

**BRAZILIAN MUSIC
HISTORY, RHYTHM, AND REPERTOIRE FOR THE JAZZ PRACTITIONER**

This course is designed to introduce and examine Brazilian music from both academic and performance perspectives. Beginning with an overview of Brazilian music history, regional groups, rhythms, and styles, it will proceed by considering each style or rhythm group. For each style the students will learn and perform fundamental rhythms on percussion instruments including tamborim, agogó, ganzá, caxixí, triangle, pandeiro, and surdu. Each area of focus will be covered in one or two sessions, and include lecture, listening, reading, and performance of exemplary pieces. As the students are first and foremost performers, a primary focus of the course is the incorporation of the Brazilian music universe of rhythms, phrasing, and repertoire into their developing styles. They will be required to complete a research project on a specific topic, to be chosen with the instructor, and to become familiar with repertoire associated with their respective instruments (see repertoire list below). The aim is to produce a performer who is well informed not only about musical components and necessary skills for performance, but also about the history and context in which Brazilian music develops.

In addition, the course can be directed in some part towards the creation of repertoire and arrangements for combos, big bands, vocal soloists and groups, and chamber ensembles.

Students will gain the essential musical and esthetic information to create works that are both stylistically authentic and contemporary.

Note: An explanation of Brazilian styles and lists of composers and repertoire follow the course outline.

PROPOSED SCHEDULE

Explanation of Brazilian styles, and lists of composers and repertoire follow the course outline.

SEMESTER I

Week 1

Lecture and listening session

Overview of Brazilian music history, genre, styles, regional and rhythm groups (choro, maxixe, samba, partido alto, bossa nova, baião, marcha, frevo, maracatú, afoxé).

Discussion of culture as a function of political and social history; Brazil as colony, history of slave trade and consequent arrival of African peoples, Republic, dictatorship, democracy

Weeks 2-3

Maxixe, choro, gafieira

---The adaptation of the Swing Era to Brazilian repertoire (Gafieira, radio bands, arranging techniques, transformation of Brazilian brass band traditions)

---Reflections of American film music and popular song in Brazil (Pixinguinha, Radames Gnattali

Semana de Arte Moderna, antropofagia, Heitor Villa-Lobos' use of popular genes and styles
Getulio Vargas---dictator, populist, supporter and appropriator of culture

Weeks 4-6

Marcha, samba, partido alto

Week 7

MIDTERM

Weeks 8-10

Samba-canção (popular vocal genre; ballad or medium-tempo samba) bossa nova

Weeks 11-12

Northeastern rhythms: baião, frevo, maracatú, afoxé, xote

Weeks 13-14

Minas sound

Week 15

TWO-PART FINAL: Written exam, performance

SEMESTER II

Weeks 1-4

Brazilian Jazz and Improvisational Music

Since the 1920's American jazz and Brazilian music have crossed paths, affecting styles of musicians in both countries. This component of the course will consider a number of important intersections:

- The adaptation of the Swing Era to Brazilian repertoire (Gafieira, radio bands, arranging techniques, transformation of Brazilian brass band traditions)
- Reflections of American film music and popular song in Brazil (Pixinguinha, Radames Gnattali)
- Reflections and appropriations of bebop, cool jazz, and hard bop in Brazil
- Samba-jazz, bossa-jazz, post 1960's "fusions" both domestic and diasporic (Laurindo Almeida, Garoto, Sergio Mendes, Tenorio, Jr., Moacir Santos, Stan Getz, João Donato, Airtó, Claudio Roditi)
- The emergence of a contemporary Brazilian improvisational language (Hermeto Pascoal, Egberto Gismonti, Paulo Moura, Itiberé Orchestra Família)
- Mineiros and jazz (Milton Nascimento, Toninho Horta, Wagner Tiso, collaborations with Wayne Shorter, Herbie Hancock, Pat Metheny)
- The contemporary Brazilian big-band (Mantequeira, Vitor Santos)
- The "Choro Novo" (New Choro) movement (Rabó de Lagartixa, Dois de Ouro, Henrique Cazes, Escola Portatil)

Weeks 5-6

MPB: Contemporary Brazilian song from 1965-present

Song festivals, Tropicália, Brazilian popular music (MPB) 1964-1985

Ambiguity in a military dictatorship: censorship, manipulation of national identity

