Música Hodie | ISSN: 2317-6776 DOI: 10.5216/mh.v26.85082

Folklore manifestation in the musical heritage of Komitas Vardapet and Heitor Villa Lobos: A comparative study

Manifestação folclórica no patrimônio musical de Komitas Vardapet e Heitor Villa Lobos: um estudo comparativo

Anna Adamyan
Khachatur Abovyan Armenian State Pedagogical University, Yerevan, Armenia
adanna80zh@gmail.com
https://old.aspu.am/en/content/anna_zhorik_adamyan/

Abstract: This article examines and compares key episodes from the life and career of Komitas Vardapet (1869–1935), an Armenian pioneer of national music, ethnomusicologist, choirmaster, and teache and Brazilian composer, conductor, folklorist, and teacher Heitor Villa-Lobos (1887–1959). Attention is paid to their decisive contribution to the collection, preservation, and scientific systematization of musical folklore, which transformed folk music from an oral practice into an object of artistic interpretation and academic research within the relevant national contexts. It reveals the prerequisites that shaped their musical paths, as well as the influences and cultural ties that contributed to their artistic development. In a comparative context, the article explores the composers' motivations for valuing folklore and the aesthetic strategies by which they integrated it into their creative practice. A comparative analysis of their piano cycles for children further shows how folk material was reinterpreted in a pedagogical context in accordance with contemporary educational ideals. In conclusion, the study demonstrates that both composers approached folklore through different artistic visions, integrating

contemporary compositional techniques into a close dialogue with folkloric idioms, thereby reinterpreting folklore as a dynamic foundation for 20th-century academic music and national musical thought.

Keywords: Musical folklore. Komitas Vardapet. Heitor Villa-Lobos.

Resumo: Este artigo examina e compara episódios importantes da vida e carreira de Komitas Vardapet (1869–1935), pioneiro armênio da música nacional, etnomusicólogo, maestro de coro e professor, e do compositor, maestro, folclorista e professor brasileiro Heitor Villa-Lobos (1887–1959). É dada atenção à sua contribuição decisiva para a coleta, preservação e sistematização científica do folclore musical, graças à qual a música folclórica foi transformada de prática oral em objeto de interpretação artística e de pesquisa acadêmica nos contextos nacionais relevantes. O artigo revela os pré-requisitos que moldaram suas trajetórias musicais, bem como as influências e os laços culturais que contribuíram para o desenvolvimento artístico de cada um. Em um contexto comparativo, o artigo explora as motivações dos compositores para valorizar o folclore e as estratégias estéticas por meio das quais o folclore foi integrado à sua prática criativa. Uma análise comparativa de seus ciclos de piano para crianças mostra, ainda, como o material folclórico foi reinterpretado em um contexto pedagógico, de acordo com os ideais educacionais contemporâneos. Em conclusão, o estudo demonstra que ambos os compositores abordaram o folclore por meio de diferentes visões artísticas, integrando técnicas composicionais contemporâneas a um diálogo próximo com expressões folclóricas, reinterpretando-o como uma base dinâmica para a música acadêmica do século XX e o pensamento musical nacional.

Palavras-chave: Folclore musical. Komitas Vardapet. Heitor Villa-Lobos.

Submitted on: February 3, 2026
Accepted on: March 30, 2026
Published on: June, 2026

Introduction

Every nation possesses its own musical folklore and has developed it in its own way. In the XIX-XX centuries, European compositional traditions were adopted by many representatives of various countries. While composing successfully in the European tradition, composers sought to embody the national soul in their musical works.

Considering folklore and its origins, it is worth mentioning Bohlman's (1988;1) citation of Curt Sachs' statement: 'The question of origin cannot be solved. The beginnings of music are lost in the days of yore, as are the rudiments of speech, religion, and the dance. All we can achieve is to follow these manifestations back to the time when the curtain slowly rose over the earliest act of mankind's history".

The renowned Armenian musicologist Gevorg Gyodakyan noted (1969; 88-89) that composers from various countries, drawing on national traditions and the peculiarities of their folk-musical systems, introduced many new and original elements into the development of world music. Nevertheless, the entire process continued to evolve within the uncompromising framework of the traditional major-minor system. Incidentally, Gyodakyan (1969; 90) adds that many Armenian composers also composed within the traditional major-minor framework. A careful analysis of the works created by these composers shows that, within the pan-European traditional system, using certain national melodic traits and unique harmonic devices—such as unconventional harmonic progressions, natural-modal constructions, original variable functions of chords, and so on—they created music of unmistakably national character.

According to Gyodakyan (1969; 92-96), the traditional musical system experienced almost its most splendid flowering precisely when it had already lost its former strength. The first to fundamentally reform the logic of musical thought was Claude Debussy.

In his statement, Geodakyan (1980; 92) cited the contemporary German musicologist Hans Heinz Stuckenschmidt, who considered Debussy "the first radical composer of modern music."

Furthermore, referring to the Soviet musicologist Yury Kremlyov, he noted, that Kremlyov made a similar statement, mentioning that the "reform" of harmony that Claude Debussy initiated in his relatively early works and developed consistently thereafter. Kremlyov wrote that above all, this reform disrupted the conventional functional connections within the system of musical logic based on the triad of functions — tonic, dominant, and subdominant.

"Instead of generalizing the entire diversity of harmonic relations and directing them toward only a few central points, Debussy strove for detail and for the widest possible variety of harmonic nuances. At the same time, the concepts of tonality and mode were radically reinterpreted. Rigid and logically fixed structures were broken down, while the dynamics of the triad of functions were transformed into the statics of a unified tonic function, which nevertheless acquired a vast number of variations and subtle shades".

Indeed, in his book, Stuckenschmidt (1970, 24-25) noted, that Debussy's opera ''*Pelléas et Mélisande*'' based on the play by Maurice Maeterlinck, was composed between 1892 and 1902, and is a fully-fledged example of the new style. It exhibits an introverted form of pathos, a conscious use of understatement, and seeks to express the maximum of emotion with the minimum of musical upheaval. The harmony is no longer functional, in the traditional, tonal manner. Sound-phenomena are used in a purely static fashion. Short melodic cells are combined to form a novel motivic language. The use of the whole-tone scale dispels the feeling of a tonal center; polymetric and polyrhythmic procedures supplant the traditional sense of time and rhythm. Furthermore, this is music which does without the explosive, dissonant brutality of Strauss's scores of the same period.

Gyodakyan pointing out the very fact of the subversion of the norms of traditional musical thinking—which became evident in the musical art of the early XX century—supports this with several points: an interest in musical folklore; radical reform of all fields of musical expression, including melody, rhythm, harmony, polyphony, compositional structure, and instrumentation; as a result of which a new quality of sound texture was created, and this reform significantly changed the role of each element in the creation of a musical work.

As Austin (1953; 27-28) fairly mentioned "If some day we want to know more about the historical process, we cannot be content ultimately with a musical study of the chief documents only, the completed compositions, but rather we shall need to consider all the relevant evidence of composers' ways of thinking and feeling".

Austin (1953; 27) argues that we can only speculate about what influences a composer's creative decisions—how much results from conscious choices, habits, or intuition. We also lack clarity on where intuition originates, how habits form and spread within a group, and how decisions are actually made. Though it is tempting to think that following norms is an unconscious habit and that innovation comes from individual creativity—or to connect divergence to unstable norms or shifting social settings—such assumptions remain speculative. According to Austin, meaningful conclusions cannot be drawn until psychological and sociological approaches to art are more fully developed.

