ESCAPING THE IDEOLOGICAL FRAMEWORK OF TRADITION: BRAZILIAN CHORO MUSIC FOR PIANO

MARIA J. FARINHA

A DISSERTATION SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

GRADUATE PROGRAM IN MUSIC
YORK UNIVERSITY
TORONTO, ONTARIO

MAY 2014

ABSTRACT

Historical and analytical studies on the development of *choro* music frequently focus on the development of this musical genre in a context of its popular contemporaneity. In this research, the genre is examined stylistically focusing on the study of rhythm, melody, form, musical texture, and feel in compositions for piano. The study surveys and examines solo piano compositions from two well-known Brazilian pianists, Ernesto Nazareth and Chiquinha Gonzaga. It centers discussion on the issues of compositional collaboration between conservatory-educated pianists and popular music pianists, the so-called "*pianeiros,*" in the late 19th and early 20th centuries. This document also contains original compositions for piano intentionally integrating four choro sub-genres (waltz, maxixe, tango, and samba) as a musical indication of the author's complete understanding, mastery, and absorption of the essence of choro music.

".....Nazareth is the true incarnation of the Brazilian soul."

Maestro H. Villa Lobos

For my parents, Carlos and Lenilce

ACKNOWLEDGEMENTS

I would like to greatly thank my advisor, Professor Michael Coghlan, for his invaluable insight and his coherent guidance. Without his assistance and persistent help, this dissertation would not have been possible. Likewise, I also wish to express my utmost gratitude to Professor Barry Elmes and to Professor Mark Chambers.

My appreciation also goes to the Alberto Nepomuceno Library at The Federal University of Rio de Janeiro, Brazil, for providing manuscripts, photographs, and assisting with the research. Moreover, special thanks are due to Luiz Antonio de Almeida for all the efforts to make available for Brazilian researchers the complete official catalog of Ernesto Nazareth works in the composer's official website. I would like to acknowledge the Social Science department of the Catholic University of Sao Paulo (PUC), for providing research material for this dissertation. I would like to mention the *Instituto Moreira Sales* for having comprised six thousand 78-rpm records from original discs (22,000 works), and thousands of written documents, piano scores, and pictures from the recording company *A Casa Edison,* which have all been available for research since 2002.

I offer my regards and blessings to all of those who supported me in any respect during the completion of this musical project. Lastly, I place on record my sense of gratitude to my beloved husband Ronaldo Farinha who, indirectly, has lent his helping hand in this venture.

TABLE OF CONTENTS

List of Figures: Manuscripts, Excerpts, Original Scores, and Photos

Introduction

When Brazil was a Portuguese colony many European musical instruments were introduced as a natural part of the colonization process. Among them were the viola, the violin, the *cavaquinho* (ukulele), mandolin, plus various wind and percussion instruments. All of these instruments were incorporated into Brazilian popular music. Musicologist Mário de Andrade posited that "music in Brazil developed through a complex mixture of elements and a wide variety of foreign influences, not only from the Portuguese but also the Spanish."[1] According to musicologist José Ramos Tinhorão, at that time "the instrument piano was synonymous with the aristocracy, power and culture." In less than a century the piano followed a strange path which would lead it from the lily white hands of the children of the elite during the first and second Empires to the agile and dancing fingers of black and mestizo musicians in popular dives. It continued on to musical revue orchestras finally winding up in the family home in the early years of the Republic at the beginning of the 20th century.[2] The piano was especially well suited to create the rhythmic and melodic impulses of the Brazilian music genre *choro.* Choro derived many of its unique qualities from the Afro-Latin dances of the Americas, specifically the habanera and tango, in addition to sources such as the European polka and the Portuguese sentimental love song *modinha*.

Above all, the choro tradition also borrowed from and was influenced by the African

---

[1] Mario de Andrade, *Aspectos da Música Brasileira*. (São Paulo, Martins, 1975), 185-187.

[2] Jose Ramos Tinhorao. *Pequena história da música popular –Da modinha à canção de protesto.* 2nd ed, (Petrópolis: Vozes, 1974)

slave dance *lundu* - a music "brimming with rhythm and musicality."[3] The lundu came to Brazil from the Congo-Angola area and it was mainly practiced among the slave class. The lundu, the first nationally recognised dance in Brazil, evolved over time and it has influenced many dances and musical genres that are now familiar forms known to many citizens. In the late 19th century, Brazilian musicians created a wide combination of what we may generally refer to as "hybridized music" in elaborating awareness to the European cultural influences that affected many aspects of Brazilian music. According to Brazilian author and musician Mario Seve the European phrasing that gave origin to the choro genre was "modified as music was exposed to dance constantly adapting itself to the new swings of Brazilian bodies."[4] And thus, other genres like the polka became tango, tango became maxixe, and maxixe became Samba. Nevertheless, Brazilians created their own way of interpreting both: the specific rhythmic accents presented in the traditional European dance music and the African beats brought by the African slaves.

Historical analyses in the study of the Brazilian culture highlight the influence of African culture in general but focus mainly on music. African music was of vital importance in the birth of choro and its sub-genres: *maxixe*, tango, samba. Similarly, Mário de Andrade speaks about the importance of the Portuguese culture in the birth of Brazilian music, representing Europeans:

> The Portuguese set our harmonic tonality and gave us strophic structure and probably syncopation, which we have set out to develop in contact with the rhythmic African drumming, (….) it also played an important role in the creation of Brazilian popular music. It was certainly through this contact that our rhythms found the variety that they maintain, which is one of our musical riches.[5]

---

[3] Mario de Andrade, *Ensaio sobre a música Brasileira*. 3rd ed. (São Paulo: Martins Fonte, 1972).

[4] Mario Seve, *Vocabulario do Choro*. 4th edition (Rio de Janeiro: Lumiar Editora, 1999).

[5] Mario de Andrade, *Aspectos da Musica Brasileira*. (Sao Paulo: Martins, 1977), 185-186.

It is widely accepted that Brazilian music, as with any major form of cultural expression, did not develop overnight, nor was it accepted and assimilated quickly by the European elite. This is exactly what happened with the choro genre itself. During the period of slavery, the Portuguese Crown saw African culture as a threat and started to defame the culture to weaken it in order to overpower the slave rebellions. By overpowering African cultural heritage, denying its genesis, and limiting its musical rhythms, the leaders believed that they would overpower the individuals. In paralell, the Catholic Church was responsible for a process that desacralized African traditions. With respect to this situation Diniz states:

> (.....) through a lavish festive calendar, the Church granted time and space for cultural expression and leisure from the worker element. Nevertheless, it caused the displacement of these expressions from their original sacred spaces - the improvised, due to the persecutions, holy *"terreiros"* (dancing circles) - to spaces of the official religion. Thus, when the religious syncretism and musical synthesis between white and black cultures resulted from the process at a later time - and this is shown to be a valuable achievement for the colonizer - we put forth the following question: is it the result of the cleverness of the blacks in preserving their culture or a possible intelligent exit of the ruler? [6]

Indeed, in Brazil, African slaves pretended to be submissive to their masters while the latter consciously supported the leisure of their slaves as a "means" alleviating their sufferings. Africans, using syncopation in rhythms with which they were very familiar, rhythmically “destabilized” the music played and sung by the Portuguese. In addition to this, Africans sang as they worked to alleviate their hardships. It was a very important part of the influence and collaboration carried out in the culture of that time. This distinctively African syncopation was at times incorporated to certain European rhythms in an

[6] Andre Diniz, *Almanaque do Choro.* (Rio de Janeiro: Nova Fronteria, 2000), 81-82.

adaptation of different forms and variations. This does not preclude that source within *maxixe*, for example. In spite of so much adversity and perhaps because of its rejection, this dance and musical genre managed to endure. Essentially, multiple cultures and races characterize Brazil, and the national culture is composed of many regional elements. Anthropologist HermanoVianna highlights this heterogeneity and says that it is possible to observe the diversity of cultural expressions, whether religious, artistic, or ethnic, in Brazilian music. He affirms that the performance of choro, for example, creates an "area of intercultural mediation, allowing the meeting of social groups of various origins."[7]

Various social and historical facts all combine to contribute to the birth of choro music. In 1815, the city of Rio de Janeiro was transformed into the capital of the "United Kingdom of Brazil, Portugal, and Algarve", unleashing urban reform and the creation of an infrastructure for essential public services (post offices, railways, ports, sewage, roads, etc.), making the emergence of a new, still incipient, social class possible: the lower middle class, composed primarily of freed former slaves who lived in the suburbs of Rio de Janeiro, mainly in *Cidade Nova*, one of the neighborhoods where they sought to preserve their ethnic identity through customs, values, and practices common to their history. The city of Rio de Janeiro came to be considered a "*miniature Africa*."[8] The sum of various factors: the urban reform, the musical instruments of European origin (piano, clarinet, and the mandolin), the music of ballroom dances (waltz, mazurca, modinha, quadrille, polka), combined with the abolition of the slave trade in Brazil to contribute to the emergence of choro. Henrique Cazes, in his book entitled *Choro: Do Quintal ao*

---

[7] Hermano Vianna. *The Mystery of Samba,* (edited and translated by John Chasteen. London: The University of North Caroline Press: 1999), 41

[8] Daniella Thompson website, "Praça Onze in Popular Song- Origins: the 19th century. http://daniellathompson.com/Texts/Praca_Onze/praca_onze.origins.htm (accessed on July 15, 2011)

Municipal considers the month of July 1845 to be the defining moment in the history of choro, the occasion when polka was danced for the first time at the Imperial Theater of São Pedro, in Rio de Janeiro. [9] Choro, at the beginning of the 19th century, appeared as a kind of "musical phrasing," using percussion instruments, *batuques*[10] of the blacks, and clapping.

It may be difficult to imagine the choro genre being born among the elites, since it was essential that the musician who was playing it be familiar with its rhythm, with its swing. Therefore, the 19th century Afro-Brazilian rhythms played a decisive role in this process and, consequently, left their mark in the sound of all Brazilian rhythms. [11] Years passed and choro managed to preserve much of its African culture, maintaining its rhythm and dances, adding it to the new music, including its percussion instruments. As Rio de Janeiro became more modern, Brazilian music, at that time represented by choro, had found the path that would lead to its nationalization. It was not yet Brazilian; it had barely sketched forms that would not be better defined until the end of the 19th century.

It was due to the reforms in the city of Rio de Janeiro that this cultural agitation was taking place in the midst of so many changes; urban music evolved even more in this time. Afro-Brazilians highlighted rhythm in their music, and melody only had secondary importance; this melody was simple, with a few notes and inexpressive phrases. Their music succumbed to European melodic influence, yet not completely, setting the rhythm with the displacement of the accents present in the syncopation.[12] At that time, several

---

[9] Henrique Cazes. *Choro: Do quintal ao municipal.* (São Paulo: Editora 34, 1998),17.

[10] Batuques: It is a rhythm associated with percussion instruments with African roots.

[11] Edinha Diniz.*Chiquinha Gonzaga: uma historia de vida.* (Rio de Janeiro: Codecri, 1984), 81.

[12] Muniz Sodre. *Samba o dono do corpo.* (Rio de Janeiro: Codecri, 1998), 25.

Afro-Brazilian musicians brought all of the African culture incorporated inside of them to the essence of their music. It was through them that it became possible for this music to become less European having characteristics that were more Brazilian. These musicians appropriated African rhythmic features, eventually, characterizing Brazilian music in these terms. When they played European music, they respected the melody, but they changed the rhythm, including the African heritage of the syncopated cadence of drumbeats, with some spontaneity, thus modifying the original genre. For all the historical facts mentioned above, it has been observed the difficulty to classify a music that is "authentically Brazilian," due to the fusion of these different cultures.

In fact, this essay attempts to provide a greater understanding of these musical practices in choro music through the analyses of its structure and feel, escaping its traditional context. These analyses will help us comprehend its importance in the context and formation of the musical genre considered to be, perhaps, the most important school of Brazilian music. Nevertheless, this nostalgic and syncopated musical genre owes its existence to the collaboration between musicians and composers, pianists who were conservatory-educated but, at the same time, were grooving on the popular music ensembles. These non-traditional pianists, commonly named *"Pianeiros,"* expressed the desire for the realization of a distinctly Brazilian culture that was not dependent on European proficiency.

Importantly, in the hands of two of these distinguished Brazilian *pianeiros,* Ernesto Nazareth and Chiquinha Gonzaga, choro has transmuted into one of the most important and sophisticated genres of Brazilian music. Finally, this essay presents the author's own compositions that interplay among the various choro sub-genres: maxixe, samba, tango,

and Brazilian waltz. The author uses as references several pieces from three important Brazilian choro composers, Chiquinha Gonzaga (1847-1935), Ernesto Nazareth (1863-1934), and Pixinguinha (1897-1973). Particularly, the genre reached its maturity with flautist, saxophonist, composer, and arranger Pixinguinha. The perfection of Pixinguinha's modulations and varied counterpoint melodies gave to choro a contemporary form and orientation. Nevertheless, the study and analysis of these composers' works presented innumerable innovative possibilities to be used in my own choro compositions.

These compositions, eventually, will become a technique book of *choro* music, giving to the contemporary music student a broad base from which to proceed. These introductory technical studies for piano facilitate the understanding of the choro universe from which the phrases, harmonic flow, and accentuated rhythmic divisions are developed. They also serve to provide important tools to be applied to the Latin American Music repertoire for intermediate and early advanced level taught in the conservatories, and schools of Music here and abroad.

Chapter I

Choro and Syncopation in Brazilian Music

Choro, like other musical genres, has its own "idiom" which through time has created a unique "vocabulary." In analyzing systematically the choro genre, we are able to understand its main aspects such as melody, rhythmic divisions, ornaments, articulation, accents, accompaniments, and harmonic flow. Regina Pinheiro claims that the repertoire of choro comes from adaptations of the European and African dances, "adding other rhythms, improvisation, instrumental virtuosity, and modulations."[13] Furthermore, another characteristic of choro is its intense and expressive movement of the bass line, held on the left hand on the piano and the bass strings of the seven-string guitar. Other features that identify the Brazilian choro are: pieces with binary compass, syncopated rhythmic, melodic, and expressive contrapuntal treatment of the melodic line. Also, it normally has a rondo form divided into three parts (A, B and C), in which the part B and C, most of the time, modulate and always return to the part A. The composer Antonio Joaquim da Silva Callado (1848-1880) is considered one of the pioneers of choro. He was the author of nearly 70 Choro songs, an eminent flutist, and a very popular person in the city of Rio de Janeiro.[14]

One of his compositions called *"Flor Amorosa,"* composed in 1877, was based on

---

[13] Regina Galante Pinheiro. "A deriva do choro de Brasília: aspectos de comunicação e cultura." (PhD Diss. Pontifícia Universidade Católica de São Paulo, 2003).

[14] Andre Diniz, *Almanaque do Choro.* (Rio de Janeiro: Nova Fronteria, 2000), 20.

the lundu rhythm and polka, and it was recognized as the first choro song.[15] Andre Diniz in his book *Almanaque do choro* affirms that composer Heitor Villa-Lobos contributed considerably to the dissemination of choro. He explains:

> When Villa-Lobos collected elements of Brazilian urban popular music and folklore to develop his sophisticated compositions, founding a national aesthetic, he was inspired by the works of Ernesto Nazareth, João Pernambuco, Chiquinha Gonzaga and Anacleto de Medeiros. Once Villa-Lobos said: ´after the concerts, when we took a train, we used to [...] play serenades and Choro, […].[16]

A famous and typical choro ensemble formation has the name "regional."[17] Carlos Almada in his book *A estrutura do Choro* claims that "regional" means a small group of choro musicians, consisting of a flute, a classical guitar, *cavaquinho* and *pandeiro*. However, this group is also open to many other instruments, such as the mandolin, the clarinet, and saxophone. Rarely have we seen a choro ensemble performing with a piano.[18]According to Henrique Cazes, the name "regional" originated from the regional character of the choro music in 1920, with groups such *as "Turunas Pernambucanos", "Voz do Sertão", and Pixinguinha's "Os Oito Batutas*".[19]

Some of the performance characteristics, and interpretation used by choro musicians are: rhythmic flexibility or swing, change the flow of the melody, dynamic modification, creation of new melodies based on harmony or improvisation, use of ornamentation.

---

[15] Ibid., 21.

[16] Ibid., 26.

[17] The Choro Ensemble is traditionally formed of one or more solo instruments (flute, mandolin, clarinet or saxophone) and the *cavaquinho*, guitars and *pandeiro* as accompaniment instruments. The *cavaquinho* performs rhythms following the harmony, one or more 6-string guitars (along with the 7-string guitar) perform the harmony and the variations/modulations, the 7-string guitar acts as bass, and the *pandeiro* establishes and keeps the rhythm of the music. The *cavaquinho*, despite its limited range extension, can also be used as a solo instrument.

[18] Carlos Almada. A Estrutura do Choro. (Rio de Janeiro: Da Fonseca, 2006), 8.

[19] Henrique Cazes. *Choro: Do quintal ao municipal.* (São Paulo: Editora 34, 1998), 67.

Nowadays, just like in jazz music, contemporary choro musicians apply changes in the score, such as the addition or erasure of notes, pauses, adding other rhythms, anticipations and the use of tempo *Rubato.* Choro may have different accents, different techniques, even though it has had great influence from its birthplace, the city of Rio de Janeiro. Musicians and composers have given some peculiar and regional characteristics to their composing, however, what really characterizes choro is the rhythm. The rhythm is also what characterizes the regionality of the music. As regards interpretation and feel, each musician has a different way of doing this.

Choro was officially born through the works of Chiquinha Gonzaga and Ernesto Nazaré. These two pianists and composers gave choro its musical individuality by utilizing rhythmic, melodic, and harmonic elements in combinations and proportions that were original and distinct from everything that had come before, and that sounded totally different from all other genres of Brazilian music.[20] According to various authors, one of the principal characteristics of the *choros* was the prominence given to the basses. One of the most important accounts on this subject is that of conductor Guerra Peixe, in which the maestro says the melodic and accentuated bass of the *choros* is a characteristic of Brazilian mestizo culture and a legacy from the time of the *modinhas*. The following text, cited by Tinhorão in two works (1978, p. 65 and 1998, p. 185), and also by Franceschi (2002, p. 153), was originally published in 1954 in the journal "O Tempo" ("The Time"):

> It was in Rio de Janeiro that the *choros* found the best field for their serenades. An instrumental grouping, popular *par excellence*, the *choro* was also characterized by that mestizo originality that Brazilians introduced into the bass of the guitar (counterpoint in the bass portion of the instrument), from the *modinhas* up to the

[20] Bruce Gilman, Origins of Samba - From Choro to Samba, accessed June 28, 2011, http://www.reocities.com/sd_au/samba/choro.html.

> polkas, and recently, in the *choros* (as a musical form). This bass, so in vogue in those romantic times, had made its incursion into the music of the public dances, which were called *maxixes*—that is, dance halls in the contemporary popular language. The musicians in the bands—many times the same ones as at the public dances—definitely would adapt this urban counterpoint process through their instrumentations, writings, or improvisations. They would arrange this bass in the introduction to tangos, sometimes with special emphasis, where it stood out in the instruments of the lower range. And the custom of doing this was so appreciated that on certain occasions the main melody was moved to the lower register, while the remaining instruments, those of the middle and high registers, fell into secondary significance for several minutes in the structure of the musical passage. Besides placing the bass in the music of the trombone, baritone horn, ophicleide, tuba, etc., there was also space for it in the characteristic "touch" of the Carioca pianists during the time of the *maxixes*. Ernesto Nazareth knew how to extract an amazing advantage from this genuinely popular creation. Ernesto Nazareth applied the bass in their compositions admirably, while Marcelo Tupinambá, from São Paulo, did not use it except on some rare occasions. Occupying a less-committed position than Ernesto Nazareth in the use of the bass were the composers from the northeast. And finally, Chiquinha Gonzaga—still more discreet than these last—used it in a very subtle way that needs to be sought out, felt, and analyzed, if we want to understand or feel fully what it encompasses. [...] Another indication that seems to confirm these observations is the exuberant bass which is always grafted on by any popular composer—or current popular radio or magazine personality— when they try to imitate the alluring characteristics of the *maxixe*, or if they aim to ridicule its form or style in order to caricature the generations that created it, all in a burlesque atmosphere beyond its limits (Guerra Peixe, 1954, p. 18).[21]

In choro, we may consider the characteristic rhythmic figures of the "tresillo," known as habanera rhythm[22]; however, the "tresillo" integrated into choro lies in the interpretation and adaptation between what Brazilian musicologist Mario de Andrade named as "*Sincope Característica*"[23] (Characteristic Syncopation), and active articulated melodies in sixteenth and eighth notes. According to Sergio Ribeiro de Freitas, "syncopation is a privileged issue in popular music studies that reappears in a number of considerations that, marked by the bias of knowledge of the old disciplines of Counterpoint

---

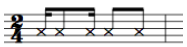
[21] Humberto M. Franceschi. *A Casa Edison e seu tempo*. (Rio de Janeiro: Petrobas, 2002), 153-154.

[22] Carlos Sandroni, "O Paradigma do Tresillo:" A rhythmic interpretation that recurs in the literature on printed music when it deals with certain South and Central American dance styles of the second half of the 19th century, namely, the formal and semantic relationships between rhythmic formulae named by Mario de Andrade as "síncope característica," accessed July 2nd, 2011, http://www.anppom.com.br/opus/opus8/sandp-1.htm.

[23] Mario de Andrade, *Ensaio sobre a música Brasileira*. 3rd ed. (São Paulo: Martins Fontes,1972), 28.

and Harmony, underline the interaction and, especially, the inseparability between metric (division, rhythm, accentuation, prosody) and pitches (notes, intervals, dissonance-consonance relationship, chords, auxiliary notes)."[24] In other words, it is a rhythmic alteration, a prolongation of the sound of the upbeat to the downbeat. Syncopation already appeared in lundu and extended to several genres of Brazilian music, being defined as a characteristic rhythm of several Brazilian genres.

Europeans were already familiar with syncopation, which had been brought to Brazil by the Portuguese and is therefore not purely African. Researcher Muniz Sodré adds: "if it was more common in the melody in Europe, in Africa its basic incidence was rhythmic. Brazilian syncopation is rhythmic-melodic."[25] It was possible to recreate the percussive effects of the percussion instruments of Africans and reproduce them. African-Brazilians added an accent, vitality, certain "feel" that was not written. They began to insert a series of shifted accents in the bass, of graceful complications.

More than just a characteristic of Brazilian music, syncopation represented a way to write the rhythm naturally played by the Africans on the score. Gerard Béhague verified that in fact a systematization of syncopation already existed, and that it was not an essentially formal characteristic, but was semantically loaded with associations with: Brazil, blacks, popular.[26] The figure  called by Mário de Andrade

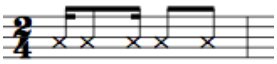
[24] Sergio Ricardo de Freitas. A memória e o valor da síncope: da diferença do que ensinam os antigos e os modernos. *Per Musi*, Belo Horizonte, n.22, 2010, p.127-149.

[25] Muniz Sodre. *Samba o dono do corpo.* (Rio de Janeiro: Codecri, 1998) 25.

[26] Gerard Behague. Recursos para o estudo da musica popular latino-americana. *Revista Brasileira de Musica.* Vol 20, p. 24. Rio de Janeiro, 1992.

'characteristic syncopation',[27] is related to the traditions of Africans brought to Brazil and this rhythmic cell would be a feature from Brazilian popular music; and even though it may be present in European music, its use in Brazilian popular music is an immediate, constant, and choreographic action, and for this reason appears frequently in its accompaniments. This process of incorporating syncopation, and that later would be present in the formation of not only the choro-maxixe but also several other genres, was very important for the 19th century Brazilian musical construction, in the valuation of backbeats, offering a wealth of possibilities with their shifts in time, delays, anticipations. The most common measure in these Brazilian genres is the duple meter - 2/4 - that has the quarter note as the unit of time, which suggests a subdivision into 8 sixteenths. In a search to create a rhythmic variety and consequently greater wealth, the backbeats of sixteenth notes become more valued, generating shifted accents. Naturally, the first notes of each measure are supported, as they represent a head of the tempo generating the most representative syncopation in Brazilian music. To understand better the *"Sincope Caracteristica*" see the figures 1, 1a, and 1b below.

Figure 1- "*Sincope Característica*" (In Brazil, the rhythmic cell on the first beat, is also called "The Fork")



[27] Mario de Andrade. *Dicionario Musical Brasileiro*. (Sao Paulo: Edusp, 1989), 476.

Figure 1a- In Brazil, the "fork" is often played in an articulated way as below:

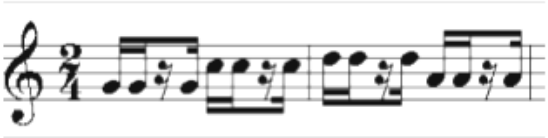
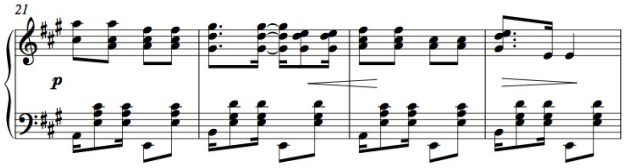


Figure 1b- Ernesto Nazareth's Brejeiro, an example of the "*Sincope Caracteristica.*"



It is historically important to briefly speak about the polka and the habanera. The habanera rhythm had its origin in 1791 when French colonists, fleeing the Haitian Revolution, went to Cuba and developed the dance music: "*contradanza or danza criolla*."[28] The Cubans named their first dance music derived from contradanza, "*habanera*." Spanish sailors brought the habanera back to Europe where it became very popular also in Portugal, and finally, it was brought to Brazil in the 19th century.
Polka is a musical genre that accompanies a pair dance, originated in Bohemia, in duple meter 2/4, with a fast tempo and lively character. In Brazil, according to Mário de Andrade, the first record of the polka is from 1846 in Rio de Janeiro.[29] Due to its happy and festive character, this musical genre quickly gained popularity in dances, ballrooms, and theaters of Rio de Janeiro, occupying a prominent position, alongside waltzes, schottisches, and mazurkas, genres also native to Europe. This projection appears to be a

[28] Ed Morales, *The Latin Beat: The Rhythms and Roots Of Latin Music From Bossa Nova to Salsa and Beyond.* (Massachusetts: Da Capo Press, 2003), 12.

[29] Mario de Andrade. *Pequena História da Música.* (Belo Horizonte: Itatiaia, 1980).

reflection of the acceptance of this genre as an accompaniment to a ballroom dance that was already popularized in Europe.[30]

To have a better understanding of habanera and polka, see the figures 2, 2a, 3, and 3a below.

Figure 2: Habanera Rhythm

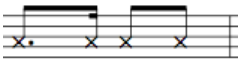


Figure 2a: "*Habanera*" by Brazilian composer Alexandre Levy

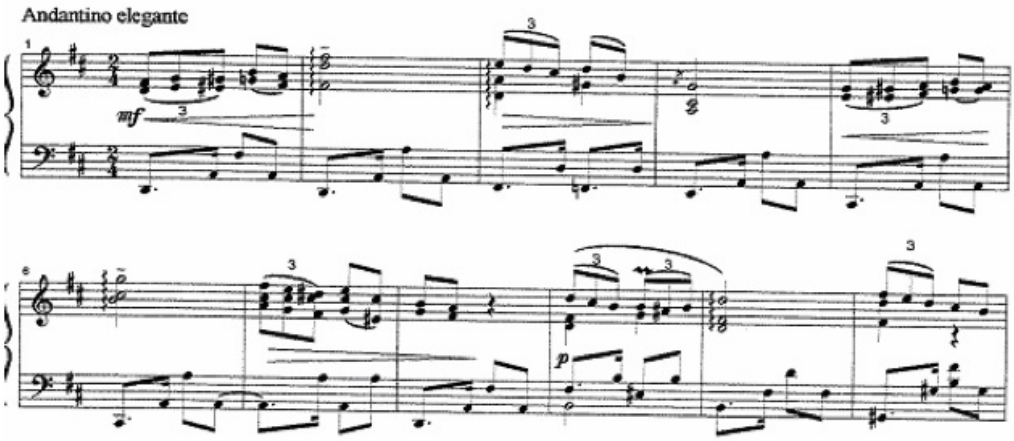
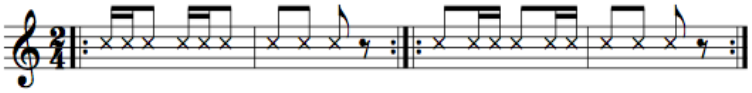


Figure 3: Polka rhythmic cells



[30] Paulo Castagna. *A modinha e o Lundo nos seculos XVIII e XIX*. Apostila do curso de Historia da Musica Sao Paulo: Unesp, accessed October 5th, 2012, www.academia.edu/1082767/AMUSICAURBANADESALAO.

Figure 3a – Chiquinha Gonzaga's Polka *"Viva o Carnaval"* (1884)

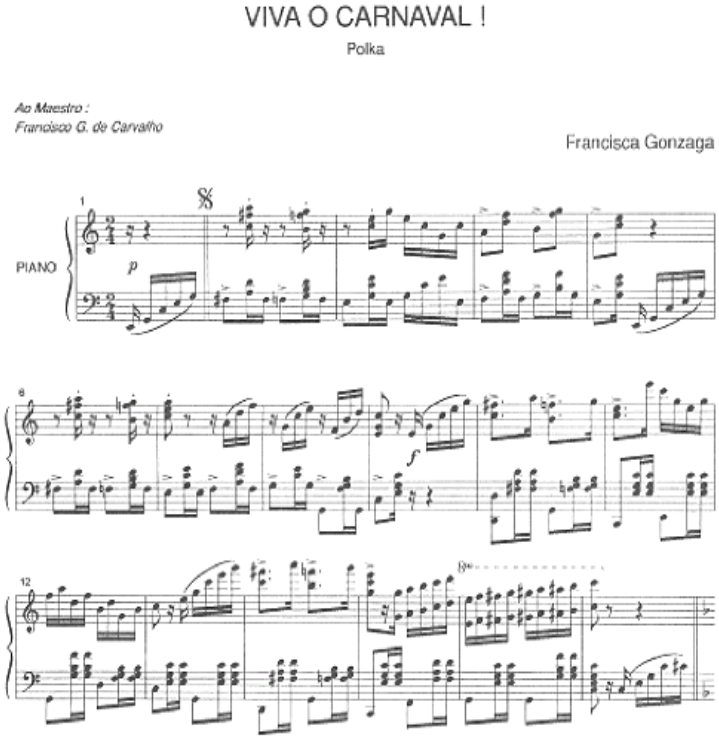


Figura 17: 1ª parte da polca *Viva o Carnaval* [1884].

[31]

It is important to mention the composition "*Olh' Abacaxi!"* by F. Soriano Roberto. According to Manoel do Lago, F. Soriano, Roberto was a composer, pianist, and conductor active in Rio between 1916 and 1923. His activities extended from the revue theater to performing Villa-Lobos' works. The piano score provides lyrics, which get their inspiration from the street cries of pineapple vendors.[32] The score of *Olh' Abacaxi!* is among tens of thousands of documents available on five CDs bundled with Humberto

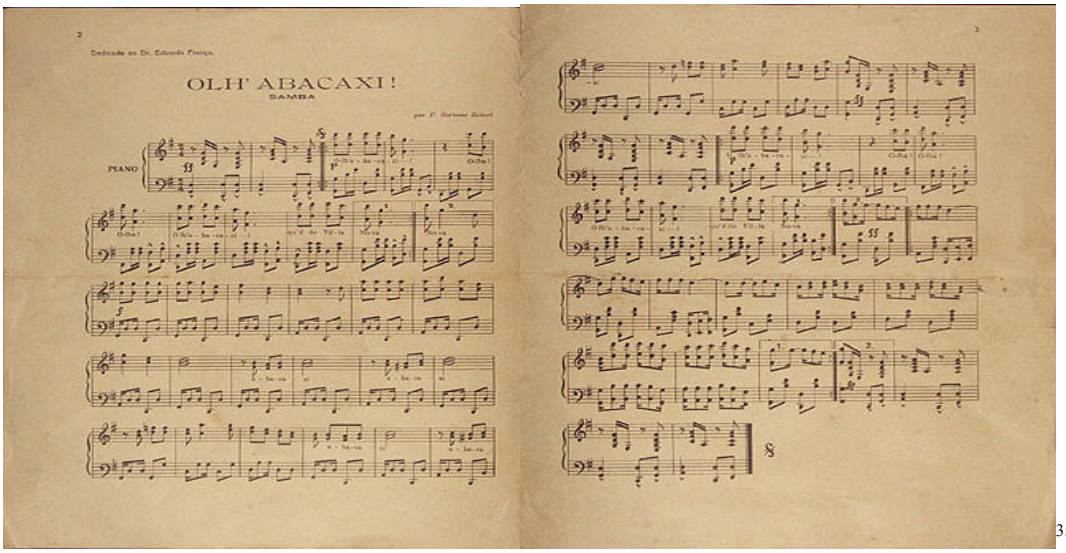
[31] Carla C Marcilio, "Chiquinha Gonzaga e o Maxixe" (Master's thesis, Unesp, 2009).

[32] Manoel A. C. do Lago. Structure of Darius Milhaud's *Le Boeuf sur le Toit*. *Latin American Music Review*, (Spring/Summer 2002).

Franceschi's book *A Casa Edison e Seu Tempo.*[33]

The curiosity involving *Olh'Abacaxi!* is that, while it was considered a samba by the composer, its opening sounds somewhat like a polka. There are some who maintain that *Olh'Abacaxi!* is a direct lift from the polka *"Dengo Dengo"* (unknown composer) that was a big hit in the 1913 carnaval. While its influence on *Olh'Abacaxi!* is debatable, this Brazilian polka did inspire composer Pixinguinha's choro of the same title, which remained unpublished until 2002. On the next page (Figure 4), is the score of Roberto's *Olh'Abacaxi!,* where we can notice in the first 16 bars, the specific rhythmic characteristics of a Polka.[34]

Figure 4 - *OLH' ABACAXI*



[35]

[33] Humberto Franceschi. *A Casa Edison e seu tempo.* Rio de Janeiro: Petrobas, 2002https://rs336l34.rapidshare.com/#!download|336l34|85618153|A_Casa_Edison_e_Seu_Tempo__1902_-_1932__-_CD_01.rar|65426|R~80C846A27322ACE5A02D453FB95F61A5|0|0. , accessed 5 December, 2011,

[34] Ibid,.

[35]Ibid,.

Chapter II

The Brazilian Waltz

From the beginning of the 19th century, the waltz, of half-Austrian and half-French origins, was already being played all across Brazil. It was heard in ballrooms that were also home to pompous dances and the gatherings of sorrowful songs, which according to critics and historians, marked the presence of a sad Portugal in the imagination of the Brazilian people. The waltz was taking shape as a Brazilian entity, both the erudite and popular used it in various formats, and it became established as a beautiful affair in the popular imagination. "The waltz (originally spelled *walzer* [36], in Brazil *valsa*) became common in the 19th century, originated from German *ländler Tanzlieder* of the 18th century."[37]

The waltz was initially characterized by a slow dance in triple meter, however, in the beginning of the 19th century a quick method appeared, popularized by Austrian composer Josef Lanner and his friend and musical rival Johann Strauss I.[38] According to Rafael Coelho Machado, the waltz is the "dance that two people perform as they spin and walk around in a large circle in the place where they dance; it is the symbol of the movements

---

[36] The peasants of Bavaria, Tyrol, and Styria began dancing a dance called Walzer, a dance for couples, around 1750. The Ländler, also known as the Schleifer, a country dance in 3/4 time, was popular in Bohemia, Austria, and Bavaria, and spread from the countryside to the suburbs of the city. While the eighteenth century upper classes continued to dance the minuet, bored noblemen slipped away to the balls of their servants. accessed May, 3rd 2012. http://en.wikipedia.org/wiki/Waltz

[37] Gerard Béhague. 2001. "The Waltz in Brazil". *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell. London: Macmillan; New York: Grove's Dictionaries

[38] The Johann Strauss society of Great Britain website. http://www.johann-strauss.org.uk/composers-a-m.php?id=133. (accessed on April 4th , 2013)

made by the earth and planets: spinning on an axis and also orbiting the sun. "[39] The waltz is always written in three beats and with a lively tempo. In 1899, Portuguese musicologist Ernesto Vieira did not pay much attention to ballroom dances, but shared some trends in the waltz at the end of the 19th century, above all the use of the quick waltz, considered the most popular genre of the last three decades of that century. He affirms:

> This name comes from the German verb walzen, which means to roll. In its primitive form, the waltz is a country-dance practiced in Southern Germany, characterized by graceful and moderate movement, in triple meter, very similar to Tyrolean. Mozart, Beethoven, Weber, and several other German composers wrote a large number of waltzes; it should not be confused with modern waltzes, which are completely opposite in character, accent, and movement. Modern waltz, as it is danced frenetically in ballrooms is in a very lively tempo, with three beats that are always accented by an accompaniment that is so uniform that it becomes monotonous, although the most skilled composers look to vary it, making the harmony interesting and giving melodic movement to the bass. Recently there has been a movement to return to the moderate and graceful character of the old waltzes, and some contemporary composers displayed small snippets of this genre, which are called slow waltzes.[40]

Thus, the waltz came to be considered as a dance of great elegance, replacing minuets and gavottes. Anthropologist Curts Sachs affirms, "the waltz maintained its great prestige in the world of ballroom dancing, as in the United States used a slower tempo, which allowed a smoother dance and graceful glide in the ebb and flow movements."[41] In Brazil, in an attempt to acknowledge the greatness of the ballrooms of Vienna, the waltz is still a part of traditional occasions such as parties, weddings, and dances. Although widely practiced in Brazil during the 19th century, authors who considered ballroom dances did not record very distinctive aspects of its introduction and evolution in the country. Mário de Andrade merely transcribed information that was published by Renato Almeida and

---

[39] Raphael C. Machado. *Diccionario Musical*. 2ª Edição, (Rio De Janeiro: Commercio De Brito E Braga, 1855).

[40] Ernesto Vieira. *Dicionário biográfico de músicos portugueses*: história e bibliografia da música em Portugal. s.l.: Mattos Moreira & Pinheiro, 1900. 2 v. 519-520.

[41] Curt Sachs, and Bessie Schönberg. *World history of the dance.* (New York: W.W. Norton, 1937).

Francisco Augusto Pereira da Costa who both stated that the waltz was already being practiced in the country during the Regency.

The most important difference between the traditional waltz and the Brazilian waltz is that the Brazilian waltz was not intended for dancing. It is to be performed in the traditional street serenade style of Rio de Janeiro's nightlife. Therefore, the most important element in Brazilian waltz is the style of performance or the manner of performance. 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."[42] The common thread in these Brazilian waltzes is the characteristic ternary measure. The execution of many Brazilian waltzes uses rhythmic freedom to accentuate expressiveness. In Brazilian waltzes the melodic content normally leads the group and the soloist can speed up or slow down in certain passages.[43] Furthermore, the production of waltzes in the second half of the 19th century was abundant. Brazilian writer Valeria Aparecida Bertoche, compiled a list of over seventeen hundred works in the genre published in Brazil in the period between 1902 and 1920.[44] This genre was cultivated by both erudite conservatory professors and composers of popular music. It is curious that Bruno Kiefer was amazed by the lack of artistry of many of these pieces "the banalities are such . . . that it would discourage you from further

---

[42]Anna Paes e Pedro Aragao. *Oficina de História do Choro*. Rio de Janeiro: Escola Portatil de Musica-Apostila-2005.

[43] Maria J Farinha. 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. (Master's Thesis, York University, 2009).

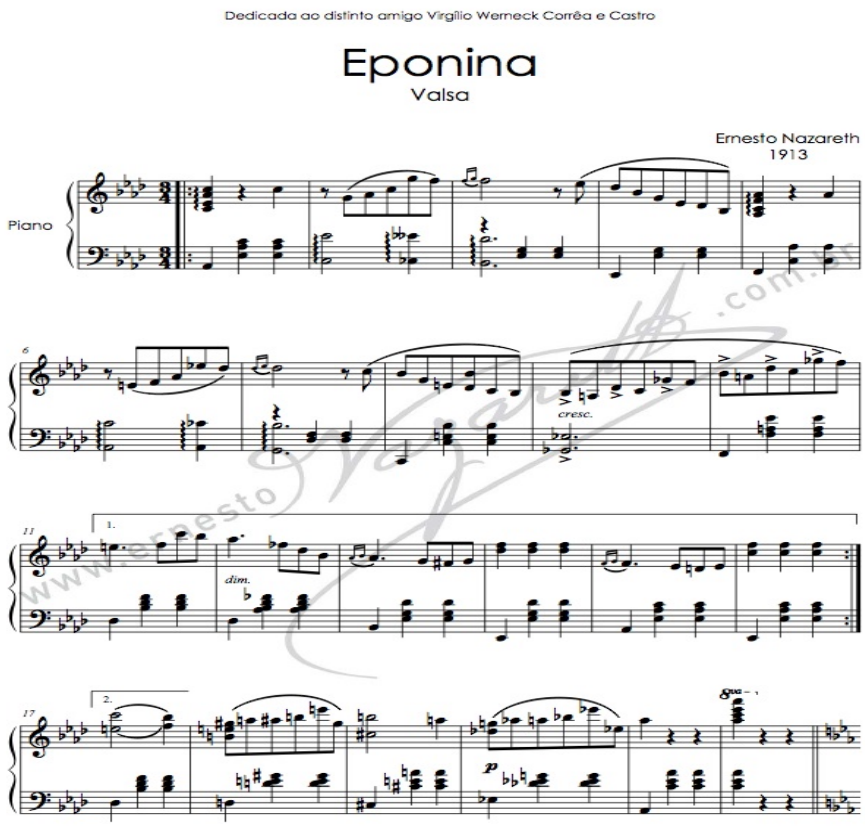
[44] Valeria Aparecida Bertoche, "Valsa brasileira para piano e arquitetura no Rio de Janeiro: Uma abordagem historic-social (1850-1950)" (master's thesis, UFRJ, Escola de Musica, 1996), 83.

investigation," but perhaps this situation was to be expected for a city (Rio de Janeiro) in which "almost every amateur with any musical knowledge composed."[45]

Nevertheless, Ernesto Nazareth was a great fan of the genre and many of his best-known compositions are to be found among his 40 waltzes. These include examples such as *Primorosa, Julita, Zica, Genial, Coração que Sente, Turbilhão de Beijos, Expansiva, Eponina, Divina, and Pássaros em Festa.* The first page of Nazareth's 1913 waltz *"Eponina,"* one of the most beautiful works of the composer, follows. Characteristic of the genre are the sixteen bar phrases, the graceful melodic gestures with mildly dissonant "leaning" notes, the repeated form (A section followed by A prime) with first exploiting a dominant sensibility and second concluding on the tonic. The typical waltz accompaniment bass/chord pattern (oom-pah-pah) common to piano pieces in this genre is obvious in the left hand. This charming piece clearly reveals the influence of the Chopin waltzes on Nazareth's compositional aesthetic.

[45] Bruno Kiefer. *Villa-Lobos e o Modernismo na Música Brasileira*. Editora Movimento Porto Alegre, 1981.

Figure 5 – Nazareth's *Eponina*



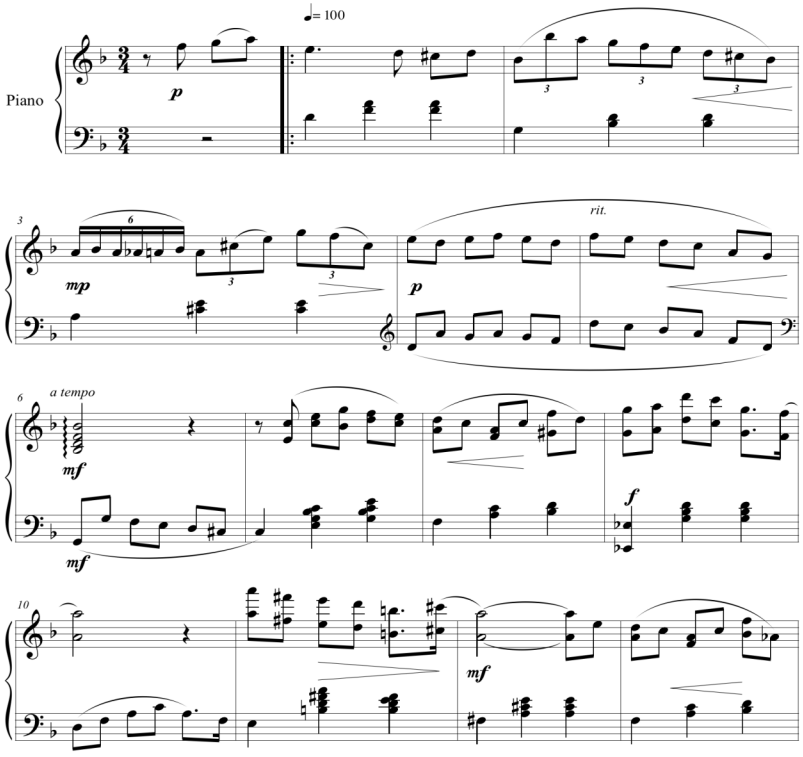
Two original examples of the waltz genre *"Um Beijo e Um Adeus"* and *"Pequena Valsa Brasileira"* are representative. Each serves to demonstrate the rhythmic freedom of the traditional Brazilian waltz genre while also exploiting the distinctive sensation created by a mixture of classical eloquence and popular style, in an attempt to capture a unique sentiment or emotion through stylistic diversity.