Music post-1985: Afro-reggae, maracatú, axé, hip-hop

The adaptation of popular song as vehicles for jazz performance (Ivan Lins, Djavan, Milton Nascimento)

Week 7

MIDTERM

Week 8-14

In-depth study of specific composers and their work

(ex. Pixinguinha, Garoto, Hermeto Pascoal, Egberto Gismonti, Moacir Santos, Toninho Horta)

Student presentation of research

Student choice and presentation of solo works from the Brazilian literature

Preparation of final group performance: Choice of repertoire, assignment of formations, initial work on arrangements, application of underlying rhythms to ensemble performance

Week 15

TWO-PART FINAL: Written exam, performance

Possible student research projects: Composers, movements, genres

Genre, rhythms, movements

Bossa nova c. 1958-64 derivative of samba, upper-middle class urban “sophisticated” music. Characterized by attention to beauty of lyric (featuring poetic descriptions of relationships in their many stages and forms) slow-medium tempos, harmonic language and progression that show similarities to jazz. Principally vocal music, though many of the compositions came to form part of the standard instrumental repertoire. An important and strong influence on music and musicians of the US, Europe, and Asia until the present day.

João Gilberto, Antonio Carlos Jobim, Carlos Lyra, Vinicius de Moraes, João Donato, Johnny Alf, Chico Buarque, Roberto Menescal, Ronald Bóscoli. Vocalists *Astrud Gilberto, Nara Leao, Silvia Telles, Dorothy Duran, Leny Andrade*

Brazilian Jazz, samba-jazz, Brazilian instrumental music, fusion: 1950's-present

A broad spectrum of style, combining Brazilian rhythm and sensibility with jazz trends

Edison Machado, Joao Donato, Azymuth, Cama de Gato, Hermeto Pascoal, Egberto Gismonti, Paulo Moura, Sergio Mendes, Toninho Horta, Stan Getz, Charlie Byrd, Herbie Mann, Paul Winter, Miles Davis, Gil Evans, Airto, Chick Corea, Wayne Shorter, Ron Carter, Pat Metheny

Choro (also tango-brasileiro): 1870-present. A virtuosic, mostly instrumental genre. Emerged in Rio de Janeiro, spread nationally. Includes improvisation to varying degrees. Has gone through many phases related to growth of technology, affects of nationalism, influence of jazz, big-bands, ballroom music, and present-day trends.

Pixinguinha, K-Ximbinho, Jacob de Bandolim, Waldir Azevedo, Paulo Moura, Ratinho

MPB: mid-1960's-present Song festivals arose partly due to the military government's attempt to manipulate the cultural arena and create an officially acceptable and supported expression. New songwriters emerged including *Milton Nascimento, Gilberto Gil, Chico Buarque, Caetano Veloso, Ivan Lins.* In defiance of the repressive regime, the lyrics often carried symbolic political (and anti-regime) meanings. MPB has evolved to include almost any Brazilian popular vocal genre, absorbing international trends as diverse as heavy metal, reggae, and Afro-pop.

Maxixe: arose c. 1900 as outgrowth of *lundu* (early song and circle dance) w/Argentinian tango, habanera, and polka. Developed among musicians at parties of the lower-middle class

Chiquinha Gonzaga, Ernesto Nazareth, Anacleto de Medeiros

Música mineira: with roots almost to the beginning of the colonial era. Combines music of the Jesuit church, European Baroque, Afro-Brazilian culture. In the twentieth century has absorbed influence of American jazz, bossa-nova, and American/British pop of the 1960's-70's.

Milton Nascimento, Toninho Horta, WagnerTiso, Beto Guedes, Lo Borges, Clube da Esquina, Yuri Popoff, Juarez Moreira.

Northeast: a vast region which includes many rhythm families: *Baião, forró, maracatú, afoxê, marcha, frevo, axé, Mangue beat*

Many include components of Afro-Brazilian culture including dance, religious, and celebratory.

Samba:

Emerged c. 1917 as a vocal genre and used for the pre-Lenten celebration. Developed many sub-genre including the large percussion ensembles “escolas” of the street carnival parades, partido-alto, pagode, samba –canção, jazz-samba. With the rise of Getúlio Vargas and the *Estado Novo* (1937-45), became a government supported national music

c.1940's exported beyond borders as composer *Ary Barroso's* music appeared in Walt Disney works and in films including “That Night in Rio”, *Saludos Amigos*, “Copacabana”. *Carmen Miranda* is the principle vocalist associated with Barroso's songs.

