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Aspects of Villa-Lobos's Tonal Style in Some of His Studies for Guitar

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Abstract: The goal of this paper is to shed new light on selected strategies that characterize the tonal style of the first nine studies of the set by means of examining Villa-Lobos's treatment of tonality from a perspective that takes into account the role of large-scale structure. I focus on three broad tonal effects that characterize the style of the selected studies, examining in detail some of their specific realizations. I demonstrate how 1) *tonal madness* may be associated with the deformation of tonic and dominant functions, 2) *tonal ambiguity* emerges from the presence of opposing tonal forces within the same musical space, and 3) *tonal coloring* is achieved through chromatic voice-leading, tonally oriented parallelism, and the substitution of standard tonal events. The theoretical foundation combines Schenkerian theory with aspects of Joseph Straus's interdisciplinary studies on musical modernism and disability (2018) and Daniel Harrison's harmonic theory on 19th- and early 20th-century chromatic music (1994).

Keywords: modernism, tonic madness, tonal pairing, tonal ambiguity, chromatic counterpoint.

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The challenge of finding alternatives for common-practice tonality, faced by early 20th-century composers, has its roots in the 19th century, when it was characterized by the search for novel tonal strategies that could expand, transform, and, at times, deform the Classical tonal paradigm. This continuous search for novelty, a commitment with the concept of progress itself, eventually led romantic composers to experiment with tonal strategies that undermined some of the system's most fundamental properties, among them monotonality, dissonance control, and traditional tonal syntax.[1]

In the early 20th century, this teleological journey towards harmonic novelty, then conducted by Schoenberg and his Viennese pupils, led to the development of other modes of musical organization (e.g., free atonality and, later, the twelve-tone technique), a moment often interpreted in the literature as the point of complete dissolution of tonality within Western art music. But one may not forget that, as stated by Daniel Harrison, "tonality did not 'die' or 'go out' in 1910, but was in fact so supplemented that in the hands of many composers it continued to be a fresh and artistically compelling means of musical organization" (2016, p. 2). Indeed, tonality was removed from its long-lasting reign to become part of a stylistically plural pallet of referential systems.

Early 20th-century composers approached tonality in at least two different ways: 1) as a flexible, unitary system capable of absorbing foreign compositional strategies and 2) as a wide repository of traditional principles and techniques which could be individually selected for innumerous aesthetic reasons. Both approaches contributed for the dialogical association of tradition and modernity as they expanded the interacting possibilities between contrasting musical systems. Reflecting primarily a 19th-century practice, in the first approach, tonality constitutes a normative frame to which non-normative elements are attached as embellishments at different levels.[2] In the latter, principles of tonality are conceived, as suggested by Daniel Harrison (2016), as "pieces of tradition" which can group together selectively or associate themselves with other modes of musical organization.[3]

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[1] It has been argued that these novel compositional strategies constituted "the second practice of 19th-century tonality" (KINDERMAN; KREBS, 1996), a practice that extrapolated the limits of common-practice tonality. Among these strategies are tonal pairing, directional tonality, and the rise of a competing tonal syntax based on triadic parsimonious voice-leading (COHN, 2012).

[2] Largely due to Segovia's penchant for the neoclassical style, the presence of tonality as a normative frame is especially noticeable in the guitar repertoire written during the first half of the 20th century.

[3] Harrison understands "the immediate fate of common-practice harmony as the decoupling and subsequent independent treatment of its elements. It became articulated rather than broken, discretely packaged rather than bundled together. If the common-practice offering was prix fixe, the new menu was to be entirely à la carte" (2016, p. 10). Crucial

Within this context, Villa-Lobos conceived the *12 Studies for Guitar*, an unprecedented mark within the guitar repertoire from both technical and stylistic perspectives. Written during the 1920s, and dedicated to Andrés Segovia, in this set Villa-Lobos brings together tradition and modernity in a variety of ways. In general terms, the first nine studies combine a conventional tonal structure, characterized by a dominant-oriented trajectory, with a modern-sounding musical surface.[4] In contrast, the final three studies abandon Classical tonal syntax almost completely, associating individual principles of tonality with new modes of organization.[5] Within all studies, the guitar itself—its "geographical" and idiomatic characteristics—becomes a source of melodic, harmonic, and textural materials.[6]

Villa-Lobos's treatment of tonality within the nine initial studies reveals his fluency in 19th-century musical idioms, an ability he developed during his early musical training. As Paulo de Tarso Salles has pointed out, "Villa-Lobos started, as all great musicians of his generation, by assimilating techniques inherited from the Romanticism, through the academic study of musical forms, counterpoint, and harmony, instituted in conservatories and adopted as a model in Brazil" (2009, p. 19).

The tonal style of the guitar studies displays at specific moments the long-known influence of Richard Wagner. Salles (2009, p. 24) says that "the most significant borrowing Villa-Lobos took from Wagner lies in the field of orchestration and in the presentation of small thematic fragments in the manner of Wagnerian leitmotivs, present in many of his symphonic poems". The author also acknowledges the relevance of the Prelude of *Tristan und Isolde*, demonstrating how Villa-Lobos revisits many of its elements throughout his career (p. 28–36). In the guitar studies, particularly, the Wagnerian tradition surfaces at specific moments through Villa-Lobos's explicit references to the Tristan chord and use of chromatic counterpoint.

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for tonality's segmentation was the detachment of the Classical dominant-oriented tonal syntax from other fundamental principles, such as centricity and linearity.

[4] The only exception is Study no. 5, which features a case of "emerging tonality" involving a large-scale motion from E-Phrygian/Aeolian to C major.

[5] Symmetry is arguably the most prominent mode of pitch-class organization in Studies nos. 10, 11, and 12. See VISCONTI (2016) and SALLES (2009, p. 62, 93–96);

[6] Fabio Zanon notes that, from *A Prole do Bebê no. 1* (1918), "there is constant feedback between the harmonic material and the tactile relationship with the instruments" (2009, p. 52). In the 12 Studies for guitar, Villa-Lobos treats "[the guitar's] geography – each part of the guitar – as a source of material for a renewed language, which takes it out of the Hispanic romantic environment" (p. 75). (Translations from Portuguese to English are my own).

At times, Villa-Lobo's style also looks towards the mid and late 19th-century French tradition and, more specifically, the music of Claude Debussy, styles that were largely present in the early 20th-century Brazilian musical scene. The Debussyian influence springs in the studies in the form of harmonic parallelisms and non-functional—coloristic—dissonances, harmonies, and harmonic progressions.

The 12 guitar studies have received much attention in the literature, but only two works have addressed the cycle's tonal aspects in detail (PEREIRA, 1984; MEIRINHOS, 1997).[7] These are comprehensive works that provide individual analyses of all 12 studies in order to demonstrate "[the cycle's] real importance for the development of the guitar literature and technique" (PEREIRA, 1984, p. 15) and to contribute to the set's understanding and interpretation (MEIRINHOS, 1997, p. 2). Although not committing themselves exclusively to the examination of tonal aspects, both authors offer substantial harmonic analyses of many studies, which illuminate some of Villa-Lobos's favored tonal strategies. However, neither of the authors considers the role of large-scale structure and its relevance to the interpretation of the musical surface, relying almost exclusively on a chord-to-chord approach.[8]

The goal of this paper is to shed new light on selected strategies that characterize the tonal style of the first nine studies of the set by means of examining Villa-Lobos's treatment of tonality from a perspective that takes into account the role of large-scale structure.[9] I focus on three broad tonal effects that characterize the style of the selected set—tonal madness, tonal ambiguity, and tonal coloring—, discussing in detail some of their specific realizations. The theoretical foundation combines Schenkerian theory, as it enables the representation of the works' tonal structures, with aspects of Joseph Straus's interdisciplinary studies on musical modernism and disability (2018) and Daniel Harrison's harmonic theory on 19th- and early 20th-century chromatic music (1994).

[7] Many scholars have addressed the question of the cycle's genesis and publication in historical and manuscript studies (PAZ, 1993; MEIRINHOS, 1997; AMORIM, 2007; ZIGANTE, 2011). As one of the capital pieces of the repertoire, many guitarists have approached it from a technical and performative perspective (PEREIRA, 1984; CARLEVARO, 1988; PAZ, 1993; MEIRINHOS, 1997; FRAGA, 2007). Recently, the cycle has received analytical studies primarily devoted to investigating its post-tonal and textural elements, evincing Villa-Lobos's meticulous handling of the harmonic material, largely based on symmetrical relations (VISCONTI, 2016; SALLES, 2009, p. 62, 93–96; 2016, p. 86–90).

[8] For studies that approach Villa-Lobos's tonal works from a structural perspective, see PICCHI (2010), DUDEQUE (2017; 2018), and FRAGA (undated).

[9] The focus on the initial nine studies is justified by the contrasting treatment of tonal materials featured in the set's final three studies.

Tonal Madness

In his most recent book, Joseph Straus (2018) argues that "modernist music is centrally concerned with bodies and minds that deviate from normative standards for appearance and function" (p. ix). The author persuasively demonstrates how modernist composers consciously deform traditional practices, dialogically interpreting the ensuing deformations as non-normative manifestations of human bodies and minds. In this sense, tradition comprises a tacit set of norms and conventions that stands for humans' normative physical and psychic states and serves as a background for interpreting unconventional compositional procedures. Among the most emblematic characteristics of musical modernism, the author lists its "fractured forms, immobilized harmonies, conflicting textural layers, radical simplification of means in some cases, and radical complexity and hermeticism in others", and argues that these "can be understood as musical representations of disability conditions, including deformity/disfigurement, mobility impairment, madness, idiocy, and autism" (ibid.).

The prevailing tonal character of the set's initial nine studies brings tradition to the fore, making the norms against which modern-sounding strategies are to be interpreted explicit. Villa-Lobos takes advantage of tonality's plain presence to deform its most fundamental and most obvious harmony: the tonic. The modifications applied to the tonic deform not only its appearance but also its projected function, alluding to a "non-normative mental state".