In the context of these transformations in music, and the growing interest in folklore in European countries at the beginning of the XX century, we were interested in making a comparative observation of Folklore manifestations in the works of Komitas Vardapet (1869–1935), the founder, collector, and

musicologist of Armenian music, and in those of Heitor Villa-Lobos (1887–1959), a world-renowned composer, collector, and educator operating in a country on a different continent, under different geopolitical and cultural conditions.

Komitas and Heitor Villa-Lobos were pioneers in the collection, systematization, and institutionalization of musical folklore within their respective national contexts. Importantly, their engagement with folk music was not limited to research activity; as composers, both actively incorporated folk material into their creative works.

Moreover, as collectors, researchers, pedagogues, and composers simultaneously, they functioned not merely as individual agents but, in effect, as institutional forces that shaped the foundations of folklore research, music education, and national musical discourse.

Thus, this research seeks to trace the circumstances and intellectual pathways through which each composer turned toward national folklore, not only elevating it to the level of scholarly inquiry and disciplinary formation but also embracing it as a central source of artistic inspiration and compositional practice.

Two questions are raised throughout this study:

What were the intentions of Villa-Lobos and Komitas in incorporating national folklore into their musical works, while successfully composing within the European tradition?

What are the commonalities and significant differences between the compositional characteristics of Villa-Lobos and Komitas?

Methodology

A large body of scientific literature and archival material was analyzed regarding both composers. Their lives and musical activities were examined in parallel periods, allowing the author to identify similarities and distinctive features.

Years of formation and ideological beliefs

Heitor Villa Lobos

Heitor Villa-Lobos (1887–1959) is considered one of the most influential figures in twentieth-century music, both in Brazil and on the international musical scene. His compositional work reflects a deep connection with Brazilian national identity, based on the rich traditions of folk, popular, and regional music, while simultaneously incorporating modernist and universal elements. Villa-Lobos's works consistently fuse these traditions with his own artistic expression, creating a unique musical language that is at once national and universal (Pinto 1987; 104).

Born in 1887 in Rio de Janeiro, Villa-Lobos received most of his musical education from his father, Raul Villa-Lobos, a senior officer of the Brazilian National Library, a scholar, author of several publications on history and cosmography, and a good musician (Mariz 1963; 6). Additionally, he pursued self-education in music from an early age. Pinto (1987) noted that as early as the age of sixteen, Villa-Lobos was already familiar with *choro*—a national ensemble genre—and performed in such groups in the suburbs of his native city. These ensembles, considered national, typically included guitar, cavaquinho (small four-string guitars of Portuguese origin), flute, clarinet, and other instruments. Being well acquainted with this style, he drew on Choro's musical style as inspiration for his 14 pieces, titled "Choros" (1920–1929).

Choro ensembles played Brazilian and European salon dances characterized by rhythmic vitality, especially syncopation, and by the improvisatory nature of melodic lines.

Villa-Lobos discontinued his academic studies at an early age and, at eighteen, traveled through northeastern Brazil to study traditional music. Pinto noted (1987; 105) that, unlike Bartók and Kodály, his goal was not scientific research but

creative inspiration, while Martin (2022; 3). mentioned that since he documented folk music and later incorporated these elements into his original works, Villa-Lobos's field studies in Brazil are comparable to Bártok's research in Hungary.

Peppercorn (1977; 37) pointed out, that only in his late thirties, Villa-Lobos shifted his focus to Brazilian folklore—not initially inspired by Brazil itself, but by the realization abroad that to stand out internationally, a composer had to create something uniquely distinct from European music. After returning from a year in Paris (1923–1924) on a government grant, he abandoned traditional European forms and embraced native Brazilian elements. This marked a decisive turning point in his career, driven as much by artistic necessity as by the desire for recognition.

Zaparolli (2019; 8) explains the reason why early compositions of Lobos lacked Brazilian folklore is to align with the European tastes of his time, aiming for acceptance from audiences, critics, and peers. From 1913 to 1917, Villa-Lobos wrote ten cello and piano pieces influenced by European styles, with no trace of Brazilian folk elements (Zaparolli 2019; 1).

Nevertheless, throughout his journeys, he also performed in concerts, which enriched his musical style. In the Bahia region, he first became acquainted with the music of Claude Debussy.

Debussy's harmonic innovations deeply influenced Villa-Lobos, and this influence was reinforced through his contacts with Darius Milhaud (1917–1919) and Arthur Rubinstein (1918). Heitor Villa-Lobos met Darius Milhaud in Rio de Janeiro around 1917–1918, a contact that proved significant for his artistic development. According to Villa-Lobos, Milhaud introduced him to the music of Claude Debussy, while Milhaud later recalled discovering the young composer and hearing his early works for the first time (Corrêa do Lago 2010; 220).

These relationships contributed to his profound understanding of musical impressionism. From 1915 onward, his works were widely performed in Rio de Janeiro, distinguished

by their bold harmonic freedom—even though he was not yet familiar with the innovations of Stravinsky, Schoenberg, or Bartók.

Béhague (1994; 10) suggested that Rubinstein may have brought Stravinsky to Villa-Lobos's attention. By 1918, however, Villa-Lobos had written, or was in the process of writing, his own controversial works that showcased innovative experiments in rhythmic and harmonic invention.

With the promotion of Rubinshtein and Vera Janacópulos (1896-1955), a famous Brazilian singer and teacher of voice and longtime resident in Paris, Villa-Lobos become well-known and met during this and his second trip to Paris (1927) some of the most celebrated musicians of the time: Roussel, Dukas, Schmitt, Honegger, d'Indy, Ravel, de Falla, Stravinsky, Prokofiev, Casella, Varése, Segovia, Tomás Terán, and Joaquin Nin (Béhague, 1994; 16).

At the same time, Villa-Lobos persistently integrated traditional Brazilian elements into his music, which was often criticized by the press and public opinion of the time for deviating from conventional notions of musical beauty (Pinto 1987; 106).

As Peppercorn (1977; 38-39) pointed out, although Villa-Lobos was exposed to Wagner's music as a child, it was his philosophical ideas—rather than his music—that had the greatest impact on him later. This served as inspiration for Villa-Lobos, who wrote symphonies such as The War, The Victory, and the upcoming The Peace to convey his own views without resorting to operas. As evidenced by Amazonas (1917) and his early symphonies, he also embraced Wagner's use of gigantic orchestras. On the other hand, his style was more strongly influenced musically by Russian artists such as Tchaikovsky.

Pinto (1987; 112) mentioned that he traveled extensively throughout Brazil to study its diverse musical cultures. These formative experiences instilled in him a deep connection with

the nature and cultural diversity of his homeland. He often sought to depict natural landscapes and phenomena through music, as seen in works such as *"Saudades das Selvas Brasileiras"* ("Longing for the Brazilian Forests", 1927), *"Alvorada na Floresta Tropical"* ("Dawn in the Tropical Forest", 1953), and *"Floresta do Amazonas"* ("The Amazon Forest", 1958). In these compositions, the instrumental melodies—often seeming independent from rhythmic accompaniment—recreate the spatial and atmospheric qualities of the Brazilian landscape, reflecting the composer's profound bond with his native environment.

Devoted to both Brazil and international recognition, Villa-Lobos developed national music education, though this distanced him from later modernist trends like twelve-tone composition. For him, blending folk, national, and universal elements was the key to timeless musical significance (Pinto 1987; 114).

As Villa-Lobos once stated.

> «I was born in Brazil, was educated in Brazil and live for Brazil. Since, however, art is universal, I have at my disposal universal ideas that stretch beyond that part which concerns my native country alone. For this reason, even those of my compositions that reveal the typical character of my country are also representative in a universal sense (Pinto 1987; 113).

