

MARCO PEREIRA: BRAZILIAN GUITAR VIRTUOSO

By

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To my parents, Craig and Charlene.

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This study traces the history of the guitar in Brazil and explores the life and artistry of Brazilian guitar virtuoso Marco Pereira. Marco Pereira is well known throughout Brazil as a consummate performer, arranger, and composer; he is considered by many to be one of Brazil's most important contemporary guitarists. Mr. Pereira has worked with virtually every major contributor to Brazilian popular music during his time. An examination of his biography, compositions, musical influences, and technique will illuminate his Brazilian guitar style. The goals of this work are 1) to provide first a brief history of the Brazilian guitar and the primary guitarists who have influenced the life and work of Marco Pereira, 2) to explore his biography, and 3) to analyze his contributions to Brazilian musical culture.

The thesis highlights the importance of the guitar and guitarists in crafting Brazilian musical identity. From the introduction of guitar-like instruments into Brazilian territories by the Portuguese and other Europeans, to the international spread of virtuosic

techniques developed by the country's top performers, performance practices on the guitar have undergone transformations. My study outlines the major transformations in Brazilian guitar playing over the course of the twentieth century, and attempts to codify the Brazilian guitar style.

In addition to illuminating the idiosyncrasies of Brazilian guitar style, I also focus on the guitarists (consciously or subconsciously) who were most influential to the musical development of Marco Pereira, and how these musicians contribute to Brazilian identity in the international arena. Just as the samba became the national music of Brazil, the guitar has emerged as a symbol of Brazil's national musical identity. My study explores the guitar's role as mediator between lower- and upper- class Brazilians, and explores Brazilian popular and art music. I demonstrate how the hybrid role of the Brazilian guitar is representative of Brazil's densely mixed culture. I conclude that Marco Pereira's hybrid guitar style is also representative of Brazilian musical identity.

CHAPTER 1
INTRODUCTION AND REVIEW OF LITERATURE

Prologue

My introduction to Brazilian music was in 1993, when I was a burgeoning young student of jazz. First as a pianist and guitarist, and later as a bassist, I discovered the bossa novas of Jobim, Bonfá, and others in my studies of *The Real Book* (unpublished illegal version). I had not listened to much Brazilian music other than my *Best of Bossa Nova* CD by Compact Jazz and various butchered versions of “Tico-Tico No Fuba” that sounded more like salsa than choro, and much of my education of samba came from the rhythmic example in *Essential Styles: For the Drummer and Bassist (Book I)*. As far as I was concerned, my retort after getting lost in the guitarist’s fourth chorus of solo on “Meditation” was “Blame it on the Bossa Nova.”

This “medicated” introduction to Brazilian music distorted my view of the country’s musical culture. This changed when I came to the University of Florida (UF) in 1996, to study ethnomusicology with Dr. Larry Crook. In my first semester, I performed with his university ensemble *Jacaré Brazil* (Gator Brazil), in which I had the honor of working with one of Brazil’s most famous bloco-afro groups from Bahia, *Olodum*. Through *Jacaré Brazil* (8 years and counting) I learned first-hand a diversity of Brazilian musical styles, including *samba do rio*, *samba-reggae*, *maracatú*, *côco*, *baião*, *frevo*, *embolada*, *música caipira*, *choro*, *bossa nova*, *MPB*, *Brazilian jazz*, and various other Brazilian musical genres and styles. I have had the privilege of working with some of Brazil’s finest musicians and dancers, including Tote Gixa, Jelon Vieina, Mestre Boca,

Ney Rosaro, João do Pife, Carlos Malta, and most recently Hamilton de Holanda and Marco Pereira. Through these experiences I learned many things about Brazilian music. It was out of my initial work with to Marco Pereira and introduction to his music that I formulated this thesis.

I first met Marco Pereira in May 2003 when he came to UF's Brazilian Music Institute to conduct a weeklong clinic on the Brazilian guitar. This was not my first exposure to Brazilian-style guitar playing. However, I was not prepared for what I experienced that week. The level of his virtuosity intimidated, yet inspired me to understand the world of Brazilian guitar on a much deeper level. In many senses, I reverted back to the infatuation of my teenage years when I listened to electric guitar virtuosos Steve Vai, Joe Satriani, and Eric Johnson (to name a few). But this time, I heard the same intensity, not from a heavily amplified and effected electric guitar, but from an acoustic nylon-string (or classical) guitar.