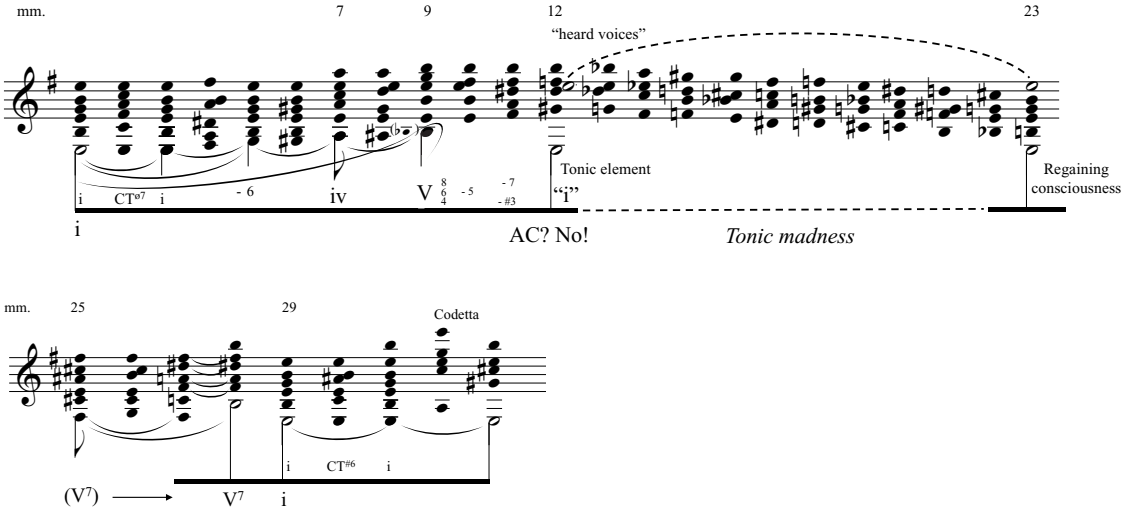
Tonic madness in Study no. 1

Study no. 1 is perhaps the most popular right-hand study in the guitar repertoire. It is built upon a single palindromic arpeggio pattern (SALLES, 2009, p. 57–58; VISCONTI, 2016, p. 61–3) that sets an uninterrupted rhythmic flow and a steady harmonic pace. The study places tradition and modernity side by side by juxtaposing two opposing treatments of tonality within a texturally continuous one-part form.[10]

[10] As noted in the literature, the study's harmonic content implies a tripartite division that highlights the contrast between the tonally alienated middle section (mm. 12–22) and its tonal surroundings (PEREIRA, 1984, p. 30–1; MEIRINHOS, 1997, p. 208–9; SALLES, 2009, p. 57–60; VISCONTI, 2016, p. 63–8).

It begins in a traditional manner, featuring a conventional tonal progression that evolves from an initial tonic prolongation (mm. 1–6) to predominant (mm. 7–8) and dominant (mm. 9–11) (see Ex. 1). Emphasized by the $^{6}_{4}$ – 7 cadential convention, the dominant announces a potential return of tonic harmony in m. 12 and, consequently, the articulation of an authentic cadence. At the moment of resolution, however, the proposed progression collapses into a non-goal directed sequence of fully diminished-seventh chords in descending-parallel motion that denies common-practice tonal syntax altogether. But, one important element of the proposed tonic is provided at the point of cadential articulation and then kept throughout the passage as an open-string pedal: its root. This means that, despite going through a tonal collapse, the proposed tonic is not completely absent.

EXAMPLE 1 – Tonic madness in Study no. 1



Straus invokes the concept of madness as a category for explaining modernist music. He relates madness to the "experience of hearing voices", which was first "understood [in society] within a religious framework" and, later, "pathologized as 'aural hallucination' and understood as a symptom of mental illness, especially schizophrenia (a diagnostic category created by Eugen Bleuler in 1908)" (2018, p. 26). As the author argues,

> musical modernism represents madness in its divided consciousness (stratification into conflicting layers) and its hearing of voices (quotation of stylistically incongruous music) (p. 88) [...]. A piece might speak mostly in its own voice, but at some point, or at multiple points, its discourse is interrupted and another voice is heard as though from outside the frame of the piece (p. 94).

In Study no. 1, the marked contrast between a modern-sounding inner passage and its tonal surroundings seems to evoke the "experience of hearing voices", modern voices that deny the study's exceptionally traditional framework. In fact, the chromatic deformation of the expected tonic and the fixed structure of its subsequent chords suggest that tonic function itself undergoes an episode of split consciousness that allows the emergence of a chromatic layer, expressed by parallel fully diminished-seventh chords, over a tonic pedal. This abnormal tonic state affects not only its diatonic appearance, but also its normative syntactical function, disrupting the sense of arrival characteristic of a final tonic and, more generally, common-practice tonality's goal directedness. Indeed, the use of non-functional parallelisms momentarily freezes the perception of tonal relations, directing attention to linear motions.

Thus, I label harmonic disturbances of tonic function that interfere in its expected tonal role and contrast to its treatment within a given work or, more generally, within a style, evoking the "experience of hearing voices", as *tonic madness*.[11]

Other mad tonics within the cycle

There are many examples of tonic madness in Villa-Lobos's guitar works. Study no. 6 features a treatment of the technique that is very similar to that exhibited in Study no. 1. Here, a proposed return to tonic harmony in m. 6 (see Ex. 2), set in a quite traditional fashion, is evaded by the appearance of a fully diminished-seventh chord over an E-tonic bass. The heard voices seem to oppose the initial over-conscious, redundant tonic, setting into motion a long continuation phrase that completely denies the tonic's return in a stable form. Parallel shifts of the "deformed chord" extend the mad tonic for 9 measures, after which an obstinate descending-step harmonic sequence attempts to anxiously reinstate the initial tonal syntax.

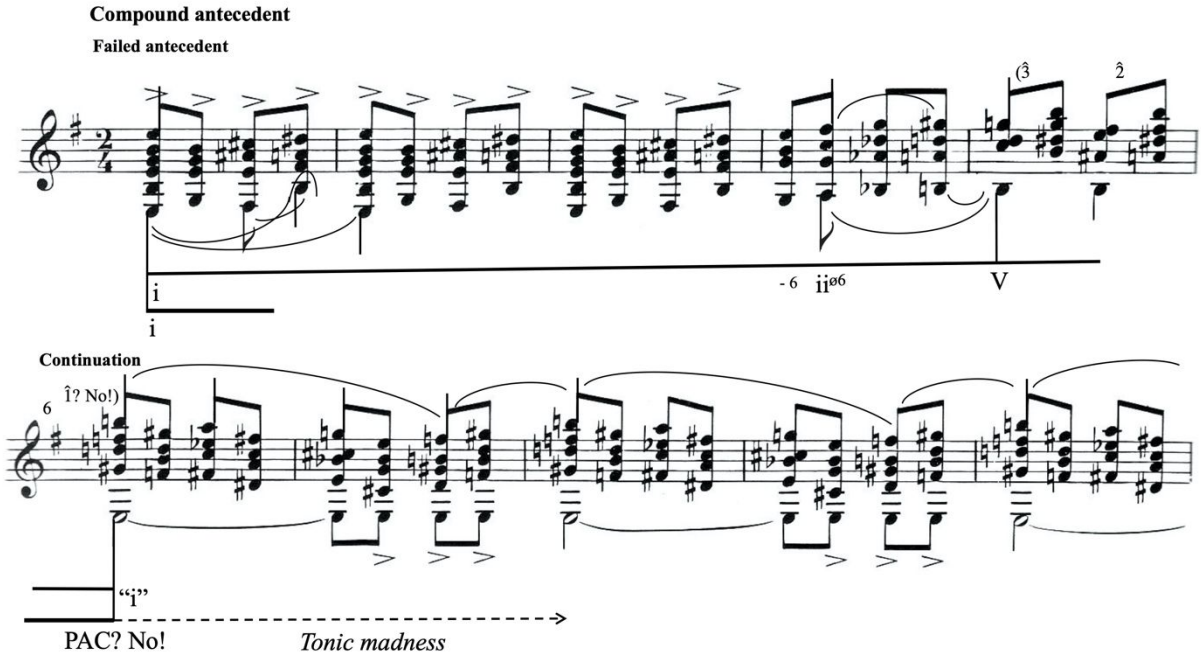
Instead of leading back straight into E minor, as if still puzzled by the heard voices, the music articulates a PAC in the subdominant (A minor), highlighted by a rallentando. (Notice that, at some

[11] Similarly, examining Villa-Lobos's harmonic language in the *Choros*, Gabriel Moreira (2014) interprets "chromatic inflections" within primarily diatonic sections as "infections". For him, "more than simple distortions [...], the gradual insertion of chromaticism led to other diatonicisms as well as non-diatonic sonorities, metaphorically resembling 'infections', which take over the body of the diatonic tissue, modifying it and leading us to perceive, in terms of *Gestalt*, the background becoming a figure in the composition" (MOREIRA, 2014, p. 218).