Komitas Vardapet

The founder of the Armenian national compositional school, composer Komitas Vardapet, was the foremost Armenian musicologist of the early 20th century. He was also an exceptionally talented singer, choir conductor, and educator. Born as Soghomon Soghomonyan in 1869 in Kütahya, Turkey, he was orphaned at a young age. However, his remarkable vocal ability was noticed at the age of twelve by

Kevork Vardabet Tertzagian, who selected him to study at the Gevorkian Theological Seminary in Vagharshapat (present-day Echmiatsin) in 1881.

Despite lacking formal European musical education, Komitas began collecting and harmonizing Armenian folk songs, founded a student choir, and in 1891 published his first collection of folk music. In 1893, he became the seminary's music teacher and choir conductor.

In 1894, Komitas published his studies on Armenian sacred melodies. On September 11 of the same year, at the request of Catholicos Khrimian Hayrik, he was ordained a celibate priest in a solemn ceremony at St. Gayane Church. Upon ordination, Deacon Soghomon received the name *Komitas*, in honor of Catholicos Komitas I Aghtsetsi, a renowned poet and hymnographer of VII century. Komitas was later awarded the ecclesiastical title of **Archimandrite (*vardapet*)**, a rank associated in the Armenian tradition with advanced scholarly learning.

From the 1890s onward, Komitas studied Russian musical culture alongside Armenian, Eastern, and European traditions, valuing it as part of the world's musical heritage. According to his student Aghavni Mesropyan (Gasparyan, 1957; 39), he particularly admired the folk polyphony and melodic simplicity in the works of Mikhail Glinka, Nikolai Rimsky-Korsakov, Modest Mussorgsky, Pyotr Ilyich Tchaikovsky, and Alexander Dargomyzhsky. Komitas's connection with Russian music was also manifested in his creative works. He composed the romance "Mountain Heights" to the words of Mikhail Lermontov and arranged Pyotr Tchaikovsky's song "Byl u Khrista-mladentsa sad" ("Christ the Child Had a Garden") for choir.

He also regarded Russian music as an important source for comparative study with Armenian folk music.

With the support of Khrimian Hayrik and the sponsorship of Alexander Mantashev, he went to Berlin in 1896 to study music. He studied at Richard Schmidt's Private Conservatory

and at the Friedrich Wilhelm Royal University under prominent musicologists such as Oskar Fleischer. During his studies (1896–1899), he composed psalms, songs, and arrangements of Armenian folk melodies. He joined the International Music Society and published scholarly articles on Armenian sacred music under the name *Komitas Gevorgian* (Nersessian 1998, 17).

In 1899, upon returning to Etchmiadzin, he resumed teaching at the seminary and, together with his colleagues, collected around 1.200 folk songs.

According to Pahlevanyan (2016; 130-131), Komitas respected the work of his predecessors but approached the collection of folk songs with unique dedication. By age 16–18, he recognized that Armenian folk music reflected national identity and creativity. He was the first to collect songs scientifically, conducting fieldwork in villages throughout his life. He understood that by searching for and identifying folk songs bearing the stamp of national character, he could reveal the distinctive features of Armenian traditional musical thinking, the creative power of the people, and the uniqueness of their musical language.

According to Nersessian (1978, 17), by 1903, Komitas was simultaneously met with both growing criticism and increasing admiration. On the one hand, certain representatives of the Armenian press accused him of being excessively "worldly" in his activities. On the other hand, beginning in 1901 and continuing through 1906–1907, he presented concerts in Paris and other European cities, earning international recognition for Armenian music. Nevertheless, despite these achievements, tensions with the conservative clergy intensified, ultimately leading him to leave Etchmiadzin for Constantinople in 1910.

As a pioneering ethnomusicologist, Komitas focused on the anthropological and sociological dimensions of music, diverging from the scientific approaches of his European contemporaries. He explored the communal and individual creation of folk music and emphasized its role in social life (Nersessian, 1998).

Exploring Komitas' early period of composition, Shakhkulyan (2014; 201) noted that several characteristic elements of Komitas' compositional style were first displayed starting from his early period. In 1896-99, Komitas was a student at Humboldt University in Berlin and that stage was dominated by two contrasting approaches: while mastering the techniques of European music, Komitas was at the same time searching for a new compositional style that reflected his Armenian roots. His Berlin compositions include pieces based on texts of German poets (Goethe, Lenau, etc.), and Armenian liturgy in German translation with traditional melodies.

It is worth mentioning that Shakhkulyan (2014; 94) drew a parallel between Komitas's songs of the Berlinian period to Vagner's "endless melody" principle, recalling Wagner's songs on Wesendonck's texts.

While many works reflect academic training—such as German songs influenced by Wagner and harmonizations of the Holy Patarag (Divine Liturgy) using European principles—others, like his arrangements of Armenian folk songs, show a shift toward a distinctly national voice. This emerging style is marked by innovations in texture, unresolved multi-layered chords, and a conscious departure from Western norms, revealing Komitas's vision for a unique path in Armenian musical evolution.

It is important to note that Komitas emphasized the distinctiveness of Armenian music while avoiding extreme views that would isolate it from Western culture or confine it to a cultural "ghetto." He never promoted the idea of national exclusivity, as this would have contradicted his core principles. Instead, he consistently highlighted the natural interconnections between cultures. His approach allowed Armenian music to retain its unique identity while remaining understandable, comparable to global music traditions, and open to further development (Navoyan 2020; 149).

As Nersessian states (1978; 8) Komitas Vardapet hoped to distinguish a distinct Armenian national sound. This sound would be appropriate for both sacred and secular songs since

he believed they possessed a parallel musical structure. With regard to folk song specifically, as a collector, his aims were: 1) to write down and thus preserve the national musical heritage; 2) to make this music available, thus promoting the performance of folk song and dance as a living art and as a part of daily life; and 3) to utilize folk music for ethno-musicological and historical study.

Frame 1-Early life and years of formation

Category	Heitor Villa-Lobos (1887–1959)	Komitas Vardapet (1869–1935)	Parallels / Differences
Place of Birth	Rio de Janeiro, Brazil	Kütahya, Ottoman Empire	Both originated from environments rich in national music
Music Education	Self-taught, guided by his father	Etchmiadzin, Gevorgian Seminary, Berlin; two higher educations	Both combined national traditions with European techniques early in their careers
Youth	Choro ensembles, urban/street music	Collection, study, and performance of Armenian folk songs	Both were exposed early to the living traditions of national music (sonically)
Travels	Northeastern Brazil, Paris, USA	Armenian villages, Tiflis, Constantinople, Europe	1. Love for native nature 2. International travels brought European musical influence
Influence of Richard Wagner	More ideological; expressed through use of massive orchestration	Wagnerian “endless melody” principle in composition	Both were influenced by Wagner, but in a different way
Formation of style	Integrated Brazilian folk music, rhythmic innovations	Arranged Armenian folk melodies, early use of European harmony, polyphony	Both developed a new compositional language based on national material

French music impact and connections

Heitor Villa Lobos

At the beginning of the 20th century, Brazil experienced political and economic growth. Rio de Janeiro embraced the Parisian "Belle Époque" style, distinguished by its wealth, refinement, and modern urban lifestyle influenced by French culture (Zaparolli 2019; 10).

