and UFBA - Bahia). As a result, UFPB stands as an important centre for classical music in the country.

Figure 1: *Location of João Pessoa (Google Maps 2017)*



João Pessoa's contributions to Brazilian culture are not insignificant, though often eclipsed by those of Recife. However, the fact remains that many of the musicians trained in João Pessoa take on roles in orchestras and schools in Brazil and abroad, and many musicians from Chile, Argentina, Uruguay, the USA, and France have established themselves in João Pessoa, often attracted by appointments at UFPB.

On one hand, the music from Paraíba often echoes the region's traditional folk music, notably in the works of José Siqueira (1907–1985, featured in this recording). On the other, João Pessoa is also clearly associated with more contemporary idioms including the use of extended techniques for instrumental music, strengthened by the activities of COMPOMUS a laboratory of musical composition established in 2002 by Prof. Eli-Eri Moura (b. 1963).¹ Other similar laboratories of composition/performance have stimulated creativity and output from Brazil, extending Brazilian composers' reach on the national and international stage.

While many violinists have been trained in Paraíba since the 1950s, few local composers focused on the violin during that period, mostly writing for orchestra and chamber ensembles instead. The creation of COMPOMUS changed this situation: several new compositions for violin emerged, often the direct result of close collaborations between performers and composers.² This recording features examples of this collaborative trend, with José Orlando Alves' (b. 1970) *Sonatina* and *Introspecções* for violin and piano, Ticiano Rocha's (b. 1982) *Lágrimas de Oort* for solo violin, and Marcílio Onofre's (b. 1982) *Caminho Anacoluto II: quasi-Vanitas* for violin and piano.

PARAÍBA'S MUSIC, BRAZILIAN MUSIC

Paraíba's classical music should be situated in the larger Brazilian context. The music of Brazil is a vast topic, often described as the product of European influences mixing with rich native

¹ Collaborators included Paraíba composers José Alberto Kaplan (1935-2009, featured in this recording), Ilza Nogueira (b. 1948), and Didier Guigue (b. 1954). COMPOMUS not only facilitates the meeting of composers, scholars, and performers toward the creation of experimental composition projects, but also supports the archiving and the dissemination of music from Paraíba and Brazil on the national and international stage, through a host of activities such as courses, workshops, lectures, master classes, and festivals, some of which involve international guests (Pinheiro and Onofre 2006, 909-910).

² A list of available compositions is maintained at <https://www.facebook.com/compomus/>. Most performers and composers from COMPOMUS are linked to the Federal University of Paraíba, as students, instructors, or alumni.

traditions. In the classical music realm, an emerging Brazilian national musical identity emerged with Antonio Carlos Gomes (1836-1896) and Heitor Villa-Lobos (1887-1959), who pointed at and explored various styles of regional folk and popular traditions.³ Back in 1922, the *Semana de Arte Moderna* in São Paulo unleashed creative energies on a large scale – in response to Europe’s modernist and futurist trends and in a quest to re-define Brazil’s identity through the arts (Nascimento 2015). This concern to preserve and promote Brazilian identity through music has continued to animate Brazilian composers, who made frequent references to regional songs, dances, rhythms, instruments, and other practices.

Treatises such as *Brazilian Music and Musicians*, by Coutinho (1930) or Guerra-Peixe’s studies on folk traditions published in *Diario de Pernambuco* (1952), demonstrated typical rhythms and melodic patterns. Samuel Araujo’s (2007) study of Guerra-Peixe’s articles for *Revista Brasileira de Folclore* (1958 to 1966) and Antonio Adolfo’s *Phrasing in Brazilian Music* (2006) further pointed to regional (e.g. Northeastern) characteristics. However, very little is written about Paraíba’s music.⁴ Is the music of Paraíba distinctive from other states? Paraíba’s music certainly shares some common aspects with music from neighbouring states (e.g. the use of regional rhythms such as the *baião* and *forró*, and references to regional folk instruments). Its

³ These styles included rhythms such as samba, frevo and maracatu, and cultures present in Rio de Janeiro, Sao Paulo, or Northeastern states of Pernambuco, or Bahia.

⁴ Recent studies by Galinsky (2002), McCann (2004), and Crook (2005), respectively draw a portrait of the 1990s Pernambuco’s *Maracatu Atômico*, a popular music movement led by musician Chico Science (Galinsky), Brazil’s Popular Music (or *MPB*) as part of a discourse of national and regional identity in the 20th century (McCann), and the influences of African cultures, rhythms, and instruments in the making of Brazilian Northeastern culture (Crook). These studies however do not dwell on the specifics of each state in Brazil’s Northeast. Leu (2006) and Stroud (2008) also focus on the study of *MPB*, a musical movement in Bahia in the 1960’s which drew on traditional forms of folk music for inspiration, and meant promoting the music made in the Northeastern state of Bahia. According to Loveless (2009), *MPB* “attracted Brazilian intellectuals with its highly sophisticated lyrics and musical references to samba and other regional music” (Loveless 2009, 142). Furthermore, other studies on Brazilian culture such as McGowan (2009) discuss developments in *bossa nova*, samba and *MPB*. Kiefer (2013) traces the roots of three key early rhythms in Brazil (*modinha*, *lundu*, and *samba*), a topic also explored by Ulhoa (2015) who also touches on the *choro*, and offers an historical analysis of influence of European styles on Brazilian artists such as Chico Science, leader of Pernambuco’s *Maracatu Atômico*, and Ney Matogrosso (b. 1941), a leading artist of *MPB*, and examines the music industry in Brazil. One of Brazil’s most distinctive exports, Brazilian music has also experienced a rapid evolution.

specific context is however still mostly understudied. As new primary resources emerge (e.g. documenting living composers or their students), the base for specialized research expands, for the benefit of future generations.⁵

Three of the five composers featured in this CD were born in the state of Paraíba: José de Lima Siqueira (1907–1985), Marcílio Onofre (b. 1982), and Ticiano Rocha (b. 1982). The other two, strongly associated with Paraíba’s music, are the Argentinian composers José Alberto Kaplan (1935-2009), a founding member of COMPOMUS and piano faculty at UFPB, and José Orlando Alves (b. 1970, from the state of Minas Gerais), UFPB faculty since 2006, and active with COMPOMUS. Their distinct compositional styles generally reflect a concern for the local Northeastern musical culture through rhythms, melodic inflections, or timbral effects – however in a trajectory that decidedly engaged with the more abstract considerations and influences of 20th - and 21st-century composition.