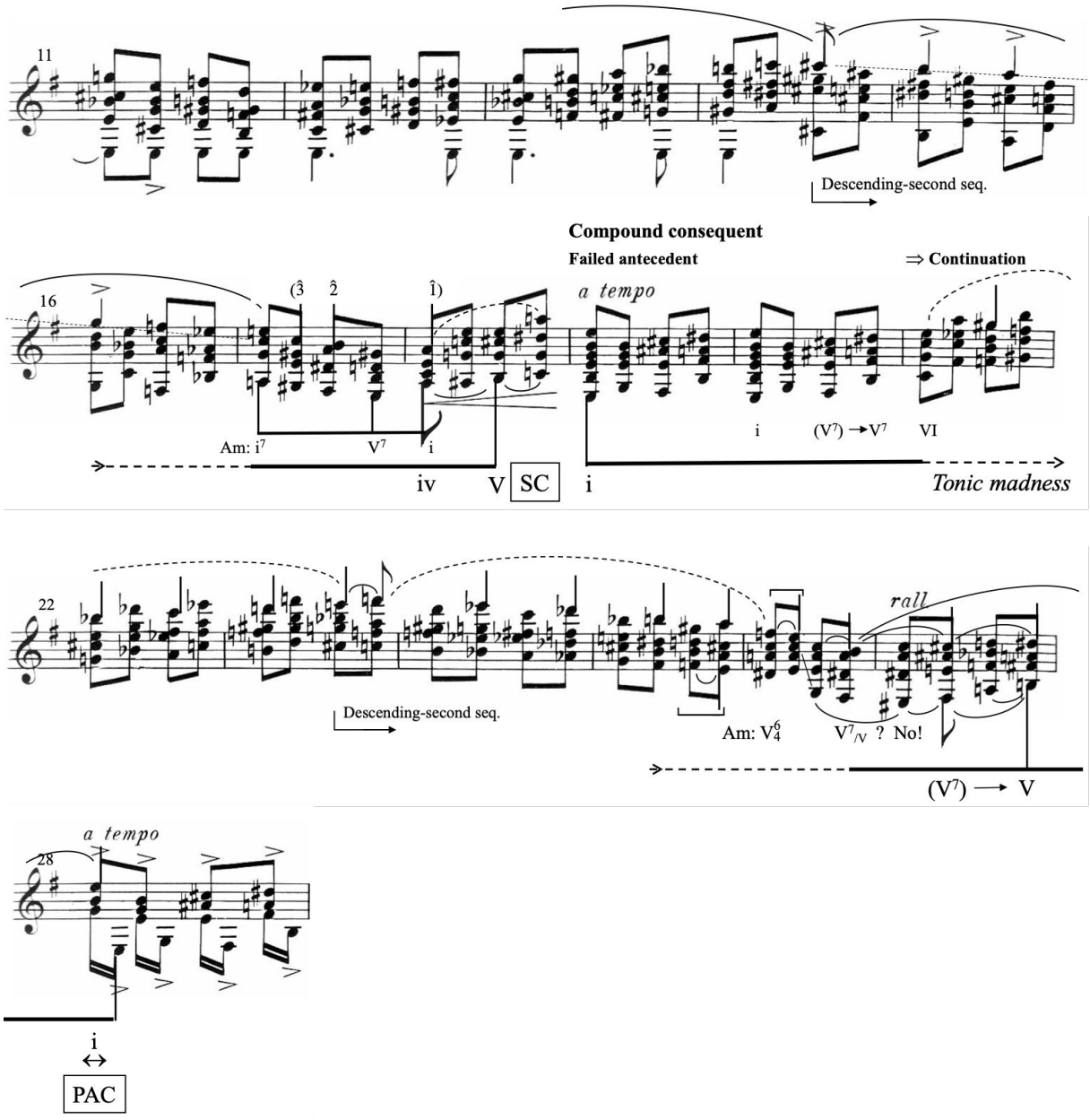
moments, the mad tonic seems to imply linearly and harmonically a tendency towards A minor.) The cadence is instantly overruled by a brief progression that reinterprets iv as a midpoint on the way to the half-cadential dominant, which finally marks the end of this expanded compound antecedent. The retrospective reinterpretation of iv results in its *syntactic reactivation*, a strategy that Villa-Lobos employs sporadically in his guitar studies. In general terms, it involves the retrospective reinterpretation of a local cadential point of arrival (either a tonic or a half-cadential dominant) as a dynamic syntactic function (either a predominant or a penultimate dominant), an inner function, within an extended harmonic progression.

The heard (fully diminished-seventh) voices surface again within the compound consequent, but this time, interrupting the tonic's initial process of self-affirmation. This harmonic anticipation cuts short what sounded at first as a recapitulation of the initial failed antecedent (mm. 1–5) and leads straight into the continuation. After completing an ascending-octave arpeggiation, the heard voices are embraced by the piece's referential discourse as an integrating part of the descending-step harmonic sequence that follows.

EXAMPLE 2 – Tonic madness in Study no. 6 (mm. 1–28)



EXAMPLE 2 – (cont.) Tonic madness in Study no. 6 (mm. 1–28)

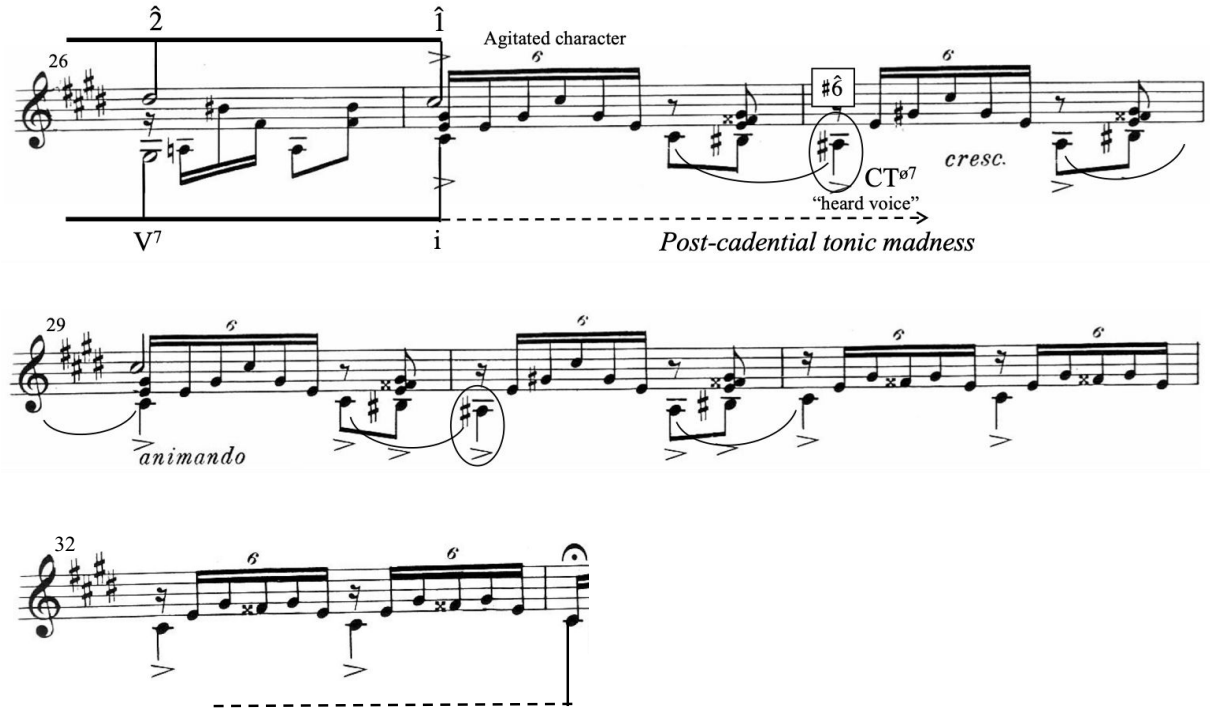


Post-cadential mad tonics

In some studies, the mad-tonic effect takes place only after the articulation of an authentic cadence, more clearly projecting tonic function. These are often confined to a much narrower space and characterized by the incessant repetition of a gesture that contradicts the tonic's normative behavior within a piece or a section. In Study no. 8, for instance, the serene tonic that follows the tonally ambiguous introduction reveals its mad condition only after the articulation of a perfect authentic cadence (PAC) in m. 27 (see Ex. 3). Here, an anxious, agitated tonic, characterized by the

sudden introduction of sextuplet arpeggios, is deformed by the emergence of ♯6̂ in the bass, an external voice that had already been heard within the piece but that had not yet threatened the tonic's conscious state (see m. 19). The passage functions as a non-normative codetta that reaffirms the final tonic while bringing to the fore its mad condition.

EXAMPLE 3 – Post-cadential tonic madness in Study no. 8 (mm. 26–31)



In Study no. 11, the post-cadential mad tonic that closes both introductory statements does not return to its initial conventional state but, instead, dives into an "overtonal" space in which its heard voices become the study's prevailing voice.[12] Consequently, the introduction and its return as a coda need to be retrospectively reinterpreted as the actual heard voices that color the leading discourse, perhaps as recollections of lucid moments.

[12] Harrison (2016) defines overtonality as "*a property of any tonal hierarchy that relies on spectral overlap for its stability conditions. It thus freely imitates the tonal hierarchy modeled in the overtone series. Minimally, overtonality is expressed by two pitch-classes related by perfect fifth or its compound; the lower of the two is foremost over the entire hierarchy. Additional pitch classes can be incorporated at subsequent hierarchical levels*" (p. 17) (italics in original).

Regaining consciousness

The regaining of tonic consciousness in Study no. 1 is highlighted by the only textural break within the piece: a descending E-minor arpeggio embellished by ascending chromatic appoggiaturas that sets up the motion towards the structural PAC, secured in m. 29 (see Ex. 1). As in many of his studies, Villa-Lobos closes Study no. 1 in a conventional manner with a concise, post-cadential *plagal progression* that takes the role of a codetta.

In between both events, cadential articulation and codetta, the final tonic is prolonged by a common-tone (CT) augmented-sixth chord that does not interfere with the Study's structure, but colors its plot. Observe that not only the final tonic, but also the initial tonic, indeed, the study's very first chord, is embellished by a CT neighboring harmony, this time a half-diminished sonority. Both moments seem to allude to the tonic's mad condition, momentarily revealing the tonic's susceptibility to associate its root with other "voices". Interestingly, the two CT embellishing harmonies are connected by their abstract intervallic relations as they are both manifestations of set class 4-27 (0258).[13]

Before moving on to the next category, it is important to point out that the concept of tonal madness can also be applied to other tonal functions. For instance, Study no. 4 features a case of dominant madness associated with the effect of tonal coloring.[14]

Tonal Ambiguity: Bringing Opposing Forces Together

Nineteenth-century composers saw *tonal ambiguity* as a valued alternative for the tonal neatness that characterized the Classical treatment of tonality.[15] While tonal neatness results from the association of an event with a sole, well-defined meaning, tonal ambiguity emerges when a single

[13] Other cases of tonic madness in Villa-Lobos's guitar works are found in Study no. 4 (mm. 54–62), no. 7 (mm. 42ff.), and Prelude no. 1 (mm. 22–27).

[14] See Ex. 9 and my discussion about the half-diminished dominant.