I have always thought of the nylon-string guitar as a subtle yet passive instrument played by classical musicians, by Spanish performers, or by Brazilian musicians to accompany a bossa nova, samba, or choro piece. I always knew that this nylon-string guitar could be used in a fairly intense way, but I had not realized that it could equal the tumultuous experience of a loud rock guitar. On one hand, I had listened to Brazilian virtuosos such as Baden Powell, the Assad Brothers, and even recordings of Pereira; but there was something different about seeing and hearing Pereira live that changed my view of the instrument altogether. The classical guitar was no longer a passive instrument to me, but one that could equally emote the sensations I feel when listening to Jimi Hendrix, John Coltrane, or Muddy Waters.

After becoming hooked on Brazil's musical culture while living in the United States, I received the opportunity to visit the country through a Foreign Language and Area Studies (FLAS) grant administered through the Center for Latin American Studies at UF. This grant allowed me to stay in Rio de Janeiro to study Portuguese and Brazilian culture for 6 weeks, and to see and hear various concerts. This was also the first time I was able to hear Pereira and his partner, the famous mandolinist Hamilton de Holanda, perform selections from their new CD *Luz das Cordas* at SESC (a small theatre in Copacabana). This was an amazing display of technical virtuosity, as well as one of the greatest concerts I saw in Rio. Hearing Pereira in his own environment assured me that he is one of the greatest guitarists in Brazil, and one of the greatest Brazilian guitarists who ever lived. These experiences gave me a new love for the Brazilian guitar, and the inspiration to research and write this thesis.

Introduction

The term *Violão Brasileiro* (Brazilian guitar) is a complex designation, yet there is something distinct about the nylon-stringed acoustic guitar in Brazil. Through the years it has undergone various physical transformations: from the roots of plucked lute and ten-stringed double-coursed *viola*, to six steel strings, to six nylon-strings; and since the early 20th century, to seven or eight nylon-strings. There is virtually no difference between physical construction of the Brazilian guitar and the typical nylon-stringed classical guitar (except that the wood is often all Brazilian, although this is also true of some non-Brazilian guitars). Rather, it is the performance practice in the various genres of Brazilian music that defines the instrument as Brazilian. The guitar music of Brazil can generally be divided into two broad categories: *Música Erudita* (Western Art/Classical

Music), and *Música Popular Brasileira* or Brazilian Popular Music. However, there are multifarious subcategories of these genres, and the lines between them are often blurred. My study focuses on the guitar styles of performers generally classified within the category of Brazilian Popular Music, but at the same time respects the fact that Brazilian musicians often blur boundaries.

For the purposes of my study, Brazilian Popular Music (MPB)¹ is defined as those genres or styles that are generally excluded from the more elite *Música Erudita*, and includes *choro*, *samba*, *baião*, *frevo*, *música sertaneja*, *bossa nova*, *tropicália*, *samba funk*, *samba novo/música instrumental brasileira contemporânea/música improvisada/jazz-samba/hard-bossa* or any other style that can be classified as *Brazilian jazz*.² The musical differences in these styles are based primarily on the various rhythms that define them. However, many styles (like *tropicália*) do not necessarily have musical idiosyncrasies that distinguish them from other genres, but are defined in terms of their association with social movements of various epochs. Thus, it is difficult to categorize Brazilian popular music, and the term MPB can be ambiguous, to say the least. While many genres/styles are covered under the blanket term MPB, almost all of these styles include the guitar in the instrumentation. This association has helped shape the identity of the Brazilian guitar, and therefore it shares somewhat of a symbiotic relationship to

¹ This is not to be confused with the post-bossa nova musical designation of MPB, which is more specifically associated with the music of Edu Lobo, Gilberto Gil, Caetano Veloso, etc. This became a kind of “everything but” classification to distinguish this kind of Brazilian popular music production from rock and other foreign-associated popular music styles. However, I will refer to this type of MPB when discussing the tropicalist movement and Marco Pereira’s musical style, and I will note this at the appropriate times.

² These classifications come from Andrew Mark Connell’s doctoral dissertation *Jazz Brasileiro? Música Instrumental Brasileira and the Representation of Identity* (2002).

