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**THE ETERNAL AND THE POETIC IN RE-CREATING BRAZILIAN
MUSIC: THE MUTUAL ENRICHMENT OF POPULAR AND CLASSICAL
MUSIC IN THE WORKS OF HEITOR VILLA-LOBOS, RADAMES
GNATTALI, AND ANTONIO CARLOS JOBIM**

MARIA J. FARINHA

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CLASSICAL MUSIC IN THE WORKS OF HEITOR VILLA-LOBOS,
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by

Maria J. Farinha

A thesis submitted to the Faculty of Graduate Studies of York,
University in partial fulfillment of the requirements for the
degree of

MASTER OF ARTS

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ABSTRACT

This thesis contains five musical compositions in a Brazilian hybrid idiom. The accompanying text discusses how Brazilian folklore has been used to produce a national form of “classical” or “erudite” music, and how erudite music has in turn elevated the quality of Brazilian popular music. Three Brazilian composers have been chosen for study in order to gain a better understanding of their craft, musical ideas, and cultural contribution. The author’s original compositions in this thesis have been consummated in a hybrid genre merging the classical and popular streams of Brazilian music.

...Music cannot be defined; it is a complete art and is independent of literary definitions. It can only be interpreted as music itself; in my case, as Brazilian Music.”

Radames Gnattali

For Ronaldo, Lissa, and Ronnie

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Introduction

In Brazil, the intellectuals of the end of the 19th century and beginning of the 20th sought, through theories of evolution, to understand the characteristics of the Brazilian people and how they differed from the Europeans. This issue came up in the investigations on the “national identity,” as Renato Ortiz mentions:

In Brazil, the principal figures of the modernist movement did not oppose all artistic accomplishments prior to their own. The big battle was waged against archaism, meaning everything that impeded free creation. The dilemma for the intellectuals of the day was, to understand the gap between theory and reality, which formed a part of the construction of a national identity. Thus, as opposed to European theories of evolution, in which the concepts of race and environment had a limited scope, in Brazil these concepts were widely used by our thinkers, coming to specify the “particularities” of our “evolution” as a measure of how the national reality differed from that of Europe, acquiring in Brazil new forms and peculiarities.²

The Brazilian composers found themselves at the center of this “big battle,” attempting to find a way to put an end to the bad reputation of “the past and backwardness” which the country was burdened with. In this way, Brazilian modernism does not try to “explicate Brazil’s backwardness,” but rather presents a national movement aiming to create music that was genuinely Brazilian, neither classical nor popular. It is also important to mention that these composers felt it necessary to develop a “non-religious” instrumental musical language, as Jose Miguel Wisnik comments:

The creation of the Musical Conservatory in 1842 fomented the development of non-religious instrumental music, to which Francisco Manuel da Silva (1795-1865), author of the National Anthem, contributed. The first author to gain international prestige, however, was Carlos Gomes (1836-1896), whose opera “O Guarani” (The Guarani), which debuted in La Scala in Milan, is notable for the combination of the typical traits of Italian opera with the wild setting of South America. Even in the 19th century, some Romantic nationalists, such as Alexandre Levy (1864-1892) and Alberto Nepomuceno

1. Renato Ortiz, *Cultura Brasileira e Identidade Nacional*, (São Paulo: Brasiliense.1985),14-15.

(1864-1920), sought to acclimate chamber and symphony music to the local environment by using certain rhythms and themes from popular music (i.e. from unwritten tradition). Besides them there were others who were very close to end-of-the-century European music, such as Henrique Oswald (1852-1931) and Glauco Velasquez (1884-1914).³

We should remember that the composers of Brazilian romanticism, such as Alberto Nepomuceno (1864-1920), Henrique Oswald (1852-1931), and Glauco Velasquez (1884-1914), were somewhat forgotten in the late 19th century, and relegated as though they were unimportant in their time. Nepomuceno was especially a victim of a Modernist radicalism. The radicalism based on Marxist theories that offered a unique comprehension of Brazilian modern society. These Modern Brazilian composers were anxious in denying the past in order to impose the new. Evidence suggests, but does not prove, that these Romantic composers were not opposed to the new movement, but were simply left aside.⁴

Above all, Brazilian modernist musical nationalism in the '20s and '40s was concentrated on the idea of overcoming the distance between the written and unwritten traditions through the incorporation of themes from rural, anonymous, and collective popular culture. At that time, the oral and the written, the "erudite" and the "popular," were continually being rearranged in a singular way. This interaction is clearly represented in the musical works of the main composers of the first phase of Modernism

2. *Arte e Cultura: Encontros Entre o Popular e o Erudito*, by Jose Miguel Wisnik, CD-ROM (Ministerio das Relacoes Exteriores Itamaraty, 2004).

3. Dante Pignatari, "Nova Luz Sobre a Obra do Mestre," *Diario do Nordeste*, (4/7/2004) <http://diariodonordeste.globo.com/materia.asp?codigo=173591> (accessed on May 27, 2009).

(1880-1929). They are: Ernesto Júlio Nazareth (1863-1934), Heitor Villa-Lobos (1887-1959), Francisco Mignone (1897-1986), and Lorenzo Fernandez (1897-1948). In the second phase of Modernism (1930-1945), when Brazilian music was experiencing one of its best moments, the composers who stood out were: Radames Gnattali (1906-1988), Mozart Camargo Guarnieri (1907-1993), César Guerra-Peixe (1914-1993), and Cláudio Franco de Sá Santoro (1919-1989). The third phase of Brazilian Modernism began in 1945, with the main musical protagonists being: Antonio Carlos Jobim (1927-1994), Edino Krieger (1928-), Marlos Nobre de Almeida (1939-), and Jose Antonio Rezende de Almeida Prado (1943-).

The Brazilian artistic creation in the first two decades of the 20th century represented a slow preparation for the great revolution of the Week of Modern Art of 1922, a movement that profoundly affected the cultural life of the whole country. This movement raised a protest against the prevailing academicism, preaching the modernization of artistic languages in all their varieties. Arnaldo Contier explains:

The Week of Modern Art, held in the Municipal Theater of São Paulo in February 1922, was aimed at renewing artistic language by encompassing all the arts. In the case of music, the artists, supported by the prevailing social agents linked to the agrarian, exporting bourgeoisie, sought to break with traditional art (romantic music) which involved techniques and the use of musical themes with European influences. It consisted of exhibitions and conferences on modernist esthetics, poetry readings, and concerts.⁴

The main objective of this Brazilian modernist movement was to promote a critical consciousness of national reality. It incorporated and combined the most diverse artistic and ethnographic elements: the Indian, the African and the Portuguese, the piano and the *cuica*, the forests and the school.

4. Arnaldo Contier. *Música e Ideologia no Brasil*. (São Paulo: Novas Metas, 1985), 23.

In fact, the point of this essay is not to look at the combination of musical genres in Brazil as a historical curiosity, but rather, to see it as an old, continually integrating, and deeply influential source of Brazilian culture. On the one hand we can perceive a composition by Villa-Lobos as a structure supported by the sense of organization, with defined instrumentation and the musical text noted in detail in the score. On the other hand, we may regard a characteristic song by Jobim as a single line of melody with chord symbols. But to see the varying genres of Brazilian music this way would obscure their deeper significance. This essay attempts to provide a greater understanding of the lives and some of the works of three Brazilian composers who made invaluable contributions to Brazilian music between the 1920s and the 1960s. Presented in historical sequence, it will be seen how themes from Brazilian musical folklore were inserted into European harmonic, melodic, and rhythmical contexts.

Heitor Villa-Lobos, and Radamés Gnattali are widely viewed as undisputed paragons of the Brazilian musical scene of the first half of the 20th century. The third composer analyzed here is Antonio Carlos Jobim. He is, undoubtedly, the Brazilian musician who best represents Brazilian music in the second half of the 20th century. Jobim's discovery of national icon Heitor Villa-Lobos was what most inspired him. Nevertheless, he never strayed from the sounds of his country's popular samba music, and explored new possibilities within the Afro-Brazilian rhythms. Likewise, Jobim would later point to the influence exerted by French impressionist composers Claude Debussy and Maurice Ravel on his own music when he was still a young composer. Finally, this essay presents, compares, and contrasts five of the author's own compositions that interplay among the various classical and popular music genres.

I: The Brazilian Musical Scene

In the beginning of the 20th century, Rio de Janeiro and São Paulo were the two great centers of development in the field of composition. These cities offered greater opportunities, particularly with radio stations, which needed orchestrators and conductors. So many original composers from different regions of the country approached these two centers seeking further knowledge, work, and greater publicity. In Brazil the prevailing musical taste in the main cultural centers at this historic moment, including São Paulo and Rio de Janeiro (the 1910s and 20s), had been limited to a repertoire bogged down in the classical-romantic tradition. The works sanctioned and presented in concert programs were restricted to composers from the past such as Bach, Handel, Mozart, Beethoven, Chopin, Schumann, Wagner, Brahms and Verdi, and contemporary composers like Richard Strauss, Giacomo Puccini, Pietro Mascagni and Gustav Mahler among others. The Brazilian modernist composers, preoccupied by the ideal of technical and aesthetic renewal in the face of the European modernism, vehemently defended the project of creating a Brazilian music, to be nationalistic in its rhythmic, melodic, timbral and formal specifics. This national music, as an expression of folkloric representations and the interpretation of a certain conception of Brazilian history, favored the establishing of a program aiming at a modernist Brazilian identity. This program was based on thematic and technical research into popular culture.

In that context, Rio de Janeiro and São Paulo presented an innovative and attractive cultural environment for young composers. Everything was a novelty: the Modernism of musicologist Mário de Andrade and writer Oswald de Andrade, the first

radio transmissions, the great concerts. This cultural effervescence attracted young musicians who dreamed of a brilliant career on the most famous stages in the land.⁵ By the late 1920s, music encountered the experimental spirit of modernism in the hands of Villa Lobos (1887-1959) and, at the same time, the exploration of sonority by means of Brazilian expression. It is curious and worth recalling that 20th century French composer Darius Milhaud claimed that classical musicians of Rio de Janeiro, including Villa Lobos, did not valorize the popular music of their country:

It is regrettable that all the compositions of Brazilian composers, from the symphonic works or chamber music of Mr. [Alberto] Nepomuceno and Mr. [Henrique] Oswald to the impressionist sonatas of Mr. [Oswaldo] Guerra or the orchestral works of Mr. Villa-Lobos (a young man of robust temperament, full of audaciousness), are a reflection of the different phases that succeeded each other in Europe from Brahms to Debussy, and that the national element is not expressed in a more lively and original fashion. The influence of Brazilian folklore, so rich in rhythms and with such a unique melodic line, is only rarely felt in the works of Rio's composers. When a popular theme or a dance rhythm is used in a musical work, this indigenous element is deformed since the author sees it through the lenses of Wagner or Saint-Saëns, if he is sixty or over, or through those of Debussy, if he's in his thirties." In the same article, Milhaud also praised Rio's popular musicians. Therefore, "[...] it would be desirable for Brazilian musicians to understand the importance of composers of choros, tangos, maxixes, sambas and cateretés like Tupynamba or the talented [Ernesto] Nazareth. The rhythmic richness, the ever-renewed fantasy, the verve, animation, and melodic invention of a prodigious imagination, all of which are found in every work of these two masters, make them the glory and joy of Brazilian art.⁶

Speaking about 20th century classical music in Brazil, Brazilian musicologist Mario de Andrade was concerned with the modernists' need to break from the past. Therefore, he formulated a distinction between the classical music of 18th and 19th century Europe, and what he called the music of the future, which would be based

5. Vasco Mariz, *História da Música no Brasil*. 2nd ed. (Rio de Janeiro: Civilização Brasileira, 1983), 234.

6. Darius Milhaud. "Brésil" (La Revue Musicale article published in 1920), 60-61.

simultaneously on modernist breakdowns of musical form and on an “understanding” of folk and popular music.⁷ Brazilian popular music has been constructed as a privileged discursive arena for debating the great national issues ever since its emergence at the beginning of the 20th century. “This is especially evident in critical moments of the country's history, when society was divided by sometimes-irreconcilable social positions. In those moments, the government, the regime, the state, international relations, as well as specific social, political, cultural, economic, and other issues were polemicized through songs that engaged in heated debates with one another.”⁸

Jose Ramos Tinhorão is an indefatigable writer on Brazil's popular and traditional music. His book, *Pequena Historia da Musica Popular: da modinha a canção de protesto* (1974), has been a fundamental source for the social history of the major genres of urban music: Choro, Carnival Marches, Bossa Nova, varieties of Samba, and Frevo. Tinhorão believes Choro is the Brazilian musical genre closest to European classical music.⁹ This comes from the impression of melancholy generated by the bass lines from the guitars. Choro is not only the Brazilian music which is closest to European classical, it is the truly Brazilian genre. It was developed from European genres, African rhythms, and a classical range of harmony that had been modified by the early 20th century composers. “Among all the styles that come from Brazil, Choro is the genre that speaks

7. Albert T. Luper, “The Musical Thought of Mário de Andrade (1893–1945),” *Anuario*, Vol. 1, (1965), University of Texas Press: Stable URL: <http://www.jstor.org/stable/779799>.

8. Rafael Jose de Menezes Bastos, “The Origin of ‘Samba’ as the Invention of Brazil (Why do Songs Have Music?).” *British Journal of Ethnomusicology*, v. 8 (2000): 69-70.

9. Charles Perrone, “Studies in Latin American Popular Culture, 1990,” *Latin America Music Review*. Vol. 11 No.1, <http://www.jstor.org/stable/780362/> (accessed on October 10, 2008 17:48).

most of the Brazilian personality.”¹⁰

Observing how these new ideas evolved in Brazil, all of the artists and authors who had inspired the Brazilian art world in the early part of the 20th century, had become increasingly concerned with creating and establishing an authentically Brazilian culture. Several young generations of musicians turned their attentions to urban art created by popular artists of mixed racial background. This new intellectual target correlated to changing hypothetical perspectives on racial miscegenation in Brazil. It is important to mention that, regardless of the ideological alternatives of Brazilian ultra-nationalists, music and culture in general produce and develop within, without, or throughout national, ethnic, and socio-economic boundaries. In another way, a remarkable, but controversial, explanation of such phenomena is achieved through an anthropological approach employed by Hermano Vianna in *O mistério do samba* (1997). For Vianna, “Samba and Choro became privileged cultural forms in a theoretical reevaluation.” Based on the ideas of Gilberto Freyre, Benedict Anderson, and Eric Hobsbawm, Vianna emphasizes how national histories and authenticities are constructed. He concludes that “the crystallization of the Samba genre and its symbolic elevation were concurrent, not consecutive processes. There never existed a well-defined, “authentic” Samba genre prior to its elaboration as a national music.”¹¹

In this exhilarating artistic scene, in the 20s, Heitor Villa Lobos initiated his project of divulging the Brazilian National essence in his compositions. He had taken

10. Bruce Gilman, “Choro, Chorinho, Choro,” *Brazzil* (News from Brazil). <http://www.brazzil.com/> (accessed on October 23, 2008).

11. Hermano Vianna, *The Mystery of Samba*, (edited and translated by John Charles Chasteen. London: The University of North Carolina Press, 1999), 10.

advantage of his relationship with popular urban composers, and his musical research expeditions to Brazil's inland regions, for his inspiration. Radames Gnattali, a classically trained pianist and composer, also studied popular music with Choro composer Pixinguinha (1897-1973). Villa Lobos and Gnattali set themselves the project of transforming the Brazilian popular cultural expression into an evidently refined art. This crusade to define and communicate "Brazilianness" was also the crusade of the young composer Antonio Carlos Jobim. Because of his fantastic abilities in bridging the gap between the two idioms (popular and classical), he was hired by the Continental recording company in 1952 and worked with Maestro Radames Gnattali.¹²

These three composers, whose compositions are recognized as benchmarks, have been called nationalists. However, as Gerard Béhague correctly observes, "multifaceted and non-exclusive Brazilian nationalism, since its conception and treatment of nationalism tended to be integrated into their many stylistic experiments, resulting in a complex and varied musical language."¹³ Particularly, stylistic experiments resulted in a "fused, unprejudiced," complex and varied musical language: "The Brazilian Music."

12. Ronnie D. Lankford, Jr., "Jobim's Biography," JRank: Songwriters Hall Of Fame <http://biography.jrank.org/pages/3654/Jobim-Antonio-Carlos-Tom-1927-1994-Musician.html> (accessed January 4, 2009)

13. Gerard Behague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, (Austin: University of Texas Institute of Latin American Studies, 1994), 43.

II: Heitor Villa-Lobos

Heitor Villa-Lobos was born on March 5th, 1887. His father, Raul Villa-Lobos was a professor and staff member of the Brazilian National Library, author of books on history and astronomy, as well as a “good musician, practical, technical and perfect.”¹⁴ Villa-Lobos started his musical apprenticeship with cello and clarinet lessons. His father took him to places frequented by famous musicians and distinguished individuals. Through this exposure, he had the opportunity to come into contact with people knowledgeable in the roots of the best Brazilian music. The death of Raul Villa-Lobos left the family without resources. Heitor was 12 years old and his mother, Dona Noemia, had to work very hard to ensure their survival. During that time, the young Villa-Lobos often visited the house of Aunt Zizinha, and practiced playing Bach preludes and fugues on the piano. But it was the acoustic guitar, an instrument discredited at the time as a symbol of Bohemia and the underworld, which exercised a strong attraction to him. Upon leaving his house at 16 years old to stay with another aunt, Villa-Lobos became free to join a Choro group (itinerant street musicians), and to play the acoustic guitar. It is important to remember the importance of the Choro music at that time, regarded as a more sophisticated genre than Samba. The Choro musician Pixinguinha, commented:

Choro had more prestige at that time. Samba, you know, was sung more in the backyards, by the poor people. If there were a party, soon Choro musicians would be summoned; they performed in the drawing rooms. In the

14. Ermelinda Paz, *Villa Lobos e a Musica Popular Brasileira* (Rio de Janeiro: Biblioteca Nacional-Arte e Cultura Producoes LTDA- 2004), 4.

backyards, for the servants, was where the samba was played.¹⁵

This association with Choro players strongly affected the sensibility of the brilliant composer and exerted a major influence on his future works. In 1905, at the age of 18, Villa-Lobos was already demonstrating a deep nationalistic sentiment. It was during this time that he traveled through many regions of Brazil collecting extensive musical documentation, learning more of his country, the Brazilian people, and their music. On his fourth research trip, which lasted nearly three years, he traveled to the interior of the North and Northeast, playing here and there to earn some money, making contact with the pacific Indians to learn about their music. The *Congadas*, *Batuques*, *Macumbas*, and *Candomblés*,¹⁶ with their religious roots introduced into popular music by Brazilians of African descent, found in Villa-Lobos a musically brilliant interpreter capable of meeting any technical challenge.¹⁷ Villa-Lobos confronted many difficulties before being recognized in Brazil. His works were ahead of the comprehension of contemporary Brazilians. As well as being an uncommon talent, he had an amazing tenacity, and a serious commitment to Brazilian society. According to him, “the serious composer should study the musical heritage of his country, the geography and ethnography of his own and other lands, and his country’s folklore, whether within a literary, poetic or political framework or a musical one.”¹⁸

15. Muniz Sodre, *Samba o Dono do Corpo*. (Rio de Janeiro: CODECRI, Alternative Collection, 1979), 62.

16. Congadas, Batuques, Macumbas and Candombles are rituals that formed a part of the Brazilian festivities in honor of the black saints.

17. Heitor Villa-Lobos, and Arminda Villa-Lobos, “The Presence of Villa-Lobos, Vol. 2” (Rio de Janeiro: MEC, Museu Villa-Lobos, 1965-1981), 103.

18. *Ibid.*, 24, 25.

Villa-Lobos represented the voice of Brazil in its totality, having tasted the working methods of cunning improvisers like the Choro players, with whom he had lived in his youth; having knowledge of the precious, albeit limited, world of pianist Ernesto Nazareth and his predecessors; connecting directly or indirectly with the rich folklore of the diverse regions of Brazil. Present in his works are influences from the Amazon and the Northeast, the popular songs and the street songs, children's songs and nursery rhymes, European-style waltzes, the Afro-Brazilian rhythms, and the native Brazilian music. Villa-Lobos eternalized popular melodies, simple and expressive of uncorrupted folklore, encasing them with his great compositional technique. In his soul, he felt the necessity of guiding his thoughts toward the children and the Brazilian people in general.¹⁹ In 1918, reflecting on the musical soul of Brazilian folklore, Villa-Lobos composed his collection entitled: "*A Prole do Bebê*" (The Baby's Family), consisting of eight pieces for piano solo, each one referring to a doll with distinctive Brazilian characteristics. The first volume of "*A Prole do Bebê*" was introduced by the Polish-American pianist Arthur Rubinstein, at the Municipal Theatre in Rio de Janeiro on July 9th, 1922. The reports on the impact that this work made on the public at that time are conflicting. Bruno Kiefer notes favorable reactions at its opening, including encores for some pieces. Later reports by Rubinstein, however, paint a different picture. Its performance at a concert in Rio de Janeiro by the pianist provoked "boos" from the audience and adverse reactions from important figures from the Rio musical milieu.²⁰

19. Bruno Kiefer, *Villa-Lobos e o Modernismo na Música Brasileira*, (Porto Alegre: Editora Movimento 1981), 131.

20. Carlos Kater, "Villa-Lobos de Rubinstein," *Latin American Music Review*, vol .8, no 2, University of Texas, Fall-Winter/1987), 250.

Which musical resources could Villa-Lobos have used in the design of this work, seeking an authentic nationalism, and not falsifying the folkloric characteristics? This brief analysis of two pieces of the first volume of "*A Prole do Bebê*" (Branquinha and Moreninha), helps to clarify this issue, in that it informs us of a series of ideas and musical procedures used by the composer at the beginning of the second phase of his work, in which he exhibits a noticeable enrichment of his technical and creative resources. It begins with a brief analytical study of the first piece entitled "Branquinha, the Porcelain Doll," defining its formal structure, pointing out the characterization and behavior of its main structural elements, as well as some procedures typical of the composer which are apparent throughout the collection.

Brief analysis of "Branquinha, a Boneca de Louça" [Branquinha, The Porcelain Doll], and "Moreninha, a Boneca de Massa" [Moreninha, The Little Brunette Doll]:

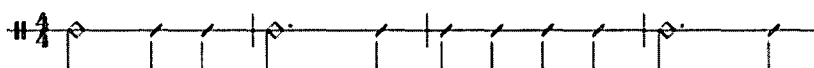
The basic structural principle used in the musical architecture of this piece is one of work on two different levels, where the first is predominantly made up of melodic elements and the second by rhythmic and harmonic elements, which form an ostinato. It follows the fundamental pattern of accompanied melodies, with the difference that in this piece the ostinato has the main function of supporting and ordering the musical discourse, not merely the function of accompanying melodies. The main structural elements used by the composer may be classified as: rhythmic and harmonic ostinato, and melodic

materials with thematic value, derived from the Brazilian folk lullaby: “Dorme Neném” [Sleep baby].

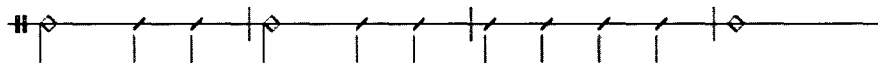
The rhythmic and harmonic ostinato is the main element supporting and ordering the piece. It gives homogeneity to a discourse, which uses melodic materials from different systems (modal, tonal). It undergoes constant transformations, depending on the melodic materials presented, caused by alterations to harmonic constructions, change of time signature, and changes of accentuation and note durations, as shown below in Examples A and B.

Ex. A. Rhythmic Structure of Dorme nenem

Folk Song

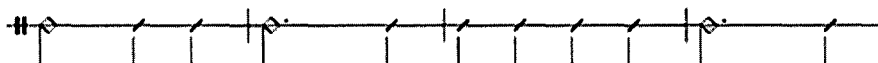


5

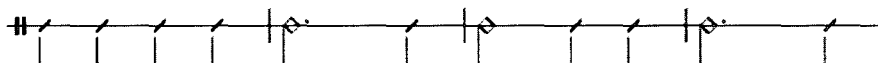


Ex. B. Rhythmic Structure of Branquinha

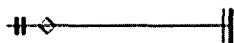
Villa-Lobos



13



17



On comparing the two examples referred to, it can be seen that in the first two phrases there is no difference in the rhythmic and time values. Variation only occurs in the second semi-phrase, as shown below in Examples C and D.

Ex. C. Melody of Dorme Nenem Folk Song

Ex. D. First semi-phrase of Branquinha Villa-Lobos

In terms of melody, the first semi-phrase of “Branquinha” starts in the major third above the first note of “Dorme Neném” and sticks to the original tonality (G major). There is an alteration to the outline of the melody in the second semi-phrase (Ex.D, in the 5th bar), including omission of the tonic and the leading note. In this process of variation, the line of the melody only suggests a tonality (or mode) but does not make this explicit. The main point in this brief analysis, relates to the musical elements and procedures used by the composer. It can be seen initially that there is direct use of Brazilian folkloric material, transfigured by a set of procedures, which simultaneously obscure and attest to

its origin. These procedures place this work by Villa-Lobos simultaneously in the erudite and popular genres. In this process, the idea of mainly maintaining and stressing the original rhythmic structures of the folk melody from “Dorme Neném” is a relevant piece of information. Examples C and D from “Branquinha” show us these procedures, as do E, F, G, and H, relating to the second piece, “Moreninha,” in the collection, in a still more conclusive fashion.

Ex. E. Theme from “Moreninha” (bars 3-8).

Ex. F. Original rhythmic structure (folk song).

Ex. G. “Moreninha” (bars 21,22 - 23,24).

Ex. H. “Moreninha” (bars 39-42).

A full range of options enabled the composer to simultaneously protect the essential traces and characteristics of the “popular national” culture, and to use a contemporary melodic and harmonic vocabulary, once again demonstrating the attempt to develop a unique Brazilian musical genre. At the same time, in some pieces from *A Prole do Bebe*, we may find a series of options much to the taste of the European avant-garde of the time: the use of modal and whole tone scales (Ex I, below), brief melodic sequences with pentatonic mobility, harmonization by intervals of 4ths and 5ths, and ambiguity between major and minor keys.

Ex. I. “Branquinha” - the melody is presented using a whole tone scale (bar number: 84, 85 and, 86, 87, 88)

The significance of these works within the Brazilian cultural context of 1910-1920 can be seen immediately. It has been established that these works emerged into a pre-modernist milieu still impregnated with the spirit of the Rio Belle Époque, “with its rigid standards of taste and beauty, which mirrored Parisian bourgeois taste at the turn of the century. In that environment, coexistence with national elements, native to popular culture was considered a transgression against the standards of good taste.”²¹ Villa-Lobos career at the time reflects the cultural antagonism of Rio, characteristic of the first two decades of the century. If, during an initial period, his career as a musician was linked to cinema orchestras, Choro groups, and the composition of Waltzes, Schottisches, Polkas and Marches, in short, to popular music with no great pretensions, “the powerful influences of European music of the end of the 19th century, particularly those of Wagner and Puccini initially, and later of Debussy, were also apparent.”²² However, the need to establish a unique musical genre in Brazil was clear. The encounter with folk, popular music and classical music, albeit carried out in a compositional individual manner, may therefore be considered as part of a greater movement in socio-cultural terms. The work “A Prole do Bebe” addresses one of the central issues of Brazilian modernism, namely an attempt at assimilating folk music into a modern cultured language. The inclusion of something national by Villa-Lobos occurred via a modernist stance contrary to the standards of the academic approach of the time.

21. Monica Pimenta Veloso, *As Tradições Populares da “Belle époque” Carioca*, (Rio de Janeiro: Editora Funarte, 1988), 25.