[15] Commenting on the value of ambiguity in general, Sergio Freitas (2019) notes that "in sectors of science, pedagogy, morals or others that value univalence and clarity, ambiguity can be seen as an error of expression, an impropriety or a wrongdoing. But in rhetoric and art sectors, due to the value of the plurality of meanings, ambiguity can be positively appreciated" (p. 3). See Freitas (2019) for a comprehensive study on the notion of ambiguity in harmonic tonality's theoretical tradition.

event, conceived as a unity—be it a chord, chord progression, section or complete piece—projects more than one potential tonal meaning.[16] Many compositional strategies may lead to tonal ambiguity. In the nine initial studies of Villa-Lobos's guitar cycle, it derives primarily from the placement of two opposing forces within the same space. The procedure clouds tonal functionality by momentarily assigning multiple meanings to specific harmonic events. These situations require a multi-directional, process-oriented listening that moves forward and backward, constantly searching for the most appropriate meaning for a tonal event by reevaluating the chord or chord progression's potential meanings in the light of new harmonic developments.[17]

Tonal pairing and tonal infiltration in Study no. 3

In Study no. 3, Villa-Lobos explores the expressive effects of tonal ambiguity through a typical 19th-century strategy: a case of *tonal pairing* in which two third-related keys compete for the foremost tonal function in the work's tonal hierarchy (KREBS, 1996, p. 17).[18] Christopher Lewis identifies five techniques that are often associated with tonal pairing, which are listed by Peter Smith as

> 1) Juxtaposition of musical fragments implying the two tonics in succession or alternation.
> 2) Mixture of the two tonalities, exploiting ambiguous and common harmonic functions.
> 3) Use of a tonic sonority created by conflation of the two tonic triads.
> 4) Superposition of lines or textures in one key upon those in another.
> 5) Some combination of the above (2013, p. 79).

In Study no. 3, "the mixture of the two tonalities" and "the use of a tonic sonority created by conflation of the two tonic triads" are consequences of two foundational procedures from which tonal pairing emerges: 1) the initial lack of tonic-defining mechanisms and 2) *tonal infiltration*—i.e., the emergence of one or more pitches that implicitly or explicitly suggest the rise of a competing key

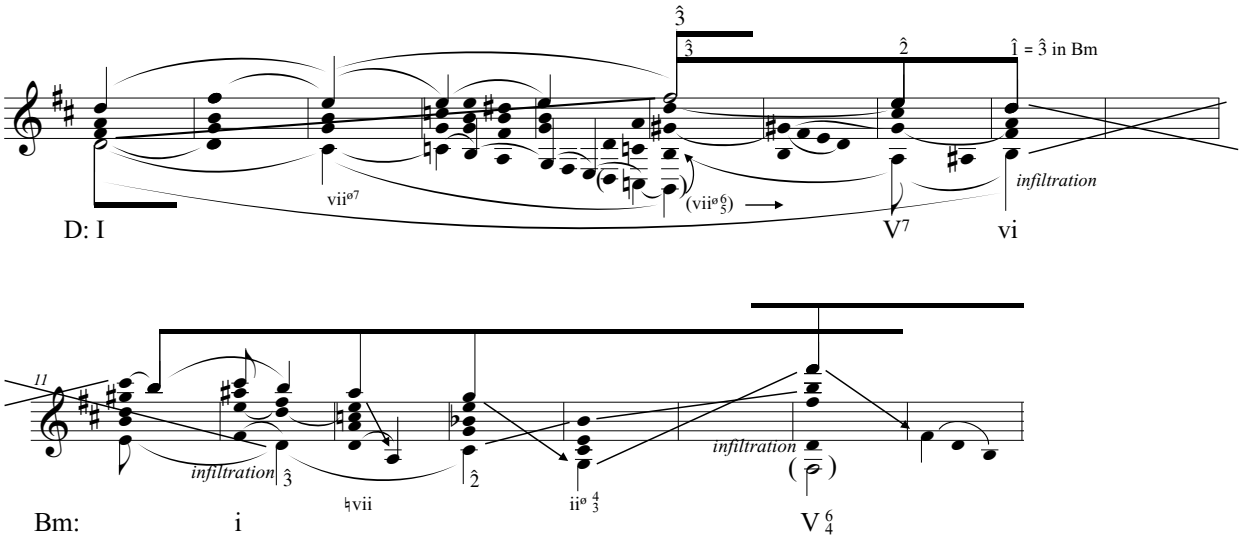
[16] Although mostly characterized here as a 19th-century phenomenon, tonal ambiguity constitutes a relevant compositional strategy largely explored throughout the whole common-practice period. The Classical period itself witnessed moments of marked tonal ambiguity. Consider, for instance, Gottfried Weber's celebrated analysis of the introduction of Mozart's "Dissonance Quartet".

[17] The process-oriented approach proposed here relies on Janet Schmalfeldt's understanding of "form as a process" and the concept of retrospective formal reinterpretation ("becoming"). See SCHMALFELDT, 2011.

[18] Boyd Pomeroy briefly traces the evolution of tonal pairing as a compositional strategy through the late-19th and early-20th centuries (see POMEROY, 2004, p. 89). For more on tonal pairing and on the double tonic complex, see KINDERMAN; KREBS, 1996, p. 17–33; BAILEY, 1977; 1985; SMITH, 2013.

or harmonic area.[19] In other words, the weakly established key of D major that opens the study is infiltrated by elements from the key of B minor, which gradually evolves from a subordinate harmony to become a potential home tonic.[20]

EXAMPLE 4 – Tonal Pairing in Study no. 3 (mm. 1–18)



The work begins by alluding to one of Bach's favorite opening gestures: a 4-m. tonic-defining progression comprising a full (tonic-predominant-dominant-tonic) syntactic cycle (see Ex. 4).[21] The proposed progression is left incomplete as the music evades the expected tonic in m. 4 and turns to E minor instead. The role of this new harmonic area as ii of D major is only made clear by its eventual chromatic transformation into an applied dominant of V and the subsequent motion to the home dominant in m. 8. In fact, the arrival at the dominant completes the $\hat{1}$–$\hat{5}$ descending tetrachord in the bass, assigning a passing function to the progression's inner steps.

Although recovering a sense of goal direction towards D, the dominant fails to secure the tonic once again, this time moving deceptively to vi. The appearance of vi as a tonic substitute not only denies the now long-expected cadential affirmation of the home tonic, but, more importantly,

[19] Examining two cases of directional tonality in Debussy's orchestral music, Boyd Pomeroy (2004) demonstrates how tonal pairings can be dramatically expressed through tonal infiltration and confrontation.

[20] This may be another example of the Wagnerian influence in Villa-Lobos's music. As Robert Bailey (1977; 1985) has demonstrated, Wagner employed this strategy in his operas, often associating the pairing of keys with extra-musical elements.

[21] Bach opens some of his preludes with a four-measure tonic-prolongational progression that comprises a full T-PD-D-T syntactic cycle (e.g., preludes in C major and C minor from the Well-Tempered Clavier, book 1; and the prelude from the first Cello Suite, BWV 1007).

foreshadows its desire to occupy the highest position in the work's hierarchy. Following a failed attempt to retrieve the home dominant (m. 11), the music is again infiltrated by B minor, which now seems to take the lead, initiating a motion towards its own dominant.

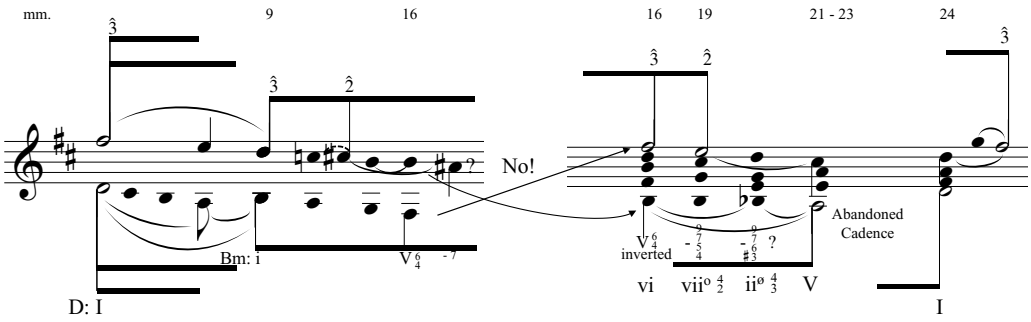
A closer look at some details reveals the subtle interplay between D and B up to this point. Tonal infiltration takes place for the first time in the piece in m. 6, when the coloring of the dominant of V in D allows the emergence of a "hidden" B-minor triad (in "root position"). B minor reenters the scene in m. 9, but it does not do so without the presence of its counterpart, manifested in its full form over the infiltrated bass. Conveying the impression that D major will not give up easily, it infiltrates the proposed new tonic in m. 12, bringing the B-minor chord to its first inversion. This infiltration implicates a voice-exchange that results in a bumpy trip towards the dominant of B minor.

To get to its dominant, B minor recasts the $\hat{1}$–$\hat{5}$ descending-step progression that initially supported the motion from I to V in D major, but the departure from a first-inversion triad and the subsequent register transfers obscure the progression's characteristic descending motion, ultimately weakening the arrival of the dominant. Departing from i^6, the progression unfolds in a quite unorthodox fashion, moving through a root-position ♭vii to a $vii^{o\,6}_{5}$ that, instead of leading back to i, acts as a contrapuntal chord, preparing the arrival of $ii^{ø\,4}_{3}$ as the progression's predominant. Interestingly, this is the half-diminished sonority that failed to return to the expected tonic harmony at the opening of the piece (mm. 3–4). If we hypothetically consider that the chord in m. 3 was already under the spell of B minor and because of that could not accomplish its task, we also need to acknowledge that, conversely, the same harmony in m. 15 seems to doubt its new referential tonic, moving to a chord that functions as a cadential $^{6}_{4}$, as expected, but that, at the same time, allows the key of D major to resurface.

Displacing $\hat{5}$ from the bass, the tonal infiltration inverts the cadential $^{6}_{4}$, weakening the chord's pivotal role within the progression. Before leaving the inverted $^{6}_{4}$ harmony, B regains the bass register, as if attempting to forcibly assert itself over D, but, as the dominant unfolds, B cannot free itself from its dissonant status and fails to establish the key of B minor. Indeed, in m. 19, B is held over an ambiguous resolution of the $^{6}_{4}$ chord that replaces the dominant's root (F♯) with ♭$\hat{6}$ (G), an alteration that not only weakens the chord's function as a structural dominant in B minor but also hints at an emergent tendency towards the dominant of D major, another tonal infiltration (see Ex. 5). As B

gives way to the supposed leading tone, another chord-member displacement (C♯–D) puts the proposed B-minor dominant at risk, implying concomitantly a $ii^{\varnothing\frac{4}{3}}$ in D major. Finally, the following measure confirms the successful D-major infiltration by introducing its dominant, which retrospectively explains the meaning of its previous chord as a predominant harmony.

