

Article

## The waltzes for piano by Chiquinha Gonzaga: a pedagogical overview

As valsas para piano de Chiquinha Gonzaga: um panorama pedagógico

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**Abstract.** This paper aims to investigate the waltzes for piano by Francisca Gonzaga to identify their main characteristics and the musical, technical, and reading challenges that piano students will encounter when practicing her pieces. All waltzes were performed, analyzed, and compared to pieces graded by Jane Magrath (1995) in order to be classified in a level of difficulty from one to ten. Here, their main characteristics are discussed and one waltz of each level is presented and analyzed as an example. It was observed that the levels of difficulty of Gonzaga's waltzes range from six to ten and that they feature various technical and musical demands that can prepare students for a more advanced repertoire, such as pieces by Romantic composers. Chiquinha was an important female personality and her output deserves more recognition, not only for its historical importance and intrinsic quality but also for its pedagogical value. This paper intends to promote her works and stimulate piano teachers to include her pieces in the repertoire of their students.

**Keywords.** Piano pedagogy, Brazilian waltz, Pedagogical repertoire, Brazilian music.

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**Resumo.** Este artigo procura investigar as valsas para piano de Chiquinha Gonzaga e as dificuldades musicais, técnicas e de leitura que alunos de piano encontrarão ao estudar suas peças. Todas as obras foram executadas, analisadas e comparadas a peças niveladas por Jane Magrath (1995) para serem classificadas em um nível de dificuldade de um a dez. Aqui, as principais características encontradas são discutidas e uma valsa de cada nível é apresentada e analisada como exemplo. Foi observado que os níveis de dificuldade das valsas de Gonzaga variam entre seis e dez e elas apresentam diversas demandas técnicas e musicais que podem preparar os alunos para um repertório mais avançado, como peças de compositores românticos. Chiquinha foi uma importante personalidade feminina e sua obra merece mais reconhecimento, não apenas por sua importância histórica e qualidade intrínseca, mas também pelo seu valor didático. Este trabalho pretende divulgar suas peças e estimular professores de piano a incluí-las no repertório de seus alunos.

**Palavras-chave.** Pedagogia do piano, valsa brasileira, repertório didático, música brasileira.

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## 1. Introduction

Francisca Edwiges Neves Gonzaga or, simply, Chiquinha Gonzaga (1847–1935) is a well-known name in the Brazilian music scene, especially when talking about choro. Her works have also been gaining more space in art music concerts, but the number of her pieces known by the general public and even by professional musicians is still very small when compared to her entire compositional output. Chiquinha Gonzaga was one of the pioneers in developing a genuine Brazilian style in popular music and, besides her importance in the history of Brazilian music, she was also an important figure for the society of the time. She broke paradigms in a patriarchal society, supported the abolition of slavery and the proclamation of the republic, and contributed to the foundation of the first Brazilian society to protect copyrights, the *Sociedade Brasileira de Autores Teatrais (Sbat)*. This paper aims to explore the pianistic aspects of Gonzaga's waltzes for piano through a pedagogical point of view and to stimulate its use as a didactic repertoire and its inclusion in concerts by professional pianists.

Chiquinha's personal life was considered scandalous for her time. She started composing professionally and playing in choro groups after divorcing her husband and leaving her second partner.

Despite not having any support from her family, she published her first piece, *Atraente*, in 1877 and it was a great success. She learned on her own how to compose for other instruments and how to orchestrate and started to write music for revues and to conduct, becoming the first female conductor (maestrina) in Brazil. Even though her music suffered prejudice and was hardly accepted by members of the academy and by classical composers, Gonzaga was supported and admired by important musicians, such as Carlos Gomes and Francisco Braga, and, by the end of her life, she was nationally respected and received many homages.

After her death, Chiquinha and her works were overlooked until the 1970s, when *chorinho* was rediscovered. Since then, her life has been more explored, especially due to her pioneer and subversive character, but few of her pieces became widely known. She composed hundreds of pieces in various genres, such as dances, songs, and even sacred pieces. For piano, the genres that she was the most prolific in were the waltz and the tango. These contrasting genres reveal the variety of styles explored by the maestrina and offer a gamut of pianistic aspects that can be approached pedagogically and can contribute to the development of technical and musical skills of piano students. Her pieces can, for instance, prepare students for works by Nationalistic composers as well as develop skills needed for a more advanced repertoire of standard classical composers, such as Chopin and Schubert, among others.

The majority of Gonzaga's works are commonly associated with popular or salon music. Salon music is considered a style between popular and classical, generally suitable for performance at home. Carpenter (1958) emphasizes that none of those genres is clearly defined and affirms that "popular music merges into the salon type, which, in turn, blends into 'classic' through an equally vaguely defined area".

He defines salon music as being, in the first place, elegant. He says that "it is polite, well-mannered, graceful. It is never vulgar or uncouth. It sometimes expresses lofty sentiments [...], but it is never profound" (p. 291). Despite usually not having complex musical demands or deep expressive features that would require a considerable emotional involvement of the performer, salon pieces frequently present significant

technical difficulties (*idem*).

Other characteristics of this style pointed out by Carpenter (1958, p. 291–292) are: simple, delicate, and refined melodies; elementary harmony; uncomplicated left hand; and some brilliant passages, such as scales, arpeggios, and repeated notes, generally not very hard, but based on passages of “higher standard” composers. Swartz (1985) mentions that it “was written to be pleasing, entertaining, and artistically inventive” (p. 52), and Preda-Schimek (2009) reports that a third of salon pieces consist of dances. They are constituted mostly of smaller musical genres and because by the end of the nineteenth-century composing short pieces was considered a lesser activity, they regularly received negative commentary by the reviewers, regardless of their quality (Citron, 1990, p.110). Moreover, the term “salon music” became almost synonymous with “woman’s music,” as women composed mainly smaller musical genres since their life was mostly restricted to their private sphere (*idem*)

Because of the patriarchal society of the time, music composed by women was considered amateur work and of “a lesser creative worth”. Therefore, this style of music was relegated to an inferior status and was prevented from entering the classical repertoire canon (Citron, 1990, p. 110). As a result, this genre has been under-researched, also in part due to the prejudice of the press and musicologists (Preda-Schimek, 2009, p.221), and it is often erroneously considered simple (Carpenter, 1958, p.292). Robert Schumann, for example, had a positive attitude towards salon music as long as it had a “solid compositional structure” and considered it elegant and refined (Swartz, 1985, p. 52).