22. Vasco Mariz, *Heitor Villa-Lobos - Compositor Brasileiro*, (Rio de Janeiro: Ed. Zahar, 1983), 3.

Like the Brazilian musicians of the end of the 19th century and the first half of the 20th century, I also felt the need to expand and experiment with harmonic and melodic timbres and movements in my composition: “Sweet Presence” (2008). Based on a simple quiet lullaby, intended to lull my son to sleep, the musical structure of this Brazilian Waltz is simple and traditional. In each bar, I sought parallel movements, by voices in counterpoint, seeking better timbres within my choice of instrumentation. The three flutes underwent constant changes, depending on the climax presented, and brought about changes in timbre in the harmonic formations. The atmosphere in this Waltz is essentially sentimental, sometimes sounding a little overemotional as in the popular Brazilian ballads. The most important difference between the traditional Waltz and the Brazilian Waltz, is that the Brazilian one was not meant to be danced to. However, it was meant to be played in the traditional street serenade style of Rio de Janeiro’s nightlife. Therefore, the most important element in Brazilian Waltz is the way you play it. As stated by Paes and Aragão, “the Waltz was one of the first European genres that came to Brazil, in around the second decade of the 19th century. The waltz, along with the Schottische and the Polka, among others, took on different forms in different regions in Brazil, from flute bands to concert musicians. The common thread in these Brazilian waltzes is the characteristic triple meter. The execution of many Brazilian Waltzes uses rhythmic freedom, which accentuates its expressiveness. In Brazilian Waltzes, the melody is what normally leads the group, and the soloist can speed up or slow down in certain passages, thus challenging his band mates.”²³ In the Waltz “Sweet Presence,” the introduction is

23. Anna Paes, Pedro Aragao, “Oficina de História do Choro” (Rio de Janeiro: Escola Portátil de Música, apostila- 2005) www.ijb.org.br/escolaportatil, see appendix, (accessed on May 4, 2009).

written for the piano. Its duration is one minute and forty-two seconds, and was interpreted and recorded by pianist Glenda Del Monte. During the recording, she was guided by me to follow the rhythmic freedom of a traditional Brazilian waltz. She starts out in tempo (quarter note = 140) and then stresses her expressivity by slowing down and ad-libbing. She commented that she felt the distinctive sensation of a mixture of classical eloquence, with rhythmic liberty of popular music, evoking a sentiment or emotion in a stylistic diversity. This Waltz, which shows a mother singing a lullaby to her baby, works in the context and communicates the sentiment. In the next pages, below, I exhibit the original Lullaby, its piano arrangement, and its final orchestration. In the first bar of the piano introduction, the pianist reads: *a paciere*, an Italian expression that means, at the pleasure or discretion of the performer, typically with an *ad libitum* tempo, and the use of *ritardando*.

A Lullaby for Baby Ronnie
December 2001
(Original song)

Maria Farinha

Humming Voice  

DC: and fade out, until the baby falls asleep

Sweet Presence

A Lullaby Without Words for Baby Ronnie

Maria Farinha

For piano with flutes (C), alto flutes (G), clarinets (B-flat), and strings.

Piano Introduction

Piano

mp *a piacere*

mp *Simile*

Pno.

Pno.

mf

Pno.

trill

mp

rit.

Pno.

mp

Piano score for Pno. (Piano) across five systems, measures 27 to 50. The score is in G major (one sharp) and 4/4 time. The tempo is marked *a tempo*. The score includes various musical notations such as slurs, ties, and dynamic markings like *rit.* (ritardando) and *p* (piano).

27 *a tempo*

33

39 *rit.* *a tempo*

45

50 *rit.* *p*

55

Fl. 1 *mf*

Fl. 2 *mp*

A. Fl. *mp*

B♭ Cl. *mp*

Vln. 1 *mp* *a tempo* *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *mp* *pizz.*

Pno. *mp* *p*

Detailed description: This page of a musical score contains measures 55 through 58. The score is for a full orchestra and piano. The key signature has one sharp (F#) and the time signature is 4/4. Measures 55 and 56 are mostly rests for the woodwinds and strings, with the piano playing a rhythmic accompaniment. In measure 57, the woodwinds and strings enter with a melodic line. The flute parts (Fl. 1, Fl. 2, and A. Fl.) play a melody starting on a dotted quarter note, followed by eighth notes. The B♭ Clarinet part is similar but lower. The strings (Violins 1 & 2, Viola, Violoncello, and Double Bass) play a pizzicato accompaniment. The piano part continues with its accompaniment. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pizz.* (pizzicato). A tempo change is indicated in measure 57. The page number 23 is in the top right corner.

60

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

mp

p

p

p

p

p

p

p

The musical score for page 24, measures 60-64, is presented in a standard orchestral layout. The score is in the key of D major and 4/4 time. It features the following parts: Flute 1, Flute 2, Alto Flute, Bass Clarinet, Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The score begins at measure 60. The Flute parts have melodic lines with dynamics of *mp* and *p*. The Violin 1 part has a melodic line with a dynamic of *mp*. The Violin 2, Viola, Violoncello, and Double Bass parts provide harmonic support with dynamics of *p*. The Piano part has a rhythmic accompaniment with dynamics of *p*. The score ends at measure 64.

65

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

65

Detailed description: This page of a musical score contains measures 65 through 70. The score is for a symphony orchestra and piano. The woodwind section (Flutes 1 and 2, Alto Flute, Bass Clarinet) is mostly silent, with rests. The string section (Violins 1 and 2, Viola, Violoncello, Double Bass) and Piano are active. The Violin 1 part features a melodic line with a long slur over measures 65-70. The Violin 2 part plays chords. The Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment. The Piano part has a complex texture with chords and moving lines in both hands.

70

Fl. 1 *mf*

Fl. 2 *mf*

A. Fl. *mp*
p

B \flat Cl. *mf*

Vln. 1 *p*

Vln. 2 *p*
arco

Vla. *p*
arco

Vc. *p*
arco

D.B. *pp*
arco

Pno. *pp*

Detailed description: This page of a musical score contains measures 70 through 73. The score is arranged in a system with ten staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Bass Clarinet (B \flat Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. Measures 70 and 71 feature melodic lines for the flutes and alto flute, while the strings and piano play sustained chords and textures. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The *arco* marking indicates that the strings are to be played with the bow. The piano part features a rhythmic accompaniment with arpeggiated chords.

Musical score for page 27, measures 75-80. The score is for a symphony and includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

The score is in G major (one sharp) and 4/4 time. Measure 75 is marked with a *p* dynamic. The woodwinds (Flutes, Alto Flute, Bass Clarinet) play a melodic line with slurs and accents. The strings (Violins, Viola, Violoncello, Double Bass) play a harmonic accompaniment with long notes and slurs. The Piano part features a rhythmic accompaniment in the right hand and a harmonic accompaniment in the left hand.

Measure 75: Fl. 1, Fl. 2, A. Fl., B. Cl., Vln. 1, Vln. 2, Vla., Vc., D.B., Pno. (measures 75-80). Dynamics include *p* and *mp*.

80 *rit.*

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

Vln. 1 *mp* *p* *rit.*

Vln. 2 *mp* *mf* *rit.*

Vla. *mp* *p* *rit.*

Vc. *mp* *p pizz.* *rit.*

D.B. *mp* *p pizz.* *rit.*

Pno. *mp* *p* *rit.*

mp *p*

Detailed description: This page of a musical score covers measures 80 to 84. The woodwind section (Flutes 1 and 2, Alto Flute, and Bass Clarinet) is mostly silent, with a 'rit.' (ritardando) marking at the end of the section. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) and the Piano part are active. Measures 80-81 feature a melodic line in the strings and piano, marked *mp*. Measure 82 shows a dynamic shift to *p* for the strings and *mf* for the viola. Measures 83-84 are marked *rit.* and feature a *p* dynamic for the strings and piano, with *pizz.* (pizzicato) markings for the cello and double bass. The piano part has a *p* dynamic in measure 82 and *rit.* in measure 84.

85 *a tempo*
Fl. 1 *mf*
Fl. 2 *a tempo*
A. Fl. *a tempo*
B♭ Cl. *a tempo*
mp
Vln. 1 *a tempo*
Vln. 2 *pp*
Vla. *p* *a tempo*
Vc. *mf* *pp*
D.B. *a tempo*
Pno. *a tempo*

90

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

90

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

90

Pno.

Detailed description: This page of a musical score, numbered 30, contains measures 90 through 94. The score is for a symphony orchestra and piano. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Bass Clarinet (B \flat Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *90* is present at the beginning of measures 90, 91, and 92. Flute 1 and Bass Clarinet play melodic lines with slurs and accents. The strings play a rhythmic accompaniment of quarter notes. The piano provides harmonic support with chords and arpeggiated figures.

95

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

95

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

95

Pno.

pp

pp

rit.

Detailed description: This page of a musical score covers measures 95 to 99. The score is arranged in a system with ten staves. The top three staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Alto Flute (A. Fl.), all of which are silent in these measures. The fourth staff is for Clarinet in B-flat (B♭ Cl.), which plays a melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a ritardando (*rit.*) in measure 99. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.), all playing a rhythmic accompaniment of quarter notes. The piano (Pno.) part is in the bottom staff, playing a harmonic accompaniment of chords in the right hand and single notes in the left hand, both marked *pp* (pianissimo).

Musical score for page 32, featuring woodwinds, strings, and piano. The score is divided into two systems. The first system includes Fl. 1, Fl. 2, A. Fl., and B♭ Cl. The second system includes Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The tempo is marked *a tempo* and the dynamics are marked *p*. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of 100. The woodwinds and strings play sustained chords, while the piano plays a melodic line.

100 *a tempo*
Fl. 1
Fl. 2
A. Fl.
B♭ Cl.
p
a tempo
p
a tempo

100 *a tempo*
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
a tempo
a tempo
a tempo

100 *a tempo*
Pno.
a tempo

Musical score for page 33, measures 105-108. The score is for a symphony orchestra and includes the following parts:

- Fl. 1 (First Flute): Measures 105-108. Measure 105 starts with a *mp* dynamic. Measure 108 features a *mf* dynamic with an accent (<) and a rapid sixteenth-note passage.
- Fl. 2 (Second Flute): Measures 105-108. Measure 105 is a whole rest. Measures 106-107 have a half note G4. Measure 108 is a whole rest.
- A. Fl. (Alto Flute): Measures 105-108. Measure 105 is a whole rest. Measures 106-107 have a half note G4. Measure 108 is a whole rest.
- B. Cl. (Bass Clarinet): Measures 105-108. Measure 105 is a whole rest. Measures 106-107 have a half note G4. Measure 108 is a whole rest.
- Vln. 1 (Violin I): Measures 105-108. All measures contain whole rests.
- Vln. 2 (Violin II): Measures 105-108. All measures contain whole rests.
- Vla. (Viola): Measures 105-108. All measures contain whole rests.
- Vc. (Violoncello): Measures 105-108. All measures contain whole rests.
- D.B. (Double Bass): Measures 105-108. All measures contain whole rests.
- Pno. (Piano): Measures 105-108. All measures contain whole rests.

The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The measure number 105 is indicated at the beginning of each staff.

Musical score for page 34, featuring woodwinds and strings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard orchestral layout:

- Fl. 1:** First Flute, starting at measure 110 with a melodic line. A dynamic marking of *mp* (mezzo-piano) is present.
- Fl. 2:** Second Flute, with a whole rest in measure 110.
- A. Fl.:** Alto Flute, with a whole rest in measure 110.
- B♭ Cl.:** Bass Clarinet, with a whole rest in measure 110.
- Vln. 1:** Violin I, with a whole rest in measure 110.
- Vln. 2:** Violin II, with a whole rest in measure 110.
- Vla.:** Viola, with a whole rest in measure 110.
- Vc.:** Violoncello, with a whole rest in measure 110.
- D.B.:** Double Bass, with a whole rest in measure 110.
- Pno.:** Piano, with whole rests in both staves for measure 110.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwind parts have a melodic line starting at measure 110, while the string parts are mostly at rest.

Musical score for page 35, measures 115-120. The score is written for a full orchestra. The instruments and their parts are as follows:

- Fl. 1:** Melodic line starting at measure 115 with a forte dynamic. It features a series of eighth notes and a final sixteenth-note flourish.
- Fl. 2:** Enters in measure 116 with a melodic phrase, marked with a forte dynamic.
- A. Fl.:** Enters in measure 116 with a melodic phrase, marked with a forte dynamic.
- B♭ Cl.:** Remains silent throughout the measures.
- Vln. 1:** Remains silent throughout the measures.
- Vln. 2:** Remains silent throughout the measures.
- Vla.:** Remains silent throughout the measures.
- Vc.:** Remains silent throughout the measures.
- D.B.:** Remains silent throughout the measures.
- Pno.:** Remains silent throughout the measures.

The score is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The first measure (115) is marked with a forte dynamic. The woodwinds play melodic lines, while the strings and piano are silent.

Vivo ♩ = 160

120

Fl. 1 *p*

Fl. 2

A. Fl. 120

B♭ Cl.

Vln. 1 120

Vln. 2

Vla.

Vc.

D.B.

Pno. 120 *mp*

p

120

Musical score for measures 125-129. The score includes parts for Fl. 1, Fl. 2, A. Fl., B♭ Cl., Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is B-flat major (two flats) and the time signature is 4/4. Measures 125-129 are marked with a '125' above the first staff. The woodwind parts (Fl. 1, Fl. 2, A. Fl., B♭ Cl.) and string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) are mostly silent, indicated by rests. The piano part (Pno.) features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part includes a fermata over the final measure (129) and a breath mark (V) at the end of the piece.

130

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

p

p

p
pizz.

mp
pizz.

mp

p

p

Detailed description: This page of a musical score covers measures 130 to 134. The woodwind section (Flutes 1 and 2, Alto Flute, Bass Clarinet) is mostly silent, with rests. The string section (Violins 1 and 2, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment. Violins 1 and 2 play sustained notes with a *p* dynamic. The Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes with a *mp* dynamic and *pizz.* (pizzicato) instruction. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, both marked *p*. The score is in a key with two flats and a common time signature.

135

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

Vln. 1

mp

Vln. 2

Vla.

Vc.

arco *mp* pizz.

D.B.

arco pizz.

Pno.

135

136

137

138

139

140

140

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

mp

arco

Detailed description: This page of a musical score covers measures 140 to 144. The score is for a symphony orchestra and piano. The woodwind section (Flutes 1 and 2, Alto Flute, and Bass Clarinet) is mostly silent, with rests. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) has active parts. Violin 1 plays a melodic line with slurs and accents, marked *mp*. Violin 2 plays a rhythmic accompaniment. Viola and Violoncello play similar rhythmic patterns. Double Bass plays a steady bass line. The piano part features a complex texture with arpeggiated chords and melodic lines in both hands, marked *arco*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page number '40' is in the top right corner.

Moderato

145

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

mp

mf

mp

pp

pizz.

p

pizz.

p

pizz.

p

p

arco

mp

p

p

mp

p

p

Detailed description: This page of a musical score, numbered 41, is titled 'Moderato'. It contains measures 145 through 148. The score is arranged in a system with ten staves. The woodwind section (Flutes 1 and 2, Alto Flute, and Bass Clarinet) is mostly silent, with some activity in measure 148. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) and Piano are active throughout. Violin 1 has a melodic line with dynamics *mf*, *mp*, and *pp*, including a triplet in measure 146. Violin 2, Viola, and Double Bass play pizzicato chords. The Piano part features a rhythmic accompaniment in the right hand and a more active line in the left hand, with dynamics *mp* and *p*. The key signature has two flats, and the time signature is 4/4.

150

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

150

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

150

Pno.

mf

mp

Detailed description of the musical score: The score is for page 42, measures 150-154. It features ten staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section (Fl. 1, Fl. 2, A. Fl., B \flat Cl.) has mostly rests in measures 150-152. The B \flat Clarinet part (B \flat Cl.) has a melodic line starting in measure 150, with dynamics *mf* and *mp* indicated. The string section (Vln. 1, Vln. 2, Vla., Vc., D.B.) provides harmonic support with chords and rhythmic patterns. The piano part (Pno.) has rests in all measures. The number '150' is written above the first measure of each staff.

155

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

p

arco

p

arco

pp

arco

pp

arco

mp

arco

mp

pp

p

Detailed description: This is a page of a musical score for a symphony orchestra, page 43, measures 155-160. The score is written for Flute 1 and 2, Alto Flute, B-flat Clarinet, Violin 1 and 2, Viola, Violoncello, Double Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 155. The Flute parts (Fl. 1, Fl. 2, A. Fl.) are mostly silent. The B-flat Clarinet part has a melodic line starting in measure 155. The Violin 1 part has a melodic line starting in measure 155 with a dynamic of *p*. The Violin 2 part has a rhythmic accompaniment of eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The Double Bass part has a rhythmic accompaniment of eighth notes. The Piano part has a melodic line starting in measure 155 with a dynamic of *p*. The score ends at measure 160.

160

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

mp

p

p

p

Detailed description: This page of a musical score covers measures 160 to 164. The woodwind section (Flutes 1 and 2, Alto Flute, and B-flat Clarinet) is mostly silent, with rests indicated by a horizontal line with a flag. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) and the Piano part are active. Violin 1 plays a melodic line starting with a *mp* dynamic, while Violin 2, Viola, and Cello play sustained chords. The Double Bass and Piano provide a rhythmic accompaniment with eighth-note patterns. Dynamics include *mp* and *p* (piano). The score is in a key with one sharp (F#) and a common time signature.

165

Fl. 1 *mf*

Fl. 2 *mp*

A. Fl. *p*

B♭ Cl. *mf*

Vln. 1 *subito p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

Pno. *p*

Detailed description: This page of a musical score covers measures 165 to 170. The woodwind section includes Flute 1 (Fl. 1) and Flute 2 (Fl. 2) playing a melodic line with dynamics *mf* and *mp* respectively. An Alto Flute (A. Fl.) plays a lower register of the same line at *p*. A Bass Clarinet (B♭ Cl.) provides harmonic support with a *mf* dynamic. The string section (Violins 1 & 2, Viola, Violoncello, and Double Bass) plays a sustained, moving accompaniment at a *p* dynamic. The Violin 1 part is marked *subito p*. The piano accompaniment (Pno.) features a rhythmic pattern in the right hand and a more active line in the left hand, also at *p*. The score is in a key with one sharp (F#) and a 4/4 time signature.

175 *rit.*

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

The musical score for measures 175-178 is arranged in a standard orchestral format. The woodwind section (Fl. 1, Fl. 2, A. Fl., B \flat Cl.) is mostly silent, with a *rit.* marking above the staves. The string section (Vln. 1, Vln. 2, Vla., Vc., D.B.) and piano (Pno.) are active. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *mf*. The piano part features a complex texture with sixteenth-note runs and chords, marked with *p* and *rit.*. The overall tempo is marked as *rit.* (ritardando).

180 *a tempo*

Fl. 1 *mf*
a tempo

Fl. 2

A. Fl. *a tempo*

B \flat Cl. *a tempo*
mp

Vln. 1 *a tempo*
pp

Vln. 2 *p*
a tempo
pp

Vla. *mf*
pp
a tempo

Vc. *a tempo*

D.B. *a tempo*

Pno. *a tempo*
a tempo

Detailed description: This page of a musical score covers measures 180 to 183. The score is for a symphony orchestra and piano. The key signature has one sharp (F#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. Flute 1 (Fl. 1) has a melodic line starting in measure 180 with a dynamic of *mf* and a tempo marking of *a tempo*. Flute 2 (Fl. 2) and Alto Flute (A. Fl.) are silent. Bass Clarinet (B \flat Cl.) has a melodic line starting in measure 180 with a dynamic of *mp* and a tempo marking of *a tempo*. Violin 1 (Vln. 1) has a melodic line starting in measure 180 with a dynamic of *pp* and a tempo marking of *a tempo*. Violin 2 (Vln. 2) has a melodic line starting in measure 180 with a dynamic of *p* and a tempo marking of *a tempo*. Viola (Vla.) has a melodic line starting in measure 180 with a dynamic of *mf* and a tempo marking of *a tempo*. Cello (Vc.) and Double Bass (D.B.) have a rhythmic accompaniment of quarter notes with a dynamic of *a tempo*. Piano (Pno.) has a rhythmic accompaniment of quarter notes with a dynamic of *a tempo*. The score includes various musical notations such as slurs, accents, and dynamic markings.

185

Fl. 1

Fl. 2

A. Fl.

B \flat Cl.

185

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

185

Pno.

Detailed description: This page of a musical score covers measures 185 to 190. The score is arranged in a system with ten staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Bass Clarinet (B \flat Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 185 is marked with a repeat sign. Flute 1 plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and a half note F#5. Flute 2 and Alto Flute are silent. Bass Clarinet plays a melodic line starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, and a half note F#4. Violin 1 and Violin 2 play a rhythmic accompaniment of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. Viola plays a rhythmic accompaniment of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. Cello and Double Bass play a rhythmic accompaniment of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. Piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the strings.

190

Fl. 1

Fl. 2

A. Fl.

B^b Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

mf

Detailed description: This page of a musical score covers measures 190 to 194. The score is for a symphony orchestra and includes parts for Flute 1, Flute 2, Alto Flute, Bass Clarinet, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure 190 is marked with a dynamic of *mf*. The Flute 1 part has a melodic line starting in measure 194. The Bass Clarinet part has a melodic line starting in measure 190. The string parts (Violins, Viola, Cello, Double Bass) play a rhythmic accompaniment of quarter notes. The Piano part provides harmonic support with chords and arpeggiated figures.

195 *rit.*
Fl. 1 *mp*
Fl. 2
A. Fl. *p*
B♭ Cl. *p*
Vln. 1 *p*
Vln. 2 *p*
Vla. *p*
Vc. *p*
D.B. *p*
Pno. *p*

The musical score for measures 195-200 is arranged in a system of ten staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Bass Clarinet (B♭ Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 195 begins with a *p* dynamic. Flute 1 has a *rit.* marking above it. Flute 2 and Alto Flute enter in measure 196 with a *p* dynamic. Bass Clarinet, Violin 1, Violin 2, Viola, Violoncello, and Double Bass also enter in measure 196 with a *p* dynamic. Flute 1 has a *mp* dynamic marking above it in measure 196. The piano part has a *p* dynamic marking below it in measure 196. Measure 197 continues with the same dynamics. Measure 198 has a *rit.* marking above the Flute 1 staff. Measure 199 continues with the same dynamics. Measure 200 ends with the same dynamics.

200

Fl. 1

Fl. 2

A. Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Pno.

p

Detailed description: This page of a musical score, numbered 52, contains measures 200 through 202. The score is arranged in a system with ten staves. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), and Bass Clarinet (B♭ Cl.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano (Pno.) is at the bottom. The key signature has one sharp (F#), and the time signature is 4/4. Measure 200 features a dynamic marking of *p* (piano) and a hairpin crescendo. The woodwinds play melodic lines with slurs, while the strings play sustained chords. The piano part features a complex chordal texture in the right hand and a bass line in the left hand.

I should add that Villa-Lobos was an urban musician and always worked in big cities. By turning our attention to the composer's initial influences, we may point out that his experience, as a "*chorão*" (a musician who composes Choro), was decisive. Villa-Lobos made individual elements used by "*chorões*" at the beginning of the 20th century his own and transformed them into the intrinsic raw materials of his compositions. This happened most systematically in his "*Ciclo de Choros*." In the words of the musicologist Mário de Andrade, "the admirable Choros of Villa-Lobos for instrumental chamber groups are all veritable mosaics of constancy to Brazilian melodic elements."²⁴

José Ramos Tinhorão describes the Choro as the "crystallization" of a lazy way of playing even the happiest things: "a musical synthesis of the Afro-Brazilian bands from the farms, with a stereotyped interpretation, which middle-class Brazilian musicians had acquired from European romanticism."²⁵ It uses the flute, clarinet, *pandeiro*, *ganza* and *tamborim*, with rhythmic support and a sketch of the chord progressions, a counterpoint line of the bass, which prepared other melodic figures as a second subject in the musical dialogue. A single line of melody with chords, which could be performed by any instrument, is notated in the key of G, with the chords for the accompaniment created on the basis of these elements.²⁶ According to Maurício Carrilho, the genres that make up the world of Choro and its derivatives are: the *Habanera*, *Lundu*, *Polka*, Brazilian *Tango*, the *Maxixe* (all in 2/4), the *Mazurka* (in 3/4), the *Schottische* (in 4/4) and the *Quadrille*,

24. Luis Nassif, "Constructing knowledge," entry posted on December 20, 2008, <http://blogln.ning.com/profiles/blogs/heitor-villalobos-choros>, (accessed on January 3, 2009)

25. José Ramos Tinhorão, *Música Popular: Um Tema em Debate* (São Paulo: 1997), 62.

26. Henrique Cazes, *Choro: do Quintal ao Municipal* (Rio de Janeiro: Editora 34, 1998), 115.

which is made up of five movements: I and III in 6/8 and II, IV, and V in 2/4. We should look at these main genres separately, bearing in mind that the characterization of each genre is the combination of the rhythm of the melody (syncopation), with the accompanying rhythm.²⁷ The Brazilian *Tango* originally started as a ballroom dance for couples, and developed into music more for listening than for dancing. Carlos Sandroni attributes the meaning of the word *tango* to “the dance of the black people.” In this sense, Brazilian Tango refers to the African-American realm.²⁸ The difference between Brazilian Tango and *Maxixe* has also had divergent interpretations throughout history. Maurício Carrilho emphasizes the difference between the two genres, commenting that *Maxixe* became a genre only after starting as a dance style, and for that reason it is more extroverted. But Brazilian Tango is a more serious music, more solemn, more appropriate for listening rather than dancing. Ernesto Nazareth was one of the composers who did the most to develop the genre, incorporating a distinctive rhythm with an execution of short sets of Choro. “Brejeiro,” by Ernesto Nazareth, is considered the “Classic Brazilian Tango,” to this day regularly played in Choro presentations.

The *Choros No. 6*, and *Choros No. 8*, by Heitor Villa-Lobos, however, are compositions with defined instrumentation, with the musical text noted in detail in the score and with no margin for improvisation, unlike a traditional Choro, but conceived through stylized elements. However, the evidence that Villa-Lobos continued to navigate

27. Information derived from material collected by the Author during the first and second National Choro Festival in 2005 and 2006 (Mendes-Rio de Janeiro, Brazil); It was collected, mainly, in the Composition workshop managed by Maurício Carrilho, and the History of Choro workshop managed by the bandolin player/researcher Pedro Aragão and violinist/researcher Anna Paes.

28. Carlos Sandroni. *Feitiço Decente: as Transformações do Samba no Rio de Janeiro, 1917-1933*. (Rio de Janeiro: Zahar, UFRJ. 2001),77-78.

among erudite and popular rhythms and instrumentation at the same time is clear in these works. A year before he died in 1958, Villa-Lobos gave a lecture on Choros in Paris. He spoke mainly about *Choros n° 1*, which he said was his first experiment, on the basis of which the others could later be written.²⁹

Written in 1926 and performed in Rio in 1942, *Choros n° 6* was the first Choro for orchestra which included Brazilian percussion instruments, some of them used in the beginning of the 20th Century, and not used anymore: a large and a small *camisão*, *coco*, *surdo*, *tambu-tambi*, *cuíca*, *roncador*, and *reco-reco*. Villa-Lobos referred to *Choros No. 6* as “the climate, the heart, the temperature, the light, the birdsong, the perfume of wet grass among the forests, and all the elements of nature of my country have served as motifs for inspiring this work which, however, does not represent any one objective aspect nor has any descriptive flavor.”³⁰ Indeed, the *Choros n° 6* (for large orchestra), does not demonstrate what he really referred to. Perhaps, *Choros n° 8* (for large orchestra and 2 pianos) is the one, which best embodies the idea of Choro for the composer. A structure supported by the sense of organization, by the organized invention as a whole, transforming what could have been a rhapsody or a fantasia into a constructed work. Composed for orchestra and two pianos, *Choro n° 8* was called *Choro da Dança* by the composer, who used a large number of Brazilian percussion instruments, including the *caracaxá*. During my research trip to Rio de Janeiro, I went to investigate in the Villa Lobos Museum archives. There, I obtained permission to use and attach copies of the

29. Luis Nassif, “Constructing knowledge,” entry posted on December 20, 2008, <http://blogln.ning.com/profiles/blogs/heitor-villalobos-choros>, (accessed on January 3, 2009)

30. Villa-Lobos, “The Presence of Villa-Lobos, Vol. 2,” 180.

manuscripts of *Choros n° 6*, and *Choros n° 8*.

The image shows a handwritten musical score for Heitor Villa Lobos' *Choros N.6* (1926). The score is written on multiple staves for various instruments. At the top, it is marked "LENTO" and "Choros (N.6)". There are handwritten notes in the top right corner: "L. V. B.", "Rio de Janeiro", and "Rio 1926". The score includes dynamic markings such as "ppp" and "p". The instruments listed on the left include Flute, Clarinet, Bassoon, Oboe, Horn, Trombone, Trumpet, Percussion, and Piano. The score is written in a clear, legible hand.

Figure 1: manuscript of Heitor Villa Lobos' *Choros N.6* (1926)
Research material from the Villa Lobos Museum (P.15.1.1 MV)

2. *Moderato* - *Choros N.º 8 (para orquestra)*

The image shows a page of handwritten musical notation for Heitor Villa Lobos' *Choros N.º 8*. The page is numbered '57' in the top right corner. The music is written on ten staves. The first staff begins with the tempo marking '*Moderato*'. The title '*Choros N.º 8 (para orquestra)*' is written in the upper right. The notation is dense and includes various musical symbols, including notes, rests, and dynamic markings such as '*pp*', '*f*', and '*mf*'. There are also some handwritten annotations and corrections throughout the score, including the word 'Xacaba y.' on the second staff and 'Saxo' on the third. The manuscript appears to be a working draft, with some ink bleed-through and corrections visible.