EXAMPLE 5 – Tonal ambiguity in Study no. 3



The inability of the dominant of D major to articulate an authentic cadence or even to lead directly to its tonic is apparent once again as it loses momentum (within an untimely *rallentando*) and comes to a complete stop in m. 23, before reaching its destination. The "abandoned cadence" precludes the structural descent's completion, as if the music were still under the spell of B minor, leaving this tonal responsibility to the study's brief codetta. The plagal codetta does not manage to solve the unfinished business, but allows D major to end the work as the sole tonic.

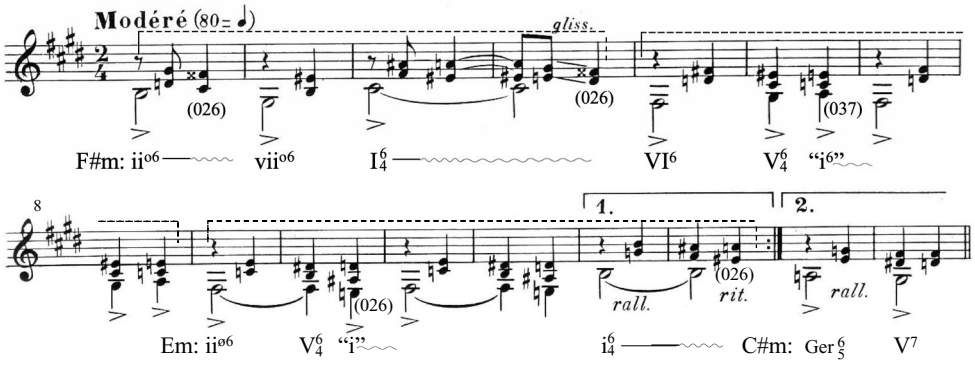
Two opposing layers in the introduction of Study no. 8

In the introduction of Study no. 8, tonal ambiguity emerges not only from the simultaneous presence of opposing forces but also from the absence of harmonic and syntactical reliable clues to determine the tonal functionality of individual chords or chord progressions. This introduction superposes two contrasting layers: the study's diatonic opening melody, placed in the bass, which conveys a certain sense of tonality, and a two-voice accompaniment that slides down chromatically in parallel motion, constantly distorting the suggested tonal images. Although imposing serious limitations to the perception of tonal functions, this selective two-layer texture hints at familiar chord structures and progressions at times, as argued below.

The two-voice accompaniment is segmented in small groups of parallel dyads that descend chromatically. In general terms, these dyads progress from forming to deforming a chord or a harmonic progression: while the first and, at times, the second dyad tend to allude to familiar functions within a key as they are associated with the bass line, the subsequent descending motion often distorts the initial impression.

The first statement of the passage comprises three different progressions, the first two in the key of F♯ minor and the third in E minor. In the first, each bass receives a potentially functional harmonization that, in mm. 1 and 3, gets immediately disfigured. Notice that the grouping of the first verticality of the initial three measures amounts to a conventional ii^{ø6} vii^{ø6} I^6_4 in F♯ minor. However, the perception of this gesture is clouded by illogical chord inversions resulting from the placement of the melody in the bass, chromatic chord distortions, and the limited available harmonic information to assure the functional identification of the first diminished sonority as ii^{ø}.[22]

EXAMPLE 6 – Ambiguity in Study no. 8's introduction (mm. 1–16)



The second progression also hints at a conventional harmonic gesture (VI^6 V^6_4 i^6) in F♯ minor, but the accompaniment's descending chromatic motion does not allow the potential i^6 to materialize, resulting instead in a functionally ambiguous sonority. The third progression reinterprets the deformed i^6 as an incomplete ii^{ø}, subsequently proposing a motion to E minor through its own dominant. This time, however, following two failed attempts to complete the progression, the potential tonic chord briefly surfaces as an ambiguous incomplete $^6_4$ harmony that cannot confirm E as a tonal center.

[22] The limited harmonic information provided within the whole introduction suggests a case of "reduced tonality." See DEVOTO, 2004, p. 96–125.

Looking closely at the chordal structures analyzed here as distorted sonorities, we notice that, with the exception of the linking harmonies in mm. 3, 4, and 14, they are all subsets of set class 4–27 (0258), a set often used by Villa-Lobos to create a mysterious, harmonically ambiguous atmosphere. Additionally, by enharmonically reinterpreting a few pitches, we also realize that most of these subsets materialize in the musical surface as incomplete half-diminished sonorities (or its equivalent minor added-sixth chord). This is relevant here because there is a half-diminished sounding structure that plays an important role in the remainder of the work: C♯–E–G♯–A♯. As discussed above, this sonority colors tonic function in m. 19, manifested as a tonic triad with an added major sixth, and nearly disrupts it in mm. 29–33, evoking a moment of post-cadential tonic madness. Thus, set class 4–27 not only saturates the introduction's musical fabric, clouding the perception of individual chords and chord progressions (and consequently generating a high level of tonal ambiguity), but also influences tonic function within the study's main form by coloring and deforming it.

Tonal Coloring

As we have seen so far, Villa-Lobos's treatment of tonality in the first nine studies of the cycle often involves a balance between tradition and modernity in the sense that a continuous dialogue with a 19th-century harmonic practice is, at times, deformed or interrupted by modern-sounding gestures. Such unconventional gestures interfere in the tonal discourse even to the point of dissolving some of its foundational characteristics, such as goal directedness and tonal centricity.

But, if Villa-Lobos denies tradition at some moments to sound modern, at others he chooses to embrace it, disguising its conventional gestures in a variety of ways. Indeed, through chromatic voice-leading, tonally oriented parallelism, and functional mixture, Villa-Lobos colors standard harmonic progressions that would probably be of little aesthetic interest in the late 1920s.

Chromatic voice-leading

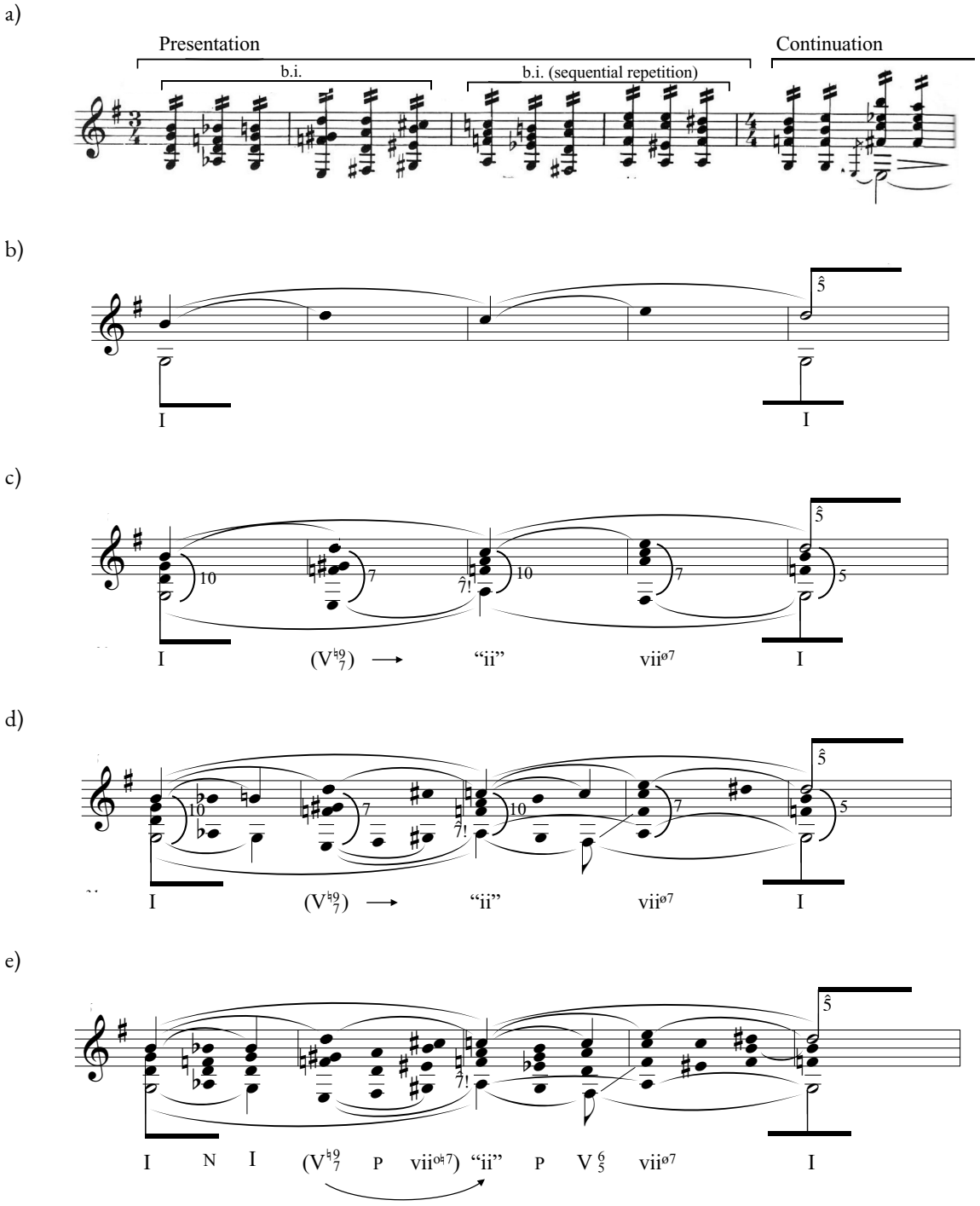
This is a typical 19th-century technique often associated with Wagner and the celebrated Tristan chord in which the sum of chromatic contrapuntal lines results in embellishing and embellished chords, that is, contrapuntal harmonies that elaborate an underlying harmonic

progression and structural harmonies that are colored by these moving lines. While Wagner's handling of chromatic voice-leading often leads to tonal ambiguity, in Villa-Lobos this is not always the case. In the opening measures of Study no. 4, for example, by combining a highly chromatic musical surface with a clear underlying tonal structure, Villa-Lobos builds a dynamic, colorful tonal discourse that relies primarily on traditional tonal gestures but that, at the same time, sounds fresh, even to modern ears.