While Russian influences were reflected in Villa-Lobos's large-scale, traditional works, Debussy's subtle French impressionism had a different effect on him. Debussy inspired Villa-Lobos to engage more deeply with French culture, which was highly esteemed in Brazil before World War II. Although initially unfamiliar with impressionism, Villa-Lobos began giving his works French titles and setting French texts to music around 1913–1914. Between 1917 and 1919, he adopted French musical techniques and drew inspiration from French poets such as Victor Hugo and La Fontaine. In his piano and chamber works, he incorporated impressionist elements such as whole-tone scales and unusual harmonies. Ultimately, Villa-Lobos experimented with new instrumental combinations to achieve fresh tonal colors, and throughout his career he favored chamber ensembles as his preferred medium for expressing impressionistic effects (Peppercorn,1977; 43–45).

Heitor Villa-Lobos created exceptionally beautiful and innovative music, experimenting with diverse instrumental combinations and being deeply influenced by impressionist and post-impressionist music, particularly that of Debussy. His interactions with significant figures such as Darius Milhaud and Arthur Rubinstein helped broaden his artistic horizons beyond Brazil. His "Quartet" of 1921 displays strong impressionist traits inspired by Debussy's distinctive instrumental and vocal ensembles but shaped by Villa-Lobos's own individuality—especially in his treatment of sound and words as musical effects rather than literal meanings.

In his 1919 symphonic poem "Amazonas", he also employed impressionist techniques such as tremolos, whole-tone scales, and innovative orchestration to evoke an indigenous Brazilian legend, though its orchestral scope was influenced by Wagner's style. His exploration of new sound colors continued to evolve through these works.

Beyond French impressionism, Puccini also influenced Villa-Lobos—initially through his father's admiration, and later indirectly, when Villa-Lobos wrote music reviews under a pseudonym linked to his father's name. Despite his critical stance toward opera, Villa-Lobos was not deeply drawn to the genre (Peppercorn, pp. 45–48).

Villa-Lobos was affected by Puccini's style and his concessions to public taste, which is evident in several operas, notably "Izahtha" (begun 1914, completed 1940) and "Yerma" (written 1955–56, premiered 1971). "Yerma", composed when Villa-Lobos was gravely ill and in financial distress, was deliberately conceived in Puccini's style to attract audiences and achieve commercial success.

Throughout his life, he balanced originality with commercial considerations, sometimes composing in popular styles or adopting fashionable eccentricities to maintain audience interest. These external influences stimulated his creativity but ultimately led him to become a unique composer known for synthesizing Brazilian identity with diverse musical inspirations (Peppercorn 1977; 48–51).

According to Peppercorn (1977; 37), Heitor Villa-Lobos began incorporating local folklore into his compositions only in the late 1930s, and, interestingly, this shift was inspired not by Brazil itself but by Paris. During his year-long stay there (1923–1924), he realized that to stand out internationally, he needed a distinctive style different from European traditions.

Upon returning home, he decisively abandoned conventional forms in favor of uniquely Brazilian elements—driven not by inner artistic impulse, but by a strategic desire for recognition and success.

Zaparolli (2019; 24) also pointed out, that in 1923, Villa-Lobos travelled to Paris with a scholarship from the Brazilian government. Shortly after arriving in the French capital, Villa-Lobos was invited to lunch at the home of the Brazilian painter Tarsila do Amaral, and at that lunch, the composer Erik Satie and Jean Cocteau, a French poet, writer, and artist, were present. After listening to Villa-Lobos on the piano, they said his style was a pure imitation of Ravel and Debussy, which led Villa-Lobos to turn his attention to Brazilian folklore.

Komitas Vardapet

At the beginning of the 20th century, Paris was one of the major centers of world culture, where the atmosphere of freedom and innovative ideas was especially favorable for artistic creation. In this context, Komitas Vardapet's interest in Paris was driven both by his academic ambitions and his strategic plan to present Armenian music to an international audience.

Having received solid training in Etchmiadzin and Tbilisi, he arrived in Paris as an already accomplished scholar, aiming to publish his polyphonic arrangements, participate in international conferences, and lecture on Armenian sacred and folk music. The French cultural environment—with its developed traditions in musical ethnography—aligned perfectly with Komitas's scholarly interests.

A decisive moment came in 1901, when Komitas met the French musicologist Pierre Aubry in Etchmiadzin, sparking French scholarly interest in Armenian musical heritage. This meeting illustrates that Komitas's journey to Paris and his activities there were grounded in both pragmatic goals and deep scientific

motivations. Aubry highly appreciated Komitas's academic and creative program and proposed future collaboration in Paris. Komitas later sent him musicological materials, including new discoveries concerning the Armenian neumatic notation (khaz) (Aubry; 1969).

Muradian mentioned (1980; 20), that in 1901, Komitas visited Paris, meeting prominent musicians and scholars such as Saint-Saëns, Duval, Debussy, Rolland, and others, who greatly admired his work.

In 1906, despite some failed publishing attempts, Komitas organized his first concert in Paris ("Concert de musique arménienne populaire et liturgique"), which was a great success. The French musical press praised both his mastery of performance and the aesthetic value of Armenian music.

Komitas's musical language underwent a significant transformation under French influence. During this period, his compositions reveal deeper structural thinking, textural transparency, clarity in rhythm, melody, and harmony, as well as a distinctly national musical mindset. His music became a synthesis of tradition and modernity, reflecting new compositional approaches characteristic of early 20th-century national schools.

His friend and student, Margarit Babayan, notes that during 1905–06 in Paris, Komitas became acquainted with Debussy's art, "which began to manifest in the harmonies of his songs at the time, appearing simpler, smoother, and more intimately connected with the vocal line." (Gasparyan 1960; 138). These observations underline that Komitas's years in Paris were a pivotal stage in his artistic and intellectual development. The support of French artists and the inspiring cultural environment deepened his self-expression and opened new horizons for his compositional methodology and musicological principles.

Settling in Constantinople in 1910, he founded the mixed choir *Gusan* and planned a national music conservatory. He also completed his final *Divine Liturgy* in 1912 and recorded over 60 folk songs in 1913.

He visited Paris and London twice, and in 1914 he delivered acclaimed lectures on Armenian music at the International Musicological Congress in Paris. That year, his important study on Armenian notation was published in *Le Mercure musical*.

Komitas's musicological and performance activity in Paris earned him international recognition, demonstrating the independence and value of Armenian music. However, the outbreak of World War I and the 1915 Armenian Genocide disrupted his life and psyche. After exile, he returned to Constantinople in a fragile mental state. In 1919, he was transferred to France—not as a musician, but as a patient—to a psychiatric facility. The last two decades of his life were marked by mental illness, isolation from the musical world, friends, and his mission, leaving few records of this period.

Nevertheless, the Paris years remained the height of Komitas's creative achievement and international recognition. During this time, he successfully presented Armenian music on the global stage, earning high praise from European scholars. His vision of the revival of Armenian music was partially realized in France, where he secured his reputation as a world-class musician.

Thus, for both composers, Paris became not only a place to enrich their musical language but also a space for redefining their artistic identity. Komitas presented Armenian music to European high-art circles while preserving its originality. Villa-Lobos, on the other hand, only realized the need to emphasize national characteristics after his European experiences.