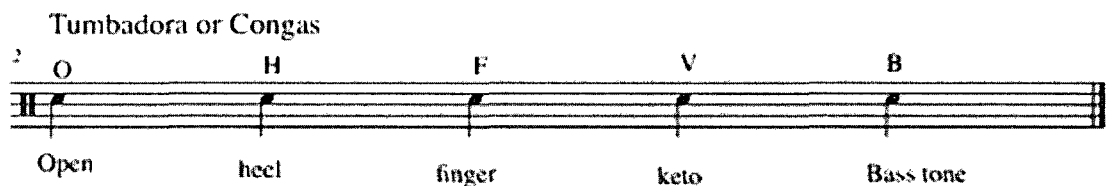
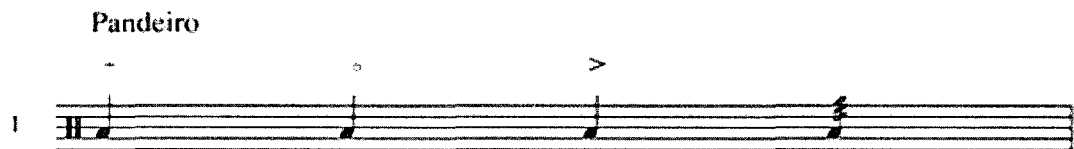
Figure 2: Manuscript of Heitor Villa Lobos' *Choros N. 8*
Research material from the Villa Lobos Museum (Doacao - FG n. 16 – pag 17.11)

On the other hand, my composition “This Little Choro,” encompasses two sides, the musical text noted in detail in the score, and the stylization and rhythm of Brazilian popular music. The introduction displays a more classical-oriented texture with a dialogue between the flute in C and the clarinet in B-flat, very much similar to the Villa-Lobos’ *Choros No. 2*. *The Choros No.2* was composed in 1924 originally for flute in C and clarinet in A. It presents a general harmonic structure of tonal reference, with overlapping of tonalities and some disposed dissonant characteristics in sequence. The composer Lorenzo Fernandez explains the procedure of Villa Lobos’ composition for this Choro; he affirms: “invariably it creates tonic and dominant chords, aggregating appoggiaturas without resolution; in this way, it generates voicings characterized by combining and overlapping sounds, producing uncommon textures in the tonal vocabulary.”³¹ Attached below is the *Pouco Movido* part of Choros No. 2, (Bar numbers 1, 2, and 3).

The image shows a musical score for two instruments: Flauta (Flute) and Clarinete em La (Clarinet in B-flat). The title of the piece is "Pouco movido". The score is written in 3/4 time and consists of three measures. The Flute part is marked with a mezzo-forte (mf) dynamic, and the Clarinet part is marked with a piano (p) dynamic. The music features a complex, overlapping texture with many sixteenth and thirty-second notes, creating a dense and rhythmic sound.

31. Oscar Lorenzo Fernandes. “A Contribuição Harmônica de Villa-Lobos para a Música Brasileira.” (*Boletim Latino-Americano de Música*, v. 6, 1946): 283.

Additionally, my composition “This Little Choro,” contains elements of Brazilian *tango* in the second part of the introduction, with a *Brejeiro* dynamic. The *Brejeiro* dynamic in the Choro was explained by Acácio Tadeu Piedade as a “playful and challenging expression at the same time, that shows audacity and virtuosity of gracious and malicious form.”³² Attached below are two rhythmic charts, written in a 5-line staff, one for the Pandeiro rhythmic notation, and the other one for the *Tumbadora* (the Brazilian conga) rhythmic notation.³³ These notations are used in this Choro composition. Percussion is, usually, written in orchestral scores on a single-line staff, using standard noteheads, and no clef. This single-line will always be the middle line of a "normal" 5-line staff.



32. Acacio Tadeu de Camargo Piedade, Marina Beraldo Bastos, “A Analise Musical da Improvisacao no Jazz Brasileiro.” *UDESC: Artigo da Revista de Pesquisa* Vol. 1 No. 2. 2000.

33. Mingo Jacob, *Universo Ritmico* (Sao Paulo: Irmaos Vitale, 2003), 30.

“This Little Choro” is a Choro-canção, a Choro with lyrics. Therefore, the lines below are the English translation, not an English version, of “Esse Chorinho.”

This Little Choro

When I lost you, my Love

The sky lost its color.

Then, now, I just have this ocean to treasure, and my voice to sing a song,
and I will be singing alone.

When I lost my dreams,

my Choro remained in my thoughts.

Then, I played my Choro over, and over, to conceal my grief,
and to forget you.

Please my dear, come, and sing with me.

Get your emotions loose and sing this little Choro-canção.

This Choro is so enchanting; it will make you sing forever.

I will keep dreaming about you,

and every time I'll see the moon, I'll see your face.

Then, I'll record this Choro, and engrave my love in your heart, forever.

Esse Chorinho

This Little Choro
a choro song

Maria Farinha

Score

$\text{♩} = 100$

Alto

Violin

Violin I

Viola

Cello

Flute I

Clarinet in B \flat

Piano

Acoustic Bass

Ganza (shaker)

Pandeiro

Tumbadoras
(Brazilian Congas)

Wood Blocks

The score is written for a choro ensemble. It includes staves for Alto, Violin, Violin I, Viola, Cello, Flute I, Clarinet in B \flat , Piano, Acoustic Bass, Ganza (shaker), Pandeiro, Tumbadoras (Brazilian Congas), and Wood Blocks. The tempo is marked as quarter note = 100. The Flute I part starts with a *mf* dynamic and includes the instruction *ad libitum, leggiero*. The Clarinet in B \flat part starts with a *mp* dynamic and also includes *ad libitum, leggiero*. The piano part is currently blank.

Brejeiro ♩ = 140

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

B. Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

a tempo

a tempo

p

p

p

This musical score is for a chamber ensemble and is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score consists of the following parts:

- Alto:** Treble clef, mostly rests.
- Vln.:** Treble clef, rests until the third measure, then plays a melodic line starting with a *p* dynamic.
- Vln. I:** Treble clef, rests until the third measure, then plays a melodic line starting with a *p* dynamic.
- Vla.:** Alto clef, starts with a *mp* dynamic, playing a rhythmic pattern of eighth notes.
- Vc.:** Bass clef, starts with a *mp* dynamic, playing a rhythmic pattern of eighth notes.
- Fl. I:** Treble clef, rests until the third measure, then plays a melodic line starting with a *f* dynamic.
- B. Cl.:** Bass clef, rests until the third measure, then plays a melodic line starting with a *mf* dynamic.
- Pno.:** Grand staff (treble and bass clefs), playing a complex accompaniment with chords and moving lines.
- A.B.:** Bass clef, playing a rhythmic pattern of eighth notes.
- Shaker:** Percussion, playing a rhythmic pattern of eighth notes with accents.
- Pandeiro:** Percussion, playing a rhythmic pattern of eighth notes with accents.
- Tumba:** Percussion, rests.
- W. Bl.:** Percussion, rests.

Dynamic markings include *mp*, *p*, *f*, and *mf*. Performance instructions such as *pizz.* (pizzicato) are present for the Viola and Violoncello parts.

16

Alto

Quando eu per - di o meu a -

Vln.

Vln. I

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

mf

arco

pizz.

p

mf

mp

p

p

21
Alto
mor — foi quan-doo — ceu — per-deu a — cor — ca — go — ra — vou — vou — ver — o — mar

21
Vln.

21
Vln. I

21
Vla.

21
Vc.

21
Fl. I

21
B. Cl.

21
Pno.

21
A. B.

21
Shaker

21
Pandeiro

21
Tumba

21
W. Bl.

Detailed description: This page of a musical score contains ten staves. The top staff is for an Alto voice, with lyrics in Portuguese: "mor — foi quan-doo — ceu — per-deu a — cor — ca — go — ra — vou — vou — ver — o — mar". The second staff is for Violin. The third staff is for Violin I. The fourth staff is for Viola. The fifth staff is for Violoncello. The sixth staff is for Flute I. The seventh staff is for Bass Clarinet. The eighth staff is for Piano, showing a complex accompaniment with chords and arpeggios. The ninth staff is for Accordion/Bass. The tenth staff is for Shaker, with a rhythmic pattern of eighth notes and a double bar line with a '2' above it. The eleventh staff is for Pandeiro, with a rhythmic pattern of eighth notes and a double bar line with a '2' above it. The twelfth staff is for Tumba. The thirteenth staff is for W. Bl. (Wood Block).

Alto
a can - tar so por-que per - di o meu so - nhar so me res-

Vln.
arco

Vln. I
arco

Vla.
pizz.

Vc.
pizz.

Fl. I

B♭ Cl.

Pno.
mp p

A.B.

Shaker
2

Pandeiro
2

Tumba

W. Bl.

Detailed description: This page of a musical score, numbered 66, contains ten staves. The top staff is for Alto, with lyrics in Portuguese: "a can - tar so por-que per - di o meu so - nhar so me res-". The second and third staves are for Violins (Vln. and Vln. I), both marked "arco". The fourth and fifth staves are for Viola (Vla.) and Violoncello (Vc.), both marked "pizz.". The sixth and seventh staves are for Flute I (Fl. I) and B♭ Clarinet (B♭ Cl.). The eighth staff is for Piano (Pno.), with dynamics markings "mp" and "p". The ninth staff is for Acoustic Bass (A.B.). The bottom three staves are for percussion: Shaker (marked "2"), Pandeiro (marked "2"), and Tumba. The final staff is for Wood Block (W. Bl.). The score is in a key signature of three flats and a 2/4 time signature.

31

Alto
 tou — es-se cho - ri - nho pra to — car e cho-rar pra ca - lar mi-nha di-si-lu - sao ees - que-er vo -

Vln.
p

Vln. I
p

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker
 2

Pandeiro
 2

Tumba

W. Bl.

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It begins at measure 31. The vocal line (Alto) has lyrics in Portuguese. The instrumental parts include Violins I and II, Viola, Violoncello, Flute I, B-flat Clarinet, Piano, and a section of four percussion instruments: Shaker, Pandeiro, Tumba, and W. Bl. The Shaker and Pandeiro parts have a '2' above them, indicating a specific rhythmic pattern. The piano part features a complex harmonic texture with many chords. The woodwinds and strings provide melodic and harmonic support to the vocal line.

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A. B.

Shaker

Pandeiro

Tumba

W. Bl.

ce

mf

mp

mp

OFFV F VVO OFVV VOOO OFFV F VVO

Detailed description: This page of a musical score contains ten staves. The top five staves are for vocal and string instruments: Alto (with a 'ce' marking), Violin, Violin I, Viola, and Violoncello. The next two staves are for woodwinds: Flute I and B♭ Clarinet. The piano part (Pno.) is split into two staves, with dynamics *mp* and *mf* indicated. Below the piano are the percussion parts: A. B. (African Bateria), Shaker, Pandeiro (Brazilian tambourine), Tumba (Brazilian drum), and W. Bl. (Wood Block). The Tumba part includes a rhythmic notation 'OFFV F VVO OFVV VOOO OFFV F VVO' above the staff. The score is in a key with three flats and a common time signature.

41

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

Bs. Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

p

p

p

p

2

2

2

2

O F V V V O O O

Detailed description: This page of a musical score, numbered 69, contains measures 41 through 44. The score is arranged in a standard orchestral layout. The top section includes vocal parts (Alto) and string instruments (Violins I and II, Viola, and Violoncello). The middle section features woodwinds (Flute I and Bass Clarinet). The piano part is split into two staves. The bottom section is dedicated to percussion, including Shaker, Pandeiro, Tumba, and Wood Block. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The strings play a melodic line starting in measure 41, marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The percussion parts are highly rhythmic, with the Tumba part including a sequence of notes labeled 'O F V V V O O O'. The Shaker, Pandeiro, and Wood Block parts are marked with a '2' and a slash, indicating a specific rhythmic pattern or accent.

46

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

2

2

2

2

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A. B.

Shaker

Pandeiro

Tumba

W. Bl.

sf

mp

p

pp

2

2

2

2

2

2

2

2

Detailed description: This page of a musical score contains ten staves. The top four staves are for strings: Alto (treble clef), Violin (treble clef), Violin I (treble clef), and Viola (alto clef). The next two staves are for woodwinds: Flute I (treble clef) and B♭ Clarinet (treble clef). The piano part consists of two staves (treble and bass clefs). The A. B. staff is in bass clef. The bottom four staves are for percussion: Shaker, Pandeiro, Tumba, and W. Bl., each with a double bar line and a slash. Dynamics include *sf* (fortissimo), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The woodwinds and A. B. staff have melodic lines with slurs and ties. The percussion staves have rhythmic markings, including a '2' above a slash in the second and fourth measures.

Musical score for page 72, featuring various instruments and percussion. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments and parts are:

- Alto
- Vln.
- Vln. I
- Vla.
- Vc.
- Fl. I
- B♭ Cl.
- Pno.
- A. B.
- Shaker
- Pandeiro
- Tumba
- W. Bl.

The score is divided into measures, with measure numbers 56, 57, 58, and 59 indicated at the beginning of each staff. The percussion parts (Shaker, Pandeiro, Tumba, W. Bl.) are marked with a double bar line and a '2' above a slash, indicating a specific rhythmic pattern.

Alto
E vo - ce vem vem vem vem vem can - tar co - mi -

Vln.
Vln. I
Vla.
Vc.

Fl. I
B>Cl.

Pno.
p
mp

A.B.

Shaker
Pandeiro
Tumba
W. Bl.

Detailed description: This is a page of a musical score for a large ensemble. It features 13 staves. The top staff is for Alto, with lyrics 'E vo - ce vem vem vem vem vem can - tar co - mi -'. Below are staves for Violin (Vln.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). The next section includes Flute I (Fl. I) and Bass Clarinet (B>Cl.). The Piano (Pno.) part is split into two staves, with dynamics *p* and *mp* indicated. Below the piano are staves for A.B. (likely a double bass or similar), Shaker, Pandeiro, Tumba, and W. Bl. (likely a wood block). The percussion parts (Shaker, Pandeiro, Tumba, W. Bl.) feature rhythmic patterns marked with a '2' and a slash through a vertical line.

The musical score is arranged in a vertical stack. At the top is the Alto vocal line with lyrics: "gu sol-teo-co-ra-cao e vem cho-rar de-mo-cao". Below this are staves for Vln., Vln. I, Vla., and Vc. The next section includes Fl. I and B. Cl. The Piano (Pno.) part is shown in grand staff notation with a *grv* marking. Below the piano is the A. B. (Bass) line. At the bottom are four percussion staves: Shaker, Pandeiro, Tumba, and W. Bl., each with a rhythmic pattern of two strokes per measure.

71

Alto *e es-se cho-ri-nho tao can-ta-do que faz a-te vo-ce cho-rar tam-bem* *Vou vou vou vou*

Vln. *pp*

Vln. I *pp*
arco

Vla. *pp*
arco

Vc. *pp*

Fl. I

B. Cl.

Pno.

A.B.

Shaker 2

Pandeiro 2

Tumba 2 2

W. Bl. 2 2

76

Alto
 vou sonhar con-ti - go o - lbo pa-ro e cu e ve - joa - lu - aem

Vln.
p *pp*

Vln. I
p *pp*

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker
 2

Pandeiro
 2

Tumba
 2

W. Bl.
 2

Detailed description of the musical score: The score is for page 76 and is in a key signature of three flats (B-flat major or D-flat minor). The vocal line (Alto) has lyrics in Portuguese. The instrumental parts include Violin I and II, Viola, Violoncello, Flute I, Bass Clarinet, Piano, and Acoustic Bass. The percussion section includes Shaker, Pandeiro, Tumba, and W. Bl. (Wood Block). The score shows measures 76 through 80. Dynamics like *p* and *pp* are indicated for the strings. The percussion parts feature rhythmic patterns with accents and dynamic markings.

Alto *mf*
 lo - do es - se a - mor ja es - ta gravado - can - tan - do es - ch - ri - nho pra - vo - ce Quando eu per

Vln. *p* *pp* *p*

Vln. I *p* *pp* *p*

Vla. *pizz.*

Vc. *pizz.*

Fl. I

B♭ Cl.

Pno.

A. B.

Shaker *2*

Pandeiro *2*

Tumba

W. Bl. *2*

Detailed description of the musical score: The score is for a vocal piece with instrumental accompaniment. The vocal line (Alto) is in a key with three flats and has a tempo marking of *mf*. The lyrics are: "lo - do es - se a - mor ja es - ta gravado - can - tan - do es - ch - ri - nho pra - vo - ce Quando eu per". The instrumental parts include Violins I and II, Viola, and Cello, all marked *p* or *pp*. The Piano part has a complex accompaniment. The percussion section includes Shaker, Pandeiro, Tumba, and W. Bl., with specific rhythmic patterns indicated by numbers and symbols.

91

Alto
mar a can - tar so porque per - di o meu so.

Vln.
arco

Vln. I
arco

Vla.
pizz.

Vc.
pizz.

Fl. I
mp

B. Cl.
p

Pno.
mp
p

A. B.
8^{va}
mp
p

Shaker
2

Pandeiro
2

Tumba
2

W. Bl.
2

nhar su me res - tou es-se cho - ri - nho pra to - car e cho-rar pra ca - lar mi-nha di-si-lu -

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

The musical score is for page 80 of a piece. It features a vocal line for Alto and a full orchestra. The vocal line includes lyrics in Portuguese. The instrumental parts include Violin I, Violin, Viola, Violoncello, Flute I, Bass Clarinet, Piano, and a percussion section with Shaker, Pandeiro, Tumba, and W. Bl. The score is written in a key signature of three flats and a 3/4 time signature. The Alto part has a melodic line with lyrics. The instrumental parts provide harmonic support and rhythmic accompaniment. The percussion parts are marked with '2' and a double slash, indicating a specific rhythmic pattern.

Alto *mf*
ees - que - cer vo ce

Vln. *mf*
p so

Vln. I *p*

Vla.

Vc.

Fl. I *mf*

B♭ Cl. *mf*

Pno. *mf*

A.B. *mf*
mp

Shaker *mf* 2

Pandeiro *mf* 2

Tumba *mf* 2

W. Bl. *mf* 2

Detailed description: This page of a musical score contains ten staves. The top staff is for Alto, with lyrics 'ees - que - cer vo ce' and a dynamic marking of *mf*. The second staff is for Violin, with a dynamic marking of *mf* and the word 'so' below it. The third staff is for Violin I, with a dynamic marking of *p*. The fourth staff is for Viola. The fifth staff is for Violoncello. The sixth staff is for Flute I, with a dynamic marking of *mf*. The seventh staff is for Bass Clarinet, with a dynamic marking of *mf*. The eighth staff is for Piano, with a dynamic marking of *mf*. The ninth staff is for Accordion/Bass, with dynamic markings of *mf* and *mp*. The bottom four staves are for percussion: Shaker, Pandeiro, Tumba, and W. Bl., each with a dynamic marking of *mf* and a '2' above the staff.

106

Alto

106

Vln.

Vln. I

Vla.

Vc.

1106

Fl. I

106

B♭ Cl.

1106

Pno.

1106

A.B.

106

Shaker

106

Pandeiro

106

Tumba

106

W. Bl.

ad libitum leggero

2

2

2

2

Alto

Vln. *p*

Vln. I *p*

Vla. *p*

Vc. *p*

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba *ad libitum leggero*

W. Bl.

The musical score for page 83 includes staves for Alto, Violin, Violin I, Viola, Violoncello, Flute I, Bass Clarinet, Piano, and A.B. (likely Alto Saxophone). The percussion section includes Shaker, Pandeiro, Tumba, and W. Bl. (likely Wood Block). The score features a key signature of two flats and a 3/4 time signature. The string parts are marked with a piano (*p*) dynamic. The woodwinds and piano parts have various articulations and dynamics. The percussion parts are marked with a 2 (two) and a slash with a star, indicating specific rhythmic patterns. The Tumba part is marked *ad libitum leggero* and features a rapid, light rhythmic pattern.

116

Alto

Vln.

Vln. I

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

p

121

Alto

Vln. I

Vln. II

Vla.

Vc.

Fl. I

B♭ Cl.

Pno.

A.B.

Shaker

Pandeiro

Tumba

W. Bl.

pp

pizz.

arco

p

mp

f

2

This musical score page contains ten staves of music, numbered 126 to 130. The instruments are listed on the left side of each staff:

- Alto:** Treble clef, mostly rests.
- Vln.:** Treble clef, melodic line with a long slur.
- Vln. I:** Treble clef, rhythmic accompaniment.
- Vla.:** Alto clef, melodic line with "arco" markings.
- Vc.:** Bass clef, melodic line with "arco" markings.
- Fl. I:** Treble clef, melodic line with a long slur.
- B♭ Cl.:** Bass clef, melodic line with a long slur.
- Pno.:** Grand staff (treble and bass clefs), chordal accompaniment.
- A.B.:** Bass clef, melodic line.
- Shaker:** Percussion staff with rhythmic patterns and a "2" above the staff.
- Pandeiro:** Percussion staff with rhythmic patterns and a "2" above the staff.
- Tumba:** Percussion staff with rhythmic patterns.
- W. Bl.:** Percussion staff with rhythmic patterns.

131

Alto

Vln. *mp* *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vc. *mp* *ff*
pizz. arco

Fl. I *mf* *ff*

B♭ Cl. *mf* *ff*

Pno. *mf* *ff*

A.B. *mf* *ff*

Shaker

Pandeiro

Tumba

W. Bl.

In conclusion, in Europe just after the end of the First Great War, alongside a colossal crisis of values, the 1920s showed feverish creativity. Paris was the capital of a new art, and in that Paris was Villa-Lobos, creating the new (perhaps the real) Brazilian music almost from scratch. He took that inaugural, explosive synthesis to Paris in the 20's, where numerous celebrities found success. "Villa-Lobos was never 'erudite.' He would have detested that adjective, which ended up applied to concert music. He studied in his own way, with some masters of the old Brazilian National School of Music. Like Brahms with German romanticism, Villa-Lobos created modern Brazilian music: a case of a unique musical genre with an aesthetic scope, in almost divinatory contact with the deep soul of a land. For him there were no barriers, and, no insuperable divisions between popular music and concert music."³⁴ With Villa-Lobos, Brazilian art finally found its footing. His country accepted him without demanding that he write manifestos or make speeches. Caldeira Filho once said that "Villa-Lobos is an isolated figure in the world music scene who appeared on his own, and not, as in Italy, France or Germany, as the product of a culture integrated into a tradition."³⁵ Two photographs of Heitor Villa-Lobos are attached below which show his need to be playing percussion instruments typical of Brazilian popular music while composing. One of the photographs clearly shows Villa-Lobos sitting at the piano, composing, and playing wooden sticks and a *maraca*. The composer, polemical as ever, said:

Patriotism in music, and capitalizing upon it, is very dangerous. You will have propaganda instead. But nationalism – the power of the earth, the

34. Leonel Kraz, Ricardo Albin, João Maximo, Tarik de Souza, Luis Paulo Horta, *Brasil Rito e Ritmo* (Rio de Janeiro : Aprazível Edições, 2008),.

35. J.C. Caldeira Filho, *Os compositores*, (São Paulo: Cultrix, 1961), 279.

geographic and ethnographic influences that a composer cannot escape, the musical idioms and sentiment of people and environment – these origins, in my opinion, are indispensable to a vital and genuine art. I don't write dissonances to be modern, not at all! What I write is the overall result of my study and it results in a nature, which is like the nature of Brazil. I tested my studies against the heritage of Western music and eventually arrived at a middle ground that represents the individuality of my ideas.³⁶

Villa-Lobos, above all other twentieth-century Brazilian composers, was capable of realizing how far any instrument could be stretched technically and musically without boundaries, providing music beyond nomenclatures. He said once: 'My teacher? ... Brazil.'³⁷

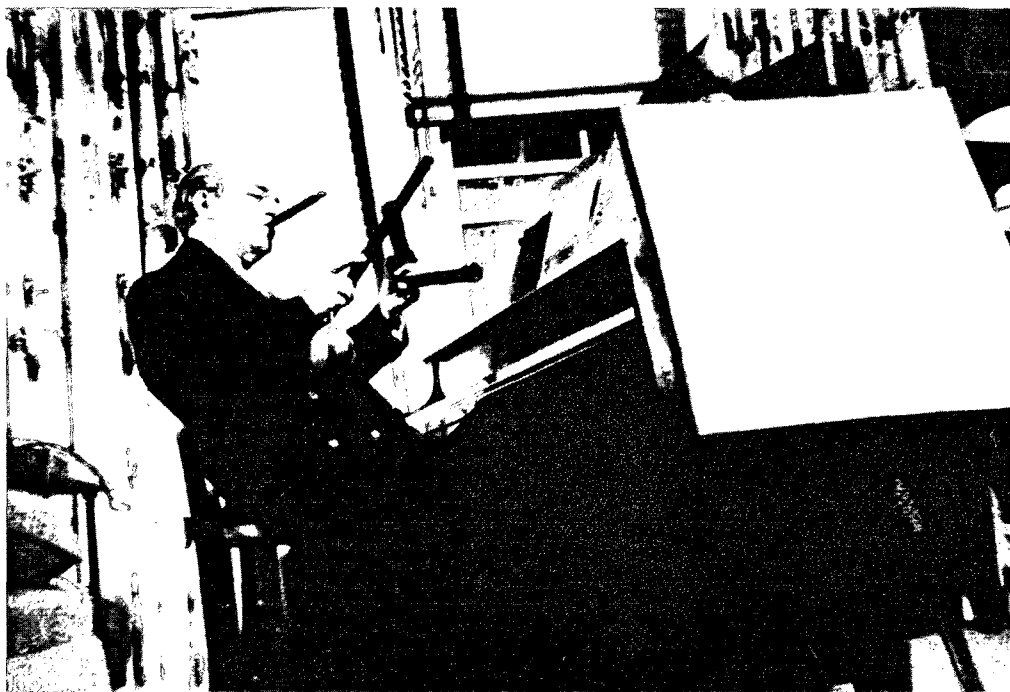


Figure 3: Photograph sold by the Villa Lobos Museum in Rio de Janeiro- February 17, 2009 Archive number 1980-16-123-1 (foto quase igual a 82-16-247) - Villa-Lobos fumando charuto e tocando instrumentos de percussao. Permission granted to reproduce this photograph for educational purposes.