As Pereira observes, the initial measures of Study no. 4 seem to "present interesting breaks in the harmonic progression because of chords that are left without resolution and of sudden changes of harmonic region," (1984, p. 38). For him, an instance is found in the very first measure, in which "a sudden modulation is suggested by the skip of a minor third from the tonic chord to the [dominant] seventh of the lowered sixth degree" (p. 39). Meirinhos interprets this unexpected harmonic motion as suggesting a "modulation to the distant key of E♭ (major or minor)", noting, subsequently, "the immediate return to G major" (1997, p. 220). He finds a similar case in mm. 3–4, where "the Main Dominant $D^{7}_{\frac{4}{3}}$, which does not cadence in the tonic, [is] followed by the Subdominant with an added sixth S^{6}" (p. 219). Summarizing the harmonic behavior of the study's initial section, Pereira says that "each chord is a surprise, as if the pieces of the tonal puzzle were badly tied" (1984, p. 39).

But, what if, instead of diving straight into the details of this passage, we step back and take a look at the larger picture? Let me begin by investigating its formal organization. The initial four measures comprise a presentation phrase (mm. 1–4) with a sequential basic-idea repetition (see Ex. 7a). The phrase's sequential organization results in a structural top line that ascends by step from $\hat{3}$ to $\hat{5}$, the study's *kopftone* (Ex. 7b). The arrival at $\hat{5}$ brings back tonic harmony and, at the same time, marks the onset of a largely expanded continuation phrase (mm. 5–24), breaking the sequential progression and introducing fragmentation. Finally, upper thirds elaborate the first two steps of the initial ascending line, completing the melodic frame that characterizes the two statements of the basic idea (b.i.).

EXAMPLE 7 – Chromatic voice-leading in Study no. 4



The ascending-step motion featured in the top voice within the presentation phrase is accompanied by the bass line in parallel tenths, which imply a sequential progression from I to ii, both in root position, strengthened by the presence of the supertonic's applied dominant in m. 2 (see Ex. 7c). The arrival at m. 3 fulfills most of these expectations, but also brings a surprise: ♭$\hat{7}$— introduced as part of the applied dominant chord in the previous measure. The unpredicted pitch

hinders the expected $\frac{5}{3}$ harmony, acting as a consonant suspension that fails at its resolution. In other words, at the time ♮$\hat{7}$ moves down to ♭$\hat{6}$, which would result in a ii^{o} triad, the harmony progresses to a passing chord that extends the melodic descending motion to $\hat{5}$, now as the root of V^{6}. Despite the suspension's non-resolution, it seems clear that the chord on the downbeat of m. 3 plays the role of ii (although looking like a ♭VII^{6} at the surface).[23]

Returning to the examination of the initial sequential progression, we note that m. 4 properly concludes the ascending-step sequence by introducing the expected vii^{o7} as a supporting harmony to $\hat{4}$'s embellishing upper third. The chord mirrors the b.i.'s harmonic pattern and, at the same time, prepares the return of the tonic chord in m. 5.

The outer voices' structural tones are embellished in various ways. Chromatic neighbors extend the structural ascending top line while chromatic passing tones reconnect the embellishing upper thirds with the main line (Ex. 7d). Contrasting to the top voice, the bass features a different type of elaboration in each measure of this short passage. It begins by extending $\hat{1}$ through a chromatic neighbor in contrary motion with the top voice. In the next measure, it prolongs ii's applied dominant through a filled-in arpeggiation from root to third. After arriving at $\hat{2}$, it moves by step down to ♯$\hat{7}$, which transforms the colorful ii chord, anticipating the following dominant-functioning harmony. In m. 4, while the bass returns to a static $\hat{2}$, ♯$\hat{7}$ is transferred to the tenor where it mirrors the chromatic-neighbor motion that characterizes the top voice. The sum of these embellishments with those of the inner voices results in *contrapuntal chords* that, although looking as familiar sonorities, are products of Villa-Lobos's ingenious use of chromatic counterpoint and, therefore, fulfill a purely embellishing role that should not alter the perception of the underlying structure (see Ex. 7e).

For reasons of space, I will limit the discussion of chromatic counterpoint within the 12 studies to this short passage, but this is a vast topic that should be further explored. In fact, this very work would provide a great case study for Villa-Lobos's chromatic counterpoint practice.

[23] In Harmonic Function in Chromatic Music (1994), Daniel Harrison proposes that harmonic function is not a property of the chord as a unity but of the chord's individual constituents (1994, p. 43). In general terms, chord members project their innate harmonic function individually and, to a certain extent, independently from other scale-degrees. In this perspective, the chord on the downbeat of m. 3 can be interpreted as a mixed-function chord, one that combines subdominant function, projected primarily by $\hat{4}$, with two mild dominant-function conveyors, $\hat{2}$ and ♮$\hat{7}$. See HARRISON, 1994, p. 43–72.

Tonally oriented parallelism

In the early 20th century, the extended use of chordal parallelism was often associated with a non-functional harmonic intention. Villa-Lobos employs long strings of parallel chords with various aesthetic goals, one of them being, as seen above, to deform tonic function, overthrowing tonal directionality and conveying a sense of madness. As a well-known inspiration to Villa-Lobos, Debussy is famous for his penchant for parallel harmonizations. Boyd Pomeroy argues that "Debussy's chordal successions [typically involving parallel triads or open fifths] are better understood as textural thickenings of the melodic line than as harmonic progressions in the traditionally accepted sense" (2003, p. 158). Although mostly tied to non-tonal contexts, at times, Villa-Lobos employs sequences of parallel harmonies that color the musical surface in a highly unorthodox fashion without disrupting the underlying sense of tonality. The technique combines the impression of a "textural thickening of the melodic line" with a tonally oriented syntax (articulated by the parallel harmonies themselves).

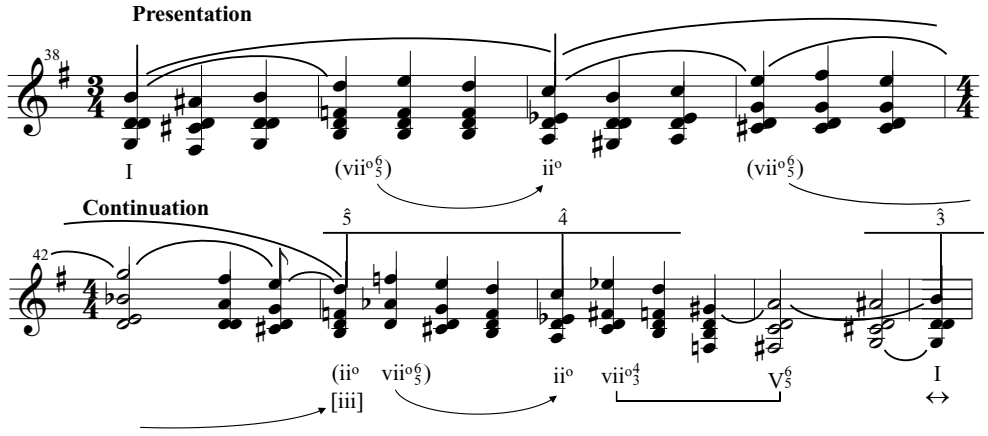
The second "grand consequent" of Study no. 4's "grandiose" periodic structure[24] provides an example of tonally oriented parallelism within this cycle (Ex. 8). This formal structure recapitulates the antecedent's complete presentation phrase, replacing the past continuations with a much compacted one (only four measures). With the only exception of m. 38, Villa-Lobos harmonizes the melody with a fixed-position chord comprising a diminished triad and a D open-string pedal. It is the plasticity of the diminished triad and the sequential structuring of the passage that allow him to build a functional progression based solely on parallel motion.

As in the grand antecedent, each structural step of the top line is embellished by its upper third, including, this time, a prolongation of $\hat{5}$'s own upper neighbor (E). Both presentation and

[24] In their groundbreaking study on the late eighteenth-century sonata form, Hepokoski and Darcy (2006) argue that the primary theme (P) may at times take the form of a "grand antecedent." According to the authors, "this type of P-Theme consists of a lengthy, often multimodular antecedent phrase (one that contains several subphrases or thematic modules linked together, producing a larger-than-normal antecedent) that ends at the point of the I:HC with grand, rhetorical flourishes, sometimes even MC-like flourishes. Its very length and breadth suggests a striving for monumental proportions" (2006, p. 77). Considering the monumental proportions of Study no. 4's antecedent phrase and its three consequent-like subsequent modules, I interpret the work's large-scale form as a grand periodic structure, a deformational one, featuring a grand antecedent (punctuated by a largely expanded "standing on the dominant" ⇒ "dominant madness") followed by three failed grand consequents (mm. 25–37, mm. 38–46, and m. 46ff.) that do not manage to conclude the $\hat{5}$–$\hat{1}$ structural descent.

continuation feature sequential structures: while the first ascends by step, the latter descends, moving to V after reaching the predominant in m. 44. The presentation's ascending motion mirrors that of the initial antecedent as it moves from I to ii° via an applied chord—with the only difference that, because of the fixed-parallel motion, the applied diminished-seventh chord is now missing its most characteristic element, the leading-tone. The continuation phrase begins by extending the incomplete applied vii°$^{6}_{5}$ to iii that closes the presentation. Throughout the sequence, while soprano and bass provide the expected descending resolution, moving in parallel tenths, the fixed diminished fifth transforms the proposed diatonic chord into an applied ii° that, with the addition of the leading tone in the second chord of mm. 43 and 44, promptly becomes an applied vii°^{7}. Although breaking the sequence in m. 44, Villa-Lobos maintains the parallel shifts until the end of the consequent, arriving at the dominant in m. 45 and then moving up chromatically to end the consequent with an elided tonic.