Several of Chiquinha Gonzaga’s works fit those definitions since they present a light character, emphasize right-hand melodies, and were composed for an amateur audience that played for family entertainment, for example. However, this does not mean that they are easy to execute or unsuitable for concert performances. Many of her works feature different characters in each section, which demand changes in tone color and interpretation; use various articulations, which are often not notated and need to be carefully analyzed and experimented; present cantabile melodies, which need to be phrased elegantly and expressively; and offer numerous technical difficulties, such as big leaps, scales, arpeggios, repeated notes, parallel double notes, etc. Her pieces are very diverse, displaying her versatility, and can be grouped for recitals.

## **2. Brief Overview of the Waltz in Brazil**

Despite some controversies regarding the arrival of the waltz in Brazil, this genre became popular in the country in the 1830s with the establishment of the first music publishers in Rio de Janeiro (Almeida, 1999, p. 19). In the following decade, the dance was widely played in the salons of the court and the elite (Reis, 2012, p. 33) and was considered an essential genre to be learned by piano students (Castagna, 2003, p. 8). It was a favorite genre and was cultivated by composers of popular and art music, bringing the number of compositions to more than 1700 from 1850–1950 (Moore, 2000, p. 62–63).

The waltz arrived in Brazil mainly from France, and it was more intimate and less brilliant than the Viennese type. In Brazil, it was influenced by the *modinha* and incorporated melodious and loving lines and a bucolic character. It also became a preferred genre for serenades and absorbed minor keys, inverted harmonies (creating

a melodic bass that counterpoints the main melody), long phrases, expressive leaps, wide melodic range, use of retards, neighboring tones, and *appoggiaturas* from the *choro* (Almeida, 1999). In addition to slow waltzes, Kiefer (1979, p.13) points out the great number of brilliant waltzes present in Brazil.

In the 20th and 21st centuries, many composers explored the waltz inspired by the *choro* character and used the genre as part of suites or as isolated works. Several of these pieces are accessible for intermediate students or were, in fact, composed as pedagogical works, such as waltzes by Moema Craveiro Campos (“Valsa Antiga”, from *13 Pequenas Peças Brasileiras I*; and “Valsa dos Pampas”, from *13 Pequenas Peças Brasileiras II*), Ronaldo Miranda (Valsa Só), Heitor Alimonda (“Valsinha”, from *Dez Peças Fáceis*), Claudio Santoro (“Valsinha Lenta”, from *Peças Infantis*), Francisco Mignone (“Valsinha”, from *Seis Pecinhas para Piano; Primeira Valsinha; Segunda Valsinha; Valsinha Faceira; and Pequena Valsa de Esquina*), Lorenzo Fernandez (“Valsinha”, from *Suíte das Cinco Notas*), among others. Therefore, we can infer that the waltz has been part of the repertoire of piano students from the 19th century until today, being a resource for teachers to work on various musical and technical skills and stylistic elements.

### 3. Main characteristics of Gonzaga’s Waltzes

Gonzaga’s waltzes do not display many features that can be associated with a national style, such as the melodic basses from the *choro* (*baixos cantantes*), syncopations, or the preference for minor keys. These characteristics can be frequently observed in waltzes by classical composers of the twentieth century, such as Villa-Lobos, Lorenzo Fernandez, and Francisco Mignone. On the other hand, due to Chiquinha’s more European approach to the waltzes, her pieces can be used by students to develop skills commonly found in Romantic repertoire, such as *cantabile* melodies, double-notes passages, and arpeggios.

Chiquinha composed 37 waltzes for piano. Two of them, *A Rir do Santo Dia* and *Ary*, had a second version published with a different key, different name, and some alterations, and *Viva la Gracia* was also published with the name *Platina*. However, only one of each was included in the numbers. Waltzes that were published for other instruments during the composer’s life, but were first conceived for piano, were included. Gonzaga’s waltzes feature various tempi and characters, from fast and brilliant ones, such as *Yara*, to slow and expressive ones, such as *Saudade*. There are also pieces with a strong dance character, such as *Dança das Fadas*. Some waltzes were published with a style classification (See Table 1).

Style included in the edition	Names of the waltzes
Salon Waltz	Dança das Fadas, Ary, Perfume, Juracy, Heloísa, Saudade
Walzer d'Amore	Bella Fanciulla lo T'Amo
American Waltz	Promessa
Characteristic Waltz	Rosa
Brilliant Waltz	Harmonia das Esferas, Carlos Gomes
Concert Waltz	Yara, Desalento, Harmonias do Coração
Sentimental Waltz	Plangente
Spanish Waltz	Viva la Gracia (Platina)

Table 1: Chiquinha Gonzaga's waltzes published with style classifications according to the edition of the Acervo Digital Chiquinha Gonzaga.

Only two waltzes are in minor keys (*Cananéa* and *Viva la Gracia/Platina*), and there is a predominance of keys with few sharps or flats (See Table 2) because they were addressed to an amateur audience, who had limited music literacy (Peres, 1995, p. 114). Regarding the form of the pieces, the waltzes present sectional forms, predominating the rondo, and some have introductions. The sections generally modulate to closely related keys, including minor modes. Whereas some keep the same character throughout the composition, some feature contrasting sections. These character changes often feature modulations and changes in texture, such as the addition of a middle voice, a switch of the melodic line from one hand to the other, and the addition of flourished passages like arpeggios and scales. In pieces with little contrast, the pianist will need to explore their creativity and apply changes in dynamics, tone color, articulation, and agogic between sections to create variety and avoid the piece sounding repetitive or monotonous. Similarly, in pieces that have character changes, the performer will need to explore various musical nuances, demanding a broad knowledge of touches and expressive resources to create the necessary contrast between the sections.