36. Kater, *Villa lobos de Rubistein*, 94.

37. Paz, *Villa Lobos e a Musica Brasileira Uma Visao Sem Preconceito*.

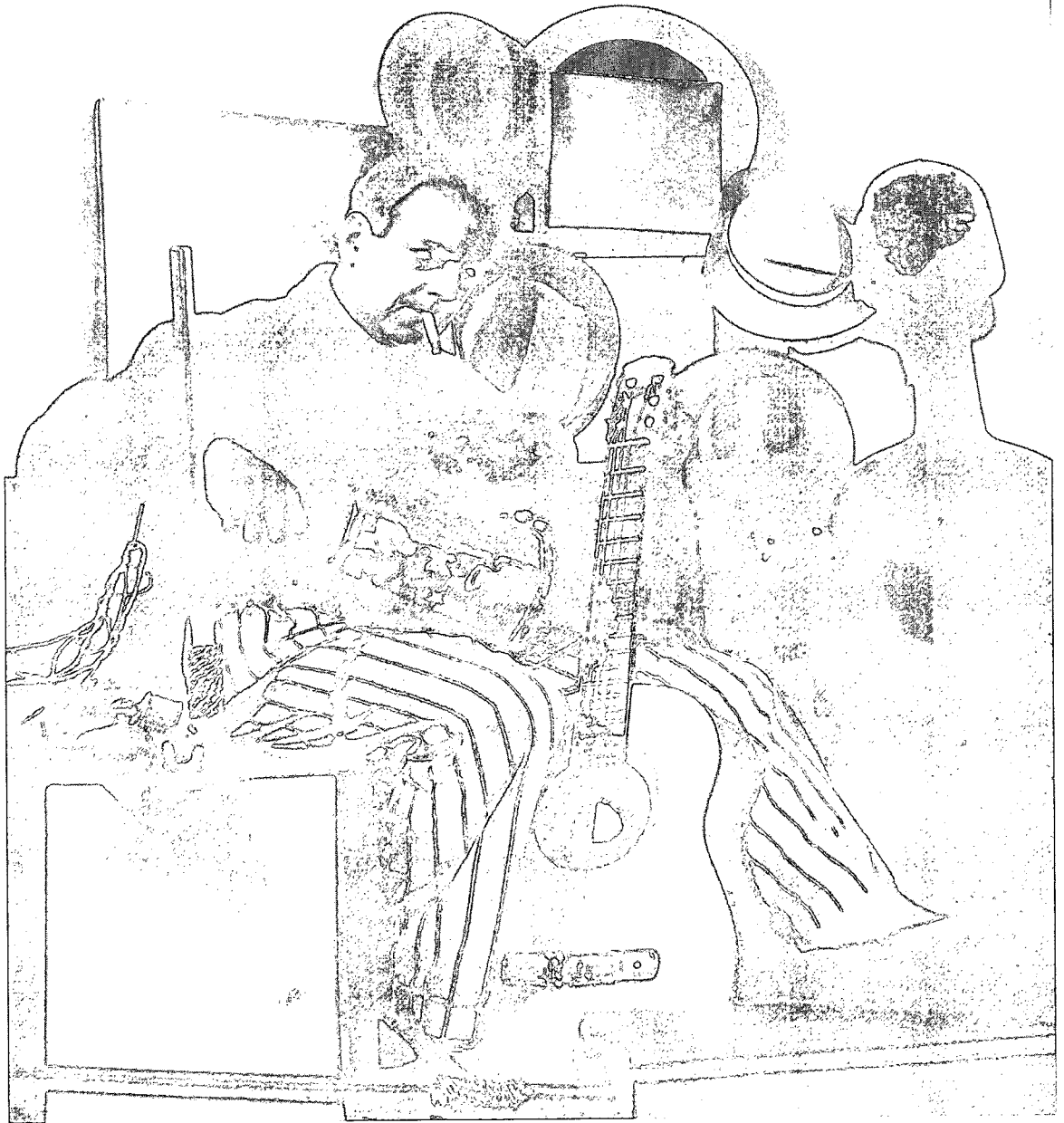


Figure 4: *Photograph sold by the Villa Lobos Museum in Rio de Janeiro- February 17, 2009 (playing CUICA) Archive number 1987-16-048 - - Villa-Lobos cercado de instrumentos musicais [déc. 1940] Permission granted to reproduce this photograph for educational purposes*

III- Radames Gnattali

The genius of synthesis, of integration, the facility to cross barriers is inherent in all of us (Brazilian musicians.) Villa Lobos possessed these qualities more than anyone. Then came Radamés Gnattali with his loose hand and his spontaneity, and everything seemed to become easier. In this sense, Brazilian composer Edino Krieger referred to Radamés as ‘our Mozart:’ “There is a way in which Radamés strongly resembles Mozart: he makes us imagine, through his music, what happiness could be in this world, a notion that I would also attribute to Schubert.”³⁸

Maestro Radames Gnattali was a conductor, composer, arranger, concert player, manager, pianist, and an inspiration for musicians of many generations, such as Antonio Carlos Jobim. He was an “eternal experimenter.” Radamés was born in Porto Alegre (in the southern region of Brazil) on January 27, 1906. He was the son of Alessandro Gnattali and Adélia Fossati and was raised in a typical Italian environment, with their customs, culture, and love for music. From the beginning, he demonstrated great musical abilities. When he was three, he imitated adults by playing a toy violin. A naughty child, who only thought about playing ball games, Radamés had his first music lessons on the piano at the age of six with his mother, and then started playing the violin with his cousin Olga Fossati. At the age of nine, the young musician was well recognized by the Italian consul in the Italian Society, after leading a children’s orchestra whose arrangements he

38. Kraz, Albin, Maximo, de Souza, Horta, *Brasil Rito e Ritmo*, 230.

had written himself. In 1920, when he was 14, Radamés began attending the Conservatory of Porto Alegre in Rio Grande do Sul. He started taking piano lessons with Professor Guilherme Fontainha, who became his faithful motivator. During this time, the young musician joined groups of bohemian singers and loved to participate in Carnival street bands, switching from the piano to the guitar or *cavaquinho*.³⁹ At 18 years old, Radamés began working in the Cine Colombo, playing at showings of silent movies, as he himself describes:

At the age of 18, while I was studying theory, the scales, piano and violin at the Institute, at the same time I was playing in cinemas in order to earn some money. In 1924, I joined a small orchestra (...) which was playing at the Cinema Colombo, in the neighborhood of Floresta, and I would make 10 thousand réis per day. The scores were a pot pourri of French and Italian songs, operettas, waltzes, and polkas. We read everything on the shelves, while silent films were showing on the screen...⁴⁰

His piano lessons advanced, and Radamés dreamt of becoming a concert player and studying in Europe. But in order to survive he continued to play in cinemas and at dance venues, as well as giving private piano lessons. He used the information and lessons learned from his studies of Debussy and Ravel to make his first attempts at composing. In December of 1923, Radamés finished his eighth year of piano classes with honors and decided to start his career as a concert player. On the night of his first concert (1924), at the National Institute of Music in Rio de Janeiro, influential music critics from several Rio de Janeiro newspapers were present, including Rodrigues Barbosa from *O Jornal*, who wrote the following:

39. Cavaquinho is a small string instrument of the acoustic guitar family with four strings played with a pick. The standard tuning in Brazil is D-G-B-D.

40. Radames Gnattali web site, "Autobiography," <http://www.radamesgnattali.com.br/site/index.aspx?lang=eng> (accessed on April 5, 2009)

The concert began with the Concerto for Organ by Wilhelm Friedemann Bach, son of J. S. Bach, in a transcription from Stradal for piano. Whether in its style, or its richness, or its mood changes, the work has a certain grandeur that only the most talented performers can deliver. [...] The Sonata in B Minor, that Dantesque poem, was fervently interpreted by Mr. Radamés, enthused by the Liszt epic, vibrating with all its infinite beauties. There wasn't a single jewel emanating from that sonorous chest that did not shine with the purest light. Yesterday's newcomer is 18 years old [...]. If he starts his career with the splendor that most achieve only at their peak, how high will he climb with such a highly accentuated talent and personality?⁴¹

During the time that he was not studying, throughout that first season in Rio de Janeiro, he was snooping around in the Cine Odeon, with an alert ear, waiting to be dazzled by Ernesto Nazaré, the official pianist of the house and one of the most highly respected composers of the time. It was in that moment that Radamés realized that, it was possible to be a popular musician and to be respected at the same time. But he continued with his studies to become a classical pianist in Porto Alegre. Upon graduation, in 1924, as expected, he received the highest award: the Araújo Vianna Gold Medal. As a composer from the South of Brazil, Radamés was, during his formative years, in direct contact with the local folklore and popular music, especially having worked as an orchestrator specializing in radio music, which gave him a unique mastery of the sound mode and a particular fluency in written music.

Between 1924 and 1926, the young Radamés worked between Porto Alegre and Rio de Janeiro, always giving notable performances in concerts and recitals, as well as at dances, cinemas, theatres, and on radio programs. But he still found time to set up the Henrique Oswald String Quartet, along with the Cosme brothers, his inseparable friends.

41. Valdinha Barbosa, Ane Marie Devore, *Radames o Eterno Experimentador*, (Rio de Janeiro: Funarte-1985), 19.

They practiced daily and became one of the best chamber music groups of their time. Radamés played viola, and the group played often all over Rio Grande do Sul. His official debut as a classical composer came in 1930, at the age of 26. In a concert at the Teatro São Pedro, he played two Preludes for Piano. He subsequently moved to Rio for good. Unfortunately, he gave up of his dream of studying in Europe. Ironically, he would only see the long-sought-after stages of Europe decades later, playing popular Brazilian music at the head of his superlative “Radamés Gnattali Quintet.” Alvaro Neder describes the quintet’s formation:

The Quinteto Radamés Gnattali brought together the exceptional talents of five virtuosos and was a vanguard experience in terms of popular music. The result was a splendid contribution to Choro, which profited from Radamés Gnattali's daring and innovative arrangements to traditional, respectable classics by Anacleto de Medeiros, Ernesto Nazareth, and Pixinguinha. Modern harmony and flexibility of form and instrumentation individualized the quintet's sound in Brazilian music history. Recording intensely for Continental Records, Radamés Gnattali, eventually, formed his own quintet with great stars with whom he established great communication. His oldest association was with drummer Luciano Perrone, who worked with the maestro since 1928. Perrone was instrumental in the shaping of Gnattali's orchestrations, suggesting that he distribute the rhythm between all of the orchestra, instead of focusing only on the drums and percussionists. Violonista (acoustic guitar player) and cavaquinho player Zé Menezes was another of these old collaborators. The pressure to include the accordion, hit a wall in the maestro's sophistication. Gnattali didn't believe that an accordionist who could meet the challenge of playing with such high-level musicians existed -- until he heard Chiquinho do Acordeon. Chiquinho, a splendid improviser, subtle and sophisticated harmonizer, and skilled reader, was added to Gnattali's group.⁴²

For Gnattali, the dream of becoming a concert player was becoming harder and harder to fulfill. In 1932, at the Teatro Municipal, under the direction of Francisco Braga, he presented his final concert as a solo pianist. He had very little time to study and he

42. Alvaro Neder, “Quinteto Radames Gnattali” by Alvaro Neder, All Music Guide (www.amg.com-accessed in Jan 12, 2009)

needed to make money. Rio was no longer his launching point for studying in Europe, but, it was a means of survival. He decided to dedicate himself to a career as a composer and entered the market of popular music. New opportunities arose. In the 30's, Radamés worked in the Rádio Clube do Brasil (Rio de Janeiro – RJ), the Rádio Mayrink Veiga (RJ), the Gazeta (RJ), the Cajuti (RJ) and the Transmissora (RJ), which sparked his career as an arranger, and in the Radio Nacional (RJ). During the thirty years that he worked at Rádio Nacional, Radamés was an innovator: he opened doors for new conductors and arrangers; he promoted instrumental music and was responsible for the introduction of the orchestra to popular Brazilian music. One result of Radamés' job as arranger of radio music in Rio de Janeiro was the expansion of the orchestra. He commented on this:

[...] Jazz, for example, is heavily based on the piano, drums, double bass, and guitar. For that reason I say: “to make a good orchestra of Brazilian music, we need a good base. Thus, I would have two guitars, a cavaquinho, sometimes three cavaquinhos, depending on the arrangement I wanted. (...) I had an amazing drummer, Luciano (Luciano Perrone); and João da Baiana on the tamborim. Any person playing the tamborim there, needed to listen to João da Baiana to see how the tamborim should be played. Also Heitor dos Prazeres, who played with a box, a plate and a knife, and Bide [Alcebíades Barcelos], who played the ganzá. That was a really great group[...]”⁴³

On the Rádio Nacional, the orchestra did not have many percussionists. Luciano Perrone, the drummer of the orchestra, tried to fill the vacuum caused by the lack of percussion instruments and asked the maestro to transfer the marking of the beat to the wind instruments. From 1937, Radamés listened to his colleague and began to use percussion rhythmic designs in the other instrumental groups of the orchestra. Luciano

43. Radames Gnattali web site, “autobiography.”

gives details of the story:

We, Radamés and I, were walking in the Rádio Nacional building, in the direction of the Almirante's office when I asked him to make a "different" arrangement. Radamés, with his way of asking a question said: "Different, how? What is it that you want me to do?" I explained that, if he would write a samba rhythm for the wind instruments, my life would be easier at the drums. When we reached the Almirante's office, there were some musical scripts on the desk. Radamés grabbed them and began writing. The next day, at the radio rehearsal, the trumpets, trombones, etc., were playing the samba rhythm. In recordings, however, the first arrangement like this was for "Aquarela do Brasil."⁴⁴

By creating, in 1939, the famous musical arrangement, "Aquarela do Brasil," Radamés Gnattali, again, revolutionized the concept of the orchestra, this time provoking great impact. During the same year, he had one of his works chosen to represent Brazil at New York's World Fair alongside of the music of Carlos Gomes, Alberto Nepomuceno, Alexandre Levy, Henrique Oswald, Francisco Mignone, Lorenzo Fernandes, Villa-Lobos and Camargo Guarnieri.⁴⁵

Radamés Gnattali used to state that he was a composer who used many aesthetic resources from Folk music in his erudite work. In his works, he incorporated Jazz harmonies, folk song melodies, Samba rhythms in an erudite semblance, using as many instruments as were commonly used in Classical music, such as the symphonic orchestra instruments, but also those that were only occasionally or rarely used in classical arrangements, for example: the seven-stringed guitar, the *cavaquinho*, the *tamborim* and the *bandolim*. His comments on this:

44. Mateus Perdigao de Oliveira , Monica Dias Martins, "Os Arranjos Brasileiros de Radames Gnattali," Magazine *Tensões Mundiais* (Fortaleza V2 N.3 Julho/Dezembro 2006), 184.

45. *Ibid.*, 187.

I was very much involved with popular musicians: Jacob, Heitor dos Prazeres, João da Baiana, Bide [Alcebíades Barcelos], Marçal and Luciano Perrone. Each one of them gave me something. When I met Pixinguinha, popular Brazilian music was not often played. The big business was in tango, fox trot. Jazz won over the world, because it didn't require an expensive orchestra, just a piano, double bass, and one or more wind instruments. Jazz is the most highly evolved popular music in the world and of course it influenced me. But my music is 100% Brazilian, based on folk and urban songs from Rio de Janeiro. Nowadays, no one creates something from nothing, there always has to be some influence.⁴⁶

Even when most of his productions were made for the radio, Radamés never abandoned his passion for erudite compositions, nor his urge to concertize. He himself said, “I love popular music, but if I could, I would work only with classical music.”⁴⁷ Famous performers and maestros requested many of his compositions. Before defining his work as strictly classical or popular, it is important to distinguish two periods of his ‘serious compositions:’ “the first, from 1931 to 1940, with the characteristics of straight folk music with hints of Grieg; the second, starting in 1944, which showed a gradual infusion of North American Jazz, the essence of transfigured folklore, simpler but with sophisticated instrumentation.”⁴⁸ He moved deftly between the popular and the classical, leaving a clear mark with his unique genre of music, neither fully popular nor fully classical, but definitely Brazilian. His freedom allowed him to move freely between different styles, since he was a musician indifferent to barriers and preconceptions. According to Radamés, “music cannot be defined; it is a complete art and is independent of literary definitions. It can only be defined as music itself; in my case, as Brazilian

46. Radames Gnattali web site, “Autobiography.”

47. Ministerio da Cultura, “Gnattali,” available at *Fundacao Biblioteca Nacional*: <http://www.fbn.br> (accessed on February 26, 2009)

48. Vasco Mariz, *Historia da Musica no Brasil* (Rio de Janeiro: Nova Fronteira, 1994), 265.

Music.”⁴⁹ Gnattali asserted that he wrote for his friends; every new composition was a gift in the name of friendship.⁵⁰ Because of this, his widow, Nelly Gnattali, found it hard to catalogue his works, the majority of which were never published and only existed as manuscripts. Radamés Gnattali was one of the most important composers of Brazilian music, but back then only a relatively small group of people possessed sufficient knowledge to appreciate the scope and importance of his work. With his supreme genius, Gnattali was capable of inspiring praise such as this from Tom Jobim: “[...] Radamés is high water, he is the source that never runs dry. He is a waterfall of love, he is a Choro player, king of Brazilian traditions, Radamés is the father of all of us.”⁵¹ Radames speaks about Brazilian popular music:

I always enjoyed working with popular music. I believe this is why I've been able to produce something that sounds Brazilian after all. I learned through the people; there are things that you can only learn from the people...I played in a Carnival band in Porto Alegre, called “Os exagerados,” organized by Sotero Cosme. We dressed carnival costumes and I played *cavaquinho*. In my opinion, Jobim's Bossa Nova is Brazilian and made Brazilian music known worldwide, the only thing that has made Brazil that famous. Brazil is the only place in the world to use that rhythm, tapping the surdo on the second beat (weak beat). People are used to listen to the percussion rhythms tapped on the strong time. Bossa Nova has changed the *samba* and made it easier to play. Anyone can play Bossa Nova. I was watching a French film the other day where they played Carolina, a song by Chico [Chico Buarque de Holanda] and they did it beautifully. Bossa Nova is the most important musical movement in Brazilian music. But, ‘**Garoto**,’⁵² (1915-1955), used to play some very unusual chords. Bossa Nova did not

49. Radames Gnattali web site.

50. Interview with Nelly Gnattali (Rio de Janeiro, February 16, 2009).

51. Lucas Bonates, “Radames o Mito do Experimentador,” *Jornal da Universidade Federal do Rio de Janeiro* <http://www.jornal.ufrj.br/jornais/jornal7/jornalUFRJ720.pdf>

52. A profile by Gennady Zalkowitsch: “**Anibal A. Sardinha** “**Garoto**,” considered the Brazilian Charlie Parker, was an underrated genius of popular music. When Brazilian songs were into simpler harmonies and the grandiloquent, dramatic discourse of the betrayed lovers and the likes, Garoto was composing “Duas Contas,” a song which, in terms of harmony, interpretation and lyrics, can very well be consider precursor of bossa nova. <http://tinpan.fortunecity.com/sensible/732>, (London, October 1990) (accessed on April 12, 2009).

start just like that. Joao Gilberto had observed Garoto, as well as Baden, changing the traditional harmonies. Also, composers started to play acoustic guitar much better, so their musical creation was better too. They had this unusual musical sensibility, so their songs sounded really different, like Tom Jobim songs. His harmony is very good, as well as Johnny Alf, just great. Bossa Nova became famous all over the world because no one learns how to play samba. The Samba schools have saved it, otherwise, it would be finished. Even the National hymn is performed as a march. The Samba swing, that, is difficult to do. No one does. The Bossa Nova rhythm does not use the same Samba accent [on the second time], but it has left us other things, things that came definitely to stay in our music. It's there forever. No one can deny. So we have two kinds of Samba, instead of one. I think that's fine. Things have to change. Samba could not have been stuck out there with Pedro Alvares Cabral,⁵³ no way.

Because of the lack of historical literature available for the research of Gnattali's works, investigators usually make use of information from Radames Gnattali's official web site, which contains the *Brasiliana* project. The *Brasiliana – Catálogo Digital Radamés Gnattali* project, was produced by his wife, Nelly Gnattali, and his nephew, Roberto Gnattali. This project was chosen in 2003 by the Petrobrás Music Program, out of 400 projects, for sponsorship. In those two years of work, these two family members worked on several fronts to make sure the composer's work was preserved and disseminated. The invaluable project involved three key operations: the creation of a multimedia digital library; digitalization through digital photography of the original scores from the manuscripts; and the transcription and electronic publication of some of his works in Midi digital format. Attached below, is the first page of the manuscript of *Sonatina Coreografica – 4th Movimento-Baiao* (1950), for piano solo. Next, the first page of its orchestrated version is, also, attached.

53. Pedro Álvares Cabral was a Portuguese navigator and explorer. Cabral is generally regarded as the European discoverer of Brazil in 22 April 1500. (Radames Gnattali web site, *Autobiografia*, <http://www.radamesgnattali.com.br/site/index.aspx?lang=eng>, accessed on April 5, 2009).

V
Barras

OBSERVAÇÕES: N. DE COMPASSOS

1. /26 *Allegro*

COPISTA

Figure 5: Courtesy of Nelly Gnattali (Rio de Janeiro - February 16, 2009)

Gnattali left behind nearly 500 original works. Among them, the most notable are the *Brasilianas* (Brazilians), fourteen *Concertos para piano e orquestra* (Concerto for Piano and Orchestra), *Concerto para violoncelo e orquestra* (Concerto for Cello and Orchestra), four *Concertos para violão e orquestra* (Concerto for Guitar and Orchestra), *Concerto para violino e orquestra* (Concerto for Violin and Orchestra), *Concerto para saxofone e orquestra* (Concerto for Saxophone and Orchestra), *Suíte para pequena orquestra* (Suite for Small Orchestra), *Concerto para Harmônica de boca e orquestra* (Concerto for Harmonica and Orchestra), *Concerto para Acordeon e orquestra* (Concerto for Accordion and Orchestra), and the famous *Sonatina Coreografica* (Choreographic Sonatina). The latter was originally composed for piano and later adapted for orchestra. During my research trip to Rio de Janeiro (February 2009), I was able to acquire authorization to access the manuscript of the *Sonatina Coreografica*, for research purposes. On this trip to Rio, I took the opportunity to interview Radamés' widow, Nelly Gnattali.

Nelly Gnattali, previously Nelly Martins, is a retired singer that did not leave many recordings, only some 78RPMs and two LPs, *Encontro no Sabado* (this album) and an amazing instrumental piano album recorded in duo with Radames Gnattali, *Radames Gnattali & Nelly Martins - Piano Duo* (1967). She is also a gifted pianist and today works on preserving the memory of Radames Gnattali. During our interview, Nelly shed some light upon significant points about the question of classifying Radamés as a Brazilian musician in his “own genre,” neither strictly popular nor strictly classical.

Briefly analysis of the fourth movement of the *Sonatina Coreografica: Baião*.

We can understand the music that Radamés Gnattali called “serious music.” First, explaining the definition of the Brazilian music genre Baião, also referred to as “Baiano.” According to Oneyda Alvarenga, Baião, or Baiano, was a dance of soloist pairs, with hand clapping, feet stomping, hip swaying and finger snapping, sometimes accompanied by castanets. Oneyda compared the Lundu and the Baiano, claiming that the Lundu was at the origin of Baiano, which took its name from the region where it was performed – Bahia. The characteristics of the music are syncopated melodies, with refrains similar to those in Lundu and other genres “that reveal in their rhythmic cuts that they are designed for dances that are full of hip movements.”⁵⁴ Starting in 1941, the Baião of popular musician Luiz Gonzaga (called the King of Baião) became known throughout Brazil, and it came to be the most characteristic rhythm of the forró dance. The modal character of the melodies, predominantly in Mixolydian mode, is present in the tones of the accordion players, the timbre that is the characteristic of Baião. Insofar as the rhythm, Baião emphasizes the “tresillo” (three-note grouping) that is well marked and has numerous variations, depending on the tempo and the accentuation.⁵⁵

It is important to explain the ideas on the two types of rhythms in Brazilian music, the divisive, and the additive. The rhythm that permeates Brazilian music is the rhythm of popular culture. It is the rhythm of the dance steps, of the procession marches, of the

54. Oneyda Alvarenga, *Danças Dramáticas do Brasil*, (3 volumes, São Paulo: Itatiaia/Instituto Nacional do Livro/Fundação Nacional Pró Memória, 1982 2 ed., tomo I), 84.

55. Lúcia Pompeu de Freitas Campos, “Tudo Isso Junto de Uma vez Só,” (Dissertation, UFMG 2006), 34.

gyrations and wiggles of the waist, of the hand clapping and feet stomping. Carlos Sandroni, in his book *Feitiço decente: as transformações do samba no Rio de Janeiro, 1917-1933*, explains the rhythmic transformations that took place in Brazilian music between 1917 and 1933. Sandroni observed a significant rhythmic change that took place during this period, which led him to formulate an interesting paradigm, the “tresillo paradigm.” Though it was related to the origins of samba, we can use it to explain the rhythmic concepts and the origins of Choro and Baião, as Sandroni himself suggests:

The 3+3+2 rhythmic pattern [tresillo] can be found in Brazilian music of oral tradition, for example in the hand claps that go with the street samba in Bahia, the Baião, the Coco from the Northeast and the Partido Alto from Rio; it is also seen in the bells of the Pernambuco Maracatus, in several types of musical pieces made for the Afro-Brazilian divinities, and so on.⁵⁶

The existence of this rhythmic pattern, the “tresillo,” in Brazilian music of the 19th century and the beginning of the 20th century, is so distinctive that it led Mário de Andrade to coin the expression “characteristic syncopation” as a reference to it. It corresponds to the rhythm known around the world as the “havana rhythm.” The term is misleading, since it incorrectly gives the impression that this rhythm was introduced into Latin American music by musicians from Havana.⁵⁷ In another perspective, Storm Roberts says that the “characteristic syncopation” is widely spread throughout the Black music of the Americas.⁵⁸ Additionally, Carlos Vega, in a text published posthumously in 1967, also treats the “American tango”, the “Gypsy tango”, the “Brazilian tango, the

56. Carlos Sandroni, *Feitiço Decente: As Transformações do Samba no Rio de Janeiro, 1917-1933*, (Rio de Janeiro: Zahar, UFRJ-2001), 28.

57. *Ibid.*, 62.

58. John Storm Roberts, *Black Music of Two Worlds* (New York: Schirmer Books 1995), 52.

Samba, the Baião and even the Argentine tango itself as all part of the same “family”, whose “primitive” form is considered to be the “tresillo,” and the “characteristic syncopation” one of its variations.⁵⁹

An important characteristic that stands out in the excerpts taken from the Gnattali’s *Sonatina Coreografica* is the large variety of rhythms, melodies, and harmonies that are a part of traditional popular music and are what Radamés used to enrich an extremely erudite musical discourse. The analysis and recognition of these elements, in addition to the contextualization of the work, are extremely important tools for the performer in order to define the quality of his performance. In the first bars on the piano score, Radames uses the traditional Baião “steady beat” from beginning to end. Its melody is, clearly, based on Luis Gonzaga’s famous folkloric song “Baião” (1946). The ‘repeated notes,’ (bar number 12), give a false sense of simplicity, typical of Brazilian folkloric songs, that set against the percussive driving framework of the ostinato bass line. Notice that I wrote the examples below in a “cut” time 2/2, instead of the original time signature in 2/4.

59. Carlos Vega, “Las especies homónimas y afines de los orígenes del tango argentino,” *Revista Musical Chilena*, 101, 1967, 49-65.

BAIAO : a steady beat from beginning to end

Ostinato in Gnattali's SONATINA COREOGRAFICA

Melody of Luis Gonzaga's folkloric song: Baião

Melody of Gnattali's Sonatina Coreografica

Bar # 10-12 - Repeated notes in the melodic driving

Considering the Baião genre an accordion-driven music, I included the instrument in my composition: “Verdade Urbana.” The accordion or *sanfona* is most popular in northern and in southern Brazil. It arrived from Portugal in the nineteenth century and with Italian immigrants earlier in the twentieth century. The northeastern Baião revolved around the accordion, and northeastern accordion players often left their hometowns to find jobs in the big cities, playing in the southern parts of the country. In the Baião genre, accompanying the accordion are, the triangle, and the *zabumba*.

Considering that I also use the *zabumba* in this composition, it is important to discuss a little about it. The *zabumba* is a bass drum with a large chamber, held in front of the body diagonally in such a way that the dominant hand strikes the upper, thicker skin, which produces a deep bass sound, and the other hand strikes the lower skin, which is thinner and produces a higher-pitched sound. In general, a mallet drumstick is used with the dominant hand and a *bacalhau* or thin drumstick is used with the other hand.

In “Verdade Urbana,” I also use the traditional Baião steady beat from beginning to end. Its melody contains ‘repeated notes,’ typical of the Baião, setting against the percussive driving framework of the ostinato bass line. It opens with a syncopated Baião rhythm (the 3+3+2 rhythmic pattern “tresillo”). The left hand of the piano and the bass mimics the *zabumba*, while the right hand plays the rhythmic part of the typical accompanying accordion. We hear the Baião syncopation punctuated by the first and second violins attacks. Subsequently, the strings create an intensely ominous atmosphere, portraying the irresistible journey of a young northeastern female accordion player through Brazil’s southeast region crowded with obstacles. The use of the accordion and voice together sustain more lyrical elements, backed up by a hybrid regional percussion combo of *zabumba* drum, triangle, and *pandeiro*. In the next pages, I first, display the original score of the original version recorded by Brazilian popular music players, and myself, in Brazil in December 2007. Next, I display the orchestrated version.

Verdade Urbana (Urban Reality)- English translation, not an English version.

The irresistible journey of a young northeastern female accordion player, through Brazil's southeast region, crowded with obstacles, beauty, and maddening corruption. Her inspiration is the sun that beats down on her leather hat and in her land's arid soil.

Deradeia (wordless singing)

We, northeastern women, all, see the dust rising from this ground, showing us a magic to open our hearts.

This concrete poetry explains that, this big city portrays the truth about the hunger and despair that my singing is made of.

And if in truth, this society is aware of my smile, I can even believe that this insensible culture will transform itself into something better than what I perceive.

The mixture of cultures that this land is hiding, eventually, will break apart, and I don't know how and where, this big city will fit into this new event

I am a Latin American woman, a courageous one; I am a wanderer, and I am from this land (Brazil)

Deradeia (wordless singing)

I hear screams that spread through the air, and I can't calm myself down, seeing life being taken away.

Maybe I could explain my divine reality, but, in contrast, what is this city displaying, actually?

My quest, since then, is for our Creator to, please, tell me, how can I love this reality? In this city, perhaps, the dreams of my tropical Eden will vanish.

I am a Latin American woman, a courageous one; I am a wanderer, and I am from this land (Brazil)

Deradeia (wordless singing)

I hear screams that spread through the air, and I can't calm myself down seeing life being taken away.

Maybe I could explain my divine reality, but, in contrast, what is this city displaying, actually?