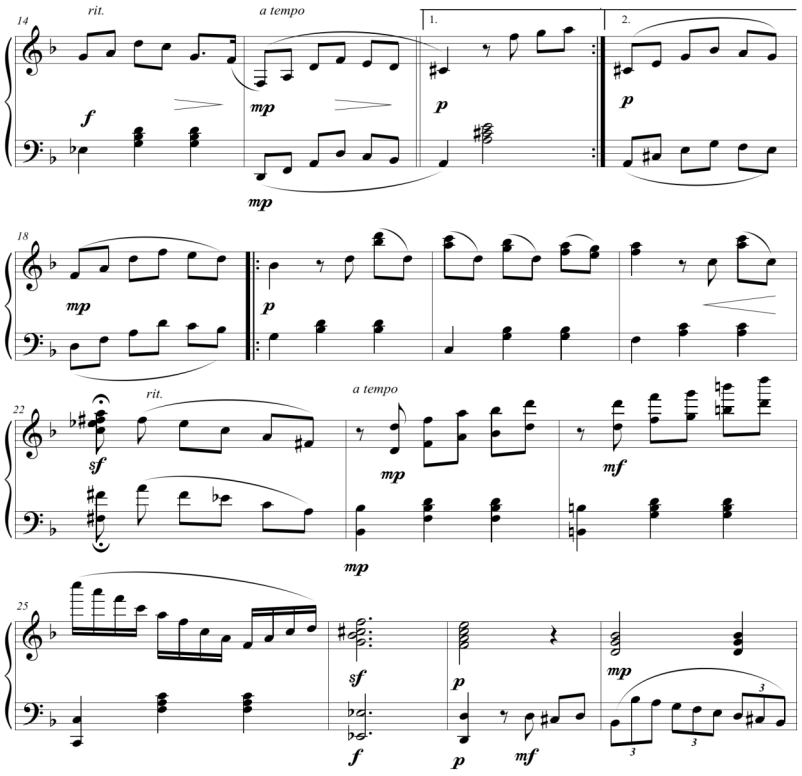
UM BEIJO E UM ADEUS

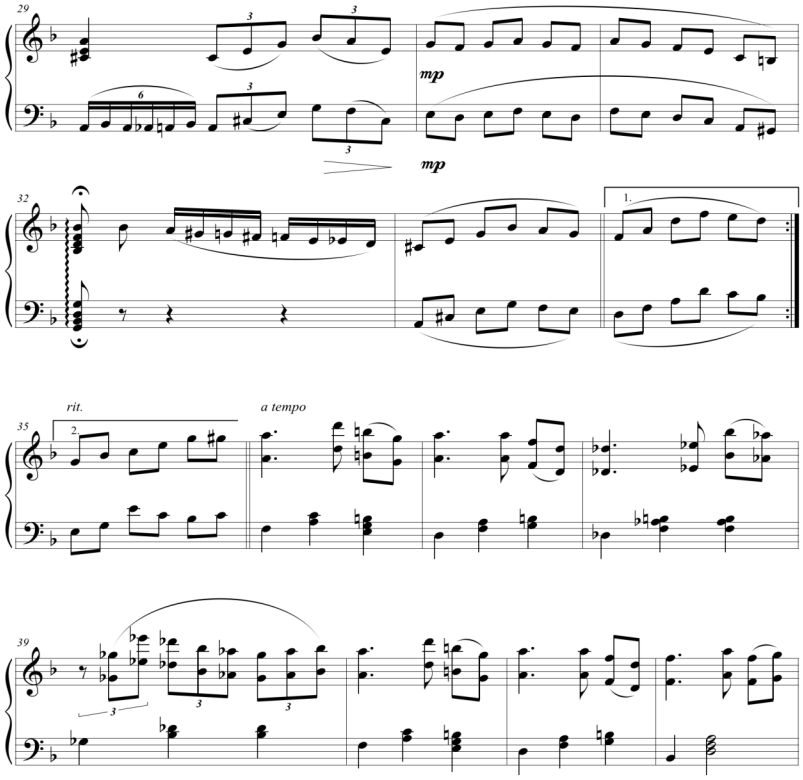
Kissing you Goodbye

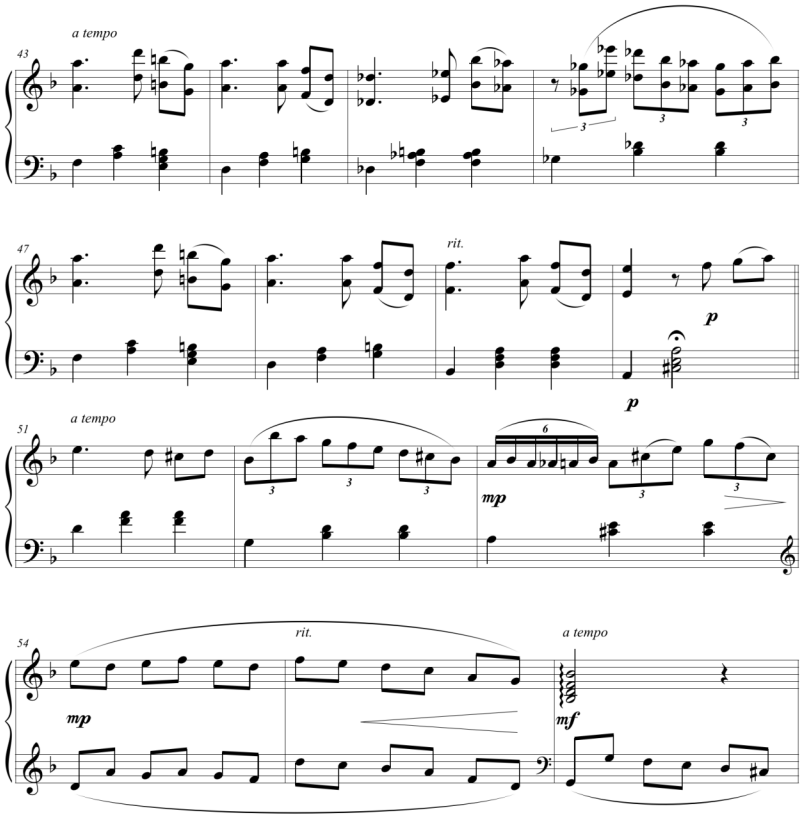
Valsa Brasileira

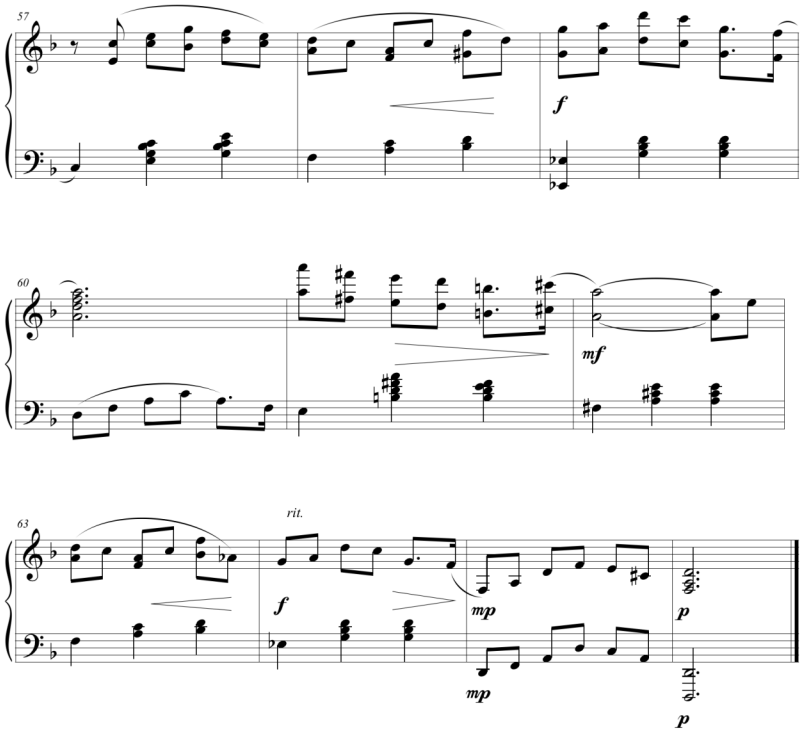
Maria Farinha




14
rit.
a tempo
1.
2.
f
mp
mp
p
p
18
mp
p
22
rit.
a tempo
sf
mp
mf
mp
25
sf
p
mp
f
p
mf

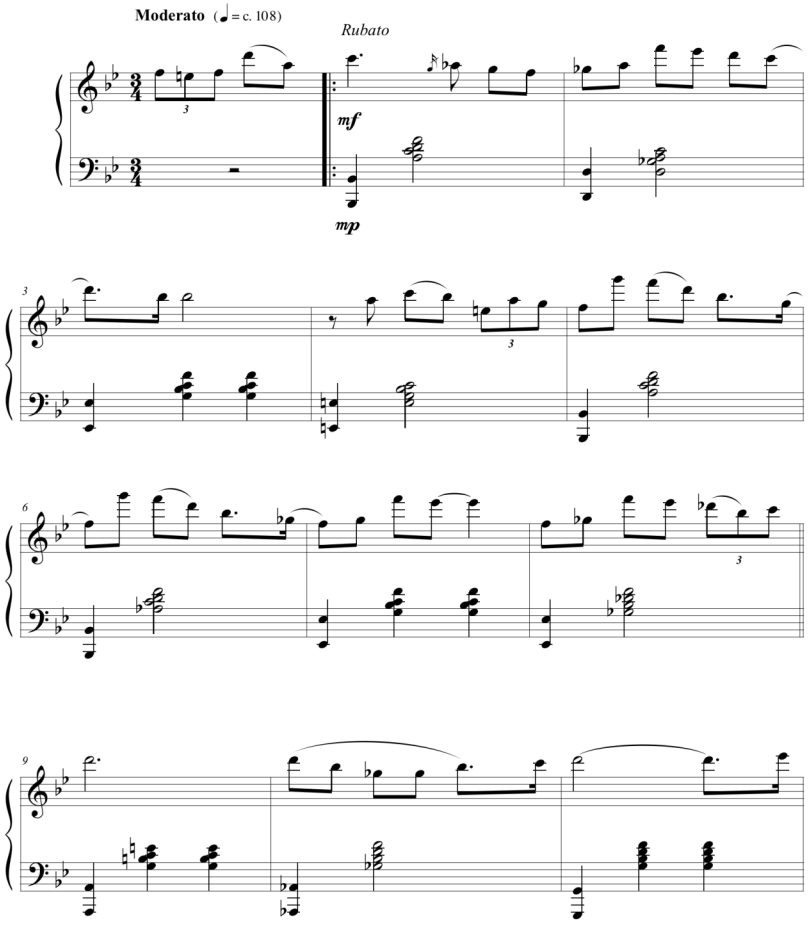

29
mp
mp
32
1.
35
rit.
2.
a tempo
39

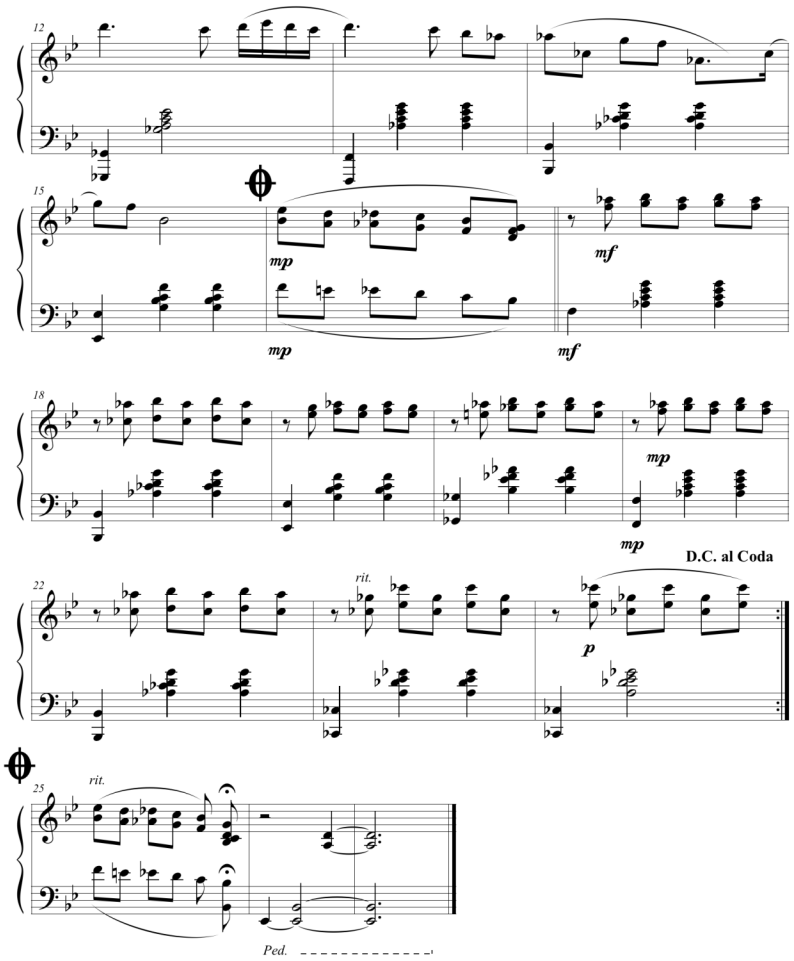

43
a tempo
47
rit.
p
p
51
a tempo
mp
54
rit.
a tempo
mp
mf


57
f
60
mf
63
rit.
f
mp
mp
p
p

Pequena Valsa Brasileira
A Short Brazilian Waltz

Maria Farinha




12
15
mp
mf
mp
mf
18
mp
mp
D.C. al Coda
22
rit.
p
25
rit.
Ped.

Chapter III

The Brazilian Modinha

Created in Brazil during the 17th century, the Brazilian *modinha* had its first golden age in the decade of the 1770s, when it was played in the Court of Lisbon by poet, composer, singer, and violist Domingos Caldas Barbosa (1740-1800). The massive success attained by this musical genre led erudite Portuguese musicians to cultivate it but in an exquisite fashion by adding features of Italian opera. Colonial tunes were arranged or modified to resemble Portuguese arias practically transforming them into chamber music. Brazilian musician Edilson Lima states that, "the discussions over the definition of the lineage of modinha appear fruitless since, regardless of its origins and emergence, it was adopted by both countries, Brazil and Portugal, as a legitimate offspring. More than as the place of birth, it is the history and acceptance by a specific nation that define a nationality."[46] Thus, the origins of modinha are closely related to Portuguese moda, its predecessor, so that in the middle of the 17th century it was used to describe, generically, any type of song and was played in the salons of Lisbon by the upper classes.

In Brazil, the word *"moda"* had two different meanings: any type of song, as in Portugal, and the *moda de viola*, a genre of song played widely in São Paulo and Minas Gerais. By absorbing the formal and melodic characteristics from the latter, modinha takes shape in a very rich fashion, not assuming a specific form. It is also characterized by being shorter, simpler, delicate, and above all, by the subject of love. It was in this shape that it developed in Brazil at the start of the 19th century. Simultaneously soft and romantic, almost always "chorosa" (like the melodic lines of choro), modinha then followed for the

[46] Edilson Lima, *As modinhas do Brasil* – (São Paulo: Editora da Universidade de São Paulo, 2001), 274.

rest of the century as the favourite means of poetic-musical expression on the subject of love. Generally composed in two parts, with a predominance of the minor mode and duple meter, the modinha of the imperial period never used rigid schemes, principally variations.

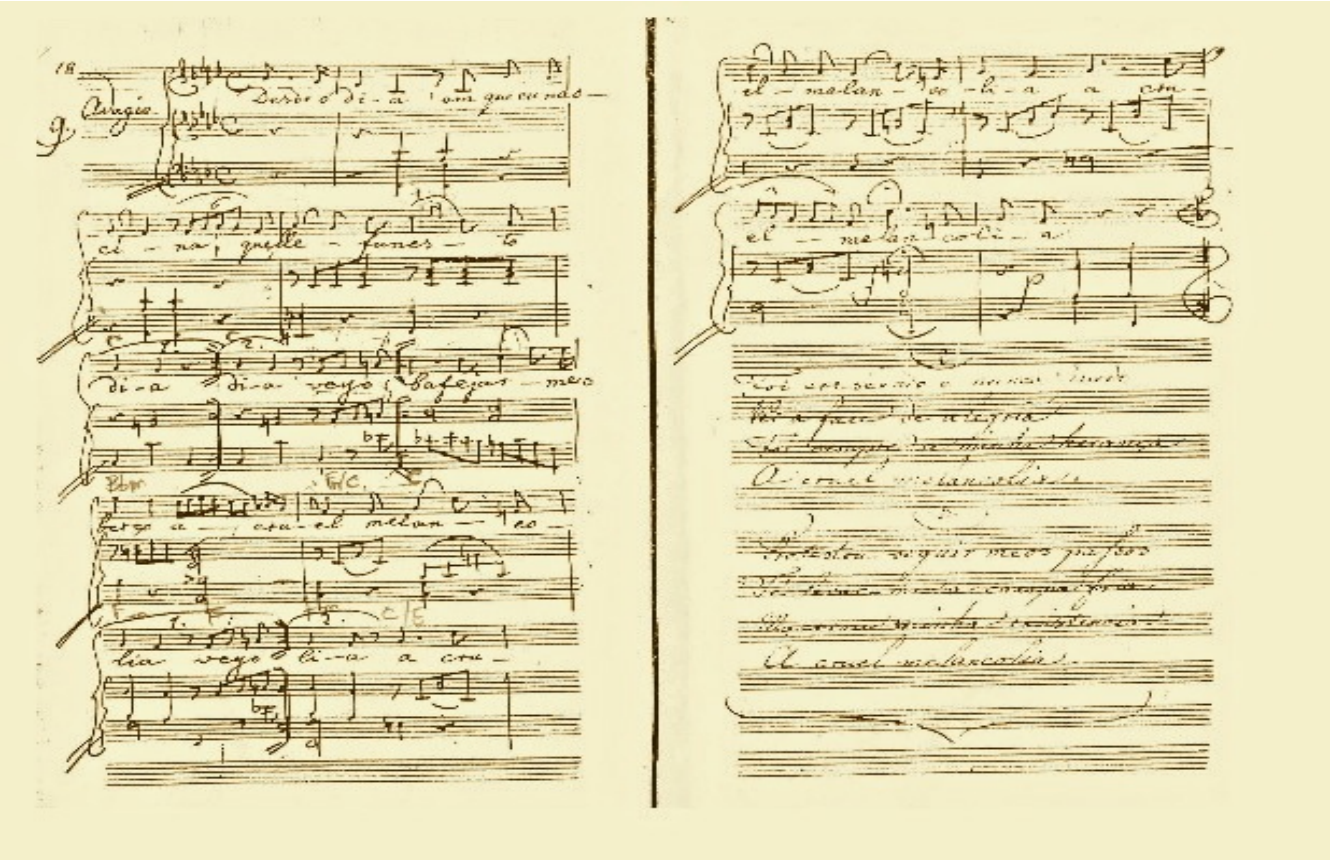
Modinha progressed in the opposite sense to *lundu*, as a musical genre of the salons of the court strongly marked by the influence of Italian opera and moved from the parties of the nobles to street celebrations. Modinha owes its popularity to the composer Caldas Barbosa, acquiring from his most characteristically Brazilian works, two versions, the aristocratic, and the popular. The court was not accepting of the changes that had been made to popular modinhas and preferred the more formal versions with European influences, which gave rise to the popular modinha, since it had popular support to remain alive, while the aristocracy succumbed following the footsteps of the nobility that preferred it. With an easy rhythm that was strongly marked by the influence of romanticism, modinha was transformed into a popular musical genre, eventually sharing with lundu the hegemony of Brazilian popular music.[47]

The first composer of Brazilian modinhas to make a name for himself at the start of the 19th century was Joaquim Manoel da Câmara (1793-1875). An excellent guitarist and cavaquinho player, he impressed everyone who heard him including the Austrian musician Sigismund Neukomm. Professor to Emperor Pedro I, Neukomm harmonized twenty modinhas by Câmara. Joaquim Manoel left behind several quality pieces, such as *Se Me Desses Um Suspiro*, *Desde o Dia em Que Nasci, Modinha N. 9,* and *A Melancolia*, with the

[47] Bruno Kiefer. *A modinha e o lundú-duas raízes da música popular brasileira.* (PortoAlegre: Movimento UFRS, 1977), 49.

latter being used as the inspiration for the Neukomm's fantasy *L'Amoreux*.[48] Over the course of his long life, this miner from the small town of Sabará held high offices in the Empire, working as a congressman, senator-counselor, judge, minister of state, and president of the provinces of Alagoas and Maranhão. See Figure 6 for an example arranged by Sigismund Neukomm.[49]

Figure 6. Modinha No. 9 by Joaquim Câmara (arranged by Sigismund Neukomm)



In spite of his administrative positions Câmara still took time to focus on music and authored other several successful compositions, such as the modinhas: *Mandei um Eterno*

[48] Jairo Severiano. *Uma história da música popular brasileira. Das origens à modernidade.* (Sao Paulo: Editora 34, 2nd edition, 2009), 45.

[49] Marta T. de Ulhoa. Matrizes – Musica popular no inicio do seculo 19th no Rio de Janeiro. *Popular music of the past: score, performance, listening.* (Austin: The University of Texas, 2008).

Suspiro and *Já Que a Sorte Destinara*. He was not be the only historic figure to take an interest in music as Emperor Pedro I himself, besides being a reasonable composer, had a pleasant voice and enjoyed singing modinhas.[50]

The best composer of that generation was the guitar player, singer, and composer Cândido Inácio da Silva. Born in Rio de Janeiro in 1800 and considered to be the Schubert of Brazil he studied with father José Maurício who guided him along his artistic path. He wrote *modinhas* such as *Cruel Saudade*, *A Hora Que Não Te Vejo*, *Um Só Tormento de Amor,* and the famous *Busco a Campina Serena* and *Quando as Glórias Eu Gozei*, published in *Modinhas Imperiais* by Mário de Andrade.[51] Cândido also composed waltzes and *lundus* before he died at the young age of 38. Among the numerous composers of modinhas in Brazil in the first half of the 19th century are notables such as Quintiliano da Cunha Freitas, Lino José Nunes, Francisco da Luz Pinto, Augusto Baltazar da Silveira and Guilherme Pinto da Silveira Sales. Also, intellectuals such as José Maurício (1786-1830), Francisco Manoel da Silva (1795-1865), and Domingos da Rocha Mussurunga (1807-1856) all composed works in the genre.[52]

At the end of the 19th century and the beginning of the 20th century, popular musicians showed renewed interest in the form of ternary song (assimilated from the waltz) and the modinha reached the height of its popularity becoming widely used as a musical serenade.[53] One of the key figures in this popularization was Xisto Bahia (1841-1894), a mulatto from Bahia, who as well as being a respected author, was widely known

---

[50] Ibid.

[51] Mario de Andrade. *Modinhas Imperiais*. São Paulo: Martins Fontes, 1964, p.8

[52] Ibid., 9.

[53] Ibid., 9.

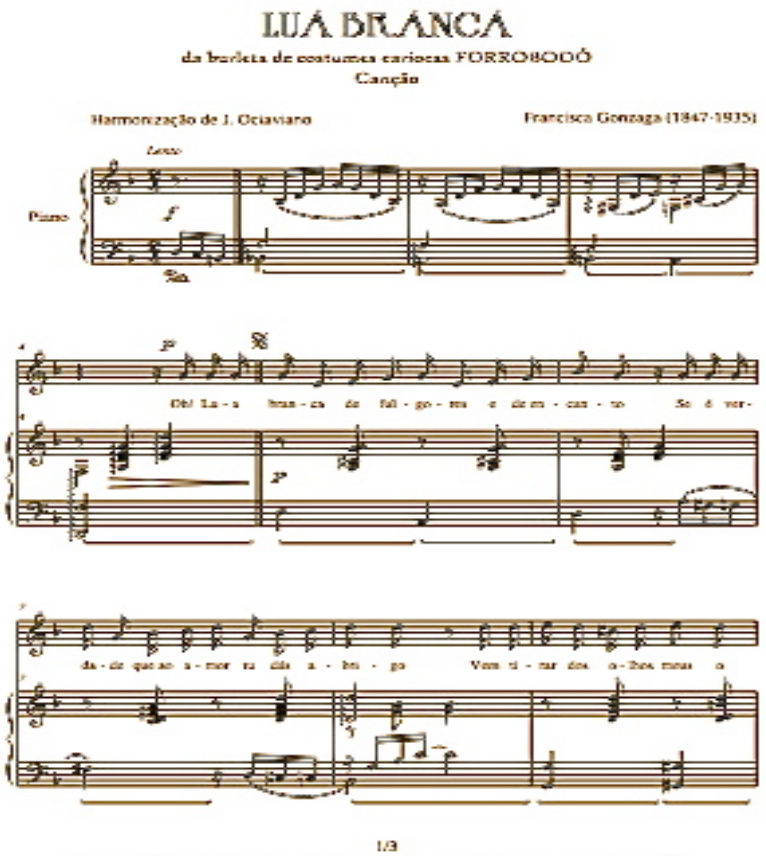
as a singer and composer of modinhas and lundus. He composed *A Mulata* (with Melo Moraes Filho) and *Quis Debalde Varrer-te da Memória* (with Plínio de Lima), two of the most famous modinhas in history. Other successes that also marked the end of the century were: *Na casa branca da serra* (Guimarães Passos and J. C. de Oliveira), *Perdão Emília* (José Henrique da Silva and Juca Pedaço), *Gondoleiro do amor* (Salvador Fábregas and Castro Alves), *Mucama* (Gonçalves Crespo), and *Quem Sabe?* (Carlos Gomes). Importantly, Catulo da Paixão Cearense (1866-1946), a prodigious lyricist from the state of Maranhão became famous in Rio de Janeiro. Unable to turn his refined poems into music, Catulo specialized in making new versions of his previously unsuccessful music, converting most of them into modinhas. And this catalog of songs – *Talento e Formosura* (with Edmundo Otávio Ferreira), *Choro e Poesia (Ontem ao Luar)* (with Pedro de Alcântara), *Clélia (Ao Desfraldar da Vela)* (with Luiz de Souza), *Terna Saudade (Por um Beijo)* and *Iara (Rasga o Coração)* (with Anacleto de Medeiros) and others – which the record industry in Brazil, which was just starting, would sell with considerable success during the first two decades of the 20th century. When the age of radio arrived, with the growth of the romantic waltz, often classified as a song, modinha nearly disappeared, appearing occasionally after the second half of the 20th century in the works of some composers such as Antonio Carlos Jobim (*Modinha*) and Chico Buarque (*Até pensei*).[54]

In conclusion, modinha contributed very subjectively to the formation of choro as a musical genre. The pianist and composer of choro-maxixes, Chiquinha Gonzaga, is closely associated with the modinha, and is one of the most important figures of the genre between 1870 and 1935. It can be said that Chiquinha Gonzaga and Caldas Barbosa were, each in

[54] Ibid., 18.

their own time, the driving forces behind the popularization of modinha.[55] Attached below (Figure 6a), is the score of Chiquinha Gonzaga's modinha *Lua Branca.*

Figure 6a – Lua Branca



56

[55] Jairo Severiano. *Uma história da música popular brasileira. Das origens à modernidade.* (Sao Paulo: Editora 34, 2nd edition, 2009), 45.

[56] Acervo Digital Chiquinha Gonzaga. http://www.chiquinhagonzaga.com/acervo/partituras/lua-branca_canto-e-piano.pdf, (accessed July 25, 2013).

Chapter IV

The Maxixe

Essentially, *choro-maxixe* emerged as a fusion between the European polka and the African lundu. According to ethnomusicologist Jose Ramos Tinhorão, maxixe was primarily an urban dance performed by couples paired closely together. It arose in Rio de Janeiro in the decade from 1870 to 1880, in the *forrós* (Brazilian dance places) of *Cidade Nova* and in the cabarets of *Lapa*;[57] these neighborhoods were occupied by politically and economically marginalized elements in society, where Afro-Brazilians, former slaves, Portuguese and Italian immigrants and their descendants lived. Afterwards, this genre was adopted by carnival-like clubs and musical revue theater, from which it continued to spread. Maxixe is considered to be the precursor of samba dance; maxixe is a very provocative form of dancing, since the legs of the dancing couples are intertwined, with undulating hips and conveying great sensual appeal. For this reason, it was considered for many years to be immoral and carried with it a strong negative connotation, which was responsible for the divergence in terminology by which it was designated. For José Ramos Tinhorão (1991, page 58), maxixe represented "the most liberated dancing style of the various dance genres of the period, primarily polka, schottisch and mazurca, and represented a nationalized version of polka, imported from Europe."[58] From this fusion of musical dance genres, first dance and then music, it went on to be considered a musical genre in its own right. This took place only at the turn of the 20th century. When discussing

---

[57] Jose Ramos Tinhorao. *Pequena história da música popular –Da modinha à canção de protesto. 2nd edition.* (Petrópolis: Vozes, 1974), 37.

[58] Ibid., 58.

maxixe, Giacomo Bartoloni argues:

> It has a more lively character than tango. For a long time, it was a manifestation of our urban dance, gradually losing ground to samba, perhaps due to its complicated, difficult, and exaggerated choreography. It was a ballroom dance, with closely embracing couples and requiring extreme agility for the quick steps and figures, mobility of the hips, both in the dance figures as well as impromptu moves of the dancers. The maxixe danced by professionals in cabarets could almost be considered a gymnastic dance.[59]

In the beginning, the maxixe was composed without lyrics. Lyrics were only added later becoming a significant feature in this genre, above all else, because it had a significant presence in musical revue theaters and operettas. There were composers who created maxixes for theatrical scenes, such as Chiquinha Gonzaga. We must also keep in mind Chiquinha's refusal to acknowledge maxixe as a genre in a variety of sheet music scores, since, even though the compositions were genuine maxixes, this genre was often disguised as a polka, paso doble, and most often as a tango, but almost never as a maxixe. Countless authors whose works were composed during the golden age of the maxixe never used this term to designate any piece of music as a maxixe. For example, consider Chiquinha Gonzaga's *Gaúcho* (1895), better known as *O Corta Jaca* (the name given to a maxixe dance step), which is dubbed as a Brazilian tango. It was composed primarily for the operetta *Zizinha Maxixe* in 1895, but it was only in 1904 that it enjoyed success when it was inserted into the second act of a musical revue called *Cá e Lá.* This was the piece of music most often recorded by this composer, a true classic in her body of work.[60] At that time, the upper classes openly Europeanized consumed, but did not produce its own music, whether by performing or composing. Therefore, Herminio Carvalho affirms:

---

[59] Giacomo Bartoloni. *Violão: A Imagem que fez escola. São Paulo. 1900 – 1960.* 2000. 310f. (PhD dissertation, Assis: Universidade Estadual Paulista, Faculdade de Ciências e Letras de Assis, 2000).

[60] Carla C Marcilio, "Chiquinha Gonzaga e o Maxixe" (Master dissertation, Sao Paulo: Unesp, 2009).

> The profession of musician was considered as just another manual labor job, and that is why the "men of good standing" who merely worked in bureaucratic, administrative, and intellectual positions looked down upon it. Thus, music in Brazil was confined primarily to its black inhabitants, in the music of the barbershops in colonial times and later to the blacks and mestizos through the *choro* musicians and the military bands of the First Republic. Behind the gesture, the movement, music, indeed, follows an African tradition, where not only the musicians stimulate the dance, but the dancers also transform the music through an improvised dialogue. That is how *maxixe* was born. In spite of the prejudices prevalent in the society of that time against its indecent dancing (which in reality was much more closely related to its poor and mestizo roots), *maxixe* evolved, began to be played in the theaters and ballrooms of high society, and became popular in homes through the printing of sheet music for piano. [61]

Mainly, in the second half of the 19th century, Brazilian composers produced remarkable music, and this is the case of Chiquinha Gonzaga's piano piece *Gaucho* (or *Corta-Jaca*), as shown in figure 20 below. This composition is considered a maxixe, since it possesses the following characteristics: it has the figure of a sixteenth note pause in the melody, followed by three sixteenth notes (in imitation of percussion instruments), and the accent always falls on the last sixteenth note. In the score, the first occurs where an indication for the *batuque* appears; it even has a rhythmic cell as an element of rhythm in the accompaniment and a more rapid flow. In the first 4 bars of music within the introduction, we see that the melody of the bass line carries the theme (another characteristic of the maxixe). In my compositions, *Ouro Preto* (Black Gold) and *Romance na Praia* (Romance at the Beach), also maxixes, I follow many of the characteristics of the genre among which are: the rhythmic cell sixteenth note pause followed by three sixteenth notes, the dotted eight note followed by a sixteen note and two eighth notes in the accompaniment. Specifically in *Ouro Preto*, the melody of the bass line carries the theme in the first 4 bars. Additionally, I use the accent sign ">", just as the articulation sign used

[61] Hermínio Belo de Carvalho. *O Canto do Pagé – Villa-Lobos e a música popular brasileira*. (Rio de Janeiro: Espaço e Tempo, 2006), 38-39.

by composer Ernesto Nazareth for his piano works. To understand better these explanations, see examples in the figures 7, 8, 9, and 10 below.

Figure 7- One of he basic rhythmic figures of maxixe

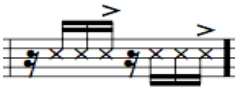


Figure 8 - Ernesto Nazareth's articulation sign in his piano piece "*Ensimesmado*"

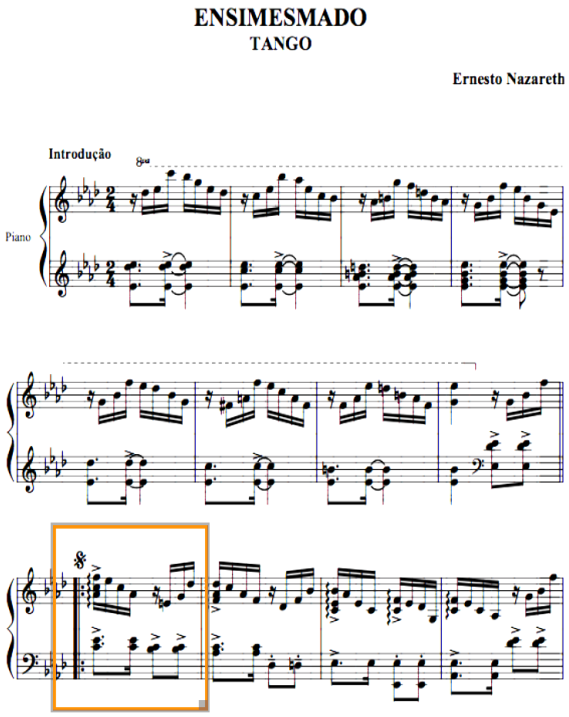


Figure 9- Chiquinha Gonzaga's Gaucho. The first four measures show the maxixe rhythmic cell.

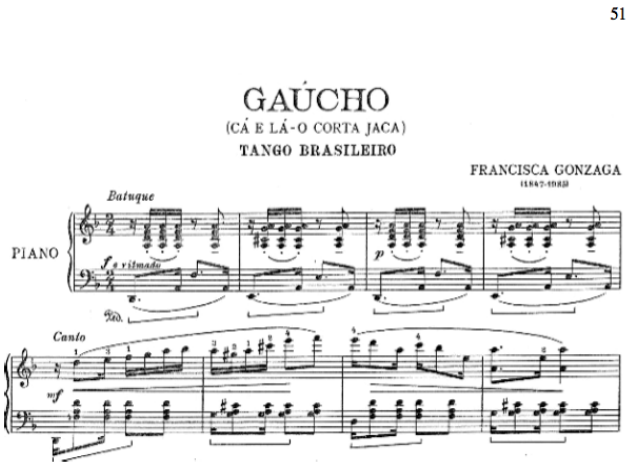
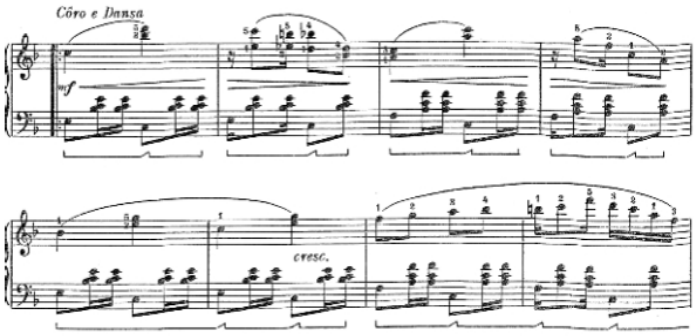


Figure 10 - Chiquinha Gonzaga's *Gaucho* (Part B):

Another rhythmic cell used in the maxixe: one eighth and two sixteenth notes twice, originated from the Polka. Likewise, the second bar shows Mario de Andrade's "*Sincope Caracteristica.*"



Furthermore, in my compositions *Ouro Preto and Romance na Praia,* I tried to follow, similarly, the main characteristics of maxixe; still, the result of this composition is that this technical study for piano can be used increasingly as a means by which I

formulate and express my individual identity as a musician. As a Brazilian composer and performer, I intend to use this music to express my own philosophy on teaching Brazilian choro to today's young pianists, effectively. Hence, to understand better this process occurring in my piano piece, see figures 11, 12, 13, 14, 15 and 16 below.

Figure 11 - The rhythmic cell: sixteenth note pause followed by three sixteenth notes, and the melody of the bass line carrying the theme.

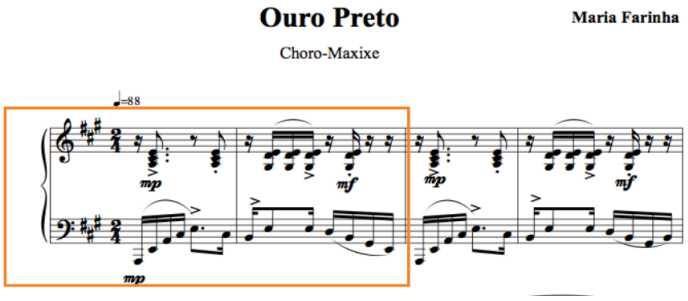


Figure 12 - The rhythmic cell: dotted eighth note, followed by a sixteenth note and two eighth notes in the accompaniment, is another maxixe rhythmic cell originated from Polka.

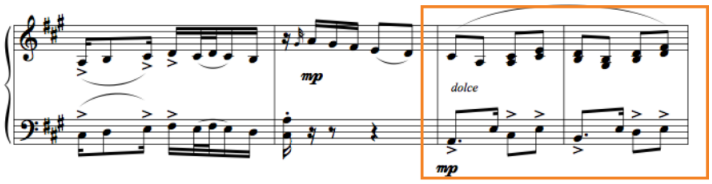
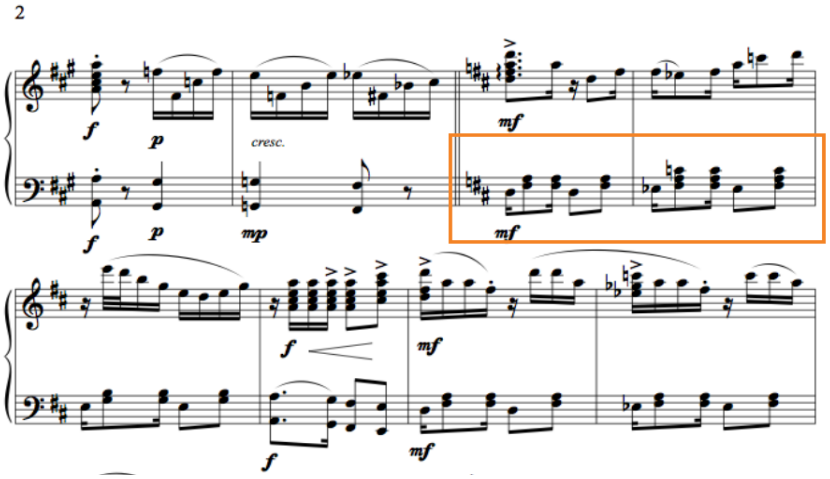


Figure 13 - Mario de Andrade's *"Sincope Caracteristica,"* in the accompaniment.



The choro-maxixe has a buoyant melodic line and, traditionally, eight-bar sections, in an ABACA form. The choro-maxixe shows an extensive use of chromaticism in the melodic line creating a mournful feeling. This melancholy feeling is, also, presented in my choro-maxixe, *Ouro Preto* (see figure 14 below); though, I use a different form ABCA (A= 16, B= 16, C= 16, A=16), and make use of a more contemporary harmonic flow (see figure 15 below). The texturally varied sections in *Ouro Preto,* are also rhythmically more diverse than Chiquinha Gonzaga's Gaucho; observe in measure number 2 (second beat) the "surprise" caused by the sixteenth note pause, next, a sixteenth note chord (*staccato*), followed by two sixteenth note pauses (see figure 16 below).

Figure 14- The chromaticism in the melodic line creating a mournful feeling.

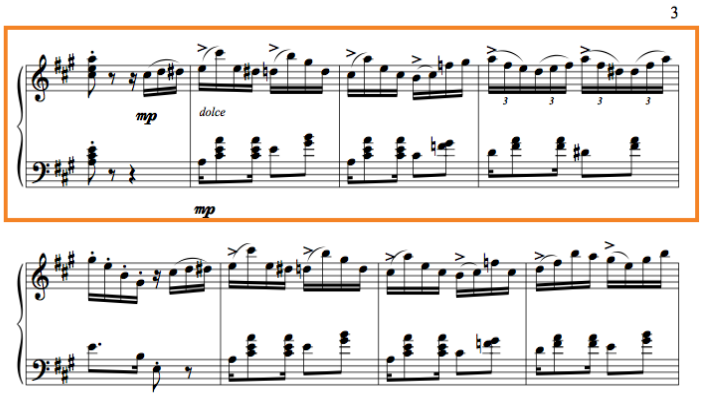


Figure 15 – The use of a more contemporary harmonic flow.

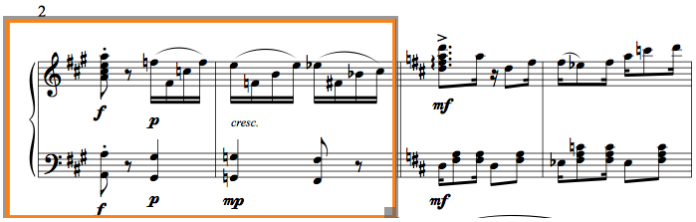
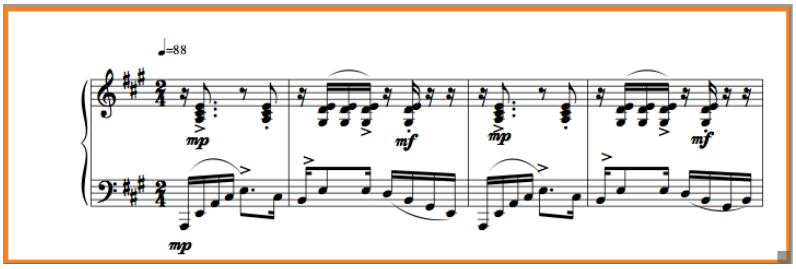


Figure 16- rhythmically diverse



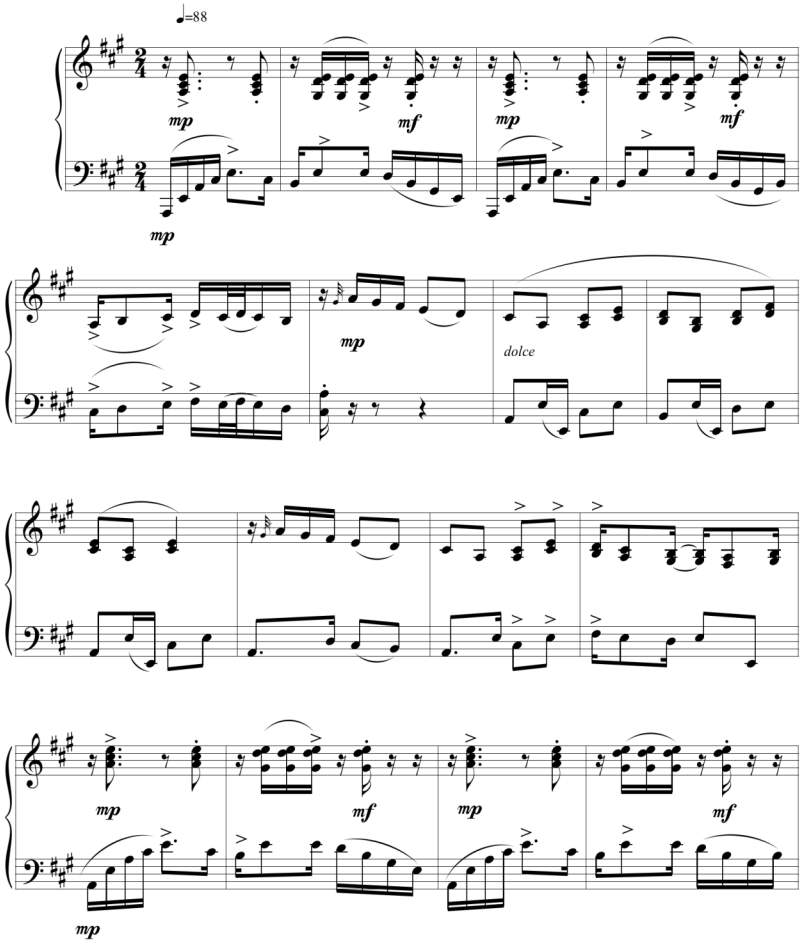
Two scores of my original representative maxixes: *"Ouro Preto" and "Romance na Praia"* follow.

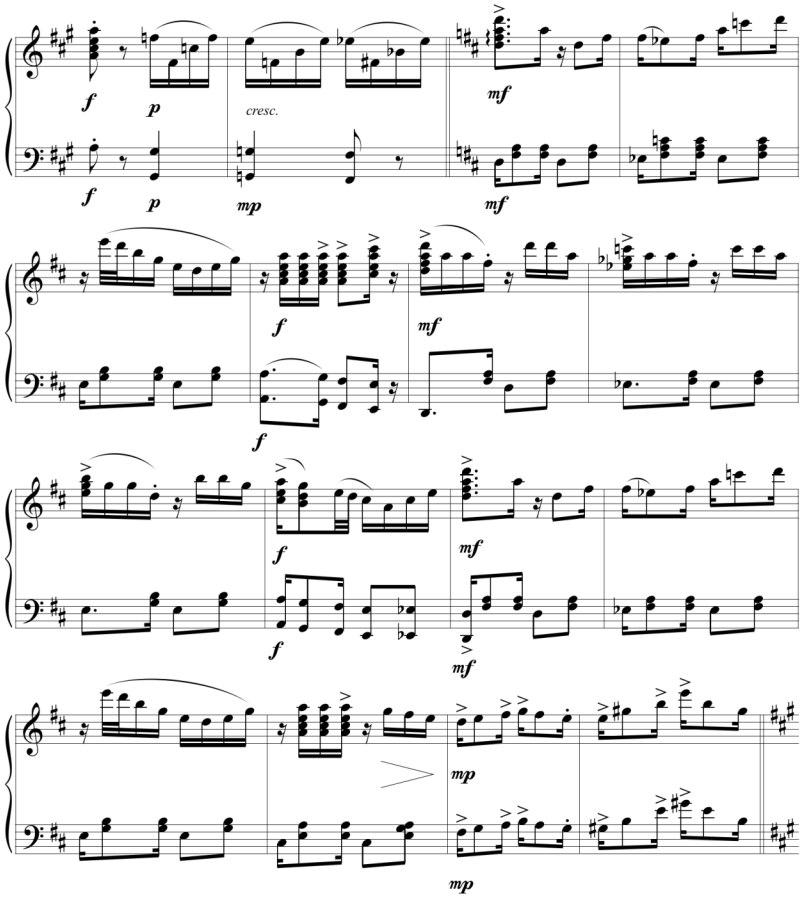
Ouro Preto

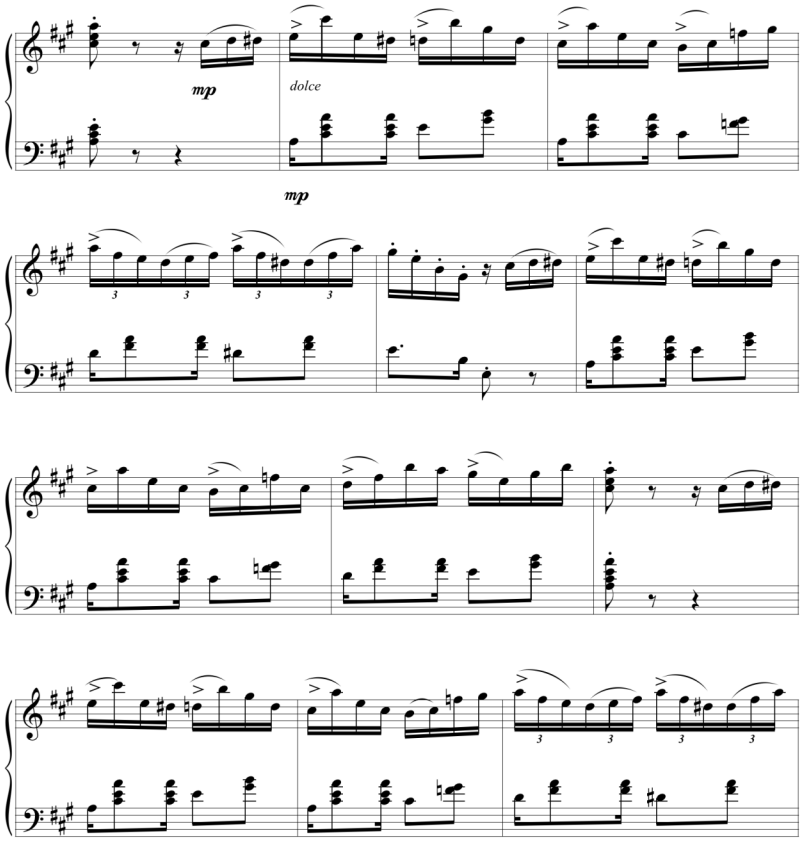
Black Gold

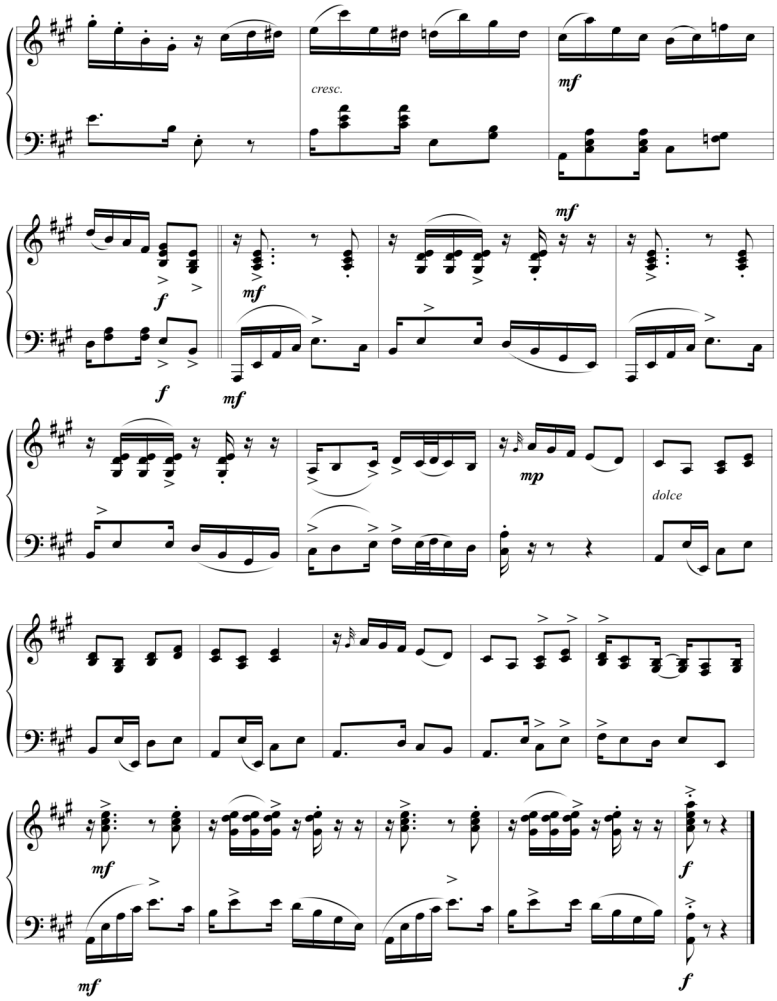
Choro-Maxixe

Maria Farinha




f
p
cresc.
mp
mf
f
mf
f
f
mf
f
mf
mp
mp


mp
dolce
mp

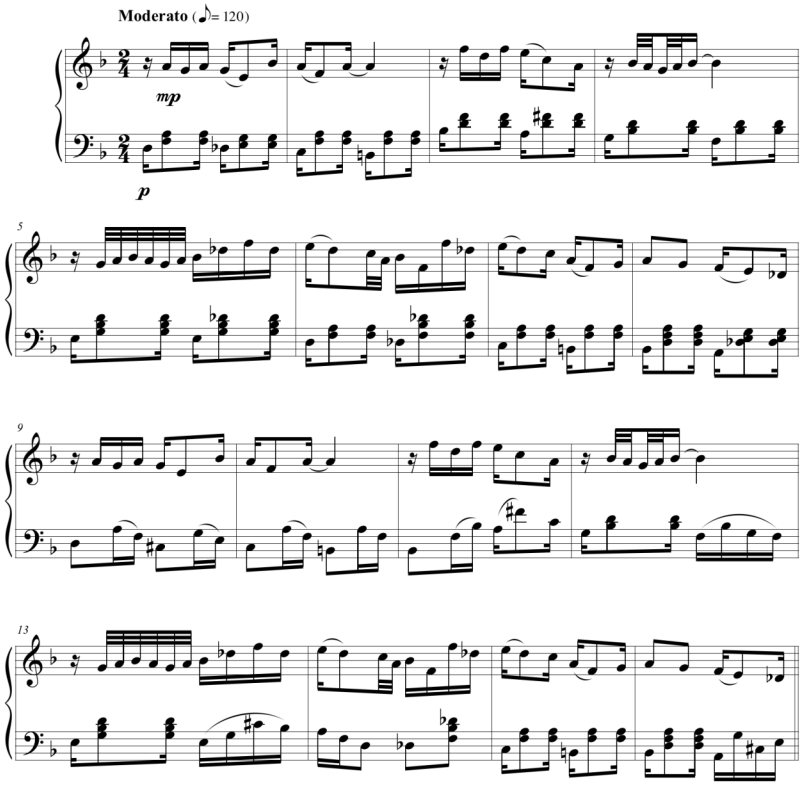

cresc.
mf
f
mf
mf
f
mf
mp
dolce
mf
f
mf
f

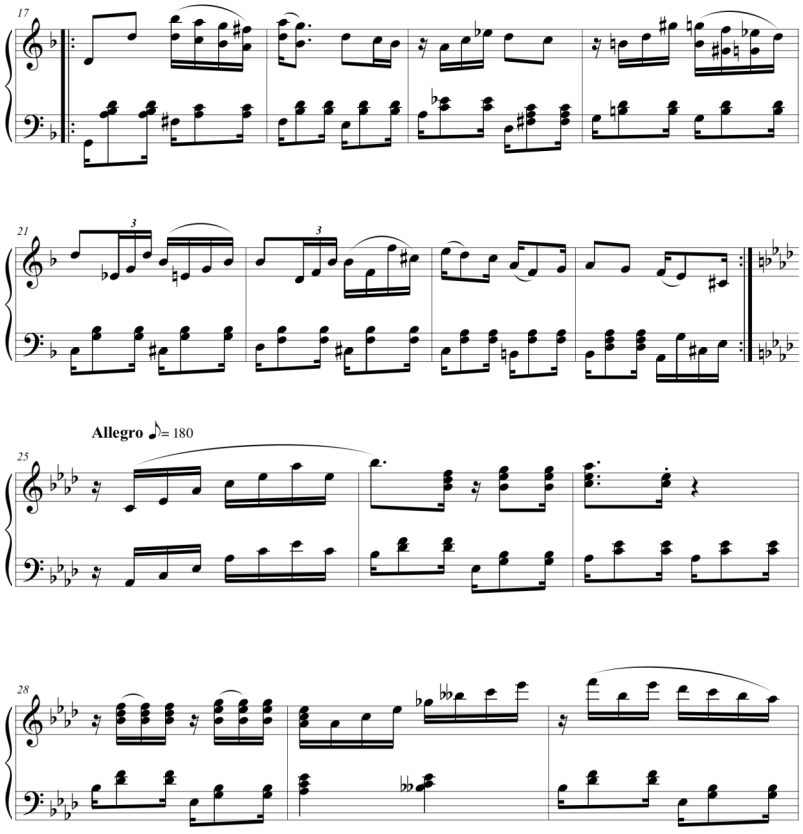
Romance na Praia

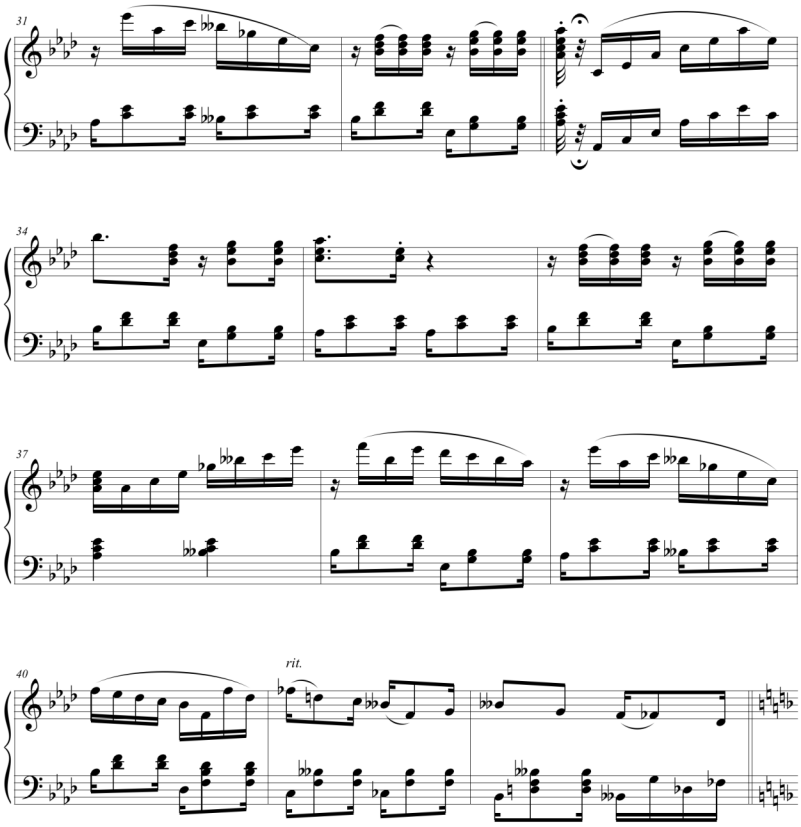
Romance at the Beach

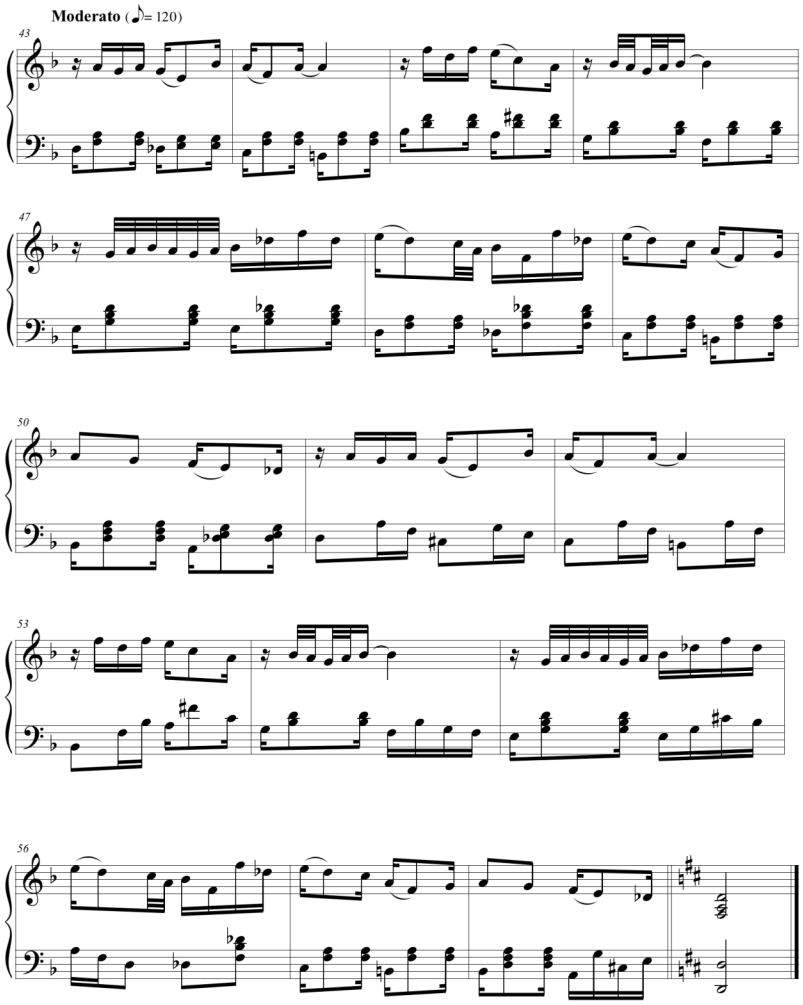
Choro-Maxixe

Maria Farinha




17
21
Allegro ♪= 180
25
28


31
34
37
40
rit.