Keys	Names of the waltzes
D Minor	Viva la Gracia (Platina)
F Minor	Cananéa
C Major	Animatógrafo, A Rir do Santo Dia (also published in D Major with the title Aguará), Ary (also published in B-flat major with the title Cariry), Dança das Fadas, Juracy, O Padre Amaro, Ortruda, Tupiniquins, Yara
F Major	Carlos Gomes, Desalento, Grata Esperança, Harmonias do Coração, Plangente, Robertinha, Amapá, Viver é Folgar (although the “A” section is in F Major, the piece piece ends in C Major)
G Major	Bella Fanciulla lo T’Amo, Harmonia das Esferas, Estrela d’Alva
D Major	Cecy, Maria, Promessa
E-flat Major	Timbira, Borboleta, Genéa
A-flat Major	A Bela Jardineira, Falena, Heloísa, Ismênia, Perfume, Rosa, Tupi, Walkyria

Table 2: Keys of Francisca Gonzaga’s piano waltzes.

Chiquinha Gonzaga’s waltzes present few indications of tempo, character, dynamics, articulation, pedal, and agogics. Therefore, each passage should be carefully analyzed regarding its character, compositional elements (such as harmony, form, and melodic structure), and style. Then, different possibilities of interpretation should be experimented with and discussed between student and teacher to arrive at a performance that will better convey the character of the section. Regarding tempi, some waltzes have the vague indication “*Tempo de Valsa*” (waltz tempo), and others have a more specific marking only for the introduction. Few have a clear tempo marking for the whole piece, such as *Ortruda*, *A Bela Jardineira*, *Cananéa*, and *Robertinha*. The presence of brilliant passages, such as arpeggios, or long melodic phrases can help in the decision of at what tempo to execute the piece.

In respect to articulation choices, the melodies of Gonzaga’s waltzes are, for the most part, lyrical, *cantabile*, and elegant, and may be played *legato*. Dynamics and agogic nuances should be chosen in accordance with melodic and harmonic directions and used to create more variety and contrast in the piece. To help students describe the character of a passage and find expressive nuances for it, the teacher might suggest some of the words used by Chiquinha in her other waltzes and the student can match it with the passage being studied. Some of these words are *embalando*, *cantabile*, *expressivo*, *com alma*, *il canto bem marcado*, *harmonioso*, *com graça*, *declamando*, *bem marcado o baixo*, *vibrante*, *suave*, *appassionato*, *con amore*, *poetizando*, *misterioso*, *grandioso*, *com muita expressão*, and *gracioso*.

Concerning pedaling, her waltzes offer opportunities for the practice of varied

techniques. Often, pressing the pedal in the first beat and releasing it in the second or third works well and creates a light dance movement. However, for some expressive passages, syncopated pedal (sometimes, half-pedal) may be used. These various pedaling techniques are also exploited in waltzes by standard art music composers, such as Chopin, Schubert, or Brahms. Hence, Chiquinha's waltzes are valuable preparatory pieces for more complex and advanced repertoire, especially because students will not have to spend so much time working on coordination and virtuosic passages, and can focus on tone production and pedaling techniques.

The melodies of Gonzaga's waltzes often encompass a wide keyboard range, having low basses and melodic lines that reach a very high register (*Harmonias do Coração*, for example, presents notes from A1 to F7). Even though this characteristic makes the lines of each hand very distinct, finding the right balance between melody and accompaniment is not a simple task. The bass should be slightly emphasized, especially in places where it creates a counterpoint with the melody, such as indicated by the composer with accent marks in measures 17–32 in *Desalento* (see Example 1), and even when not indicated by her (which demands more attention and analysis), such as in measures 7–9 in *Ary* (see Example 2). However, they should not be extremely heavy. Accompaniment chords should be lighter than the bass and keep the dance movement. The melody should be well projected and keep its brilliant and/or *cantabile* qualities even at a very high register. In addition, double notes (thirds, sixths, and octaves, for example) and middle voices are common, which demand practice in voicing.

Fig. 1: Example 1. *Desalento*, mm. 17–21.

Fig. 2: Example 2. *Ary, Filha do Céu*, mm. 6–9.

Regarding technical demands, the majority of challenges occur in the right hand, such as ornaments, scales, arpeggios, repeated notes, and parallel thirds, sixths, and octaves (See Table 3). In the left hand, there are, for instance, big leaps between bass and chords, chords in various inversions, parallel octaves, four-note chords, arpeggios, and varied accompaniment patterns. In general, Chiquinha's melodies are pianistic, and her pieces are appropriate for students with small hands since an extension larger than an octave is rarely required. Furthermore, when a bigger interval appears, it is generally indicated

to be rolled.

Technical Demands	Examples in the Repertoire
Parallel Thirds	Valsa da revista fantástica Amapá; Dança das Fadas; Walkyria; Viva la Gracia; Valsa da opereta-pastoral Estrela D’Alva, Ortruda
Parallel Sixths	Bella Fanciulla Io T’amo; Perfume; Viver éFolgar; Viva la Gracia; Valsa da opereta-pastoral Estrela D’Alva; GrataEsperança; Genéa; Animatógrafo; Rosa; Maria; Cananéa
Parallel blocked octaves – hands separate or hands together	A Rir do Santo Dia (also broken rolled octaves, hands separate); Animatógrafo (hands separate); Cecy (hands separate); Ortruda (hands separate); Dança das Fadas (hands separate); Robertinha (hands separate); Ary (hands separate); Carlos Gomes (hands separate); Walkyria (hands separate); Yara (hands separate and hands together); Viver é Folgar (hands together); Tupiniquins (hands separate); Falena(hands separate)
Scales in one hand- diatonic or chromatic	Valsa da revista fantástica Amapá (diatonic; Animatógrafo (diatonic, one of them has a chromatic note); Ortruda (diatonic); Desalento (diatonic and chromatic); Dançadas Fadas (diatonic); Rosa (diatonic, in thirty-second notes); Harmonia das Esferas (chromatic); Walkyria (diatonic and chromatic); Yara (diatonic and chromatic); Viver é Folgar (diatonic); Ismênia (diatonic); Valsa da opereta-pastoral Estrela D’Alva (diatonic); Genéa (diatonic); Robertinha (diatonic); Carlos Gomes (diatonic); Harmonias do Coração