Frame 2-Parisian impact and connections

Category	Heitor Villa-Lobos (1887–1959)	Komitas Vardapet (1869–1935)	Parallels / Differences
The connection with French culture	In 1923–1924, he lived in Paris and interacted with the circles of Darius Milhaud, Arthur Rubinstein, and Maurice Ravel.	From 1901 to 1914, he visited Paris several times, taking part in concerts and scholarly congresses. He was noticed by Saint-Saëns, Debussy, Romain Rolland, and others.	In Paris, Villa-Lobos realized the importance of Brazilian identity. Komitas gained support for his musicological views and received recognition for his creative work.
The influence of Impressionism	He absorbed from Debussy and Ravel freedom of harmony, the use of whole-tone scales, and new instrumental colors.	The influence of Debussy is manifested in the melodic flow, the transparency of texture, and the development of modal polyphony.	Use of Impressionist techniques in small-scale compositions — ensembles in Villa-Lobos's works, and solo pieces in Komitas's.
The synthesis of the national and the universal	Building on the foundations of the European avant-garde, Lobos developed Brazilian national characteristics, making them recognizable worldwide.	Komitas transformed Armenian folk songs into scientifically developed art, preserving their national uniqueness while ensuring international recognition.	Both composers succeeded in balancing national and universal significance in their music.
International recognition	After his Parisian period, emphasizing Brazilian identity, he gained international recognition.	In French musical and scholarly circles, he was recognized as the founder of the Armenian national school.	Both were accepted on international platforms as representatives of their national music.

National identity and pedagogical activities

Heitor Villa-Lobos

Already during his lifetime, Villa-Lobos was honored as the most dazzling representative of Latin American musical nationalism. Driven by his dynamic vitality and an untiring creative urge, Villa-Lobos composed almost a thousand musical works, works which presented, often in a completely personal, highly original way, a musical portrait of Brazil and the American continent. However, no matter how important the diversity of his country's traditional music and its tropical nature were as sources of inspiration, he did not doubt the existence of music as a universal language (Pinto 1987; 104).

As Heller (1989; 17-19) mentioned: "Villa-Lobos succeeded in combining the folk music of three races and many ethnic groups into a unified musical style. Villa-Lobos was, by his own declaration, 'universal'

In contrast to the opinions of other musicologists, it is known that Villa-Lobos had nationalistic interests from an early age. His activity can be compared with that of Béla Bartók in Hungary.

I transpose into sounds and rhythms, this madness of love for a homeland, -once said Villa-Lobos (Zaparolli 2019; 3).

His compositions of the 1930s, such as *Ciclo Brasileiro* and *Bachianas Brasileiras No. 4*, reflect a strong nationalistic aesthetic. Although he later distanced himself from politics, Villa-Lobos remained devoted to expressing "Brazilianism" through music. He argued that music was an effective means of promoting civic and patriotic values among the public, even suggesting that art could accomplish more than diplomacy. As Rocha (2022) concluded, *Bachianas Brasileiras* reflects Brazilian modernism through three main strands: futurism, "desrecalque localista," and anthropophagy. Futurism appears in the use of clusters and noise, "desrecalque localista" shapes the national

character of the *Bachianas Brasileiras*, and anthropophagy enables the reinterpretation of Johann Sebastian Bach's musical language. Overall, the series stands as a bold synthesis of primitive culture and European musical tradition.

Villa-Lobos served as a cultural ambassador for Vargas's regime—a role later criticized for its nationalistic associations. Although overt propaganda was absent from his piano works, he subtly promoted Brazilian identity through indigenous influences, especially in *Ciclo Brasileiro* (1936) (Martin 2022; 11).

"Ciclo Brasileiro illustrates some of the features associated with Brazilian Indian music: parallel harmonies, use of ostinatos, simple static melodies, and coloristic representations of the Brazilian landscape. The cycle of four pieces opens with *Plantio do caboclo* (Caboclo's Planting). The "caboclo" in the title refers to a multiracial man of both Native Brazilian Indian and African origins (Martin 2022; 12).

The dominant role of blacks and mulattoes in the musical life of Brazil was accompanied by a progressive Africanization of Brazilian music. The process began slowly, when black performers consciously or unconsciously injected African stylistic elements into European popular music. These subtle modifications laid the foundation for the emergence of a truly Brazilian popular music (Vassberg 1976; 45).

Moreover, Vassberg (1976; 46-47) describes Brazilian music has deep African roots. In the 1930s, Afro-Brazilian music came to be widely accepted as the true expression of Brazilian identity. Elements of African origin that had once been rejected by white society were now embraced by all Brazilians. This shift reflected both a global interest in polyrhythmic music—seen in Stravinsky's works and the rise of jazz—and an increasing search for national identity linked to ideas of race and nationalism.

In *Bachianas Brasileiras No. 4*, Villa-Lobos combines Baroque forms with Brazilian rhythms to express national identity through a neoclassical lens. The four movements,

each bearing both a Baroque and a Brazilian title, reflect the fusion of European traditions with Brazilian culture. Drawing on Bach's harmonic and contrapuntal techniques, Villa-Lobos incorporates distinctly Brazilian rhythms to create a unique national sound (Martin 2022; 14).

Heitor Villa-Lobos played a significant role in promoting Brazilian national identity during the *Estado Novo* period by integrating music into public education.

Vassberg (1975; 165) noted that in 1931, an unprecedented gathering took place in São Paulo—an event that can be regarded as a turning point in the history of Brazilian music education. On Villa-Lobos's initiative, a massive choir of about twelve thousand participants- students, teachers, soldiers, and workers—performed during a grand celebration. This was the first time the concept of *canto orfeônico* was presented to the public as a new approach to music education.

Although this movement had originated in France as early as the 1830s and had been practiced in Brazil since 1912, under Villa-Lobos's leadership, it acquired a completely new spirit. In his view, *canto orfeônico* was to serve three main purposes simultaneously: musical education, the dissemination of national vocal art, and the cultivation of patriotic spirit.

Villa-Lobos was convinced that music is "the true voice of nationality." He believed that Brazilian children's and folk songs should be sung first in schools, as they would instill love and pride for the homeland in the younger generation.

That same year, Villa-Lobos established the Department of Music and Artistic Education (SEMA) in Rio de Janeiro. It became an important center for teacher training. Within a few years, thousands of educators were retrained to teach *canto orfeônico*, and the published six-volume *Practical Guide* became the main manual for all schools.

In 1942, the National Conservatory for *Canto Orfeônico* was founded, providing not only teacher training but also fostering musicological research, promoting the works of national composers, and enriching musical libraries. Through Villa-Lobos's efforts, *canto orfeônico* gradually entered school curricula—first in Rio and, from 1946 onward, throughout all of Brazil as a compulsory subject.

SEMA also organized children's concerts, radio broadcasts, a new arrangement of the national anthem, and various initiatives dedicated to the heritage of Brazilian composers, and a vacation camp (featuring patriotic indoctrination with the use of the canto orfeonico) for the poor children of the Federal District (Vassberg 1969; 64).

Thanks to all this, Villa-Lobos's *canto orfeônico* evolved beyond a mere educational method. It became a tool for shaping national identity and strengthening collective spirit—its influence lasting for decades and remaining one of the most significant chapters in the history of Brazilian music education.

Komitas Vardapet

"I have never seen such elegant arrangements of exotic music, with exception of perhaps Béla Bartók." Those were the impressions of Vardapet Komitas' works expressed by Alois Melichar, Austrian composer, conductor, and music critic (Shakhkulyan 2016a; 197-198).

Whereas Western scholars such as Olley (2019) viewed Komitas's activity from the perspective of preserving cultural memories—considering that the identification of Armenian music to some extent generated a new layer of cultural memory—Armenian musicologists, however, emphasize and substantiate the significance of Komitas's work in revealing and preserving the characteristic features of Armenian music, as well as in distinguishing and representing the national element within a broader context.

According to Shakhkulyan (2016b; 23-24) Komitas achieved the technical combination of different meters at the end of the 19th century, at a time when polymeter still had no practical application in Western European music. Even if it had existed, by the 1890s Komitas, then still a seminary student, could hardly have been aware of it, as evidenced in his choral work *Tando* for male voices.