Moderato (♪= 120)
43
47
50
53
56

Chapter V

The Brazilian Tango

Tango is a musical genre that has withstood the fashions, trends and sudden shifts that propel the history of the world itself. While it is a nomadic genre,[62] it transposes itself into other cultures, assimilating features drawn from the local cultures through which it passes. It is for this reason that we can assert that there is no one "Tango," but rather many "Tangos." As tango is an exuberant and ever-evolving genre, it is thus difficult to pinpoint its origins precisely. According to the historian Heloisa Valente, "etymologically, the term 'tango,' in 19th century South America, was often associated with African dances and was accompanied by drumming."[63] The connection between dance and music in the tango genre has also been discussed and analyzed by Mario de Andrade: "Tango is a dance form popularized in Central and South America and Spain at the turn of the 20th century and is characterized by a distinctive rhythm: a dotted eighth note, a sixteenth note, followed by two eighth notes."[64] Andrade also mentions that Maria Mercedes Griffin clearly delineates the basic components of tango, which can be classified into three dances of similar rhythmic pattern. Thus, he argues that:

> "... the tango of Andalusia (Spain), habanera (Cuba) which was often confused with tango in Spain, and milonga from Buenos Aires (Argentina), were all influenced by rhythms of the Africans. Milonga, originally a lyrical form, crossed genre lines to become a dance

---

[62] Ramon Adolfo Pelinski. *El tango nomade: ensayos sobre la diaspora del tango,* Buenos Aires: Corregidor. 5 l0 p. ISBN 95005 l 266 l . GV l 796. 1992.

[63] Heloisa Valente, *A media luz*: *alguns tons para uma escuta clariaudiente do tango brasileiro*, (Sao Paulo: PUC, Dissertacao de Pos-Doutorado, 2006), 4.

[64] Mario De Andrade. *Dicionário Musical Brasileiro*. (São Paulo: Edusp, 1989), 454.

> form after assimilating with habanera. It was this hybrid dance form, which, after surviving the turn of the century, came to be known as tango."[65]

In Brazil, tango received other influences, evolving into a variation typical of the cultural hybridism of the period. In a similar way, *habanera* in Brazil was combined with polka and *lundu*. It is important to mention that tango should not be confused with maxixe; in some musical pieces by Brazilian composers of the period, tango came to be understood as a dysphemism: a substitution of an unpleasant "sexual overtones" of maxixe. According to the musicologist Luiz Heitor Correia de Azevedo, "maxixe lent its choreography to tango, but not only to tango: there were also other forms, such as the waltz, which assimilated the choreography of maxixe."[66]

Speaking of cultural hybridism in Brazil, in the 19th century, we could describe the process by which the Brazilian tango spread throughout the country; in doing so, we would arrive at the conclusion that tango in Brazil not only shares the history of Brazilian musical language, but also certain "imaginary" elements such as, for example, the subjects of songs, the alluring performances, and the exquisite dance choreography. For a more critical and in-depth study of this subject, it would be necessary to cite Nestor Garcia Canclini's book, *Hybrid Cultures: Strategies for Entering and Leaving Modernity.* Thus, in these analyses I will only be citing certain historical and ethno-musicological information; in particular, I will analyze and compare key musical features characterizing the universe of Brazilian tango through my composition: "*Não e Milonga não,"* with that of Ernesto Nazareth: "*Espalhafatoso*."

---

[65] Mario De Andrade. *Dicionário Musical Brasileiro*. (São Paulo, Edusp, 1989), 501.

[66]Luiz Heitor Correa de Azevedo: *150 anos de musica no Brasil: 1800-1950* (1st edition 1956).(Rio de Janeiro: Olympio, 1997), 123.

The first composers of Brazilian tangos were Henrique Alves de Mesquita (1830 - 1906) and Chiquinha Gonzaga. They were the founders of this Brazilian musical genre and their works date from the decade of the 1870's, which is prior to the emergence of Argentine tango. Tango is usually thought of as an instrumental genre, in which the figure of the composer and pianist Ernesto Júlio de Nazareth stands out in particular. He consolidated the genre by composing more than 100 Brazilian tangos, with *Odeon* and *Brejeiro* leading the rank of the most famous.

Nazareth never had the opportunity to study music formally, much less to leave the country to finish his musical education in Europe. After basic piano lessons with his mother, he studied with two additional teachers: Eduardo Madeira and Lucien Lambert. According to Aloysio Pinto "Lambert was one of the best piano teachers of that time. He was French, and in addition to giving piano lessons, he also devoted his time to composing waltzes, polkas, and habaneras, a factor which could have exerted a powerful influence on Nazareth."[67] Ernesto Nazareth also deserves special recognition regarding the composing of classical music, but, unlike composer Chiquinha Gonzaga, he adopted other aspects to his artistic personality. The role he played was similar, in a sense, to that of the majority of acclaimed Brazilian composers and musicians. He was active in two spheres of endeavor at the same time: he did not fully belong to the world of the common man, nor did he integrate himself fully into the educated classes, developing, instead, his own "musical idiom" with its very particular view of artistry. Therefore, he moved between the popular and the classical music, with his unique way of composing, neither popular nor classical, but definitely "urban" Brazilian.

---

[67] Aloysio de Azevedo Pinto. *Ernesto Nazareth/Flagrantes*. Brazilian Journal of Music. Rio de Janeiro, Year II – April 1963 (No. 5), 13-34.

Nazareth did feel the need to identify himself with the educated classes when he was repelled by hearing his tangos referred to as "maxixes", or when he composed a piece, entitled *Opus I*, which was considered a classical piece, even though he had already written more than a hundred popular pieces. According to the musicologist Christiane Bloes, "Nazareth reflects the idea of Bakhtin when the latter refers to the *'acknowledgment of the uniqueness of one's participation in Being,'* since there is a separation between himself as an individual and the persona which he represents."[68] In a sense, Nazareth was the sum total of the complexity existing in a country that was engaged in developing its own culture, and like Oswald de Andrade's *Manifesto Antropofago* (The Cannibalistic Manifesto) (1928) mentioned: "devouring foreign cultural elements;"[69] nevertheless, Nazareth absorbed a little of everything, from romanticism, imbued in the virtuosity of Chopin's work, to the musical idioms of the circles of popular musical genres in the 19th century Brazil.

Brazilian pianist Eudoxia de Barros[70] comments that: "to a certain extent we could say that Nazareth's style is much more classical than popular, for the richness of his

---

[68] Cristiane Cibeli de Almeida Bloes. *"Pianists: Dialogism and Polyphony at the end of the 19th Century,"* (São Paulo: Unesp 2006, monograph).

[69] Oswald de Andrade's *Manifesto Antropofago.* (Revista de Antropofagia, Ano 1, No. 1, maio de 1928). http://www.corner-college.com/udb/cproK3mKYQAndrade_Cannibalistic_Manifesto.pdf. (accessed on June 12, 2012).

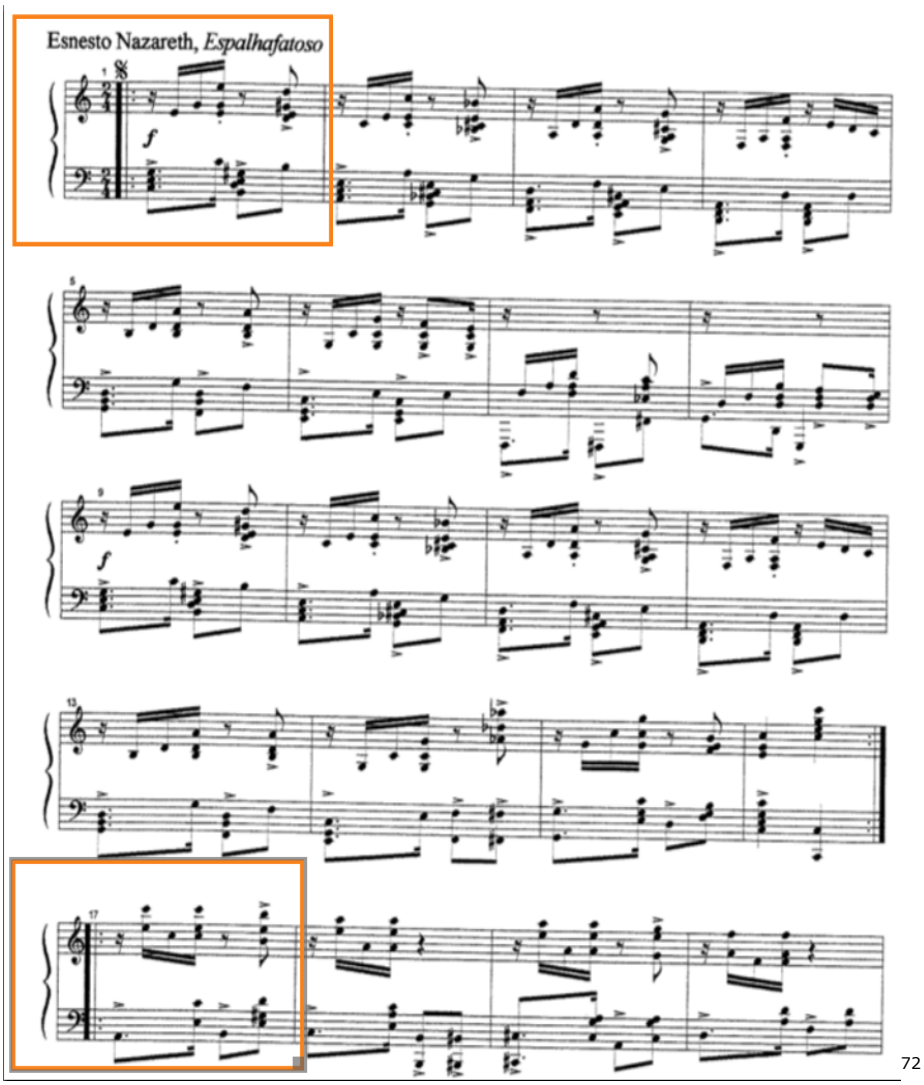
[70] Eudóxia de Barros, the most important interpreter of Ernesto Nazareth's works, had a solid background with renowned teachers like Magda Tagliaferro, Pierre Kostanoff, Lazare Lévy, and Pierre Sancan. In 1953, having been selected as a soloist by the Brazilian Symphonic Orchestra in an open contest, she executed the first national performance of Villa-Lobos' "Concerto #1," accompanied by that orchestra conducted by Eleazar de Carvalho. Ten years later, she started to do recitals and lectures about Nazareth. In 1965, she taught at the School of Arts of North Carolina (Winston-Salem), having been appointed unanimously in the next year the winner of a contest for the soloist of the symphonic orchestra of North Carolina .(Alvaro Neder, All Music Guide)

melodies, for his harmonic findings, and the perfect form of his compositions,"[71] His tangos had established melodic formulas, harmonic sequences and rhythmic cells in the Brazilian musical education that eventually came to represent a national "musicality." Consequently, I have reserved below, a special chapter to discourse about the erudite side of Nazareth's piano works. For all of the facts mentioned above, I compare my choro-tango "Nao e Milonga Nao," with Nazareth's tango "Espalhafatoso."

The three main characteristics to be considered in both tangos are: the rhythmic cell found in the majority of the Brazilian tangos: the eighth dotted note followed by a sixteenth note and two eighth notes, the form AA/BB/AA, or AA/BB/CC/AA, and the typical figure: 8 sixteenth notes per bar in the last few bars of the piece, or only, in the last three bars of part C. Other characteristics in structure and harmonic sequences would be the modulation to a minor tonality for the 2nd part "B," the use of a relative minor, modulation to another major key, and neighboring or homonymous tones between part A, B, and C, usually in intervals of perfect 4th. To understand better these explanations, see on the next pages examples of Ernesto Nazareth's tango vocabulary in the figures 17, 18, and 19 below.

[71] Choro Music website. Ernesto Nazareth, about his importance. http://www.choromusic.com (accessed on July 2, 2011)

Figure 17. The eighth dotted note followed by a sixteenth note and two eighth notes, and in the 2nd part (B), the use of a relative minor: from C major to A minor.



[72]

ESPALHAFATOSO (E. NAZARETH)

[72] Ernesto Nazareth official website. Partituras. http://www.ernestonazareth.com.br/en_a_obra_de_ernesto_nazareth.php?area=2. (accessed on May 23, 2011)

Figure 18. Modulation to another major key usually in intervals of perfect 4th: from C major to F major.

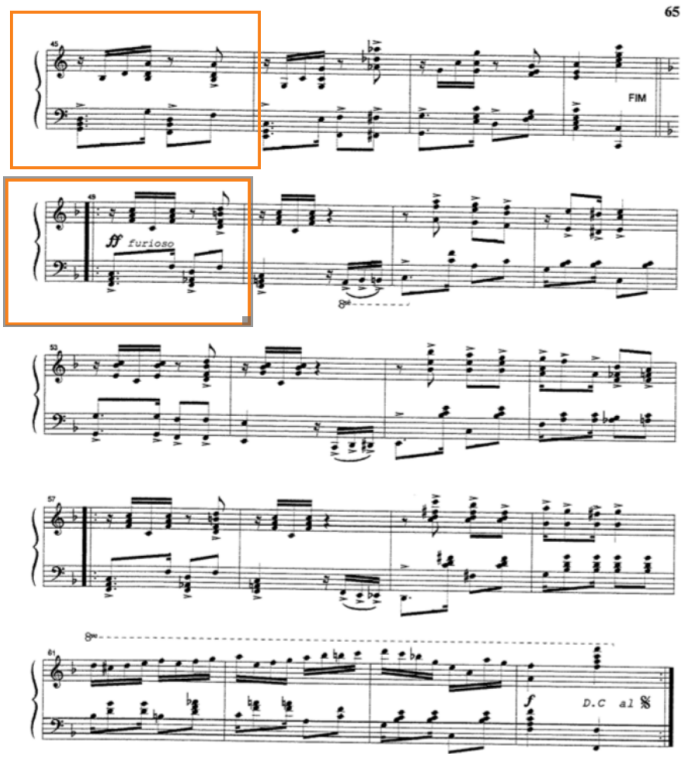
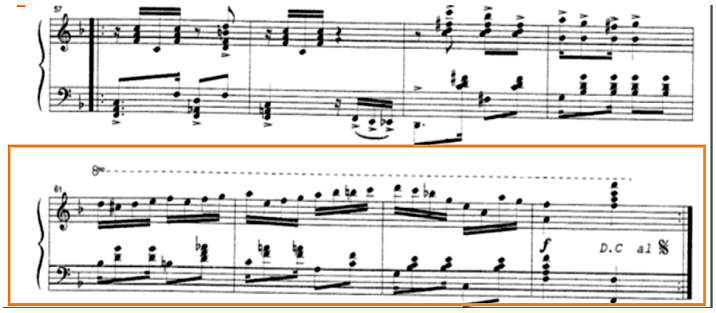


Figure 19. Eight sixteenth notes per bar in the last few bars of the piece, or, in the last 4 bars of part C.



Furthermore, in my original composition *"Nao e Milonga Nao"* (It's Not Milonga), I reproduce and demonstrate the main characteristics of tango. I carefully studied and analyzed Nazareth's composing methods and his organization of rhythmic and melodic

material. This enables the facilitation and implementation of these sonic techniques in my own tango pieces as a means of understanding and internalizing better this process. See figures 20, 21, 22, and 23 below.

Figure 20. The eighth dotted note followed by a sixteenth note and two eighth notes

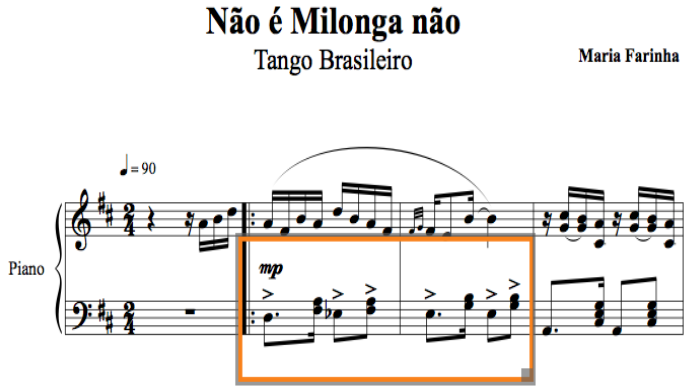


Figure 21. The chromaticism borrowed from maxixe, implying a nostalgic mood.

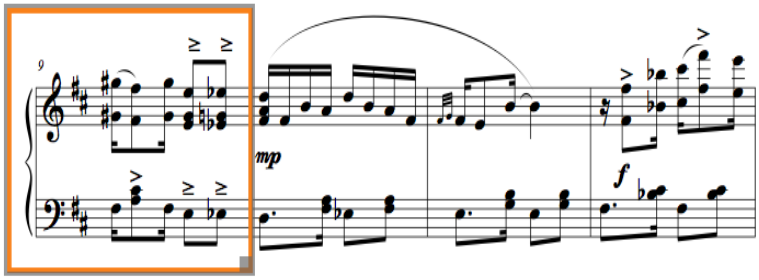


Figure 22. A modulation to another key in interval of perfect 4th: from D major to G minor.

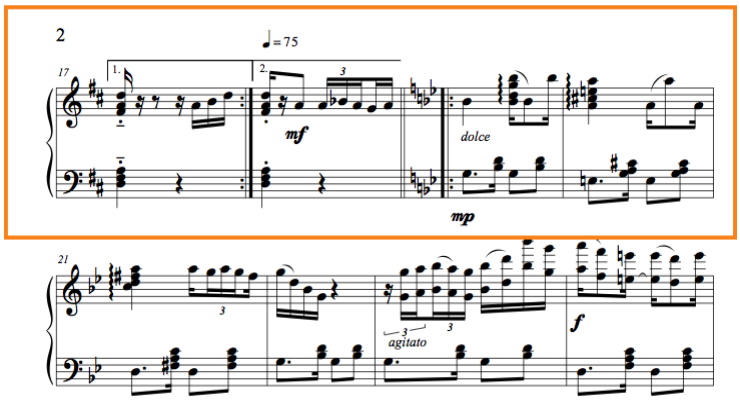
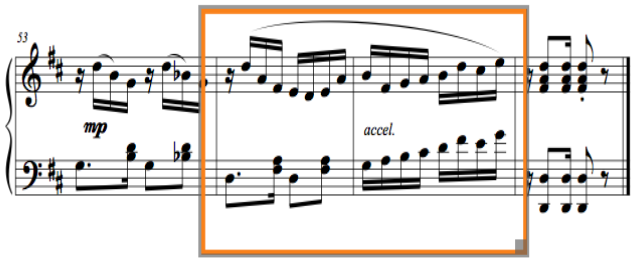


Figure 23. Eight sixteenth notes per bar (sometimes both hands), in the last few bars.



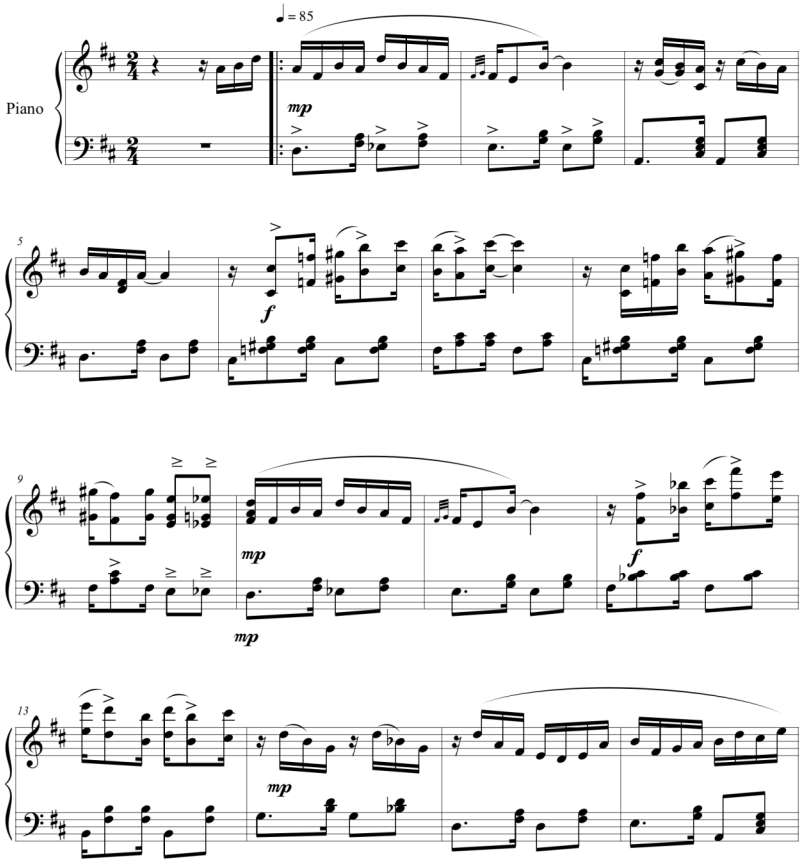
Two original tangos are included to demonstrate mastery of the stylistic and formal aspects of the genre, *"Nao e Milonga Nao"* and *"E Um Tango Bom."*

Não é Milonga não

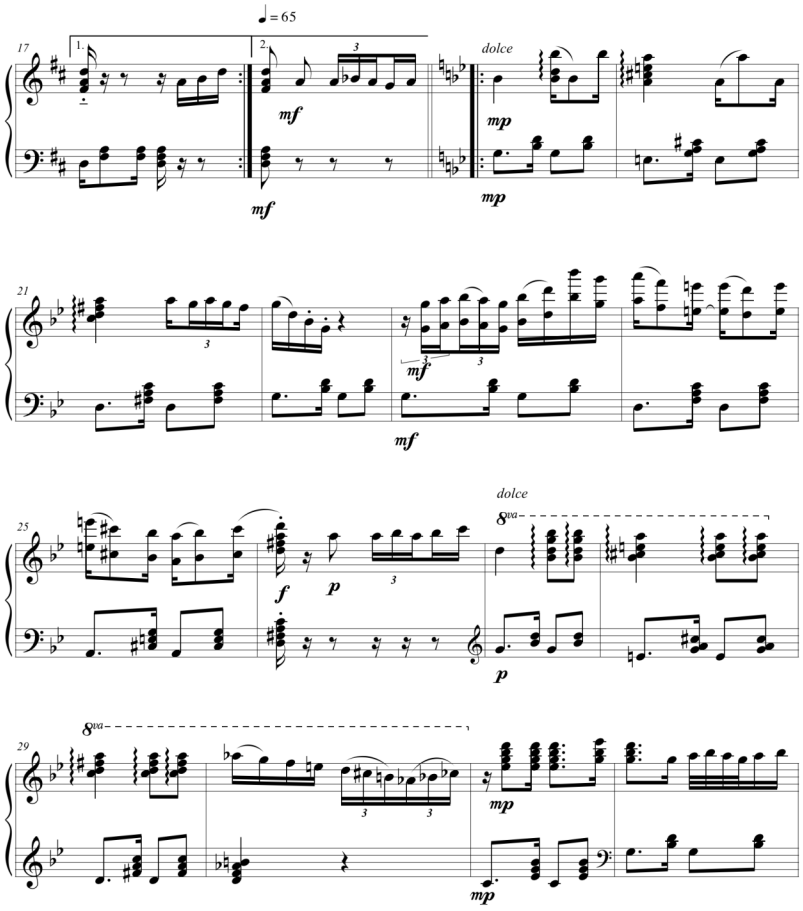
It's not Milonga

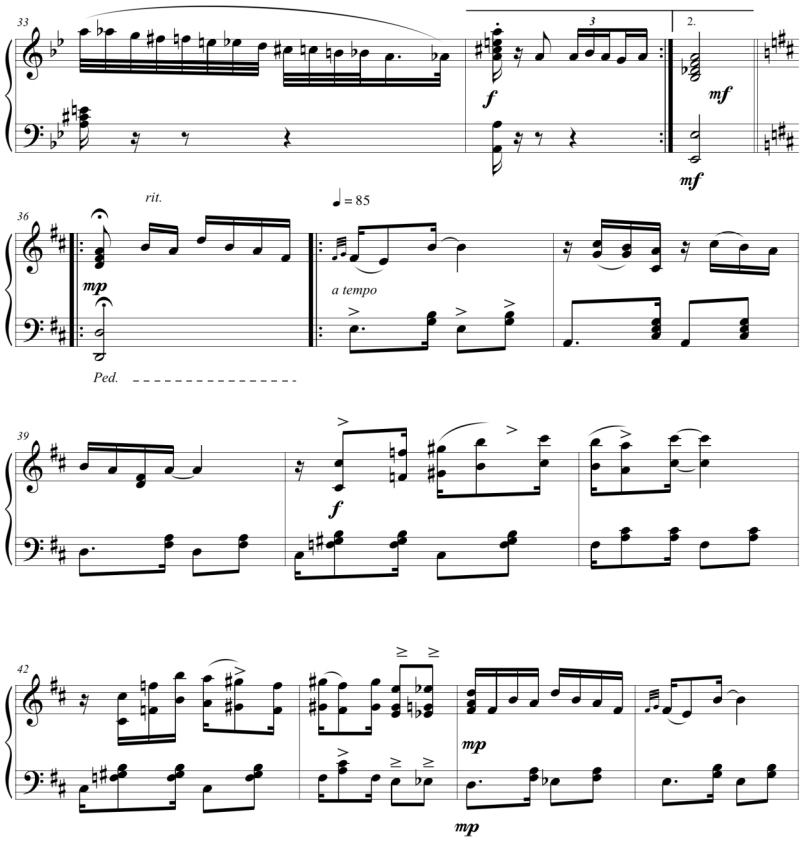
Tango Brasileiro

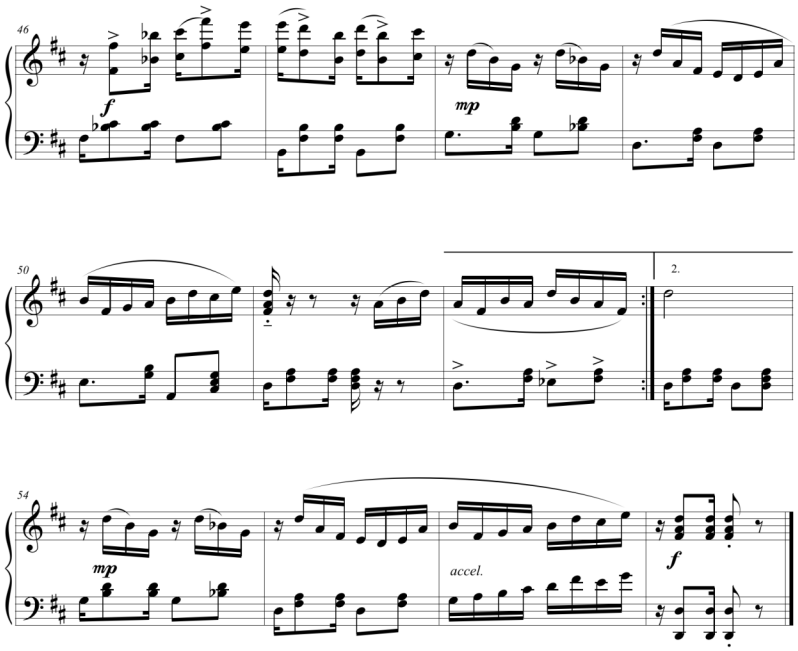
Maria Farinha



accent > for left-hand accompaniment
recurs throughout the piece when the same cell appears


♩ = 65
17
1.
2.
mf
mf
dolce
mp
mp
21
mf
mf
25
f
p
dolce
8va
p
29
8va
mp
mp


33
3
2.
f
mf
mf
36
rit.
mp
♩ = 85
a tempo
Ped.
39
f
42
mp
mp

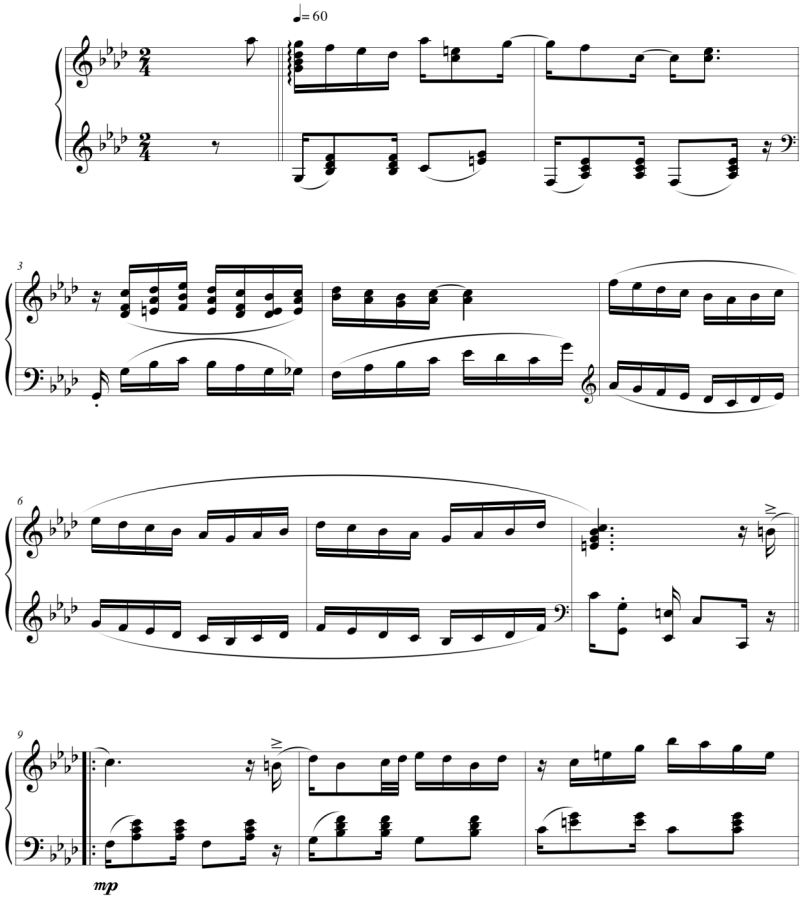

46
f
mp
50
2.
54
mp
accel.
f

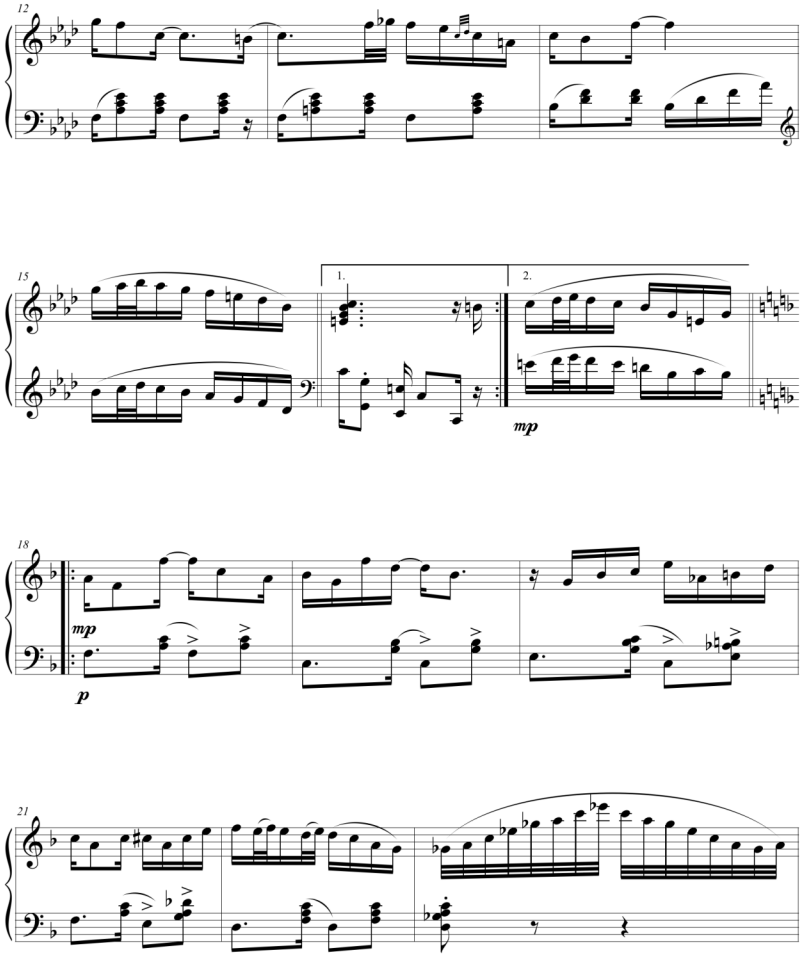
É Um Tango Bom

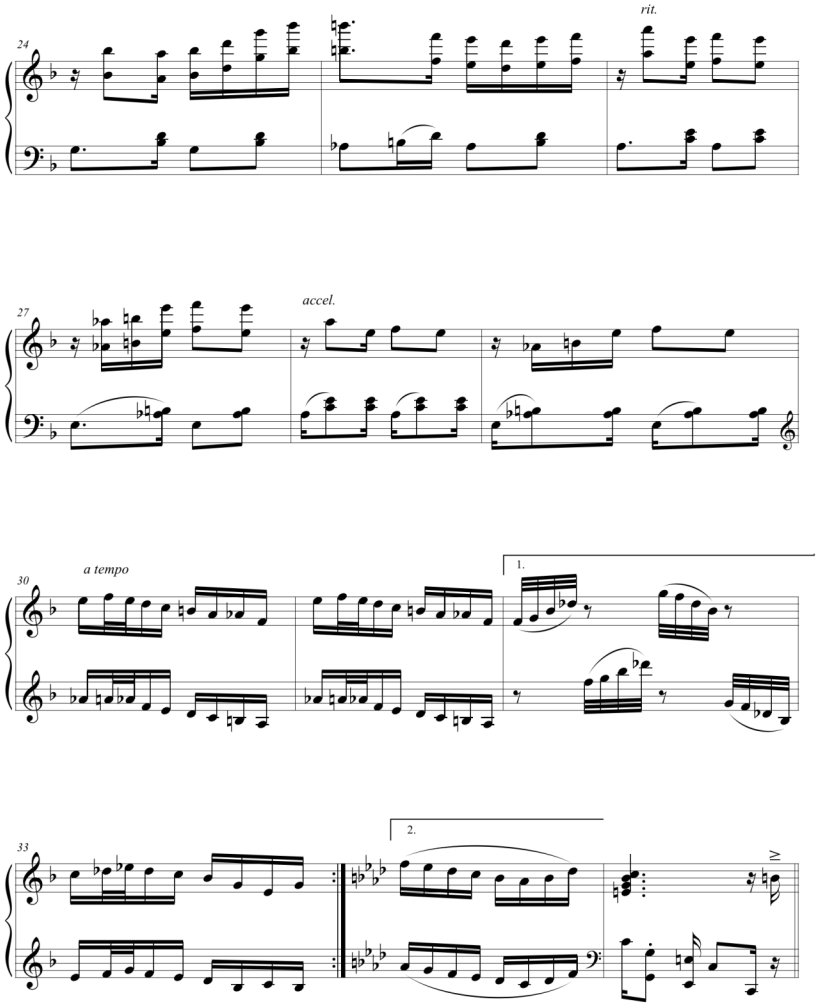
It's a Great Tango

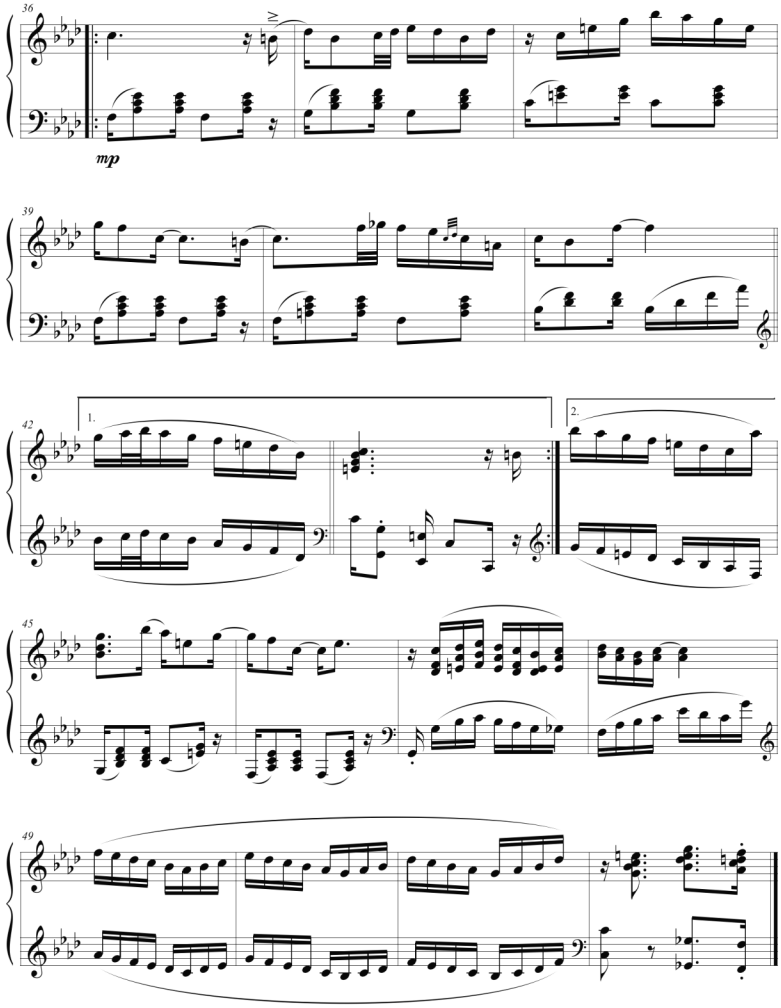
Tango Brasileiro

Maria Farinha




12
15
1.
2.
mp
18
mp
p
21


24
rit.
27
accel.
30
a tempo
1.
33
2.


36
mp
39
42
1.
2.
45
49

Chapter VI

The Erudite Side of Ernesto Nazareth

> *At the entrance of movie theatres (it was of course at the time of silent films) there always was a small orchestra playing. One of the most famous composers of Brazilian music at that time, Nazareth, author of numerous songs and dances, which were extremely successful in many carnivals, used to play the piano in front of the picture house of the Rio Branco Avenue. I used to remain hours listening to him. And it was only after many months that I felt these rhythms penetrate clearly into me (Darius Milhaud).*[73]

There is a duality in the works of Ernesto Nazareth represented by a strong influence of popular music, which existed alongside an influence of European and North American pianist-composers with their highly sophisticated focus on piano perfection. All of this international influence makes it difficult for researchers to classify Nazareth as a popular or erudite pianist. Henrique Cazes synthesizes the opinion of many when he says that Nazareth's work, like that of Radamés Gnattali, "surpasses the concept of popular and erudite." [74] Ernesto Nazareth's piano works are semi-erudite in nature, and we might venture to say that Nazareth had the same effect in Brazil as Chopin had in Poland, when he "elevated the popular dance of the mazurka to the level of high art."[75] Furthermore, Nazareth was the most popular composer of Brazilian national music. He had a profound influence on the course of future Brazilian music, both popular and classical.

---

[73] Daniella Thompson website .Darius Milhaud, http://daniv.blogspot.ca/2002/11/boeuf-chronicles-pt.html. (accessed on April, 2013)

[74] Henrique Cazes. *Choro do Quintal ao Municipal.* São Paulo: Editora 34, 1998), 45.

[75] Sandra Regina Cacetari. 2004. Ernesto Nazareth. Documentary presented by STV, produced by We Do Comunicação. Text transcription by Alexandre Dias and available at http://www.chiquinhagonzaga.com/nazareth/pesquisas/nazareth_canal_stv.pdf. (accessed on May 20, 2013)

The primary characteristics that bring Nazareth's works closer to those of composers considered erudite are highly accepted by the increasing number of classically trained pianists who have recorded them in different countries. Records containing nothing but Nazareth's music are being released on a regular basis. Moreover, his pieces are now required in piano competitions in Brazil, such as the "Fifth National Maria Teresa Madeira Piano Competition." In my personal opinion, Nazareth actually composed some pieces that can be called erudite, either by the structure or by the techniques incorporated, in general different from those in his tangos, maxixes, and polkas. Musicologist and Priest Jaime Diniz was the first to call attention to the value of Ernesto Nazareth's erudite pieces, referring to them as a "small group of compositions of higher pretense and aspirations." He went even further by stating:

> I can say that these pieces are pure brilliance and of modularity virtuosity. Arpeggiated designs based on sixth chords, whose character (...) evokes guitar passages played chromatically with perfection (...) his classic repertoire represents, and deservedly so, a repertoire that, not without trepidation, I would call the noblest, and one to which the creator of Brazilian tango also turned on occasion. [76]

Nazareth's piano pieces that are classified and clearly belong to the realm of erudite music are: *Andante Expressivo* (not published), *Capricho* (not published), *Elegia para Piano* (not published), *Marcha Fúnebre* (Comp. & 1st Ed. 1927), *Improviso - Estudo para concerto* (1st Ed. p.v. 1922), *Poloneza* (not published), *Adieu - Romance sem palavras* (1st Ed. 1898), *Corbeille de Fleurs - Gavotte* (1st Ed. 1899), *Valsa Capricho* (1st Ed. 1926), *Valsa brilhante para piano* (1st Ed. 1900), *Phantastica - Valsa brilhante* (not published),

[76] Alexandre Dias, Musico do Brasil website. Jaime C Diniz. *Nazareth Estudos Analiticos 1963*. Influences on the piano work of Ernesto Nazareth. http://ensaios.musicodobrasil.com.br/alexandredias-ernestonazareth.htm.