1. JOSÉ DE LIMA SIQUEIRA: SONATA NO. 2 FOR VIOLIN AND PIANO

A resident of Rio de Janeiro, José Siqueira (1907–1985) became the first composer from Paraíba to achieve national recognition. Typical Northeastern vocal-like melody, folk dance rhythms, and modal harmonization are staples of his several works for violin, which include three concertos (two from the 1950s, and the third in 1972), two sonatas for violin and piano (1949 and 1952)

⁵ For example, Siqueira’s *Sistema modal na música folclórica do Brasil* (1981), an analysis of the use of modes in Northeastern folk music; Oliveira & Fonseca’s *Estrutura e Coerência Atonal no Primeiro Movimento da Segunda Sonata Para Violino e Piano de José Siqueira* study of Siqueira’s Sonata no. 2, given at a conference in 2010; Onofre’s *Referencialidade e Desconstrução: Tendências Composicionais da Música Paraibana de Concerto* (2015); Various articles by composers Ticiano Rocha, Jose Orlando Alves, and Marcilio Onofre on aspects of their own music, presented at recent conferences such as TeMa (*Teoria e Análise Musical em Perspectiva Didática*, 2017), XXII Congresso da ANPPOM (*Associação Nacional de Pesquisa e Pós-Graduação em Música*, 2015), *Debates – Cadernos do Programa de Pós-Graduação em Música*, and *Claves Magazine*; Program notes accompanying COMPOMUS performances given in Paraíba and Pernambuco, or attached to recordings (e.g. *Eli-Eri Moura – Chamber Music*, 2006).

and several shorter pieces, such as the 1962 *Nostalgia*, transcribed from his string quartet.

Siqueira's 'region-centric' production in the 1950s parallels that of Villa-Lobos (1887-1959) and Guerra-Peixe (1914-1993) from Rio de Janeiro, Gnatalli (1906-1988) from Porto Alegre, and Santoro (1919-1989) from Manaus. Historically, this nationalistic effort coincides with a period of political instability in Brazil, which led to military dictatorship from 1964 to 1985.

In *Sistema modal na música folclórica do Brasil* (1981), Siqueira explained that the music of the Northeast showed evidence of the colonial influence of Portugal and the Jesuits (from the 16th century). In particular, Siqueira pointed at the underlying presence of church modes in folk melodies and their harmonization. This led Siqueira to assign the region's folk music to a 'trimodal system' that predominantly made use of the Mixolydian, Lydian, and a modified Lydian (with a flattened 7th degree) modes and their derivatives, which he then creatively used to develop and harmonize folk-like melodies (see Figure 2).

Figure 2: *Modes and their Derivative in Siqueira's Trimodal System* (Oliveira and Fonseca 2010, 3)

| | |
|--|---|
| | <p>Mode I (Mixolydian) Derivative I</p> |
| | <p>Mode II (Lydian) Derivative II</p> |
| | <p>Mode III (Lydian with flat 7th degree) Derivative III</p> |

According to Siqueira:

In that region of Brazil, both in vocal folklore and in instrumental music, the presence of three different modes [...] give the melody a unique color. I do not pretend to have created something new, or undo what is established about the subject. What I did was only to employ these three modes which is cultural practice of the people of the Brazilian Northeast, to whom I pay this simple homage [...] I hope to have contributed to the establishment of some rules that will be definitive to the formation of Brazilian Music (Siqueira 1981, 1-2).⁶

Siqueira made specific references to his 2nd Sonata for Violin and Piano No. 2 in *O Sistema Modal na Música Folclórica Brasileira* in order to demonstrate his use of the Trimodal System. The main theme of the first movement is presented in the Derivative of the Mode III, or the Lydian with a flattened 7th degree, while the second and third movements are presented in Mixolydian mode, Mode I (see Figure 3).

⁶ “Observa-se, naquela região do Brasil, quer no Folclore vocal, quer no instrumental, a constância de três modos diferentes [...] dando a melodia, uma cor própria. Não tenho a pretensão de haver criado algo novo, nem de desfazer o que existe de concreto sobre a material. O que fiz foi apenas, ordenar o emprego desses três modos brasileiros, tão comuns dos povos do Nordeste, a quem presto esta singela homenagem [...] espero haver contribuído para a fixação de alguma norma que serão definidas a formação da Música Brasileira.” Translated by the author. Siqueira also positioned himself away from the contemporary Brazilian avant-garde movement of *Música Viva*, which saw H. J. Koellreuter (1915-2005), Cláudio Santoro, and Guerra-Peixe explore atonality and serialism in composition.

Figure 3: *Modes and themes in Siqueira's Sonata No. 2*

The image displays six staves of musical notation. The first staff is labeled 'Violin' and contains a single line of music with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The second staff is labeled 'Vln.' and contains a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The third staff is labeled 'Vln.' and contains a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The fourth staff is labeled 'Vln.' and contains a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The fifth staff is labeled 'Vln.' and contains a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The sixth staff is labeled 'Vln.' and contains a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

The melody at the core of the 2nd movement, presented on the G string (see Figure 4), is reminiscent of the *aboio*, a traditional soft and slow wordless song heard when the *sertanejo* (countryside men) herd cattle from place to place.

Figure 4: *Melody at the core of the second movement*

The image displays two staves of musical notation. The first staff is a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The second staff is a single line of music with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

The third movement, based on the traditional rhythm of *baião*, a traditional Northeastern dance, recycles elements of the previous two movements (see Figure 5).

Figure 5: *Mm. 57-63, from the development section of I, and mm. 82-88, in the singing style of II*



The peculiar sound of the *rabeca* is clearly evoked in double-stop passages in the third movement (e.g. mm. 28-32, 78-81, and mm. 131-135, see Figure 6).

Figure 6: *A rabeca-sounding passage*



Crafted by the performer with available materials (i.e., wire, animal guts, and local wood) the *rabeca* is a rustic violin-like instrument (related to the smaller *rebec*, see Figure 7a-b), introduced by the Portuguese in the rural Northeastern area (Barbosa 2013).

Figure 7: *Rabeca (left) and rebec (right)* (Murphy 1997, 149 and HerrSpelman 2014)



With its emphasis on a regional Brazilian folk style, Siqueira's *Second Sonata* is a clear example of the nationalistic period. A rarely performed work, it was first recorded by violinist Renata Simões and UFPB pianist José Henrique Martins in 2012.