Another noteworthy example of Komitas's innovative approach is his use of folk instruments within a symphonic score. His operatic ideas are well known, and the surviving sketches of the opera *Anush* reveal certain details of his orchestration. A manuscript page preserved in Komitas's archive at the Museum of Literature and Art shows that Komitas intended to include folk musical instruments alongside the traditional symphonic orchestra.

Shakhkulyan (2016b; 33) also discusses an important feature characteristic of Komitas's creative style—the so-called "Komitasian harmony." "Two distinct types of harmonic sonorities, one based on thirds and the other on fourths, appear as original phenomena in Komitas's arrangements. His multi-layered chords emerged at a time when the multi-storied, tertian structures proposed by French music had not yet become widespread—and Komitas, most likely, had no knowledge of them. Moreover, whereas the French used tightly spaced chords with a melodic function rooted in the tonic, Komitas employed wide voicings under entirely different textural conditions. This demonstrates that there was no direct connection between the 'French' and the 'Armenian' manifestations of these chords. Both tertian and quartal harmonies, and especially their distinctive Komitasian formulation, have their foundations in his earlier works and, more profoundly, in Armenian traditional music itself—whose structural characteristics were revealed by Komitas himself.

Revealing Komitas's role as a pedagogue and performer, his close friend and student, Margarit Babayan, recalled in her memoirs his remarkable vocal knowledge and abilities. She wrote that each time she saw him, she was astonished by the level of perfection he brought to the art and technique of singing. He developed vocal rules that paralleled those advocated by the world's greatest masters of singing and even by medical specialists (Gasparyan 1960; 131).

Another of his students, Aghavni Mesropyan (Gasparyan 1969, 261–263), wrote that after settling in Constantinople, Komitas personally visited neighborhood schools, investing tremendous effort and energy to promote national and folk music and dance in Armenian schools. He also trained teachers who learned effective teaching methods and began applying them in practice.

Komitas even agreed to teach singing and dance lessons twice a week for kindergarten children aged six to eight, forming a two-part children's choir. He also dreamed of compiling and publishing illustrated music-educational booklets for Armenian children; in 1914, he even brought similar French and German children's books from Paris for reference.

According to Shakhkulyan (2019; 213), when developing his concept of music education, Komitas sought to unite Armenian and Western models of musical instruction. On the one hand, his teaching materials were based on Armenian notation; on the other, they emphasized Western theoretical and compositional disciplines as the primary focus.

Komitas prepared several pedagogical manuals, though none seem to have been fully completed. The surviving works include *History of Music*, *Elementary Music*, and *Harmony*, along with a manual on voice training. Shakhkulyan (2019; 218) also notes, Komitas's concept of music education was grounded in the Western model, yet it was guided by the following principles:

1. He drew upon the specific features of Armenian music and aimed to educate students in line with national musical thinking.

2. He viewed music education in a broad perspective: while world music served as the object of study, Armenian music remained the central focus.

Frame 3-National interests and pedagogical activities.

Category	Heitor Villa-Lobos (1887–1959)	Komitas Vardapet (1869–1935)	Parallels / Differences
The role of folklore	He makes Brazilian folk songs and indigenous music the basis of his compositions.	He collects and scientifically studies Armenian folk songs. He develops a unique polyphony based on Armenian traditions.	Both created their unique, but national voice in music.
Innovative technique	He created an independent harmonic language, freeing himself from European tradition. His innovation stemed from living experience.	He used polymetric structures at a time when they were still rare and created a new harmonic system.	“The Sound of “Brazilianness” and “Komitasian harmony”.
Educational activities	He founded SEMA (1931). He organized choirs for thousands of children and develops the canto orfeônico (mass choral singing).	He personally visits schools and teaches children and educators. He creates music manuals, his goal was to establish a national conservatory in Constantinople.	Both have created educational concepts that remain relevant to this day.

Piano cycles for children

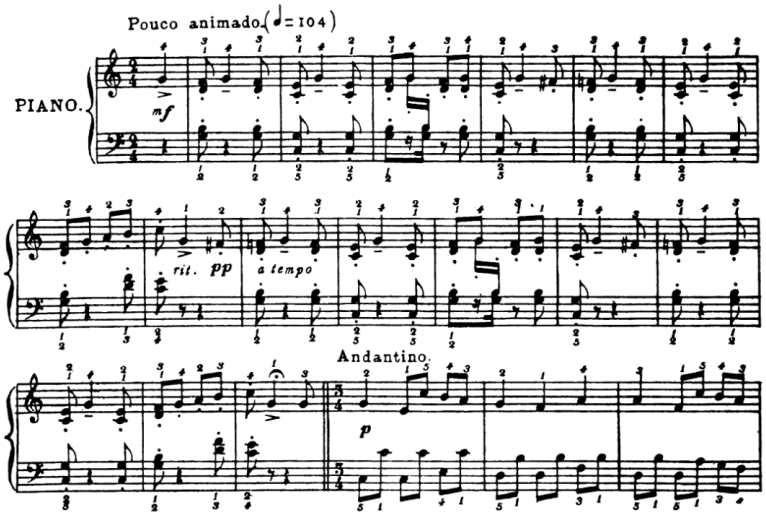
Cirandinhas for piano (1925)

This is an example of Villa-Lobos' emphasis on nationalism. It consists of 12 pieces for young pianists, inspired by Brazilian folk children's songs. The cycle can be considered characteristic pedagogical miniatures. Each piece is intended to develop the student's technical and musical skills, based on the melodic material of Brazilian children's songs (Farias 2015; 3).

A year after this first attempt, Villa-Lobos created the "*Cirandas*" series—16 piano pieces, based on the same children's songs, but transformed into more complex and virtuosic concert works. While the main purpose of *Cirandinhas* was educational, in *Cirandas* the same folk material underwent advanced musical treatment and was presented on stage as concert repertoire for advanced pianists.

The *ciranda* is a Portuguese-origin circle dance that became an important part of Brazilian folk and educational culture. It is performed by large groups, accompanied by songs and drum ostinato rhythms. A smaller version, the *cirandinha,* was created for children and was also used for educational purposes.

Pic.1 Cirandinha No. 1-Zangou-se o cravo com a rosa (The Carnation is Angry with the Rose)

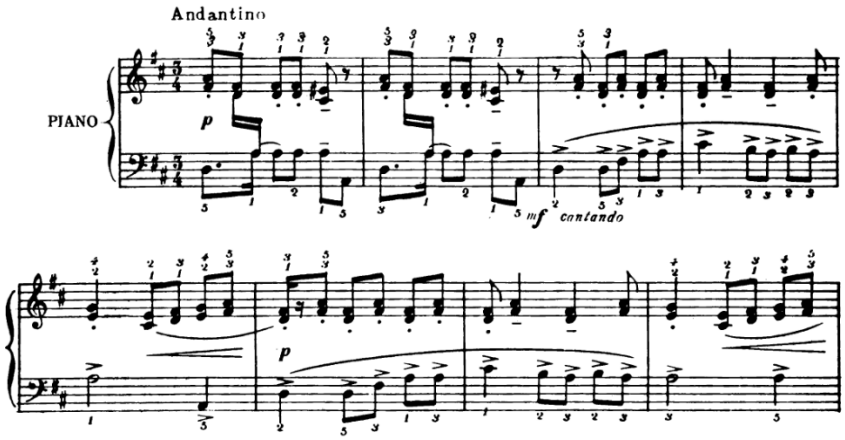


SOURCE: https://imslp.org/wiki/Cirandinhas%2C_W210_(Villa-Lobos%2C_Heitor)

A comparative analysis of the two cycles shows that Villa-Lobos approached the same thematic material at different levels: pedagogical and didactic in *Cirandinhas,* and artistic and virtuosic in *Cirandas*. For this reason, both cycles are valuable not only in a historical-cultural context but also from a musicological and pedagogical perspective (Farias 2015).