Lamentos - Meditação sentimental (comp. depois de 1917), *Máguas - Meditação* (not published), *Mercêdes - Mazurca de expressão* (1st Ed. 1917); *e O Nome D'Ella - Grande valsa brilhante* (comp. 1878. revised in 1886).[77] The most difficult pieces for piano are "*Polonesa"* and *"Capricho." Polonesa* is a clear reference to Chopin's piano school, while *Capricho* is a clear reference to Liszt. If we analyze and study these works, we clearly see that Nazareth had pretenses on being recognized as a concert music composer and pianist, although only a small number of concert pieces have been published. His intention of composing erudite music is made very clear when historians mention an episode that took place in 1930, after Nazareth had attended a concert of the famous Brazilian pianist Guiomar Novaes[78] at the Teatro Municipal in Rio de Janeiro. Ernesto left in the middle of the performance upset, on the verge of a breakdown, and after he arrived at his house, he repeated, "If I had gone to Europe, I would be a Guiomar Novaes." [79] Attached below (Figures 24, 25, and 26), are the first pages of Nazareth's *Noturno Op. 1* (the manuscript and the published score), and the waltz *Capricho.*

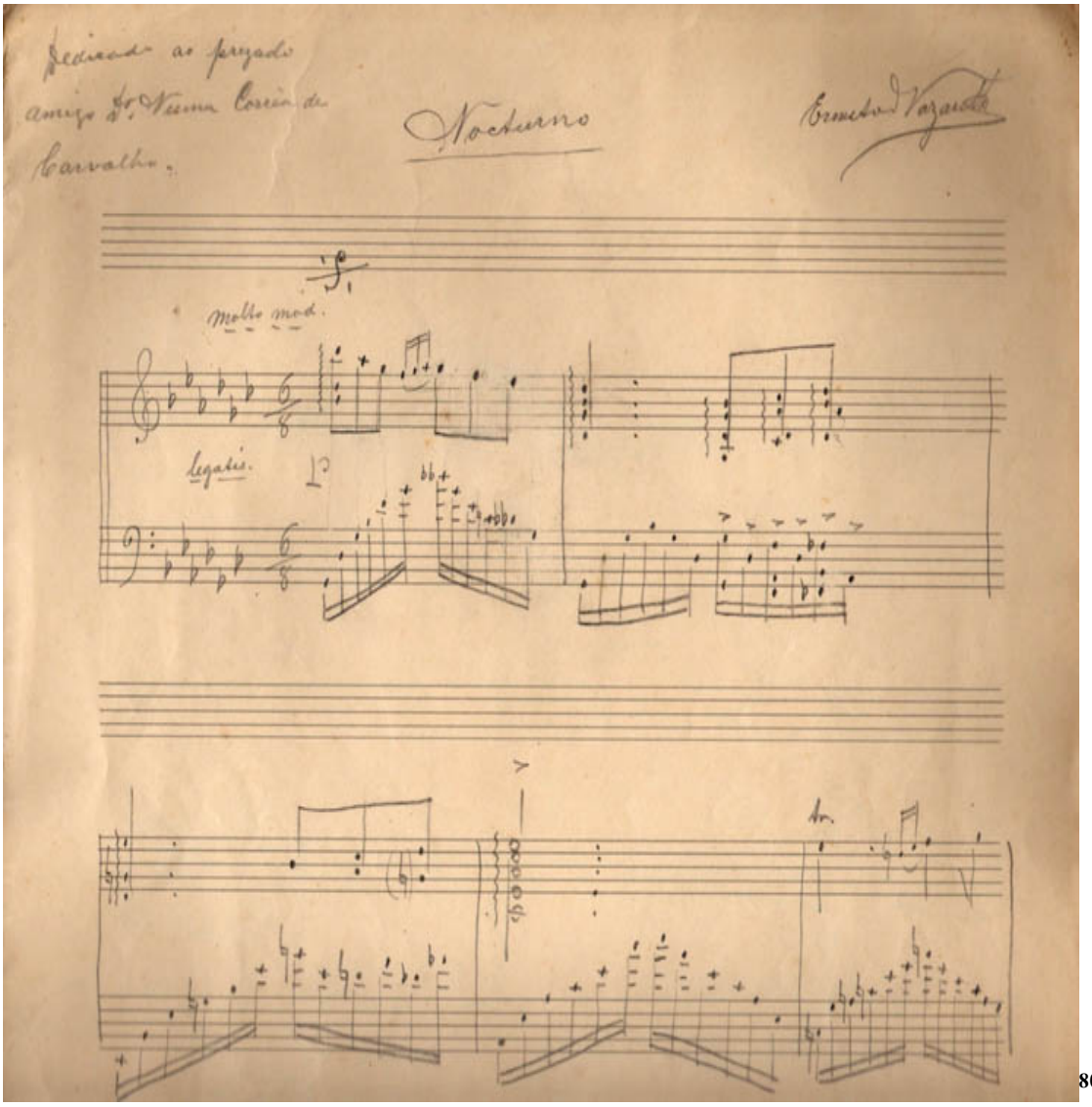
---

[77] Ernesto Nazareth website. http://www.ernestonazareth150anos.com.br/works/view/115, accessed on January 12, 2013

[78] Guiomar Novaes was a Brazilian pianist noted for individuality of tone and phrasing, singing line, and a subtle and nuanced approach to her interpretations. She is widely considered one of the greatest pianists of the twentieth century.

[79] Luis Antonio de Almeida. Ernesto Nazareth – Vida e Obra. Nazareth's biography not published. . http://www.ernestonazareth150anos.com.br/works/view/151.(accessed on March 23, 2013).

Figure 24. Nazareth's Noturno Op. 1 (The Manuscript)



[80]

[80] Ernesto Nazareth website. http://www.ernestonazareth150anos.com.br/works/view/115, accessed on January 12, 2013

Figure 25 – Nazareth's Noturno Op. 1

Revisada de acordo com o manuscrito presente na Biblioteca Nacional

Aos prezados amigos Dr. Numa e Effe Corrêa de Carvalho

Noturno Op. 1

Ernesto Nazareth
1920

Piano

Espress. e molto moderato

p ben legato

cresc.

mf

p rit.

p

dolce

cresc.

rit.

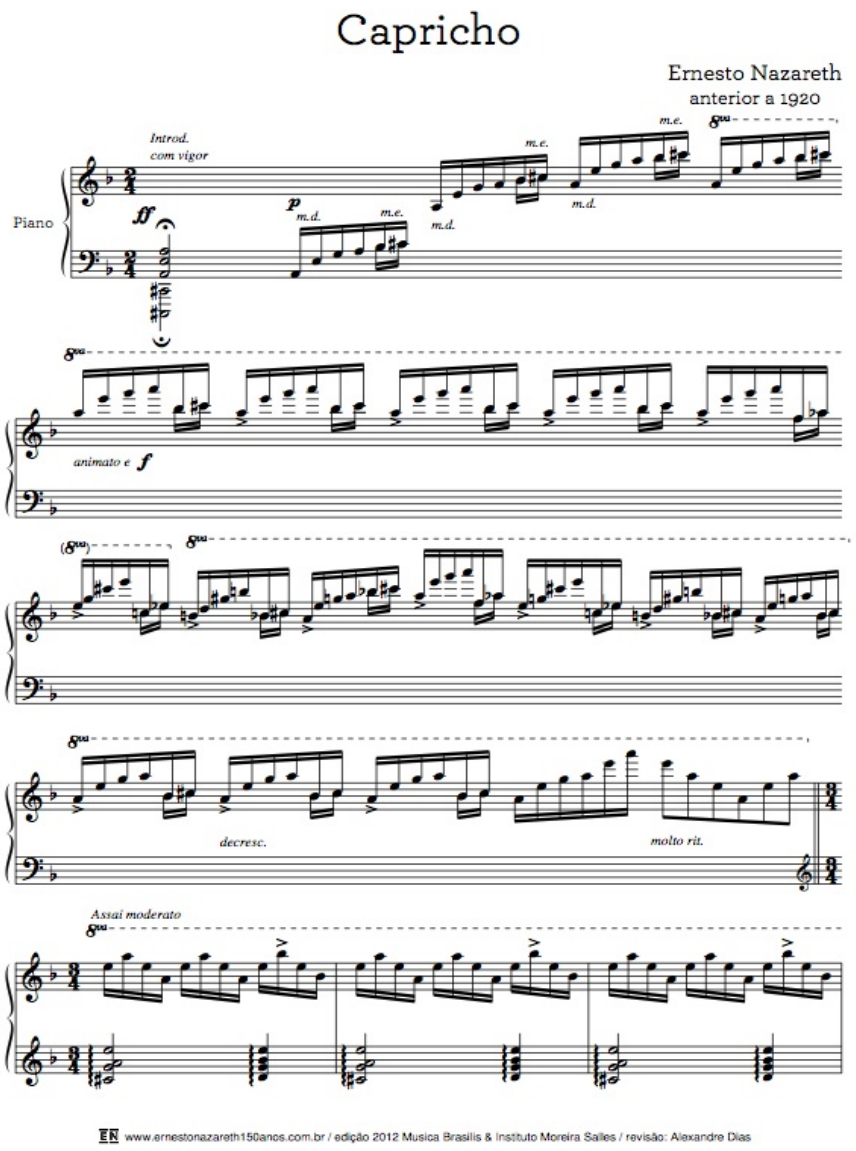
delicatiss.

f scintill.

rall.

Natura apresenta Nazareth - Edição: Luciana Requião e Monica Leme - Revisão: Alexandre Dias - www.ernestonazareth.com.br

Figure 26. Nazareth's Capricho



[81]

Alexandre Ferreira Dias affirms that several Brazilian erudite composers have paid homage to Nazareth through works dedicated to the composer, like: Villa-Lobos (Choros No.1), Camargo Guarnieri (Ponteio No.19), Brasílio Itiberê (Homenagem a Nazareth), Mignone (Suíte Nazarethiana; Quatro Choros), José Alberto Kaplan (Suíte Nazaretheana),

[81] Ernesto Nazareth website. Partituras. http://www.ernestonazareth150anos.com.br/works/view/151. (accessed on March 23, 2013).

Lorenzo Fernandez (Suíte Nazarethiana), Marlos Nobre (Homenagem a Nazareth Op.1a; Nazarethiana Op.2), Murilo Santos (Duas Peças 'Nazarethiana'), Radamés Gnattali (Homenagem a Nazareth; Suíte Retratos- 2º mov.), and the north American composer William Bolcom (Capriccio: IV. Gingando -Brazilian Tango- Tombeau d'Ernesto Nazareth; Recuerdos: I. Choro - Homage to Nazareth).[82] Indeed, other internationally well known pianists also have paid homage to Ernesto Nazareth, like the Polish pianist Arthur Rubinstein. Rubinstein visited Brazil in 1918 and was impressed with Nazareth's compositions.[83]

Some Brazilian ethnomusicologists state that the fact that Nazareth was not recognized for his value and contribution to Brazilian erudite music caused him great mental anguish. The circumstances surrounding the composer's death remain a mystery to this day. Nazareth, who was already deaf, ended up being hospitalized, first in the Neuro-Psychiatric Institute of Praia Vermelha and then in the Juliano Moreira Institution for the mentally ill in Jacarepaguá. In February 1934, he headed out for a walk on the institution's grounds and disappeared. His body was found a few days later in the waters of a dam in the woods near the institution. According to his biographer Alexandre Dias, "Nazareth also suffered from syphilis, which affected his nervous system, causing deafness."[84] In a statement shown on the website of the *"Agencia do Brasil,"* the famous choro musician Jacob do Bandolim says that he had no doubt that Ernesto Nazareth's death was the result

---

[82] Alexandre Ferreira de Souza Dias. Influencia nas obras pianisticas de Ernesto Nazareth. http://ensaios.musicodobrasil.com.br/alexandredias-ernestonazareth.htm (accessed on May 1st, 2013)

[83] Ibid.
[84] Ibid.

of a suicide. He stated this belief in an interview with television host Glaucio Gill, on a television program in 1965. In this

interview, Jacob says:

> I was at the place where the body was found and I reached the conclusion that he committed suicide, in a moment of lucidity from the mental illness he suffered from. This was not said because at the time news of the suicide of a member of a reputable family, as his family was, was not elegant.[85]

Nazareth was shy by nature, and because of his deafness, he did not hide his bitterness at not being recognized as an erudite composer, like his friend Heitor Villa-Lobos. Luiz Antonio de Almeida states that this recognition has come in the present day and more and more on the international level. "There are thousands of music students around the world researching his works. When the Chinese discover Nazareth, we are going to have another planet listening to and playing his music." [86]According to Alexandre Dias, Ernesto Nazareth "created a finely engineered confluence of the erudite and popular aspects that his music can be used by classically trained concert performers and by popular musicians from any background."[87] Baptista Siqueira explains in his book, *Ernesto Nazareth na Música Brasileira* (1967) some negative aspects of the nature of inspiration of Nazareth's piano compositions. He states:

> We see him, starting in 1922, with his soul in shambles! His musical compositions, starting at that time, began to suggest the disappointments, the sorrows, relentless of inevitable fate! He was facing the old social-economic problem in which the vortex of life has mercilessly trapped most of the brilliant artists in history. He was incapable of hiding that "negative aspect" because, through the expressive language of music, he was saying: *Êxtase* (Ecstasy),

---

[85] Alexandre Ferreira de Souza Dias. Influencia nas obras oianisticas de Ernesto Nazareth. http://ensaios.musicodobrasil.com.br/alexandredias-ernestonazareth.htm (accessed on May 1st, 2013)

[86] Luis Antonio de Almeida. Ernesto Nazareth – Vida e Obra. Nazareth's biography not published. . http://www.ernestonazareth150anos.com.br/works/view/151. (accessed on March 23, 2013).

[87] Alexandre Ferreira de Souza Dias. Influencia nas obras oianisticas de Ernesto Nazareth. http://ensaios.musicodobrasil.com.br/alexandredias-ernestonazareth.htm (accessed on May 1st, 2013)

> *Elegia* (Elegy), *Dor secreta* (Secret Pain), *Lamentos* (Laments), *Mágoas* (Sorrows), *Resignação* (Resignation) and, finally, *Marcha Fúnebre* (Funeral March). [88]

In that dark period, from 1927 to 1929, he also lost his faithful companion and wife, Theodora Amália de Meirelles Nazareth. Brazilian folklore teacher, Brasílio Itiberê, published an article in 1934, in which he states that the works of Nazareth deeply contributed to the development of the study of piano technique for many Brazilian pianists. He claims that this happens because of their wide variety of technical resources, such as scales, leaps, arpeggios, block chordal structures, and inverted intervals. He states:

> In Nazareth we can already glimpse, in an incipient way, the processes of the creation of an erudite pianistic Brazilianess. In examining his works, it is not difficult to realize their powerful melodic and rhythmic cells. The most complete source for the study of Brazilian music is still the music of Ernesto Nazareth, a popular music composer.[89]

In a simple manner, Ernesto Nazareth created a finely engineered confluence of the erudite and popular aspects that his music can be used by classically trained concert performers and by popular musicians from any background, proving once again the diverseness of many Brazilian composers.

---

[88] Baptista Siqueira. *Ernesto Nazareth na Música Brasileira* (Rio de Janeiro: Biblioteca Nacional, 1967), 213.

[89] Brasilio Itibere, was a folklorist, musician, and writer for the modernist magazine "Festa," August 1934, accessed May 24, 2013, http://www.abmusica.org.br/html/fundador/fundador091.html.

Chapter VII

Differences Between Maxixe and Tango

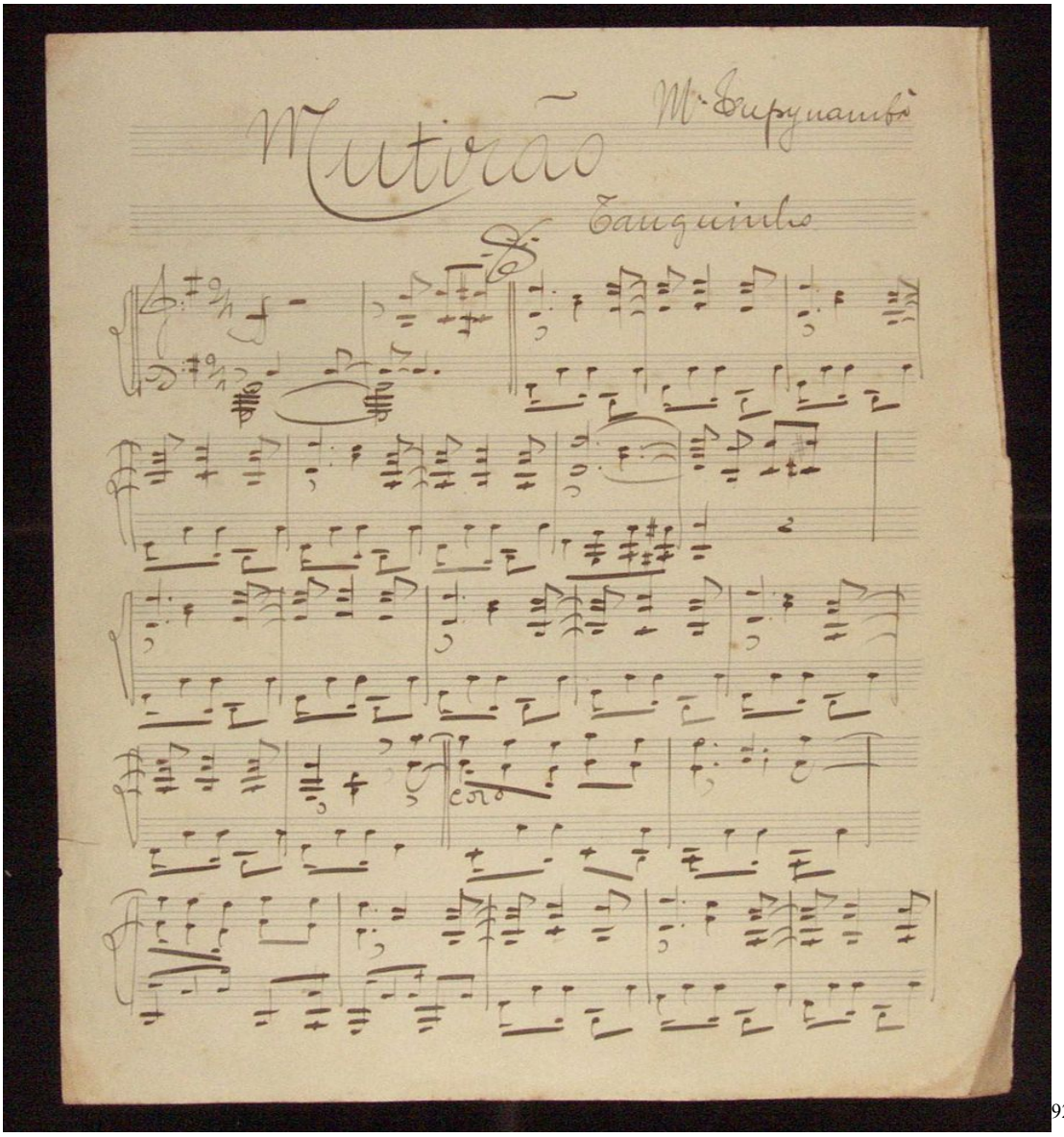
Maxixe and tango are different musical genres and this affirmation is best explained by citing and commeting upon some analyses from distinguished Brazilian musicologists and composers. Composer Bruno Kiefer defends the idea that maxixe and tango are two "very" different genres as regards to their musical structure and that maxixe in comparison with the Brazilian tango "is more uniform in its characteristics, more defined as a genre;"[90] However his publications do not provide a formula to demonstrate or support his statement. While he treats the two genres separately he gives just two score examples of tangos and compares them with only one maxixe score, *Viola Cantadêra* by composer Marcelo Tupinambá,[91] even though this maxixe comes with the designation of *tanguinho* (little tango). Kiefer agrees with musicologist Renato Almeida when he says that Marcelo Tupinambá composed the maxixe *Caboclo,* although he called it tanguinho, but no other musical examples are provided nor a formal analysis given to clear any doubts. He reveals that the tanguinhos of Tupinambá contain the accompaniment cell of maxixe (and that for the genre in general) based solely and exclusively on that accompaniment figure. Attached below, (Figure 27), is the manuscript of Tupinamba's tanguinho *"Mutirao,"* where one of the accompaniment cells of maxixe is clearly present.

---

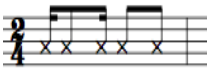
[90] Bruno Kiefer. *História da música brasileira.* (P. Alegre: Editora Movimento, 1997), 45.

[91] Pianist and composer Marcelo Tupinambá wrote popular songs that became hits, as well as erudite music, having a vast production. Son and nephew of conductors, Tupinambá learned piano by ear and violin with Savino de Benedictis. He directed the local band when was in high school. In 1907, at 15, he accompanied the famous Patápio Silva in several upstate cities.

Figure 27. Tupinamba's *Mutirao*



[92]

The Characteristic Syncopation rhythmic cell 

Another point of view is offered by composer Mauricio Carrilho (son of famous choro musician Altamiro Carrilho) who claims that "the difference between the two genres

[92] Franceschi, Humberto M. *A Casa Edison e seu tempo.* (manuscripts, Rio de Janeiro: Petrobas, 2002).

is that the maxixe only became a genre after becoming famous as a dance, that way it is more extroverted, while tango is not so much for dancing, but rather it is a more serious style of music, more solemn, more suitable for listening." [93] This thought is consistent with the intentions of composer Ernesto Nazareth, who wanted his tangos to be played more "solemnly." However, this difference alone is not sufficient. Perhaps when originally formed and they emerged (in the same decade of 1870), tango and maxixe had formats based on different genres and tangos were more cadenced, more solemn, with the predominance of habanera cells in its accompaniment. There are other characteristics that differentiate them such as the low bass tones and the dance itself with its choreography that are found in maxixe. According to Mozart de Araújo, there was a clear difference between the concept of tango and maxixe as practised by their interpreters: "The maxixe was generated among the people, with musicians who improvised, who played by ear; these were its most qualified interpreters. Tango, with a more refined composition, demanded a more qualified interpreter, with more virtuosity. The musical syncretism of maxixe is not in any way equal to that of the Brazilian tango in different social levels."[94]

His comments have questionable grounds as there is scant justification in defining a genre based on the "purity" of its composers and performers. Araujo's affirmation lies the prejudice against unskilled pianists, the pianeiros. To say that the tango requires more virtuosity from its interpreter is a mistake, because as is seen in several musical compositions, tango is not always more difficult to play than maxixe. These are just

---

[93] Daniella Thompson. *Musica Brasiliensis.* http://daniellathompson.com/Texts/Depoimentos/Mauricio_Carrilho.htm. (accessed on March 23, 2013)

[94] (José) Mozart de Araújo. *Revista Brasileira de Cultura*. Ernesto Nazareth. Magazine Ano IV - nº 12. (Rio de Janeiro, 04/1972).

suppositions that musicologists add in their analyses. Another analyisis come from composer Guerra Peixe when he quotes Mário de Andrade saying that he does not notice the difference there is between maxixe and tango; thus:

> Not perceiving the difference between maxixe and tango, Mário de Andrade ended up accepting the validity of both designations in the works of Ernesto Nazareth and Marcelo Tupinambá without, however, attempting to provide a clarification that might allow us to verify the difference that was attributed instinctively.[95]

Guerra Peixe in his book *Variacoes sobre o maxixe* tries to give some insight but unfortunately mixes definitions somewhat when he defends the idea that there are differences between the two genres. When speaking of maxixe he refers to the genre of tango. He also speaks of the low pitch used in the maxixe and the significance of bass for the genre. In his conclusion, he says that tangos were called maxixes by some composers who wanted perhaps an exaggerated exuberance of basses, and that this exuberant low pitch, is used by any popular composer, and orchestrator of radio, intended to mimic and ridicule the maxixe, caricaturing the generations that created it.[96] Dr. Heloisa de Araújo Duarte Valente, in a study of the tango genre and its development in Brazil, comments on the maxixe: "Although there is a common-sense accepted idea that the Brazilian tango and maxixe refer to the same musical genre, tango would just be a euphemism to temper the lascivious spirit of maxixe."[97] Here she does not confirm or explain this equality which for musicians is of real importance. In reality is there actually a difference? Musicologist Luiz

---

[95] Guerra Peixe. *Variacoes sobre o maxixe*. Sao Paulo: O Tempo, 1954),18.

[96] Ibid., 55.

[97] Heloisa de Araújo Duarte Valente. 'A media luz': alguns tons para uma escuta clariaudiente do tango brasileiro", *in: Actas del IV Congreso Latioamericano IASPM (2002).* Available in, http://www.hist.puc.cl/ historia/iaspm/mexico/duarte.

Heitor Correia de Azevedo suggests that the maxixe is not, in itself, a musical genre but rather a choreography of a manner of dancing.

> Maxixe was, at first, a way to dance the polka, the habanera or the tango, which derived from this. According to the testimony of a chronicler the polka was danced then, in Rio de Janeiro, with a shuffling of the feet and undulations of the hips. Such swayings, direct descendants of the Creole way of dancing, is what would characterize the maxixe. No one knows for sure how or why this name was given to the new dance. The fact is that in the nineteenth century it was rare to find musical pieces named thusly, even though the dance became very popular and was eagerly practiced outside dance halls: on the stages of light theaters or at popular dances. What are polka-maxixes or tango-maxixes . . . There was no music called maxixe, but only polkas or *maxixed* tangos. Because maxixe was a way of dancing, and only as a reflex from dancing would it extend to musical composition.[98]

All these claims and observations alone are not sufficient to form and designate a musical genre, as genre is the culmination of a musical process created by motific cells, rhythmic patterns, melodic formula, formal structures, textures, and tempo, by a broad, much more complex set. The Brazilian tango, as exemplified by its greatest representative Ernesto Nazareth and many others, are very similar to maxixes and that they could "be danced as maxixes, but this purpose was not yet confessed in the title, because of prejudice." [99] Mário de Andrade at the Conference of the Society for Artistic Culture of Sao Paulo in 1926, speaking of tangos and Nazareth, said "it was a contradiction to say that his tangos had the rhythm of the maxixe and that this is what is danced to them, has no value [...] actually Ernesto Nazareth is not a representative of the maxixe [...]."[100] Mário de Andrade contradicted himself, since in the same publication he spoke of the importance of

---

[98] Luiz Heitor Correia de Azevedo. *150 Anos de Música no Brasil (1800-1950).* (Rio de Janeiro: Livraria José Olympio Editora, 1956),147-148.

[99] Ibid., 148.

[100] Mário de Andrade. *Popular Music and Song in Brazil.* 1936. Trans. Luiz Victor Le Cocq D'Oliveira. Sponsored by the Ministry of State for Foreign Affairs of Brazil: Division of Intellectual Cooperation. Rio de Janeiro: Imprensa Nacional, 1943), 125.

Nazareth to the historical formation of the maxixe, by studying the evolution of syncopation in the Brazilian music, which is reflected in the work of the composer.[101] Bruno Kiefer also comments on this event, where Mário de Andrade speaks of the work of Nazareth, and that he contradicted himself, when he spoke about the composer's tangos being identified as maxixes.[102] Mário de Andrade also published an article titled *"Originalidade do maxixe"* (The Origins of Maxixe), where he discusses the genre itself. In this publication, he says that "the maxixe suffers from an urban disease, characteristic of all urban folk production around the world, that is, the melodic banality."[103] Andrade continues by stating that his enthusiasm for maxixe is relatively limited because the genre does not hold a national character in its melody. It is characteristically Europeanized and only good for dancing and nothing else. He wrote:

> If analyzing, with open eyes, the flood of maxixes printed with the Rio masks or the musical Brazil, (Rio first, Sao Paulo second), we are almost led to the painful realization that the originality of maxixe depends only on knack. The knack of playing and singing. And, with a knack, people nationalize even Bruckner who is a tough German and Puccini who is a soft Italian.[104]

There is some consistency in what these composers and musicologists claim. To state that the maxixe has a simpler structure and melody than the tango is debatable and it is necessary to generate an analytical study of several scores to support any clear position. The truth is that musicians know that to play difficult compositions in both genres, it is necessary to have greater agility and mastery of the instrument.

---

[101] Ibid., 128.

[102] Bruno Kiefer. *História da música brasileira.*(P. Alegre: Editora Movimento, 1997), 124.

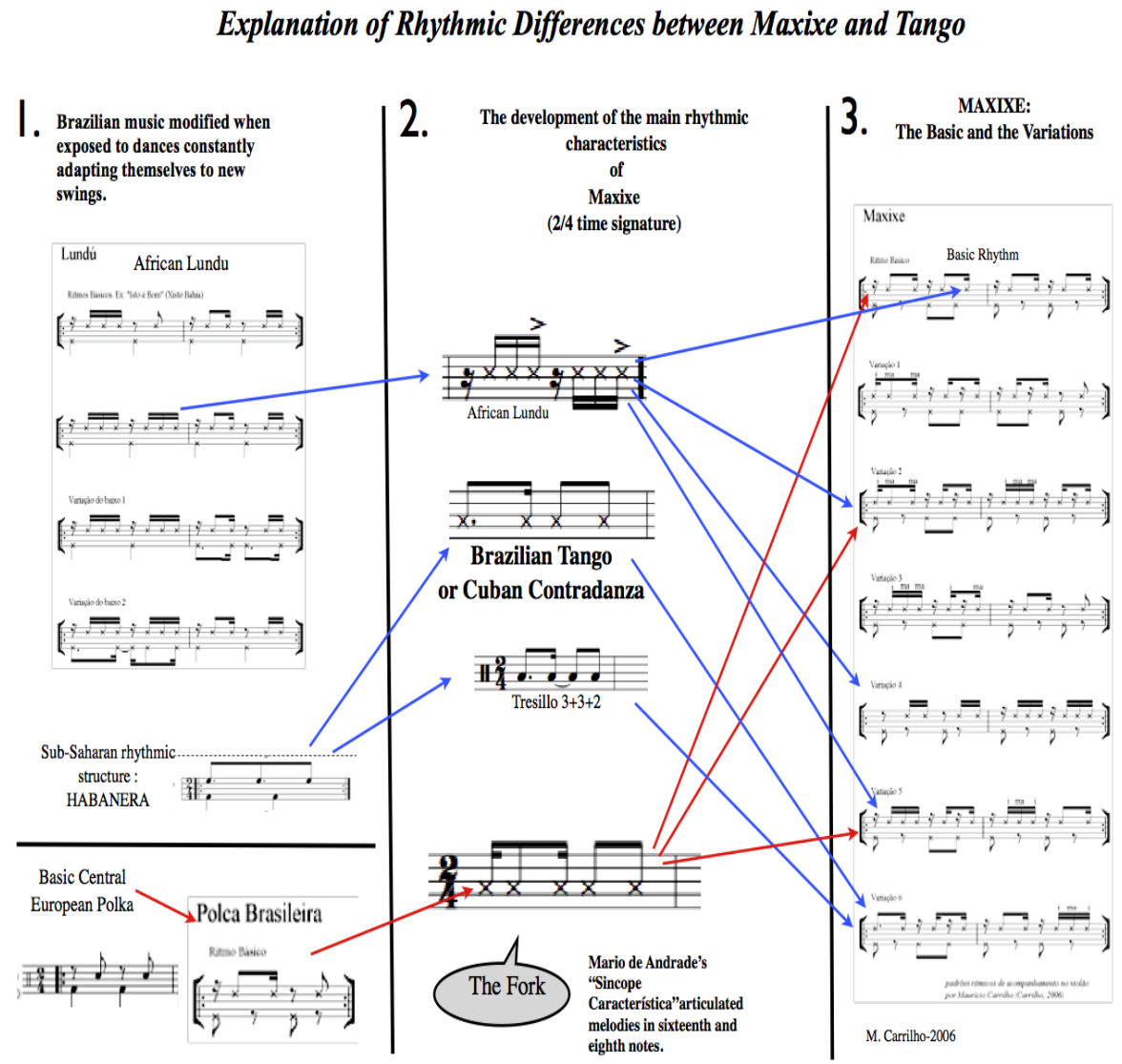
[103] Mário de Andrade. *Popular Music and Song in Brazil.* 1936. Trans. Luiz Victor Le Cocq D'Oliveira. Sponsored by the Ministry of State for Foreign Affairs of Brazil: Division of Intellectual Cooperation. (Rio de Janeiro: Imprensa Nacional, 1943), 44.

[104] Ibid., 45.

In conclusion, there is an identity link between the two genres, tango and maxixe, which is much larger than any other in a complex symbiosis. Clearly Mário de Andrade was very disappointed with the attempt to define the tango and the maxixe. He tried and wanted to see in the maxixe as something original, uniquely Brazilian, which would prove without a doubt, that this was the "Brazilian genre" and that it could be completely differentiated. Generally, in Brazilian popular and classical music of that era, there are many characteristics shared by both genres. As Sandroni says, "one cannot forget that at that time in Brazil, several other genres were also referred to as tango, and that the word could even refer to a black or mixed race song or dance influence."[105] On the following pages, you will find comparison columns (Figure 28), and a tree diagram (Figure 29) identifying the basic differences between maxixe and tango from the 17th century until early in the 20th century.

[105] Carlos Sandroni. *Feitiço decente.*(Rio de Janeiro: Zahar, 2001), 181.

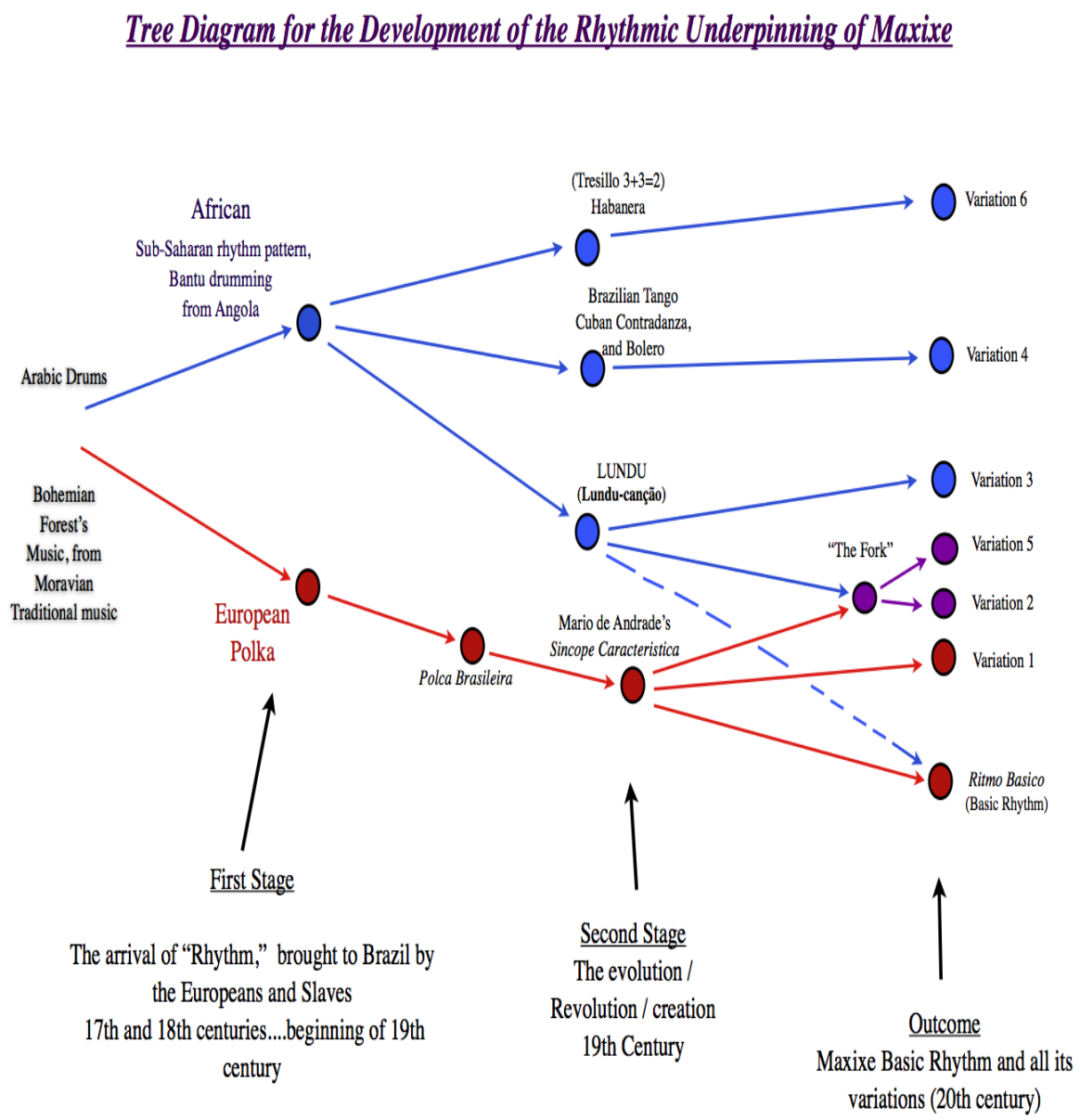
Figure 28



106

[106] The maxixe variations' chart taken from: MauricioCarrilho 2006. *III Festival nacional do Choro, São Pedro, fev. 2007.* Apostila da Escola Portátil de Música. Author's Comprehensive Question presentation on June 6th, 2012. York University music department.

Figure 29



[107]

[107] Author's Diagram from the Comprehensive examination presented on June 6th, 2012. York University.

Chapter VIII

The Choro Samba

The samba musical genre was born and developed in Rio de Janeiro in the early decades of the twentieth century. According to Professor Marcello Palladino "samba was originally a form of dance, accompanied by small melodic sung phrases and refrains."[108] Moreover, it is said that *jongo,* a dance and musical genre of African communities from southeast Brazil heavily influenced the formation of samba.[109] Its origin came from the "belly button" dances, the *umbigadas,* released by Afro-Brazilians that migrated from the state of Bahia in the second half of the 19th century and settled in the neighborhoods of Rio: *Gamboa* and around the *Praça Onze,* later called the *Cidade Nova.* Initially, samba was performed using knives and plates as a rudimentary kind of *pandeiro,* and claps.

As has been mentioned in a previous chapter, there was an African-Brazilian woman named Hilária Batista de Almeida, well known as "Aunt Ciata," that lived in the neighborhood of Praça Onze. Aunt Ciata's house – on Visconde de Itaúna St, 177 – was one of the first real samba addresses in Rio. At first, samba was a little *'amaxixado'* (having a kind of maxixe style), then becoming the 'first part samba' (the chorus), and the having the second part with improvised verses. *Praça Onze* in Rio de Janeiro was a neighborhood where poor Afro-Brazilians lived during the great urban reform carried out in Rio de Janeiro between 1902 and 1910.[110] African-Brazilians and former slaves would

---

[108] Marcello Palladino. History of Samba. http://www.meubrasilbrasileiro.eu/history-of-samba.php (accessed on August 3, 2011)

[109] Jongo. http://en.wikipedia.org/wiki/Jongo (accessed on August 3, 2011)

[110] Roberto Moura. Tia Ciata and Little Africa in Rio de Janeiro. Rio de Janeiro: FUNARTE, 1983.

meet in Aunt Ciata's house in order to ensure that African traditions, discriminated against by the elite of the *belle époque*, would survive.[111] Monica Veloso in her book *As Tradições Populares da "Belle époque" Carioca* affirms:

> (...) in reality, the Europeanization of Brazilian culture was not accepted as passively as supposed. The name Little Africa that was given to Cidade Nova in Rio de Janeiro shows that a community, one that is not recognized as white, was asserting its identity.[112]

In the living room of Aunt Ciata's house musicians with ukuleles, acoustic guitars, pandeiros, and wind instruments played polkas, maxixes and Brazilian tangos, many of them composed by flautist "Pixinguinha." Though, in Aunt Ciata's backyard musicians were playing another kind of Brazilian musical genre: "the samba."[113] Attached below (Figure 30) is a photo of Aunt Ciata, considered the mother of Brazilian samba.

[114] **(Figure 30. Aunt Ciata on the left)**

---

[111] In Aunt Ciata's parlour Brazilian rhythms like the 'Maxixe' collided with those from Africa, song forms from Europe were introduced, homegrown Brazilian inflections were added.

[112] Veloso, Monica Pimenta. *As Tradições Populares da "Belle époque" Carioca. (*Rio de Janeiro: Editora Funarte, 1988), 16.

[113] Jandira Flaeschen. The origin of Samba. Journal of the History of the National Library, year 1, nº 8, Feb/mar. 2006. http://www.museuhoje.com/app/v1/en/history. (accessed on July 28, 2011)

[114] "Tia Ciata, a tia bahiana, mae da batucada Brasileira"

The relationship between the choro performed in the living room and the samba performed in the backyard of the house was addressed to some extent by Brazilian sociologist Gilberto Freyre in a diary entry from 1926. He speaks about an event describing an informal musical evening attended by himself, writer Sergio Buarque de Hollanda, choro musician Pixinguinha, classical musicians Hector Villa Lobos and Luciano Gallet, and samba musician Donga. Freyre defines this evening as, "the most authentic expression of Brazilian culture."[115] In the decade of the 1920s, after choro had been consolidated as a genre and there were contemporary composers or those from generations after Ernesto Nazareth who composed typical choros in two sections, as is the case of Alfredo da Rocha Vianna Filho, known as Pixinguinha (1888-1974). Breaking with the musicians who were held hostage by a traditional logic, Pixinguinha, a conductor and orchestrator, leader of the orchestra *Os Oito Batutas,* adjusted his steps, and his "musical measures," to the emerging musical situation. It is not an accident that he ended up being exalted as the inventor of the Brazilian orchestral language.[116] It was in Pixinguinha's generation that made choro a new musical language, synthesizing diverse elements that had been spread across previous generations. According to Ney Lopes, Pixinguinha was the founder of the modern Brazilian musical language, blending maxixes, *cateretes* (a Brazilian rural dance form), tangos, polkas, and sambas leaving the traditional "rondo

---

http://jeffcelophane.wordpress.com/2011/12/03/tia-ciata-a-tia-bahiana-mae-da-batucada-brasileira/. (accessed on April, 2012)

[115] Hermano Vianna. *O Misterio do samba,* (Rio de Janieor: Zahar Editora, 2002), 19.

[116] Sérgio Cabral. *Pixinguinha: vida e obra*, (Rio de Janeiro:Funarte, 2007), 188.

form" behind, adding sophisticated harmonic progressions and more chromaticisms in the bass line.

It is not possible to specify the exact moment when the composer began to use the word "choro" to designate his musical inclination. It is known, however, that it was found in the scores of pieces composed by the flautist between 1919 and 1921. Consequently, Pixinguinha's compositions previously identified with foreign genres (polka, schottisches, tangos, fox-trot) were all generically placed under the denomination "choro." It is important to mention that, at that time, the majority of Pixinguinha's recordings did not include the piano. The reason why he excludes such an important instrument in his recordings is beyond the scope of the research. However, this scenario certainly awakens curiosity and offers a fascinating idea for additional research.

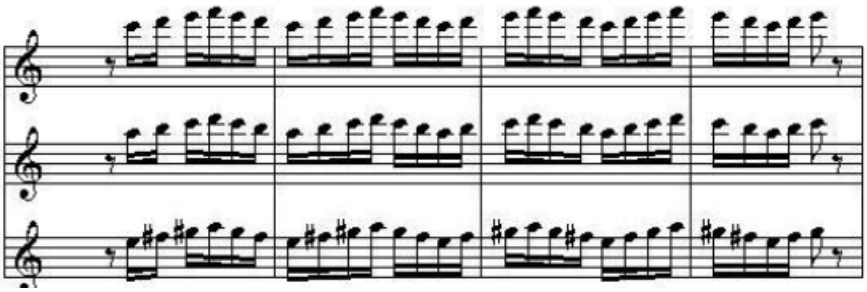
Furthermore, other elements responsible for the transformation of European genres into choro were directly related to Pixinguinha's performance. At the time the choro genre also attracted the attention of classical musicians such as Villa-Lobos. Pixinguinha, on explaining that he knew Villa-Lobos before 1922, allows us to observe a musical contrast between the two, but not an exclusive opposition. Pixinguinha says:

> ...I met Villa Lobos long before [1922]. As I already said he went to my house because he admired the 'chorões' (musicians who played choro). At times, he even joined in on the classical guitar. He was good on the classical guitar. But the instrument was *an old tool* and he had a *modern* education, which is why perhaps he didn't play so well, for us. But he enjoyed it. I think he's a genius. There are Villa-Lobos songs that are part of history. Not just the 'Chorinhos', number 1 and 2, but several others. Music we need to pay attention to. That 'Uirapuru,' the effect it has, is "material." He had to have knowledge. Villa-Lobos, for me, is a Stravinsky, a Wagner, all those people. It is not just the question of feeling, but also of the effect that he has, as a whole. I consider that as great artistry. This business of feeling – I am sentimental – should not last. I want to see material knowledge be able to awaken, to have a little fun myself and to get rid of feeling. The feeling of 'misery' is

already enough for me.[117]

Pixinguinha composed innumerable choros in the rondo form with three sections, but he also wrote some choro-sambas in two sections, such as the famous choro *Lamentos* (1928). *Lamentos* provoked astonishment at the time because it clearly distanced itself from the musical form of the choros that were generally composed in three sections. The "Pixinguinha-Donga Orchestra" initially recorded *Lamentos* in 1928. The rhythmic and harmonic patterns of samba predominates in this choro; a surprise appears in the first bars of section B when, in Pixinguinha's original arrangements the saxophones and the clarinet execute a melodic passage in parallel thirds and fourths, producing the effect that was curious and "dissonant" for the time. See below (figure 31) the first 4 bars of section B (Pixinguinha's original arrangement).

Figure 31 – Pixinguinha's *Lamentos*



Pixinguinha's familiarization with the different musical influences around him, mainly North American jazz, was the target of bitter criticisms at the time. As critic Cruz Cordeiro comments in a 1928 publication:

[117] Pixinguinha, *Depoimento dado para o Museu da Imagem e Som,* (1966-1968) - 1970 (Rio de Janeiro MIS), 28.

> Pixinguinha seems to allow himself to be extraordinarily influenced by the melodies and rhythms of jazz. Listen to his samba *Gavião Calçudo*. It seems more like a fox-trot than a samba. His melodies, his counter-canto and even almost his rhythm, everything breathes the music of the "Yankees.[118]

Figure 31a: Photo of Pixinguinha's Band *Oito Batutas*

Pixinguinha and his (Choro-Jazz) Band[119]

The introduction of some choro-samba melodic and rhythmic patterns is beneficial for a further understanding of the rhythmic nature of the music. For instance, investigation of these melodic and rhythmic motifs offers a much clearer understanding of the choro-samba sub-genre. See figures 32, 33, and 34 below.

---

[118] Cruz Cordeiro website. Pixinguinha. http://www.revistaphonoarte.com/pagina13.htm. (accessed on June 3rd, 2013)

[119] Ibid.

Figure 32- The *"cut and project"* effect in the samba genre is created by accents and staccatos.

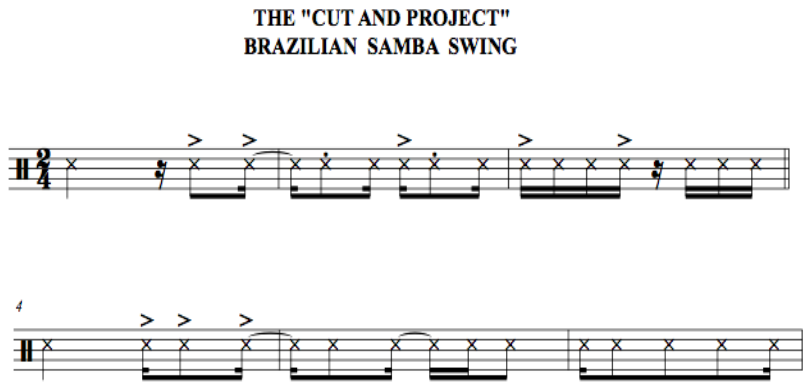


Figure 33- The harmonic patterns of diminished passing tones in chromatic motion.

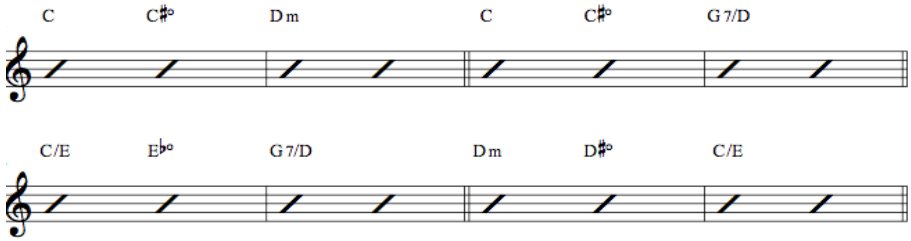
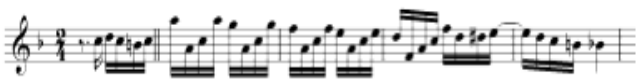


Figure 34 -Melodic anticipations and chromaticisms. The use of D minor scale in a descending movement on each beat throughout the first 4 bars: A, G, F, E, D.



Pixinguinha's Um a Zero

An analysis of Pixinguinha's use of: harmonic sequences, diatonic and chromatic linear movements in the melody and bass lines, and diminished passing tones proves fruitful in generating information as inspiration for musical creation in the style. Essentially, it is simple to understand rhythmic and melodic details about Pixinguinha's *Lamento* when observing figure 35, and 36 below.

Figure 35. The samba rhythmic pattern is present in the accompaniment mimicking the pandeiro and the cavaquinho (ukulele). It starts in measure number 6 with both hands playing the pattern: ***1 sixteenth note rest, 1 eighth note, 2 sixteenth notes, 1 eighth note and 1 sixteenth note;*** **in the next measure*****: 1 sixteenth note, 1 eighth note, 1 sixteenth note, and 1 quarter note.***

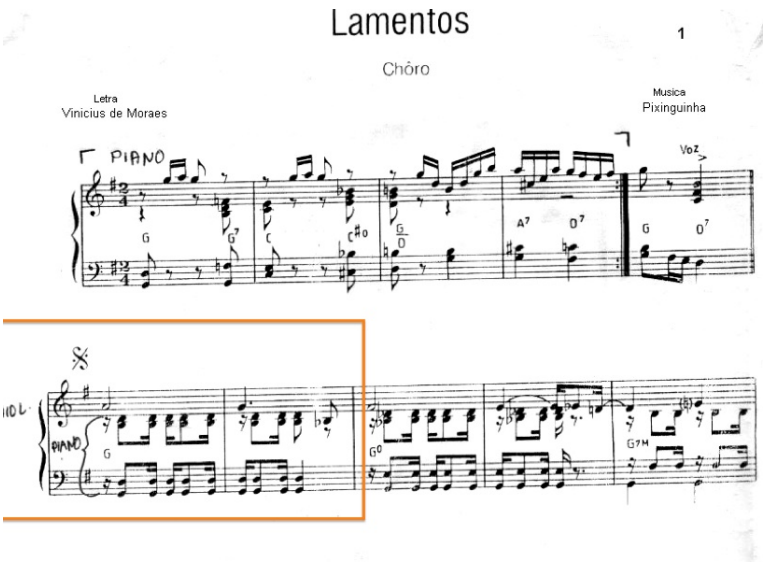
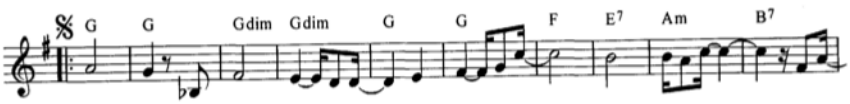


Figure 36. Diminished chords used in the harmonic flow: G, Go, G.



Likewise, in my compositions *"Samba Sampa Samba,"* and *"Menino Bonito,"* (Pretty Boy), an attempt was made to replicate the main characteristics of a choro-samba. Consequently, it will assist the pianist to understand the choro modern tendency originated in the beginning of the 20th century in Brazil. For instance, in *Samba Sampa Samba* the samba rhythmic patterns are present in various forms: in the accompaniment, and in the melody too, (as shown in figure 37, and 38 below).

Figure 37. Samba rhythmic motifs with anticipations, in "blocks" for the right hand.