2. JOSÉ ALBERTO KAPLAN: NORDESTINADA

José Alberto Kaplan (1935-2009) became a Brazilian citizen in 1969. A founding member of COMPOMUS, he is regarded as one of the most important composers associated with Paraíba, having taught and disseminated Brazilian and Paraíba music notably through performances of the Kaplan-Parente piano duet. Prior to *Nordestinada* (2005), composed for the 75th birthday of Dr. Paulo Maia – a well-known sponsor of performances and music students in Paraíba, Kaplan completed a violin concerto (1997) and many orchestral works. The title combines the words *Nordeste* (Northeast) and *Sonata*.

Marcilio Onofre (2015) divides Kaplan's compositions into three compositional phases.⁷ The first (c. 1970-1985) is influenced by Brazilian nationalism and the writings of Brazilian music and folklore scholar Mário de Andrade (1893-1945). Kaplan, like Siqueira, created modal music with Northeastern rhythms. The second compositional phase (c. 1986-1991) saw Kaplan explore his Jewish heritage, mixed with Brazilian folk elements (e.g. the *Burlesca for Piano and Brass Quintet*, 1987, and his Piano Concerto, 1990). Since then, Kaplan alternates modality and tonality, with a strong taste for the Northeastern culture (Onofre, 2015, 107-108).⁸

The first movement titled *Esquentar-Mulher* (literally translated as Woman-Warmer), is based on the traditional northeastern dance rhythm with the same name, normally performed on wind

⁷ See *Referencialidade e Desconstrução: Tendências Composicionais da Música Paraibana de Concerto*, 107-108.

⁸ Besides a Violin Concerto, Kaplan has no other violin work listed in his catalogue.

and percussion instruments at the beginning of rural festivities. The first movement starts with a slow and short violin cadenza outlining an E-flat dominant seventh. Continuing on the E-flat dominant bass, the violin part suggests A major, in an apparent bitonal clash (see Figure 8). Answering the initial violin cadenza, a piano cadenza signals the end of the movement, which returns to the colourful A/E-flat sonority, concluding in A major (see Figure 9).

Figure 8: *Beginning of the First Movement of Nordestinada (mm. 1-10)*

The musical score for the beginning of the first movement of *Nordestinada* (mm. 1-10) is presented in two systems. The first system shows the Violin and Piano parts. The Violin part begins with a cadenza in E-flat major, featuring a dominant seventh chord (E-flat, G, B-flat, D) and a bass line that suggests A major. The Piano part provides a harmonic accompaniment. The second system continues the Violin and Piano parts, showing the continuation of the cadenza and the piano accompaniment.

Figure 9: *Conclusion of the First Movement of Nordestinada (mm. 126-128)*

The musical score for the conclusion of the first movement of *Nordestinada* (mm. 126-128) is presented in two systems. The first system shows the Violin and Piano parts. The Violin part concludes with a cadenza in A major, featuring a dominant seventh chord (A, C#, E, G) and a bass line that suggests E-flat major. The Piano part provides a harmonic accompaniment. The second system continues the Violin and Piano parts, showing the continuation of the cadenza and the piano accompaniment.

The second movement, *Folia do Divino* (Revelry of the Divine), is based on the folk festivity by the same name, portraying singers going from town to town carrying a religious banner and conveying religious messages in their songs. The violin's first ten measures represent the walk, alongside a song of praise in the piano, and a sudden cry of praise for the divine at mm. 12-13 (see Figure 10).

Figure 10: *Beginning of the Second Movement of Nordestinada (mm. 1-13)*

The image shows two systems of musical notation. The first system is labeled 'Violin' and 'Piano'. The Violin part is in treble clef with a 7/8 time signature. It begins with a melodic line consisting of eighth and quarter notes. The Piano part is in grand staff (treble and bass clefs) and provides accompaniment with chords and moving lines. The second system is labeled 'Vln.' and 'Pno.'. The Violin part continues the melodic line, ending with a sharp upward inflection in measures 12-13. The Piano part continues its accompaniment, ending with a final chord.

At *Poco più mosso*, a melody in 6/8, with a similar melodic contour as the beginning, gradually returns to the main melody (see Figure 11).

Figure 11: *Melodic contour in the Second Movement of Nordestinada*

The image shows a single system of musical notation in treble clef with a 6/8 time signature. The melody consists of eighth and quarter notes, with a similar contour to the beginning of the movement. It ends with a final note and a double bar line.

The title of the third and final movement, *Dança do Cavalo-do-Cão*, refers to a type of large-winged and noisy wasp, considered very dangerous for its poisonous sting.⁹ *Cavalo-do-cão*

⁹ This wasp is known to kill larger insects and dangerous spiders.

also describes someone who shows courage or insolence. This movement does not refer to an authentic dance – but rather is of the composer’s invention.¹⁰ The opening theme is engagingly syncopated, accented, and set against a recurring rhythmic bass motive (see Figure 12).

Figure 12: *Opening theme in the Third Movement of Nordestinada*

The image displays a musical score for the opening theme of the Third Movement of *Nordestinada*. The score is arranged in three systems, each with a Violin (Vln.) part on the top staff and a Piano (Pno.) part on the bottom staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The Violin part begins with a melodic line that is syncopated and accented, featuring a recurring rhythmic pattern. The Piano part provides a harmonic accompaniment with a recurring rhythmic bass motive, consisting of a sequence of notes that repeats throughout the piece. The score is written in standard musical notation, including clefs, notes, rests, and accidentals.

Kaplan’s death in 2009 did not stop his growing influence in Paraíba. His compositions, arrangements, and books are widely used (*Nordestinada* is now considered standard repertoire among violinists at UFPB). Apart from this first studio recording, two online archival recordings are available, by Avellar (2011), and Firmino (2013).

¹⁰ The score of *Nordestinada* makes no reference to an established traditional rhythm. Kaplan offers only a brief explanation of the meaning of *Cavalo-do-cão*. It is unclear if he derived this rhythm from the Northeastern repertoire.