Sample solo pieces: characteristic works for specific instruments

Guitar

<i>Voltarei</i>	Garoto
<i>Karaté</i>	Marco Pereira
<i>Salvador</i>	Egberto Gismonti
<i>Pedacinhos de Céu</i>	Waldir Azevedo
<i>Brasileirinho</i>	
<i>Noites Cariocas</i>	Jacob de Bandolim
<i>Receita de Samba</i>	

Piano

<i>Atraente</i>	Chiquinha Gonzaga
<i>Corta-jaca</i>	
<i>Odeon</i>	Ernesto Nazareth
<i>Fon Fon</i>	
<i>Canhôto</i>	Radames Gnattali
<i>Manhosamente</i>	
<i>Bebé</i>	Hermeto Pascoal
<i>Loro</i>	Egberto Gismonti
<i>Samambaia</i>	Cesar Camargo Mariano
<i>Choro Para Mãe</i>	Wagner Tiso

Horns

<i>Um a Zero</i>	Pixinguinha
<i>Parangolé</i>	
<i>Ternura</i>	K-Ximbinho
<i>Saxofone, porque choras?</i>	Ratinho

Drums/Percussion

Ensemble. Distribution of parts to create and maintain groove.

Familiarity with carnival groups (*escolas, blocos*), from Rio de Janeiro, Salvador, and Recife

Ability to apply rhythms of individual percussion instruments to the drum kit.

Brazilian Popular Music History and Performance Practice
Prof. Cliff Korman

With the aim of developing a knowledge of and facility with a broad spectrum of Brazilian styles, works of the following composers will be considered for technical and musical demands and historical significance.

<u>Composer</u>	<u>Era</u>	<u>Genre</u>
Joaquim Calado	1866-1880	early choro
Anacleto de Medeiros	c.1880-1907	choro, civilian band
Ernesto Nazareth	1880-1930	tango-brasileiro, choro, salon music
Chiquinha Gonzaga	1865-1935	choro, salon music, musical theatre
Heitor Villa-Lobos	c.1900-1959	Brazilian classical
Alfredo da Rocha Vianna (Pixinguinha)	1915-1974	choro, samba
Ary Barroso	c.1922-1964	samba, popular song
Radamés Gnattali	1925-1984	choro, Brazilian popular orchestral
Noel Rosa	1925-1937	samba
Cartola	1925-1980	samba
Capiba	1925-1997	frevo
Anibal Augusto Sardinha (Garoto)	1926-1955	choro, jazz
Guerra-Peixe	c.1929-1993	Brazilian classical, song
Luis Gonzaga	1930-1989	baião
Severino Araujo	c.1935-present	choro, gafieira, Brazilian big band
Jacob (de Bandolim) Bittencourt	1933-1988	choro
Waldir Azevedo	1933-1980	choro
Claudio Santoro	c. 1940-1989	Brazilian classical
Antonio Carlos Jobim	c. 1949-1995	bossa nova, popular orchestral
Luiz Eça	1953-1992	bossa nova, Brazilian jazz
Carlos Lyra	c. 1954-present	bossa nova
Donato	1956-present	bossa nova, jazz
Roberto Menescal	c. 1958-present	bossa nova, popular song
Chico Buarque	1964-present	bossa nova, MPB
Moacir Santos	c.1945-present	samba-jazz
Paulo Moura	1950-present	choro, gafieira Brazilian jazz,
Paulinho da Viola	1963-present	samba, choro
Sergio Mendes	c. 1960-present	samba-jazz
Maestro Duda	1960-present	frevo
Cesar Camargo Mariano	1965-present	MPB, Brazilian jazz
Hermeto Pascoal	1965-present	Brazilian improvised music
Egberto Gismonti	1969-present	Brazilian improvised music
Nana Vasconcelos	1965-present	Brazilian improvised music
Milton Nascimento	1965-present	MPB, Minas sound
Wagner Tiso	1965-present	MPB, Minas sound, Brazilian jazz
Toninho Horta	1965-present	MPB, Minas sound, Brazilian jazz
Ivan Lins	1970-present	MPB
Djavan	1970-present	MPB