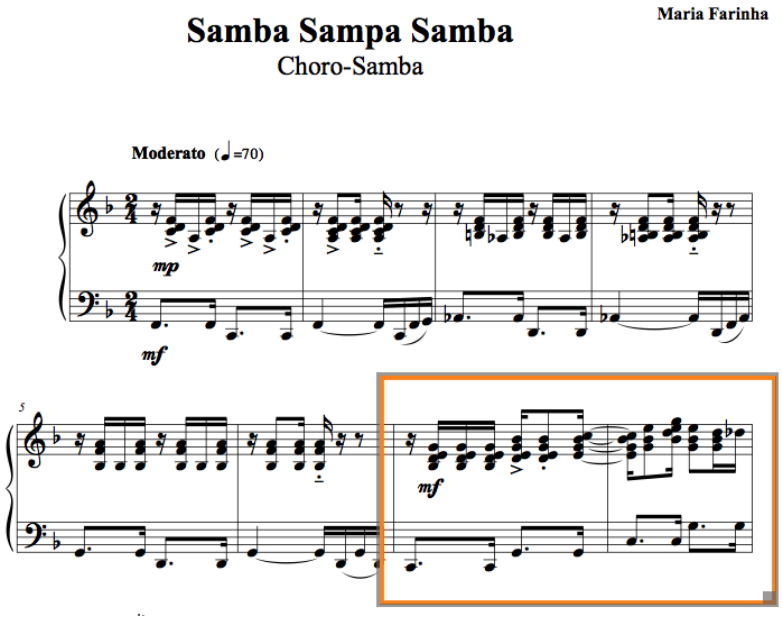
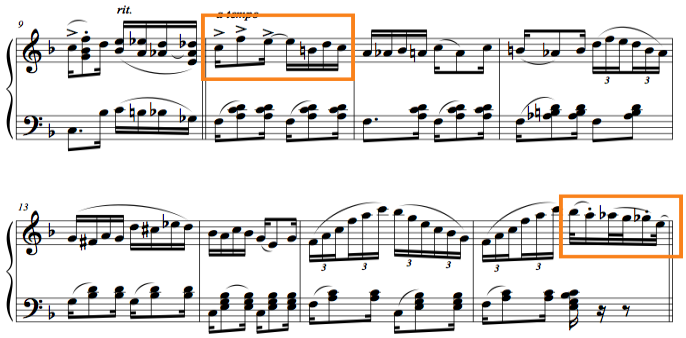
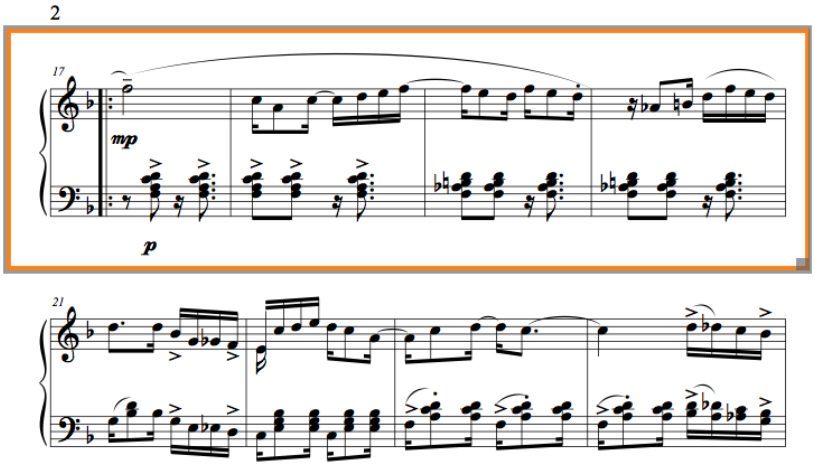


Figure 38. Samba Patterns in the melodic flow; bar 16 shows chromaticism with a rhythmic pattern usually played by the Brazilian *Tamborim* in a "Escola de Samba."



Again, the result of this composition can be used increasingly as a means by which I formulate and express my individual identity as a musician that employs a hybrid approach to music composing; first, I make use of an unusual choro form: A, A', B, B, C, C, B, A, A', and second, on section B, I use the rhythmic pattern of another Brazilian musical genre: the *"Bossa Nova"* (as shown in figure 39).

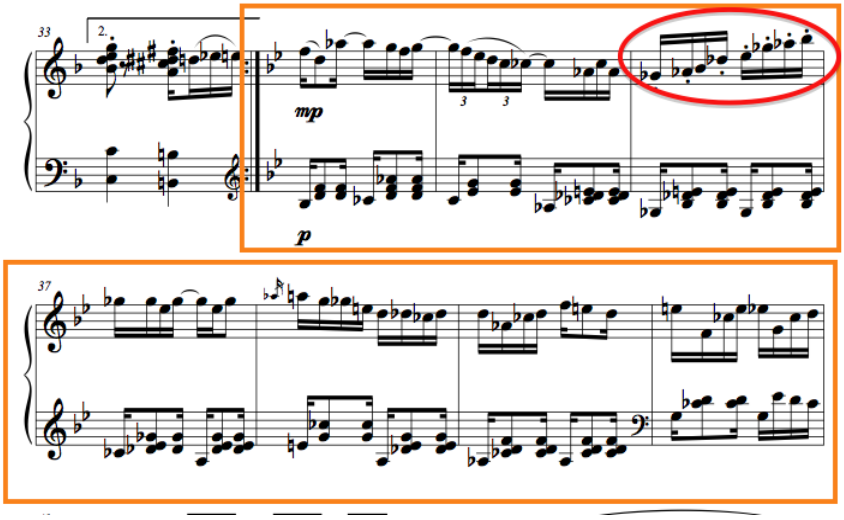
Figure 39.



In section B we find a good example of how we can use the harmonic flow in this hybrid type of choro-samba. I tried to keep the "choro modern tendency" associated with my knowledge as a Brazilian jazz musician, and the result is shown in figure 40.

Figure 40.

Modulation from F major to Bb major; chord progression from bar 34 to 40: /Bb Cbdim / Cm7 E6/ Gb7 (pentatonic scale in the melody) / Cb(9) / Em A7(9) / Abdim/ G7 G7(#5)/

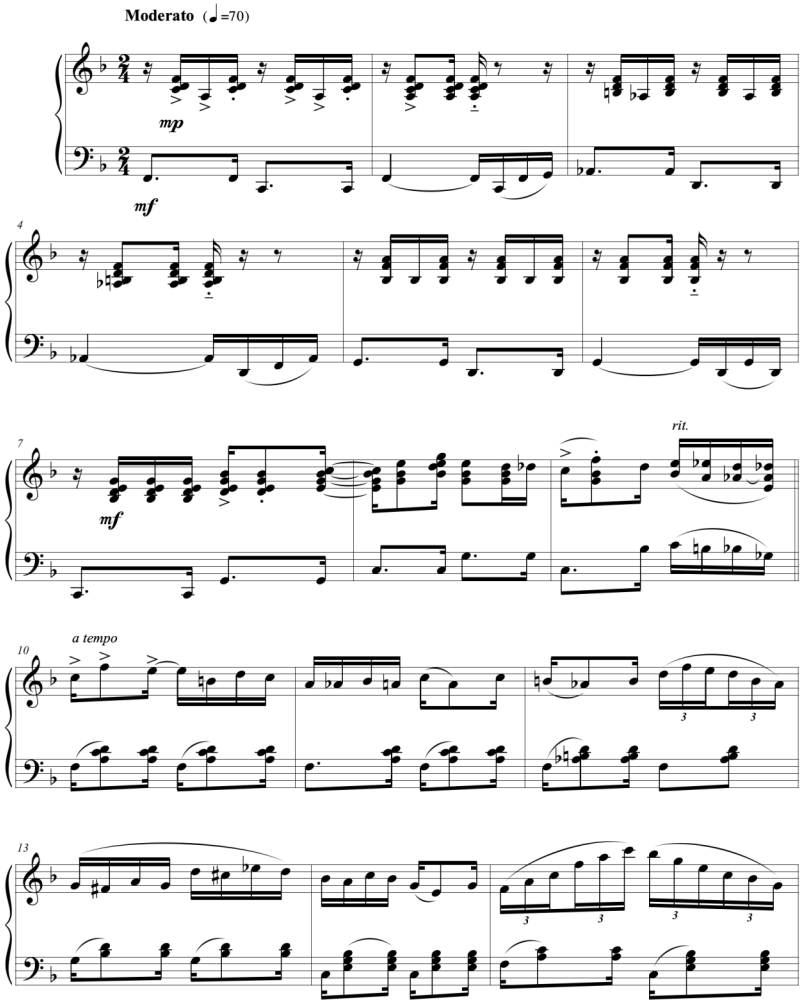


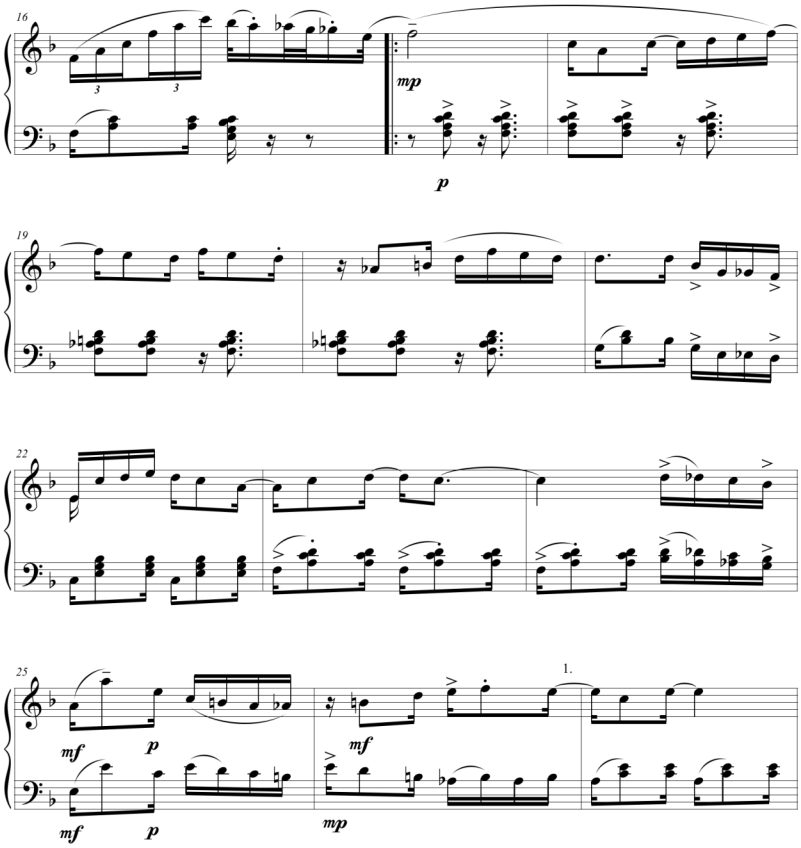
On the next pages, I have attached the complete scores of two original choro-samba compositions, *"Samba Sampa Samba,"* and *"Menino Bonito"* as indication of the mastery of the stylistic aspects of the genre.

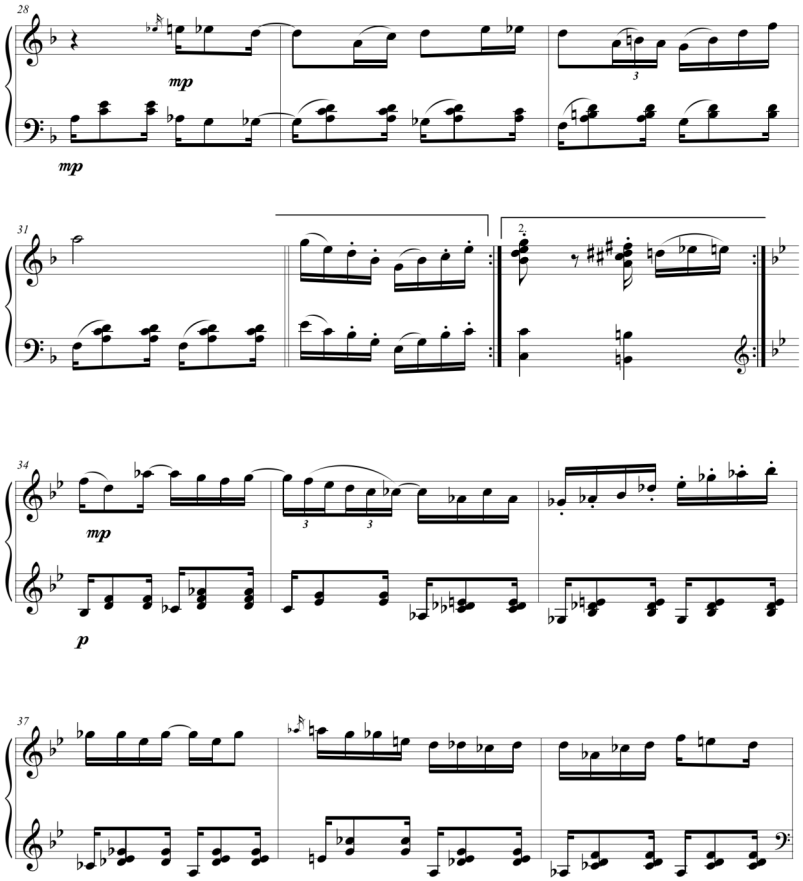
Samba Sampa Samba

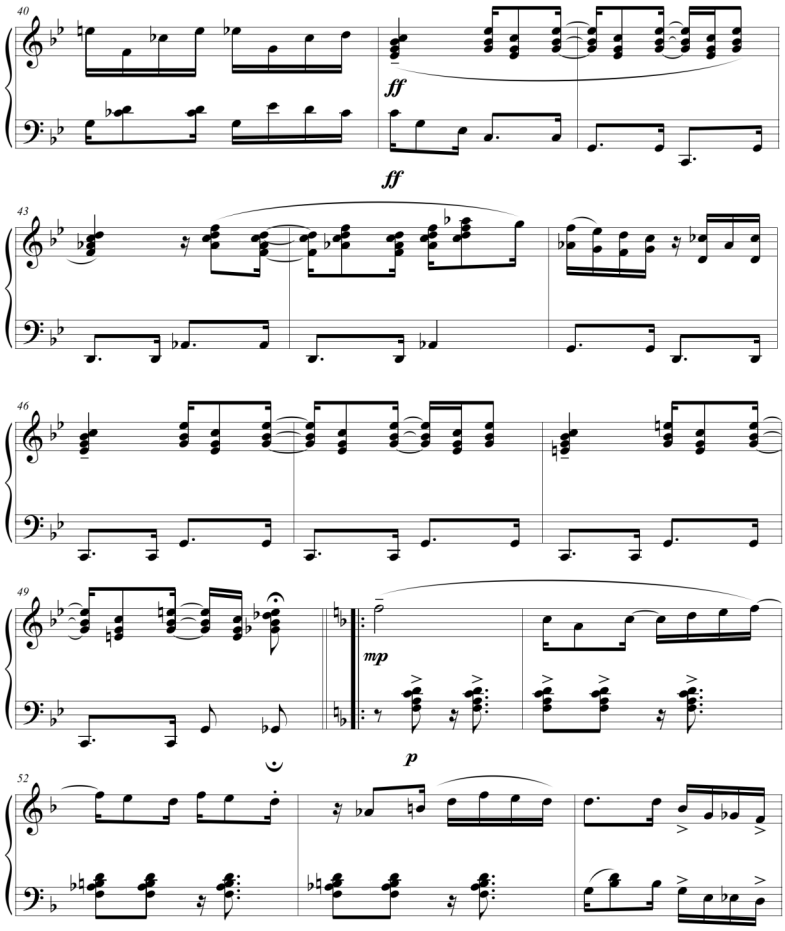
Choro-Samba

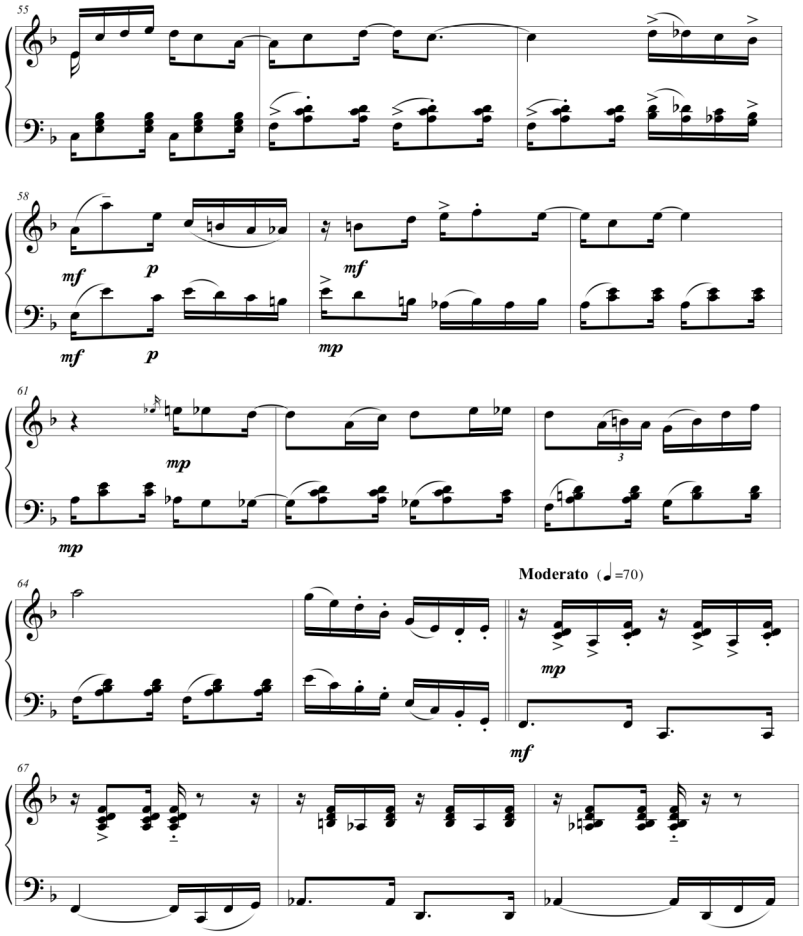
Maria Farinha

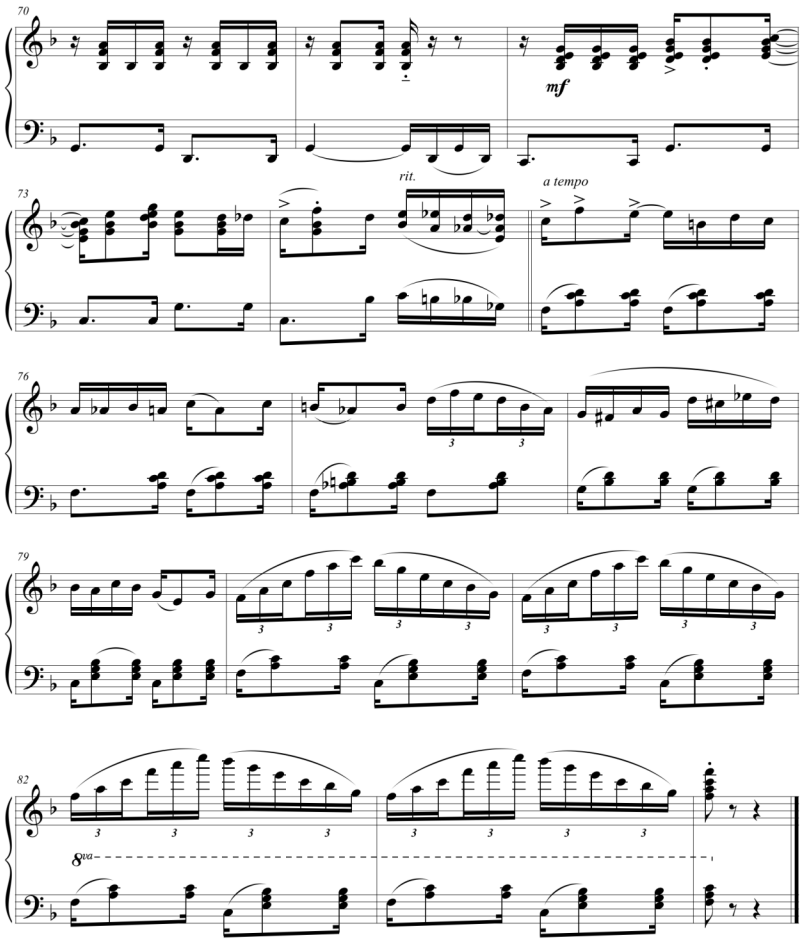



16
mp
p
19
22
25
mf
p
mf
p
mf
mp
1.


28
mp
mp
31
34
mp
p
37


40
ff
43
ff
46
49
mp
52
p


55
58
mf
p
mf
mf
p
mp
61
mp
mp
3
64
Moderato (♩=70)
mp
mf
67

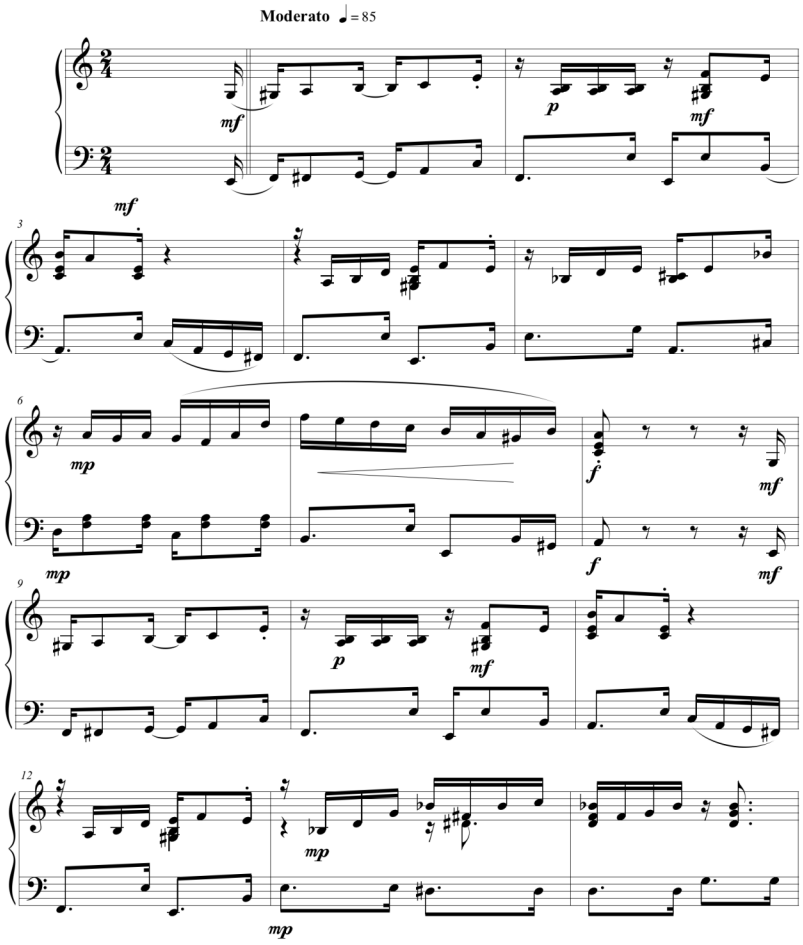

70
mf
73
rit.
a tempo
76
79
82
8va

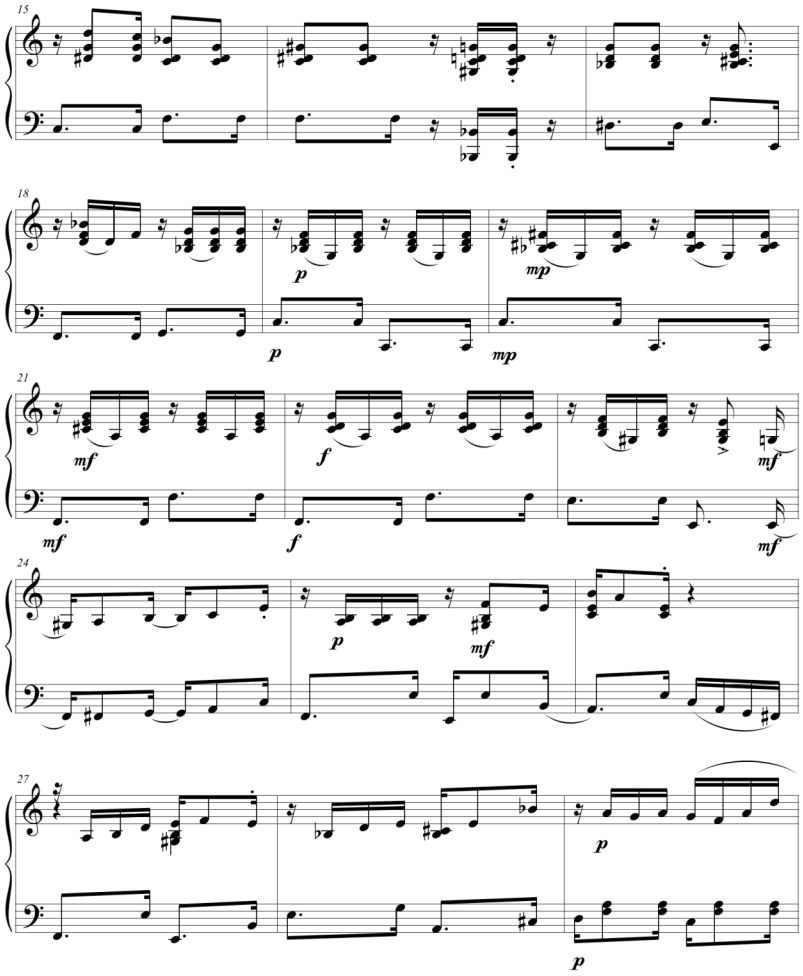
Menino Bonito

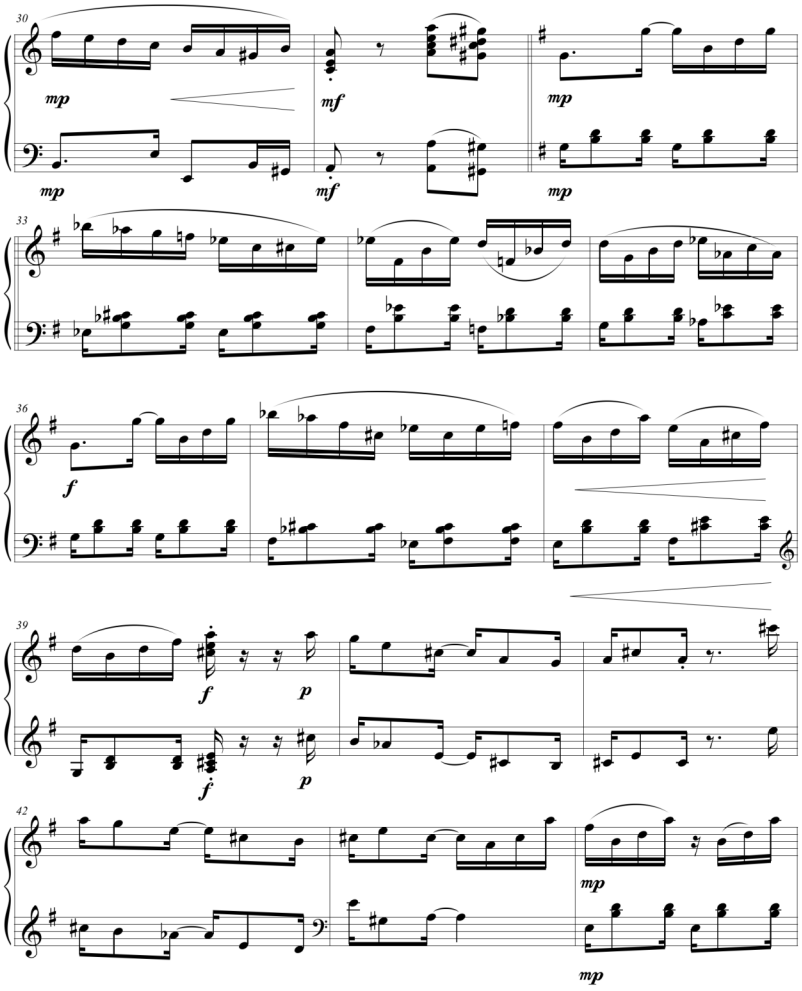
Pretty Boy

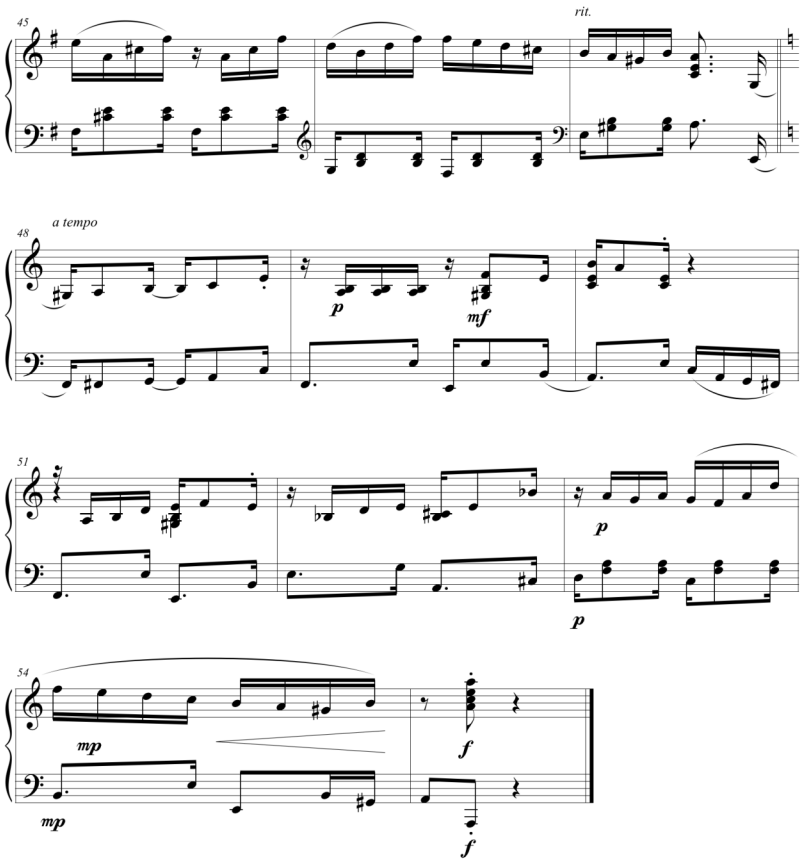
Choro-Samba

Maria Farinha




15
18
p
mp
21
mf
f
24
27


30
mp
mf
mp
mp
mf
mp
33
36
f
39
f
p
f
p
42
mp
mp


45
rit.
48
a tempo
p
mf
51
p
p
54
mp
f
mp
f

Chapter IX

Pianeiros: From the Myth of Virtuosity to the Reality of Interpretation

The Portuguese poet Guerra Junqueiro once said: "The fate of pianos is like that of gypsies, some scattered here, some scattered there, over the face of the earth, wandering, without a homeland, cosmopolitan."[120] We can say that this statement is true because, in reality, the diaspora of pianos is truly amazing; as Mauro Jackson affirms: "They can be found in the extremes of latitude and longitude and in the most remote corners of any continent, or even on tiny islands lost in the vastness of the oceans. "[121] They have a place in the homes of the wealthy and are played in temples, theatres, concert halls, and aboard ships. At the same time they humbly also find their way, either rented or purchased, into the poorest of homes, and they noisily invade the world's houses of entertainment.

In the 16th century, Portugal enjoyed immense political prestige, along with the other European nations, mainly in the fields of painting and music, which were at the peak of the Renaissance movement. In this way, references to antique instruments, such as the monochord, the clavichord, and the harpsichord, are common in the documents, journals, and letters of Portuguese history, dating from before the discovery of Brazil and carrying on century after century. Some of these letters and documents date from before the 16th century, such as the following:

> In 1428, the Infante D. Pedro, son of King D. João I, on his way back to the Kingdom, found his brother, His Highness Prince D. Duarte, heir to the throne, deeply moved when listening to his betrothed, Infanta Dona Leonor of Aragon, sing and play the 'monochord', without any interest in hunting and recreation; in 1520, a Portuguese emissary, laboriously

---

[120] Guerra Junqueiro. *Fiel/Na Feira da Ladra -História de um Piano.* (Lisboa: Fundacao A Lord, 2011).

[121] Mauro Jackson. *Historia do piano no Brasil.* http://piano.kit.net/pianonobrasil.htm (accessed 3 December, 2011)

> climbed the mountains in Abyssinia, in search of the legendary and inaccessible Prester John. He was carrying various presents on the backs of camels, such as jewels, images of the Virgin, and also a 'clavichord', with its player. The truth is that the instrument arrived there, and Prester John, in an audience with the Portuguese, urged them to sing accompanied by a monochord and to dance, which they did; Queen D. Mariana Victoria of Spain (the maternal grandmother of King D. João VI), enjoyed music so much that she converted an antechamber into a genuine concert hall and she herself sang or played Scarlatti's most difficult tocatas.[122]

The first clavichords and harpsichords that turned up in Brazil were brought from Portugal by Jesuits, priests of the Society of Jesus, who in their efforts to evangelize introduced them into their schools, where they were used at celebrations and religious ceremonies. Since the warm and humid climate was not propitious to the upkeep of such delicate instruments, and much less able to be protected from the attacks of termites, fungi and oxidation, nearly all these instruments failed to survive. The history of the piano in Brazil officially begins with the arrival from Portugal of the then Prince-regent D. João VI in 1808, accompanied by his family and the entire Portuguese court (approximately 15,000 persons).[123] While still Prince regent, D. João VI brought a few English pianos (made by Broadwood), which were probably the first pianos in Brazil, to the palace of São Cristovão in Rio de Janeiro. Around 1810, at end of the 18th century and beginning of the 19th, piano manufacture was synonymous all over the world with economic and social prestige, particularly in the case of Brazil.[124] According to Von Martius in his book *Voyage to Brazil* of 1817:

> Pianos were a sort of exotic spice which Europe in the 19th century scattered over the world's continents to show off the prestige of its industries." the Brazilian people possess, like the Portuguese, a fine talent for modulation and harmonic progression and

---

[122] Ernesto Vieira. *Opúsculo - A Musica em Portugal- 2.ª Edição*. (Lisboa: Livraria Clássica Editora, 1911)

[123] Mário de Andrade. *A pequena história da Música- 7ª edição*. (Rio de Janeiro: Editora Martins: 1976)

[124] Mauro Jackson. *Historia do piano no Brasil.* http://piano.kit.net/pianonobrasil.htm (accessed 3 December, 2011)

> based their songs on unadorned accompaniment by the acoustic guitar. Here the guitar, just like in the Southern part of Europe, is the favorite instrument; the piano is quite rare and is only found in the homes of the wealthy. [125]

In 1856, Rio de Janeiro was already known as *"Pianopolis"* (the city of pianos), primarily due to the enthusiasm, which greeted the opening of the Rio de Janeiro Conservatory of Music (today the prestigious School of Music of the Federal University of Rio de Janeiro). At this time, Brazil had already developed a large piano market. Pianos were bought for cash or purchased used, bought on credit, and also rented. In reality, the presence of a piano in a home represented tremendous added value and ostentation. In 1855, renowned pianists such as Sigismond Thalberg, a disciple of Liszt and Chopin, traveled to Brazil, awakening an extraordinary enthusiasm for the study of piano. Towards the end of the 19th century, the first piano factory was built - the Nardelli in São Paulo. This led to a new phase in the history of the piano in Brazil, which now had its own instruments of domestic manufacture to compete with imports.[126] Mario de Andrade explains the proliferation of the piano in the bourgeois milieu in Brazil:

> The extraordinary expansion of the piano within the bourgeois middle class of the Empire was perfectly logical and even necessary. A complete instrument, at the same time a soloist and accompanist of the human voice, the piano served to secularize our music, exactly as its relative, the harpsichord, served to secularize European music. It was the instrument par excellence for music lovers, having been woven in to the social fabric of weddings and divine blessings, as necessary to the family as the nuptial bed and the dining room table. [127]

In the mid-1850s in Brazil, a good English piano cost two years' salary for an

---

[125] Johann Baptist von Spix, and Karl Friedrich Philipp von Martius. *Viagem pelo Brasil; 1817-1820.* (São Paulo: Ed. Melhoramentos 1968)

[126] Paulo Rogerio de Faria, "O pianismo do concerto no Rio de Janeiro, no seculo XIX" (master's thesis, UFRJ: Escola de Musica, 1996), 16-17.

[127] Mário de Andrade. *Aspectos da Música Brasileira*. (Rio de Janeiro-Belo Horizonte, Villa Rica: Editoras Reunidas Limitada, 1991), 12.

average head of household. For this reason, few people in the country had the means to make such an expense. But, with the wealth accumulated from the "coffee cycle"[128] in Paraíba Valley (1830–1880), it was commonplace to see newspaper ads for the purchase or sale of pianos, which with the passage of time gradually declined in price, to the point where they became accessible to many well-off educated professionals. This led directly to the incorporation of the piano into popular music; pianists who were not pursuing an European-type classic education, but who were trained in music theory and Brazilian rhythmic syncopation, joined forces with violinists, flautists and guitarists to form instrumental ensembles. These pianists were known as "*pianeiros*." [129] The composer, pianist, and writer Antonio Cardoso de Menezes gives his impression of the Brazilian *pianeiros* in Rio de Janeiro shortly after the proclamation of the republic (1889), and on the verge of the modern age:

> Everywhere, in all the innumerable streets of the city, throughout all the neighborhoods and alleys of this most heroic Pianopolis, when one passes by, weighed down by the struggle for existence, bubbling out from the balconies and the windows, out through the clouds of dust snaking through the muggy air or through the the dried foliage of the overheated trees lining the lakes, the canals, the beaches of the groaning sea, one hears puffs of music of every price, cheap music and high-price music, because there is no house here that does not have a piano, a flute, a fiddle, a clarinet, a guitar, or a cavaquinho, and a competent artist to perform on the corresponding instrument. If only the number of instruments were a thousand times smaller, and the family of performers more refined.[130]

---

[128] The coffee crop first arrived in Brazil in the 18th century and the country had become the dominant producer by the 1840s. Production as a share of world production peaked in the 1920s, with the country supplying 80% of the world's coffee, but has declined since the 1950s due to increased global production.

[129] Edinha Diniz. *Chiquinha Gonzaga: uma história de vida.* (Rio de Janeiro: Codecri, 1984), 45.

[130] Antonio Cardoso de Menezes. *Nazareth e sua epoca*. http://www.ernestonazareth150anos.com.br/posts/index/26. (accessed on April, 21 2013).

In the 19th century, it was not possible for every pianist to travel to Europe to study music, and political factors determined whether funds would be granted when assistance was sought from the State. Batista Siqueira points out three reasons for the decline of music education in Rio de Janeiro between 1870 and 1890: "the invasion of theaters by opera companies of the lowest quality; crass ignorance of the 'rich and famous' of the time, who sought to protect, socially and economically, foreign music (of any category) from national trends; and, finally, sending our quick-study talents to Europe instead of bringing masters from abroad to our artistic shores." [131] Siqueira also tells of how the classical pianist Alberto Nepomuceno (1864–1920) fought to obtain funding from the State to study in Europe.

> Princess Isabel, who was the music liaison to the court of her father, D. Pedro III, denied him assistance for his studies in Europe. Nepomuceno, though he showed himself a talented musician, needed to study with teachers who had greater technical knowledge of composition, but his petition was denied since he was considered a vagrant, an authentic Brazilian *caboclo* (a person of mixed Brazilian indigenous and European ancestry), who was undeserving of the assistance of a foreign scholarship. [132]

Anti-nationalists dominated Pre-Republican Brazil, and since that was the case, Nepomuceno, whose musical ideas were already grounded in a "national" music, saw his career severely compromised. Many talented pianists, unable to travel abroad to continue their classical education, ended up by staying in the country and falling into amateurism or turning professional in certain places of popular entertainment.

According to Aluysio de Alencar Pinto, *pianeiros* were popular composers and teachers, intuitive and very gifted musicians, who were able to transcribe, annotate and systematize the rhythmic and melodic features of popular collections of choros and

---

[131] Batista Siqueira. *Ernesto Nazareth na Música Brasileira*. (Rio de Janeiro: Biblioteca Nacional, 1966), 76.

[132] Ibid., 78.

serestas[133] into the language of piano. [134] As mentioned in previous chapters, the two earliest pianists of Brazilian popular music were Chiquinha Gonzaga (1847-1935) and Ernesto Nazareth (1863-1934). In Brazil, in the first half of the 19th century, it was a privilege to have a piano, and this was the era when Chiquinha Gonzaga was born as a descendent from an aristocratic family of the Portuguese Empire. Below, you will read a few facts about Chiquinha Gonzaga's childhood and youth:

> Natural daughter of Rosa Maria de Lima, Francisca Edwiges was born on 17 October 1847 in Rio de Janeiro. Francisca's birth put her mother, a poor mestizo woman, in difficult circumstances, mainly because she did not know if the child's father would admit his parenthood. José Basileu Neves Gonzaga, a promising young officer from a wealthy family, was strongly advised not to marry Rosa. However, he recognized Francisca as his daughter and registered her as such. Like all middle-class girls of the 19th Century, Francisca Neves Gonzaga was educated to become a fine young lady of Pedro II's court. Her father brought her up in a very rigourous way, preparing her for a promising future, namely, a good marriage through which she might become a real "lady." From her very early years, she was taught to read and write, make calculations, and, principally, to play the piano. Music became her great passion. She grew up listening to polkas, maxixes, waltzes, and modinhas, cheerfully participating in family parties. In the year 1858, at the age of 11, she composed her first tune.[135]

These two artists played a fundamental role in the history of the piano in popular Brazilian music, since they created an original style that brought together classical training, at a time when the study of piano was based on a classical-romantic repertory, with music of popular origin, thereby creating rhythms that were genuinely Brazilian. In this same period, there were other pianists who composed choros, waltzes, tangos, maxixes, and polkas, but who never enjoyed the same international fame as Gonzaga and Nazareth.

---

[133] Seresta was a name emerged in the twentieth century, in Brazil, to rename the oldest tradition of singing popular cities: the serenades.

[134] Aloysio de Azevedo Pinto. *Ernesto Nazareth/ Flagrantes*. (Rio de Janeiro: Revista Brasileira de Música-Ano II, n. 5, 1963), 13-34 .

[135] Biblioteca Nacional website. *Chiquinha Gonzaga's Childhood and Youth*. http://www.bn.br/chiquinhagonzaga (accessed 8 January, 2012).

It is relevant here to mention the names of a few distinguished pianists who composed in a language that moved between the classical and popular music of the time, as well as those who composed classical music that drew on popular-folkloric themes: Alexandre Levy (1864 -1892), Pattápio Silva (1881-1907), Francisco Mignone (1897-1935), Edmundo Villani-Côrtes (1930), Osvaldo Lacerda (1927-), Ernani Aguiar (1950-), Ronaldo Miranda (1948-), Casemiro da Rocha (1880-1912), Álvaro de Mello Alves (unkown dates), Otavio Dutra (1884-1937), and Antonio Borges Teixeira (unknown dates). The majority of pieces for piano by these composers were sold to *"Casa Edison,"* a recording studio located in Rio de Janeiro, which was able to offer these pianists work. [136] Most of the composers/pianists, considered popular musicians of the era, proliferated in a city where they were seen as an option for those who wanted to throw a dance party in their home, since until that time dance music was played only by choro groups which in most cases included a guitar, cavaquinho, and flute. In 1902, Casa Edison began to record the music of numerous pieces in the country, including maxixes, polkas, lundus, and choros.

In 1905, Casa Edison issued the piece "*Brejeiro*" by Ernesto Nazareth on a record. That same year also witnessed the recording of the tangos "*Escovada*" and "*Ferramenta*"; the latter of these titles also includes the oldest use of the epithet "King of Tango" ever published, as it appears on the score, immediately below the name of the author.[137] Alexandre Almeida asserts that, in a certain sense, the lack of governmental support for

---

[136] Humberto Franceschi. *A Casa Edison e seu tempo*. Rio de Janeiro: Petrobas, 2002. https://rs336l34.rapidshare.com/#!download|336l34|85618153|A_Casa_Edison_e_Seu_Tempo__1902_-_1932__-_CD_01.rar|65426|R~80C846A27322ACE5A02D453FB95F61A5|0|0. (Accessed 5 December, 2011)

[137] Ibid. (Accessed 5 December, 2011)

more in-depth study of classical piano "minimized the true worth of those pianists and, while it is true, as with any musical tradition, whether popular or classical, that there will be good and bad musicians, the same thing happens with the pianeiros."[138]

But from the time when pianists such as Chiquinha Gonzaga and Ernesto Nazareth validated their true worth, the term *"pianeiro*" can also be used to refer not only to pianists who had not undergone classical musical training, but also those who, after studying classical musical training, decided to devote themselves to composing and playing a repertoire of a more popular nature. Included on the following pages are some manuscripts of these pianists in support of the assertion that some of them were musicians with sufficient theoretical training to compose in both the popular and classical languages, using dynamics and articulations to guide the interpretation of their compositions. Importantly, the dynamics in piano music depend on their relationship to one another based on the context of the piece; considering the Brazilian choro genre an instrumental music with many variations, counterpoints, rich and long melodies, and rhythmic conventions, it also encompasses a great variety of musical sub-genres: tango, waltz, polka, schottische, maxixe, samba.

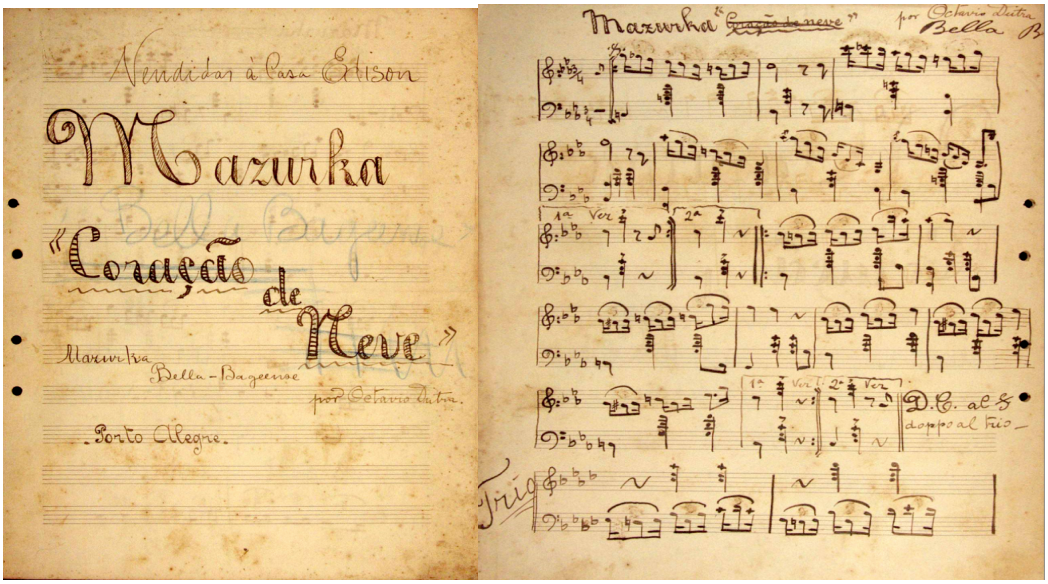
Consequently, it is stimulating to summarize the translation of these genres' or sub-genres' richness. For instance, the best way to express the notes that a choro composer writes is to use articulations and dynamics. Different dynamic and articulation options always played a huge role in the overall sound and complexity of choro music for piano. In the manuscripts below (figures 41, 42, and 44), the composers include a few articulation and expression signs in an attempt to interpret character, phrasing, intensity, and other key

---

[138] Alexandre Zamith Almeida. *Verde e Amarelo em Preto e Branco: as impressões do Choro no Piano Brasileiro*. Dissertation (Master of Arts). (Campinas: UNICAMP, 1999)

aspects in interpreting Brazilian music for piano. However, the manuscript in figure N. 43 shows that the composer did not feel the necessity of writing any articulations and dynamics, probably, because of his popular music background. According to Kendall and Carterette, "the process of musical communication begins with an intended musical message that is recoded from ideation to notation by the composer, then recoded from notation to acoustical signal by a performer, and finally recoded from acoustical signal to ideation by the listener."[139] In the case of Figure 43, the composer would have to explain the score in details to the interpreter to convey his/her ideas and feelings to the listeners, or rely on the interpreter's own feelings.