3. *JOSÉ ORLANDO ALVES: SONATINA FOR VIOLIN AND PIANO, AND INTROSPECÇÕES*

Composer José Orlando Alves, born in 1970 in the Southeastern state of Minas Gerais, studied and worked in Rio de Janeiro prior to moving to joining UFPB in 2006. He is an active member of COMPOMUS and often contributes compositions to festivals of new music. On this recording are two pieces by Alves: *Sonatina* (1995) and *Introspecções* (Introspections, 2012), which stylistically are far from each other, though they share Alves' characteristic love of the tritone.¹¹ Influenced by the study of Shostakovich, Alves wrote *Sonatina* while at UniRio (UF State of Rio de Janeiro). It is one of three string sonatas with piano (respectively, for cello, viola, and violin). The piece was dedicated to violinist Marcia Lehninger and pianist Sergio Monteiro, and premiered by these artists in Rio de Janeiro in 1995. A second performance by violinist Rodrigo Eloy and pianist Glauco Tassio¹² took place in 2012 at UFPB in João Pessoa, alongside the premiere of *Introspecções*.¹³ Since then, the *Sonatina* has been performed in concerts promoted by COMPOMUS, and in other Brazilian states by other artists.

Written 11 years before Alves moved to Paraíba, the *Sonatina* aligns with the model of Shostakovich in its humorous style, rapid modulations, bombastic octaves, and simple rhythms (see Figure 13). It is the work of a young composer in the process of finding his voice, and is not influenced by Northeastern rhythms (though it may be argued that it shares a modal basis with other Northeastern music).

¹¹ Preliminary remarks for Rodrigo Eloy's performance at UFPB (Alves 2017).

¹² Graduation recital, UFPB.

¹³ While dedicated and premiered by Eloy, the violinist does not mention a collaborative process with the composer (Lobo 2016).

Figure 13: *Beginning of the First Movement of Sonatina (mm. 1-12)*

The image displays a musical score for the beginning of the first movement of a Sonatina, covering measures 1 through 12. The score is presented in three systems. The first system includes staves for Violin and Piano. The second system includes staves for Violin (labeled 'Vln.') and Piano (labeled 'Pno.'). The third system also includes staves for Violin and Piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Violin part is mostly silent in the first system, then plays a melodic line in the second system, and a more active line in the third system. The Piano part provides harmonic support with chords and arpeggios throughout.

The next piece, *Introspecções*, marks a point of transition in this recording. First, it does not emphasize traditional or regional stylistic elements. Second, it does not yet make use of extended techniques. The piece is the first of a two-part cycle (*Introspecções II* is scored for horn and piano and was premiered in 2016). Three alternating sections explore the expressive and technical range of the instruments (*expressivo*, *scherzando*, and *melancolico*). The title refers to the introspective character of the introduction, achieved with soft dynamics, freely resonating piano strings, and violin harmonics. The composer states that the pervasive use of the tritone is

key to maintain a sustained harmonic intensity (e.g. mm. 12-16; see Figure 14) and helps to motivically bind together the various sections and characters.¹⁴

Figure 14: *Use of tritone in Introspecções*

The image displays two systems of musical notation. The first system is for Violin and Piano in 4/4 time. The Violin part features a melodic line with a tritone interval (F#4 to C5) highlighted by a slur. The Piano accompaniment consists of chords and a bass line with a triplet of eighth notes. The second system is for Violin and Piano in 3/4 time. The Violin part continues with a melodic line, and the Piano part features a triplet of eighth notes in the bass line. The tritone interval is again present in the key signature.

Besides this first studio recording of *Introspecções*, two other online archival recordings are available.¹⁵

4. TICIANO ROCHA: *LÁGRIMAS DE OORT*


Ticiano Rocha (b. 1982), from João Pessoa, completed the undergraduate and graduate programs at UFPB before completing the doctorate program at the University of Aveiro in Portugal. A member of COMPOMUS since 2004, he started teaching composition at UFPB in 2017.

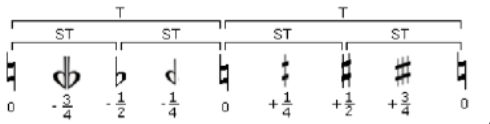
¹⁴ Email from Alves to the author, dated July 26, 2017.


¹⁵ YouTube video recordings by Rodrigo Eloy (Alves 2017).


The inspiration for Rocha's solo violin work comes from the Oort Cloud, described by the NASA as a "thick bubble of icy debris that surrounds our solar system [...] that every now and then is disturbed [...] and one of these icy worlds begins a long fall toward our sun" (NASA 2017). *Lágrimas de Oort* is therefore a programmatic work that describes the icy debris' voyage from the Oort Cloud towards the Sun. A first version in two movements was completed in 2015 (not premiered). A second version, with an added third movement at the request of the dedicatee (the author) received its premiere in 2017. The composer explained¹⁶ that, in each movement, he freely imagined sonorities evocative of the celestial bodies' movements and environment.

Many extended techniques are prominently displayed in this piece, such as:

- The Bartók *pizzicato* - represented by , and performed by pinching the string vertically and letting it snap against the fingerboard,

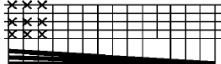

- Microtones - 

- Graded accelerating or decelerating gestures -  - without a determined number of notes,

- 'Note tapping' -  - a textural effect, whereby one lightly hammers the fingers of the left hand on the fingerboard, without plucking the strings,

- 'Fast up-bow' -  - similar to 'flautato' (imitating the flute) with a crescendo,

¹⁶ Email exchange with the author, July 26, 2017.

- ‘String tapping with bow’, or *col legno* -  - whereby the bow is thrown on the strings without control (over three strings, as practically as possible, with the top two notes likely sounding the most),
- ‘Over pressure’ -  - the bow travels slowly with enough pressure to distort the vibration of the string, resulting in noise,
- ‘Failing harmonics’ (no notation) - to be performed without a clear sound definition, to depict the flickering stars in the universe.

The more common effects of *sul tasto*, *sul ponticello*, and harmonics, are pervasive throughout. A challenging work for solo violin, *Lágrimas de Oort* may be regarded as a bridge to the Onofre’s work *Caminho Anacoluto II*, to be discussed next.

5. **MARCÍLIO ONOFRE: CAMINHO ANACOLUTO II**

Born in João Pessoa in 1982, pianist and composer Marcílio Onofre is a graduate of UFPB.¹⁷ He furthered his studies (Artist Diploma) at the *Akademia Muzyczna w Krakowie*, where he worked under the supervision of Krzysztof Penderecki (b. 1933). A member of COMPOMUS since 2003, Onofre has been teaching composition at UFPB since 2007. He is recognized for integrating extended instrumental techniques with traditional elements from Paraíba and other parts of Brazil, an approach that has opened new horizons for composition in Paraíba. Onofre’s music has been programmed at festivals in Brazil and abroad, and his compositions have been recognized at various competitions, such as the VII Concorso Internazionale di Strumenti per

¹⁷ Onofre and the author were classmates (class of 2006), and frequently collaborated at the time.