	(diatonic and chromatic)
Scale in parallel movement	Animatógrafo, Ortruda; Walkyria; Yara (including a scale with parallel blocked octaves in the right hand); Viver é Folgar (chromatic scale with both hands in parallel blocked octaves).
Scales in blocked/broken thirds/sixths	Valsa da revista fantástica Amapá; Dançadas Fadas; Walkyria; Viva la Gracia; Genéa; Grata Esperança
Varied accompaniment patterns	Valsa da revista fantástica Amapá; Dança das Fadas; Perfume; Juracy; Yara; Timbira; Valsa da opereta-pastoral Estrela D'Alva; Grata Esperança; Walkyria; Desalento; Rosa; Carlos Gomes; Tupiniquins; Falena; Promessa!; Borboleta; Cananéa
Right hand playing melody+accompaniment	Animatógrafo; Falena; Harmonias do Coração; Bella Fanciulla lo T'Amo; Promessa!; Rosa; Walkyria; Ismênia; Plangente; Tupiniquins; Valsa da opereta-pastoral Estrela D'Alva; Dança das Fadas, Ismênia; Cecy; Ary; Maria; Cananéa
Big leaps in the right hand	Cecy; Desalento; Dança das Fadas; Carlos Gomes; Timbira; Borboleta
Dotted Rhythms	Cecy; Maria; Robertinha; Ary; Rosa; Tupi; Timbira; Genéa; Animatógrafo; Bella Fanciulla lo T'Amo; A Bela Jardineira
Arpeggios - hands separate	Valsa da revista fantástica Amapá; A Rir do Santo Dia; A Bela Jardineira; Saudade; Harmonias do Coração; Cananéa; Desalento; O Padre Amaro; Heloísa; Tupi; Harmonia das Esferas; Walkyria; Yara; Ismênia; Plangente; Borboleta; Tupiniquins; Genéa; Dança das Fadas; Rosa; Viver é

	Folgar; Perfume; Juracy; Timbira; Grata Esperança; Cecy; Robertinha; Ary; Carlos Gomes; Bella Fanciulla lo T'Amo; Promessa!; Maria
Arpeggios in parallel or contrary motion	A Bela Jardineira (parallel); Rosa (parallel); Tupi (parallel); Walkyria (parallel); Yara (parallel); Timbira (parallel); Ismênia (parallel); Borboleta (contrary); Cananéa (parallel)
Repeated Notes	Desalento; Carlos Gomes; Plangente
Repeated octaves, chords or double notes	Dança das Fadas; Perfume; Carlos Gomes; Yara; Plangente; Valsa da opereta- pastoral Estrela D'Alva; Harmonia das Esferas
Tuplets	Harmonias do Coração, Bella Fanciulla lo T'amo; Yara; Plangente
Tremolo	Yara
Cadenza passage	Yara; Grata Esperança

Table 3: Main technical challenges encountered in Chiquinha Gonzaga's waltzes.

Rhythmically, Gonzaga's waltzes do not present many complexities or demands. The most common rhythmic difficulty is the presence of dotted figures. There are few syncopations and tuplets, and thirty-second notes are also rare. Sixteenth notes are common, but, generally, the fastest note value is the eighth note. The frequent presence of ornaments may create some rhythmic challenges since they should be played graciously and should not interfere with the rhythmic flow (although some agogic nuances are possible).

Another aspect to be considered when assigning Chiquinha's pieces to students is the lack of fingering, which will demand careful analysis and experimentation. It is advisable that teachers include some fingering in the scores to help students with sight-reading. It can also be discussed in the lesson, so students can practice evaluating and choosing fingerings under the teacher's guidance. As mentioned before, Gonzaga's writing is pianistic and lies well under the hands. Therefore, fingering is generally not awkward.

#### 4. Difficulty Levels of Chiquinha Gonzaga's Waltzes for Piano

Grading a piece of music is not an easy or definite task. On the contrary, it is rather personal and subjective. For that reason, Frances Clark (1992) advises that grade levels should be taken as approximations and followed in the most general way. Saloméa Gandelman (1997) points out that the evaluation of the difficulty level of a piece depends on the individual challenges of the teacher, on the particular difficulties, tastes, needs, and abilities faced by each student, and on relativization. In her grading of

Brazilian piano repertoire, she took into consideration not only technical aspects but also reading elements – where she included characteristics such as rhythmic complexity, harmonic structures, the richness of dynamics, and agogic nuances. She declared that it is important to consider the context of each passage to determine its difficulty, and characteristics such as the tempo of a passage and the combination of different elements in each hand should also be taken into consideration (p. 28). In her paper, she classified the pieces into four levels of difficulty (elementary, intermediate, advanced, and virtuosic) and chose reference pieces to serve as a basis of comparison for her grading.

Rolf Koenen (2010), who graded piano repertoire for G. Henle Verlag admits that “any evaluation of art or music will always be subjective, even if the aim was to be objective” (paragraph 4) and, at the same time, affirms that it can be a useful guide for teachers who teach at different levels, as well as for amateurs. He analyzed not only the number of fast or slow notes, but also the complexity of the compositional structure of the piece and “the ability to prepare a piece for performance” (paragraph 3) and classified standard classical repertoire into nine levels of difficulty organized in three broad categories: easy (levels 1–3), medium (4–6), and difficult (7–9). He also provided a reference table with sample pieces graded a teach level.