Figure 41, 42: **The use of articulations, and dynamics**



[139] Roger A. Kendall and Edward C. Carterette. The Communication of Musical Expression. *Music Perception: An Interdisciplinary Journal* , Vol. 8, No. 2 (Winter, 1990), pp. 129-163 Published by: University of California Press Article Stable URL: http://www.jstor.org/stable/40285493

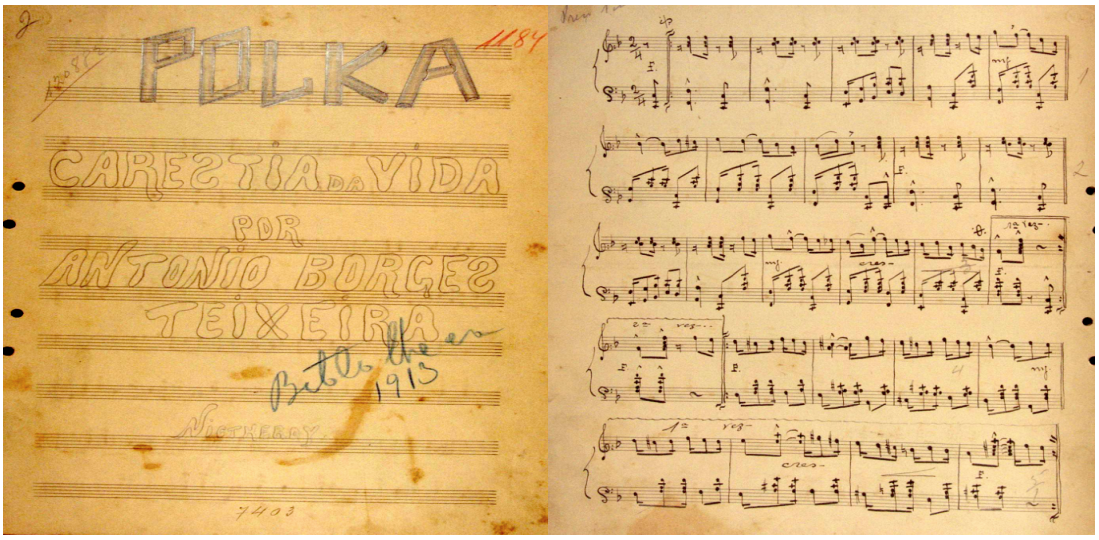


Figure 43. No dynamics, no articulations

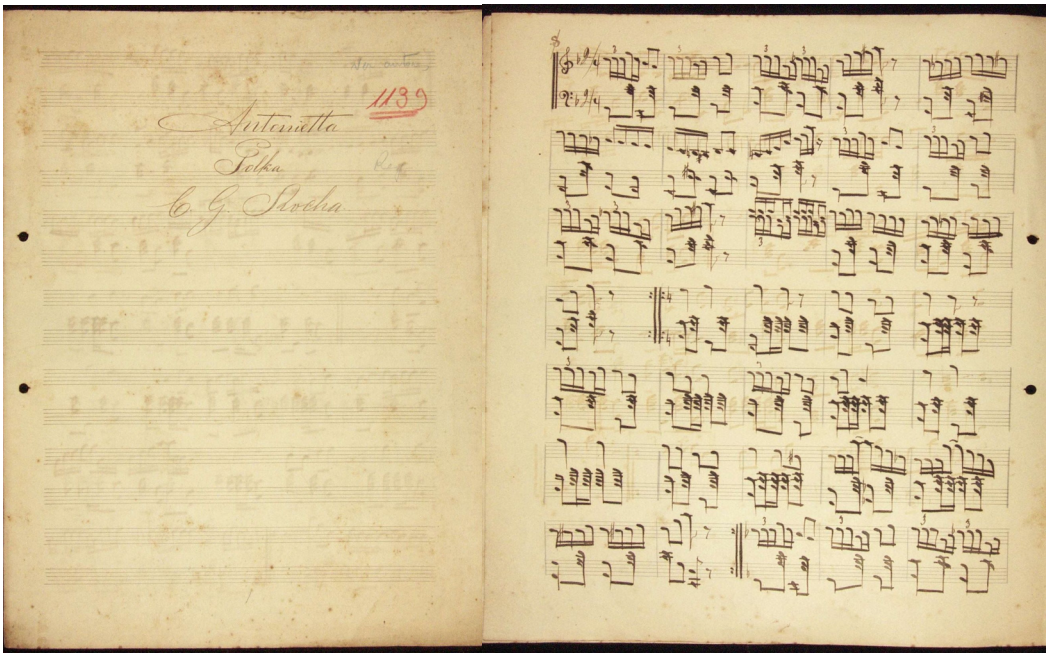
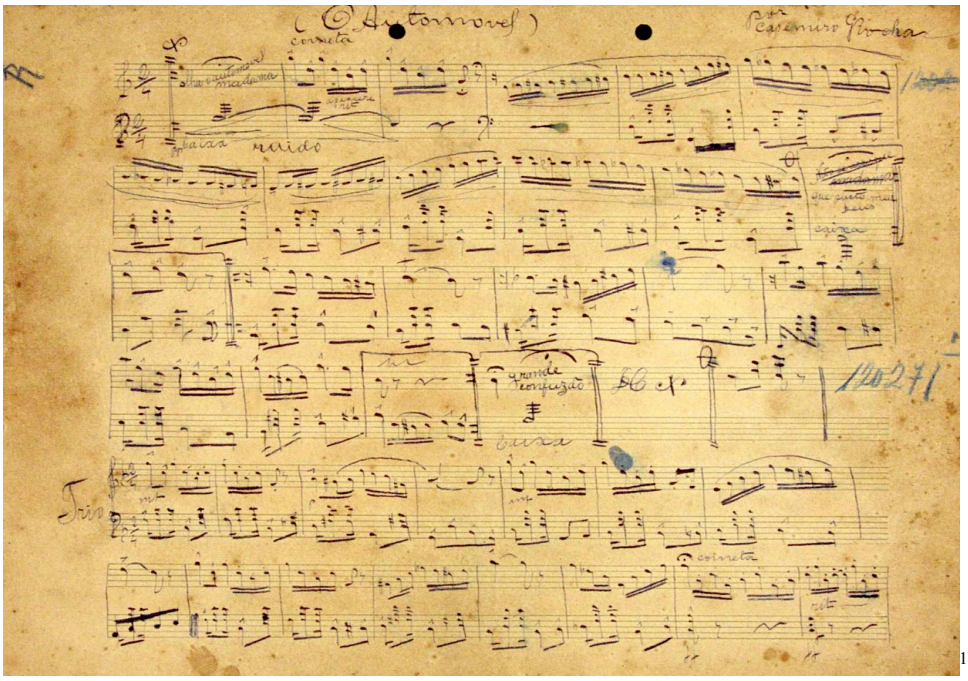


Figure 44. The use of dynamics and articulations



[140]

It is important to recall that in the end of the 19th century, some pianists worked by playing classical piano pieces in publishing houses that sold scores. The most important of these houses was "*Casa Levy*," located in Sao Paulo and founded by the French businessman Henrique Luis Levy in 1860. He was close friends with composer Carlos Gomes (1836-1896), and the father of Luis and Alexandre Levy, both of whom were renowned musicians in the classical music world of that time. This publishing house served as a meeting place for pianeiros.[141]

---

[140] Humberto Franceschi. *A Casa Edison e seu tempo.* Rio de Janeiro: Petrobas, 2002. https://rs336l34.rapidshare.com/#!download|336l34|85618153|A_Casa_Edison_e_Seu_Tempo__1902_-_1932__-_CD_01.rar|65426|R~80C846A27322ACE5A02D453FB95F61A5|0|0.

[141] Cristiane Cibele de Almeida Bloes. Dialogismo e Polifonia no final do seculo XIX e inicio do seculo XX. (Dissertation: Master of Arts in Music. Sao Paulo; UNESP, 2006), 70.

Figure 45. Henrique Levy, Luis Levy, Alexandre Levy, and *Pianeiros* at Casa Levy.[142]

[142] Casa Levy de Pianos. *Museu da Casa Levy*. http://www.casalevydepianos.com.br/museu-virtual-casa-levy. (Accessed 12 January, 2012).

Figure 45a- Casa Levy in Sao Paulo

Such musical activities not only had ties to popular music, but were also meeting points for serious musicians. But, despite the development of music, which was occurring in Rio and São Paulo, it was still risky and unstable to make a living solely on the basis of music. Classical pianists could not find space from which to launch a musical career, since patrons of music seemed to prefer foreign artists. In this way, many of these pianists decided to join the more popular venues, playing at dance parties, hotel dining rooms,

popular theaters, and every locale they could find that would give them work. In 1897, the newspaper "*A Gazeta Musical*" (The Music Gazette), whose audience consumed classical music, denounced the precarious status of the musician:

> Life is hard, it is expensive – students are lacking, it is difficult to practice one's art because theaters with orchestras are few and far between and they pay poorly; lyric opera is a shooting star; the protection of the Musical Associations is non-existent, because they do not exist; camaraderie of colleagues is a myth, because they only think of themselves, some because they earn so very little, others because they aspire to create a monopoly. The miserable means to which they resort in their struggle or their jealousy are repellent to delicate sensibilities and virile spirits alike.[143]

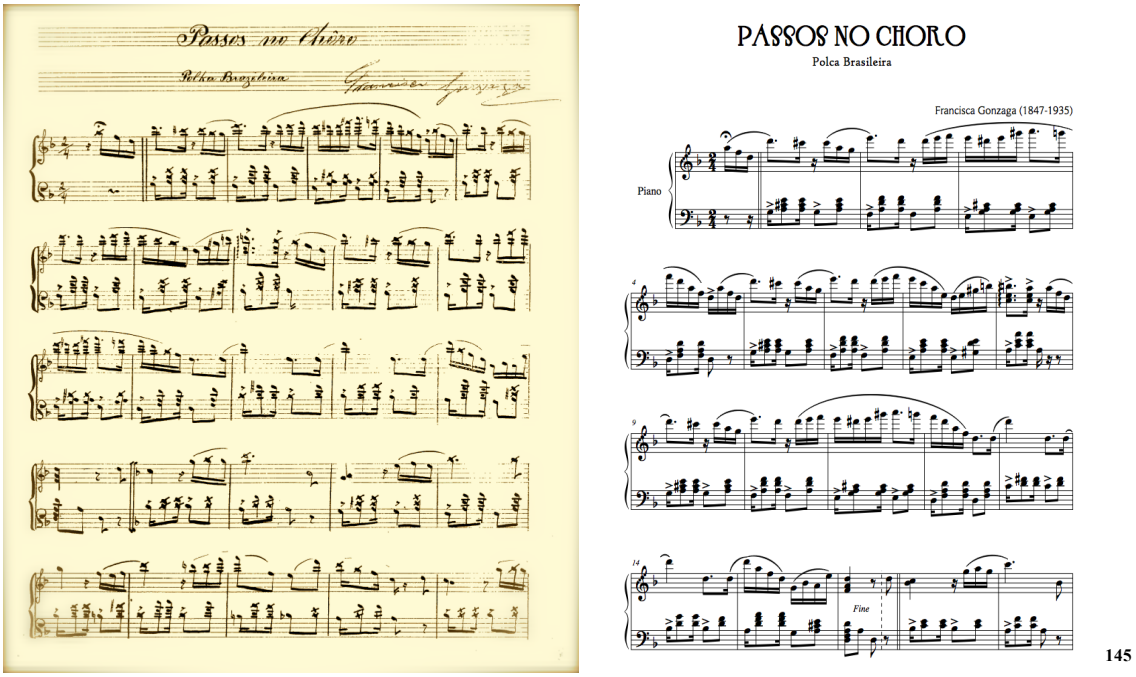
For these reasons, Brazilian classical pianists of the time joined forces with popular musicians, or, on the contrary, popular musicians who, for various reasons, sought to pursue a classical music education. The Brazilian *choro* was the musical genre, which contributed most to this type of relationship and approach, fluctuating between classical and popular. Flautist and composer Joaquim Antonio da Silva Callado (1848-1880, was the only one in his *choro* group who was able to read a score and he introduced the bohemian world to the pianist Chiquinha Gonzaga. Lacking a piano in his ensemble that could play in his style and aware of the musical talent of the pianist, he asked her to join his ensemble. Chiquinha, in financial turmoil, joined the group and ended up giving the works of Callado new and original accompaniments. After her meetings with Callado, Chiquinha decided to make the piano her professional instrument.[144] Below, you will find Gonzaga's Polka: *Passos no Choro* (Figure 46); the written sub-title "Brazilian Polka" in the composer's manuscript reveals, as mentioned in a previous chapter, how the polka was associated to the scope and nature of Brazilian choro genre. Peculiarly, we can observe in this

[143] José Geraldo Vinci de Moares. "As Sonoridades Paulistanas". A música popular na cidade de São Paulo –final do séc. XIX ao início do séc. XX. (Dissertation – Master of Arts in History. São Paulo: PUC, 1989), 167.

[144] Edinha Diniz. "Biografia." http://www.chiquinhagonzaga.com/acervo/?page_id=1781 (accessed 7 December, 2011)

manuscript that Chiquinha Gonzaga makes use of only a few articulations, and no dynamics in her piece. This observation awakens curiosity, considering Gonzaga a composer with a classical music education. On the other hand, in the Nazareth's manuscript of waltz *Dora* (Figure n. 47), a composer who did not have a chance to pursue a classical education in Europe, confirms his commitment to write piano pieces with excellence.

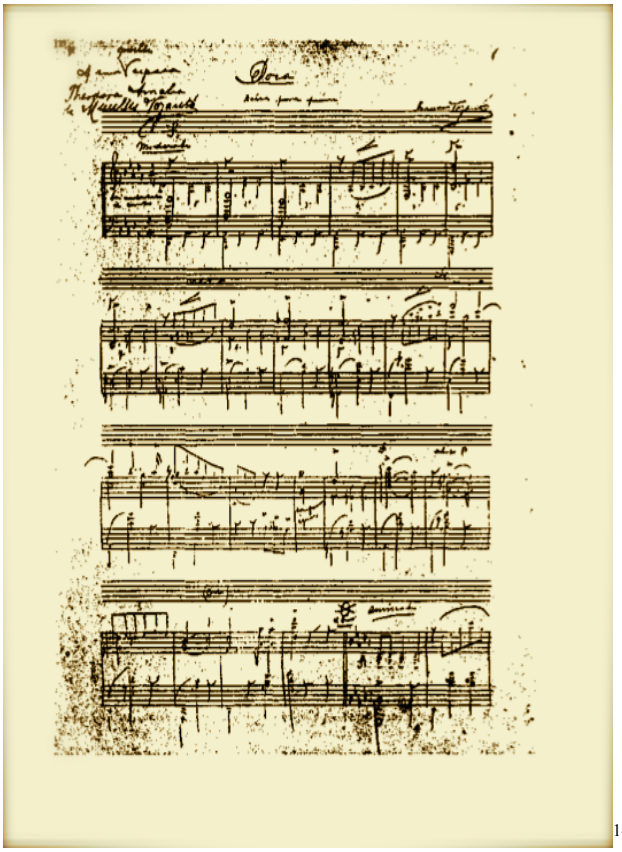
Figure 46. Gonzaga's manuscript and printed score for *Passos no Choro*

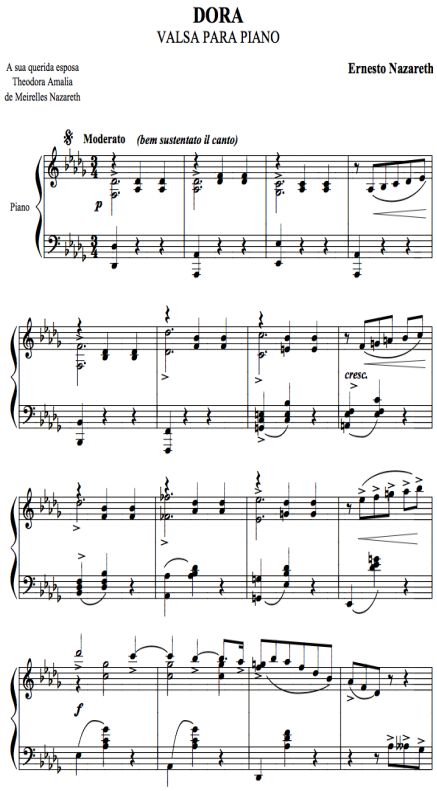


[145]

[145] Chiquinha Gonzaga. "Digital Archives." http://www.chiquinhagonzaga.com/acervo/ (Accessed 5 January, 2012)

Figure 47. Nazareth's manuscript of waltz *Dora*





[146]

[146] Arquivos da Biblioteca Nacional. *Exposicao Ernesto Nazareth 1963.* http://objdigital.bn.br/acervo_digital/div_iconografia/icon1285831.pdf

Chapter X

A Casa Edison e seu tempo
(The Casa Edison and its Time)

Photographer and collector Humberto Franceschi's book, *A Casa Edison e seu tempo* (The Casa Edison and its Time) is a beautiful work of organization, compilation, and digitization of his personal collection. It comprises six thousand 78-rpm records, five thousand recorded tapes from original discs (22,000 works), and thousands of written documents, scores, and pictures which have all been available to the public since 2002 at the office of the *Instituto Moreira Sales*[147] in Rio de Janeiro. It is an amazing historical resource. Accompanying the edition are four CDs containing about 100 pieces of music, in addition to five CD-ROMs with digitized documents and manuscripts. The author links an analysis of the musical production from *Casa Edison* to documentation left by Fred (Frederico) Figner, a Czech immigrant of Jewish origin. It includes copyright transfer contracts, handwritten lists of recorded music, various annotations, biographical notes, and documents regarding the negotiations with the recording companies in Europe and other places.

The story of *Casa Edison* begins in the same period in which the Jewish scientist Emile Berliner had introduced recording equipment in the United States using wax-coated discs which featured a sound quality superior to that of the apparatus previously invented by Thomas Edison. Fred Figner immediately took notice of the potential of the new

[147] The IMS is a non-profit civil entity whose sole purpose the promotion and development of cultural programs. The collection includes approximately 550,000 photos, 100,000 songs (among which 25,000 digitized recordings), a library with 400,000 items (almost 90 thousand of them cataloged) and an art gallery with over three thousand works.

invention and opened the first recording studio and retail disc outlet in Brazil in 1900. Figner devoted himself to the publication of a variety of catalogs relating to the products that he was marketing. In the same year, he published his first catalog in Brazil, while at the same time importing and marketing these products directly in his own name. The catalog cover displayed Figner's name in capital letters, crediting him with the direct importation of "phonographs, graphophones, and phonograms."[148] In 1902, he published the first catalog carrying the name of *Casa Edison on its cover. Casa Edison* was the first manufacturer of 78-rpm records to be established in South America in the city of Rio de Janeiro, operating between the years of 1902 and 1932, The fact that the *Casa* preserved so much of its musical production in the form of records from the end of the nineteenth century, as well as from the beginning of the twentieth, confers a fundamental importance on the work of cataloging and digitizing Franceschi's collection.

According to Franceschi, before the beginning of mechanical recordings, the means to structure phonographic art in Brazil had to be created. The individual actions taken by Fred Figner and other entrepreneurs of the time were critical for the popularization of the "talking machines."[149] They also established the first agreements with foreign music companies and created a consuming public that gradually changed its habits and began to buy recorded music. It was these diverse activities, focused on the distribution and sale of American innovations, that took the initial step in the construction of a Brazilian phonograph market. Little by little, these actions began to awaken interest in mechanically recorded music, making its presence known in the daily life of the people and spreading its reach into different parts of the city. The nascent Brazilian phonograph industry needed to

---

[148] (Franceschi, 2002, CD-ROM 1 - Documents)

[149] Ibid,.

structure its interaction with other communications media in order to reproduce and expand the public dissemination of music, and to establish agreements with international companies in order to supply the technology needed to start recording mechanically. They needed to stimulate consumption, to change the way of listening to music, and to find a way to introduce it into the available media in order to build a wider base for the marketing of their musical goods, all with the objective of simultaneously organizing production, distribution, and consumption.

These resonant recordings and the textual documentation regarding the *Casa Edison* are of fundamental importance for the study of Brazilian music and the means of mass communication in Brazil. Fred Figner's mechanical recording businesses were linked to the existing cultural scene at their birth and adapted to furnish the structural basis for their later expansion and consolidation. Franceschi, in fact, follows this process attentively, noting that Figner was not only a record manufacturer or merchant, but also a guardian – perhaps unintentionally – of a "genuine" Brazilian music. His disappearance from the market at the beginning of the thirties is seen as a "loss," maybe irreparable, for Brazilian music.

At the turn of the nineteenth and twentieth centuries, Fred Figner found in Rio de Janeiro a lucrative market habituated to purchasing music in the form of piano scores. In order to penetrate and transform that scene as an entrepreneur, he created a group of publications to advertise and open new areas for his "talking machines," for the songs recorded on a new medium, and for the consumer goods that he was marketing. In Franceschi's opinion, as we shall see further on, Brazilian national music was to *Casa Edison* as the international influence was to radio broadcasting. He states:

> Figner, through his last recording company – the Parlophone – offered the city of Rio de Janeiro hundreds of pieces of music, giving exposure to the composers, instrumentalists, and singers who began a golden age of Brazilian music. It was his final legacy. At 66 years of age, with forty years of work in the field of recording and marketing records, a leader in the recording market and exclusive distributor of Odeon brand records throughout all of Brazil, Figner became, after having lost Odeon and Parlophone, an ordinary distributor. (…) Yet, he had personally established the first and largest commercial network for the sale of records, equipment, and industrial novelties in the country with headquarters in Rio de Janeiro. (Franceshi, 2002: 240)[150]

Humberto Franceschi's book can inspire deeper investigations into the documentation presented on *Casa Edison*, inspiring the student to develop other analyses and approaches. Certainly, future studies on the *Casa Edison* will take advantage of the road already traveled by Humberto Franceschi, not just in what is mentioned in the text of *A Casa Edison e seu tempo,* but principally by the organization and access of the material contained in this valuable collection. This is an astonishing multimedia collection documenting the pioneering work of Casa Edison, Brazil's first modern commercial recording studio, established in the 1920s by appliance storeowner Fred Figner, who wanted Brazilian music to sell along with the Victrolas and other phonographs in his shop. This massive collection includes several CDs of ancient recordings -- early sambas and other regional styles -- as well as a large, boldly designed book and several CD-ROM-style DVDs of archival materials such as scanned reproductions of vintage sheet music, handwritten scores to classic songs, publicity materials for many long-forgotten artists, and even some business correspondence from Figner and his partners. There follows a photo of the book *"A Casa Edison e seu Tempo,"* and a few examples of the documented manuscripts left by Fred Figner.

---

[150] Journal of Social Science of PUC University. Article: *A Casa Edison* and the formation of the music market in Rio de Janeiro in the late nineteenth and early 20th century. Eduardo Gonçalves, (Posted on: 08/02/2012 at 11:50 Section: # 9 jul./dez.2011).

Figure 48.


CASA ODEON
FRED. FIGNER
CATALOGO GERAL
CASA ODEON
CATALOGO GERAL
DISCOS DUPLOS
ODEON
HUMBERTO M. FRANCESCHI
A CASA EDISON

Figure 49

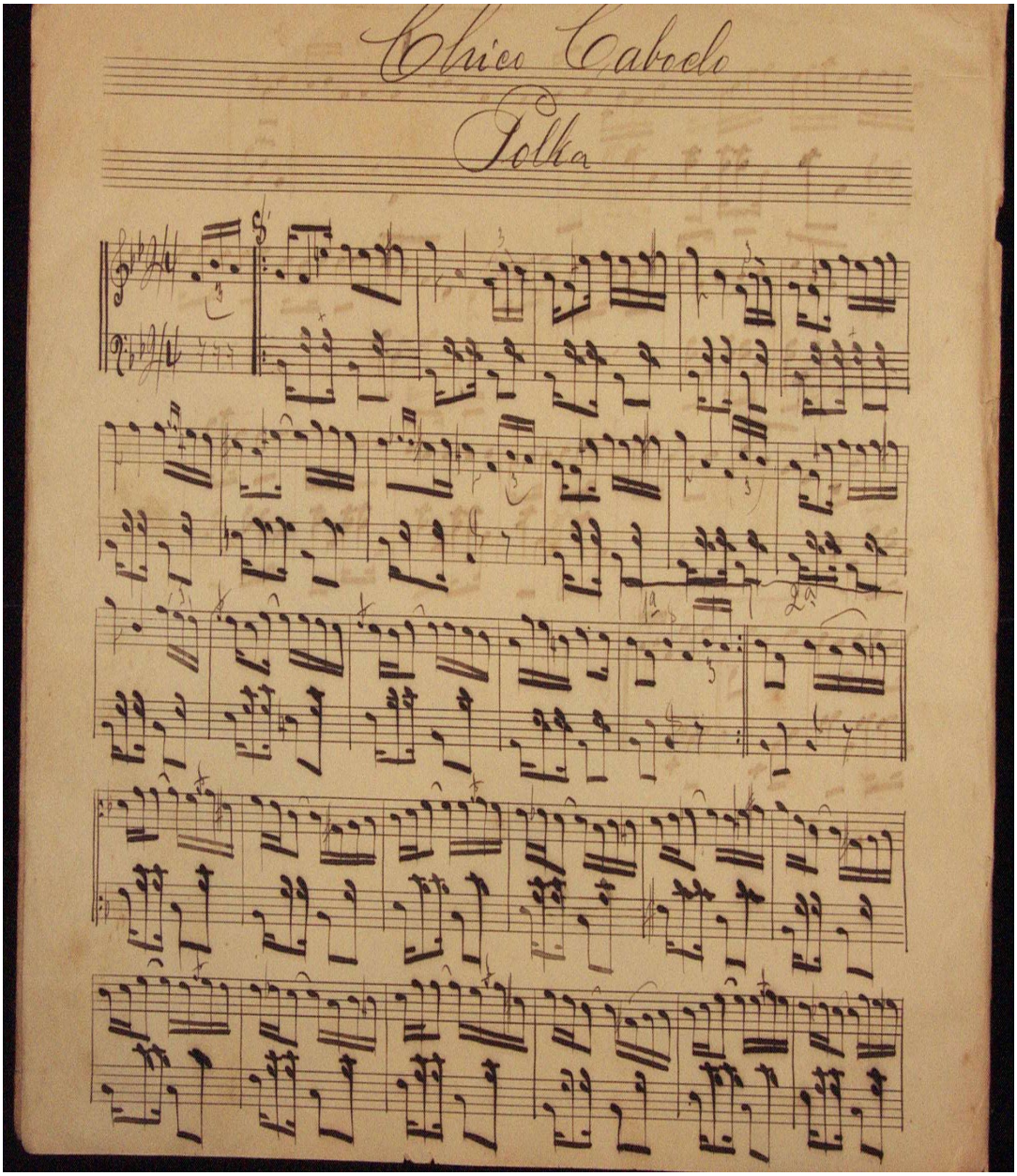


Figure 49 (continued)

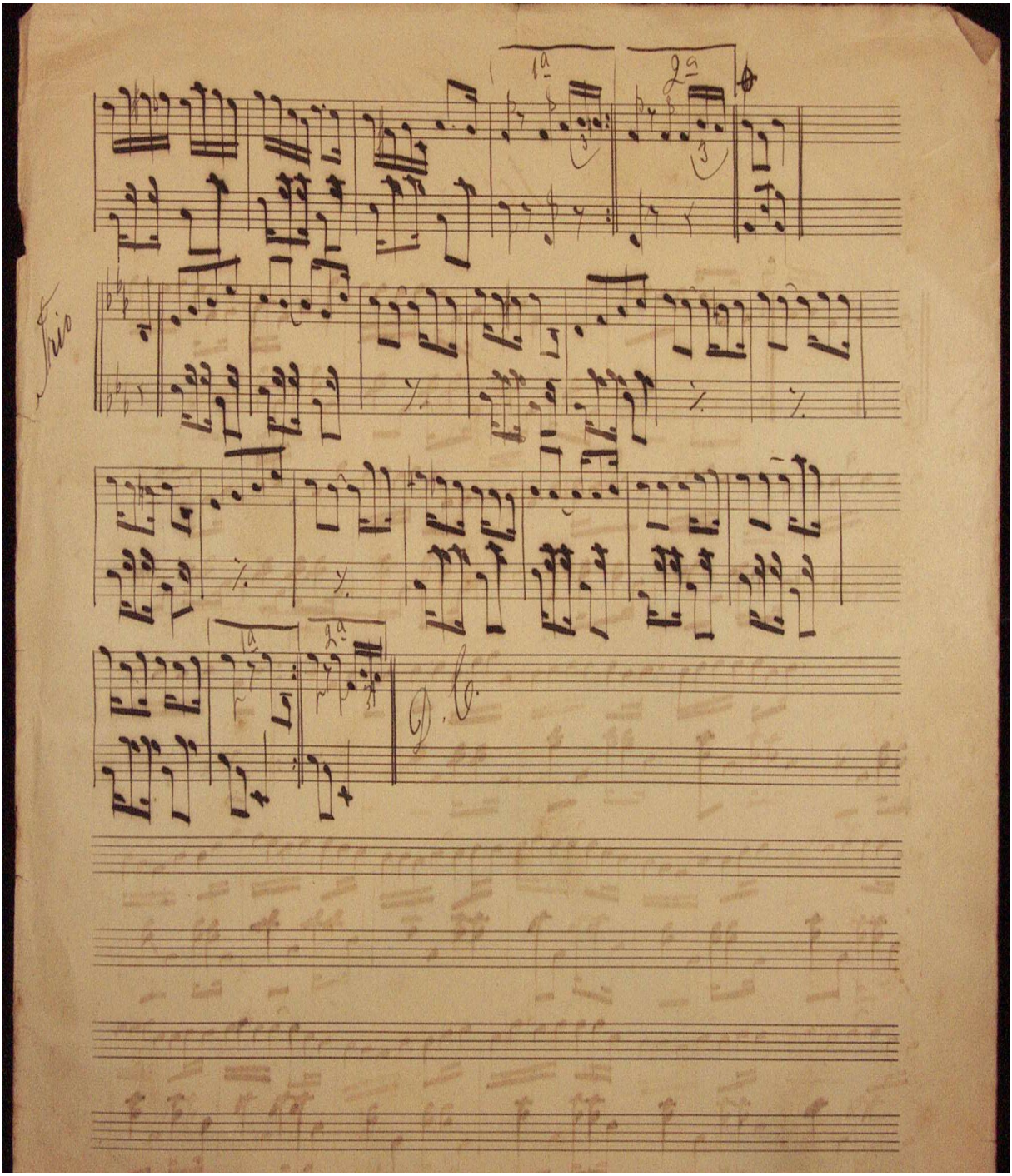


Figure 50

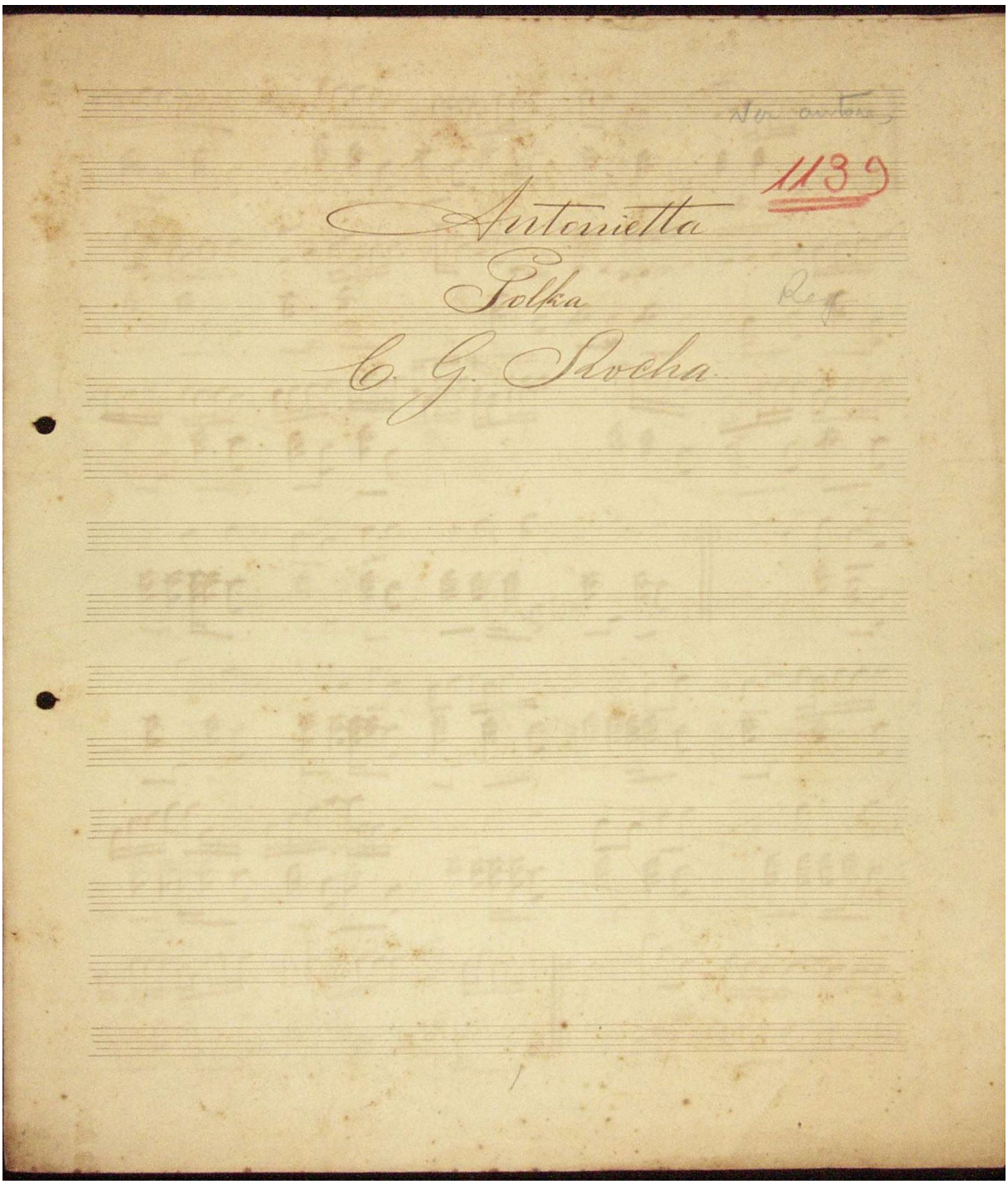


Figure 50 (continued)

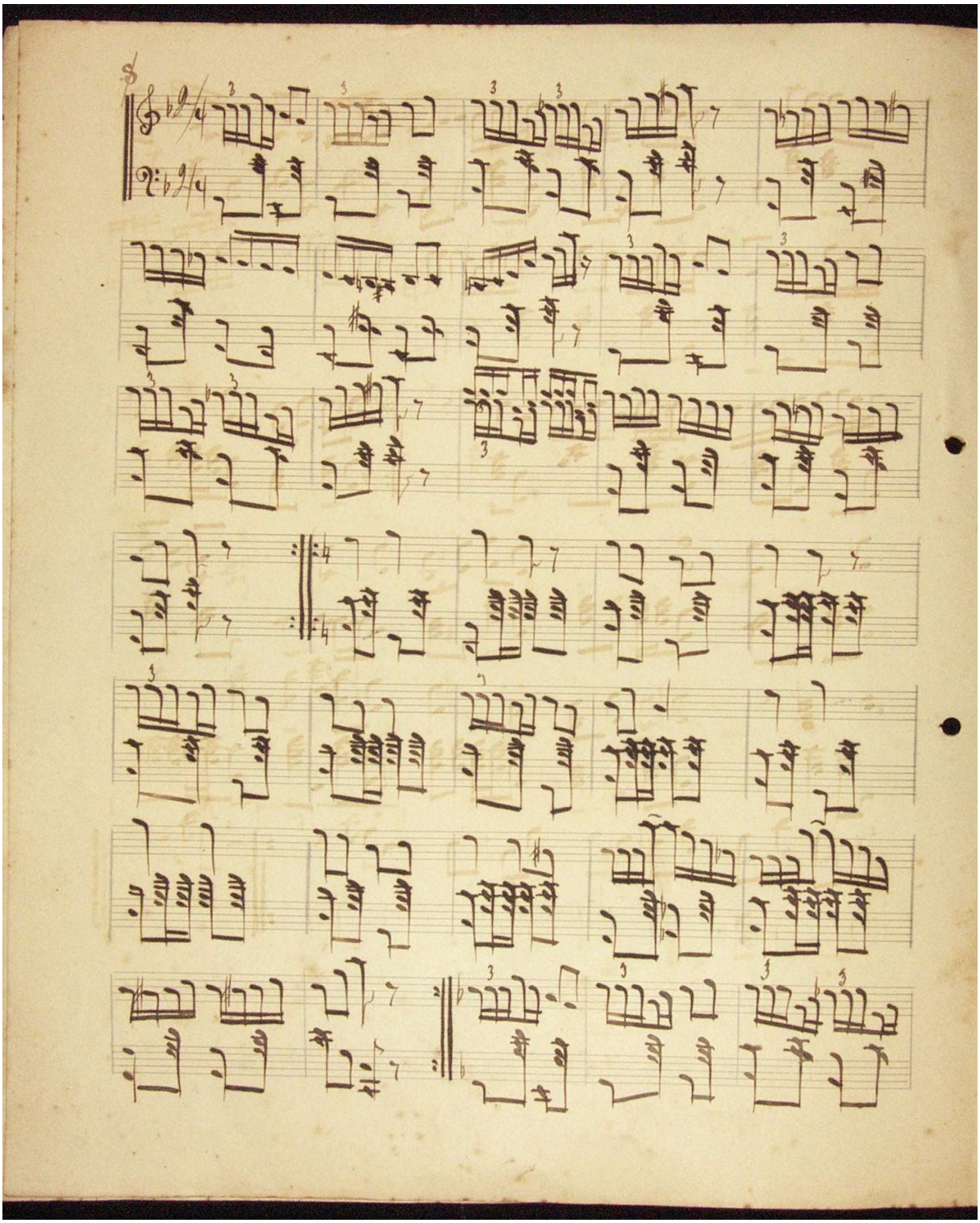


Figure 51

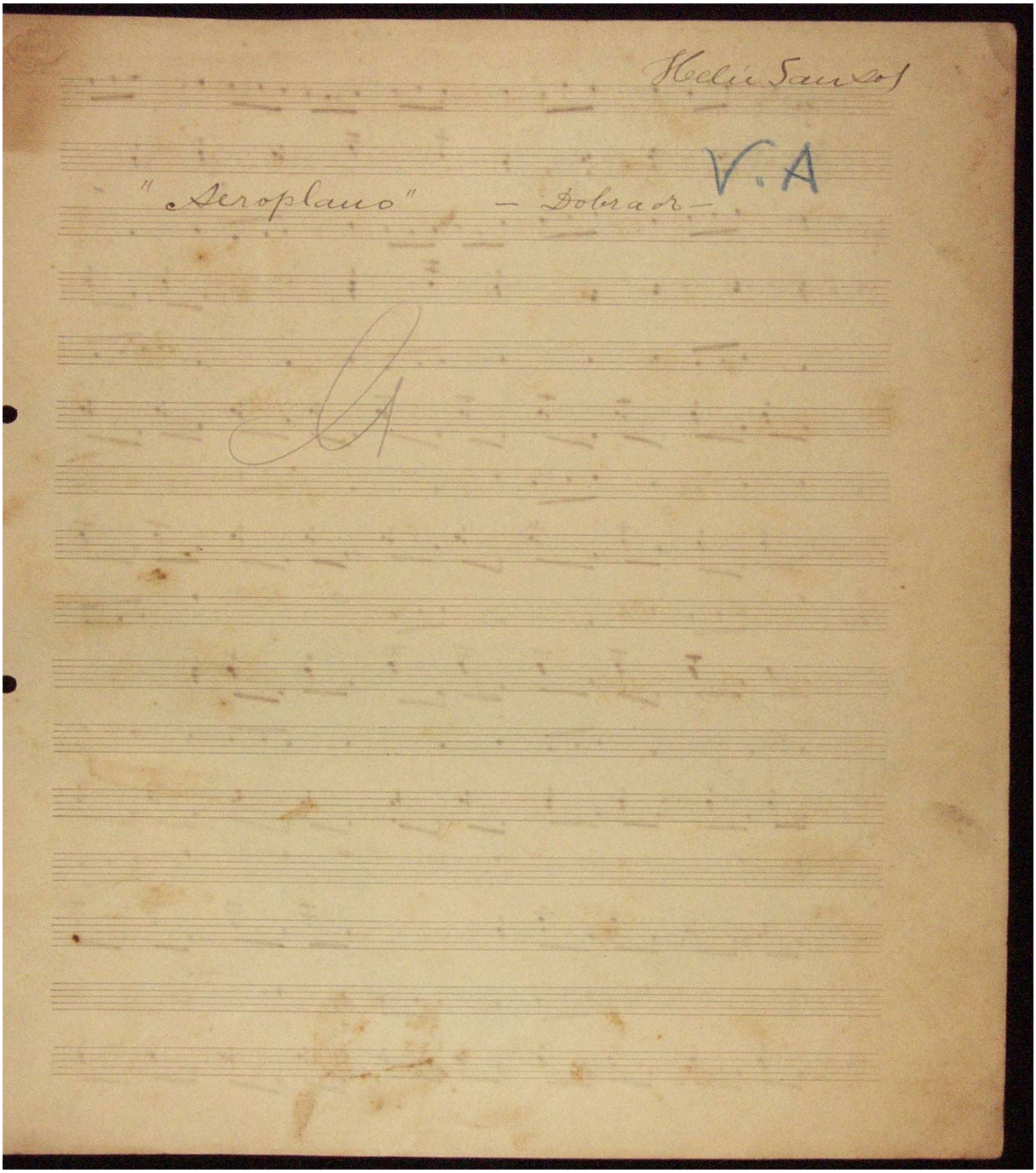


Figure 51 (continued)

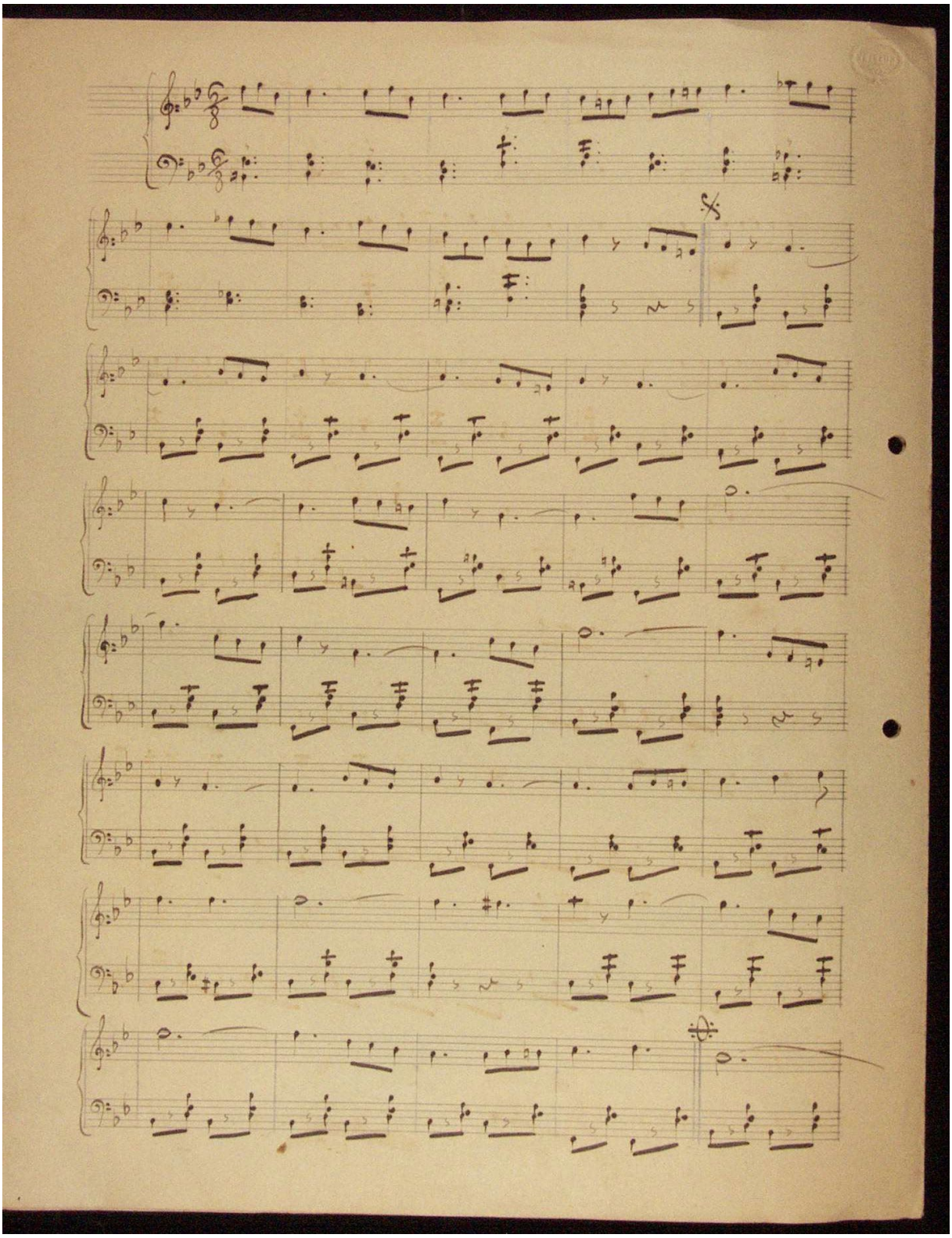


Figure 51 (continued)

