

M. Camargo Guarneri
(1907-1993)

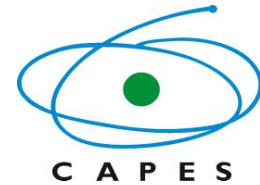
Sonatina in the G clef (1937)

Allegro

Con tenerezza

Ben rítmico

The Latin American Piano Repertoire Project
at the
Graduate Music Program
Universidade Federal do Rio Grande do Sul



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The Piano Sonatina In Latin America: A Musical Dialogue



What is a Sonatina?

Short movements

Well crafted formal structures

Overall unassuming
dimensions

APPROPRIATION & PARODY, IN THE
20TH CENTURY
...an art form

Ridicule

Satyre

ADMIRATION

Desire to emulate

THEORIES of

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graph LR; A[THEORIES of] --> B[• L. HUTCHEON- (1988)]; A --> C[• H. BLOOM- (1975)]; A --> D[• M. BAKHTIN- (1929)]; B --- B1[• PARODY & APPROPRIATION]; C --- C1[• INFLUENCE & MISREADING]; D --- D1[• AUTHORIZED TRANSGRESSION & DIALOGISM];
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- L. HUTCHEON- (1988)

- PARODY & APPROPRIATION

- H. BLOOM- (1975)

- INFLUENCE & MISREADING

- M. BAKHTIN- (1929)

- AUTHORIZED TRANSGRESSION & DIALOGISM

- Appropriation is “a form of repetition with ironic critical distance”
- Parody demands appreciation and understanding of the original
- Borrowings, misreadings and the ensuing dialogues between artists have been a time honored tradition

MUSIC

Straus (1990),
Korsyn (1994), Klein (2005)

Guarnieri's manuscript notes on fugue

P

T

ante tema ou antes sujeito

Tonica

Divertimento

T

R

Dominante

Exposição

Tema ou sujeito

P = Profeta

R = Resposta

Ponte (passal)

Stretto - é a aproximação da resposta

análises —

| a fuga em Mi menor do Concerto para Violino de Bach

Stravinsky and the Russian Traditions,

...”self-conscious allusions to Bach, the perceived fountain-head of ‘universal musical values’. Within a few short years the ‘retour à Bach’ would be absolutely *à l’ordre du jour* for musicians in the Parisian orbit ...

The height of fashion”... (Taruskin, 1996p. 1607)

Prokofiev to Myaskovsky

August 4, 1925

“Stravinsky has delivered himself of a horrifying piano sonata, which he himself performs not without a certain chic.” (Taruskin, 1996p. 1607)

Villa-Lobos, 1930-1945

9 BACHIANAS BRASILEIRAS

J.S.BACH (1685-1750)

FUGA X.

(Allegro capriccioso. ♩ = 132.)

a 2.

NB.

leggiero ma ben accentuato

The image displays two systems of musical notation for a fugue. Each system consists of a treble clef staff and a bass clef staff. The first system includes a tempo marking '(Allegro capriccioso. ♩ = 132.)' and a performance instruction 'a 2.' with a note value. Below the first staff, there is a note 'NB.' followed by the instruction 'leggiero ma ben accentuato'. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. The second system continues the piece with similar intricate patterns and fingerings. The key signature is one sharp (F#) and the time signature is 3/4.

CAMARGO GUANIERI (1907-1993)

III Two-Part Fugue

Ben ritmico ♩ = 84

sempre staccato

p

5 4 2 1 3 1 2 5 2 1 1 3 5 3 1 2 1 2 1 1 2 4

Shared Structure

- 5 Expositions
- 4 Episodes
- Final Exposition, theme in augmentation, contrary motion, stretto
- Guarneri keeps the melodic direction and alters the hand play
- Homage to E. Nazareth (divertimenti): dialogue and display of affection

Ernesto Nazareth - *Apanhei-te Cavaquinho*

Musical score for Ernesto Nazareth's *Apanhei-te Cavaquinho*. The score is written for two staves, likely representing the melody and accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often with accents. The accompaniment consists of chords and rhythmic patterns in the bass line. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final cadence.