Composizione Soloista, the 6th SCCM New Composition, and Concurso Nacional de Composição Camargo Guarnieri.¹⁸

This first recording of *Caminho Anacoluto II* for violin and piano (2015) also marks the premiere of a work that stands in the middle of a larger cycle: *Caminho Anacoluto I*, for cello and piano, recorded by the Duo Kociuban-Gamsachurdia (2014) and *Caminho Anacoluto III*, for saxophone and piano, recorded by Allison Balcetis and Roger Admiral (2015). The three pieces share a wide use of extended techniques and similar sonorities.

Onofre mentioned having based his composition on a non-musical, non-programmatic idea. Struck by the famous statement from the Bible (Ecclesiastes, chapter 1, verse 2), “Vanity of vanities! All is vanity”, Onofre reflects on the concept of vanity, using silence as an element of reflection and detachment (Lobo 2016, 36). The composition, started in 2012 at the author’s request, was shaped by collaborations with both Rodrigo Eloy Lobo and the author.¹⁹ Both violinists offered advice concerning the possibilities of various extended techniques.

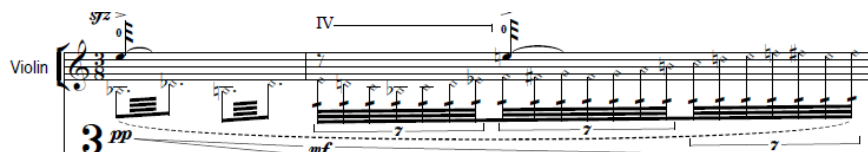
Although Onofre stated during a phone call interview that he does not feel bound by specific forms when he composes, one will recognize a recurrent motive (a tremolo scale in harmonics, first heard in the first two measures in the violin part, and a few times thereafter) that may represent the rapid movement of the disintegrating celestial object. This suggests a cyclical or developmental approach (see Figure 15).

¹⁸ For example, *Virtuosi Sec. XXI* in Recife - Pernambuco, *Curto-Circuito de Música Contemporânea* in Campinas - São Paulo, and *New Music Edmonton* in Edmonton, performed by such ensembles as the Arditti Quartet (London), the Nouvel Ensemble Moderne (Montreal), Mivos Quartet (New York), and Grupo Sonantis (João Pessoa).

¹⁹ Despite Lobo’s dissertation on the piece, *Caminho Anacoluto II* was not premiered by him.

Figure 15: *Presumed Motive and Transformations in Caminho Anacoluto II*

Caminho Anacoluto II Presumed Motive: mm. 1-2 (Onofre 2015).





Caminho Anacoluto II Motivic transformation: mm. 44-45 (Onofre 2015).



Caminho Anacoluto II Motivic transformation: mm. 159-160 (Onofre 2015).



In addition to the set of extended techniques already mentioned in the previous work, Onofre employs the following in the violin part:

- ‘Nail pizzicato’ -  - plucked close to the bridge (e.g. mm. 145), creating a fragile sound (e.g. mm. 56),
- ‘Behind the bridge pizzicato’ -  - also creates a fragile sound,
- *Cuica* - the *cuica* is a common Brazilian instrument. A stick of wood is glued to the skin of the drum and produces sound through friction (see Figure 16). This instrument is commonly used in folk rhythms such as the *samba*. To imitate the *cuica*, the violinist must tie a heavily-rosined bow hair on the string prior to the

performance and slide the right hand's thumb and index finger with a strong and fast movement, while the left hand produces the pitch (see Figure 17).²⁰ It is recommended to tie at least three bow hairs on the G string prior to the performance - one to perform the *cuica* and two for quick replacements in case of accidental breaks.

Figure 16: *Cuica* (Draeta 2017)






Figure 17: *Performing Cuica on the Violin* (Lobo 2016, 33)





- Vibrato effects (*non vibrato*, *molto vibrato*) and glissandi,

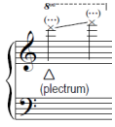
²⁰ With the *cuica* effect on the violin, Onofre subtly connects his music to Brazilian folklore by using this traditional instrument sound.

- ‘Silent fingering’ -  - tapping the fingers on the fingerboard, similar to Rocha’s ‘note-tapping’, but represented by light perpendicular cut on the note,
- ‘Tonlos’ (Toneless) -  - dampening the strings with the left hand while playing with the bow on the bridge, creating a muffled sound without a distinct pitch,
- *Jeté* vs *Gettato* - throwing the bow on the string with a specific rhythm (*Jeté*), or without control (*Gettato*),
- Bowing the body of the instrument - the bow hair is in full contact with the body of the instrument (at the performer’s discretion, usually on the back or front sides), creating a rhythmic noise, without a determinate pitch,
- Bow Speed arrows - → increase the bow speed and ← decrease the bow speed (e.g. mm. 234) - to create effects of sound transformation (→ will also result in a sort of *accelerando crescendo*). A long arrow (mm. 1-2, 9-10) indicates an ongoing sound transformation, for example from ord. (*ordinaire* or normal playing) to MSP (*molto sul ponticello*) or MST (*molto sul tasto*),
- Irregular crescendo -  - from *niente*.

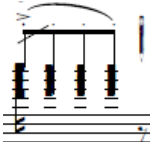
Onofre exploits extended techniques in the piano part as well, such as:

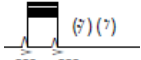
- Nail pizzicatos -  - as employed by the violinist, the pianist must pluck the strings inside the instrument with the nail,


- Harmonics and multiphonics -  - performed directly on the string's harmonic nodes, as seen in mm. 14,

- Plectrum -  - to be played inside the piano, behind the bridge.

More deliberate 'prepared piano' effects are generated by:

- Pencil inside the piano -  - the performer must leave a wood pencil to bounce on the strings,

- Pedal attack -  - strong pedal attack making the strings sound, as seen in mm. 227,

- Muted sounds -  - the performer depresses the key silently and strikes, with the other hand, the lowered keys,
- *Like cuica* - playing with a bow hair or other material to create friction, without attack, and possibly creating a crescendo.