Other types of classification exist around the world. Some examples are the eight grade levels (plus an “initial” one) of the Trinity College London; the ten levels (plus two preparatory ones) of the Royal Conservatory of Music; graded anthologies done by Jane Magrath, Keith Snell, and Helen Marlais, and the comprehensive classifications done by Maurice Hinson and Jane Magrath. Each one of these authors/institutions used different criteria for leveling piano repertoire, and there are overlaps and also controversies among them. However, their importance and usefulness are of great value for piano teachers and they help in the selection of repertoire of different styles for students in all stages of piano learning. Jeanine Jacobson (2015) points to the importance of determining the teaching order of pieces, “so students can progress incrementally” and suggests that teachers should identify technical, musical, and reading challenges of a piece before teaching it. She also states that “a thorough knowledge of standard literature appropriate for students and knowing the order in which it should be taught provides a basic foundation for selecting student repertoire” (p. 185- 164). In this regard, Jane Magrath (2017) affirms that knowing the level of a piece is important to avoid frustration (if the repertoire is too hard for the student) or boredom (if it is too easy for him/her).

In this research, the author aimed to provide a pedagogical analysis of Chiquinha’s waltzes by investigating the musical, technical, and reading characteristics of each piece as suggested by Jacobson and by providing a difficulty level for each one of them. This way, the researcher expects to grow the interest of teachers as well as of professional and amateur pianists in Gonzaga’s works and also to assist instructors in selecting repertoire by contextualizing the difficulty of her pieces in relation to standard teaching repertoire. Based on Sara Cohen’s (1998) didactic study of Ernesto Nazareth’s works, the author looked for elements such as tempo and character indications, dynamics, agogics, phrasing, articulation, pedal, fingering, form, and technical challenges (for instance, repeated notes, tremolos, arpeggios, double notes, octaves, scales, leaps, etc.) and also other aspects such as expressivity, voicing, contrast and variety, the distance between hands, length, keyboard exploration and range, ornamentation, variety of elements, the

combination of technical demands, texture, tonalities, use of musical symbols, ledger lines and accidentals, and rhythmic patterns. These elements were then organized into Jacobson's categories (technical, musical, and reading demands).

The author played each piece to determine the challenges students will encounter, analyzed the scores, and listened to available recordings to investigate various ways of performing them. The characteristics and demands of each piece were compared to the ones encountered in works graded by Jane Magrath (1995) and received a difficulty level based on this comparison. Magrath evaluated thousands of works, and graded them in ten levels, ranging from beginning to early advanced. Her system was chosen for this research due to the large number of graded works, which provides a relevant basis for comparison, and because it reinforces the incremental and systematic development of technical, musical, and reading skills. As pointed out before, the leveling provided here for Gonzaga's pieces is not intended to be a definite system and should be taken as a general guide of the relative difficulty of a piece.

It was noticed that the levels of Chiquinha's waltzes range from six to ten. Magrath (1995) included in her book a reference chart for grading (See Table 4) which was used as a reference for the leveling of Gonzaga's waltzes along with various other pieces in different styles and from different periods also graded by her. In Table 5, the author included other standard teaching pieces in different styles to help contextualize the difficulty level assigned to the waltzes.

Levels	Reference Pieces
Level 6	Clementi <i>Sonatinas</i> , op.36; Burgmüller 25 <i>Progressive Pieces</i> , op. 100
Level 7	Kuhlau and Diabelli Sonatinas; Bach easier <i>Two-Part Inventions</i> ; Bach <i>Little Preludes</i> ; Dello Joio <i>Lyric Pieces for the Young</i>
Level 8	Moderately difficult Bach <i>Two-Part Inventions</i> ; Beethoven easier variation sets; Field Nocturnes; Schumann <i>Album Leaves</i> , op. 124; Schubert Waltzes; Turina <i>Miniatures</i>
Level 9	Easier Bach <i>Three-Part Inventions</i> ; easiest Haydn Sonata movements; easiest Mendelssohn <i>Songs Without Words</i> ; easiest Chopin mazurkas
Level 10	Bach <i>Three-Part Inventions</i> ; easiest Chopin Nocturnes; Beethoven <i>Sonatas</i> , op.49, 79; Mozart <i>Sonata</i> , K. 283; Muczynski <i>Preludes</i>

Table 4: Magrath's Reference Chart for Grading Levels 6–10 (1995, xi).

Level 6	Level 7	Level 8	Level 9	Level 10
J.S. Bach - Little Prelude in C Minor,	J.S. Bach Invention no. 1 in C Major, BWV 772	J.S. Bach Invention no. 9 in F Minor, BWV 780	J.S. Bach Sinfonia no. 3 in D Major, BWV 789	J.S. Bach Sinfonia no. 12 in A Major, BWV 798
M. Clementi Sonatina in D Major, op. 36 no. 6	F. Kuhlau Sonatina in G Major, op. 88 no.2	L.v. Beethoven Bagatelles in F Major, op. 33 no. 3 and in D Major, op. 33 no. 6	F. J. Haydn Sonata in E Minor, Hob. XVI/34	W. A Mozart Sonata in G major, K. 283
R. Schumann Little Romance from Album of the Young, op. 68 no. 19	F. Chopin - Waltz in A Minor, Op. Posth.	F. Schubert Moment Musical in F Minor, op. 94 no. 3	F. Chopin Nocturne op. 9 no. 2	F. Chopin- Waltz op. 64 no. 2
D. Kabalevsky Meadow Dance from Children's Pieces, op.27 no. 17	A. Khachaturian - first movement (Allegro giocoso) of Sonatina (1959)	F. Poulenc Valse (1919)	D. Shostakovich Prelude op. 34 no.15	C. Debussy La Plus Que Lente

Table 5: Examples of pieces in various styles in levels 6–10 according to the book *The Pianist's Guide to Teaching and Performance Literature* (Magrath, 1995).

