



GOVERNEMENT
DU QUÉBEC

MINISTÈRE
DE L'ÉDUCATION

DIRECTION GÉNÉRALE
DE L'ENSEIGNEMENT
ÉLÉMENTAIRE
ET SECONDAIRE

CENTRE ADMINISTRATIF G.
1036, RUE DE LA CHEVROTÈRE
QUÉ. G1A 1H9

16-3544A

MUSIC ON THE SECONDARY LEVEL

A TEACHING GUIDE

NOTES ON MUSICAL SELECTIONS

Heitor VILLA-LOBOS:
Fifth Bachianas Brasileiras

Presentation: Guy Roy

Music Examinations of June 1975

EME- 139

020400

4774019

BACHIANAS BRASILEIRAS NO. 5

Heitor Villa-Lobos
(1887-1959)

On hearing the Fifth Bachianas for the first time one is instantly attracted by the charm and the warmth which come from this work so imbued with the atmosphere and the culture of Brazil.

The Composer.

Heitor Villa-Lobos was born in Rio de Janeiro on March 5, 1887. His father, a musician, taught him the violoncello and the clarinet, giving him at the same time the first elements of theory. It was only later that he was to take up the study of the guitar. At the Villa-Lobos home everyone got together on Saturday evenings to play chamber music.

When his father died Heitor went to join his idols, the "pop" musicians (musicians of the "choros").

Heitor Villa-Lobos was above all a self-taught musician with a fantastic gift of improvisation.

In 1915 he made his début as a composer in Rio de Janeiro. The critics were sever in his regard, refusing to accept his modern kind of music.

In 1923 he left Brazil for a spell in Europe, where he introduced his music.

In 1930 he returned to his own country to settle in Sao Paulo where the famous "Week of Modern Art" was held each year.

During his whole life he fought to have his music accepted in his native land and in Europe.

Having sung and played the folk music of Rio he could not do otherwise than become inspired by it.

Heitor Villa-Lobos was certainly the greatest composer that Latin America ever produced.

The Choro.

The "choro" was made up of a small group of musicians who played at family feasts, balls and other popular celebrations.

The music of the choros was truly "pop" music, the music of the ordinary people of Rio at the beginning of the Century. Improvisation-wise, the performances of the choros were very much like our "jam sessions" of today.

Every moonlight night the strains of the serenade would be heard in the streets of Rio.

There are two kinds of serenade: the sung serenade, in which the melody is sung by the human voice supported by instruments; and the instrumental serenade, or "choro", in which certain instruments play the melody, others the accompaniment.

It was in this atmosphere that Heitor Villa-Lobos made his first steps, as a group musician.

Analysis.

The Bachianas, nine in number, were composed in homage to the genius that was Bach, whence the name BACHIANAS. Villa-Lobos had a very great admiration for Johann Sebastian Bach.

The Fifth Bachianas is divided into two parts:

the Aria(Cantilena), 1938. (This is the part that is on the music program.)

and La Dansa(Hammer), 1945.

THE ARIA. (For soprano and eight 'cellos)

-An introduction of two bars in fifths and pizzicato.
This is an example of the effect produced by the guitars of the serenader musicians.

-Then comes a languid, lyrical melody, in Brazilian style, floating over the pizzicati in counterpoint, its polyphony supported by the slow march of a cadential bass, in the style of Bach.

The melody is interspersed with ties and triplets.

The soprano vocalizes throughout the whole melody, whilst a 'cello plays the same melody as the soprano. The whole is sustained by the seven other 'cellos playing pizzicato.

A bridge of three bars (bars 20-21-22) brings us back to the same melody, but this time without the soprano.

-In the Second Section of the Aria a melody appears in the style of the old folk-songs. The poem is by Rut Correa. (Translated into English by Harvey Officer and with French adaptation by Charles Panzera.)

-In the the Third Section the melody returns to the opening theme in a new statement which finishes on the fundamental. The tune is hummed by the soprano.

The Fifth Bachianas is derived from both the sung serenade and the instrumental serenade or "choro". The tune is of folk-song inspiration.

The composer himself write a transcription for the guitar.

The time signatures change very often: $6/4$, $5/4$, $4/4$, $3/4$, $3/2$, etc. In the arrangement for guitar the time signatures $3/2$ are replaced by $6/4$.

The Form.

I	A	Bars 1 to 14
II	A'	Bars 14 to 19
	Bridge	Bars 20-21-22
	A	Bars 23 to 34
III	B	Bars 34 to 50
IV	A	Bars 50 to end.

The piece is written in A minor. Sometimes it is in the natural A minor, sometimes in A minor harmonic, while in certain spots we meet the A minor melodic.

In the soprano solo we hear intervals of a major sixth or seventh (as in Bars 4 and 5). The whole piece is full of dissonances brought about generally by passing notes.

Part B (bars 34-50).

In Part B the harmony is particularly tense, with frequent major and minor seventh chords, as well as augmented fifth chords.

The melody in Section B is conceived specifically to bring out the text, with syllabic movement and fermatas  used to underline those words whose meaning the composer wishes to emphasize.

Free Translation of the Poem

On the distant horizon a small cloud happily floats
in transparent brilliance!
The evening comes down peacefully among the roses, and
the moon will soon shine in the sky.
In the firmament the stars are already beginning to
twinkle, and the night is becoming gentle
and mysterious; the earth breathes forth
the enchantment of its nocturnal perfumes.

In my troubled soul a cry of anguish wells up, a
lament filled with pain for the love
about to vanish.

But the night, pitying my deep sorrow, brings forget-
fulness in its serene shadow!

On the distant horizon there remains alas! no more
light: darkness has spread over all the
world.

GLOSSARY

Aria: air, melody

Cantilena: cantilena, song

Cadential Bass: The bass (string bass, etc.) plays a note
on every beat.

Choro: Popular instrumental group ("pop" group) in Rio de Janeiro.

Also: Name given to the instrumental serenade (popular).

Serenade: A concert with voices or instruments, given out of doors during the evening or night.

The violoncello: May be played with the bow; or may be played without the bow, by plucking (pizzicato).

The voice: May sing the words; may vocalize, that is, sing on a syllable or vowel; may sing with the mouth closed (humming, or "bocca chiusa").

BIBLIOGRAPHY

Vasco Mariz: Heitor Villa-Lobos. (Editions Seghers, Paris, 1967)

René Dumesnil: Histoire de la musique. (Paris, 1934)

Charles Nef: The History of Music. (Paris, 1931)

SCORES: Bachianas Brasileiras No. 5 for Soprano and
 Orchestra of Violoncelli
 (Associated Music Publishers Inc., New York, N.Y.)
 (Text in Portuguese and English)

Bachianas Brasileiras No. 5 for voice and piano,
French adaptation by Charles Panzera.
(Editions Max Esching, Paris)

Heitor Villa-Lobos, Bachianas Brasileiras No. 5,
for voice and guitar.
(Associated Music Publishers, New York, N.Y.)

RECORDINGS: Angel 35547: Victoria de Los Angeles. The orchestra is directed by Villa-Lobos.

Angel 36979, Mady Mespli and Capolongo.

Vanguard Stereolab VSD-79160: Joan Baez soloist.

Guy Roy.



L'ÉDITEUR OFFICIEL DU QUÉBEC
SERVICE DE LA REPROGRAPHIE
Novembre 1974