My quest, since then, is for our Creator to, please, tell me, how can I love this reality? In this city, perhaps, the dreams of my tropical Eden will vanish.

I am a Latin American woman, a courageous one; I am a wanderer, and I am from this land (Brazil)

VERDADE URBANA

(URBAN REALITY)

Maria Farinha

Brazilian Baiao
Lyrics in Portuguese

13 13 13 6
9 9 9
B \flat 7 E \flat 7 C 7 F

Voice
Mezzo or
Alto

PIANO

INTRO

The first system of the score features a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of one flat and a common time signature. It contains a whole rest followed by a dotted quarter note. The piano part is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a piano introduction marked 'mf' and 'mp'. The piano part includes a series of chords and melodic lines.

5

A F $^{\flat}$ F $^{\flat}$ F

(wordless scating) De ra DE eah

The second system continues the musical score. The voice line starts at measure 5 and includes the lyrics '(wordless scating) De ra DE eah'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked 'mp'. A repeat sign is present at the end of the system.

9

F $^{\flat}$ F $^{\flat}$ F $^{\flat}$ F $^{\flat}$ F $^{\flat}$ F $^{\flat}$ F $^{\flat}$ F $^{\flat}$ F

De ra De eah Da da ue ra Da da ue ra De ra De eah

The third system continues the musical score. The voice line starts at measure 9 and includes the lyrics 'De ra De eah Da da ue ra Da da ue ra De ra De eah'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked 'mf'. The system concludes with a final chord.

2

14 Fmaj⁷

De do oh de oh doh roh de doh

f *mf* *mp*

18 2. **B** Fmaj¹³ F⁷

1. E essa Po ei ra que le van ta des se chao e nos mos tra a ma
2. da de es ta ten ta meusor riso eu a ate que a cre

mp

21 B⁷ E^{b7} C⁷ Fmaj¹³

gia pa ra abrir o coracao Em sua poe si a tu naoescre ve a ver
dito quepos sa te traduzir Es sa mis tu ra des sa par te da cul

mf *mp*

24 F7 Bb7 Eb7 C7 1. F 3

dade so bre a fo me apa tia quee fei to omeu can tar Ese a ver
tura queessa terra assim es conde se esti lha ca eunao sei

mf

27 2. C F7 Bb7

onde Soula ti noa me ri ca na for te mu lher

mf

31 Bb7 Csus4

sou viajante eu sou da ter ra

sf

33 Fmaj

to and Coda

mf

Score

Verdade Urbana

Urban Reality

Maria Farinha

Medium-Fast Baiao ♩ = 190

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Voice, Violin I, Violin II, Viola, Cello, Accordion, Piano (grand staff), Acoustic Bass, Pandeiro, Zabumba, and Triangle. The score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as 'Medium-Fast Baiao' with a metronome marking of ♩ = 190. The piece begins with a five-measure rest for all instruments. At the fifth measure, the Viola and Cello enter with a sixteenth-note pattern, marked with a piano (*p*) dynamic. The Acoustic Bass enters at the same time with a steady eighth-note pattern, marked with a mezzo-piano (*mp*) dynamic. The Pandeiro, Zabumba, and Triangle enter at the end of the piece with rhythmic patterns. The Pandeiro part includes '+' symbols above the notes, and the Triangle part includes '+' symbols below the notes.

This musical score page contains the following parts and notation:

- Vln. I**: Violin I part, featuring melodic lines with slurs and accents.
- Vln. II**: Violin II part, mirroring the Vln. I part.
- Vla.**: Viola part, playing a steady eighth-note accompaniment.
- Vc.**: Violoncello part, playing a steady eighth-note accompaniment.
- Acc.**: Accordion part, currently silent.
- A.B.**: A.B. (Aulos/Bass) part, playing a simple eighth-note melody.
- Pand.**: Pandemonium part, with rests and a '2' above the staff.
- Zabum**: Zabum part, with rests and a '2' above the staff.
- Trian**: Trian part, with rests and a '2' above the staff.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It includes various musical notations such as slurs, accents, and rests.

21

Vln. I

Vln. II

Vla.

Vc.

Acc.

A.B.

Pand

Zabum

Trian

Detailed description: This page of a musical score contains measures 21 through 24. The score is written for a chamber ensemble. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Accordion (Acc.), A.B. (likely a double bass or similar low instrument), Pand (Pandeon), Zabum (Zabum), and Trian (Trian). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 21-24 show a melodic line in the strings and woodwinds, with the Pand, Zabum, and Trian providing a rhythmic accompaniment. The Pand, Zabum, and Trian parts are marked with a '21' above the first measure, indicating a specific rhythmic pattern or articulation. The Trian part features a complex rhythmic pattern in the final two measures, marked with a '21' above the first measure and a '21' below the first measure of the final two measures.

This musical score page, numbered 118, features a variety of instruments. The top section includes Vln. I and Vln. II, both marked *mf*. Below them are Vla. and Vc., also marked *mf*. The Acc. (Acoustic Guitar) part is marked *mp*. The Piano part is marked *p*. The A.B. (Alto Saxophone) part is marked *p*. The bottom section includes Pand (Pandeiro), Zabum (Zabumba), and Trian (Tamborim). The Pand part has a dynamic marking of *mf* and includes a sequence of notes with accents and a double bar line with a '2' above it. The Zabum and Trian parts also have a dynamic marking of *mf* and include a sequence of notes with accents and a double bar line with a '2' above it. The score is written in a key signature of one flat and a 4/4 time signature.

A

The musical score consists of ten staves. The first five staves are for string instruments: Vln. I, Vln. II, Vla., Vc., and Acc. The next two staves are for the Piano. The final three staves are for Percussion: A.B., Pand, Zabum, and Trian. The score is in 4/4 time and features a variety of dynamics and articulations. A rehearsal mark 'A' is located at the top right of the page.

36

Vln. I *mp* *p* *p* *pizz.*

Vln. II *mp* *p* *p* *pizz.*

Vla. *f* *mf* *p* *pizz.*

Vc. *f* *mf* *p* *pizz.*

Acc. *mf*

Piano *mp*

A.B.

Pand 2

Zabum 2

Trian 2

41

Vln. I

Vln. II

Vla.

Vc.

Acc.

A.B.

Pand

Zabum

Trian

2

2

2

Detailed description: This page of a musical score, numbered 120, contains nine staves. The top staff is empty. The second and third staves are for Violin I and Violin II, both in treble clef with a key signature of one flat. The fourth staff is for Viola in alto clef. The fifth staff is for Violoncello in bass clef. The sixth staff is for Accordion in treble clef, featuring a melodic line with a slur and a multi-measure rest of 2. The seventh staff is for A.B. in bass clef, with a melodic line. The eighth and ninth staves are for Percussion: Pandero (Pand.), Zabum, and Trian, each with a multi-measure rest of 2. A rehearsal mark '41' is placed at the beginning of the first five staves.

46

Vln. I arco *mp* *p*

Vln. II arco *mp* *p*

Vla. arco *mp* *p*

Vc. arco *mp* *p*

Acc. *f*

Pand

Zabum

Trïan

Detailed description: This page of a musical score covers measures 46 to 50. The score is arranged in a multi-staff format. At the top, a grand staff (treble and bass clefs) is mostly empty. Below it are staves for Violin I and II, Viola, and Violoncello, all marked 'arco' and playing a melodic line that starts at measure 46 and continues through measure 50. The dynamics for these strings are marked *mp* (measures 46-47) and *p* (measures 48-50). The Accordion (Acc.) part begins in measure 46 with a melodic line marked *f*. The Piano part consists of two staves (treble and bass clefs) playing a rhythmic accompaniment, with dynamics marked *p*. The Percussion section includes Pandero (Pand), Zabum, and Trïan. The Pandero part has a melodic line with accents and slurs. The Zabum and Trïan parts are marked with a double slash and a '2', indicating a specific rhythmic pattern.

51

De - ra dei - ia de - ra dei - ia da - da ue - ra

mf
pizz.

Vln. I

p
pizz.

Vln. II

p
pizz.

Vla.

pizz. *p*

Vc.

p

Acc.

mf

A.B.

Pand

Zabum

Trian

2

2

2

2

2

2

da - da - ue - ra de - ra - dei - ia de de ro de ia de ro do do

Vln. I arco *mp* *p*

Vln. II arco *mp* *p*

Vla. arco *mp* *p*

Vc. arco *mp* *p*

Acc. *f*

A.B.

Pand 2

Zabum 2

Trian 2

Detailed description: This page of a musical score, numbered 123, contains measures 56 through 60. It features a vocal line with lyrics and several instrumental parts. The vocal line is in a soprano register, with lyrics 'da - da - ue - ra de - ra - dei - ia de de ro de ia de ro do do'. The instrumental parts include Violin I and II, Viola, Cello, Accordion, and Double Bass. The Violin and Viola parts are marked 'arco' and have dynamics of *mp* and *p*. The Cello part is also marked 'arco' with *mp* and *p*. The Accordion part has a dynamic of *f*. The Double Bass part has a dynamic of *p*. The Percussion part includes Pand, Zabum, and Trian, each with a dynamic of 2. The score is written in a key signature of one flat and a 4/4 time signature.

61

Ees-sa po - eira-que le-van-ta des-se chao
mp *pizz.*

Vln. I *pp* *p*
pizz.

Vln. II *pp* *p*
pizz.

Vla. *pp* *mp*
pizz.

Vc. *pp* *mp*
pizz.

Acc. *pp* *mp*

p
p

A.B. *pp* *mp*

Pand 2

Zabum 2

Trian 2

66
e nos mos-tra a ma - gi-a pa-ra-brão co-ra-ção Em sua poe - sia tu-nao-escre-ves a ver - dade sobrea — fo-mea pa-

Vln. I
Vln. II
Vla.
Vc.
Acc.
A.B.
Pand
Zabum
Trian

2 2 2 2

Detailed description: This page of a musical score, numbered 125, contains measures 66 through 70. It features a vocal line at the top with lyrics in Portuguese. Below the vocal line are staves for Violin I and II, Viola, and Violoncello. An Accordion part is shown with a whole rest. The piano accompaniment is split between a right-hand staff and a left-hand staff. At the bottom, there are three percussion staves: Pand (Pandeiro), Zabum, and Trian, each with a '2' and a slash symbol indicating a specific rhythmic pattern.

71

ti-a que e fei-too meu can - tar E sea ver - da - desta a - te - tao meu sor - ri - so eu - a - te que a - cre - di - to que possas te tradu -

Vln. I

Vln. II

Vla.

Vc.

Acc.

71

71

A.B.

71

Pand

Zabum

Trian

Detailed description of the musical score: The score is for measures 71-74. It features a vocal line at the top with lyrics in Portuguese. Below the vocal line are staves for Violin I and II, Viola, and Violoncello. An Accordion part is shown with a treble clef. A grand staff (treble and bass clefs) is used for the piano accompaniment. At the bottom, three percussion parts are indicated: Pand (Pandeiro), Zabum, and Trian, each with a double bar line and a '2' above it, suggesting a specific rhythmic pattern or count.

76

zir — Essa mis-tu - ra des-sa par-te da - cul - tu-ra ques-sa ter-ra sim es - con-de sees-ti-lha-ca eu nao sei onde

Vln. I

Vln. II

Vla.

Vc.

Acc.

A.B.

Pand

Zabum

Trian

Detailed description of the musical score: The score is for measures 76-79. The vocal line starts with a fermata on 'zir' at measure 76, followed by the lyrics 'Essa mis-tu - ra des-sa par-te da - cul - tu-ra ques-sa ter-ra sim es - con-de sees-ti-lha-ca eu nao sei onde'. The instrumental parts include Vln. I and Vln. II playing chords, Vla. playing a bass line, Vc. playing a bass line, and Acc. (Acoustic guitar) playing chords. The A.B. (Bass) part plays a bass line. The Percussion parts (Pand, Zabum, Trian) show a 2-measure rest in measures 77 and 79.

sf
Sou la-ti-noa me-ri-ca - na for-te mu-ther sou vi-a-jan-te eu-sou

Vln. I
Vln. II
Vla.
Vc.
Acc.
A.B.
Pand
Zabum
Trian

sf 2 // *sf* 2 //

sf 2 // *sf* 2 //

sf 2 // *sf* 2 //

86
ter - ra De - ra dei - ia de - ra dei - ia da - da ue - ra

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Acc. *mf*

A.B.

Pand *2*

Zabum *2*

Trian *2*

Detailed description: This page of a musical score, numbered 129, features a vocal line at the top with lyrics: "ter - ra De - ra dei - ia de - ra dei - ia da - da ue - ra". The vocal line is marked with a dynamic of *mf*. Below the vocal line are staves for Violin I and II, Viola, and Violoncello, all marked with a dynamic of *p*. The next section includes an Accordion (Acc.) marked *mf*, a grand piano (piano) with a dynamic of *mp*, and a Bassoon (A.B.) part. At the bottom, there are three percussion parts: Pandero (Pand.) with a dynamic of *2*, Zabum with a dynamic of *2*, and Triana (Trian) with a dynamic of *2*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

91
da - da - ue - ra de - ra - dei - ia de - de - do - io - de - ra - do - do - dei - o

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *mp*

Vc. arco *mp*

Acc. *mp*

A.B. *p*

Pand 2

Zabum 2

Trïan 2

Detailed description: This page of a musical score, numbered 130, contains a vocal line and several instrumental parts. The vocal line is in a soprano clef and contains the lyrics 'da - da - ue - ra de - ra - dei - ia de - de - do - io - de - ra - do - do - dei - o'. The instrumental parts include Violin I and II, Viola, Violoncello, and Accordion, all marked with 'arco' and 'mp'. Below these are parts for A.B. (marked 'p') and three percussion instruments: Pand, Zabum, and Trïan, each with a '2' above a double bar line and a slash. The score is divided into three measures by vertical bar lines.

De - ra dei - ia de - ra dei - ia da - da ue - ra

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Acc. *p* *mf*

A.B. *p*

Pand 2

Zabum 2

Trian 2

Detailed description: This page of a musical score, numbered 131, contains a vocal line and accompaniment for various instruments. The vocal line at the top features the lyrics "De - ra dei - ia de - ra dei - ia da - da ue - ra" with a melodic line in a treble clef. Below the vocal line are staves for Violin I and II, Viola, and Violoncello, all marked with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The piano accompaniment consists of an Accordion (Acc.) and a Bass (A.B.), both marked with a piano (*p*) dynamic. The piano part includes a treble and bass clef. At the bottom of the page are three percussion staves: Pand (Pandeiro), Zabum, and Trian, each with a double bar line and a "2" above it, indicating a two-measure rest.

106

E-co-mum gri-to que ses-pa-lha pe-lo ar que nao vai se a-cal - mar ven-doa vi-da se le - var tal-vez ain-

mp

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Acc.

p

A.B.

Pand 2

Zabum 2

Trian 2

Detailed description: This page of a musical score, numbered 133, contains measures 106 through 109. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are: "E-co-mum gri-to que ses-pa-lha pe-lo ar que nao vai se a-cal - mar ven-doa vi-da se le - var tal-vez ain-". The vocal line begins with a mezzo-piano (*mp*) dynamic. Below the vocal line are staves for Violin I and Violin II, both marked *pp* (pianissimo). The Viola and Violoncello (Vc.) parts are marked *p* (piano). The Accordion (Acc.) part is also marked *p*. The Piano (A.B.) part features a steady eighth-note accompaniment. At the bottom, three percussion parts (Pand, Zabum, and Trian) are shown with a '2' above a double bar line and a slash, indicating a specific rhythmic pattern or accent.

III

da eu-posa te ex - pli - car ea di-vi-na rea-li - dade que nos mostraes-sa ci - dade mi-nha ques - tao foi des-den-tao ao cri-a-

Vln. I

Vln. II

Vla.

Vc.

Acc.

III

A.B.

III

Pand

Zabum

Trian

The musical score is arranged in a standard orchestral layout. At the top is the vocal line with lyrics in Portuguese. Below it are the staves for Violin I, Violin II, Viola, and Violoncello. The next section contains the Accordion (Acc.) and a grand staff for Piano. At the bottom are three percussion staves: Pandeiros (Pand), Zabum, and Triangulo (Trian). A 'III' rehearsal mark is placed at the beginning of the vocal line and repeated in the Piano and Percussion sections. The lyrics are: 'da eu-posa te ex - pli - car ea di-vi-na rea-li - dade que nos mostraes-sa ci - dade mi-nha ques - tao foi des-den-tao ao cri-a-'. The score includes various musical notations such as notes, rests, and dynamic markings.

116

dor que me di-ga por fa - vor co-mo-mar es-sa ver - da - de nes-sa ci - da-de tal-vez possa vi-a - jar nos sonhos que cas-re-guei

Vln. I

Vln. II

Vla.

Vc.

Acc.

A.B.

Pand

Zabum

Trian

121
do meu e-dem tro-pi - cal Sou la-ti-noa me-ri - ca - na for-te mu - lher

Vln. I
Vln. II
Vla.
Vc.
Acc.
A.B.
Pand
Zabum
Trian

2 2 2

Detailed description: This page of a musical score contains a vocal line and several instrumental parts. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "do meu e-dem tro-pi - cal" and "Sou la-ti-noa me-ri - ca - na for-te mu - lher". The instrumental parts include Violin I and II, Viola, Violoncello, Accordion, and a double bass line. The percussion section includes Pandero, Zabum, and Triangulo, each with a 2-measure rest in the first, second, and third measures of the system. The score is marked with a rehearsal sign '121' at the beginning of each system.

126
sou vi - a - jun - te eu - sou da terra De - ra dei - ia
pizz.

Vln. I *mf* *p*
pizz.

Vln. II *mf* *p*
pizz.

Vla. *mf* *p*
pizz.

Vc. *mf* *p*
pizz.

Acc. *mf* *mp*

A.B. *mp*

Pand. 2

Zabum 2

Trian 2

o + > + + + +

- o o + + o o -

de - ra dei - ia da - da ue - ra da - da - ue - ra de - ra - dei - ia de - de - do - io -

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp* arco

Acc. *mp*

A.B. *mp*

Pand 2

Zabum 2

Trian 2

The musical score is for page 138 and includes a vocal line with lyrics, and staves for Violin I, Violin II, Viola, Violoncello, Accordion, and A.B. (likely a double bass or similar). At the bottom, there are three staves for Percussion: Pand (Panderon), Zabum, and Trian. The score is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line has lyrics: "de - ra dei - ia da - da ue - ra da - da - ue - ra de - ra - dei - ia de - de - do - io -". The instrumental parts are marked with *mp* (mezzo-piano) and "arco" (arco). The percussion parts are marked with a "2" and a double slash, indicating a specific rhythmic pattern or measure.

de - ra - do - do - deo

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Acc. *f*

p

A.B. *p*

Pand 2

Zabum 2

Trian 2

Detailed description: This page of a musical score covers measures 136 to 140. It features a vocal line at the top with the lyrics "de - ra - do - do - deo". Below the vocal line are staves for Violin I, Violin II, Viola, and Violoncello, all marked *pp*. The next staff is for Accordion, marked *f*. The piano accompaniment consists of two staves, with the right hand marked *p*. Below the piano part are staves for A.B. (Alto Saxophone/Bassoon), marked *p*, and three percussion parts: Pandero (marked 2), Zabum (marked 2), and Triangles (marked 2). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

De - ra dei - ia de - ra dei - ia da - da ue - ra da - da ue - ra

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Acc. *p* *mf*

A.B.

Pand. 2

Zabum 2

Trian 2

Detailed description: This page of a musical score contains a vocal line and several instrumental parts. The vocal line at the top has lyrics: "De - ra dei - ia de - ra dei - ia da - da ue - ra da - da ue - ra". Below it are staves for Violin I and Violin II, both marked *p* and pizz. (pizzicato). The Viola part is also marked *p* and pizz. The Violoncello part is marked *p* and pizz. The Accordion part starts at measure 141 with a *p* dynamic and includes a *mf* dynamic later. The A.B. (Alto Saxophone) part is a simple melodic line. The Percussion parts (Pand., Zabum, Trian) are marked with a '2' and a double slash, indicating a specific rhythmic pattern or measure.

146
de - ra - dei - ia de - do - io - de - ra - do - do - deio

Vln. I
arco *mp* *pp*

Vln. II
arco *mp* *pp*

Vla.
arco *mp* *pp*

Ve.
arco *mp* *pp*

Acc.
mp *f*

Piano
mp *p*

A.B.
mp *p*

Pand
2

Zabum
2

Trïan
2

151

Vln. I

Vln. II

Vla.

Vc.

Acc. *ad libitum solo*
mp

p

p

A. B.

Pand 2

Zabum 2

Trian 2

Detailed description: This page of a musical score contains measures 151 through 154. The score is arranged in a system with multiple staves. At the top, there are four staves for strings: Vln. I, Vln. II, Vla. (Viola), and Vc. (Violoncello). These staves show a melodic line starting in measure 151, with notes and rests. Below the strings is the Acc. (Accordion) part, which begins with a melodic line marked *mp* and includes the instruction *ad libitum solo*. The piano part consists of two staves (treble and bass clef) with chords and a bass line, marked *p*. The A. B. (A. B.) part is a single staff with a bass line. At the bottom of the page, three percussion staves are shown: Pand (Pandeiro), Zabum, and Trian. Each of these staves has a double bar line with a '2' above it, indicating a two-measure rest for each instrument in measures 151, 152, and 154.

Musical score for page 143, measures 156-160. The score includes staves for Vln. I, Vln. II, Vla., Vc., Acc., Piano (A.B.), and Percussion (Pand., Zabum, Trian). The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a system with 10 staves. Measures 156-160 are indicated by a '156' at the start of each staff. The Vln. I, Vln. II, Vla., and Vc. staves are mostly empty, with some notes in measure 156. The Acc. staff contains rhythmic slashes. The Piano (A.B.) staff shows a melodic line in the right hand and a bass line in the left hand. The Percussion staves (Pand., Zabum, Trian) show rhythmic patterns with a '2' and a slash symbol.

161

Vln. I

Vln. II

Vla.

Vc.

Acc.

Pand

Zabum

Trian

A.B.

171

Vln. I

Vln. II

Vla.

Vc.

Acc.

A.B.

Pand.

Zabum

Trian

2

2

2

0 + + + + + +

- 0 0 + 0 0 -

176
De - ra dei - ia de - ra dei - ia da - da ue - ra da - da - ue - ra

Vln. I
pizz.
p

Vln. II
pizz.
p

Vla.
pizz.
p

Vc.
pizz.
p

Acc.
p
mf

A.B.

Pand
176 2 2 2

Zabun
176 2 2 2

Trian
176 2 2 2

Detailed description: This page of a musical score, numbered 147, contains a vocal line and several instrumental parts. The vocal line at the top features the lyrics 'De - ra dei - ia de - ra dei - ia da - da ue - ra da - da - ue - ra' across four measures. Below the vocal line are staves for Violin I, Violin II, Viola, and Violoncello, all marked with 'pizz.' and '*p*'. An Accordion part follows, marked with '*p*' and '*mf*'. Below that is a staff for 'A.B.' with a melodic line. The bottom section of the score includes three percussion parts: 'Pand', 'Zabun', and 'Trian', each with a rhythmic pattern of two strokes per measure, indicated by a '2' and a double slash with a diagonal line through it. The score is written in a key with one flat and a 2/4 time signature.

de - ra - dei - ia de - de - do - io - de - ra - do - do - deio

Vln. I arco *mp* *p*

Vln. II arco *mp* *p*

Via. arco *mp* *p*

Vc. arco *mp* *p*

Acc. *mp*

Pand 2 2

Zabum 2 2

Trian 2 2

De - ra dei - ia de - ra dei - ia da - da ue - ra da - da - ue - ra

Vln. I
pizz.
p

Vln. II
pizz.
p

Vla.
pizz.
p

Vc.
pizz.
p

Acc.
mf

A.B.

Pand 2 2 2

Zabum 2 2 2

Trian 2 2 2

gri-to que ses-pa-lha pe-to ar que nao vai se a-cal - mar ven-doa vi-da se le - var tal-vez ain - da eu-po-sa te ex - pli-

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *pizz.*
mp

Vc. *pizz.*
mp

Acc. *mp*

Piano *p*

A.B.

Pand 2

Zabum 2

Trian 2

201
car ea di-vi-na rea-li - da-de que nos mostraes-sa ci - da-de mi-nha ques - tao foi des-den-tao ao cri-a - dor que me diga por fa-

Vln. I
Vln. II
Vla.
Vc.
Acc.
A.B.
Pand
Zabum
Trian

2
2
2

Detailed description: This page of a musical score, numbered 151, contains measures 201 through 204. The top staff is the vocal line, with lyrics in Portuguese. Below it are staves for Violin I and II, Viola, and Violoncello. An Accordion (Acc.) part is shown with a whole rest. The piano accompaniment is split between a grand staff (treble and bass clefs) and a separate bass line (A.B.). Percussion parts for Pand (Pandeiro), Zabum, and Trian are indicated with a '2' and a slash in the second and fourth measures, suggesting a specific rhythmic pattern.

206
vor como amar es - sa ver - da - de nes - sa ci - da - de tal - vez possa vi - a - jar nos sonhos que car - re - guei do meu e - dem tro - pi -

Vln. I
Vln. II
Vla.
Vc.
Acc.
206
A.B.
206
Pand
Zabum
Trian

Detailed description: This page of a musical score contains a vocal line and several instrumental parts. The vocal line is in a minor key and features a long melodic phrase with lyrics in Portuguese. The instrumental parts include two violins, a viola, a cello, an accordion, piano, and three types of percussion (Pand, Zabum, Trian). The piano part provides harmonic support with chords and a bass line. The percussion parts are marked with '2' and a double slash, indicating specific rhythmic patterns. The score is numbered 206 at the beginning of each system.

211

cal — Sou la - ti - noa me - ri - ca - na for - te mu - ther

Vln. I

Vln. II

Vla.

Vc.

Acc.

A.B.

Pand

Zabum

Trian

2

2

2

2

Detailed description: This page of a musical score, numbered 153, contains measures 211 through 214. The score is written in a key signature of one flat (B-flat) and a common time signature. The vocal line at the top features a melodic phrase starting with a fermata on the word 'cal', followed by the lyrics 'Sou la - ti - noa me - ri - ca - na for - te mu - ther'. The instrumental parts include Violin I and Violin II playing chords, Viola playing a melodic line, and Violoncello playing a bass line. An Accordion part is present but contains only rests. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. At the bottom, three percussion parts (Pand, Zabum, and Trian) are shown with rests and a '2' above a double bar line with a slash, indicating a specific rhythmic pattern or count.

221

Vln. I arco *mf*

Vln. II arco *mf*

Vla.

Vc.

Acc.

A. B.

Pand. 2

Zabum 2

Trian 2

Detailed description: This page of a musical score covers measures 221 to 225. The score is for a chamber ensemble. The instruments and their parts are: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Accordion (Acc.), A. B. (likely a double bass or similar low instrument), Pand., Zabum, and Trian. Measures 221-225 show a rhythmic pattern of eighth notes in the strings and a steady accompaniment in the Acc. and A. B. parts. The Pand., Zabum, and Trian parts are marked with a '2' and a double slash, indicating a specific rhythmic or articulation instruction. The score is in a key with one flat (B-flat major or E-flat minor) and a 2/4 time signature.

226

Vln. I

Vln. II

Vla.

Vc.

Acc.

226

227

A.B.

226

Pand

Zabum

Trian

Detailed description: This page of a musical score covers measures 226 to 230. The score is arranged in a multi-staff format. At the top, measures 226-230 are shown for Violin I, Violin II, Viola, and Violoncello. Below these are the parts for Accordion (measures 226-230), Piano (measures 226-230), and Percussion. The Percussion part includes three instruments: Pand, Zabum, and Trian, each with a staff showing rhythmic patterns of two strokes per measure. The Violin I and II parts feature melodic lines with slurs and accents. The Viola and Violoncello parts provide harmonic support with steady rhythms. The Accordion part has a melodic line with slurs. The Piano part consists of block chords. The Percussion part is marked with '2' and a double slash with a diagonal line through it, indicating a specific rhythmic pattern.

211

Vln. I

Vln. II

Vla.

Vc.

Acc.

211

mf

mf

211

A.B.

mf

Pand.

Zabum

Trian.