The majority of Chiquinha's waltzes are in level seven (12 pieces). Ten waltzes were classified in level six, eight in level eight, five in level nine, and only two in level ten (See Table 6). They can be valuable pieces to prepare students for more advanced repertoire, such as works by Chopin and Schubert since they will demand work on tone quality, phrasing, pedaling, and technical skills such as scales, arpeggios, and repeated notes. In the next section, one waltz will be presented in each difficulty level and their technical, musical, and reading challenges will be approached.

Level 6	Level 7	Level 8	Level 9	Level 10
Saudade	Heloísa	Cecy	Grata Esperança	Carlos Gomes
Maria	A Rir do Santo Dia	Ary	Harmonia das Esferas	Yara
Cananéa	Perfume	O Pe. Amaro	Harmonias do Coração	
Robertinha	Estrela d'Alva	Timbira	Desalento	
Tupiniquins	Juracy	Dança das Fadas	Plangente	
Bella Fanciulla	Amapá	A Bela Jardineira		
Tupi	Promessa	Genéa		
Animatógrafo	Viver é Folgar	Walkyria		
Viva la Gracia	Falena			
Borboleta	Ortruda			
	Ismênia			
	Rosa			

Table 6: Level of Difficulty of Gonzaga's Waltzes for Piano.

## 5. Brief Pedagogical Analysis of Selected Waltzes by Francisca Gonzaga

### 5.1. Maria

This waltz was published around 1899. It is a sweet waltz and may be played at a calm tempo. The form is || A | B | C | A ||, and it is in D Major with modulation to A Major. It has a salon-like atmosphere and does not present big character changes between sections. Nevertheless, changes in dynamics, tone color, and pedaling can be applied to create variety.

- Level: it can be placed on level six.
- Technical Demands: this piece features dotted notes, but does not present many rhythmic complexities. Regarding ornamentation, the melody features double *acciaccaturas* and the left hand has a big rolled chord. The right hand also presents short arpeggios, some parallel blocked sixths, and, in the "C" section, it has parts where it plays the melody in the top voice and accompaniment chords in the middle voice.
- Musical Demands: this piece should keep a dancing character throughout and the melody should be played cantabile. Agogic nuances might be applied

sparingly in arpeggios and transitions to enhance the expressivity of the melodic line. Chiquinha did not include any dynamic indication in this piece. Therefore, the performer has the freedom to experiment and choose dynamics according to the formal, harmonic, and melodic characteristics of the passage. The top notes of chords and double notes should be voiced, and the pianist will also need to balance melody and accompaniment played in the same hand in some instances. Regarding articulation, Gonzaga notated *legato*, two-note slurs, other short slurs, and some accents. Where there is no indication, the melody may also be played *legato* to maintain the delicate character of the piece.

This piece does not show considerable character changes between sections, but the performer should create variety between them. The “A” section, for example, is very tender. It may start *mf* and feature a *crescendo* in mm. 6–8. The restatement of the theme in m. 9 may be played *mp*. The “B” section is more salon-like and may feature amore brilliant tone, but keeping a *dolce* atmosphere. The “C” section is charming and may feature contrasting dynamics for each repetition of its motive. The RH (right-hand) melody starts at a lower register in this section and may have a warmer tone. The long notes in the LH (left hand) may also be slightly emphasized, which will also create a different color for this section.

The use of the pedal will be different according to the needs of each passage and varying the way it is applied helps change the color of each section. For example, mm. 2–5 (as well as 10–15) may have the pedal pressed in the first beat and released in the third beat. In mm. 6–8 and also in the “B” section, it may be lifted in the second beat. The “C” section might feature a syncopated pedal in mm. 34–36 and 42–44 (see Example 3), and it can be lifted in the second beat in other measures.



Fig. 3: Example 3. *Maria*, mm. 34–39. Mm. 34–36 may feature a syncopated pedal, whereas mm. 37–39 may have the pedal lifted in the second beat.

- Reading Demands: this waltz does not present many reading demands. It features some chromaticism and ledger lines.

## 5.2. Ortruda

This waltz was published after 1893 and has a joyful character. The form is || A || : B : || A || C || A || B || A ||, and it is in C Major, with modulation to F Major. It has the tempo indication *Allegro Brillante*, demanding fluency and agility in arpeggio and scale passages and also in the LH leaps.

- Level: it can be placed on level seven.
- Technical Demands: rhythmic difficulties include the presence of dotted and double-dotted notes. The melody is ornamented with single and double *acciaccaturas*, and some of them lead to a blocked octave. The RH also features parallel thirds (requiring careful fingering), scales, an arpeggio, and parallel octaves (also seen in some LH passages). The passage in mm. 65 (third beat) – 66 is also tricky, and combines a scale and an arpeggio fragment in parallel motion (see Example 4).



Fig. 4: Example 4. *Ortruda*, mm. 61–66.

- Musical Demands: *Ortruda* demands a brilliant touch and a moving tempo. Chiquinha notated *poco riten.* in m. 66, but there are not many other opportunities for agogic nuances. The vivid character permeates the entire piece without much contrast or mood changes. Diversity in articulation and dynamics contribute to creating variety and should be discussed between student and teacher since there is no dynamic indication and Chiquinha only marked *legato* and accents in some passages. The “A” section, for instance, should be very brilliant and may use a louder dynamic level. “B” stays, for the most part, at a lower range, and could feature a softer dynamic level to contrast with the “A” sections that surround it. The “C” section is marked “brilliant,” and could combine a bright touch with a moderate dynamic level that can follow the melodic contour. Pedaling is not very complex in this piece. It may be pressed in the first beat and released in the third.
- Reading Demands: use of ledger lines and some chromaticism.