Prioritizing the musical gesture over any extended techniques or even the notated pitches or tempi, Onofre leaves room for the performers to engage with a text that can be quite complex - sometimes with unexpected consequences.²¹

In his article *Referencialidade e Desconstrução: Tendências Compositivas da Música Paraibana de Concerto* (2015), Onofre explains that his music can be linked to Northeastern music by a process of deconstructing Northeastern folk music through a computer software,²² a process that he likely learned from his instructor, Eli-Eri Moura.²³ This process however is certainly not meant to be obvious to the audience, and is therefore essentially free of direct folk references. In *Caminho Anacoluto II*, one witnesses the likely influence of his mentor Penderecki in the extensive use of extended techniques (some of these techniques may be found in Penderecki's *Threnody for the Victims of Hiroshima*).

Considering the body of repertoire for violin and piano from Paraíba, *Caminho Anacoluto II: quasi-Vanitas* stands out as a work that creatively plays with the boundaries of form, with a full apparatus of extended techniques for both instruments. On the surface, Onofre's experimental composition goes beyond the usual references to region or nation, yet he employs transformative techniques that still link him to regional content and traditions.

²¹ While silence was critically important, it also represented a challenge in performance, especially for the violinist who played from a score with virtually no pause (12 music stands were needed to avoid inopportune and impossible page turns). As an unexpected result, the audience could see the performer gradually travelling toward the piano at the center of the stage, visually conveying his relative position in the musical form, thereby creating 'unintended' expectations.

²² Onofre's term.

²³ A similar process is found in the music of Eli-Eri Moura, former composition teacher of Onofre. However, Moura does not use a computer software during the compositional process.

CONCLUSION

The collection of works assembled in this recording offers an opportunity to reflect on the evolution of classical music for violin in Paraíba in the last 65 years. Overall, two main trends emerge: on one hand, Siqueira and Kaplan, who followed the example of Villa-Lobos and celebrated Northeastern musical traditions with direct musical references, and on the other, Alves, Rocha and Onofre, who kept abreast of evolving internationalizing trends and embraced a more abstract and experimental discourse – i.e. less Brazil-centric, yet with occasional or veiled references. Not only do the more recent works show a sustained interest in extended instrumental techniques and extra-musical themes, they also speak of an increased level of collaboration between performers and composers, nurtured through COMPOMUS and UFPB.

This collection of works could have included other representative examples from Paraíba, such as *Study for Two Violins* (2015) by Samuel Correia (b. 1981), *Sonata in G minor for Violin and Piano* (2013) by Wilson Guerreiro (b. 1945), or *Concertante for Violin and Orchestra* (2014) by Eli-Eri Moura (b. 1963). A larger list of contributions for violin from the Northeastern region would have likely included composers Cussy de Almeida (1936-2010) and Clovis Pereira (b. 1932) from Pernambuco, Hermeto Pascoal (b. 1936) from Alagoas, Liduino Pitombeira (b. 1962) from Ceará, and Antonio Madureira (b. 1949) from Rio Grande do Norte. While many Brazilian violinists like Rucker Bezerra (b. 1970) and Daniel Guedes (b. 1977) have championed a purely Brazilian repertoire, this recording represents the first album entirely dedicated to violin repertoire from Paraíba. It is hoped that it will stimulate other similar efforts and serve as a resource for future research.

BIBLIOGRAPHY

Adolfo, Antonio. *Phrasing in Brazilian music*. Germany: Advance Music. 2006.

Alves, José Orlando. *J. Orlando Alves - Introspecções I Para Violino e Piano*.
<https://www.youtube.com/watch?v=sDn50eUIAYI> (accessed July 18, 2017).

_____. *J. Orlando Alves - Sonatina Para Violino e Piano*.
<https://www.youtube.com/watch?v=3n46484Byw4> (accessed July 18, 2017).

_____. *Introspecções*. João Pessoa, PB. 2012.

_____. *Sonatina*. Rio de Janeiro, RJ. 1995.

Araujo, Samuel. *César Guerra-Peixe: Estudos de Folclore e Música Popular Urbana*. Belo Horizonte: Editora da UFMG. 2007.

Avellar, Raquel. *Nordestinada - J. A. Kaplan (Raquel Avellar - violino)*.
https://www.youtube.com/watch?v=6LmCD_vtkm0, 2011. (accessed July 15, 2017).

Barbosa, Virginia. *Rabeca*. Pesquisa Escolar Online, Fundação Joaquim Nabuco, Recife.
<http://basilio.fundaj.gov.br/pesquisaescolar/>, 2013. (accessed July 25, 2017).

COMPOMUS. *COMPOMUS*. <http://www.ccta.ufpb.br/compomus> (accessed July 5, 2017).

Coutinho, Joaquim de Siqueira. *Brazilian Music and Musicians*. Washington, D.C.: The Pan American Union. Brazilian and Portuguese History and Culture.
<http://tinyurl.galegroup.com/login.ezproxy.library.ualberta.ca/tinyurl/54Kqr7>, 1930.
 (accessed July 24, 2017).

Crook, Larry. *Brazilian Music: Northeastern Traditions and the Heartbeat of a Modern Nation*. World Music Series. ABC-Cio Inc.: Santa Barbara. 2005.

- Draeta, Paulo. *Todos Instrumentos Musicais: Imagens do Instrumento Cuica*.
<http://www.todosinstrumentosmusicais.com.br/imagens-do-instrumento-cuica.html>
(accessed July 19, 2017).
- Firmino, Deyse. *Nordestinada A. Kaplan.wmv - Marcelo Vasconcelos/Glauco Tássio*.
<https://www.youtube.com/watch?v=1h9ukcKeF3o>, 2013. (accessed July 15, 2017).
- Galinsky, Philip. *“Maracatu Atômico”: Tradition, Modernity, and Postmodernity in the Mangue Movement of Recife, Brazil*. Routledge: New York. 2002.
- Google Maps. *Map: João Pessoa*. Stable URL: <https://www.google.ca/maps> (accessed July 20, 2017).
- Kaplan, José Alberto. *Nordestinada*. João Pessoa, PB. 2005.
- Kiefer, Bruno. *Raizes da Música Popular Brasileira*. Movimento: Porto Alegre. 2013.
- Leu, Lorraine. *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition*. Ashgate: Burlington. 2006.
- Lobo, Rodrigo de Almeida Eloy. *Compositor e Intérprete: Reflexões Sobre Colaboração e Processo Criativo em Caminho Anacoluto II – quasi-Vanitas de Marcílio Onofre*. M.M. diss. Universidade Federal da Paraíba, João Pessoa. 2016.
- Loveless, Megwen. The Defense of Tradition in Brazilian Popular Music: Politics, Culture and the Creation of Música Popular Brasileira by Sean Stroud. *The World of Music* 51 (2): 141-144. 2009.
- McCann, Bryan. *Hello, Hello Brazil*. Duke University Press: Durham & London. 2004.
- McGowan, Chris and Ricardo Pessanha. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil*. Temple University Press: Philadelphia. 2009.