Camargo Guarnieri – Fugue Second Episode

Musical score for Camargo Guarnieri's *Fugue Second Episode*. The score is written for two staves, likely representing the melody and accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often with accents. The accompaniment consists of chords and rhythmic patterns in the bass line. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final cadence.

Guarnieri's Dialogues

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graph LR; A[Guarnieri's Dialogues] --> B[Folk material: Blind man's song]; A --> C[Popular Music: E. Nazareth's Chorinho Style]; A --> D[J.S. Bach: High Art, Learned Style, Counterpoint];
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- Folk material: *Blind man's song*
- Popular Music: E. Nazareth's *Chorinho Style*
- J.S. Bach: High Art, Learned Style,
- Counterpoint

Left hand etudes built on the finale from
Weber's Piano Sonata No. 1, Op. 24 (1812)

Tchaikowsky's *Perpetuum mobile*

Brahms' Rondo after C. M. von Weber

Presto (C major)

Both composers transfer the original right hand part to the left, and add a new right hand.

Juan José Castro

Argentina (1895-1968)

Sonatina Española

Third movement (*Sobre un Rondó de Weber*)

Allegro

The image displays a musical score for the third movement of 'Sonatina Española' by Juan José Castro. The score is presented in two systems, each with two staves. The first system is marked 'Allegro' and includes dynamic markings 'p' (piano) and 'f' (forte), along with articulation markings 'A'. The second system continues the piece with various rhythmic patterns and articulation. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Maurice Ravel (1875-1937)

Sonatine

à Ida et Cipa Godebski

Erschienen 1905

doux et expressif

Modéré

p

pp subito

mf

4

5*)

3 4

4 5 5

1 2

1 4

2 5

1 5 1 4

1 2

Rene Amengual (1911-1954)

Sonatina (1930)

Allegro (♩ = 120)

PIANO

mf *mf* *rit. molto*

p

leggiero *mf* *muy. cantado*

Amengual's "...Sonatina para piano que tanto deriva de Ravel en lo que ésta tiene de impresionista..."

Juan Orrego Salas

Revista Musical Chilena (1950) XXXIX, p. 54

Marlos Nobre
(b. 1939)

Marlos Nobre

Calmo - Profundo
(♩ = 69)

Piano

1 3 3 3

2 3 3 3

3 3 3 3

4 3 3 3

5 3 3 3

6 3 3 3

7 3 3 3

8 3 3 3

9 3 3 3

10 3 3 3

11 3 3 3

12 3 3 3

III. Rit.

Edino Krieger (b. 1928)

Moderato

PIANO

p legato

The image displays a musical score for a piano piece by Edino Krieger. The score is written for two staves, treble and bass clef, and is marked 'Moderato'. The tempo is indicated as 'Moderato' at the top left. The dynamics are marked 'PIANO' on the left and '*p legato*' below the first staff. The music consists of two systems of four measures each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic and rhythmic patterns. The score is written in a clear, black-and-white format.

Maurice Ravel (1875-1937)

Sonatina Third movement

Animé

2 3 3 2 2 1 3 2

f

3 2

4 *très marqué*

4 2

Almeida Prado 1943-2010



Maurice Ravel Sonatina (1905):

A desire to reinvent the past:

Formal concerns

A reconciliation with the present:

Modern Tonal Vocabulary

LATIN AMERICAN COMPOSERS NEOCLASSICISM

Reverence

Sense of Belonging

Compositional Alternatives

Shared Features in the Sonatinas

G clef

Five finger patterns

Modality

Play of hands

Domestic, intimate, lyric, playful,

Expanding the view on the Sonatina

- Roque Cordero- Panamá
- Hector Rosar- Uruguay
- Carlos Chavez- Mexico
- Luis Gianneo- Argentina
- Francisco Mignone-Brazil
- Lorenzo Fernandez-Brazil
- Guillermo Graetzer-Argentina
- Juan Bautista Plaza-Venezuela
- Juan Carlos Paz -Argentina

Latin American Piano Repertoire Project

www.ufrgs.br/gppi

Sonatinas

109 Works

16 Countries

64 Composers