### 5.3. Cecy

This waltz was published for piano only in 2011 by the Acervo Digital Chiquinha Gonzaga. In 1932, it was published as choro for saxophone in the collection *Alma Brasileira*. It was dedicated to the composer and conductor of the firefighters' band Anacleto de Medeiros (1866–1907). A manuscript copy of *Cecy* has the indication “*valsachoro*”. The form is || Introduction | A ||:B:|| A | C | A ||. It is in D Major, with modulation to G Major.

The introduction has the indication *Allegre brilhante*, and then *Tempo de Valsa* is marked.

- Level: this waltz can be placed on level eight.
- Technical Demands: rhythmically, dotted notes appear frequently in this piece (sometimes, rests are used instead of dots). There is also the presence of ornaments in both hands (single *acciaccaturas* in the LH and double *acciaccaturas* in the RH), and they should be played gracefully without



disrupting the rhythmic flow. Some of the technical difficulties encountered are: repeated five-note chords in the LH, repeated notes in the LH played over a held bass, big leaps not only in the LH, but also in the RH (mm. 41–42, 61–69, for example), parallel blocked octaves (especially in the RH), finger substitution (mm. 45 and 53), variety in the accompaniment, arpeggiated patterns in the RH, and a scale fragment that uses chromaticism (mm. 21–22). Attention is also needed to the right-hand passage in mm. 87–88 (see Example 5), and it can be practiced as blocked chords before attempting to play it as written.



Fig. 5: Example 5. *Cecy*, mm. 84–90.

- **Musical Demands:** this piece is very expressive and presents many character changes between and within sections, requiring frequent changes in dynamics and tone color. The introduction, for example, has a brilliant and triumphant character. The “A” section is expressive and warm. The “B” section is more vivid, whereas the “C” section alternates a calm and sweet opening motive with dramatic passages (mm. 67–73, and 83–86). Chiquinha uses the words *cantabile* (“A” section), *expressivo* (“A” section), and *brilhante* (“B” section) as expressive marks. She also included one agogic indication (*rall.* in m. 24), but this piece also offers opportunities for the use of *rubato*. There are few dynamic indications (the composer used *f*, *cresc.*, *ff*, *p*, *eco*), and it is important to add more nuances. Regarding articulation, Gonzaga uses accents in both hands, *legato*, and two-note slurs. The melody may be kept legato when not marked to create a smooth *cantabile* line. Voicing is needed for the top notes of chords in the RH, for long basses in the LH, for LH notes marked with accents, and in the top melody notes where the RH plays “melody+accompaniment.”

*Cecy* offers opportunities for using varied pedaling techniques that should be chosen according to the character and texture of each part. The “A” section, for instance, may feature syncopated pedal to give it a more romantic and cantabile tone. In the “B” section, the pedal may be lifted in the third beat to keep a dance movement, while still facilitating connecting the octaves in the RH. In the “C” section, the pianist will need a more nuanced control of the pedal, as there are passages where it can be syncopated (such as mm. 59–60), and others where it can be lifted in the third beat (mm. 67–74, for example).

- **Reading Demands:** this piece features chromaticism, ledger lines, and octava signs.

#### 5.4. Grata Esperança

This waltz was published around 1886. It is in F Major with modulations to C Major, B-flat major, and E-flat Major. It is a long waltz and the form is || Introduction | A | B | A | C | D | C | Transition | A' ||.

It has a loving character and features frequent ornamentation and a cadenza passage at the end. It presents a chord in the RH that spans a ninth (m.38) and that is not indicated to be rolled. However, if the student cannot reach it, rolling the chord also creates a nice effect and suits the character of the piece (and the same chord is actually indicated to be rolled in m. 218).

- Level: this waltz can be placed on level nine.
- Technical Demands: rhythmically, this piece presents dotted notes, a scale in sixteenth notes, and thirty-second notes in the *cadenza* passage. There is also a meter change from the introduction (4/4) to the rest of the piece (3/4). As mentioned before, *Grata Esperança* features frequent ornamentation, including double *acciaccaturas*, trills, and rolled chords/intervals spanning more than an octave. There are passages with parallel blocked sixths in the RH, including scales (mm. 23–25, 71–73, and 203–205); descending and ascending arpeggios in the RH; scales in the RH (the ones in parallel sixths and one in sixteenth notes); and very big leaps in the LH (such as in mm. 25 and 27) and the RH (m. 117–118 and m. 221, for instance). Furthermore, the RH moves from chord to chord in m. 6–7 and there are repeated chords in the RH in the “Transition.” It is noticeable the variety in the LH accompaniment patterns (including moments where a blocked octave leaps to a chord), and it also features difficult arpeggiated passages in m. 117/181 and in the cadenza in mm. 219 (see Example 6).

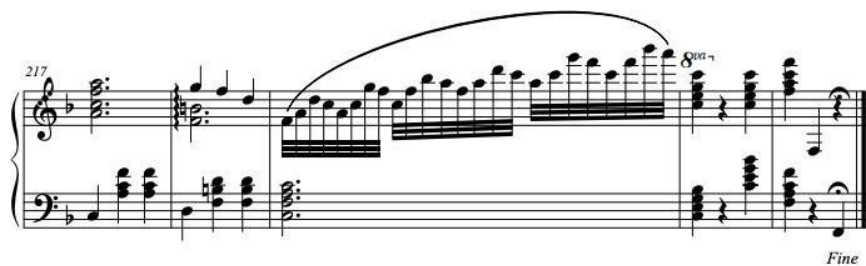


Fig. 6: Example 6. *Grata Esperança*, mm. 217–221.