- Murphy, John. "The 'Rabeca' and its Music, Old and New, in Pernambuco, Brazil." *Latin American Music Review* 18 (2): 147–172. 1997.
- NASA. *Solar System Exploration: Oort Cloud*. <https://solarsystem.nasa.gov/planets/oort/indepth> (accessed July 20, 2017).
- Nascimento, Evando. "A Semana de Arte Moderna de 1922 e o Modernismo Brasileiro: Atualização Cultural e "Primitivismo" Artístico." *Gragoata*. Niteroi, Brazil (39): 376-391. 2015.
- Oliveira, Liduino José Pitombeira de and Renata Simoes Borges da Fonseca. "Estrutura e Coerência Atonal no Primeiro Movimento da Segunda Sonata Para Violino e Piano de José Siqueira." *XX Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música* 1-7. Florianópolis, Brazil. 2010.
- Onofre, Marcilio. *Caminho Anacoluto II: Quasi-Vanitas*. Victoria, BC. 2015.
- _____. "Referencialidade e Desconstrução: Tendências Composicionais da Música Paraibana de Concerto." *O Pensamento Musical Criativo* 103-120. 2015.
- Pinheiro, Wilson Guerreiro, and Marcilio Onofre. "COMPOMUS: Agente Catalisador da Composição na Paraíba." *XVI Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música (ANPPOM)* 909-911. Brasília, Brazil. 2006.
- Rocha, Ticiano. *Lágrimas de Oort*. João Pessoa, PB. 2017.
- Siqueira, José de Lima. *Sistema Modal na Música Folclórica do Brasil*. João Pessoa. 1981.
- _____. *Sonata No. 2 for Violin and Piano*. Rio de Janeiro, RJ. 1952.
- Stroud, Sean. *The Defence of Tradition in Brazilian Popular Music*. Ashgate:Burlington. 2008.

Ulhoa, Martha Tupinamba de, Claudia Azevedo and Felipe Trotta eds. *Made in Brazil: Studies in Popular Music*. Routledge: New York. 2015.

APPENDIX A

FORM, NOTATION, AND PERFORMANCE NOTES IN SIQUEIRA

As a sonata, the work features traditional forms: the first movement follows a mostly classical thematic exposition pattern, with development and recapitulation (see Figure 18). The second movement is presented in ternary form with the melodic line presented with a simple accompaniment texture. The third movement is a sonata rondo that reuses materials from the first movement.

Figure 18: *Form in the Sonata*

First Movement: Sonata Form

| Section | Measure | Description |
|-----------------------|--|---|
| <i>Exposition</i> | mm. 1-9 mm. 10-29 mm. 30-45 mm. 46-59 mm. 60-67 | Theme A (violin) Theme B (violin and piano) Theme B (piano) Theme B (violin) Transition |
| <i>Development</i> | mm. 68-84 mm. 85-91 mm. 92-101 mm. 102-118 mm. 119-123 | Theme A (violin) Theme A (violin and piano) Bridge Theme B (piano), Theme A (violin) Bridge |
| <i>Recapitulation</i> | mm. 124-136 mm. 137-144 mm. 145-150 | Theme B' Theme A' Coda |

Second Movement: Ternary Form

| Section | Measure | Description |
|----------------|--|--|
| <i>A</i> | mm. 1-14 mm. 15-29 mm. 30-44 | Theme A Theme B Theme A |
| <i>B</i> | mm. 44-76 | Allegretto assai Theme C (based on a two-bar phrase presented by the piano on mm. 44-45, and developed by the violin and piano) |
| <i>A</i> | mm. 77-90 mm. 91-105 mm. 106-123 | Theme A' Theme B' Theme A' |

Third Movement: Sonata Rondo Form

| Section | Measure | Description |
|-----------------------|---|---|
| <i>Exposition</i> | mm. 1-11 mm. 12-23 mm. 24-32 mm. 33-39 mm.40-48 | Theme A (violin) Theme B (violin) Theme B (piano) Theme C (violin) Theme C (violin) |
| <i>Development</i> | mm. 49-56 mm. 57-64 mm. 65-80 mm. 81-102 | Based on Theme A (violin) Based on Theme A (piano) - it also reintroduces the first movement's Theme B on the violin as a counter melody. Based on Theme B (violin and piano) New theme presented in octaves in violin |
| <i>Recapitulation</i> | mm. 103-113 mm. 114-125 mm. 126-134 mm.135-141 mm. 142-147 mm. 148-153 | Theme A' Theme B' (violin) Theme B' (piano) Theme C' (violin) Theme C' (violin) Coda |

The published score presents inconsistencies between the score and the violin part (i.e., different rhythm, accidentals, and tempo on the first and second movements, and a wrong number of rests on the third movement). Figure 19 compares these different notations and shows which notation (underlined) was chosen for this recording. By choosing the *affret.* in the first example, the line flows organically to the *Allegro Brillante* which comes next, where the *rit.* creates an unnecessary stretch of *tempo*. In the second example, the C# was replaced for a C-natural to match what was used in the violin part a few measures earlier. As the harmony did not change, the C# was understood to be a mistake. The third example was done to match the rhythm on the first statement, one octave lower in the violin part. The fourth example was clearly a mistake on the amount of rest measures in the violin part.

Figure 19: *Inconsistencies between the full score and the violin part*

Figure 19 displays four musical excerpts comparing the full score (SCORE) and the violin part (VIOLIN PART). The excerpts are:

- First mov. - 135-136:** The score includes the marking *affret*, while the violin part includes *rit*.
- Second mov. - mm. 68-71:** Both parts show double stops, which are circled in red in the violin part.
- Second mov. - mm. 87-88:** Both parts show triplets, which are circled in red in the violin part.
- Third mov. - mm. 1-4:** Both parts show double stops, which are circled in red in the violin part.

Although not a violinist, Siqueira offers idiomatic writing for the instrument, with some healthy challenges, for example in the recurrence of leaps, leaps with glissandi (see Figure 20), and double stops.

Figure 20: *Leaps, leaps with glissandi and double stops*

First movement mm. 67-72 (Violin Part)

Figure 20 shows a violin part excerpt from the first movement (mm. 67-72). Two red circles highlight leaps in the melody.