2

In conclusion, one of the most fervent disciples of Radamés, Rafael Rabello, defined Radamés as a visionary and an anarchist. He said, “What Villa Lobos did with rural Brazilian folk music, Radamés did with urban Brazilian folk music. It’s almost the same as what George Gershwin did in the United States. He never stopped being an anarchist, like his labor activist Italian father. But, above of all, he was a humanist. Without exception, he helped all of the great Brazilian composers.” Rafael recalls: “It was master Radamés who organized the first orchestra which played Brazilian popular music exclusively, and was one of the first to record with drums in Brazil. He was, for this very reason, labeled as a Jazz musician by the purists of his days. This statement was what angered Antonio Carlos Jobim because of the similarity with what had happened to him in the 1960’s. Critics, as always, are completely out of touch.”⁶⁰

60. Rafael B. Rabello (1962 -1995, was a virtuoso Brazilian guitarist and composer) –“Radames Gnattali” Agenda do Choro e Samba, <http://www.samba-choro.com.br/artistas/radamesgnattali>. (accessed in April 2, 2009)

IV - Antonio Carlos Jobim

The sum of a great talent with musical training had made Antonio Carlos Jobim a pianist, composer, conductor, and arranger recognized internationally. His compositions are sophisticated and, at the same time, accessible to popular taste. Together with João Gilberto and Vinicius de Moraes, he was one of the creators of Bossa Nova.

Antônio Carlos Brasileiro de Almeida Jobim, also known as Tom Jobim, was born in Rio de Janeiro on January 25, 1927. Since his childhood, he lived in Ipanema and played guitar, but, at 13 years old, he got serious about piano studies. He was a student of Lucia Branco, one of the best piano teachers of the city in his time. Later, he started having lessons with Hans Joachim Koellreuter, a German musician, who came to Brazil fleeing Nazism, and introduced the twelve-tone system in the country. According to Koellreuter, he taught Jobim the elements of classical harmony, counterpoint, and piano.⁶¹ Tinhorão claims “Jobim studied classical piano with professor Thomas Gutierrez de Teran, a close friend of Villa Lobos, and began to be interested in orchestration. He went many times to the concert halls of Rio de Janeiro to buy scores and recordings of musicians that had a major influence on his compositions: Stravinsky, Schoenberg, Debussy, Ravel, Satie, Villa Lobos, Rachmaninoff and Prokofiev.”⁶²

The ambiguous nature of Jobim as a popular musician is symptomatic of the actual uncertainty surrounding the dimension of his musical sensibilities and the social-political

61. Hans Joachim Koellreuter, evidence acquired during a conversation between the author and Antonio Carlos Jobim's teacher *Hans Joachim Koellreuter* (Faculdade Paulista de Arte: Sao Paulo, Brazil, 1980).

62. Jose Ramos Tinhorão, *Historia Social da Musica Popular Brasileira*, (São Paulo: Editorial Caminho, 1990).

pressure he experienced. In fact, most Brazilian musicologists recognized the malleability of the Bossa Nova movement and asked themselves what united musicians such as Antonio Carlos Jobim, João Gilberto, Ronaldo Boscoli, Newton Mendonça, and so many others. Despite this uncertainty, there was a shared implied knowledge and a lived experience that enabled some musicologists to recognize what was Bossa Nova, and why those middle-class musicians were seeking legitimization of their identity in the face of American Jazz. In 1966, Tinhorão published some of his articles delineating the discussions about popular music in Brasil. He then published a book compiling a series of articles he wrote between 1961-1965 that were distributed to a variety of Brazilian newspapers.⁶³ In the preface, he justifies his perspectives arguing that, “during the 1950s, the urban culture in Brazil was suffering a depreciative treatment by some modern artists. They treated popular art with a patriarchal attitude typical of feudal masters of culture;”⁶⁴ further, Tinhorão reveals that Bossa Nova was the cultural manifestation of young university students from the Brazilian middle class, searching for a bridge to experience North-American aesthetic values.⁶⁵ In addition, the lack of contact with Brazilian Classical music, Choros, and other Brazilian musical genres, impelled this secluded middle class to venerate foreign music. Tinhorão evaluates the work of classical musicians in the elaboration of arrangements for this new Brazilian music genre:

The work of these arrangers would be crucial, working as re-elaborators of a hybrid and malleable genre. This new genre would comply with the aesthetics of this alienated Brazilian middle class. Well, the potential record buyers were the middle class public, imposing alienated values on general values; therefore, all means of communication and media: television, radio and record

63. Jose Ramos Tinhorão. *Musica Popular: Um Tema Em Debate*. (São Paulo: Editora 34, 1966), 13.

64. *Ibid.*,14.

65. *Ibid.*,15.

companies, were working towards the North-American market. In the field of Brazilian music, they would accept the music genre that would bear resemblance to American music.⁶⁶

Jobim, like Radames Gnattali, was one of the classical musicians that bent his career toward popular music due to his frustrated ambitions in the field of classical music. He did not achieve the desired artistic projection and financial security with his classical compositions. Therefore, in 1959, he associated himself with this group of musicians, vocalists, and composers led by Ronaldo Boscoli and João Gilberto. According to writer Ruy Castro, Jobim himself observed that Bossa Nova was only a phase in his career. At least, seventy percent of his compositions included piano waltz, chamber songs, movie soundtracks, symphonic music, and Choros.

In the beginning of his career, Jobim made it clear that he was not limited to a single kind of musical sensibility. Contrary to Tinhorão's ideas, Ruy Castro reiterates a positive evaluation of Bossa Nova. He claims that Bossa Nova was the greatest moment of the Brazilian musical culture of the 20th century. He suggests that, "because of some leftist aesthetic values of the 1960s, the Bossa Nova movement could not evidence real and decent values of modernity."⁶⁷ Nevertheless, it is important to analyze Castro's concept of Jobim as an articulator of the movement. He describes Jobim's professional life during that period in Brazil, specifically in Rio de Janeiro, between 1945 and 1952: "It was an unstable scene with just a few career possibilities. During that time, the radio stations established a list of pre-stipulated music repertoire, promoting Latin American

66. *Ibid.*, 58.

67. Ruy Castro, *Chega de Saudade: A História e as Histórias da Bossa Nova* (São Paulo: Companhia das Letras, 1999), 67.

successful mediocrities.”⁶⁸ Castro compares Jobim with George Gershwin arguing that “Gershwin encountered acceptable working conditions and career opportunities in a musical scene already established. Therefore, he did not adulterate his pure music. For Castro, “the role performed by Jobim in the period before the onset of Bossa Nova is of a genius compelled to work with commercial music because he had infrequent opportunities to perform his pure music.”⁶⁹

It should be noted that when Jobim initiated his career as a popular musician, his concept of aesthetic values confronted a paradoxical dilemma: during the time he worked with Bossa Nova, he enjoyed relative fame, but he still felt he could not obtain appreciation for his pure music. In 1954, Jobim composed his first symphony the, *Sinfonia do Rio de Janeiro*. This symphony is divided into 6 movements, each focusing on one particular aspect of the natural or cultural environment of Rio de Janeiro. For this symphony, he combined symphonic instruments with other instruments used in Brazilian popular music. The *Sinfonia do Rio de Janeiro* embodies a wealth of meanings. It was a pleasant experience in young Jobim's search for an individual musical language and compositional style. The symphony was surprisingly modern for its time, anticipating the Bossa Nova in its harmonic and melodic structures, as well as in its poetic themes and devices. Jobim blended his own classical style with other Brazilian musical genres, particularly Northeastern forms, for example, the Baião. Then, in 1956, came his African-influenced sounds, which he he first used in “Black Orpheus.” Jobim had joined poet

68. Ruy Castro, *A Onda Que Se Ergueu no Mar: Novos Mergulhos na Bossa Nova* (São Paulo: Companhia das Letras, 2001), 60.

69. *Ibid.*, 114 - 217.

Vinicius de Moraes to compose music to be used in the movie version of the play *Orfeu do Carnaval*, which received a number of prizes overseas and made Jobim famous. In 1958, Jobim composed the passionate and poetic symphonic work, *Brasilia "Sinfonia da Alvorada."* This 4 movements symphony, describes the saga of the new Brazilian capital's construction. Jobim's orchestration is colorful and large in scale. Along with the two symphonies, other impressive classical compositions include: "Lenda" (1954), "Prelúdio" (1955), "Crônica da Casa Assassinada," "Último Trem Para Cordisburgo," "Chora Coração," "O Jardim Abandonado," "Milagre e Palhaços," "Tempo do Mar," "Matita Peré," "Valsa do Porto das Caixas," and "Urubu" (1955-1968).⁷⁰

Jobim's sister, Helena Jobim, exposes a peculiar reason why Jobim left classical music for popular music. She argues: "Jobim carried in his blood a variety of Brazilian genetic information, considering his family came from many different parts of Brazil."⁷¹ She claims that "his family ancestry helped form a well-blended flavor of *Brasilidade* (Brazilianness), giving his music a tropical taste from his bucolic childhood in the Tijuca Forest near Rio de Janeiro, back in the 1930s."⁷² Undoubtedly, Tom Jobim's personal commitment to the notion of music as a medium of integration between self and nature was an explicit and constant feature of his work. One of his most well known masterful compositions, "Águas de Março" (March rains), identifies "the promise of life in your heart with the eternal rhythms of a rural landscape, in an endlessly circular melodic and

70. Helena Jobim, *Antonio Carlos Jobim, Um Homem Iluminado* (Rio de Janeiro: Nova Fronteira, 1996), 102.

71. *Ibid.*, 143

72. *Ibid.*, 143

harmonic structure.”⁷³ Indeed, Jobim's ecological perspective became an increasingly active political concern up to the end of his life, when he was a prominent supporter of the movement to defend the last areas of native forest on Brazil's Atlantic coast. In her book, Helena Jobim reports, in Tom Jobim's own words, “every time a tree is cut down here on Earth, I believe it will grow again somewhere else, in another world. So, when I die, it is to this place that I want to go, where forests live in peace.”⁷⁴ In the first movement of Jobim's symphonic work, *Sinfonia da Alvorada*, “The Desert Plateau,” he reveals his style and love for Mother Nature, which he describes:

The music begins with two French Horns playing fifths, evoking the ancient solitudes of the soul, and the majesty of the smooth fields shaped millennia ago, the spirit of the place prevails. Two flutes lyrically comment on the myriad colors of the dawn and the nightfall, against a harmonic background of string vibratos [tremolos]. The mystery of things before the advent of man is expressed by limpid transparent light. At the end of the day, grasslands resounded with the cries of the Rufous Tinamou, answered by the melancholy chirps of the banded Tinamou. Sometimes, on the waterside, a vegetable mesh of branches is seen. The orchestra now reaches for a darker timbre. The measureless horizon is filled with the colors of twilight, and once again the plateau motif is heard. (Antonio Carlos Jobim: 1960)⁷⁵

In 1970, Carlos Lacerda, one of Brazil's most intelligent and controversial journalists and politicians of all time, interviews Jobim. An extremely enigmatic figure himself, Lacerda captures one of the keys to Jobim's complex and peculiar way of thinking. He explains that Jobim was a living paradox. “He articulated his ideas on transcendental issues in colloquial language and trivial thoughts, in transcendental

73. David Treece, *Guns and Roses: Bossa Nova and Brazil's Music of Popular Protest (1958-1968)* Popular Music, Vol. 16, No. 1 (Jan, 1997). Cambridge University Press. <http://www.jstor.org/stable/853435> 1-29, (accessed on March 2, 2008).

74. Helena Jobim, *Antonio Carlos Jobim, Um Homem Iluminado* (Rio de Janeiro: Nova Fronteira, 1996), 145.

75. Paulo Jobim, *Cancioneiro*, Vol. 2, 1959-1965 (Rio de Janeiro: Jobim Music, 2001).

metaphors. When Jobim was asked whether his music was erudite, he replied: In Germany, people hummed Schumann and Schubert's tunes in the kitchen. Are you fabricating some Brazilian lieder? The illustrious son of a hard-working mother and educator, is above all, contends Lacerda, 'a free soul.' People were not capable of enslaving him to a single label or genre, neither could they imprison his conscience or intelligence. The price of that freedom, though, is anguish. Tense and shiny, that's him."⁷⁶

Some of Jobim's anguish (but not resentment) resulted from his own image in the Brazilian press: too often distorted and misunderstood. The harshest attacks on him arguably came from prejudiced critics who, rather unfairly and unwisely, regarded his music as imitation of foreign sounds. "I am Brazilian and I write Brazilian music not because of nationalism, but because I don't know how to do anything else. If I were to do Jazz, I'd be an idiot, since any black musician from their poor and bohemian district in The United States would play better than me."⁷⁷ Jobim once declared to his family, "Lacerda's article is the only serious piece that describes who I am."⁷⁸ The number of critics who later understood and became outspoken defenders of Tom Jobim's art increased as the 1960s went by. One of them was Tárík de Souza, who highlighted Jobim's choice of combining classical and chamber music with popular forms and motifs (like Villa-Lobos, and Radames Gnattali). Souza also confirmed the heavy influence of Choro musician Pixinguinha, and popular musicians Ary Barroso, and Dorival Caymmi on Jobim's music. However, Souza added a disclaimer: "Jobim's sambas encompass such

76. Jobim, *Antonio Carlos Jobim , Um Homem Iluminado*, 153.

77. *Ibid.*, 159.

78. Jobim, *Antonio Carlos Jobim , Um Homem Iluminado*.

a sophisticated harmonic complexation that they won't be drummed very easily on a matchbox.”⁷⁹ In the next pages, there are three manuscripts of Antonio Carlos Jobim's compositions, evidencing that Jobim used to compose and write his popular songs in a classical, melodic, and tonal style; figure No. 7 “Bate-Boca” (one page); figure No. 8 “Garota de Ipanema” (one page); figure No. 9 “Garota de Ipanema” (the first three pages of the original orchestral arrangement)



Fig. 7- Available to download from <http://www.jobim.org/jspui/acervo/acervodigital.jsp> (Accessed on May 4, 2009)

79. Târik de Souza, *Tons sobre Tom* (Rio de Janeiro: Revan, 1995), 101.

Girl from Ipanema (Jobim's famous popular music composition)

Guitar de Ipanema

The image shows a handwritten musical score for the song "Girl from Ipanema" by Tom Jobim. The title "Guitar de Ipanema" is written in cursive at the top. The score consists of six staves of music. The first five staves contain the main melody, which is a complex, flowing line with many sixteenth and thirty-second notes. The sixth staff contains a few notes and a "D. 8." marking. Below the sixth staff are two empty staves. The handwriting is somewhat messy and appears to be a working draft or a personal manuscript.

Fig. 8- Available to download from <http://www.jobim.org/jspui/acervo/acervodigital.jsp>
(Accessed on May 4, 2009)

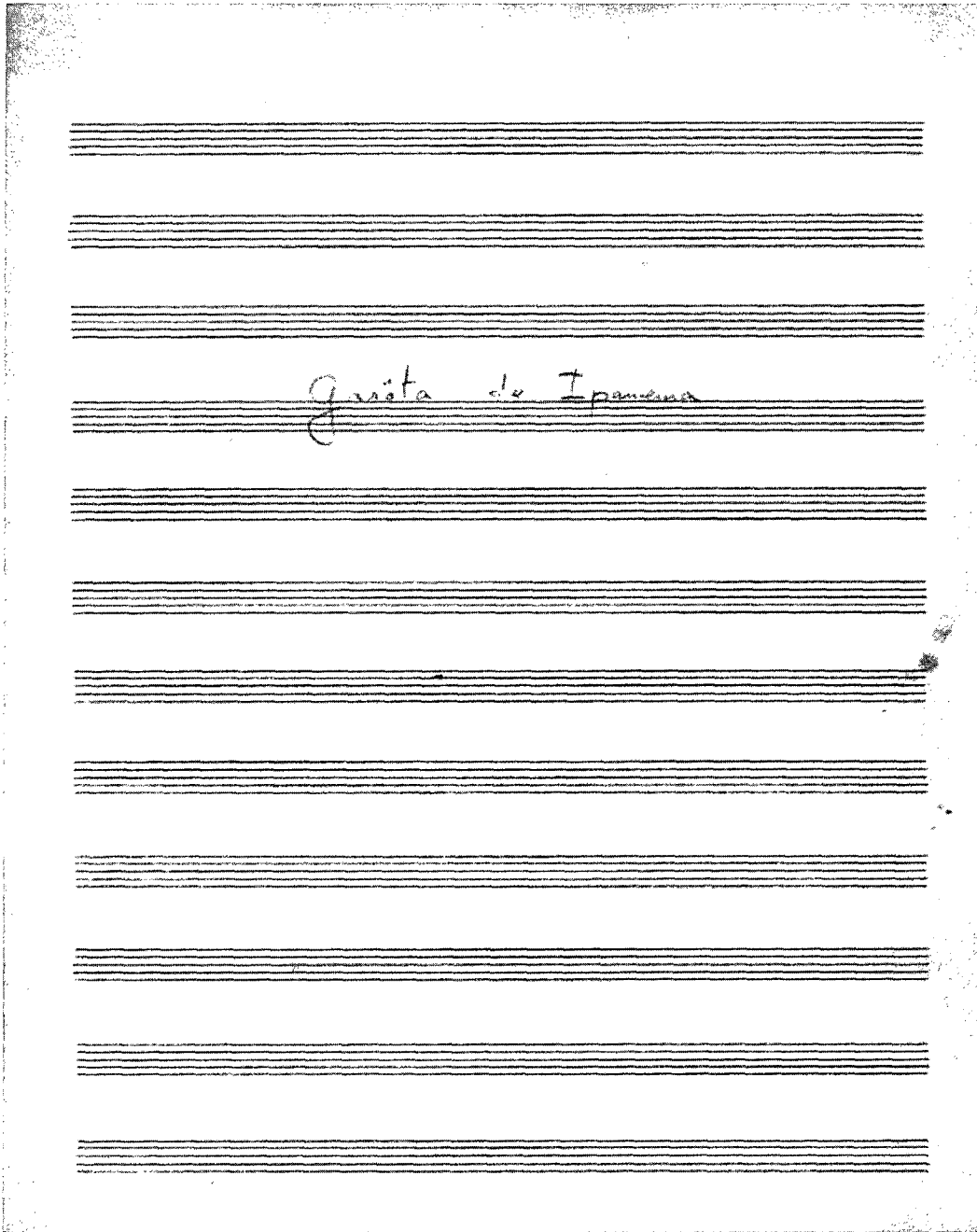


Fig. 9-Available to download from <http://www.jobim.org/jspui/acervo/acervodigital.jsp>
(Accessed on May 4, 2009)

This image shows a handwritten musical score for a string quartet with piano accompaniment. The score is written on ten staves, organized into two systems of five staves each. The instruments are labeled on the left side of each staff: Flute (Fl.), Violin I (V. I.), Piano (Piano), Violin II (V. II.), Viola (V.), Violoncello (C. B.), Violoncello (C. B.), and Violin III (V.). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings. In the first system, there are handwritten annotations above the piano part: "B⁺" above the first measure, "F_{9b}" above the second measure, and "B₆₋₆₉" above the third measure. The score is framed by a dark border on the right and bottom edges.

Handwritten musical score for a symphony orchestra. The page contains the following staves from top to bottom:

- Violin I (V. I.):** Contains handwritten musical notation with notes and stems.
- Violin II (V. II.):** Empty staff.
- Piano (Piano):** Empty staff.
- C.B. (Cello/Bass):** Empty staff.
- Viola (V.):** Empty staff.
- Flute (Fl.):** Contains handwritten musical notation with notes and stems.
- Clarinet (Cl.):** Empty staff.
- Bassoon (B.):** Empty staff.
- C.B. (Cello/Bass):** Empty staff.
- Violin III (V. III.):** Empty staff.

From a different perspective, journalist and writer Sergio Cabral analyses the process that originated Jobim's popular music. He affirms that, in the beginning of 1950s, Jobim started to be interested in popular music because of television and the release of the long play record 33-1/3 rpm vinyl. Cabral suggests that the idea of advanced technologies imported from US would motivate erudite composers and musicians to work in a much more popular vein.⁸⁰ Cabral reveals that, since 1953, Jobim had already recorded many popular songs. In 1954, he achieved considerable success with "Tereza da Praia," along with awards won with orchestrations and the release of a long play entitled "Tom Jobim." Cabral argues that "Jobim as a classical musician was ignored by the audience, the media, and the industry; therefore, he worked hard as an arranger to get a recording contract with the label Odeon. The deal with Odeon would give to Jobim the financial security he never obtained working with classical music. After the release of "*Black Orpheus*" Jobim would be considered a kind of 'myth' by young composers that were already involved in the modernization of Brazilian popular music."⁸¹ At that moment, Jobim initiated a more persistent journey promoting his modernized ideology that would include the launching of the careers of popular musicians like guitar player João Gilberto.

In 1957, Jobim's reputation and his taste for modernity would be the main reasons for the encounter of the two musicians. Jobim had been pressing Odeon to record a 78-rpm single with João Gilberto, and it was an uphill battle. Odeon's artistic director at the time was Aloysio de Oliveira, founder of Bando da Lua and Carmen Miranda's

80. Sergio Cabral, *Antonio Carlos Jobim: Uma Biografia* (Rio de Janeiro: Lumiar, 1997), 95.

81. *Ibid.*, 104.

bandleader in the United States. A lover of powerful resonant voices, he saw no commercial potential for an artist who sang quietly and used no vibrato. It took a lot of pleading from Jobim, but the recording, which with any other singer would have been concluded in a matter of a few hours, stretched on for days as Gilberto constantly interrupted the musicians (whose errors only he could hear), confronted the technical staff with unheard-of demands (separate microphones for voice and guitar), and argued with Jobim himself about chords. Despite all the conflicts, the definitive takes of “Chega de Saudade” and “Bim-Bom” were finally recorded on July 10th, 1958. The single was sent to the record stores in Rio, where it remained in total obscurity for several months.

Various researchers have examined the partnership between Jobim and Vinicius de Moraes. However, Jobim better explains the relationship:

He was a diplomat and came from Paris with the idea of doing a play called, Orfeu da Conceição. He arrived in Rio looking for a musician to compose music for the play. Vinicius was a star, an incomparable lyricist who gave words to my music. Vinicius had a much broader view of the world than I had. He was more universal. He was the one who opened the doors, because the rest of us - you know how it is - sitting around here saying that we are defending Brazil, and burning down the forests.⁸²

Jobim and Moraes had a mythical meeting on a night in 1956 at Bar Vilarino, in downtown Rio. Together they were generous souls, eager to enjoy life without submitting to limits or conventions. In the midst of this scene, the Bossa Nova genre was officially born and artists such as João Gilberto, Vinicius de Moraes, and Antônio Carlos Jobim evolved into landmarks in Brazilian and world popular music.⁸³ In order to feel competent with this new rhythmic concept, Jobim learned the new guitar beat with João

82. Almir Chediak. *Songbook Tom Jobim*, 3rd Vol. (Rio de Janeiro: Lumiar, 1992), 11.

83. Castro, *Chega de Saudade*, 94.

Gilberto. He always gave Gilberto credit for starting the Bossa Nova movement, though Jobim definitely played a part with his unusual advanced harmony. Gilberto has been widely gossiped about throughout his long career. He has been hailed as a genius, clucked over as a reclusive eccentric, and is arguably the most enigmatic Brazilian alive. The stormy relationship between Jobim and Gilberto would be better discussed in a separate research paper. According to Ruy Castro, Jobim learned the Bossa Nova rhythm and in just a few months, he composed hundreds of songs. Brazilians that never heard about Jobim began to know him, and those who knew him already, were shocked with this marvellous and elegant kind of popular music. Jobim's popular compositions preserved and expanded the chromaticism and modern chording that had been evolving in Brazilian popular music since the 1940s, while adding a delicate and melancholy melody. Jobim became a defender of an authentic and nationalist Brazilian popular music. Moreover, he affirmed: "I often hear it said that we copy foreign styles [...] but the truth in this moment is that we are exporting our influence [...] our music is copied all over the world [...] we are the model for popular music."⁸⁴ Clearly, this is the way Antonio Carlos Jobim became the greatest Brazilian composer of all time. The international recognition would come with the Carnegie Hall performance in 1962. This concert helped Jobim sign a contract for his first Bossa Nova album released in 1963. In 1967, he recorded with Frank Sinatra the record entitled "Francis Albert Sinatra and Antonio Carlos Jobim."

The last two compositions I prepared for this project are: "Summer of Love," and "Valentine's Day." I decided to display them in Jobim's part of this analysis, because they are, among all 5 works, the two that best musically describe the relaxed, breathy,

84. Castro, *A Onda Que Se Ergueu no Mar*, 235.

conversational sensuality characteristic of Jobim's "aching" music. These two last compositions are closer to the popular genre than the classical genre. This is evidenced by the use of chord symbols in the piano part in "Valentine's Day," and the improvisational room granted to percussionist Luiz Rabello throughout the song "Summer of Love." I attempted to explore many levels of emotions over the course of these compositions. The pure romance song "Valentine's Day" is the bliss and longing of being in love encapsulated in the vocals (lyrics), along with the orchestrated musical atmosphere. This slow Bossa Nova is based on a more purely sensual approach. In "Summer of Love," the percussion Brazilian instrument *Cuica*,⁸⁵ literally, "cries" for 8 bars in the introduction, announcing a simple Tenor Saxophone solo with alluring note bends, delivering a melodious tone. The delicate and melancholy melody wordless sung in unison with the Sax, contrasts with the coloristic ideas coming from the percussion arrangements. The *Tumbadora* has an *ad libitum* 18 bars solo. I wanted to explore the concept of "sections" in this orchestrated Samba. Particularly, the heavy reliance on percussion instruments has given this piece an extremely attractive quality. The idea is to transmit the message of the emergence of percussion instruments as equal partners in music. "Summer of Love" is divided into 5 parts, besides the introduction: "The End of Spring," "The Early Summer," "The Ardent Summer," "The End of Summer," and "The Autumnal Equinox." It is important to mention that in the part "The Early Summer," a 7/4 time signature section, I included the percussion instrument *Caxixi*, a Brazilian percussion instrument consisting of a closed basket with a flat-bottom filled with seeds.

85. *Cuica* is a small friction drum with a tube fastened to the inside of the drumhead, which is rubbed to produce a squeaky sound on the same principle as children use with a wetted finger and a window pane, but infinitely more varied.

Score

Summer of Love

Maria Farinha

Samba $\text{♩} = 120$

Wordless Vocal

Tenor Sax.

Violin I

Violin II

Viola

Cello

Acoustic Bass

Piano

Ganza / Shaker

Pandeiro

Tambadora
(One percussionist plays both)

Tamborim

Cuica
(One percussionist plays both)

Caxixi

p

p

mp

mp

mp

mf

mp

6

T. Sx.

mf

Vln. I

Vln. II

Vla.

Vc.

pp *p*

pp *p*

pp *p*

pizz.

p

A.B.

Pno.

p

mp

Ganza

Pand

Tumba

Tambo

Cuica

p

Caxixi

2

2

2

Detailed description: This page of a musical score, numbered 177, contains ten staves of music. The top staff is a blank treble clef staff. The second staff is for Tenor Saxophone (T. Sx.) in treble clef, starting with a measure of rest followed by a melodic line marked *mf*. The next three staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) in treble clef, each with a measure of rest followed by a melodic line marked *pp* that transitions to *p*. The fifth staff is for Violoncello (Vc.) in bass clef, with a measure of rest followed by a melodic line marked *pizz.* and *p*. The sixth staff is for Alto Saxophone (A.B.) in bass clef, with a melodic line marked *p*. The seventh staff is for Piano (Pno.) in grand staff, with a complex accompaniment marked *p*. The eighth staff is for Ganza (Ganzha) in percussion clef, with a rhythmic pattern marked *mp*. The ninth staff is for Pand (Pandeiro) in percussion clef, with a rhythmic pattern. The tenth staff is for Tamba (Tambora) in percussion clef, with a rhythmic pattern. The eleventh staff is for Tambo (Tamborim) in percussion clef, with a rhythmic pattern. The twelfth staff is for Cuica (Cuica) in percussion clef, with a melodic line marked *p*. The thirteenth staff is for Caxixi (Caxixi) in percussion clef, with a measure of rest. The page concludes with three double bar lines, each with a '2' above it, indicating a two-measure rest.

The musical score for page 178 includes the following parts:

- T. Sax.**: Saxophone part with melodic lines and slurs.
- Vln. I**: Violin I part with long notes and a *p* dynamic marking.
- Vln. II**: Violin II part with long notes and a *p* dynamic marking.
- Vla.**: Viola part with long notes and a *p* dynamic marking.
- Vc.**: Violoncello part with a *mfcd* marking and a *pizz.* (pizzicato) marking.
- A.B.**: Bassoon part.
- Pno.**: Piano part with chords and a *p* dynamic marking.
- Ganza**: Percussion part with a 2-measure pattern.
- Pand**: Percussion part with a 2-measure pattern.
- Tumba**: Percussion part.
- Tambo**: Percussion part with a 2-measure pattern.
- Cuica**: Percussion part.
- Caxixi**: Percussion part.

16

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand.