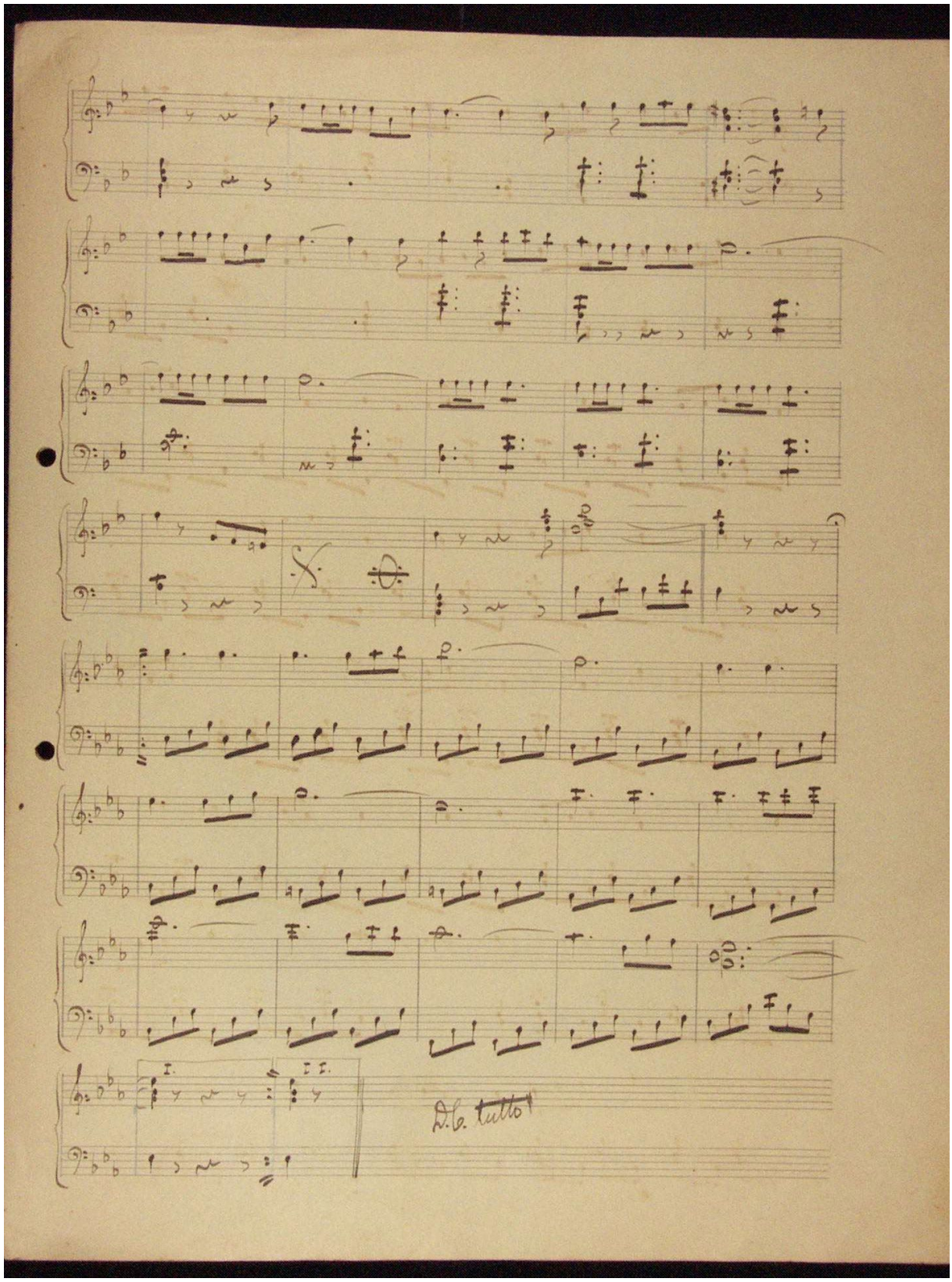


Figure 52

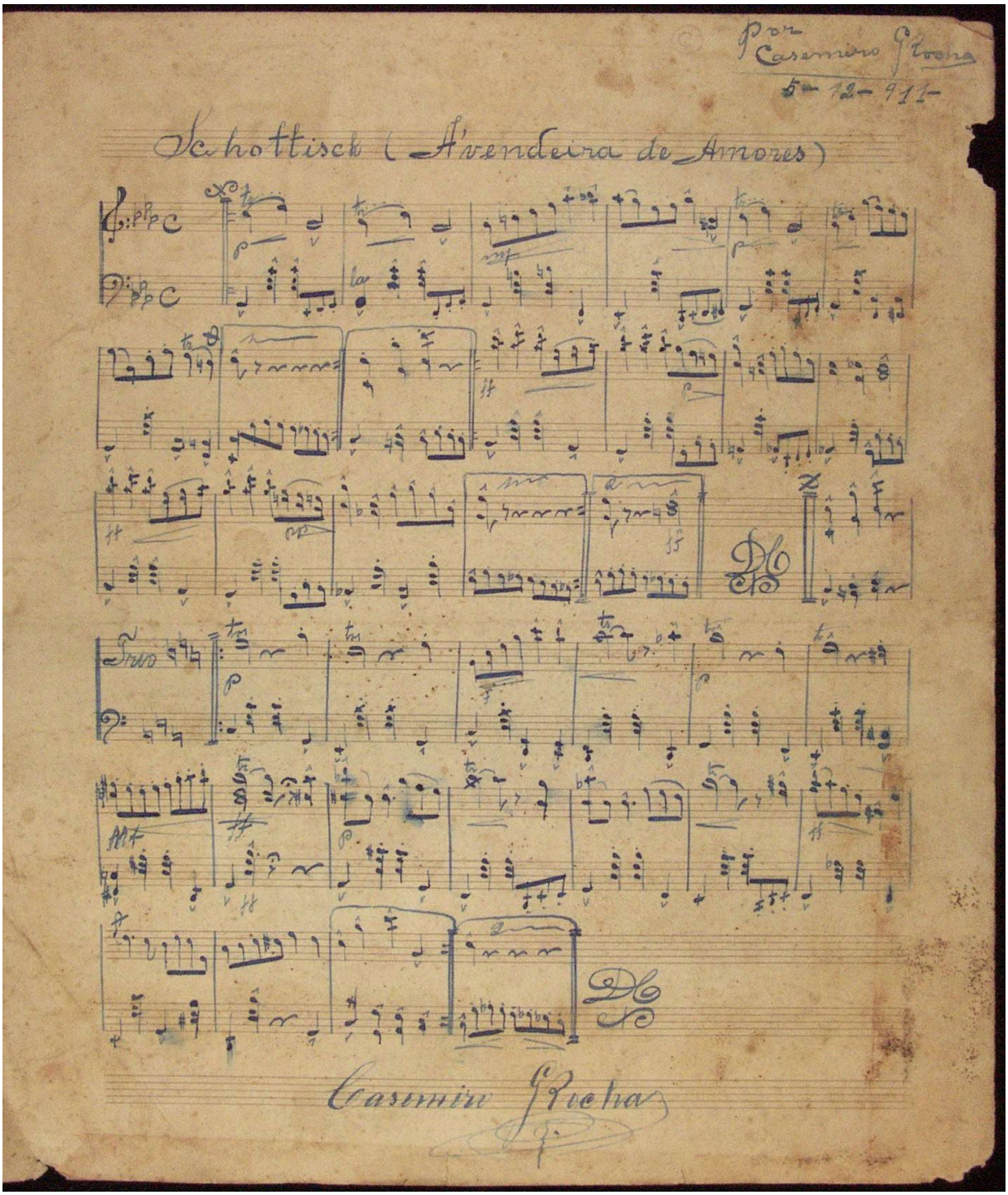

Por
Casemiro Rocha
5-12-911-
Schottisch (A vendeira de Amores)
Casemiro Rocha

Figure 53

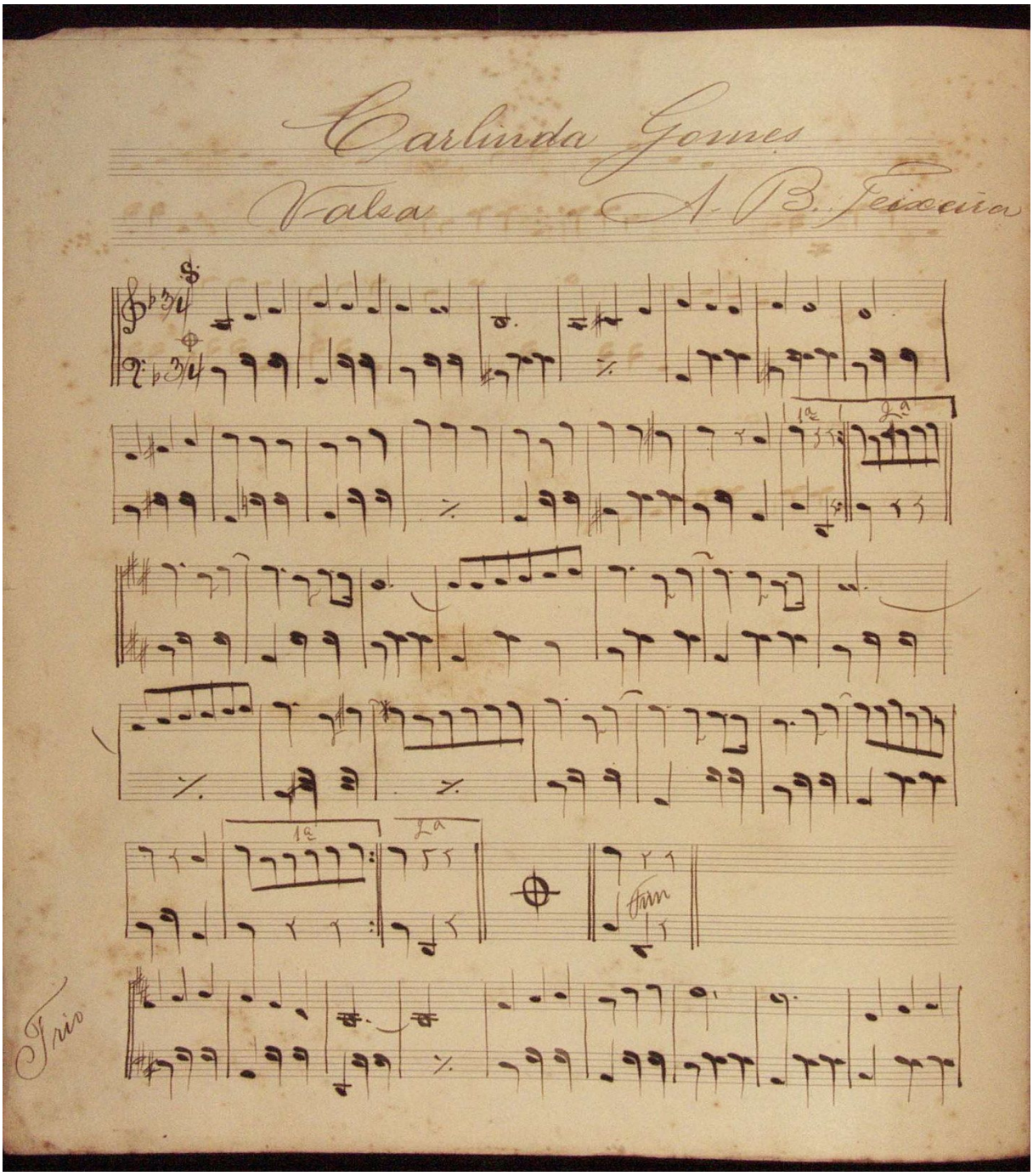


Figure 54

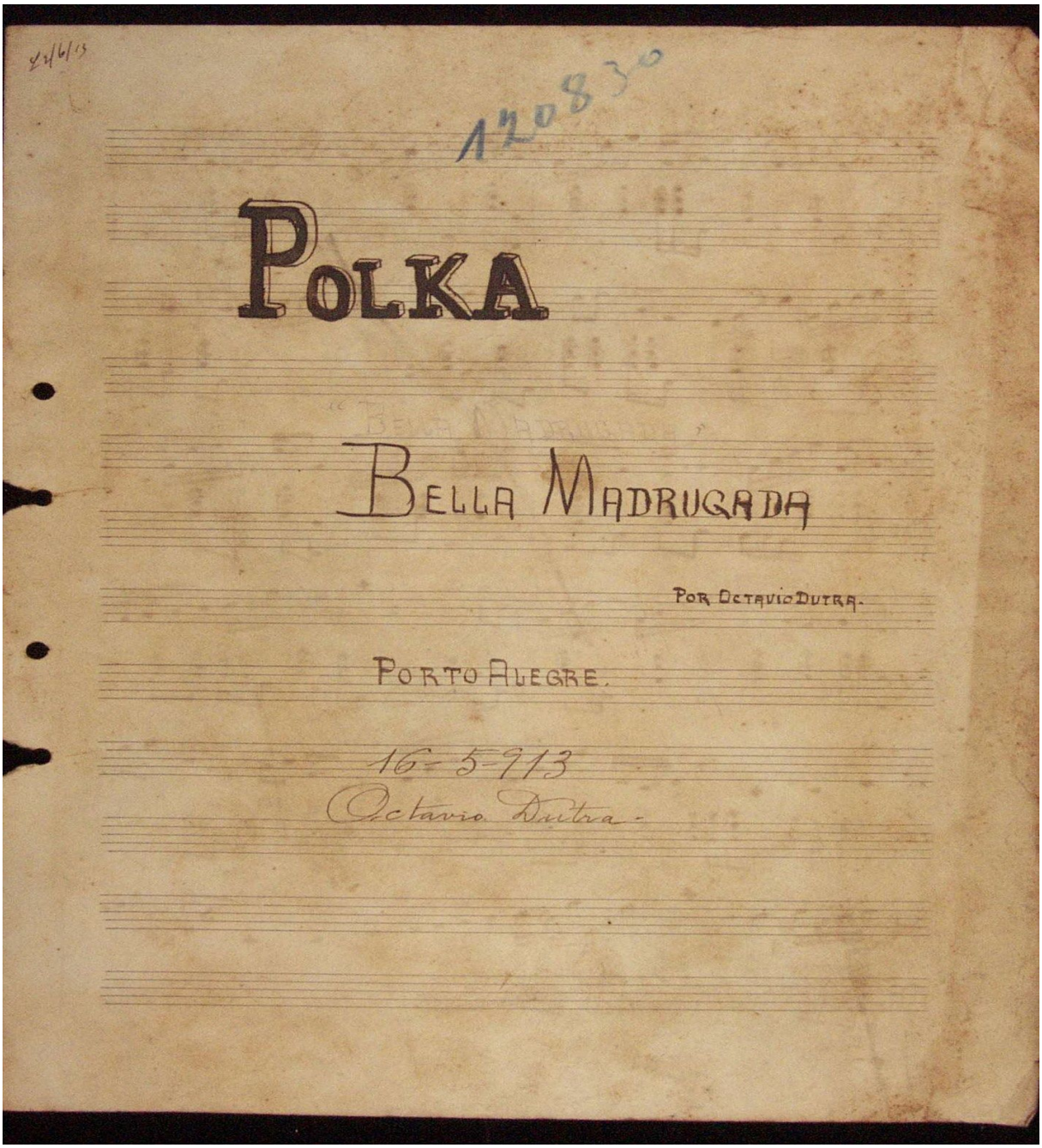
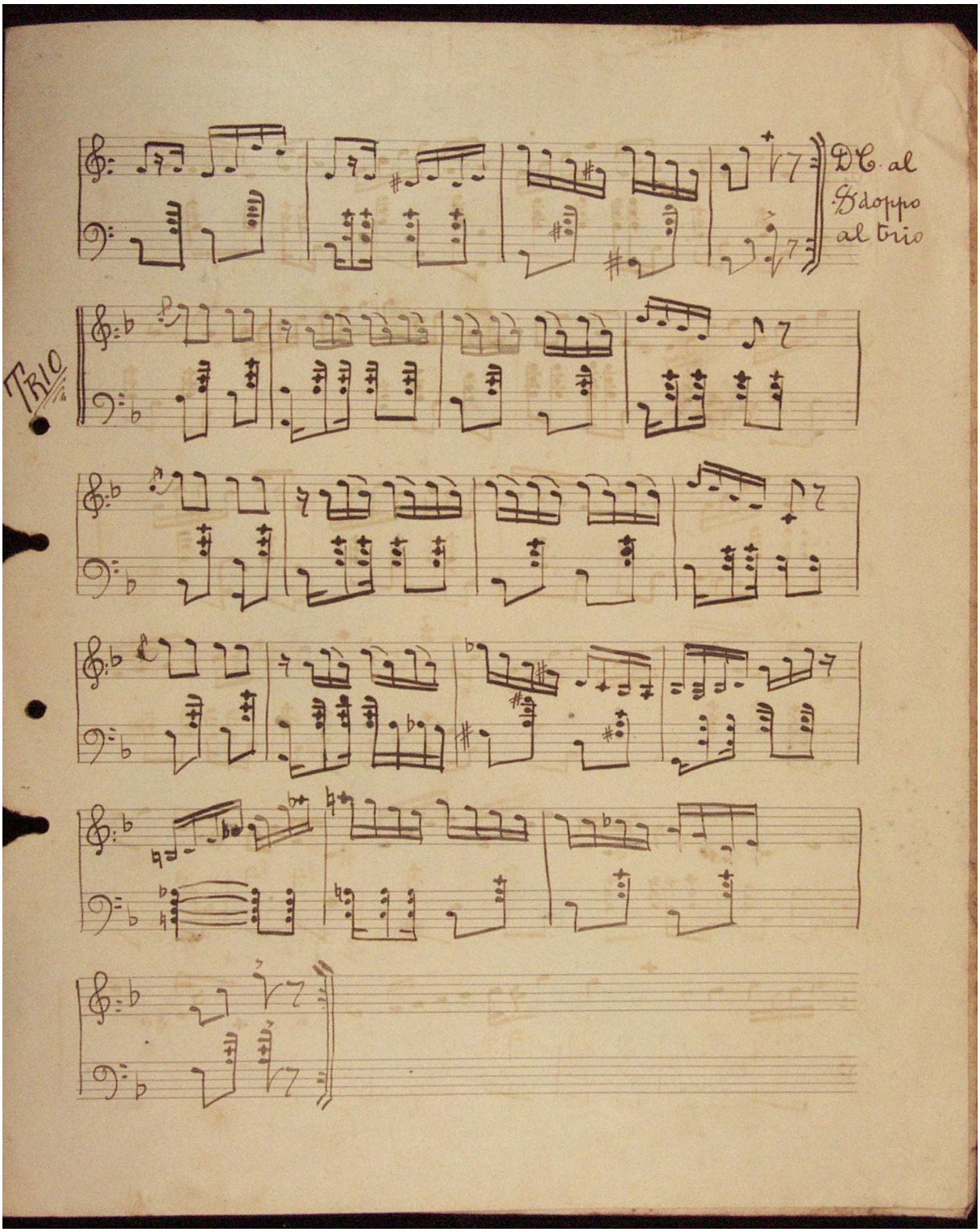

120830
POLKA
BELLA MADRUGADA
POR OCTAVIO DUTRA.
PORTO ALEGRE.
16-5-913
Octavio Dutra.

Figure 54 (continued)



Chapter XI

Cultural Intermediaries

> *.....cultural intermediaries, those who fit between "legitimate" culture and mass-produced culture, the popularizers of the world.* ***Pierre Bourdieu*** *wrote about cultural intermediaries: he described the petit bourgeoisie and their love of what he calls the "minor forms of legitimate culture" such as "light operas, science programmes, [and] poetry readings. (Bourdieu -1984)." They stage moderate cultural revolutions by canonizing not-yet-legitimate arts" (Kathryn Exon Smith)*[151]

As both composers and pianeiros Nazareth and Gonzaga played the role of cultural intermediaries in Brazil at the end of the 19th and the beginning of the 20th centuries. They studied within the classical traditions of the day, were endowed with great technical skill and knowledge of musical theory, and were also drawn to the field of popular and urban music. They filled a cultural vacuum during this period by transmitting information and sharing genuine knowledge about music. The music of these composers maintains that process of reciprocal exchange and their role as cultural intermediaries is present in the classical music training offered by the conservatories of Brazil, as well as in the study of popular music and for autodidacts. Although Chiquinha came from a noble family, she was considered controversial; she lived under the prejudiced eyes of the society of that time and also assumed the role of spokeswoman for popular uprisings through her music. Nazareth did not have resources at his disposal when he was young since, after the death of his pianist mother, his father had to sell the family piano due to extreme financial difficulties. However, those difficulties did not force him to end his studies. These cultural

---

[151] Kathryn Exon Smith. *Cultural Intermediaries in the Wikipedian Age.* (http://posthistorical.wordpress.com/2010/02/22/cultural-intermediaries-in-the-wikipedian-age/(accessed 4 November, 2011)

intermediaries also worked in the opposite direction, encouraging an openly reciprocal exchange of culture; popular musicians explored the field of classical Brazilian music to enhance their own musical training. Professor Cristina Magaldi attempted to clarify why Brazilian pianists of that era were so interested in collecting popular music, by quoting a biased article from the "Musical Revue" of 1880:

> Taste for music does not mean admiration of the splendors of art. Polkas, *lundus*, quadrilles, tangos, and other compositions in the *choro* style have become part of the musical tastes of the Brazilian people as a whole – at least in the capital, though it is likely true for the rest of the country, where 'this' fashion of the day has a throne that challenges all the 'Republicans' of the world...[152]

Brazilian ethno-musicologists have found it difficult to study the characteristics of Brazilian pianists who possess this type of hybrid musical profile. The rigid framework on which the duality of musical culture turns can be called into question insofar as validity is concerned. Christiane Bloes states: "starting from the principle of the existence of this relationship in continuous dialogue, that dichotomy between popular/classical music comes to be seen as a continuous process of interaction."[153] In this sense, there is no way to completely confine Chiquinha Gonzaga and Ernesto Nazareth to the world of popular culture, nor to the world of erudite culture, because of the mutual give-and-take between these two cultures and to their own unique position as "cultural intermediaries". Ernesto Nazareth, often referred to as the "Brazilian Scott Joplin," also provoked arguments as to whether his music was to be considered classical or not. Vasco Mariz, based on statements made by pianist Francisco Mignone and other composers, decided to include Nazareth

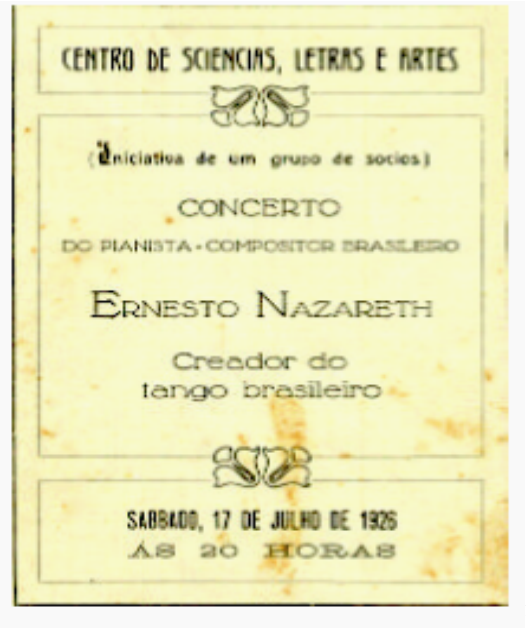
---

[152] Cristina Magaldi. Music for the Elite: Musical Societies in Imperial Rio de Janeiro (Revista Musical e de Bellas Artes 22 (21 de agosto de 1880): Op. Cit, p. 235. *Latin American Music Review / Revista de Música Latin oamericana* , Vol. 16, No. 1 (Spring - Summer, 1995), pp. 1-41

[153]Cristiane Cibele de Almeida Bloes. Dialogismo e Polifonia no final do seculo XIX e inicio do seculo XX. (Dissertation: Master of Arts in Music. Sao Paulo; UNESP, 2006), 93.

among classical composers, as a result of his contribution to the expression of nationalism. Figure 55 below is an original copy of Nazareth's piano concert flyer from 1926, where is written the denomination "Pianist," proclaiming Nazareth as a genuine classical pianist. "Nazareth, however, was not part of the official curriculum of piano instruction, but he was performed, probably outside of recitals and in observance of the restrictions which were frequently imposed by conservatories and their standards."[154] Certainly, innovations in rhythm and also in structural form appear in his work.

Figure 55: Concert flyer advertisement for Ernesto Nazareth from 1926



[155]

(Translation: Concert with Brazilian "pianist" and composer Ernesto Nazareth)

Ernesto Nazareth's compositions for the piano exemplify the tension and reconciliation between Brazilian popular and concert music for the piano, arising from the co-existence of popular rhythmic cells and formal aspects of Chopin's piano artistry. Sara

[154] Vasco Mariz. *História da Música Brasileira. 5.ed*. Rio de Janeiro: Nova Fronteira, 2000.
[155] Bando. Nazareth piano pieces. http://Bando.do.chorao.free.fr. (Accessed 4 January, 2012)

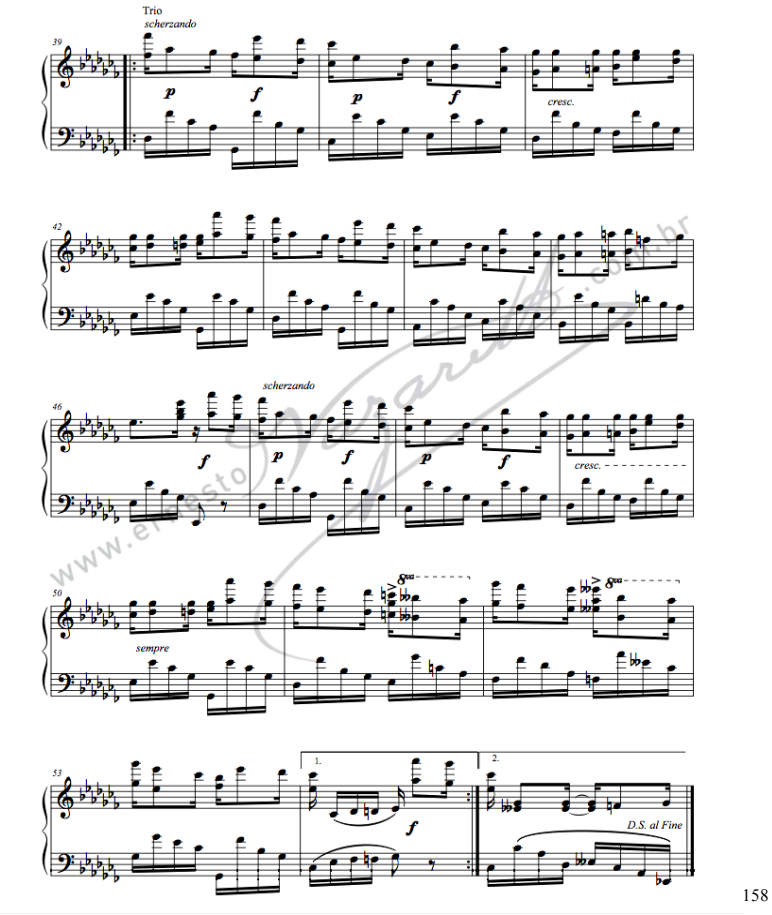
Cohen organizes Nazareth's work into various "ways to play the piano" [156] as a teaching tool: chromatic movements for the bass, arpeggios, octaves, broken chords, crossed hands, harmonic sophisticated chords, trills, leaps, repeated chords, and others. "The classification of ways to play the piano proposed by Cohen is derived from traditional literature for the piano, citing authors such as Beringer, Haberbier, Chopin, Moszkowski, Pishna, Cortot, Debussy, Hanon, Liszt, Czerny, and Clementi. These piano techniques in the work of Nazareth co-exist with popular rhythmic cells." We can find in several of Nazareth's compositions writing based on scales with chromatic movements for the left hand and chords for the right; these works which are very difficult to perform for many pianists who have been trained "only" in the popular music tradition. Nazareth's major classical influence, Frederic Chopin, influenced the beauty of his melodies, the classic virtuosity of his right hand passages, and his expressive harmonies. An obvious example of Chopin's influence is observed in *O Labirinto* (figure 56), with its open voiced chords, its chromatic harmonies, and its "Chopinesque" left hand passage in the C section.[157]

---

[156] Sara Cohen. A obra pianística de Ernesto Nazareth: uma aplicação didática. Dissertação de Mestrado em Música. Escola de Música da UFRJ, (1988).

[157] The Piano Society. *Nazareth*. http://www.pianosociety.com/cms/index.php?section=1016 (accessed on December 1, 2011).

Figure 56- Nazareth's *Labirinto,* Part C:



158

In the words of French composer Darius Milhaud: " The rhythmic richness, the ever -renewed fantasy, the verve, the liveliness, the melodic invention of a prodigious imagination that are found in each work make Nazareth the glory and the jewel of Brazilian art."[159] As a conclusion to this analysis, as Aline Martins mentioned,

[158] Ernesto Nazareth Scores. www.ernestonazareth.com.br, accessed 5 december, 2011.
[159] Manoel Correa do Lago. Brazilian Sources in Milhaud's "Le Boeuf sur le Toit": A Discussion and a Musical Analysis. *Latin American Music Review*. University of Texas, v. 23, n. 1, p. 1-59, spring-summer, 2002.

"the tension and reconciliation between popular and concert music is, therefore, a featured element in the structuring of compositions and a decisive factor for understanding Brazilian repertoire for piano."[160] This type of analysis lays the foundation for significant inquiry into the process of constructing interpretations and for performing the repertoire of Brazilian choros for piano.

[160] Aline Oliveira Martins. Tensão e conciliação entre música popular e música de concerto no piano nacionalista brasileiro. XVI Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música (ANPPOM)
Brasília – 2006

Chapter XII

Choro Today

The first decade of the 20th century saw choro take shape as an established genre in the world of Brazilian instrumental music. Nevertheless, throughout the century, choro had periods of splendor contrasted by periods of decline. Livingston has identified five periods in the history of choro beginning in 1920: the professionalization of choro (1920-1950), the decline of the genre (the decades from 1950 to 1970), a brief rebirth (1970's), another decline (1980's), and the contemporary period (1990's until the present.)[161] Today, a growing number of contemporary musicians are delving into the world of choro and using it as an inexhaustible source of references that are both sophisticated and popular. But the reality is that choro has always brought and continues to bring to the world of Brazilian music the possibility of the harmonious coexistence of generations shared in the Brazilian informality of the famous "popular round of choro," in which a piano is not included in a majority of cases.

This harmonious coexistence of generations of choro musicians started mainly in the last decades of the 20th century and the first decades of the 21st century. The Choro Clubs, including those in the Brazilian cities of Brasilia, Santos (SP), São Paulo (capital), Porto Alegre (RGS), Londrina (PR), Belém (PA) and Belo Horizonte, started work to recover the repertoire, train new musicians and keep choro alive for new generations of Brazilian musicians. In Rio, starting in the second half of the 1990's, *choro* grew

[161] Tamara E. Livingston. *Choro and Music Revialism in Rio de Janeiro, Brazil: 1973-1995*. Ph.D. Dissertation. Champagne-Urbana: University of Illinois Champagne-Urbana.

exponentially.[162] The creation of the "Escola Portátil de Música" and later the "Instituto Casa do Choro" made Rio de Janeiro (the city which "created" choro) renowned as the Brazilian capital of choro due to the large number of musical researchers and performers dedicated to the genre. It is important to emphasize that modern choro is often played by ensembles that, more often than not, do not include a piano. The instruments commonly used are guitars, cavaquinhos, pandeiro and a melodic instrument, normally a wind instrument. Attached below, is a photo of the famous *Trio Madeira Brasil* during a concert at the *Teatro Municipal of Niteroi* in the state of Rio de Janeiro (Figure 57). This photo demonstrates the absence of the piano.

Figure 57 – Trio Madeira Brasil. [163]

The 1930's brought the so-called "golden age" of Brazilian music and choro made its way to the radio. This medium of transmission was on the rise and led to the creation of

[162] Maria J. Farinha. 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. Thesis (M.A.)--York University, 2009.

[163] Kaurismäki, Mika, and Marcello Gonçalves. 2006. Brasileirinho (DVD). Milano: Feltrinelli.

regional groups that had their origin and character in choro. These ensembles were dedicated to playing along "by ear" or in a collective arrangement, any genre of sung music. Especially common were *modinha* and *samba*, the newest Brazilian popular music samba which was ever increasing in popularity. The mid-forties saw the heyday of *samba de gafieira*,[164] with an instrumental repertoire of choros and other genres played "in the style" of choro. In the 50's and 60's, choro practically disappeared, leaving a space for the birth of the *bossa nova* coupled with the influences of American jazz.

The rebirth of choro in the 1970's was short-lived, but the musical developments of that time were extremely important for the appreciation of the genre in the following decades. At that time, a series of choro festivals promoted by television stations triggered the resurgence of the genre. The record companies that had forgotten about the genre due to the rise in popularity of samba and bossa nova took a renewed interest in choro. Young people in large numbers formed new groups and some were even able to make an impressive career out of it. One of the most important of these groups was *Camerata Carioca,* created under the guidance of the acclaimed teacher and composer Radamés Gnattali.[165] *Camerata Carioca* is the first choro group to use significant arrangements, with semi-erudite leanings and this help facilitate a rebirth of choro for large audiences. New choro groups were being formed in Rio de Janeiro, large record companies were producing choro records, choro group contests were popular in Rio and the National Choro

---

[164] Samba de Gafieira (also called Gafieira) is a partner dance to the Brazilian samba musical rhythms. The word "gafieira" can also refer to the traditional samba music orchestra, as well as the dance hall where it is performed. http://en.wikipedia.org/wiki/Samba_de_Gafieira accessed on April 15, 2013.

[165] Maria J. Farinha. 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. Thesis (M.A.)--York University, 2009.

Festival of TV Bandeirantes was created. [166] In this context, the national movement to recover choro took place in the same decade. This movement sought to revitalize the genre, playing it in all forms of media. It initially started in Rio de Janeiro and was led by the singer-composer Paulinho da Viola. When his group Época de Ouro was invited to take part in the major popular music event *Sarau* in the 70's, it returned choro to its place in the national musical culture. [167] Livingston and Garcia (2005) cite this *Sarau* event, produced by Sérgio Cabral in 1973, as the start of the rebirth of choro.[168] For them, this event was the culmination of a process, started in the 60's, of making choro and samba more accessible to the middle classes of Rio. This process was undertaken by a small group of people that included the eminent journalist and music critic Sérgio Cabral.[169]

The 70's were also an important decade for opening musical movements for choro appreciation. In São Paulo, the movement began in 1976 when a group of university students and journalists released the "Manifest of the Movement of the Choro Club in São Paulo,"[170] whose primary goal was to shine more light on choro, giving greater visibility to the genre. According to Miranda de Souza, "the emergence of the Brazilian genre of bossa nova, instead of reasserting Brazilian culture and music in general, which would have

---

[166] Cravo Albin Dictionary of Brazilian Popular Music. http://www.dicionariompb.com.br/amigos-do-choro. (accessed on April 3, 2013)

[167] Paulinho da Viola, Biography. http://www.samba-choro.com.br/s-c/paulinho.html. (accessed on April 17, 2013)

[168] Tamara Elena Livingston, Thomas George Caracas Garcia. *Choro: A Social History Of A Brazilian Popular Music.* (Indiana: Indiana University Press, 2005), 133.

[169] Bruce Gilman. Choro, chorinho, chorão http://www.brazzil.com/pages/musfeb96.htm. (accessed on April 17, 2013)

[170] Cravo Albin Dictionary of Brazilian Popular Music. http://www.dicionariompb.com.br/amigos-do-choro. (accessed on April 3, 2013)

strengthened choro, ended up marginalizing it instead."[171] Bossa nova, along with Brazilian rock 'n' roll, was considered modern and, in addition, American popular music was listened to in all parts of the country. Thus, *choro* suffered a sharp setback, no longer seen as the national music, but as an antique, old-fashioned music, entirely out of touch with a contemporary Brazil that was taking shape.

On the other hand, this choro rebirth movement placed great importance on young choro musicians, because they were the ones responsible for maintaining the genre's tradition and continuity. The immediate effect was to fill a void in the expressive culture of sectors of the middle class, serving as a basis for reestablishing their Brazilian identity in a politically and socially turbulent period. As a musical movement, it reinvigorated choro as a musical style by attracting and educating new dedicated players who continue to explore its musical potential. Post-revival choro practice in Rio de Janeiro is characterized by a distinct shift away from participatory modes to mostly presentational and recorded modes of choro. It worth considering that certain social, economic, and political conditions, including professionalization and the demands of the national and transnational market economy, have facilitated this shift.

In reality there were very few choro performers since the youth of that time were focused on rock. Nevertheless, several of them were exceptional musicians, notably Raphael Rabello, one of the greatest classical guitar players in the history of choro. During his youth in the 70's, Raphael got to know choro through choro jam sessions and small events that his friends and family attended. Most of the participants were older than Rabello. Livingston

[171] Miranda Bartira Tagliari Rodrigues Nunes de Sousa. Choro Club: Popular music of Brazil in the 1970's. (master's Dissertation), (São Paulo: Unesp, 2009).

and Garcia transcribed an interesting anecdote of this famous guitar player about his beginning in choro:

> What I do know is that people really have a good time when they listen to choro. People of my age find it odd that I play that type of music, but they go crazy for it. It is just because they never hear it on the radio or television, and they have no bias against it.[172]

As with Rafael Rabello, the young choro musicians of the 1970's were, generally speaking, males from the middle class; yet some women were making their own contributions, such as Luciana Rabello, Dolores Tomé, and Beth Ernest Dias. It is interesting to note that all of the women involved in this rebirth of choro in the 70's are related to the musicians: Luciana is the sister of Raphael Rabello; Dolores the daughter of flute player José Tomé; and Beth the daughter of Odette Ernest Dias, a renowned flute player in the world of choro and matriarch of a large family of musicians.[173] Another important aspect in the rebirth of choro in the 1970's were the performances by choro groups in night clubs, which reappeared and reclaimed their fame, being frequented by Rio's upper middle class. Such was the case of Sovaco de Cobra, a night club that was home to a choro jam session frequented by great masters of choro, including: Altamiro Carrilho, Abel Ferreira, Paulo Moura, Dino 7 Cordas and young musicians looking to learn more about the genre from them.

The 1980's brought another "heavy blow" for this instrumental genre as the decade brought a serious political-economic-social crisis to Brazil. The transition to the democratic regime took place in the midst of runaway inflation, coupled with a massive foreign debt

---

[172] Tamara Elena Livingston, Thomas George Caracas Garcia. *Choro: A Social History Of A Brazilian Popular Music.* (Indiana: Indiana University Press, 2005), 147.

[173] Ibid., 151.

whose interest was a heavy burden for the Brazilian government. In this scenario, support for cultural productions dropped.[174] As a result, the budget for culture fell drastically and, consequentially, choro suffered from the lack of support from municipal governments. There were no more choro festivals and group after group disappeared from the scene. Rock and pop bands were achieving great success on Brazilian radio and television. Starting in the 80's, choro began establishing other musical connections. Groups that in the 70's appreciated the performance of choro, such as Camerata Carioca and the Orquestra de Cordas Brasileiras, in the 80's incorporated the erudite music of Bach, Vivaldi and Villa-Lobos, and even the contemporary Argentine tango composer Astor Piazzolla, into their repertoires.[175] On the other hand, Brazilian popular music managed to find a slightly improved "coexistence" with choro through the works of influential composers, such as Paulinho da Viola, Chico Buarque, and even the Brazilian jazz musician Hermeto Pascoal. From the 80's until the end of the 90's, there was no discussion of traditional choro.

From the last decade of the 20th century up to the present, choro has received special emphasis from the talent and dedication of the guitarist and composer "Guinga"[176] and famous groups such as "Trio Madeira Brasil." Among today's pianists, Leandro Braga dedicates a considerable part of his repertoire to choro. At the end of the 90's, there was a strong recovery of choro, as well as other genres of Brazilian popular tradition. This latest phase in the rebirth of choro resulted in a "scholarization" movement to teach the basic concepts of technique and interpretation of choro. In Rio de Janeiro, the work was started

---

[174] Marcio Eduardo Broto, Political Culture: Critiques, Expressions and Influences. http://publicacoes.unigranrio.edu.br/index.php/comunigranrio/article/viewFile/701/556. (accessed on April 11, 2013).

[175] Henrique Cazes. *Choro: do quintal ao Municipal.* São Paulo: Editora 34, 1998.

[176] Guinga is a famous Brazilian guitarist and outstanding composer born in Madureira, a working-class suburb of Rio de Janeiro.

through workshops taught by members of Camerata Carioca. This gave rise to a generation of choro musicians who appreciate what they have learned on how to read music, as well as the knowledge on the principles of functional harmony. Schools, courses, and workshops related to choro have started up throughout the country. Thus, contemporary choro is the hybrid consolidation of two different schools of choro, one more traditionalist, and the other that plays with jazz languages. In that time, there was also a chamber music movement, similar to concert music, which had already been played in the time of Villa-Lobos, with his works inspired by choro.

The last ten years have seen significant growth and enrichment for choro. Choro's tenacity as a genre has been proven over the decades through its various resurgences of popularity. New trends have suddenly appeared, along with young musicians who create new approaches for the genre. The characteristics of modern technology and communication make it possible to access a vast amount of material on choro from any part of the world. Thus, ardent enthusiasts of the genre can be found in unexpected places. In Brazil and in other countries, its audience now has a larger number of young faces. Nevertheless, we should not neglect the fact that the piano, an instrument that was of essential importance in the creation of choro, is often ignored by groups who play contemporary choro, as seen in the photo attached below (figure 58).

Given the complexity and tremendous variety and wealth of forms and styles with which choro is learned and played today, it is difficult to define it as a traditional or modern genre. However, it is possible to open debates. Attached below is a photo of few famous choro musicians from the 1970s, and "grupo Retratos" a choro group formed in 2006.

Figure 58: Choro group (1970)

Chorões of 1970s Waldir Azevedo (cavaquinho), Abel Ferreira (clarinete), Paulo Moura (sax), Zé da Velha (trombone), Copinha (flauta) e Joel Nascimento (bandolim)[177]

Figure 59, presents a chart including 16 choro groups from 1870 to 2006. This chart evidences the fact that the piano has been disregarded for many decades in choro ensembles in Brazil. In additional, it attempts to identify that a change in this essential cultural element of Brazil that has occurred since the 1900s, was made by composers and musicians seeking innovations and embracing improvisation in choro music.

[177] Afonso Machado and Jorge Roberto Martins. *Na cadência do choro*. Rio de Janeiro: Novas Direções, 2006. p. 102.

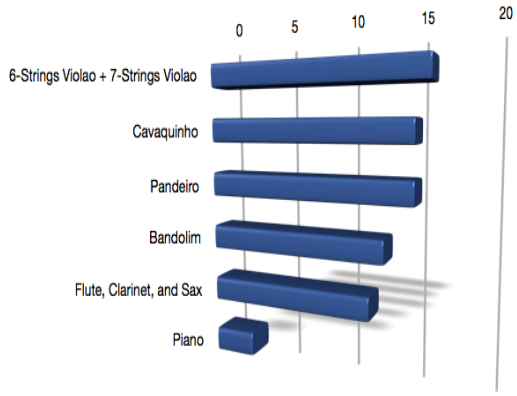
Figure 59 [178]

Name of Choro Group	Year that group was formed	Violao + 7-Strings Violao	Bandolim	Cavaquinho	Flute, Saxophone, and Clarinet	Piano	Pandeiro
O Choro Carioca de Calado	1870	X		X	X	X	X
Oito Batutas	1919	X	X	X	X	X	X
Regional de Benedito Lacerda	1934	X		X	X		X
Regional do Canhoto	1950	X		X	X		X
Conjunto Atlantico de Antonio D'auria	1951	X	X	X			x
Epoca de Ouro	1964	X	X	X	X		X
Isaias e seus Chores	1970	X	X	X	X		X
Evandro do Bandolim e seu Regional	1971	X	X	X			x
Galo Preto	1975	X	X	X			x
Os Carioqui-nhas	1977	X	X	X	x		x
No em Pingo Dagua	1979	X	X	X	X		X
Camerata Carioca	1979	X	X	X	X	X	X
Agua de Moringa	1989	X	X	X	X		X
Grupo Sarau	1996	X	X	X	X		X
Trio Madeira Brasil	2002	X	X				
Conjunto Retratos	2006	X	X	X	X		X

Henrique Cazes: *Choro: do quintal ao municipal.* São Paulo: Ed. 34, 1998.

Violao = Acoustic Guitar
Bandolim = Mandolin
Cavaquinho = Ukulele
Pandeiro = Brazilian Tamborin

	6-Strings Violao + 7-Strings Violao	Cavaquinho	Pandeiro	Bandolim	Flute, Clarinet, and Sax	Piano
Instruments of choice in a choro ensemble from 1870 to 2006	16	15	15	13	12	3



Instruments of choice in a choro ensemble from 1870 to 2006 in 16 groups

(The Brazilian seven-string Acoustic guitar is typically tuned like a classical guitar, but with an additional C below the low E as follows: C-E-A-D-G-b-e; although some Brazilian musicians tune the C down to a B resulting in B-E-A-D-G-b-e.)

[178] Chart from author's PhD Defense. York University: music department, May 2014.

Conclusion

The focus of this research is the establishment of the Brazilian musical genre choro at the hands of Brazilian pianists in the second half of the 19th century and the early part of the 20th century. This genre of instrumental music was created under the influence of several sources imported from Europe in addition to a variety of African rhythmic sources. Brazilian musicians of the time - black slaves and former slaves, immigrants and their descendents - were all part of this creation process. This urban musical genre absorbed and transformed several influences into a unique musical style with its own harmonic, melodic, and rhythmic vocabulary creating a unique compositional "syntax" and a characteristic sonic system. Brazilian stages offered the possibility for the development of a rich process of musical acculturation and new national creations using regional genres were created and performed alongside "Brazilianized" European music.

The evidence presented engenders a counter argument to the definition of ideological traditionalism in the creation and development of choro music. This definition is found in the majority of the literary information presented in the scholarly publications currently available. In addition, some of the specific aspects of the genre are revealed through the study of history, science, structure and imagination between the erudite and popular, whose originality reflects the ethnic mixture and cultural diversity that is at the core of Brazilian music's identity.

Ernesto Nazareth and Chiquinha Gonzaga are the two most important choro composers and their work and impact is quite remarkable. Their many publications and extensive productions in all relevant genres (especially maxixes, tangos, waltzes, and sambas) support their elevated status. Each made significant contributions to the formation

and development of Brazilian urban popular music, adding fundamental musical elements (whether newly created or transformed), which form the basis of contemporary Brazilian music whether in popular or learned styles. The piano compositions of these two composers represent their acknowledged role as artists of the Brazilian people and representatives of their urban culture. The choro genre served to facilitate the elevation of all their work. Nazareth's music is an admirable synthesis of Rio's urban dance music, choro and *seresta* while exhibiting a musical approach founded in concert performance. Nazareth "did not like to play his waltzes, tangos and polkas for people to dance, because he felt humiliated."[179] Chiquinha Gonzaga, in contrast, was fully comfortable in the field of popular music and she did not aim for high artistry in the manner of Nazareth. Nazareth created many of his compositions as technically complex pieces which resulted in some works which are beyond the abilitities of amateur pianists. In this respect, Chiquinha is the more typical representative of the composers and *pianeiros* who wrote in popular music genres. The pianeiros locate Nazareth closer to composers of Brazilian concert music and the European tradition. Nazareth wanted his music to be listened to carefully and maintained an attitude more typical of classical music composers. If an audience was less than attentive, he simply stopped playing.[180]

The fact remains that both artists sought to support themselves financially from the practice of their art. Both focused their work on society, on common people, on popular taste, on composing for revues which enabled them to create music without aesthetic bias or stylistic prejudice. Both achieved recognition in the field of popular music in the 20th

---

[179] Almanaque Brasil website. Erudito popular. http://www.almanaquebrasil.com.br/personalidades-musica/5470-ernesto-nazareth.html. (accessed on May 24, 2013).

[180] ibid.

century. Nazareth and Gonzaga were never able to study in Europe as did many other composers who were sponsored by the government. As they grew older and progressed naturally towards death their works fell into oblivion. Unfortunately, by the time of their passing they reamined somewhat “unknown” - as did several other Brazilian artists and musicians of the time.

My research demanded a special chapter dedicated to maxixe with its mixture of irony, joy and sensuality. The maxixe contributed in large measure to the formation and development of choro-samba during the first half of the 20th century, not only as a music with attractive melodies and rhythms with unique syncopation, but also as a popular dance with sensual and provocative steps. The dissertation demonstrates through examples and compositions that maxixe absorbed numerous characteristics from various European musical genres as well as rhythmic motifs and clichés from Africa. Nazareth and Gonzaga almost never classified their piano pieces as maxixes as they tried to hide or obscure the true nature by labeling them tangos. Thus, maxixe disguised as tango (Brazilian tango, tanguinho) or sometimes another genre (Brazilian polka), avoided a certain constraint, a prejudice, both for the composer as well as for those who purchased the scores and performed the music.

This study also attempts to provide an approximate schedule for the arrival of the piano in Brazil and the development and emergence of Brazilian pianists in the colonial period and the new republic. The instrument played a definitive role in the creation of choro during the second half of the 19th century and the first decade of the 20th century - so also in the formation of Brazilian music in general. It is important to reaffirm that in the second decade of the 20th century, this role was shared with: stringed instruments of

different types, with the flute and wind instruments, and percussion instruments, thereby creating the traditional *Rodas de Choro* (choro gatherings in residences and bars). Attached below is the photo of a choro enemsble from 1916 in Rio de Janeiro. The absence of a piano in this choro group formation in the beginning of the 20th century is obvious.

Figure 60: Example of "Rodas de Choro" in Rio de Janeiro, 1916

[181]

It is important to note that this study revealed the fact that some Brazilian choro musicians and owners of record companies at the time may have been tempted to ignore the use of the piano in the maturation process of choro throughout the 20th century. I could not fail to mention the composer/musician/arranger Pixinguinha, citing the fact that he left the piano

[181] Cifra Antiga website, O Choro, http://cifrantiga2.blogspot.ca/2006_03_12_archive.html. (accessed on May 30, 2013).

out of several recordings of his arrangements.[182]

This latter fact is proved easily and simply by reading books, articles, newspapers, and other literary sources on the topic. Most authors tend to leave out the piano when traditional 20th century choro is studied or analyzed. Frequently, researchers dedicate only one or two pages to the piano citing Nazareth and Gonzaga, but after this, their discourses focus on choro groups formed by guitars, cavaquinhos, wind instruments, and percussion instruments. A great example of this is found in the movie Brasileirinho, by Finnish director Mika Kaurismäki, a musical documentary, and tribute concerning choro.[183] The movie portrays the idea that Choro music is a kind of Brazilian "jazz," lacking historical context, depriving viewers of the full cultural appreciation of an almost 200 years old genre.

In the second half of the 20th century and the first decade of the 21th century, more and more composers and musicians sought innovations and embraced improvisation in choro music. Allowing room for improvisation embraces renewal and revolution as often happened during the genesis of many other genres and styles. A good definition concerning improvisation from Mattin, a performer, and musician from the Basque Country who is currently living in Berlin:

> Improvisation, a huge term came to be a loose name for a genre of music in the 60's. It is true that many musicians and non-musicians have been improvising for a very long time. But it was in the 60's that some musicians breaking up from jazz and contemporary music were developing a kind of music that would counter traditions and make playing as free as possible. Musicians, in trying to break with conventional models of playing, were looking

---

[182] Instituto Moreira Sales website. Pixinguinha na Pauta. http://ims.uol.com.br/hs/pixinguinhanapauta/pixinguinhanapauta.html. (accessed on June 12, 2011)

[183] Brasileirinho (AKA Brasileirinho - Grandes Encontros do Choro), the musical documentary film by Finnish film director Mika Kaurismäki about traditional Brazilian choro music.

> at their instruments in a more material way. They wanted to find ways in how to bring their creativity across without the restrictions of history.[184]

But we need to consider, as history shows, that if improvisation is the means by which new discoveries "will be" conceived, this was/is not the case for the choro genre that was born around 150 years ago. Choro is a mature genre but creative and original musical solutions are still essential to support new and original pathways to maintain and encourage artistic expression within the established historical context.

Finally, I believe my research has fulfilled the goals and impetus of the initial proposal and that this research contributes to the incentive of further study of Brazilian urban music. For that reason, I attempted to untangle notions of traditionality in choro and indicate that what many researchers and choro musicians consider to be "traditional" is in fact quite "non-traditional," featuring different characteristics from what was considered traditional when it was first created. For choro was, and still is, an essential cultural element of Brazil, manifested in the cultured, virtuosic sensibilities of instrumental music composers and their hybrid music.

---

[184] Mattin, An exploration of the political and ethical connotations of contemporary improvised musi acceeed on May 29th, 2013http://www.mattin.org/essays/asecondsubterranean.htm

Bibliography

Adorno, W. Theodor, and George Simpson. *"On Popular Music," Studies in Philosophy and Social Sciences Vol. IX, No. 1.* New York: Institute of Social Research, 1941.

Albin, Ricardo Cravo. *O Livro de Ouro da MPB: A História de nossa Música Popular de sua origem até hoje.* Rio de Janeiro: Ediouro, 2003.

Almada, Carlos. *A Estrutura do Choro.* Rio de Janeiro: Da Fonseca, 2006.

Almeida, Alexandre Zamith. *Verde e Amarelo em Preto e Branco: as impressões do Choro no Piano Brasileiro.* 1999. Dissertação. (Mestrado em Artes). Unicamp, Campinas –SP.

Almeida Bloes, Cristiane Cibeli de. *"Pianists: Dialogism and Polyphony at the end of the 19th Century,"* São Paulo: 2006 monograph.

Almeida, Luis Antonio de. *Ernesto Nazareth – Vida e Obra.* Nazareth's biography not published. . http://www.ernestonazareth150anos.com.br/works/view/151.

Alvarenga, Oneida. *Música Popular Brasileira.* Rio de Janeiro/ Porto Alegre/São Paulo: Globo, 1950.
_____. *Danças Dramáticas do Brasil em 3 volumes*. São Paulo: Itatiaia /Instituto Nacional do Livro/Fundação Nacional Pró Memória, 1982.

Alves, Rubem. *A arte de saber ler é exatamente igual à arte de tocar piano.* Folha de São Paulo. São Paulo, 17 fev. 2004. Folha Sinapse p.4.

Andrade, Mário de. *Ensaio sobre a música Brasileira* (3rd edition) São Paulo: Martins Fontes, 1972.
_____.*Aspectos da Música Brasileira.* São Paulo: Martins, 1975.
_____.*Dicionário Musical Brasileiro.* Coordenação Oneyda Alvarenga, 1982-84, Flávia Camargo Toni, 1984-89. São Paulo: Instituto de Estudos Brasileiros da Universidade de São Paulo, Editora da Universidade de São Paulo, EDUSP, 1989. (Reconquista do Brasil. Série 2).
_____. *Dicionário Musical Brasileiro.* Belo Horizonte: Itatiaia, 1999.
_____. *Ensaio sobre a música brasileira*. São Paulo: Martins, 1972.
_____. *Ernesto Nazareth/ Flagrantes.* In: Revista Brasileira de Música Ano II nº 6. Rio de Janeiro, julho/ setembro de 1963.
_____. *Pequena História da Música.* Belo Horizonte: Itatiaia, 1980.
_____. *Modinhas Imperiais*. São Paulo: Martins Fontes, 1964.

Andrade, Oswald de. *Cannibalist manifesto.* Art and Social Change, 2007.

Araujo, Mozart de. *Ernesto Nazareth. Revista Brasileira de Cultura.* Rio de Janeiro: ano IV, n.14, out/dez, 1972.

Assano, Christiane Reis. *Villa–Lobos: a possibilidade de diálogo entre o popular e o erudito.* Dissertação (Mestrado em Educação). Niteroi: UFF, 1998.

Azevedo, Luiz Heitor Corrêa de: *150 Anos de Música no Brasil (1800-1950);* Livraria José Olympio Editora, Rio de Janeiro, 1956 [sigla: LH-150].

Bailey, Derek. *Improvisation*: *its nature and practice in music.* New York: Da Capo Press, 1992

Bakhtin, Mikhail. *Marxismo e Filosofia da Linguagem.* 3. Ed. São Paulo: Hucitec, 1986.
_____. A Cultura Popular na Idade Média e no Renascimento – O Contexto de François Rabelais. São Paulo: Hucitec, 1987.

Barbosa, Valdinha and Ane Marie Devor. *Radames, o Eterno Experimentador*. Rio de Janeiro: Instituto Nacional de Musica, Divisão de Musica Popular, 1985.

Bartoloni, Giacomo. *Violão: A Imagem que fez escola.* São Paulo. 1900 – 1960. 2000. 310f. Tese (Doutorado). UEP: Faculdade de Ciências e Letras de Assis, Assis, 2000.