Although both cycles are based on the same folk melodies, the composer creates a unique character and coloring in each. In *Cirandinhas*, the connection with the folk song texts helps young pianists overcome technical challenges and develop their technique and musical expressiveness.

Pic. 2 Cirandinha no.10- *A canoa virou* (the boat capsized)



SOURCE: https://imslp.org/wiki/Cirandinhas%2C_W210_(Villa-Lobos%2C_Heitor)

In both cycles, Villa-Lobos' main goal and stylistic pursuit are evident: the fusion of Brazilian national material with European compositional techniques. His music is written "by Brazilians for Brazilians," and is therefore full of "Brasilidade."

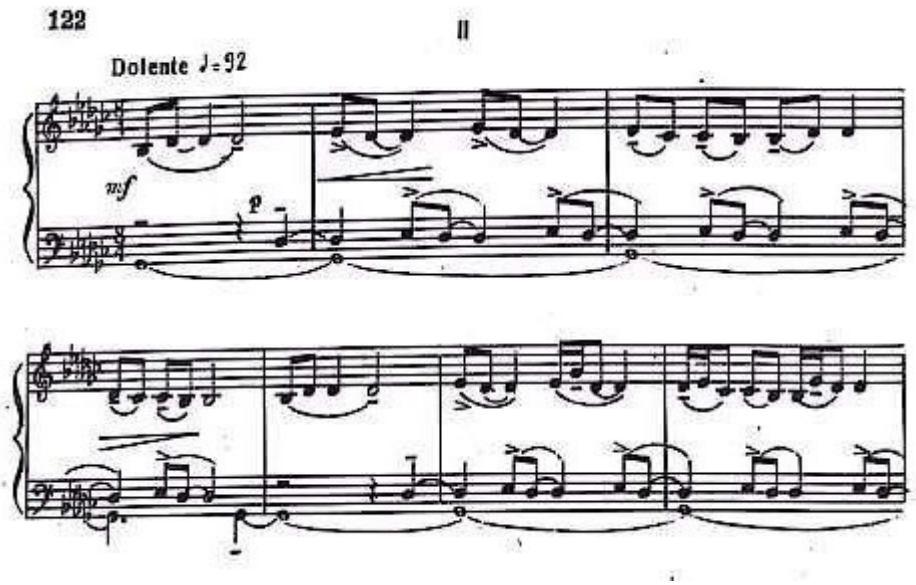
These works continue to be in demand among Brazilian pianists and educators, while gradually gaining international recognition. Due to their artistic value, pedagogical significance, and Brazilian uniqueness, *Cirandinhas* and *Cirandas* are fully deserving of broader study and performance worldwide.

Komitas' 12 Children's Pieces and the Seven Songs

Komitas' piano works, though smaller in scale, remain an equally valuable part of his legacy. The sixth volume of his works, edited by R. Atayan, includes his series of children's pieces. The *"Yot Yerk"* ("Seven Songs") are arrangements of Armenian folk songs that Komitas created in 1911 on the Isle of Wight in England, where he traveled for a brief rest.

As piano pieces, they are not intended as concert repertoire but remain simple folk melodies adapted for piano performance. However, Atayan (1982; 19) notes the flawless purity of these modes, the balanced structures of the various forms, and the nuanced shading achieved through harmonic means, which together give them remarkable artistic value.

Pic. 3. Seven Songs, no.2, Theme of the Folk song "Ervum em" (I'm burning)



SOURCE: http://serials.flib.sci.am/openreader/Dashnamurayin%20st-1982/book/index.html#page/126/mode/2up

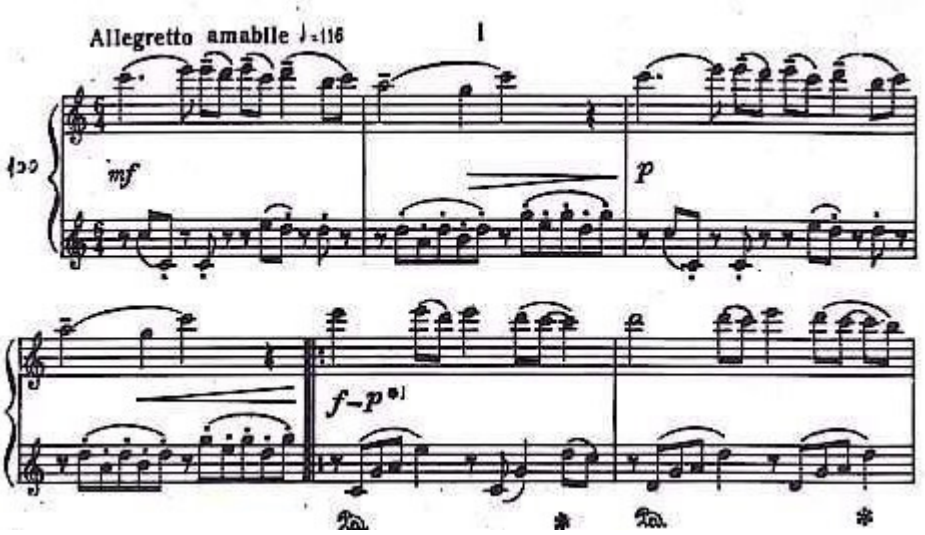
According to Atayan (1982; 230), in these pieces, harmony serves a "coloristic" function, expressing delicate, calm, and soft tonal shades. There is also a noticeable effort to give the "accompanying" voices greater independence, as well as the generally polyphonic character of the writing. Two of the Seven Songs (nos. 1 and 7) also appear in the children's pieces with a different interpretation.

Following the Seven Songs is the series of small pieces called "*Mankakan Nvakner*" ("Children's Pieces"). These were composed during Komitas's years in Constantinople.

Komitas planned to establish a music conservatory in Constantinople and, while working toward this goal, he taught various subjects, including music theory and piano. It was with the aim of incorporating national musical material into these lessons that the "Children's Pieces" were created, of which 16 examples have been identified to date (Atayan 1982; 20). The folk modes reflected in these pieces are also known from Komitas' choral, solo vocal, and other works. However, in the piano version, the composer did not seek to preserve the character or mood of the original songs. According to Atayan, these pieces present a new mood, a new "different" interpretation. Atayan even compares these pieces to Béla Bartók's *Mikrokosmos* series from the same period.

Alongside their artistic qualities (Atayan 1982; 232), these pieces also offer a wide variety of piano techniques, which is particularly beneficial for beginner pianists. They include smooth cantilenas and staccato, delicate "lace-like" textures, chordal and "broken chord" techniques, hand crossing, specific pedal usage, moments of polyphonic textures, and more. These pieces provide valuable material for developing expressive piano tone. They also vary in difficulty, which further enhances their practical value.

Pic.4. Children's Pieces no. 1, "Andzrevn ekav" (It's raining)



SOURCE: http://serials.flib.sci.am/openreader/Dashnamurayin%20st-1982/book/index.html#page/134/mode/2up

Villa-*Lobos' Cirandinhas (1925) and Cirandas (1926), together with Komitas' Children's Pieces and Seven Songs,* represent unique examples of the pedagogical and artistic development of national musical heritage. For both composers, these piano cycles based on folk songs contribute to musical education and to the reinforcement of national identity.