EXAMPLE 8 – Tonally oriented parallelisms in Study no. 4

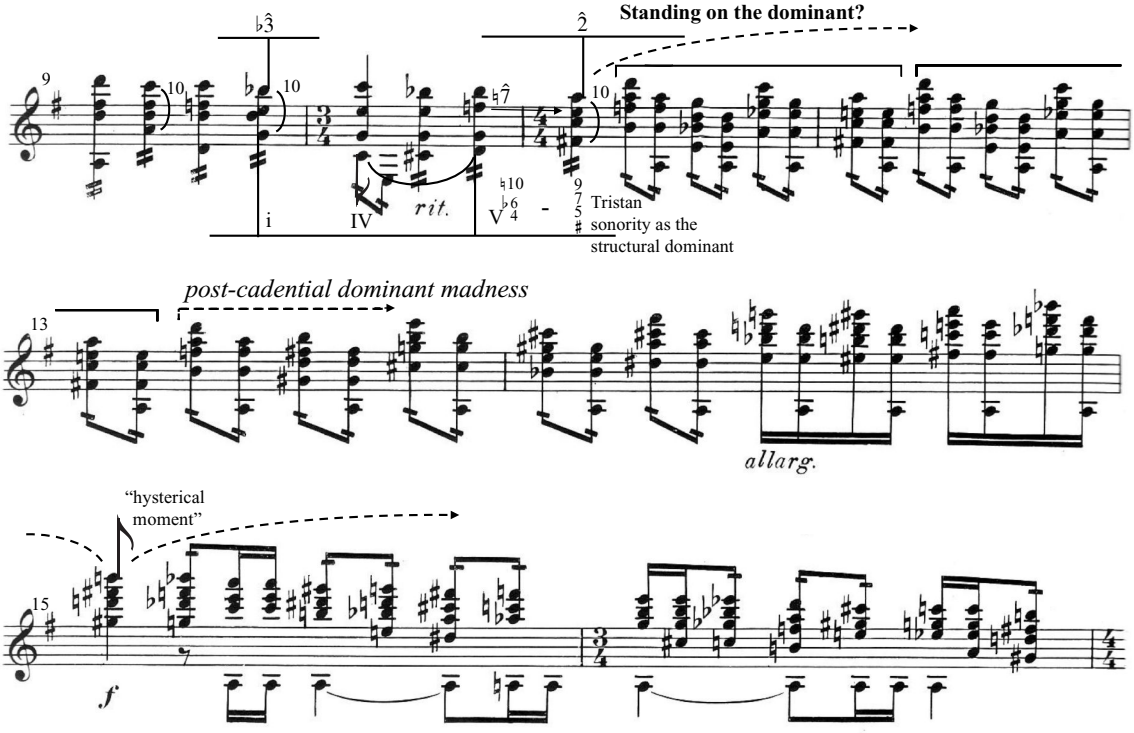


The half-diminished dominant

Throughout the cycle, Villa-Lobos colors some of his structural dominants by employing chordal sonorities that keep some but not all the attributes traditionally attached to this function. Now I return to Study no. 4's initial grand antecedent to illustrate an example of this technique. Within the continuation phrase, following a descending-step sequence in mm. 8–9, the music arrives at the predominant, which ascends chromatically to achieve a metrically displaced cadential $^{\flat 6}_{4}$ (Ex. 9).

In addition to its minor mode inflection, this $\flat^{6}_{4}$ chord is infiltrated by F♮ (♮$\hat{7}$), a pitch that has surfaced a few times already within this grand antecedent: it integrated the tonic's neighbor chord in m. 1, it became a chordal dissonance in m. 2, it transformed the expected ii in m. 3, and it colored the tonic chord in mm. 5–6. Interestingly, so far it has not resolved down to ♮$\hat{6}$, as it would be expected in many of these situations, but has forcibly ascended either to G, as in the first measure, or to F♯, to become the leading-tone. The infiltrated F♮ finally moves down to E over the dominant in m. 11, but its "proper" resolution results in a half-diminished chord that must now play the role of a structural dominant.[25] By doing this, Villa-Lobos colors the most essential syntactic moment of a tonal trajectory, the moment of highest tension, the most distant and, at the same time, the closest point to the tonic, with an explicit reference to the most emblematic subdominant sonority, the Tristan chord.[26]

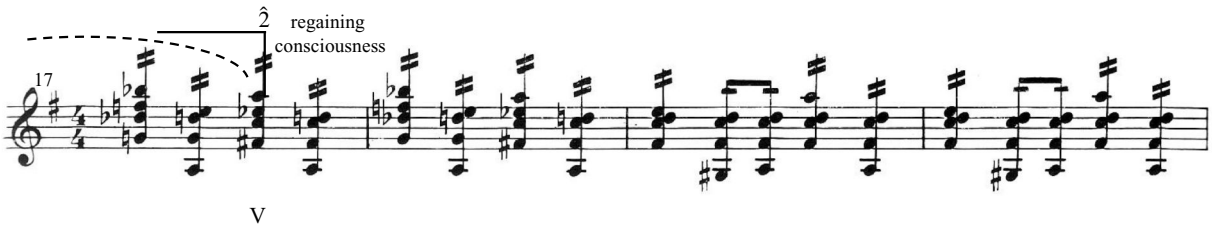
EXAMPLE 9 – Tristan chord as the structural dominant in Study no. 4 (mm. 9–20)



[25] Notice the dominant's root, D, is suddenly removed from the surface only to return as an upper voice in m. 17ff.

[26] As Salles persuasively demonstrates, in the third prelude for guitar (1940), Villa-Lobos employs the Tristan chord as an "isolated, non-functional harmonic entity" and, at the same time, as a structural reference to the work's harmonic organization (2009, p. 35–36).

EXAMPLE 9 – (cont.) Tristan chord as the structural dominant in Study no. 4 (mm. 9–20)



After articulating the proposed half-cadence, the half-diminished sonority takes the lead and, by itself, starts building what initially seems to be a "standing on the dominant".[27] However, as the passage unfolds, intensifying harmonic parallelism through fragmentation, the apparent standing on the dominant collapses into dominant madness, a moment of split consciousness that contrasts with the study's prevailing tonal style. This is a case of post-cadential madness that does not disrupt the articulated cadence but suspends conventional tonal syntax to stress the incompatibility between a half-diminished sonority and a structural dominant. The dominant's crisis peaks at a hysterical episode as the parallel chord climbs up to the guitar's highest position in m. 15. This is a rare instance in the guitar repertoire in which the performer is asked to play a four-note chord on the instrument's two highest frets and, therefore, should not be casually interpreted. It constitutes a "marked" event not only within the study's tonal trajectory and expressive narrative, but also within the whole guitar repertoire.[28] The music gradually moves away from this hysterical moment, eventually regaining consciousness with the recovering of the dominant's root (although now displaced from the bass). In sum, the half-diminished sonority colors the structural dominant by acting as a substitute for the more traditional dominant chord at the cadence and, more dramatically, by saturating the dominant's syntactic area, leading into an episode of post-cadential madness.

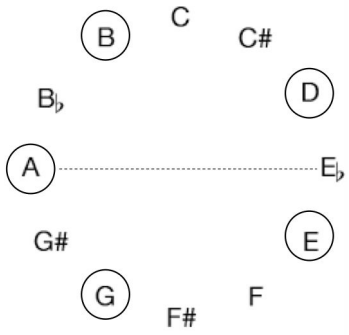
[27] William Caplin has coined the term "standing on the dominant" to refer to a post-cadential formal function that "consists of one or more ideas supported exclusively by a dominant prolongation" (1998, p. 257). The author also notes that this formal function may follow a PAC when functioning as a contrasting middle. See CAPLIN, 1998, p. 75–79.

[28] As Robert Hatten states, "markedness as a theoretical concept can be defined quite simply as the valuation given to difference" (1994, p. 34). It allows the interpretation of meaning based on asymmetrical oppositions: specific and general, unconventional and conventional, marked and unmarked. See HATTEN, 1994, p. 29–66.

The open-string cadential $^{6}_{4}$

Perhaps mirroring its grand antecedent phrase in some way, Study no. 4's first failed grand consequent features another case of a structural dominant that is expressed by a non-traditional harmony. The theme's continuation phrase juxtaposes all three of the coloring strategies discussed so far. It begins by recapitulating the $I^{(\flat\hat{7})}$–vii^{o7} motion that opened the antecedent's continuation phrase. Notice that, despite associating $\flat\hat{7}$ with the tonic triad, the seventh chord that opens the continuation should not be interpreted as an applied dominant to IV, but instead as a tonic-functioning chord that anticipates the dominant's "agent" (i.e., $\sharp\hat{7}$) by providing its lowered counterpart.[29] Following m. 31, the music enters a brief sequential passage that eventually leads to the structural predominant. Here, multiple suspensions prevent the sequence's two dominant chords to fully materialize by obstructing their most characteristic members, their respective leading-tones. But, despite their absence, a clear sense of goal direction is guaranteed by the descending-fifth root motion in the bass, which through a deceptive resolution, leads to $ii^{ø7}$. The following music takes the $ii^{ø7}$ chord as a fixed-fingering model for a predominant prolongation colored by the technique of parallel shifting. The ascending motion transforms the initial predominant harmony into an incomplete applied fully diminished-seventh chord in m. 35 that, although missing the leading-tone (again), intensifies the motion towards the dominant, leading into it in the following measure.