- Musical Demands: *Grata Esperança* presents a *cantabile* melodic line and, therefore, should be played legato for the most part, even when Chiquinha did not include articulation marks. In this piece, she used accents and some slurs. Regarding dynamics, the composer did not include any indication and therefore, the pianist should experiment and choose appropriate nuances according to the character, melodic and harmonic directions. Likewise, there are no agogic marks, but rubato can be applied to various places and contribute to the expressivity of the piece. Voicing is needed for the top notes of chords in the RH and also in some LH basses, where it features a melodic movement (such as in the “C” section). This waltz features a sweet and graceful character throughout and does not

present big mood contrasts. However, the performer will need to explore different dynamics, agogic nuances, and tone colors to create variety among the sections. The “Introduction” is calm and should be played expressively. The “A” section is elegant, should explore varied dynamic levels for the restatements of the main motive and the ornaments should be played lightly and delicately. The “B” section presents a more singing line, the “C” section is warm and expressive and could feature more agogic nuances, and the “D” section has a light mood. In this piece, Chiquinha included some indications of una corda pedal, which is very rare among her pieces. Regarding the sustaining pedal, it can be syncopated throughout and the half-pedal can also be applied.

- Reading Demands: this waltz features a wide keyboard range, and, therefore, presents ledger lines and octava signs. It also has some chromaticism.

### 5.5. Carlos Gomes

This waltz was published around 1880 and was performed by an orchestra in 1889 in a homage concert organized by Chiquinha to the composer Carlos Gomes. It has the classification “brilliant waltz” and the tempo marking is *Allegro vivace*. The form is

|| Introduction |: A :| B |: A :| C :| D | A ||, and it is in F Major with a modulation to F Minor. It is a virtuosic piece with many wide leaps, parallel octaves, scales, and arpeggios. Since it features many blocked octaves, it is not very appropriate for students with small hands, as it may create excessive tension.

- Level: this piece is one of Gonzaga’s hardest waltzes and can be placed on level ten.
- Technical Demands: rhythmically, this waltz presents dotted notes, but does not have other complexities. Regarding ornamentation, it features many *acciaccaturas*, which should be played gracefully, and rolled double notes in the RH. In the accompaniment, there are blocked octaves leaping to chords, repeated and parallel blocked octaves, and repeated notes in a descending scale pattern. The RH features ascending and descending arpeggios (the largest one spans three octaves in mm. 88–90), diatonic ascending scales and chromatic fragments in the introduction, parallel blocked octaves in conjunct and disjunct movement, big leaps (for instance, in the “A” section) and register changes (such as mm. 38– 50, where the hand will constantly be moving up and down) demanding agility in lateral movement. Moreover, due to the wide keyboard range explored, the hands are frequently far apart, demanding good knowledge of keyboard topography. There are also passages where the RH plays “melody + accompaniment.”
- Musical Demands: *Carlos Gomes* is very vivid and brilliant and does not feature many sentimental moments or cantabile melodies. The “D” section is the most expressive one. Therefore, it should feature a change in tone color, and might even be played a little slower. The only dynamic marks included by the composer are forte in the introduction and m. 104, and pp in m. 96. Thus, the teacher and the student should experiment and discuss dynamic gradations that fit each passage. There are no indications of agogic nuances,

but some might be applied at the end of phrases and sections. Voicing is needed for the top notes of chords and double notes in the RH and also for the melodic line in moments where the RH plays “melody + accompaniment.” It is also necessary to be attentive to the balance between the hands since in many instances, the bass is doubled at the octave and should not be overemphasized (see Example 7). Articulation marks include accents and slurs. Where there is no indication, the student will need to analyze each passage and experiment under the teacher’s guidance.



Fig. 7: Example 7. *Carlos Gomes*, mm. 111–116.

Although there are not many mood changes between the sections, each one features variations in texture, which can be explored to diversify dynamics and tone color. The “A” section, for example, is very brilliant, and energetic, and features wide leaps in both hands and blocked octaves in the downbeats of the LH. It can display louder dynamics and a brighter tone. The “B” section opens with three layers of texture. Dynamics can follow the contour of the melody and mm. 39–50 can have a gentler touch. The “C” section opens with a thinner texture with the hands moving in parallel motion on the notes of the F major triad and keeping the interval of a sixth between them most of the time. After that, the waltz accompaniment returns, and the RH features a high melody that should be played delicately. The more expressive “D” section, in F Minor, also features repeated notes or octaves in the LH in a downward motion and, as marked by Chiquinha, should portray a more intimate tone before it gets louder again, leading to the final presentation of “A.” This waltz can feature syncopated pedal (or half-pedal) throughout.

- Reading Demands: since this piece uses a very wide keyboard range, it features many ledger lines and octava signs.

## 6. Conclusion

Chiquinha Gonzaga composed a robust repertoire, but until today, the majority of it remains unknown to most performers, teachers, and researchers. Gonzaga’s waltzes present elegant and gracious melodies and appeal to students of various ages, backgrounds, tastes, and pianistic levels, because of their variety of styles and for encompassing many levels (6–10). It also appeals to a diverse audience and is suitable for concert performances, needing to be more explored by professional musicians and included in their repertoire. In addition to the historical importance of Chiquinha’s works and the musical quality of the pieces, her works contribute to the development of technical and musical skills of piano students. Moreover, including her pieces in the

repertoire adds variety to it and broadens students' knowledge of stylistic characteristics.

Chiquinha's waltzes provide opportunities for working on a variety of touches, tone colors, expressivity, balance, voicing, and various ways of pedaling. They also work on technical elements such as scales, arpeggios, big leaps, and parallel intervals, among others. In addition, the lack of dynamics, articulation, agogics, fingering and tempo indications provide great opportunities for experimentation and discussions between teacher and students. Moreover, since her style may be considered a borderline between classical and popular, her pieces can prepare students for more advanced works of both realms, such as waltzes, nocturnes, and mazurkas by Chopin, Schubert, Brahms, Alberto Nepomuceno (such as *Mazurka op. 1 no. 2*), Camargo Guarnieri (such as *Valsa no. 4*), and also waltzes by Ernesto Nazareth or Scott Joplin.

It is important that teachers and performers explore her works so that they can be known by a wider audience. After fighting for her place in society and music, Chiquinha Gonzaga succeeded in gaining recognition during her own time. Now, it is time to honor her work and value its immense possibilities. Her pieces could be grouped into suites for concert performance or pedagogical purposes, and could, therefore, enter the repertoire of conservatories and concert halls.

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