Tumba

Tambo

Cuica

Caxixi

mp

p

2

2

The musical score is arranged in a vertical stack of staves. The top staff is a blank treble clef staff. The second staff is for T. Sx. (Tenor Saxophone) in treble clef, starting at measure 16 with a melodic line. The third and fourth staves are for Vln. I and Vln. II (Violins I and II) in treble clef, with dynamics *mp* and *p* indicated. The fifth staff is for Vla. (Viola) in alto clef. The sixth staff is for Vc. (Violoncello) in bass clef. The seventh staff is for A.B. (Acoustic Bass) in bass clef. The eighth and ninth staves are for Pno. (Piano) in grand staff. The tenth staff is for Ganza (Ganzha) in a simplified notation. The eleventh staff is for Pand. (Pandeiro) in a simplified notation with rhythmic markings. The twelfth staff is for Tumba (Tambora) in a simplified notation. The thirteenth staff is for Tambo (Tamborim) in a simplified notation with a '2' marking. The fourteenth staff is for Cuica (Cuica) in a simplified notation. The fifteenth staff is for Caxixi (Caxixi) in a simplified notation. The score includes various musical notations such as notes, rests, slurs, and dynamics.

The End of Spring

21

mp

T. Sx. *mp*

Vln. I

Vln. II

Vla.

Vc. *p*

A.B.

Pno. *p*

Ganza *mp*

Pand. *mp*

Tumba

Tambo

Cuica *mp*

Caxixi

The musical score is arranged in a standard orchestral layout. It begins with a double bar line and a first ending bracket labeled '21'. The score is divided into two systems. The first system includes the strings (T. Sx., Vln. I, Vln. II, Vla., Vc., A.B.) and piano (Pno.). The second system includes the percussion instruments (Ganza, Pand., Tumba, Tambo, Cuica, Caxixi). Dynamics are indicated by *mp* and *p*. The Ganza part features a rhythmic pattern of eighth notes with accents. The Pand. part has a similar rhythmic pattern with accents. The Tumba, Tambo, and Cuica parts have simpler rhythmic patterns. The Caxixi part is mostly silent.

31

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 182, contains ten staves. The top five staves are for vocal and string instruments: T. Sx. (Tenor Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The next two staves are for A.B. (Alto Saxophone) and Pno. (Piano). The bottom five staves are for percussion: Ganza, Pand, Tumba, Tambo, and Cuica. The Caxixi staff is empty. The score begins at measure 31. The vocal parts (T. Sx., Vln. I, Vln. II, Vla., Vc., A.B.) feature melodic lines with various note values and rests. The piano part (Pno.) provides harmonic accompaniment with chords and moving lines. The percussion parts (Ganza, Pand, Tumba, Tambo) are marked with rhythmic symbols, including a '2' above a slash, indicating specific rhythmic patterns. The Caxixi part is currently silent.

This musical score page, numbered 183, contains ten staves of music. The instruments and their parts are as follows:

- T. Sx. (Tenor Saxophone):** Staff 2, starting at measure 36. Dynamics include *p*.
- Vln. I (Violin I):** Staff 3, starting at measure 36. Dynamics include *p*.
- Vln. II (Violin II):** Staff 4, starting at measure 36. Dynamics include *p*.
- Vla. (Viola):** Staff 5, starting at measure 36. Dynamics include *mp*.
- Vc. (Violoncello):** Staff 6, starting at measure 36. Dynamics include *mp*.
- A.B. (Alto Saxophone):** Staff 7, starting at measure 36. Dynamics include *p*.
- Pno. (Piano):** Staff 8, starting at measure 36. Dynamics include *p*.
- Ganza (Ganzá):** Staff 9, starting at measure 36. Ends with a double bar line and a 2-measure rest.
- Pand. (Pandeiro):** Staff 10, starting at measure 36. Ends with a double bar line and a 2-measure rest.
- Tumba (Tamborim):** Staff 11, starting at measure 36. Ends with a double bar line and a 2-measure rest.
- Tambo (Tamborim):** Staff 12, starting at measure 36. Ends with a double bar line and a 2-measure rest.
- Cuica (Cuica):** Staff 13, starting at measure 36.
- Caxixi (Caxixi):** Staff 14, starting at measure 36.

46

T. Sx. *p* *mf*

Vln. I *p* *mf*

Vln. II

Vla. *mf*

Vc. *mp*

A.B.

Pno.

Ganza 2

Pand 2

Tumba

Tambo 2

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 185, contains measures 46 through 49. The score is arranged in a standard orchestral layout. At the top, there are staves for T. Sx. (Tenor Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). Below these are staves for A.B. (Alto Saxophone/Bassoon), Pno. (Piano), and a percussion section. The percussion section includes Ganza, Pand, Tumba, Tambo, Cuica, and Caxixi. The T. Sx. part begins with a *p* (piano) dynamic and moves to *mf* (mezzo-forte) by measure 48. The Vln. I part also starts *p* and moves to *mf* by measure 48. The Vla. part is marked *mf* throughout. The Vc. part is marked *mp* (mezzo-piano). The A.B. part has a melodic line with various intervals. The Pno. part provides harmonic support with chords and arpeggios. The percussion instruments have specific rhythmic patterns: Ganza and Pand play a 2-beat pattern, Tumba and Tambo play a 2-beat pattern, and Cuica and Caxixi have a steady rhythmic accompaniment.

51

T. Sx. *p* *mp*

Vln. I *mp*

Vln. II *p*

Vla. *p* *mp*

Vc. *p* pizz.

A.B. 51

Pno. 51

Ganza 51 2

Pand 51 2

Tumba 51

Tambo 51 2

Cuica 51

Caxixi 51

Detailed description: This page of a musical score, numbered 186, contains ten staves. The top staff is a blank treble clef staff. The second staff is for Tenor Saxophone (T. Sx.), with dynamics *p* and *mp*. The third and fourth staves are for Violin I (Vln. I) and Violin II (Vln. II), with dynamics *mp* and *p* respectively. The fifth staff is for Viola (Vla.), with dynamics *p* and *mp*. The sixth staff is for Violoncello (Vc.), with dynamics *p* and a *pizz.* (pizzicato) marking. The seventh staff is for Alto and Bass (A.B.), starting at measure 51. The eighth staff is for Piano (Pno.), with a 51 measure marker. The bottom four staves are for percussion: Ganza, Pand, Tumba, Tambo, Cuica, and Caxixi. The Ganza and Pand staves have a 51 measure marker and a '2' above a slash in the second and fourth measures. The Tumba, Tambo, Cuica, and Caxixi staves have a 51 measure marker and a slash in the second and fourth measures.

65

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

mp

p

pizz.

subito p

subito p

2

2

69

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

mp

mp

mf

mf

Subito pp

Subito pp

arco

2

2

Detailed description: This page contains a musical score for measures 69 through 72. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are T. Sx. (Trombone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), A.B. (Double Bass), Pno. (Piano), Ganza (Ganzha), Pand (Pandeiro), Tumba (Tambora), Tambo (Tamborim), Cuica (Cuica), and Caxixi (Caxixi). The score begins at measure 69. The Vln. I and Vln. II parts feature a melodic line with a dynamic marking of *mp* (mezzo-piano) and a *Subito pp* (suddenly piano-pianissimo) instruction at measure 71. The Vla. part has a dynamic marking of *mf* (mezzo-forte) and a *Subito pp* instruction at measure 71, with the instruction *arco* (arco) written above the staff. The Vc. part has a dynamic marking of *mf*. The Pno. part provides harmonic support with chords and arpeggios. The percussion parts (Ganza, Pand, Tumba, Tambo, Cuica, Caxixi) are mostly silent, with Caxixi having two specific rhythmic markings in measures 71 and 72. The score concludes at measure 72.

78

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

mp

mf

mp

mp

18 Bars
Solo ad libitum

83

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A. B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 193, contains measures 83 through 86. The score is arranged in a vertical stack of staves. At the top, there are five staves for woodwinds and strings: T. Sx. (Tenor Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). These staves are mostly empty, indicating rests for these instruments. Below these are the vocal parts for A. B. (Alto and Bass) and the Piano (Pno.) accompaniment. The vocal parts feature melodic lines with slurs and ties. The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand. At the bottom of the page are five percussion staves: Ganza, Pand (Pandeiro), Tumba, Tambo, and Cuica. The Ganza and Pand staves have a '2' above a slash in each measure, indicating a specific rhythmic pattern. The Tumba and Tambo staves are mostly empty. The Cuica staff has a complex rhythmic pattern with many sixteenth notes. The Caxixi staff is empty.

88

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A. B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

p

p

p

2

2

Detailed description: This page of a musical score, numbered 194, contains measures 88 through 91. The score is arranged in a vertical stack of staves. At the top, there are two empty staves. Below them are staves for T. Sx., Vln. I, Vln. II, Vla., and Vc., each with a *p* dynamic marking. The Vln. I and Vln. II staves show a rhythmic pattern of eighth notes. The Vla. and Vc. staves show a similar pattern with some rests. Below these are staves for A. B. and Pno., which feature melodic lines with slurs. The percussion section includes Ganza and Pand, both with a '2' and a slash symbol, indicating a specific rhythmic pattern. Tumba and Tambo are shown as empty staves. Cuica and Caxixi have rhythmic patterns of eighth notes. The page number '88' is written above the first staff.

91

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuíca

Caxixi

mp

mp

2

2

2

2

102

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

mf *subito p* *mf*

p *mf* *f*

mf *subito p* *mf*

mf *mp* *mf*

mp *mf*

Detailed description: This page of a musical score, numbered 197, contains ten staves. The top five staves are for string instruments: T. Sx. (Trombone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The next two staves are for A.B. (Double Bass) and Pno. (Piano). The bottom three staves are for percussion: Ganza (Cymbal), Pand (Pandeiro), Tumba (Tamborim), Tambo (Tambor), Cuica (Cuica), and Caxixi (Caxixi). The score begins at measure 102. The string parts feature dynamic markings of *mf*, *subito p*, and *f*. The piano part has markings of *mp* and *mf*. The percussion parts are mostly rests with occasional notes.

The End of Summer

♩ = 140

106

T. Sx. *rit.* *f*

Vln. I *rit.* *mp*

Vln. II *rit.* *mp*

Vla. *rit.* *mp*

Vc. *rit.* *mp*

A.B. *rit.* *mp*

Pno. *rit.* *mp*

Ganza *mp*

Pand *mp*

Tumba

Tambo *mp*

Cuica

Caxixi

This musical score page features eleven staves. The top five staves are for string instruments: T. Sx. (Treble Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The sixth staff is for A.B. (Alto Saxophone). The seventh staff is for Pno. (Piano). The bottom five staves are for percussion: Ganza (Ganzha), Pand (Pandeiro), Tumba (Tambora), Tambo (Tamborim), and Cuica (Cuica). The final staff is for Caxixi (Caxixi). The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The T. Sx. part features a melodic line with slurs and accents. The percussion parts include rhythmic patterns with accents and dynamic markings like '2' and '2' with a slash through them. The score is marked with 'III' at the beginning of several staves.

116

T. Sx. *mp*

Vln. I

Vln. II

Vla.

Vc.

A.B. *p*

Pno. *p*

116 2

Ganza

116 2

Pand

116

Tumba

116 2

Tambo

116

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 200, contains measures 116 through 120. The score is arranged in a system with ten staves. The top five staves are for melodic instruments: T. Sx. (Tenor Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The next two staves are for A.B. (Acoustic Bass) and Pno. (Piano). The bottom three staves are for percussion: Ganza (Conga), Pand (Pandeiro), and Tumba (Tamborim), Tambo (Tambor), Cuica (Cuica), and Caxixi (Caxixi). The T. Sx. and Pno. parts feature melodic lines with accents and dynamics markings of *mp* and *p*. The percussion parts are marked with measure numbers 116 and 117, and some have a '2' above them, indicating a specific rhythmic pattern or accent.

121

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A.B.

Pno.

Ganza

Pand.

Tumba

Tambo

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 201, contains 12 measures of music starting at measure 121. The score is arranged in a vertical stack of staves. The top staff is for Tenor Saxophone (T. Sx.), followed by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Below these are the Alto Saxophone (A.B.) and Piano (Pno.) parts. The bottom section of the score includes percussion instruments: Ganza, Pandero (Pand.), Tumba, Tambo, Cuica, and Caxixi. The Ganza and Pandero parts feature rhythmic patterns with accents and slurs. The Tambo part has a simple rhythmic accompaniment. The other instruments (Vln. I, Vln. II, Vla., Vc., A.B., Cuica, and Caxixi) have rests throughout the measures. The music is written in a key with one flat and a 4/4 time signature.

126

T. Sx.

Vln. I

Vln. II

Vla.

Vc.

A. B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

mp

mp

mp

Detailed description: This page of a musical score, numbered 202, contains ten staves of music. The top staff is for Tenor Saxophone (T. Sx.), followed by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Below these are the double bass (A. B.), Piano (Pno.), Ganza, Pandero (Pand), Tumba, Tambo, Cuica, and Caxixi. The score begins at measure 126. The vocal line (A. B.) features a melodic phrase with a dynamic marking of *mp*. The piano accompaniment (Pno.) consists of a rhythmic pattern in the right hand and a more active line in the left hand, also marked *mp*. The Ganza part shows a steady, rhythmic pattern. The Pandero part has a complex, syncopated rhythmic pattern. The Tumba, Tambo, Cuica, and Caxixi parts are mostly silent, with some rhythmic notation in the lower staves.

Autumnal Equinox

♩ = 120

The musical score is arranged in a vertical stack of staves. At the top, the title "Autumnal Equinox" and tempo "♩ = 120" are indicated. The score begins at measure 131, marked with a repeat sign. The instruments and their parts are as follows:

- T.Sx.** (Trombone Saxophone): Melodic line in the upper register, marked *mp*.
- Vln. I** and **Vln. II** (Violins): Rests until measure 134, then play a soft (*pp*) melodic phrase.
- Vla.** (Viola): Rests until measure 134, then plays a soft (*pp*) melodic phrase.
- Vc.** (Violoncello): Rests until measure 134, then plays a soft (*pp*) melodic phrase.
- A.B.** (Acoustic Bass): Bass line starting at measure 131, marked *p*.
- Pno.** (Piano): Accompanying chords and bass line, marked *p*.
- Ganza**: Percussion part with a steady eighth-note pattern, marked *mp*.
- Pand.** (Pandeiro): Percussion part with a steady eighth-note pattern, marked *mp*.
- Tumba**: Percussion part with a steady eighth-note pattern, marked *mp*.
- Tambo**: Percussion part with a steady eighth-note pattern, marked *mp*.
- Cuica**: Percussion part with a steady eighth-note pattern, marked *mp*.
- Caxixi**: Percussion part with a steady eighth-note pattern, marked *mp*.

135

T. Sx.

mp > *p* *mp*

Vln. I

< *p* *mp*

Vln. II

< *p*

Vla.

< *p*

Vc.

< *p*

A.B.

136

Pno.

136

Ganza

2

2

136

Pand.

2

2

136

Tumba

136

Tambo

2

2

136

Cuica

136

Caxixi

141

mp

T. Sx. *> p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

A.B.

Pno.

141 2

Ganza

141 2

Pand

141

Tumba

141 2

Tambo

141

Cuica

Caxixi

Detailed description: This page contains a musical score for measures 141 through 144. The score is arranged in a vertical stack of staves. At the top, there is a single staff with a treble clef and a key signature of one flat (B-flat major or D minor). Below it are five staves for string instruments: T. Sx. (Trumpet in C), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). These staves contain melodic and harmonic lines with various dynamics such as *mp* (mezzo-piano) and *p* (piano). A dynamic accent *> p* is marked on the T. Sx. staff. Below the string staves are two staves for woodwinds: A.B. (Alto Saxophone) and Pno. (Piano). The A.B. staff has a bass clef and contains a melodic line. The Pno. staff has a grand staff (treble and bass clefs) and contains a complex accompaniment. At the bottom of the page are five staves for percussion instruments: Ganza, Pand, Tumba, Tambo, and Cuica. These staves are mostly empty, with some rhythmic markings like a '2' and a slash with a crossbar. The final staff is for Caxixi, which is also empty. The measure numbers 141, 142, 143, and 144 are indicated at the beginning of their respective staves.

146

T. Sx.

mp *p* *mp*

Vln. I

mp *p*

Vln. II

p *mp*

Vla.

p *mp*

Vc.

A. B.

Pno.

Ganza

Pand.

Tumba

Tambo

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 206, covers measures 146 through 150. The score is arranged in a system with multiple staves. The top staff is for the Saxophone (T. Sx.), followed by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Below these are the voices (A. B.), Piano (Pno.), and a section of percussion instruments: Ganza, Pand., Tumba, Tambo, Cuica, and Caxixi. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The saxophone part features a melodic line with dynamics *mp*, *p*, and *mp*. The string parts provide harmonic support with various dynamics. The piano part has a complex chordal texture. The percussion parts include rhythmic patterns for Ganza, Pand., Tumba, Tambo, Cuica, and Caxixi, with some parts starting in measure 149.

151

T. Sx.

mf

Vln. I

Vln. II

Vla.

Vc. *pizz.* *arco* *p*

A.B.

Pno.

Ganza

Pand

Tumba

Tambo

Cuica

Caxixi

Detailed description: This page of a musical score, numbered 207, begins at measure 151. It features a full orchestral and percussion ensemble. The woodwinds include a Tenor Saxophone (T. Sx.) playing a melodic line with a mezzo-forte (*mf*) dynamic. The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), with the cello part alternating between *pizzicato* and *arco* playing, ending at a piano (*p*) dynamic. The brass section includes a Trumpet in B-flat (A.B.). The piano (Pno.) provides harmonic support with chords and arpeggios. The percussion section includes Ganza, Pandero, Tumba, Tambo, Cuica, and Caxixi, each with specific rhythmic patterns. The score is written in a key with one flat and a 4/4 time signature.

Valentine's Day*Namoro*

English translation of *Namoro* (not an English version).

When I touch the taut muscles of your body,

you go crazy for some reason,

and my touch understands that you are thirsty for love.

I know, I'm trying to cross walls with my hands

relieving you from those trapped rivers of strain.

Now, that I'm impassioned by my feelings, I erase the pain and anxiety

that have been inside me for a long time.

When I kiss you, I let my emotions flow out.

Then, we ride our foolish fires

twisting in bed, like two wild mustangs,

freely, using all the space,

until we are exhausted, and faint on the floor

Score

Namoro

Valentine's Day

Maria Farinha

Slow Bossa $\text{♩} = 95$
Intro

Score for **Namoro** (Valentine's Day) by Maria Farinha, featuring a Slow Bossa tempo of 95. The score includes an Intro section and is arranged for a variety of instruments:

- Voice
- Violin I
- Violin II
- Viola
- Cello
- Piano
- Bass
- Brazilian Tamborim
- Effects percussion (Intro), and Shaker
- Surdo
- Tumbadora

Key performance markings include *mp* (mezzo-piano) for the Cello and Bass, *mf* (mezzo-forte) for the Piano, and *pp* (pianissimo) for the Surdo and Effects percussion.

Score for page 211, featuring a vocal line and various instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes:

- Voice:** Melody line with lyrics "Quan do toco as cordas" and dynamic marking *mp*. A rehearsal mark **A** is placed above the first measure of the vocal line.
- Vln. (Violin):** Empty staff.
- Vln. I (Violin I):** Empty staff.
- Vln. II (Violin II):** Empty staff.
- Vla. (Viola):** Empty staff.
- Vc. (Violoncello):** Bass line with melodic figures and dynamic marking *p*.
- Pno. (Piano):** Grand staff with accompaniment and dynamic marking *p*.
- S.Cb. (Saxophone Contrabaixo):** Bass line with melodic figures.
- Tam (Tamborim):** Percussion line with rhythmic patterns.
- Shaker:** Percussion line with rhythmic patterns and dynamic marking **2**.
- Surdo:** Percussion line with rhythmic patterns and dynamic marking **2**.
- Tumba:** Percussion line with rhythmic patterns.

14

Voice

tensas do seu cor po fi cas fei to lou co por qual

14

Vln.

Vln. I

Vln. II

Vla.

14

Vc.

14

Pno.

14

S.Cb.

14

Tam

2

Shaker

2

2

Surdo

2

2

14

Tuba

19

Voice

quer ra zao que meu toque'en tende co mo sen do

mf

Vln.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Tutti

Pno.

mf

S.Cb.

mf

Tam

mp

2

2

2

Shaker

2

2

2

Surdo

2

2

2

Tumba

19

24

Voice

se de trans po nho pa re des pe las mi nhãnas

Vln.

Vln. I

Vln. II

Vla.

Vc.

Pno.

S.Cb.

Tam

Shaker

Surdo

Tumba

mp

p

f

p

f

2

2

2

2

29

Voice

quan do te a li vio deses ri os pre sos quan do'e ri co'a

mf

Vln.

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

mp

S.Cb.

p

Tum

2

Shaker

2

Surdo

2

Tumba

29

14

pe le chuto'a dor e'os ner vos que planta rem mim des de mui

Voice

Vln.

Vln. I

Vln. II

Vla.

Vc.

Pno.

S.Cb.

Tam

Shaker

Surdo

Tumba

p

f

p

f

f

2

2

2

2

44 *Ad Libitum liggiero* B

Voice *Ad Libitum liggiero* *mf* quandocaval

Vln. *Ad Libitum liggiero* *mp* *p*

Vln. I *Ad Libitum liggiero* *mp* *p*

Vln. II *Ad Libitum liggiero* *mp* *p*

Vla. *Ad Libitum liggiero* *mp* *p*

Vc. *Ad Libitum liggiero* *mp* *p*

Pno. *Ad Libitum liggiero* *mp* *mf* *mp* Bm7(9)

S.Cb. *Ad Libitum liggiero* *p*

Tam *Ad Libitum liggiero*

Shaker *Ad Libitum liggiero*

Surdo *Ad Libitum liggiero*

Tumba *Ad Libitum liggiero*

48

Voice

gamos nos-sos fo-gos fa-tuos contornando cama fla-ge-

Vln.

mp p

Vln. I

mp p

Vln. II

mp p

Vla.

mp p

Vc.

48

Pno.

E7(9) A7(9) G7(#11) F#7(9) F#(b9) Bm7(9) E7(9)

S.Cb.

48

Tam

2

Shaker

2

Surdo

2

Tumba

48

2

es puco a te fi car mos far tos e dor mir no chao.

Vln. I *p*

Vln. II *p*

Vla. *p*
arco

Vc. *p*
arco

Pno. C#sus4 B sus4 B sus4 C#sus4 C sus4 B sus4

S.Cb.

Tam 2

Shaker 2

Surdo 2

Tumba 2

63

Voice

Vln.

Vln. I

Vln. II

Vla.

Vc.

mf

Pno.

S.Cb.

Tam

Shaker

Surdo

Tumba

68

Voice

Vln.

Vln. I

Vln. II

Vla.

Vc.

Pno.

S.Cb.

Tam

Shaker

Surdo

Tumba

68

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

68 *Tutti* *mp* *p*

68 *f*

f

68 *mp*

68

68

68

68

68

68

68

68

73

Voice

Vln.

Vln. I

Vln. II

Vla.

Vc.

Pno.

S.Cb.

Tam

Shaker

Surdo

Tumba

mp

mp

mp

2

2

2

2

73

Musical score for measures 78-81. The score includes the following parts:

- Voice:** Treble clef, no notes in measures 78-81.
- Vln. I:** Treble clef, melodic line with slurs and accents.
- Vln. II:** Treble clef, melodic line with slurs and accents.
- Vla.:** Bass clef, melodic line with slurs and accents, marked *p*.
- Vc.:** Bass clef, melodic line with slurs and accents.
- Pno.:** Grand staff (treble and bass clefs), accompaniment with chords and arpeggios.
- S.Cb.:** Bass clef, melodic line with slurs and accents.
- Tam:** Percussion, marked with a double slash and the number 2.
- Shaker:** Percussion, marked with a double slash and the number 2.
- Surdo:** Percussion, marked with a double slash and the number 2.
- Tumba:** Percussion, marked with a double slash.

Measures 78-81 are marked with a *8va* dynamic marking above the Vln. I staff. The key signature is two sharps (F# and C#), and the time signature is 4/4.

92

Voice
 a cama fla ge lan dos pas tos per cor ren do li vres a am pliao

Vln.
mp p mp

Vln. I
mp p mp

Vln. II
mp p mp

Vla.
mp p mp pizz.

Vc.
mp pizz. mp

Pno.
 E7(9) A7(9) G7(F11) F#7(9-b9) B sus4 B sus4

S.Cb.
 92

Tam
 92 2

Shaker
 92 2

Surdo
 92 2

Tumba
 92 2

97

Voice

do es paço a te fi car mos far tos e dor mir no

Vln.

Vln. I

Vln. II

Vla. arco

Vc. arco

Pno.

C#sus4 C#sus4 B sus4 B sus4 C#sus4 C sus4

S.Cb.

Tam 2

Shaker 2

Surdo 2

Tumba 2

102
Voice
chao.

102
Vln.
p

102
Vln. I
p

102
Vln. II
p

102
Vla.
p

102
Vc.
mf

102
Pno.
B sus4
mf

102
S.Cb.
mf

102
Tam
2

102
Shaker
2

102
Surdo
2

102
Tumba

Musical score for page 231, measures 107-110. The score includes parts for Voice, Vln., Vln. I, Vln. II, Vla., Vc., Pno., S.Cb., Tam, Shaker, Surdo, and Tumba. The music is in 4/4 time and features a mix of melodic lines and rhythmic accompaniment.

107
Voice

107
Vln.

Vln. I

Vln. II

Vla.

107
Vc.

107
Pno.

107
S.Cb.

107
Tam

107
Shaker

107
Surdo

107
Tumba

112

Voice

Vln.

Vln. I

Vln. II

Vla.

Vc.

Pno.

S.Cb.

Tam

Shaker

Surdo

Tumba

pp

p

2

2

2

112

Detailed description: This page of a musical score, numbered 232, contains ten staves. The top staff is for Voice, which is mostly silent. The next four staves are for Violins (Vln. I and II) and Viola (Vla.), all playing sustained notes with a *pp* dynamic. The Cello (Vc.) staff has a melodic line starting at measure 112 and ending with a *p* dynamic. The Piano (Pno.) staff features a complex accompaniment with chords and moving lines. The bottom four staves are for Percussion: Tambores (Tam), Shaker, Surdo, and Tumba. The Tam, Shaker, and Surdo staves have a '2' above a slash, indicating a specific rhythmic pattern. The Tumba staff is mostly silent. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

In conclusion, it is interesting to observe that all Jobim's classical compositions, before and during the Bossa Nova era, are not even included in his official historical discographies.⁸⁶ In addition, the public knowledge of these works is qualitatively associated to his exposition as a Bossa Nova musician. Nevertheless, for Antonio Carlos Jobim, the samba was "the rhythm," but the foundation was the music of Radames Gnattali, Guerra-Peixe, Villa Lobos, Debussy, and Ravel. Certainly, his work as a classical composer and those years working behind the scenes in the record companies in Rio de Janeiro, are unknown to the public, which has only an anachronic vision of his work. Further, Jobim's relationship with classical music masters as Villa Lobos earned episodes, both, symbolic and folkloric. It is important to mention that Jobim composed "Urubu" as a tribute to the creator of "Bachianas." For his last album, he composed a beautiful Choro "Meu amigo Radamés" (my friend Radames) in appreciation to his master. From Jobim's point of view, maestros Radames Gnattali, and Villa Lobos were misinterpreted geniuses in their own country. In a beautiful moment that demonstrated the deep friendship between Gnattali and Jobim is one in which Gnattali plays "Carioca" by Ernesto Nazareth on the piano and his pupil, Jobim, is there as an astonished spectator. About Villa Lobos, Jobim revealed that, in Villa Lobos' death bed, Jobim spoke with him about the Americanization of Brazilian popular music, but Jobim said: "the problem is that, now, I can not lose a musical market such as the American market."⁸⁷ Indeed, they both knew that Villa Lobos' "market" was the Aria of '*Bachiana Brasileiras No. 5*,' and he would die of hunger because of that. Tom Jobim acknowledged his own musical

86. Official Discography by Ruy Castro, *Chega de Saudades*, 1999.

87. Jobim, *Antonio Carlos Jobim, Um Homem Iluminado*.

abilities, but he did not, as in the case of Wagner, understand why the Brazilian public and the media were always discussing more about his personal life than his music. In addition, because of the Bossa Nova movement, Jobim was labeled as the Brazilian prophet of Jazz. In Hans Joachim Koellreuter's point of view, public opinion aimed to demoralize the work of one of the greatest Brazilian composers of the twentieth century.⁸⁸ The fact is that, more than one decade of his death, his pure music is still unknown for most of the population in Brazil.