First movement's glissandi mm. 19-23 (Violin Part)

Figure 20 shows a violin part excerpt from the first movement (mm. 19-23) featuring glissandi. Fingerings are indicated by Roman numerals: I, II, III, IV, III, IV, II.

Third movement's double stop mm. 130-134 (Violin Part)

Figure 20 shows a violin part excerpt from the third movement (mm. 130-134) featuring double stops.

As published, the piano part is unnecessarily challenging and requires adjustments for performance, particularly in the third movement. In this recording, Pianist Mathew Walton edited rehearsal number [20] since the combination of large leaps and fast octaves passagework in the right hand could be facilitated by skipping the lower note of every two. Similarly, at [29], some un-necessarily difficult notes were removed (e.g., in bar 4, the left hand cannot play both the low octave and the middle line); in the last two bars, three-note chords in quick succession may be replaced by octaves for a more idiomatic gesture, however at the cost of losing some of the harmonic richness. Alternatively, removing the lowest notes of the first two chords of each grouping in the right hand could also facilitate performance.

APPENDIX B

FORM AND PERFORMANCE NOTES IN KAPLAN

The first movement is written in sonata form (see Figure 21).

Figure 21: *First Movement: Sonata Form*

| Section | Measure | Description |
|-----------------------|----------------|---|
| <i>Exposition</i> | mm. 1-3 | Violin cadenza |
| | mm. 4-9 | Introduction (violin and piano) |
| | mm. 10-18 | Theme A (violin) |
| | mm. 19-29 | Theme B (violin) |
| | mm. 30-37 | Theme A' (piano) |
| | mm. 38-42 | Theme B' (violin) |
| | mm. 43-45 | Codetta |
| <i>Development</i> | mm. 45-94 | Exploration of the rhythmic motif present on Theme A and B (eight-note followed by two sixteenth-notes) |
| <i>Recapitulation</i> | mm. 95-113 | Theme A'' |
| | mm. 114-134 | Coda |

Throughout the movement the traditional Northeastern rhythmic motif of a eighth-note followed by two sixteenth-notes, typical of the Northeastern dance rhythm of *Marcha Junina*, is presented by both the violin and piano (see Figure 22). Kaplan sometimes achieves this rhythm by a different notation found throughout the piano (see Figure 23).

Figure 22: *Rhythmic Pattern in the First Movement of Nordestinada*



Figure 23: *Rhythmic Pattern in the First Movement of Nordestinada (piano)*



The second movement is in ternary form.

Second Movement: Ternary Form

| Section | Measure | Description |
|----------|-------------|----------------------------|
| <i>A</i> | mm. 1-4 | Introduction |
| | mm. 5-12 | Theme A (piano) |
| | mm. 14-21 | Theme A (piano) |
| | mm. 22-29 | Theme A (violin) |
| | mm. 31-34 | Theme A (violin and piano) |
| | mm. 35-40 | Theme A (violin and piano) |
| | mm. 42-49 | Theme A (violin) |
| | mm. 51-55 | Theme A (violin) |
| | mm. 56-68 | Bridge |
| <i>B</i> | mm. 68-75 | Introduction (Theme B) |
| | mm. 76-92 | Theme B (violin) |
| | mm. 93-109 | Transition |
| | mm. 110-119 | Theme B (violin and piano) |
| <i>A</i> | mm. 120-130 | Theme A (violin and piano) |

The violinist must negotiate a fair number of leaps in the first and third movements, and double-stops in the middle movement (note the B pedal under the melody, see Figure 24).

Figure 24: *Double stops in the middle movement*

Finally, the third movement is in binary form.

Third Movement: Binary Form

| Section | Measure | Description |
|----------------------|-------------------------------------|--|
| <i>A</i> | mm. 1-8 mm. 9-25 mm. 26-34 | Introduction Theme A (violin) Transition (piano) |
| <i>B (dramatico)</i> | mm. 35-50 mm. 51-52 mm. 53-72 | Theme B (violin) Bridge Theme C (violin) |
| <i>A (energico)</i> | mm. 73-76 mm. 77-90 mm. 91-95 | Transition Theme A (piano) Transition |
| <i>B (dramatico)</i> | mm. 96-109 mm. 110-123 | Theme C (violin) Coda |

The piano part showcases Kaplan's ease with the instrument, though the third movement requires some ingenuity when executing the series of fast chords in mm. 75-90 (very challenging as written, at the tempo requested). Mm. 79 and mm. 81 are problematic as well, this time because of double notes in the right hand.

APPENDIX C

PERFORMANCE NOTES ON ALVES SONATINA

The composer stated during an email exchange that most dynamic indications have been deliberately left out,²⁴ the performers being expected to make their own decisions.

The third movement, from our perspective, calls for some rewriting in both parts: in the violin, to manage unnecessarily awkward double-stopping passages, and in the piano, to circumvent unplayable passages, as follows:

| Measure | Re-writing |
|----------------|--|
| mm. 15-22 | Removal of double stop in the violin |
| mm. 53-54 | Removal of double stop in the violin |
| mm. 64-65 | Octave leap in the violin |
| mm. 66 | Removal of upper notes of octaves in the piano left hand |
| mm. 78-85 | Change to a line of simpler octaves in the violin |
| mm. 96-97 | Change to a line of simpler octaves in the violin |

²⁴ Email from Alves to the author dated July 17, 2017.

APPENDIX D***PERFORMANCE NOTES ON ALVES INTROSPECTIONS***

While the piano part is very idiomatic, the violin is problematic with puzzling (or downright impossible) stretches (e.g. m.78, 83, and 85) in the second scherzando section (see Figure 25).

Alves constant use of chromaticism and tritones allows him to explore textures on the violin in different range of the instrument.

Figure 25: *Stretches in the second scherzando section*



APPENDIX E

ROCHA

In developing both the piece and its performance, the interaction between the composer and the performer was important. The first two movements (and especially the second) were revised in 2017 to facilitate performance. Among revisions, the initial tempo was modified from $\text{♩}=120$ to $\text{♩}=105$, some double-stops were simplified (mm. 118-119), and a passage was made technically more coherent at measure 133 (it was felt more effective to keep the bottom line in ‘note tapping’, and turn to left hand pizzicato on the following measure). The interval at mm. 138-140 is playable as written for a person with large hands, but a smaller hand will require an octave transposition of the G# (see Figure 26).

Figure 26: *Rocha, mm. 138-140*