Frame 4-Comparison of piano cycles.

Category	Heitor Villa-Lobos (1887–1959)	Komitas Vardapet (1869–1935)	Parallels / Differences
Piano cycles:	Villa-Lobos – *Little Circle Dances* "Cirandinhas" (1925) Villa-Lobos – *Circle Dances* "Cirandas" (1926)	Seven Songs (England, 1911) Children's Pieces (Constantinople)	In Villa-Lobos's works, the pieces serve both educational and concert purposes, whereas in Komitas's works they are mainly educational, with didactic aims.
Compositional features	Simple yet purposeful technique: cantilena, rhythmic variety; and in the other cycle—complex structure, harmonic diversity, and pianistic effects.	Preservation of melodic purity, artistic conciseness. Subtlety of harmony, polyphonic manifestations.	Different textures and compositional style.
Purpose	Children's musical development, preservation of the Brazilian spirit.	Preservation and integration of national music into piano education.	Both strive to preserve national spirit.

Conclusion

A comparison of the activities of Villa-Lobos and Komitas shows that both based their work on national folklore, viewing it not only as a material heritage but also as a primary source for innovative creative expression.

However, the scope and conditions of their work were fundamentally different. Villa-Lobos, with state support, implemented large-scale educational and promotional programs, seeing music as a tool to unify society and foster a patriotic spirit. Komitas, naturally, due to objective circumstances, worked without such support, often alone, yet he created a scientifically grounded and pedagogically structured concept that combined national and Western models of musical education.

The pedagogical and concert piano cycles of Villa-Lobos and Komitas demonstrate the potential for multi-layered treatment of national musical material. Both composers address the transformation of folk material in their own way: Villa-Lobos through virtuosic and artistic splendor, Komitas through purity and conciseness. These works have played an important role in shaping the musical identity of their countries and in the development of piano pedagogy.

Comparing two composers who were shaped by European musical traditions yet worked in different cultural environments demonstrates how national traditions served as a powerful foundation for artistic orientation, shaping their compositional priorities and cultural interventions in distinct yet equally enduring ways.

References

AUSTIN, William. "The Idea of Evolution in the Music of the 20th Century." **The Musical Quarterly** 39, no. 1 (1953): 26–36. http://www.jstor.org/stable/740032.

BÉHAGUE, Gerard. **Heitor Villa-Lobos: The Search for Brazil's Musical Soul**. Austin: Institute of Latin American Studies, University of Texas at Austin, (1994).

BOHLMAN, Philip V. **The Study of Folk Music in the Modern World.** Bloomington: Indiana University Press, (1988).

CORRÊA DO LAGO, Manoel Aranha. **O Círculo Veloso-Guerra e Darius Milhaud no Brasil**. Rio de Janeiro: Reler, (2010).

DE OLIVEIRA PINTO, Tiago. "'Art Is Universal': On Nationalism and Universality in the Music of Heitor Villa-Lobos." **The World of Music** 29, no. 2 (1987): 104–16. http://www.jstor.org/stable/43562744.

FARIAS, Eldia Carla. **"Creative Treatment of Folk Melodies in Selected Cirandinhas and Cirandas of Heitor Villa-Lobos."** Master's thesis, University of Kentucky, (2015). https://uknowledge.uky.edu/music_etds/48.

GASPARYAN, S. "Glinka and Komitas." (in Armenian), **Sovetakan Arvest** (Soviet Art), Yerevan, (1957), 38–39.

GASPARYAN, S. **Contemporaries on Komitas**. (in Armenian), Yerevan, (1960).

GYODAKYAN, Gevorg. "Komitas' Style and 20th-Century Music." (in Armenian) **Komitasakan** 1, Yerevan, (1969), 84–120.

Heller, Alfred. "The 'One-World Style' of Heitor Villa-Lobos." **Review: Literature and Arts of the Americas** 23, no. 40 (1989): 17–21. https://doi.org/10.1080/08905768908594272.

KOMITAS. **Sample of Piano Works**. Vol. 6. Edited by R. Atayan. Yerevan, (1982).

PAHLEVANYAN, A. "Komitas and the Problems of Armenian Music Folkloristics." (in Armenian), **Yearbook of the Komitas Museum-Institute**, Yerevan, (2016), 130–31.

PEPPERCORN, Lisa M. "Foreign Influences in Villa-Lobos's Music." **Ibero-Amerikanisches Archiv** 3, no. 1, (1977): 37–51. http://www.jstor.org/stable/43750552.

MARIZ VASCO. **Heitor Villa-Lobos: Brazilian composer**. University of Florida Press. (1963).

MARTIN, Dario. **Modernism and National Identity in the Piano Works of Heitor Villa-Lobos and Alberto Ginastera**. Doctoral dissertation, Indiana University, (2022).

MURADYAN, M. "Komitas and the Presentation of Armenian Music in Europe." (in Armenian), **Komitasakan** 2, Yerevan, (1981), 15–24.

NAVOYAN, M. The Concept of National Classical Music According to Komitas. (in Armenian), Yerevan: Komitas Museum-Institute, (2020).

NERSESSIAN, V., ed. **Essays on Armenian Music**. London: Kahn & Averill, (1978).

NERSESSIAN, V. **Komitas: Armenian Sacred and Folk Music**. 1st ed. London: Routledge, (1998). https://doi.org/10.4324/9781315026992.

OLLEY, Jacob. "Remembering Armenian Music in Bolis: Komitas Vardapet in Transcultural Perspective." **Memory Studies** 12, no. 5 (2019): 547–64. https://doi.org/10.1177/1750698019870698.

ROCHA, R. **Série Bachianas Brasileiras de Heitor Villa-Lobos: um recorte do modernismo no Brasil** (Tese (Doutorado). Universidade de São Paulo, São Paulo. (2022). https://doi.org/10.11606/T.27.2022.tde-12012023-162641

SHAKHKULYAN, T. **The Early Period of the Creation of Komitas (1891–1899).** (in Armenian), Yerevan, (2014).

SHAKHKULYAN, T. "Komitas and Bartók: From Ethnicity to Modernity." **International Journal of Musicology**, New Series 2 (2016): 197–212.

SHAKHKULYAN, T. "Komitas and Western Music of the Twentieth Century." (in Armenian), **Yearbook of the Komitas Museum-Institute**, Yerevan, (2016), 21–36.

SHAKHKULYAN, T. "Komitas's Concept of Music Education." (in Armenian), **Yearbook of the Komitas Museum-Institute**, (2019), 211–19.

STUCKENSCHMIDT, H. H. **Twentieth century music**, New York, (1970).

ZAPAROLLI, Maria A. R. **The Early Compositions for Cello and Piano by Heitor Villa-Lobos**. DMA diss., University of North Carolina at Greensboro, (2019).

VASSBERG, David E. "Villa-Lobos as Pedagogue: Music in the Service of the State." **Journal of Research in Music Education** 23, no. 3 (1975): 163–70. https://doi.org/10.2307/3344641

VASSBERG, David E. "Villa-Lobos: Music as a Tool of Nationalism." **Luso-Brazilian Review** 6, no. 2 (1969): 55–65. http://www.jstor.org/stable/3512733.

VASSBERG, David E. "African Influences on the Music of Brazil." **Luso-Brazilian Review** 13, no. 1 (1976): 35–54. http://www.jstor.org/stable/3512714

Publisher

Federal University of Goiás. School of Music and Performing Arts. Graduate Program in Music. Publication in the Portal of Periodicals UFG.

The ideas expressed in this article are the responsibility of their authors, and do not necessarily represent the opinion of the editors or the university.