FIGURE 1 – Open-string chord's symmetrical property

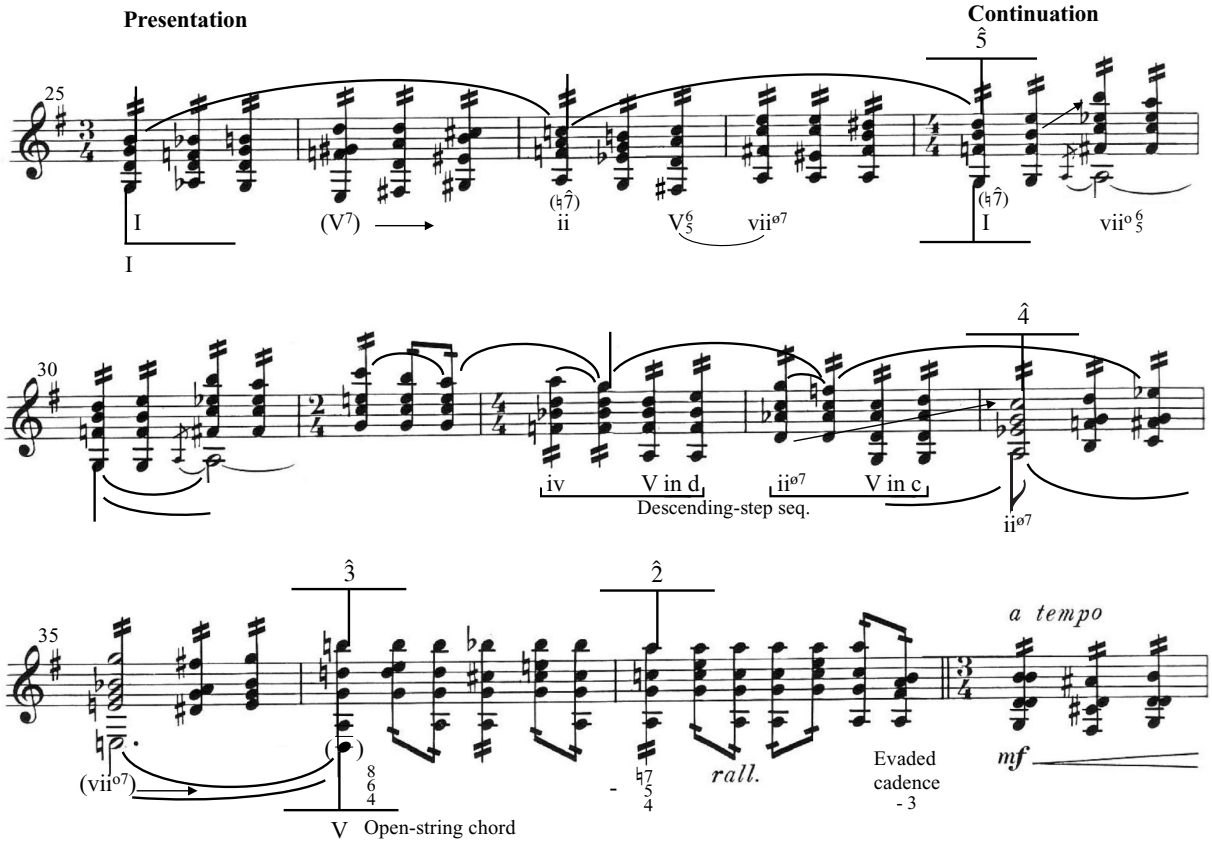


[29] Daniel Harrison (1994) assigns functional roles to each of the primary triads' members, labeling them as functional *bases*, *agents,* and *associates,* as substitutes for roots, thirds, and fifths, respectively. For him, functional agents (the primary triads' thirds) "are unequivocal communicators of their function and are thus able to work without constraints or conditions" (p. 49).

The structural dominant is expressed here by a quite conventional cadential gesture (V^{6}_{4}–^{7}) deployed in an unconventional way. Villa-Lobos chooses an open-string harmony to articulate the cadential $^{6}_{4}$, an abstractly symmetrical sonority that springs from its axis, A, here placed in the bass (Fig. 1). The open-string chord displaces the root D from the bass and introduces tones that are not conventionally associated with its traditional equivalent. The placement of $\hat{2}$ in the bass avoids the explicit bottom-up $^{6}_{4}$ intervallic relation and, at the same time, anticipates the resolution of $\hat{3}$. From an acoustical perspective, it contributes to the chord's projection, allowing the performer to emphasize the sense of culmination suggested by this structural dominant.

Registral placement highlights the dominant's root, which, by accompanying the top-voice's chromatic descending motion, brings to the fore the characteristic $^{8}_{6}$ – $^{7}_{5}$ parallel motion. At the last moment, the hitherto absent leading-tone finally enters the scene, but, colliding with the anticipation of the tonic's agent ($\hat{3}$), it seems too weak to properly close the grand consequent with an authentic cadence.

EXAMPLE 10 – Open-string chord as the structural dominant (mm. 25–38)

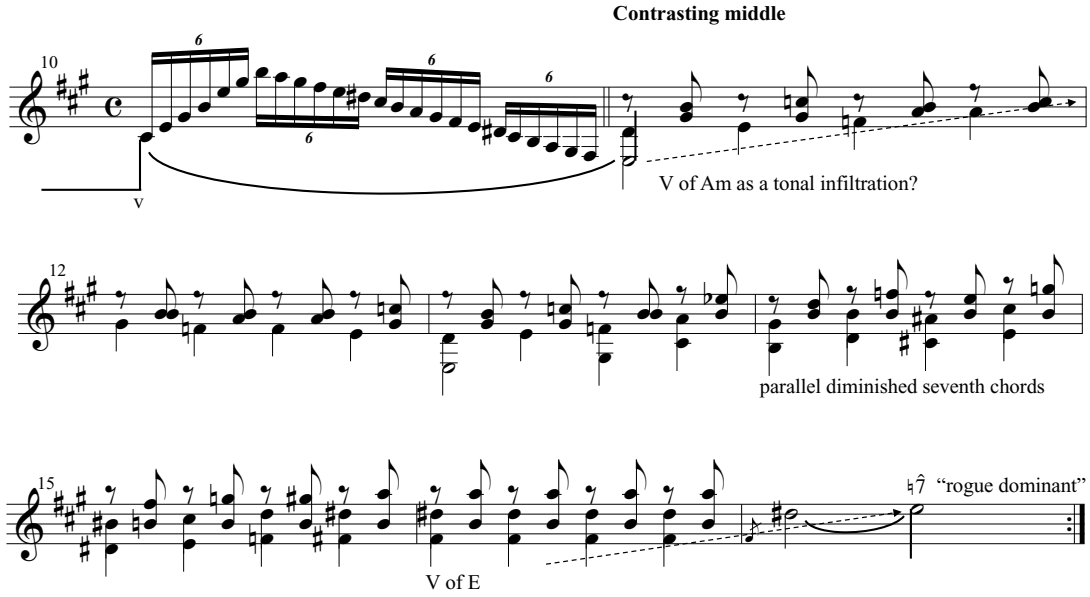


An additional case of tonal infiltration

To close this category, I will discuss an instance of tonal infiltration that, contrasting to the complex situation featured in Study no. 3, in which the technique evolves to a case of tonal pairing, plays a primarily coloristic role. Here, although momentarily acting as tonal threats, the infiltrations end up being incorporated into the works' prevalent tonal plan.

One instance is found in Study no. 9. Written in the key of F♯ minor, this is a small ternary form[30] followed by a complete embellished repeat and coda.[31] In general terms, each large section comprises an initial modulating period[32] (mm. 1–10), a tonally infiltrated contrasting middle (mm. 11–17), and a full recapitulation (mm. 18–29) that ends in the home tonic.[33] Curiously, the form's internal repeat bar, conventionally placed after the exposition (A), is moved to the end of the contrasting middle, clouding the apprehension of the form as a whole.

EXAMPLE 11 – Tonal infiltration in Study no. 9 (mm. 10–17)



[30] For William Caplin (1998), the small ternary is a theme-type comprising an exposition (A), a contrasting middle (B), and a recapitulation (A') (p. 71–86). This form has traditionally been characterized as rounded binary (see GREEN, 1965, p. 72–81).

[31] Eduardo Meirinhos (1997) notes that the structure of each large section implies a "Simple Ternary Form", but prefers to interpret this study as a prelude due to its loose formal organization (p. 247–8).

[32] Despite the absence of a conventional cadence at the end of the supposed antecedent (mm. 1–4), the term period is loosely applied here to describe a structure formed by two halves that relate thematically, harmonically, and temporally to each other as antecedent and consequent.

[33] Mirroring its antecedent phrase, the recapitulation's consequent does not secure the final tonic with a PAC, but approaches it chromatically with a contrapuntal cadential gesture that provides formal closure.

Tonal infiltration takes place here within the form's contrasting middle, precisely where harmonic activity can be more adventurous (Ex. 11). The impression of an infiltration is conveyed by the contrast between the section's unconventional harmonic behavior and the study's mostly traditional tonal landscape. Following a modulation to v at the end of the exposition, a contrasting middle would be expected to reactivate the dominant *key* as a dominant *chord* in order to properly set up the recapitulation. But, as if attempting to escape the dominant key, this contrasting middle turns to the dominant of A minor without any preparation. Despite the music's apparent determination to move to the distant proposed harmonic area, the motion never materializes. Instead, the music rises chromatically through large whole-tone steps to end with an insistent tonicization of E major.

As the recapitulation unfolds, one retrospectively reinterprets the dominant harmony built over E and its eventual tonicization as unconventional manifestations of the minor dominant's upper third. Although not allowing the reactivation of the leading tone (i.e., $\flat\hat{7} \Rightarrow \sharp\hat{7}$), resulting in a weak rogue-dominant[34] interruption, the E-dominant chord, along with the extended emphasis on its own dominant, partially accomplishes the section's tonal task by providing a more general sense of dominantness through *functional accumulation*. As Daniel Harrison demonstrates in Wagner's Tristan Prelude, by saturating a passage with one or more unresolved Dominant-functioning entities without accounting for differences in key, a composer may accumulatively build a sense of harmonic functionality that would otherwise be related to a limited number of scale degrees (see Harrison 1994, p. 153–66). In Study no. 9, one retrospectively notices that the ultimate goal of the dominant sonorities that saturate the contrasting middle's tonal fabric is not to establish a definite tonal area, but instead to color the minor dominant, projecting, at the same time, the sense of dominantness conventionally associated with this formal section.

[34] In a study on rock harmony, Christopher Doll characterizes dominant-functioning chords that feature the subtonic scale-degree ($\flat\hat{7}$) as "rogue dominants". For him, the term rogue, as a direct opposite to lead, "implies a sense of relative independence, one that reflects an aural quality of resistance in comparison to the conformity indicative of most of their lead brethren" (DOLL, 2017, p. 38).

Final Thoughts

The tonal style of the examined set of studies reminds us that the compositional challenge faced by early 20th-century composers was not limited to finding alternatives *for* tonality, as posed at the outset of this paper, but extends to finding alternatives *within* tonality. Crucial for the development of this practice was the complete or partial adherence to Classical tonal syntax as a fingerprint of tradition. Villa-Lobos's nine initial studies for guitar offer great examples of aesthetically convincing alternatives within tonality, bringing together tradition and innovation in many ways.

As the reader has certainly noticed, the discussed compositional techniques are not attached to a single tonal role, as the organization of this paper may imply. In the same way that the technique of tonal infiltration may result in a complex case of tonal pairing, it may also function as a coloristic device. Another example of this flexible handling of specific techniques is noticed in the manner Villa-Lobos treats fixed-fingering parallelisms: it may be used to express functional madness or it may be incorporated into a tonal context, as in Study no. 4.

Future studies may apply the categories presented here to other tonal works by Villa-Lobos or other 20th-century guitar composers. Additionally, Villa-Lobos's treatment of tonality within this set of studies could be further explored from the performer's perspective: how can one express tonal madness? What role does the tonal pairing of D major and B minor play in determining aspects of Study no. 3's performance? How can the analysis of Study no. 4's initial five measures affect performance? How can one communicate Study no. 4's proposed standing on the dominant dissolving into dominant madness? I hope that the proposed categories and the presented analyses can help guitarists, analysts, and listeners develop new ways to interpret these capital pieces of the guitar repertoire.

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