Barbosa, Marinalva Vieira de. *A Concepção da Palavra em Bakhtin.* Revista Primeira Versão. Porto Velho, ano I, n.20, p.1–3. http://www.unir.br/primeira/exped.html.

Barbosa, Valdinha. *Devos, Anne M. Radamés Gnatalli, o eterno experimentador.* Rio de Janeiro: Funarte, 1984.

Barros, Diana Luz Pessoa de, Fiorin, José Luiz. *Dialogismo, Polifonia, Intertextualidade.* São Paulo: Edusp, 2003.

Barret, F. J. *Coda: creativity and improvisation in organizations - implications for organizational learning*. *Organization Science*, v. 9, p. 605-622, 1998

Bartoloni, Giácomo. *Violão: a imagem que fez escola.* 2004. Tese. (Doutorado em História). UNESP, Assis – SP.

Bauer, Martin. W., GASKEL, Georg. *Pesquisa Qualitativa com Texto, Imagem e Som: –* um manual prático*.* Petrópolis: Vozes, 2002.

Behague, Gerard . *Heitor Villa-Lobos: The Search for Brazil's Musical Soul.* Austin: University of Texas Institute of Latin American Studies, 1994.
_____. *Recursos para o estudo da música popular latino-americana.* Revista Brasileira de Música. 1992. Rio de Janeiro, Vol. 20. p. 1 –24.
_____.The beginnings of musical nationalism in Brazil . Monographs in musicology , Detroit: Information Coordinators, n.1, p. 4-43, 1971.
_____. *Heitor Villa-Lobos: The Search for Brazil's Musical Soul.* Austin: University of Texas Institute of Latin American Studies, 1994.

Bertoche, Valeria Aparecida . *Valsa brasileira para piano e arquitetura no Rio de Janeiro: Uma abordagem historic-social (1850-1950).* Master's thesis, UFRJ, Escolade Musica, 1996.

Bloes, Cristiane Cibele de Almeida. *Pianists: Dialogism and Polyphony at the end of the 19th Century, São* Paulo, 2006 monograph.

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

Borém, Fausto. *Metodologias*. Research Article - UFMG, 2001.

Braga, Luiz Antonio R. C. *A Invenção da Música Popular Brasileira – de 1930 ao final do Estado Novo.* 2002. Tese Doutorado em História Social. UFRJ, Rio de Janeiro.

Brait, Beth. As Vozes Bakhtinianas e o Diálogo Inconcluso. In: Barros, Diana Luz Pessoa de ; Fiorin, José Luiz. Dialogismo, Polifonia, Intertextualidade. 2nd ed. São Paulo: Edusp, 2003.

Brasileirinho (AKA Brasileirinho - Grandes Encontros do Choro). The musical documentary film by Finnish film director Mika Kaurismäki about traditional Brazilian choro music.

Broto, Marcio Eduardo . *Political Culture: Critiques, Expressions and Influences.* http://publicacoes.unigranrio.edu.br/index.php/comunigranrio/article/viewFile/701/556

Cabral, Sérgio. *Pixinguinha: vida e obra*. Rio de Janeiro: Funarte, 2007.

Caldeira Filho, J.C. *Os Compositores.* São Paulo: Cultrix, 1961.

Campos, Lúcia Pompeu de Freitas. *Tudo Isso Junto de Uma Vez Só*. Dissertation paper, Universidade Federal de Minas Gerais -2006.

Carvalho , José Jorge de. *Mestiçagem e Segregação*. Sao Paulo: Revista Humanidades, Universidade de Sao Paulo, Ano V, n.17, 1988.
Carvalho, Hermínio Belo de. *O Canto do Pagé – Villa-Lobos e a música popular brasileira.* Rio de Janeiro: Espaço e Tempo, 1988.

Castagna, Paulo. *A modinha e o Lundu nos seculos XVIII e XIX*. Apostila do curso de Historia da Musica Sao Paulo: Unesp.www.academia.edu/1082767/AMUSICAURBANADESALAO.

Castro, Ruy. *Chega de Saudade: A Historia e as Historias da Bossa Nova*. São Paulo: Companhia das Letras 1999.
_____. *A Onda Que se Ergueu no Mar: Novos Mergulhos na Bossa Nova*. Sao Paulo: Companhia das Letras, 2001.

Cavalcanti, Helenilda. *O Pesquisador como Hermeneuta. In: Trabalhos para Discussão.* Fundação Joaquim Nabuco, 2002. Recife, p. 1 –9.

Cazes, Henrique. *Choro: Do quintal ao municipal.* São Paulo: Editora 34, 1998.

Chediak, Almir. *Songbook Tom Jobim.* Rio de Janeiro: Lumiar, 1992.

Chiquinha Gonzaga. Digital archives. http://www.chiquinhagonzaga.com/acervo/

Choro Music website. Ernesto Nazareth, about his importance. http://www.choromusic.com

Choro Music website. Ernesto Nazareth, about his importance. http://www.choromusic.com (accessed on July 2, 2011)

Cohen, Sara. (1988). *A obra pianística de Ernesto Nazareth: uma aplicação didática.* Dissertação de Mestrado em Música. Escola de Música da UFRJ.

Colombres, Adolfo. *Sobre la cultura y el arte popular.* Buenos Aires: Ediciones Del Sol, 1987.

Contier, Arnaldo D. *Música e Ideologia no Brasil.* São Paulo: Novas Metas, 1978.
_____. *Brasil novo, música, nação e modernidade: os anos 20 e 30.* Thesis dissertation. Departamento de História da Faculdade de Filosofia, Letras e Ciências Humanas da Universidade de São Paulo, 2 vols., 1988.
_____.*Tempo e História. 3 ed.* São Paulo: Companhia das Letras, 1992.
_____.*Música e ideologia no Brasil. 2nd ed*. São Paulo: Novas Metas, 1985.

Correa do Lago, M.A, - *"Brazilian Sources in Milhaud´s ' Le boeuf sur le Toit': a discussion and a musical analysis",* Latin American Music Review 23, [pp.1-59], 2002
_____, - "O Círculo Veloso-Guerra e Darius Milhaud no Brasil: Modernismo musical do Rio de Janeiro antes da Semana, UNIRIO, 2005.
Correa, S. V. *Nazareth, o Brasileiro.* Correio Musical. São Paulo: n.1 http://www.correiomusical.com.br/nazareth. accessed on September, 2012.

Crossam, M.; Sorrenti, M. *Making sense of improvisation*. In: WALSH, J. P.; HUFF, A. S. *Advances in Strategic Management*, v. 14, 1997.

Cunha, Miguel Pina. All that jazz: três aplicações do conceito de improvisação organizacional. *Revista de Administração de Empresas*, v. 42, n.. 3, jul./set. 2002.

Cunha, João Vieira da. *Organizational improvisation and change: two syntheses and a filled gap.* Journal of Organizational Change Management, v.16, n.2, 2003.

Cunha, João Vieira da; Kamoche, Ken; Cunha, Miguel Pina. *Organizational improvisation: a contextual approach*. *International Review of Sociology*, v. 13, n. 3, 2003.

Deleuze, Gilles. Mediators. In: Crary, Jonathan; Kwinter, Sanford, (orgs). Incorporations. Nova Iorque: Zone, 1992.

Dias, Alexandre Ferreira de Souza. *Influencia nas obras pianisticas de Ernesto Nazareth.* http://ensaios.musicodobrasil.com.br/alexandredias-ernestonazareth.htm

Diniz , Edinha. *Chiquinha Gonzaga: uma história de vida.* Rio de Janeiro: Codecri, 1984.

Diniz, André. *Almanaque do Choro: a história do chorinho, o que ouvir, o que ler, onde curtir.* Rio de Janeiro: Nova Fronteira, 2000.

Duprat, Régis. *Análise, Musicologia e Positivismo.* Revista de Música. São Paulo, vol.7, n.1/2, p. 48 –58 . mai./nov. 1996.

Elias, Norbert. *A Sociedade da Corte.* Rio de Janeiro: Jorge Zahar Editora, 2001.

Ernesto Vieira. *Opúsculo A Musica em Portugal*, 2.ª Edição

Falleiros, Manuel Silveira. *Anatomia de um improvisador: o estilo de Nailor Azevedo.* Dissertação (Mestrado) - Faculdade de Música do Instituto de Artes da Universidade Estadual de Campinas, Campinas, 2006

Faria, Paulo Rogerio de. *O pianismo do concerto no Rio de Janeiro, no seculo XIX.* Master's thesis, UFRJ: Escola de Musica, 1996.

Farinha, Maria J. 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. Thesis (M.A.)--York University, 2009.
Ferrer, Marcos de Araújo. *Suíte Retratos e Choros IV.* O choro visto por Radamés Gnatalli e Heitor-Villa-Lobos. 1996. Dissertação (Mestrado em Música). UFRJ. Rio de Janeiro.

Fiske, John. *Television Culture*. London: Taylor & Francis, 1987.

Flaeschen, Jandira. *The Origin of Samba.* http://www.museuhoje.com/app/v1/en/history

Franceschi, Humberto M. *A Casa Edison e seu tempo.* Rio de Janeiro: Petrobas, 2002.

Freitas, Sergio Ricardo de. A memória e o valor da síncope: da diferença do que ensinam os antigos e os modernos. Per Musi, Belo Horizonte, n.22, 2010.

Fundacao Biblioteca Nacional, (Ministerio da Cultura). *Gnattali*. http://www.fbn.br/ – March 5, 2004. (accessed on April 5, 2009)

Gilman, Bruce. *Choro, chorinho, chorão*. http://www.brazzil.com/musfeb96.htm. (accessed on June 28, 2011).

Goritziki, Elisa. *Manezinho da flauta no choro - uma contribuição para o estudo da flauta brasileira.* In:Congresso Latino Americano para o Estudo da mUsica Popular, 2004, Rio de Janeiro. *Anais...*Rio de Janeiro, 2004.

Hatch, M. J. Exploring the empty spaces of organizing: how improvisational jazz helps redescribe organizational structure. *Organization Studies*, v. 20, 1999.

Hobsbawn, Eric J. *A História Social do Jazz.* 2 ed. São Paulo: Paz e Terra, 1990

Instituto Moreira Sales website. Pixinguinha na Pauta. http://ims.uol.com.br/hs/pixinguinhanapauta/pixinguinhanapauta.html.

Jacob, Mingo. *Universo Ritmico*. Sao Paulo: Irmaos Vitale, 2003.

Jackson, Mauro. *Historia do piano no Brasil*. http://piano.kit.net/pianonobrasil.htm.

Junqueiro, Guerra. Fiel/Na Feira da Ladra (História de um Piano). Sao Paulo: Editora Fundação A Lord. October, 2011. ISBN9789728845155

Kamoche, K., Cunha, M. P. *Minimal structures*: from jazz improvisation to product innovation. Organization Studies, v. 22, 2001.

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

Kendall, Roger A, and Edward C. Carterette. The Communication of Musical Expression. *Music Perception: An Interdisciplinary Journal* , Vol. 8, No. 2 (Winter, 1990), pp. 129-163 Published by: University of California Press: http://www.jstor.org/stable/40285493

Kerman, Joseph. *Musicology.* São Paulo: Martins Fontes, 1987.

Kiefer, Bruno. *Villa-Lobos e o Modernismo na Música Brasileira*. Editora Movimento Porto Alegre, 1981; PortoAlegre: Movimento UFRS, 1977.
_____. *História da música brasileira,* Editora Movimento, P. Alegre, 1997.
_____. *A modinha e o lundú-duas raízes da música popular brasileira.*

Kirschbaum, Charles; Sakamoto, Cristina; Vasconcelos, Flávio C. *Improvisação na música e nas organizações: relações de competição e cooperação*. In: Encontro Nacional de Estudos organizacionais – ENEO, 4., 2006, Porto Alegre. *Anais...* Porto Alegre: ANPAD, 2006.

Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. New Jersey: Prentice Hall, 1990.

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

Lago , Manoel Correa do. Brazilian Sources in Milhaud's "Le Boeuf sur le Toit": A Discussion and a Musical Analysis. *Latin American Music Review*. University of Texas, v. 23, n. 1, p. 1-59, spring-summer, 2002.

Lago, S. *Arte do piano, compositores e intérpretes,* Algol Editora, S. Paulo, 2007

Lambert, Constant. *Music Ho! A Study of Music in Decline* (1934). 3rd edition. London: Penguin 1948.

Levy, Fabien. *Les Ecritures du Temps (musique, rythme).* Paris: L'Harmattan e IRCAM, 2001.

Lewin, Arie Y. Jazz Improvisation as a metaphor for organization theory. *Organization Science,*v. 9, n. 5, Special Issue: Jazz Improvisation and Organizing, p. 539, sept./oct. 1998.

Lima, Edilson. *As modinhas do Brasil* – São Paulo: Editora da Universidade de São Paulo, 2001.

Lira, Marisa. Chiquinha Gonzaga – Grande Compositora Popular Brasileira. Rio de Janeiro: Edição Funarte, 1978.
Lisboa, Luis Carlos. *A Vida de Tom Jobim.* Rio de Janeiro: Rio Cultura, 1983.
_____ . *O Livro de Ouro da MPB: A História de Nossa Música Popular: De sua Origem ate Hoje.* Rio de Janeiro: Ediouro, 2003.

Livingston, Tamara E. 1999a. *Choro and Music Revialism in Rio de Janeiro, Brazil: 1973-1995*. Ph.D. Dissertation. Champagne-Urbana: University of Illinois Champagne-Urbana.

Luper, Albert T. *The Musical Thought of Mário de Andrade (1893–1945).* Anuario Vol. 1 University of Texas Press. 1965.

Machado, Afonso; Martins, Jorge Roberto. *Na cadência do choro.* Rio de Janeiro: Novas Direções, 2006. p. 102.

Machado, Raphael C.. *Diccionario Musical*. 2ª Edição, Rio De Janeiro: Commercio De Brito E Braga, 1855.

Magaldi, Cristina. Music for the Elite: Musical Societies in Imperial Rio de Janeiro *Latin American Music Review / Revista de Música Latino americana* , Vol. 16, No. 1 (Spring - Summer, 1995), pp. 1-41

_____.Revista Musical e de Bellas Artes 22 (21 de agosto de 1880): Op. Cit, p. 235.

Marcilio, Carla. *Chiquinha Gonzaga e o Maxixe.* Dissertação de mestrado, Sao Paulo: Unesp, 2009.

Marques, Maria Celeste Said. Vozes Bakhtinianas: Breve Diálogo. Revista Primeira Versão. Porto Velho, anoI n.36 p.1–5. http://www.unir.br/primeira/exped.html

Martins, Aline Oliveira. Tensão e conciliação entre música popular e música de concerto no piano nacionalista brasileiro. XVI Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música (ANPPOM) Brasília – 2006

Mariz, Vasco. História da Música Brasileira. 5th ed. Rio de Janeiro: Nova Fronteira, 2000.

_____.*História da música no Brasil.* 2nd ed. Rio de Janeiro: Civilização Brasileira, 1983.

_____. *Heitor Villa-Lobos, compositor brasileiro.*Rio de Janeiro:Editora Zahar.1983.

Marsalis, Wynton. *Uma Arte Chamada Jazz*. Rio de Janeiro: Jornal da Associação de Músicos Arranjadores e Regentes, 2000.

Mattin. An exploration of the political and ethical connotations of contemporary improvised music. http://www.mattin.org/essays/asecondsubterranean.htm

Menezes Bastos, R. J. de . *The Origin of "Samba" as the Invention of Brazil (Why do Songs Have Music?).* Inglaterra: British Journal of Ethnomusicology, v. 8, 2000.

Milhaud, Darius. *Brésil.* La Revue Musicale, 1:60-61. Article published in 1920.

Ministerio da Cultura, *Gnattali,* available at Fundacao Biblioteca Nacional: http://www.fbn.br

Molino, Jean. Combien de Cultures? In: Intermediaires Culturels – Actes de Coloque du Centre Meridional d 'Histoire Sociale des Mentalités et Cultures. Paris: Honoré Champion, 1981.

Moraes, José Geraldo Vinci de. "As Sonoridades Paulistanas". A música popular na cidade de São Paulo –final do séc. XIX ao início do séc. XX. 1989. Dissertação (Mestrado em História). PUC. São Paulo.

Morales, Ed. The Latin: The rhythms and Music of Latin America from Bossa Nova to Salsa and beyond. Massachusetts: Da Capo Press, 2003

Morin, Edgar. Le défi de la complexité. In: Science avec conscience. p.163-80. Paris: Fayard, 1990.

Moura, Roberto. Tia Ciata and Little Africa in Rio de Janeiro. Rio de Janeiro: FUNARTE, 1983.
_____História e Música: canção popular e conhecimento histórico. Revista Brasileira de História. São Paulo, vol 20, no. 39 p. 203 – 221, maio 2000.

Naves, Santuza de Cambraia. O Violão Azul: modernismo e música popular. Rio de Janeiro: Fundação Getulio Vargas, 1998.

Nassif, Luis. *Constructing Knowledge.* (http://blogln.ning.com/profiles/blogs/heitor-villalobos-choros-)

Nazareth piano pieces http://Bando.do.chorao.free.fr

Nazareth. http://www.pianosociety.com/cms/index.php?section=1016

Oliveira, Ledice Fernandes de. Radamés Gnatalli e o Violão: Relação entre campos de produção na música erudita. 2002. Dissertação (Mestrado em Música). UFRJ. Rio de Janeiro.
_____.Ernesto Nazareth/Flagrantes.Revista Brasileira de Música. Rio de Janeiro, Ano II, n. 6. p. 31-49, 1963.
Oliveira, A. M. "Relação da música popular com o piano Nacionalista" Dissertação de Mestrado / UNIRIO, Rio de Janeiro, 2006.

Oliveira, Mateus Perdigao de, Monica Dias Martins. *The Brazilian Arrangements of Radames Gnattali.* Fortaleza: Article Magazine "Tensoes Mundiais" V2 N.3 July/December, 2006.

Ortiz, Renato. *Cultura Brasileira e Identidade Nacional.* São Paulo: Brasiliense, 1985.

Paes, Anna, Pedro Aragao. *Oficina de História do Choro*. Rio de Janeiro: Escola Portatil de Musica- Apostila-2005.

Palladino, Marcello. History of Samba, http://www.meubrasilbrasileiro.eu/history-of-samba.php

Paulo Rogerio de Faria, "O pianismo do concerto no Rio de Janeiro, no seculo XIX" (master's thesis, UFRJ, Escola de Musica, 1996), 16-17.

Pascoal, Hermeto. *Calendário do Som*. São Paulo: Senac. 2000.

Paz, Ermelinda. *Villa Lobos e a Musica Brasileira: Uma Visao Sem Preconceito.* Rio de Janeiro: E. Azevedo Paz, 2004.

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

Petrobras, Memória Cultural. *Brasiliana: Catalogo Digital Radames Gnattali* as a CD-ROM. 2003.

Peixe, Guerra. *Variacoes sobre o maxixe.* Sao Paulo: O Tempo, 1954.

Pelinski, Ramon Adolfo. 2000. *El tango nomade: ensayos sobre la diaspora del tango*, Buenos Aires: Corregidor. 5 l0 p. ISBN 95005 l 266 l. GV l 796.

Pereira, A.R. *Música, Sociedade e Política – Alberto Nepomuceno e a República Musical.* Rio de Janeiro: Editora UFRJ, 2007.

Pignatari, Dante. *Nova Luz Sobre a Obra do Mestre.* Diario do Comercio Interview (4/7/2004) http://diariodonordeste.globo.com/materia.asp?codigo=173591.

Pinto, Alexandre Gonçalves. *O Choro: Reminiscências dos Chorões Antigos*. Rio de Janeiro: Edição Funarte, 1978.

Pinto, Aloysio de Azevedo. *Ernesto Nazareth/Flagrantes*. Brazilian Journal of Music. Rio de Janeiro, Year II – April 1963 (No. 5).

Pixinguinha, *Depoimento dado para o Museu da Imagem e Som,* Rio de Janeiro MIS (1966-1968) - 1970. http://www.sampa.art.br/biografias/alfredovianna/historia/

Pinheiro, Regina Galante. *A deriva do choro de Brasília:* aspectos de comunicação e cultura. 2003. 111 f. Dissertação (Mestrado em Comunicação e Semiótica) – Pontifícia Universidade Católica de São Paulo, São Paulo, SP, 2003.

Radames Gnattali web-site*, Autobiografia*, http://www.radamesgnattali.com.br/site/index.aspx?lang=eng

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

Roncari, Luiz. Prefácio. In: BARROS, Diana Luz Pessoa de, Fiorin, José Luiz. Dialogismo, Polifonia, Intertextualidade. 2. ed. São Paulo: Edusp, p. IX – XII

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

_____. *Adeus à MPB.* Rio de Janeiro: Zahar, UFRJ. 2004

Silva, Marco Aurélio A. da. *Musica Erudita e Musica Popular*. http://www.webartigos.com/articles/3518/1/musica-erudita-e-musica-popular/pagina1.html- (accessed on January 12, 2009)

Simms, Bryan R. *The Atonal Music of Arnold Schoenberg, 1908-1923.* New York: Oxford University Press, 2000.

Sodre, Muniz. *Samba, o Dono do Corpo*. Rio de Janeiro: Codecri, 1979.

Souza,Tárik de, Marcia Cezimbra, Tessy Calado. *Tons sobre Tom*. Rio de Janeiro: Revan, 1995.

Souza, Miranda Bartira Tagliari Rodrigues Nunes de. *O clube do choro de São Paulo: arquivo e memória da música popular na década de 1970*. São Paulo, Dissertação de Mestrado, UNESP, 2009.

Spengler, Oswald. *A Decadencia do Ocidente.* Rio de Janeiro: Zahar, 1973. (Portuguese translation by José Arthur Gianotti and Miguel Lemos.) Originally: *Der Untergang des Abenlandes: Umrisse einer Morphologie der Weltgeschichte,* 1918-22. *The Decline of the West.* An abridged edition by Helmut Werner. English abridged edition prepared by Arthur Helps from the translation by Charles Francis Atkinson. New York: Oxford University Press c199 [1926, 1928, 1932].
Silva, C.L., - "Ernesto Nazareth em suas relações com seus contemporaneous nacionalistas", Tese de Doutorado / UFRJ, Rio de Janeiro 2005

SÁ, Paulo Henrique Loureiro de. O improviso no Choro. *Revista Pesquisa e Música*, Rio de Janeiro, Conservatório Brasileiro de Música, v. 5, n. 1, p.23-24, 2000

Sachs, Curt, and Bessie Schönberg. *World history of the dance.* .New York: W.W. Norton, 1937.

Sadie, Stanley. *Dicionário Groove de Música*. Rio de Janeiro: Jorge Zahar, 2001.

Salek, Eliane. *A flexibilidade rítmico-melódica na interpretação do Choro*. Dissertação (Mestrado em Música) – UNIRIO, Centro de Letras e Artes, Rio de Janeiro, 1999.

Sawchuk, P. *Adult learning, technology, and working class life*. Cambridge, UK: Cambridge University Press, 2003.

Schon, D. A. *The reflective practitioner*. New York, NY: Basic Books, 1983.

Schurmann, Ernest. A música como linguagem – uma abordagem histórica. São Paulo: Brasiliense, CNPQ, 1990.

Seve, Mário. Vocabulário do Choro: estudos e composições. Rio de Janeiro: Lumiar Editora, 1999.

Severiano, Jairo. *Uma história da música popular brasileira. Das origens à modernidade.* Sao Paulo: Editora 34, 2nd edition, 2009.

Siqueira, Batista. Ernesto Nazareth na Música Brasileira. Rio de Janeiro: Copyright/Biblioteca Nacional, 1966.

Smith, Kathryn Exon. *Cultural Intermediaries in the Wikipedian Age.* (http://posthistorical.wordpress.com/2010/02/22/cultural-intermediaries-in-the-wikipedian-age/.

Souza, Miranda Bartira Tagliari Rodrigues Nunes de. *O clube do choro de São Paulo: arquivo e memória da música popular na década de 1970*. São Paulo, Dissertação de Mestrado, UNESP, 2009.

Spix, Johann Baptist von and Karl Friedrich Philipp von Martius. *Viagem pelo Brasil; 1817-1820.* São Paulo: Ed. Melhoramentos 1968.

Squeff, Ênio, Wisnik, José Miguel. Música – *O nacional e o popular na cultura brasileira*. São Paulo: Brasiliense, 1982.
Suzigan, Geraldo. O que é Música Brasileira. São Paulo: Brasiliense, 1990.

The Johann Strauss society of Great Britain website. http://www.johann-strauss.org.uk/composers-a-m.php?id=133

Thompson, John. B. A Mídia e a Modernidade: uma teoria social da mídia. Petrópolis: Editora Vozes, 1998.

Thompson, Daniella's website. *Praça Onze in Popular Song - Origins: the 19th century.* http://daniellathompson.com/Texts/Praca_Onze/praca_onze.origins.htm

Tinhorao, José Ramos. *História Social da Música Popular Brasileira.* São Paulo: ed.34, 1998.
_____. *Os Sons que vêm da rua.* São Paulo: Edições Tinhorão, 1976
_____. *Pequena História da Música Popular –Da modinha à Canção de Protesto*. 2. ed. Petrópolis: Vozes, 1974.
_____. *Música Popular: um tema em debate. São* Paulo: Ed. 34, 1997.

Travassos, Elizabeth. *Modernismo e música brasileira.* Rio de Janeiro: Jorge Zahar Editor, 2000.

Ulhoa, Marta T. de. Matrizes: Musica Popular do Inicio do seculo XIX no Rio de Janeiro. *Popular music of the past: score, performance, listening.* (Austin: The University of Texas, 2008).

Valente, Heloisa. *A media luz*: *alguns tons para uma escuta clariaudiente do tango brasileiro*, Sao Paulo: PUC, Dissertacao de Pos-Doutorado, 2006.

Valente, Paula Veneziano. *Horizontalidade e verticalidade: dois modelos de improvisação no Choro brasileiro.* In: Congresso nacional de Pesquisa, 18., 2008, Salvador. *Anais,* Salvador: ANPPOM, 2008

Vasconcelos, Ary. *Panorama da Música Popular Brasileira.* 2nd edition. Vol. 3. São Paulo: Martins, 1961.

Vega, Carlos. *Las Especies Homónimas y Afines de los Orígenes del Tango Argentino*. Revista musical chilena, 101, 1967.

Velho, Gilberto. *O Desafio da Cidade.* Rio de Janeiro: Campus, 1980.

Velloso, Mônica Pimenta. *Modernismo no Rio de Janeiro: turunas e quixotes.* Rio de janeiro: Fundação Getúlio Vargas, 1996.

Verzoni, Marcelo. Os Primórdios do Choro no Rio de Janeiro. 2000. Tese. Doutorado em Música. UNIRIO, Rio de Janeiro.

Vianna, Hermano. O Mistério do Samba. 5. ed. Rio de Janeiro: Jorge Zahar Ed; Editora UFRJ, 2004.

Vovelle, Michel. Ideologias e Mentalidades. 2. ed. São Paulo: Brasiliense, 2004.

Wikipedia, the free encyclopedia. Oswald de Andrade's *Manifesto Antropofago* (1928). http://en.wikipedia.org/wiki/Manifesto_Antropófago

Wisnik, José Miguel. O Coro dos Contrários – a música em torno da semana de 22. São Paulo: Duas Cidades, 1974.

_____. O Nacional e o Popular na Cultura Brasileira. São Paulo: Editora Brasiliense, 1982.

_____._____*Encontros Entre o Popular e o Erudito.* Ministerio das Relacoes Exteriores Itamaraty. CD-ROM Arte e Cultura. http://www2.mre.gov.br/cdBrasil/itamaraty/web/port/artecult/musica/poperud/index.htm

Discography

Gonzaga, Chiquinha. *O Melhor de Chiquinha Gonzaga.* Grupo Chiquinha Gonzaga. 2006, Revivendo, compact disc.

_____. *Chiquinha em Revista.* Varios. Sesc Brasil, compact disc.

_____. *Viva Chiquinha Gonzaga.* Antonio Adolfo. Artezanal, Vynil.

_____. *Chiquinha Gonzaga e seu tempo.* Chiquinha Gonzaga Grupo. 2009, Biscoito Fino, compact disc.

_____. *Chiquinha Gonzaga* por Clara Sverner. 1998, Ergo, compact disc.

_____. *Chiquinha Gonzaga Mestres da Música Vol. 1, Vol. 2.* Maria Teresa Madeira. 1999, Sonhos & Sons, compact disc.

_____. *Chiquinha Gonzaga.* Leandro Braga. 1999, CID, compact disc.

Nazareth, Ernesto. *Dengozo (Brazilian maxixe-tango).* Argentine Marimba Band. 1924, Cameo 462. 78A rpm.

_____. *Sempre Nazareth – Maria Tereza Madeira (Piano) / Pedro Amorim (Bandolim)*- 1997, Kuarup, compact disc.

_____. *Trilha Sonora da Cia. de Dança Grupo Corpo*. 1993, Grupo Corpo, compact disc.

_____. *Os Pianeiros- Antonio Adolfo abraca Ernesto Nazareth.* Antonio Adolfo. 1981, Artezanal A-005, compact disc.

_____. *Arthur Moreira Lima interpreta Ernesto Nazareth N. 1.*Arthur Moreira Lima. 1975, Marcus Pereira, MPA-9364/5, compact disc.

_____. *Arthur Moreira Lima interpreta Ernesto Nazareth N. 2.*Arthur Moreira Lima. 1977, Marcus Pereira, MPA-9364/5, compact disc.

_____. *Ernesto Nazareth.* Déo Rian. 1970, RCA Victor, compact disc.

_____. *Tango Brasileiro- Piano Works of Ernesto Nazareth.* Frank French. 1998, Viridiana Productions, compact disc.

_____. *Tangos Waltz and Polkas.* Iara Behs. 2005, Naxos, compact disc.

_____. *Nazareth.* Maria Jose Carrasqueira. 2005, Trama, compact disc.

Various - Brazilian Composers. *Brasiliana: 3 Centuries of Brazilian Music.* Arnaldo Cohen. 2001, BIS, compact disc.

50 Anos de Música. Cyro Pereira e o Orquestra Jazz Sinfônica do Estado de São Paulo. Pau Brasil PB 008.

Ademilde Fonseca, vol.2. Ademilde Fonseca. RGE Discos 6105 2.

Altamiro Carrilho. Altamiro Carrilho. Millenium 546 118-2.

Ao Jacob, seus Bandolims: *Jacob do Bandolim, sua música, seus intérpretes*. Jacob do Bandolim. Biscoito Fino BF 537.

As Inéditas de Pixinguinha. Água de Moringa. Clássicos Brasileiros 2-502762.

Benedicto Lacerda e Pixinguinha. Benedicto Lacerda and Pixinguinha. Sony/BMG Import B0006FV6K2.

Brasil, seresta. Carlos Poyares. Marcus Pereira MP10041.

Brasileirinho. Paula Robison. Omega OCD 3016.

Brésil Choro-Samba-Frevo 1914-1945. Various Artists. Frémeaux & Associés FA 077.

Café Brasil. Conjunto Época de Ouro. Electra/Asylum 82368.

Café Brasil 2. Conjunto Época de Ouro. Electra/Asylum B000087RHR.

Chiquinha Gonzaga, 150 anos. Rosária Gatti, inéditas e celebres com Grupo Nosso Choro. APOIO Cultural AJINOMOTO 946110.

Chiquinha Gonzaga, a maestrina, vols. 1 and 2. Banda da Casa Esison, Almeida Cruz, Bahiano, Grupo Chiquinha Gonzaga, et al. Revivendo RVCD-138/1-2.

Chiquinha Gonzaga, Clássicos e inéditos. Talitha Peres. RioArte Digital RD 021. *Choro: 1906-1947.* Pixinguinha, Ernesto Nazareth, Jacob do Bandolim, João Pernambuco, et al. Frémeaux & Associés FA 166.

Choro é Isto. Altamiro Carrilho, Carlos Poyares, et al. Discos Marcus Pereira 0027 107.091.

Flauta maravilhosa. Altamiro Carrilho. MoviePlay BS 269.

Gente da Antiga. Pixinguinha, Clementina de Jesus, João da Bahiana. EMI 522658 2.

Grupo Nosso Choro. Grupo Nosso Choro. CPC-UMES CPC 505.

Jacob do Bandolim: choros, Valsas, Tangos, e Polcas. Cézar Faria, Carlinhos, Tico-Tico, Chiquinho, SOARMEC S 005.

Jacob do Bandolim: Original Classic Recordings, vols. 1 and 2. Jacob do Bandolim. Produced by Davis Grisman. Acoustic Disc ACD-3.

João Pernambuco. Antonio Adolfo e Nó em Pingo D'Água. Acervo Funarte ATR 32010.

Joaquim Callado: O Pai dos Chorões, vols. 1-5. Various Artists. Acari Records CNPJ 03.060.166/0001-91. *Memórias Musicais,* vols. 1-15. Various Artists. Biscoito Fino BF 601- *Projeto Com Passo: Samba & Choro,* vol. 1. Grupo Rabo de Lagartixa, Cristina Buarque and Henrique, et al. Biscoito Fino BF502.

Projeto Com Passo: Samba & Choro, vol. 2. Guinga, Luciana Rabello, Maurício Carrilho, et al. Biscoito Fino BF503.

Projeto Com Passo: Samba & Choro, vol. 3. Caio Márcio, Trio Madeira Brasil, et al. Biscoito Fino BF511.

Radamés Gnattali. Tom Jobim, Paulinho da Viola, et al. Acervo Funarte ART 32082.

Radamés interpreta Radamés. Radamés Gnattali et al. RGE 6100 2.

Raízes do Samba: Pixinguinha. Pixinguinha, João da Baiana, Clementina de Jesus. EMI 5226582.

Raphael Rabello: todos os tons. Raphael Rabello, et al. BMG 74321-10049-23.

Retratos: *Jacob e seu Bandolim*. Radamés Gnattali e Orquestra. Columbia 866.028/2.

Sempre Nazareth. Various Artists. Kuarup KCD095.

Sempre Pixinguinha. Various Artists. Kuarup KCD076.

Som Pixinguinha. Pixinguinha. EMI 855290.

Tocata Brasileira para Pinho e Arame. Gisela Nogueira and Gustavo Costa. CPC-UMES CPC 011.

Tributo a Garoto. Radamés Gnattali and Rafael Rabello. Acervo Funarte ATR 32081.

Uma chorada na casa do Six. Carlos Poyares. Kuarup KCD086.

Vê se gostas. Ademilde Fonseca, Jacob do Bandolim, Waldir de Azevedo. Revivendo RVCD- 145.

Villa-Lobos: os choros de camera. Various Artists. Kuarup K002.

Viva Garoto. Gravações originais. Garoto. Núcleo Contemporâneo Memória Brasileira 107.225.

Vivaldi & Pixinguinha. Radamés Gnattali & Camerata Carioca. Atração/Acervo Funarte ATR 32014.

MACHADO, Cacá. C.D. A Revelação do Homem Célebre. São Paulo, Instituto Moreira Salles, 2007. C.D. que acompanha a dissertação O enigma do Homem Célebre: Ambição e Vocação de Ernesto Nazareth.

MEMÓRIAS MUSICAIS - Choro Carioca e Grupo Carioca – Vol. 2. Rio de Janeiro: Produção – Gravadora Sarapui, selo Biscoito Fino/ Instituto Moreira Salles. 2002. Com textos de Anna Paes, Pedro Paes e Pedro Aragão.

NADIR, Maria. L.P. Obras de Ernesto Nazareth. São Paulo: CBS, 1983. Com texto de Sergio de Vasconcelos Corrêa.

NOVA HISTÓRIA DA MÚSICA POPULAR BRASILEIRA - Ernesto Nazareth e Chiquinha Gonzaga. São Paulo: Abril Cultural, 1971. Vol. 40.

SVERNER, Clara. L.P. O piano de Chiquinha Gonzaga/ Clara Sverner. Rio de Janeiro: EMI – Angel, produtos fonográficos. 1979. Com texto de Edna Diniz.

SVERNER, Clara. L.P. Clara Sverner Interpreta Eduardo Souto. Rio de Janeiro: EMI – Angel, produtos fonográficos. 1982. Com texto de Maurício Quadrio.

SVERNER, Clara e MOURA, Paulo. L.P. Vou Vivendo.Radamés Gnatali, Ronaldo Miranda, Chiquinha Gonzaga e Pixinguinha. Rio de Janeiro: EMI – Odeon. 1986.

TRÊS SÉCULOS DE MÚSICA BRASILEIRA. L.P. maxixes. São Paulo: Vice-Versa, 1978. Com texto de Régis Duprat.

Appendix A

Original Portugese Texts For Translated Citations

Page 3 Citation from Brazilian musicologist Mario de Andrade:

> Os portugueses fixaram o nosso tonalismo harmônico; nos deram a quadratura estrófica; provavelmente a síncope que nos encarregamos de desenvolver ao contato da "pererequice" rítmica do africano... também tomou parte vasta na formação do canto popular brasileiro. Foi certamente ao contato dele que a nossa rítmica alcançou a variedade que tem, uma das nossas riquezas musicais.

Page 3 from Brazilian ethnomusicologist Andre Diniz:

> ... através de um pródigo calendário festivo, a Igreja fornecia tempo e espaço para a manifestação cultural e lazer do seu elemento trabalhador. Provocava, no entanto, o deslocamento dessas manifestações dos seus espaços sagrados originais – os improvisados, porque perseguidos,"terreiros" de santo – para os espaços da religião oficial. Assim, quando mais tarde resulta desse processo o sincretismo religioso e a sintetização musical entre a cultura negra e a branca – e isto se revela uma conquista valiosa para o colonizador – nos colocamos diante da seguinte questão: resultado da esperteza do negro para preservar sua cultura ou uma saída possível e inteligente do dominador?

Page 11 from Brazilian composer Guerra Peixe:

> Era no Rio de Janeiro que os chorões encontravam o melhor campo para suas serenatas. Agrupamento instrumental, popular por excelência, o choro se caracterizava também por aquela originalidade mestiça que o brasileiro introduziu na baixaria do violão (contracanto na parte grave do instrumento), desde a modinha até as polcas e, mais recentemente, os choros (forma musical). Essa baixaria, tão em voga naqueles românticos tempos, teria feito sua incursão na musica dos bailes públicos, os quais se chamavam maxixe – isto é, gafieiras em linguagem popular contemporânea. Os músicos das bandas – tantas vezes os mesmos dos bailes públicos – certamente levariam para suas instrumentações, escritas ou improvisadas, este processo urbano de contrapontar. Colocariam, algumas vezes com relevância especial, esta baixaria nas introduções dos tangos, onde era salientada pelos instrumentos de tessitura grave. E o costume de empregá-la era tão apreciado que em certas ocasiões a melodia principal ficava colada

no registro grave, cabendo aos instrumentos restantes, dos registros médio e agudo, uma significação secundaria por alguns momentos na estrutura do trecho musical. Alem da aplicação da baixaria de violão na música de trombone, bombardino, oficlide, tuba, etc., ela teve lugar no "toque" característico dos pianeiros cariocas do tempo dos maxixes. Ernesto Nazareth soube extrair admirável proveito dessa genuína criação popular. Ernesto Nazareth e Sinhô, ambos cariocas, aplicavam admiravelmente a baixaria em suas composições, enquanto que Marcelo Tupinambá, paulista, não a usava a não ser em algumas raras oportunidades. Ocupando uma posição menos decidida que Ernesto Nazareth no emprego dos baixos, estão os compositores nordestinos. E por fim Chiquinha Gonzaga - ainda mais discretamente que os últimos – utiliza-se dela de uma forma muito sutil, que precisa ser procurada, sentida e analisada, se quisermos compreender todo o sentido que encerra em si.(...) Outro indício que parece confirmar estas deduções é a exuberante baixaria obrigatoriamente enxertada por qualquer compositor popular ou popularesco da atualidade – orquestrador de radio ou revista – ao pretender imitar a característica gostosa do maxixe, no intento de ridicularizar a sua forma, o seu estilo e caricaturar as gerações que o criaram, tudo numa ambiência burlescamente colocada além dos limites.

Page 19 from Portuguese musicologist Ernesto Vieira:

Este nome deriva do verbo alemão walzen, girar. Na sua forma primitiva, a valsa é uma dança campestre usada na Alemanha do Sul, caracterizada por um movimento gracioso, moderado, em compasso ternário, muito semelhante à tirolesa. Mozart, Beethoven, Weber e muitos outros compositores alemães escreveram grande número de valsas deste gênero; não deve ele ser confundido com o das valsas modernas, que lhe é completamente oposto no caráter, na acentuação e no movimento. A valsa moderna, como ela se dança freneticamente nos salões, é em andamento muito vivo, com os três tempos do compasso sempre acentuados por um acompanhamento tão uniforme que se torna monótono, embora os compositores mais hábeis procurem variá-lo, tornando a harmonia interessante e dando movimento melódico ao baixo. Recentemente tem-se procurado voltar ao caráter gracioso e moderado das valsas antigas,tendo alguns compositores contemporâneos apresentado pequenos trechos desse gênero, os quais denominam
valsas lentas.

Page 37 from Professor Giacomo Bartolini:

É de caráter mais vivo que o tango ou o choro. Foi por muito tempo expoente de nossa dança urbana, tendo cedido lugar ao samba, devido talvez à sua coreografia complicada, difícil e exagerada. Era dança de salão,

> de par unido, exigindo extrema agilidade pelos passos e figuras rápidas, mobilidade de quadris, tanto figuras da dança como invenções dos dançarinos. O maxixe dançado por profissionais, nos cabarés, era quase uma dança ginástica.

Page 70 from Brazilian musicologist Pe Jaime Diniz:

> Afirmo que essas peças sao de puro brilhantismo e de virtuosismo modulatório. Desenhos arpejados, construídos à base de acordes de sexta, cujo caráter (…) lembra passagens violinísticas reproduzidas com perfeicao por via cromática (…) seu repertório classico representa, com direito, aquele repertório que, não sem receio, chamaria mais nobre, ao qual também o nosso criador do tango brasileiro se voltou, vez por outra.

Page 70 from television host Glaucio Gill, on a television program in 1965:

> Eu estive no local onde o corpo dele foi encontrado e cheguei à conclusão de que ele se suicidou mesmo, em um momento de lucidez da doença mental da qual ele sofria. Isso não foi dito porque na época não era elegante a notícia do suicídio de um membro de família reputada, como era a de Nazareth.

Page 76 Citation from Brazilian writer Baptista Siqueira:

> Vêmo-lo, a partir de 1922, com a alma abalada!… Suas composições musicais, desde então, começaram a sugerir as desilusões, as máguas, a fatalidade do destino implacável!… Encontra-se diante do velho problema econômico-social em que o vórtice da vida tem envolvido impiedosamente, a maioria dos artistas geniais. Esse aspecto negativo, ele não nos pôde ocultar porque, através da linguagem expressiva da música, foi dizendo: *Êxtase*, *Elegia*, *Dor secreta*, *Lamentos*, *Mágoas*, *Resignação* e, finalmente, *Marcha Fúnebre*.

Page 81 from composer Guerra Peixe from his book *Variacoes sobre o maxixe:*

> Não percebendo diferença entre o maxixe e o tango, Mario de Andrade concluiu por aceitar a validade de ambas as designações nas obras de Ernesto Nazaré e Marcelo Tupinambá, sem, entretanto, tentar algum esclarecimento que nos possibilitasse verificar a diversidade que instintivamente lhes era atribuída. Apenas valendo-se de uma ocasional e nada elucidativa informação do primeiro compositor acima citado, o saudoso autor de "Ensaio Sobre Música Brasileira" repetiu o que lhe dissera; os tangos "não são tão baixos". Comentado, Mario, afirma que o próprio Nazaré mostrava repugnância ante a confusão com que os seus

> tangos eram chamados de maxixes. [Convém informar ao leitor que o tango aqui abordado não é o platino, mas uma forma de música popular brasileira, de dança, largamente executada pelos músicos do interior do Brasil.] O inesquecível mestre paulista, porém, parece acertar em cheio ao assentar o aparecimento do maxixe na década 1870-1880. Melhor do que ninguém, poderão confirmar isso os devidos documentos subsistentes.

Page 109 from Portuguese musicologist Ernesto Vieira:

> Em 1428, o Infante D. Pedro, filho do Rei D. João I, de regresso ao Reino, encontrou seu irmão, o Príncipe D. Duarte, herdeiro do trono, enternecido ao ouvir a noiva, a Infanta Dona Leonor de Aragão, cantar e tanger o 'monocórdio,' sem querer saber de caçadas e divertimentos;em 1520 uma embaixada Lusa, sob a chefia de D. Rodrigo de Lima, subiu penosamente as montanhas da Abssínia, em demanda do lendário e inascessível Preste João. Levava em lombos de camelos, variados presentes como pólvora, jóias, imagens da virgem Maria e também, um 'clavicórdio' com o respectivo executante. A verdade é que o instrumento lá chegou, e que Preste João, numa entrevista com os portugueses, exigiu deles que cantassem com um monocórdio, e que bailassem, e assim ofizeram; a Rainha D. Maria Ana Vitória de Bourdon (avó materna de D. João VI), tanto gostava de música, que converteu a câmara de passo a um verdadeiro salão de concerto, e ela mesmo cantava ou executava no cravo as tocatas mais difíceis de Scarlatti.

Page 110 from Von Martius from book "Viagem pelo Brasil" de 1817:

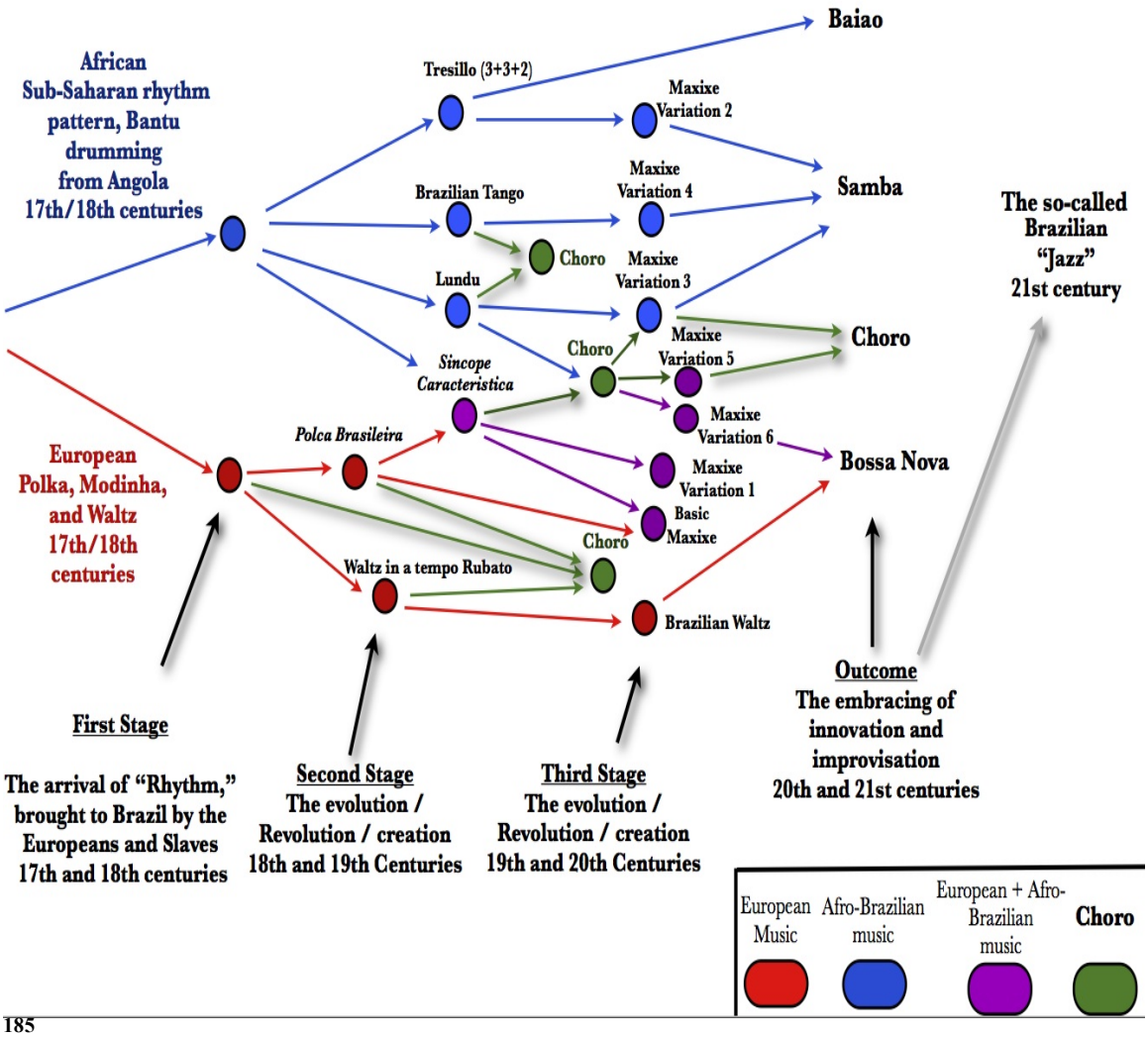
> ……os pianos foram uma sorte de especiaria com que a Europa no século XIX derramou pelos continentes como prestígio de suas indústrias."
> "……o povo brasileiro tem, como o português, fino talento para a modulação e progressão harmônica e baseia o canto com simples acompanhamento do violão. Aqui o violão, tal como no sul da Europa, e o instrumento favorito; o piano é muito raro, e só se encontra na casa de ricos

Page 111 Citation from Brazilian musicologist Mário de Andrade:

> A expansão extraordinária que teve o piano dentro da burguesia do Império foi perfeitamente lógica e mesmo necessária. Instrumento completo, ao mesmo tempo solista e acompanhador do canto humano, o piano funcionou na profanização da nossa música, exatamente como seus irmaos, os clavicímbalos, tinham funcionado na profanização da música européia. Era o instrumento por excelência da música do amor socializado com casamento e bênção divina, tão necessário à família como o leito nupcial e a mesa de jantar.

Appendix B: Figure 60.

Tree Diagram for the Development of Syncopation in Brazilian music



[185]

[185] Tree Diagram from author's final PhD Defense Examination. York University: May 2014.