88. Hans Joachim Koellreuter, conversation between the author and Antonio Carlos Jobim's teacher *Hans Joachim Koellreuter* (Faculdade Paulista de Arte: Sao Paulo, Brazil, 1980)

V - Conclusion

In the argument presented above, the presence of Brazil's national music ideology in the first half of the 20th century is vividly perceptible. For the nationalists, during this period, in addition to being Brazilian (popular) and modern (erudite,) art needed to be social and democratic, which is to say, it needed to address the Brazilian people and take their problems into consideration. Underlying this is a vision of art as both a reflection of reality and an instrument of social consciousness. It is common knowledge now that, musicologist Mário de Andrade with his analysis of Brazilian music, had a strong influence on composers such as Villa Lobos, Radamés Gnattali, and Antonio Carlos Jobim, nationalists embroiled in this issue. José Miguel Wisnik effectively summarizes the intersection between the erudite and the popular in Brazilian art, pointing out that "it proposes the creation of a strategic space where the plan for national autonomy contains a defensive position against the advance of aesthetic modernity and in favor of the cultural market."⁸⁹ Brazilian national music from the first half of the 20th century found in the imagination of the people, in the myths and legends, the tools necessary to merge two distinct musical genres into one. The full development of the use of folkloric elements, as implemented by Heitor Villa-Lobos, helped to determine the Brazilian national aesthetic that still exists today. This movement did not just incorporate elements of popular

89. José Miguel Wisnik, *O Nacional e o Popular na Cultura Brasileira* – (Música. São Paulo, Ed. Brasiliense, 1982), 134.

melodies, Afro-Brazilian rhythms, and complex indigenous melodies, but also developed typical sounds characterizing the works of the majority of Brazilian composers. The sounds of Brazilian birds, appear in the Villa-Lobos' "*Bachianas*" number 4 and 7; in Jobim's symphonic work "*Sinfonia da Alvorada*," in the movement "O Planalto Deserto," we can also hear birds chirping and flying over the region of the Central Plateau. Villa Lobos, Radamés Gnattali and Antonio Carlos Jobim developed a hybrid musical language, not necessarily fixed, but distinctive in its articulation and construction of a Brazilian musical identity. In this way, they transcended the defined boundaries between the musical limits known as "erudite" and "popular." The Brazilian multi-instrumentalist and Jazz player, Hermeto Pascoal, made an interesting, but hilarious, commentary about his Brazilian music:

This music is a mixture of choro with baião, samba, classical and everything else. Like time progresses, everything has to progress. [...] This music is a mixture of the Brazilian forests with concrete... [...] This music is a mixture of mambo in two-four, with chorinho, black beans with fried flour and steamed rice. After all these mixtures, we just have to play. Cheers to inspiration!⁹⁰

Higher music education in Brazil has been characteristically slow to respond to the changing paradigm. From the '60s through the 80s' few, if any, studies of Brazilian popular music were made in Brazilian universities and conservatories. Currently, however, that neglect is diminishing. Not only is popular music now performed in academic venues but it also finds its way into the teaching materials in undergraduate and graduate courses. Three decades ago, popular music was marginalized in Brazilian higher education, but today it has become one of the seven most popular fields of music study in Brazilian graduate programs. Between 1980 and 1990, Popular Brazilian Music was not

90. Hermeto Pascoal, *Calendário do som*, (São Paulo: Senac. 2000).

chosen as the topic of any dissertation or thesis in Brazil. However, curiosity was awakened in the last two decades and the number of projects has been constantly growing: 2.0% in the period from 1991-1993; 2.4% from 1994-1995; 2.7% from 1996-1998; 3.5% from 1999-2000; and 5.7% from January 1 to August 17, 2001; and the numbers keep growing.⁹¹ The musical elitism characteristic of these institutions in the past hundred years is gradually being eroded. The old cultural phobia against the blending diverse, lower-class, new or different musical genres is being replaced by a more imaginative view which allows for the possibility that Brazilian music, as a whole—and in all of its parts—might contribute importantly to a more general adoration of the best in art, literature and human thought as well as to the attainment of a more just society.

91. Fausto Borém, "Metodologias," *Cadernos da Pós-Graduação – Instituto de Artes da UNICAMP*, v. 5, n. 2. (2001), 19-33.

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VII- Listing of CD's contents

Compositions Track List

1. Maria Farinha's Sweet Presence – A Lullaby Without Words for Baby Ronnie

Time Signature: 3/4. Key Signature: G major, and Bb major

Tempo: Quarter note = 120

Piano introduction interpreted by: Glenda Del Monte

(Piano, strings, flutes, clarinet, and bass (after introduction), are sound samples from Finale Notation Software -2009.)

Piano in the Introduction recorded at Studio Number 9 in Toronto, Ontario- Canada
March 20, 2009

2. Maria Farinha's This Little Choro

Time Signature: 2/2. Key Signature: Ab major

Tempo: Quarter Note = 140 (Intro: quarter note = 100)

Instrumentation and Players:

Voice: Maria Farinha

Percussion: Luiz Rabello

(Piano, strings, flute, clarinet, and bass, are sound samples from Finale Notation Software -2009)

Voice and percussion recorded at Studio Flautin in Sao Paulo, SP-Brazil
February 12-14, 2009

3. Maria Farinha's Urban Reality (Popular version)

Time Signature: 2/2. Key Signature: F major

Tempo: not specified, however it was recorded in quarter note =100

Instrumentation and Players:

Voice: Maria Farinha

Viola Caipira and Acoustic Guitar: Ney Marques

Bass: Bosco

Drums: Claudio Baeta

Percussion: Luiz Rabello

Recorded at Studio Flautin in Sao Paulo- Brazil in December 2007.

4. Maria Farinha's Urban Reality (Orchestrated version)

Time Signature: 2/2. Key Signature: F major

Tempo: quarter note =190

Instrumentation and Players:

Voice: Maria Farinha

Percussion: Luiz Rabello

(Piano, strings, accordion, and bass, are sound samples from Finale Notation Software-2009)

Recorded at Studio Flautin in Sao Paulo- Brazil in December 2007.

5. Maria Farinha's Summer of Love

Time Signature: 2/2. Key Signature: D minor
(Introduction, and "The Ardent Summer" in A minor)
Tempo: Quarter Note = 120

Instrumentation and Players:

Voice: Maria Farinha

Tenor Saxophone: Evaldo Tocantins

Percussion: Luiz Rabello

(Piano, strings, and bass, are sound samples from Finale Notation Software -2009)

Voice, percussion, and saxophone recorded at Studio Flautin in Sao Paulo, SP Brazil, in February 12-14, 2009

6. Maria Farinha's Valentine's Day

Time Signature: 2/2. Key Signature: E major
Tempo: Quarter Note = 95

Instrumentation and Players:

Voice: Maria Farinha

Percussion: Luiz Rabello

(Piano, strings, and bass, are sound samples from Finale Notation Software -2009)

Voice and percussion recorded at Studio Flautin in Sao Paulo, SP-Brazil February 12-14, 2009

APPENDIX

According to the Villa Lobos Museum, the manuscript for "A Prole do Bebe No.1," unfortunately, is lost. Attached below is the first edition published by French publisher Max Eschig in 1924.

*esta Pequena e sua prima interpretada
de mimbo de...
A' Lucio Villa-Lobos
H. Villa-Lobos
Rio, 1946³*

A Prole do Bêbé (Nº 1)
(LA FAMILLE DU BÉBÉ)
COLLEÇÃO DE PEÇAS CARACTERÍSTICAS

1 BRANQUINHA - A boneca do louça.
(Petite blanche - La poupée de biscuit)

Rio, 1919.

H. VILLA-LOBOS

Muito animado e alegre
(Très animé et gai)

PIANO.

*Com delicadeza
(Avec délicatesse)*

Escola Portatil de Musica- Choro
The Brazilian Portable School of Music

Magazine Article by: Julio Moura, "O Casarao do Choro," *Revista Argumento*.
<http://www.livrariaargumento.com.br/revista/artigo/choro.pdf> (accessed on March 14, 2009)

REPORTAGEM

O casarão do choro

JULIO MOURA

Atenção, os pandeiros atacam junto com a melodia. Os cavacos entram rasgando na harmonia". A instrução, para cerca de cem alunos reunidos na prática de conjunto da Escola Portátil de Música, é de Luciana Rabello, compositora e cavakinista, que aprendeu música através do convívio com bambas como o pessoal do extinto Suvaco de Cobra (roda que reunia os maiores chorões cariocas, na Penha dos anos 70), e a excelência exigida pelo mestre Radamés Gnattali e pelo irmão, o violonista Raphael Rabello.

"Gente, vamos tocar mais alto. Não consigo escutar os violões", solicita outro regente, o violonista e arranjador Paulo Aragão, de formação acadêmica e erudita. Seu irmão, o bandolinista Pedro Aragão, ocupa-se em equilibrar o timbre dos trombones com uma inusitada trompa, instrumento mais comum em orquestras sinfônicas que em formações de choro, o objeto de estudo e devoção dos mais de 400 alunos, das mais diversas etnias, sotaques e faixas etárias, que frequentam a Escola Portátil de Música, no bairro da Glória, zona sul do Rio.

A cena acontece, com algumas variações e mais ou menos intensidade – como no próprio choro – todos os sábados nos jardins do casarão que durante quase uma década abrigou a ONG Viva Rio, na Ladeira da Glória. Desde janeiro deste ano, quando a Escola Portátil mudou-se da UFRJ, na Lapa, e passou a funcionar no casarão, expressões como atacar e sair rasgando deixaram de povoar o inconsciente dos frequentadores da ONG – uma das mais atuantes na questão da violência urbana no Rio de Janeiro – para assumir um contexto rigorosamente musical.

"A única arma de que dispomos é o conhecimento. Nossa preocupação é transmiti-lo de uma maneira que nossos alunos não teriam acesso numa universidade de música. Ensinamos música popular do jeito que eu aprendi com os mestres, através da convivência e da prática em conjunto", explica Luciana, diretora da Escola juntamente com Pedro Aragão e o violonista Maurício Carrilho, sócio de Luciana também na Acari Records, gravadora carioca especializada em choro.

"Jamais cursei uma universidade" – continua a instrumentista. "Até tentei, mas os professores me desencorajaram. Se eu quisesse estudar música popular, que fosse para Berklee, tocar jazz. Para ter acesso a partituras, a única opção era ir ao Museu da Imagem e do Som copiar à mão cada nota das originais, nem

tirar xerox era permitido", recorda.

A via-crucis da geração de Luciana – e também dos violonistas Raphael Rabello, Maurício Carrilho, Luiz Otávio Braga e do pandeirista Celsinho Silva – que incluía peregrinações por salas de museu para tirar o bolor das partituras e procissões a subúrbios distantes, atrás de uma roda de choro na década de 70, naturalmente, não foi percorrida em vão. O legado encontra-se disponível e democratizado, sem qualquer custo para quem se matricular numa das oficinas oferecidas pela escola.

Digitalizadas, as partituras de Pixinguinha, Radamés, Jacob do Bandolim, Chiquinha Gonzaga, Anacleto de Medeiros são distribuídas aos alunos. Com o patrocínio da empresa do setor de energia El Paso, em vias de ser renovado para 2005, e a parceria do Instituto Jacob do Bandolim e da Sarau Agência de Cultura Brasileira, os diretores da EPM vêm cada vez mais distantes os dias em

que era preciso copiar nota por nota de manuscritos elevados à condição de antiguidade.

"O patrocínio permitiu ampliar o número de instrutores e de oficinas, bem como organizar e disponibilizar as partituras. Entendemos que a teoria não pode ficar desgarrada da prática. Para isso, incorporamos o choro às diversas frentes de ensino musical", avalia Pedro Aragão.

PIRATARIA DO BEM

Outro recurso oferecido pela Escola é o acesso aos principais discos de choro de todos os tempos, a grande maioria fora de catálogo ou esquecido pelas grandes gravadoras. Clássicos como "Vibrações" de Jacob do Bandolim, ou a gravação original da "Suíte Retratos", de Radamés, podem ser alugados pelos alunos, pelo prazo máximo de uma semana, ao custo de um real. Já pensou se a moda pega no Palácio Guanabara?

"É irado. Toda semana descubro gravações, compartilho com outros alunos", entusiasma-se Marianna Lopes, estudante de flauta.

"Em outra época, nós corriamos atrás das gravações em sebos ou na casa de colecionadores. Hoje permitimos que os alunos os copiem, como objeto de estudo. Podemos chamar de pirataria do bem. Isso é patrimônio, e não mero produto de mercado. Não se pode impedir que esta informação, que é parte da cultura brasileira, chegue até as pessoas", enfatiza Luciana.



REPORTAGEM

O poeta e produtor Herminio Bello de Carvalho, conselheiro da EPM, reforça: "a escola está cumprindo seu papel, dentro do ensino informal a que se propôs. Agregou novos oficinairos, ampliou seu quadro de monitores, e criou suportes importantíssimos como as apostilas sonoras. A idéia agora é implementar uma DVD-Teca, já que é importante que os estudantes tenham acesso à maneira de executar o instrumento. No caso, serão *tapes* preciosos de Raphael Rabello, do Época de Ouro, da Camerata, Radamés e conjuntos mais recentes", adianta Herminio.

SEM ESSA DE EXÓTICO

A visita à Escola Portátil de Música significa necessariamente esbarrar com alguns dos mais atuantes instrumentistas do gênero, alguns deles históricos. É o caso do octagenário Álvaro Carrilho, pai de Maurício e irmão de Altamiro, na linha de frente do naipe de flautas. Além dos amigos que sempre aparecem para reforçar a roda, coordenam as oficinas de seus respectivos instrumentos o bandolinista Pedro Amorim, os violonistas Maurício Carrilho, Paulo Aragão e Ana Paes, os clarinetistas Rui Alvim e Pedro Paes, o pandeirista Celsinho Silva, o cavaquinista Jaime Vignoli. À frente do curso de percepção musical estão Adamo Prince e Bia Paes Leme.

Ensinamos música popular do jeito que eu aprendi com os mestres, através da convivência e da prática em conjunto

LUCIANA RABELLO



Integrante do grupo Água de Moringa e autor do samba "Sem essa de malandro agulha", gravado por Zeca Pagodinho, Jaime Vignoli conheceu experiências semelhantes às mencionadas pela geração anterior à sua. Na zona sul carioca da década de 80, um jovem chorão sentia-se tão enturmado quanto um evangélico numa *rave*. "Era tratado como exótico porque gostava de samba e choro. A sorte é que havia outros exóticos com quem eu podia me juntar em busca de uma roda de uma roda no Cacique de Ramos ou na Penha", referencia.



Created in the year 2000, by Choro musicians who wanted to transmit their knowledge of this genre of music, Escola Portátil de Música (Portable School of Music) has experienced considerable growth and success. Starting with about fifty students at Sala Funarte in Rio de Janeiro, it grew to approximately one hundred at the Federal University of Rio de Janeiro, and then more than tripled at the Gloria location. Currently,

at the Uni-Rio campus in Urca, there are 23 teachers and approximately 600 students who study flute, clarinet, saxophone, trumpet, trombone, bass, 6 and 7-string guitar, cavaquinho, mandolin, tambourine (pandeiro), percussion, piano, accordion and voice - not to mention the courses of choro history, musical theory, harmony, arrangement, composition, and ensembles. The school offers comprehensive musical training (both theory and practice), allowing graduates to work in any musical genre, not just Choro. That is why so many students apply each year, attracted by the innovative opportunity to acquire a musical education through the language of Choro. EPM's goal is to give students the necessary educational, professional, social, and emotional foundations for successful careers and productive lives as artists and citizens. And not only students are attracted by the sounds that come from the Escola Portátil. An increasing number of fans, admirers, and enthusiasts benefit from the positive repercussions of the School. The weekly big band open rehearsal - probably the largest "regional" in the world, gathering all the School's students - has become, through word of mouth, a Saturday fixture for "Cariocas" (Rio de Janeiro natives), and an informal tourist attraction. There, at the foot of Sugar Loaf Mountain, music lovers show up every week to listen to arrangements written specifically for the group, of Brazilian music classics or new compositions.

Besides the Bandão (The Big Band), other groups were born at the School and are currently playing on the musical scene. Notable among them are the "Furiosa Portátil" a brass band that delivers 'furious' and memorable performances, the "Camerata Portátil," an ensemble of guitars, cavaquinhos, mandolins, flutes, clarinets, percussion and "Os Matutos de Cordeiro," young and talented musicians from the small town of

Cordeiro (upstate Rio de Janeiro) who have already recorded their own album. Equally important are the small “Regionais” created informally at the School. These groups, that play in backyards, bars, homes, and streets, are responsible for the most wide-ranging and spontaneous dissemination of Choro, this typically Brazilian musical genre that is more than 150 years old. Students and teachers promote other activities to make their music heard. Every Friday, from 5:00 to 6:30pm, the radio program "Escola Portátil no Ar" is broadcast by Rádio Nacional AM (available also through the internet). There, groups from the School present new compositions or pieces from the vast choro repertoire. The Finep Instrumental series, in partnership with the School for the second year running, presents, on the first Thursday of every month, a concert connected to the School at Finep's auditorium in Flamengo. These are all ways to showcase the work done by the School and cultivate an audience interested in contemporary Brazilian instrumental music.

Escola Portátil de Música is sponsored by Petrobras (Brazilian Oil Company), and is open to everyone. It is committed to the dissemination of one of the greatest treasures of Brazilian culture. Thanks to this sponsorship, classes are free of charge, and there is only a semi-annual administrative fee. A Escola Portátil de Música is promoted by Instituto Casa do Choro (home of the Choro Institute), organizer of the annual National Choro Festival, an eight-day event that takes place in a site far from urban centers, offering courses, workshops, concerts, lectures, videos, etc. Each edition of the Festival gathers approximately 250 musicians, both amateurs and professionals, from all over Brazil and abroad. By gathering students, professionals and amateurs in a single environment for eight days, the Festival promotes a unique experience, an exchange of

experiences that has no rival in the country. It is the perfect place to compare notes on what's going on all over Brazil in connection with the choro, as well as projects that use this genre as a vehicle. This exchange generates initiatives throughout the country and even abroad, testifying to the Festival's multiplication potential.

(Translation from the Portable School of Music web site)

Interview with Nelly Gnattali

February 16, 2009

3:00 p.m. to 5:00 p.m.

Barra da Tijuca – Rio de Janeiro – RJ

Brazil

M) Maria Farinha

N) Nelly Gnattali

M) Nelly, I would just like to clarify that we won't be talking specifically about the biography of Radamés Gnattali, but instead you will be answering questions related to my research. You may use any information you gained during the time that you lived with Radamés, and you may state your own conclusions about the composer, given the fact that you lived with him for over 25 years. I will, also, include information from other sources, for example information supplied to you by friends and family members about Radamés during all of those years.

M) Nelly, I would like to know if it is true that Radamés, when he was just 9 years old, was presented with an award by the Italian consul in Brazil for directing an orchestra that was playing his own classical composition.

N) Yes, he was interested in orchestral works since he was very young, and I know when

he was only 3 years old he would imitate violinists with a toy violin.

M) During the first half of the twentieth century, do you think that Radamés preferred to compose classical music or to compose popular music for the radio?

N) Let me explain what it was that brought about this dichotomy in the musical career of Radamés: He moved to Rio permanently in 1931. His friend Fontainha wrote to him saying that there was an opening in the National School of Music for a position as Professor and asked him if he wanted to be put up for consideration. He dropped everything in Porto Alegre and went to Rio de Janeiro. He studied there for 4 or 5 months waiting for the results. He went to talk with the President, Getulio Vargas, and supposedly he brought a letter from Raul Pilla, who was a very good politician and well respected by the President. A few days later, a telegram arrived summoning him to speak with the President. When he arrived, the President asked him:

GV – What do you want, sir?

RG – I would just like to know if the appointment will be made before the end of the year, that's all.

GV – You have my word on that!

But there was no contest. Only a very few people were assigned to the posts. From that point on, he remained frustrated in Rio and needed to survive, which meant working in popular music. It was then that his musical career started to turn around, and he became a music director/arranger on the radio, and musicians sprung up in greater and greater numbers. The truth is that he entered the popular music market albeit against his will.

M) Do you think, then, that he had to set his desires aside in this temporary abandonment of classical music and dedicate himself to composing popular music?

N) No, he didn't abandon classical music; he did both things at the same time, individually, and also symbiotically. But Radamés' driving force, what he lived for, was erudite music. In order to survive, however, he composed popular music. Nevertheless, he did enjoy composing Choros, Waltzes, you know, popular instrumental music; but he really didn't like making arrangements for singers. In spite of this, he excelled even in that role. In those days, popular music singers would seek him out more than any other composer.

M) Do you believe that Radamés' role as an arranger of popular music was related to a desire to help disseminate the music of the lower classes of Brazilian society of his time?

I mean, did Radamés have that type of societal interest in music?

N) Yes. I think that even unconsciously he felt he had a duty to promote Brazilian popular and folk music. This issue was made clear when Radamés refused several invitations to work in Europe because he didn't want to stop working with Brazilian music, especially folk music. He adapted his "pure music" to contain more popular rhythms. He enabled the humblest people of that time to appreciate and understand beautiful music.

M) Would you consider Radamés as a nationalist musician of his time, similar to Villa Lobos?

N) Yes, he called himself a nationalist, like Nazareth and Pixinguinha.

M) Nelly, after researching, I have concluded that, Radamés was an experimenter as well as an investigator of music from other countries and other genres, like jazz. Was that true?

N) Yes. He loved jazz. He believed that jazz was the best popular music in the world. He said that jazz had its roots in Debussy and Ravel, with their dissonant styles.

M) So you would say that Radamés was the consummate musician?

N) Of course. He brought the richness of classical music to popular music, and vice versa.

M) Do you think that Radamés was akin to a diplomat of classical music to the world of popular music, and vice versa, a diplomat of popular music to the world of classical music?

N) I totally agree. It was his trademark. That was always his way.

M) Do you think that this duality of musical genres in Radamés' life at some point became fused into one genre, the genre of Brazilian music? I mean, did Radamés belong to the group of Brazilian composers who believed in that possibility?

N) Yes, there was only one Radamés, beloved by all, the elite, and the common man; and as a result, Radamés' music was universal, not just for the elite or just for the common man.

M) Would you say, therefore, that Radamés was a reconciler of Brazilian music for the first half of the 20th century?

N) Yes, Radamés is located exactly between modern classical musicians attempting to assimilate Brazilian folk and popular music, and popular musicians attempting to bring the techniques and expression of Brazilian classical music to their popular music.

M) So, do you agree that Villa Lobos, in sum, would be 70% a classical musician and 30% a popular musician, and that Jobim would be 70% a popular musician and 30% a classical musician, but that Radamés had found the 50% balance between the two genres?

N) I think it's just as you say. But, deep down, he admitted that his greatest inspiration was for his own music, which was erudite music. Thus, he often rejected many jobs involving popular music in order to dedicate himself to composing his "pure" music. But it is important to note here that the erudite or "pure" music of Radamés was a Classical music already "contaminated" by popular music.

M) Nelly, the expression you just used, "contaminated," was that a word that Radamés used to describe the genre of popular music?

N) One could say so, yes. He said that the music he loved was erudite, and that music was pure, without contamination. For example, the majority of the composers of that time used to take on 5 arrangement tasks and took 10 days to finish them. Radamés used to do everything in 2 days in order to be able to spend the other 8 days composing his erudite music.

M) What was Radamés' method for composing erudite music?

N) He would work on several works at the same time. He would work on a concerto for two hours, and then another hour on a Sonatina, then two more hours on a Duet. He didn't pretend to understand where this inspiration came from, what it was that inspired all these simultaneous ideas, that endless fountain of creativity. Sometimes he wondered if it all came from his brain or from some sort of cosmic energy.

M) So could we say that Radamés was a genius?

N) Yes. I am convinced he was a genius because I lived with him and I know how crazy he was. One day he was coming back from a concert where the two works played were composed by him and Bela Bartok. The orchestra played Bartok's piece with care and precision, because they had rehearsed it extensively. With Radamés' piece, they played poorly, with a lot of errors, possibly due to the fact that he was Brazilian and involved with popular music and they hadn't properly rehearsed it. He played the piano section that day. After we went home, he went crazy and wanted to destroy all of his classical music manuscripts. He became very depressed and cried, and I didn't know what to do. But, of course I didn't let him destroy the manuscripts.

M) Nelly, what was Radamés' opinion of Villa Lobos and Ernesto Nazareth?

N) He thought that Villa Lobos was a great musician, but he had some reservations about his orchestral compositions. But I think that because Radamés was considered the "ultimate" orchestral composer and arranger, it was hard for him to accept the orchestral compositions of others, do you understand? On the other hand, he really admired Nazareth's compositions for piano.

M) One last question. My research indicates that Radamés felt musically “frustrated.” Is that true?

N) Yes. Primarily because of the fact that he was never recognized professionally as a concert player. He was a brilliant composer, but that wasn’t enough for him. In my opinion, being the composer and musician that he was, was enough for him and for all of Brazil. But he never accepted the fact that he did not achieve his personal dream. For all of us, if Radamés had achieved that dream, we would have lost a lot. He would have been more just a concert player in that world of concert players. As it turned out, being such a great composer, he left us all with some of the greatest artistic riches of this country.

M) Nelly, thank you for all of the information you have shared with us in this interview, and also, for lending us the manuscripts of the *Sonatina Coreografica* as well as allowing us to use the information contained in the reference work ‘*Brasilianas - Catalogo Digital Radamés Gnattali.*’

About the *Brasiana: Radamés Gnattali Digital Catalogue*

A multimedia bilingual CD-ROM, sponsored by Petrobras Music 2003, Adriana Olinto Ballesté, Nelly Gnattali and Roberto Gnattali present the new step into the universe of the composer's work: the Radamés Gnattali Official Web Site, sponsored by Petrobras - Petróleo Brasileiro SA, is now presented in bilingual edition - English/Portuguese.

The aims of this project are: a) to support the development of research on the great

pianist, composer and arranger Radamés Gnattali's life and work; b) to promote his work through the country and worldwide as an incentive to improve the communication standards with the organizers and therefore to establish an easier access to the catalogued scores.

The *Radamés Gnattali Digital Catalogue* is focused to schools, universities and libraries dedicated to musical education as well as orchestras, associations, theatres and cultural foundations. It is now open to the general public but it is meant to serve as a solid source of research for professional musicians, maestros, instrumentalists, singers, professors and students; musicologists and historiographers; musical producers and entertainers.

The *Radamés Gnattali Digital Catalogue* presents the following contents:

Autobiography: an ensemble of statements and interviews concerning different moments of his long career - a collection of his own thoughts about his life and work.

Life time: a chronological list of historical events related to his life and linked to significant moments of social and cultural context in Brazil and worldwide, with punctual information dated year by year, from 1905 to 1988.

Image gallery: over 150 photographs with self-explanatory subtitles.

Press cutting album: a collection of press releases and articles concerning all his career, from 1924 up to the most recent moments, presented in modern high resolution technique.

Statements: a collection of articles, reports, messages, letters to family members, friends, journalists, musicians and musical critics featuring Radamés' life and music.

Catalogue: complete filing of his concert music (about three hundred pieces) illustrated with the original scoring images. A new catalogue with over 200 pieces concerning his compositions for popular music is under construction and should be available soon.

Discography: over 130 records found, featuring Long-plays and CD's, many of them presenting the original colored covering. Under construction is also the cataloguing process of a hundred 78rpm records featuring Radamés' compositions only, written from 1930 to 1966.

Performing arts: information on Radamés' production for Ballet, Theatre, and movies.

new books and records, scoring digitalization, unpublished work, curiosities about his life and work. The secondary menu features, **Bibliography:** list of reliable research sources.

Related sites: varied list of web sites of libraries, cultural and research institutions, musical conservatories and school, radios, Brazilian and international virtual magazines.

Project: description and explanation of the project's contents. **Credits:** complete technical records.

A series of events in honor of Radamés Gnattali's 100 years anniversary has been presented as of January 27th 2006, when we have commemorated his centenary.

Unbeatable creator, Radamés has built a long career during over 60 years, considered to be one of the most significant artists of the 20th century. "An entire continent to be explored," says Luiz Paulo Horta, erudite music critic for *O Globo* newspaper; "A sound manufactory himself", says the poet Hermínio Bello de Carvalho; "an endless life spring," Tom Jobim writes to Radamés, in a poem dedicated to the "great maestro."

Radamés Gnattali's name and work swell all over the world. The *Radamés Gnattali Official Web Site* is meant to intensify the process. Radamés has been recognized among the young generation as a reference of integrity, ethics, musicality, competence and dedication to work. Professional musicians admire him with full respect and have more and more added pieces of his work into their repertoire.

Web site translated by Lidia Becker

Brasília: Radamés Gnattali Official Web Site:

<http://www.radamesgnattali.com.br/site/index.aspx?lang=eng> (accessed on May 3, 2009)