MPB. On one hand, the Brazilian guitar is defined by its performance practice, yet on the other hand the instrument is also a definitive aspect of the broader musical culture itself.

The guitar has become a symbol of Brazil's national cultural identity, and performing MPB without a guitar is almost unimaginable. It is true that Brazilian music is rooted in the rhythmic syncretism of African and European (and sometimes Amerindian) musical cultures initially spread throughout the country. The guitar became a vital aspect of the mediation of those cultures, and of distinct social classes in Brazil. In her article "Hybridity and Segregation in the Guitar Cultures of Brazil," Suzel Ana Reily points out that the guitar is one of the only musical instruments that was found simultaneously among all classes in Brazil's highly segregated (socially and racially), colonial society, and was placed "at the very crossroads of the tensions generated by the two opposing forces of syncretism and segregation" (Reily 2001). Following this line of investigation, the guitar can be conceptualized as a cultural ambassador or mediator of the various social and racial groups comprising the complex "hybridized" Brazilian musical culture.

Today, the hybrid nature of Brazilian guitar cultures is even more complex with the influence of various international styles of guitar playing and the adoption American/European style steel-string electric and acoustic instruments. However, the Brazilian guitar(s) that Marco Pereira uses are six- and eight-string guitars with nylon strings handcrafted by Brazilian and German luthiers. This thesis focuses on this type of guitar, and the music that Pereira plays upon them. The nylon-string guitar is the most common type of guitar used in Brazil, and is the type most closely associated with guitar *brasilidade* or Brazilianness (Brazilian identity). In fact, the nylon-stringed guitar is an

intrinsic aspect of musical *brasilidade*, which is not only found in the guitar Marco Pereira plays, but also his playing style. Pereira's musical identity is closely related to his own mixed background of classical training, popular music performance, and the blending of techniques from those realms to compose and perform in a variety of musical styles.

Mixing is a central to the concept of *brasilidade*, which stems from the modernist movement of the 1920s. The individual contributors (Gilberto Freyre, Oswald de Andrade, and others) of this movement illuminated Brazil's history of racial miscegenation and highlighted the idea that cultural mixing defined Brazilian identity. This idea of a positive nature of cultural and racial miscegenation was first conceptualized by Gilberto Freyre in his master treatise *The Masters and the Slaves*. This work discusses all three factions of Brazil's racial identities (European, African, and Amerindian), and how each contributed to Brazil's cultural makeup.

Another key element in the concept of *brasilidade* is element of confusion, or as Fred Moehn states

There is another aspect to the discourse of miscegenation in Brazil that is referenced in the colloquial "to be mixed up," defined here as confused or confounded. . . . Although they seldom described this feeling as confusion per se, they often emphasized that this uncertainty) alternatively, *flexibility* is, in fact, the principal marker of *brasilidade*. . . . (Moehn 2001: 5)

Therefore, in Brazilian culture, it is not necessary for one homogenous racial identity to serve as a marker to define the "rest," but that a diverse racial identity is perfectly acceptable. In addition to suggesting confusion, mixing also can connote "combining ingredients," relating to cooking or eating (Moehn 2001: 6). Oswald de Andrade's *Revista da Antropofagia* (Journal of Anthropophagy or Cannibalist Manifesto) from the

late 1920s introduced the concept of “cultural cannibalism,” which states that Brazilians should “consume” and “digest” select aspects of other cultures in order to make them part of their own culture. This concept was influenced by the belief that some Amerindian cultures (Tupinambá) had practiced cannibalism as a way of consuming the power of their enemies. Inspired by this indigenous notion, Andrade proposed that Brazilians should incorporate aspects of European culture (technology, art, etc.) and mix them with local culture to create a new style of art that was “worthy of export³ to the First World” (Moehn 2001:6). These concepts were an integral part of the *Semana da Arte Moderna* (The Week of Modern Art) held in 1922 in São Paulo. Brazil’s leading artists, including Heitor Villa-Lobos, attended this three-day event, which featured exhibits, performances, and other happenings. The work of the modernists was an integral part of shaping the intellectual framework of Brazilian identity, as well as all aspects of its national culture.

In the 1960s, artists like Gilberto Gil, Caetano Veloso, Rita Lee, and others adopted the modernist ideals, as they “consumed” elements of British and North American popular culture to create a new movement of Brazilian music called *tropicália*. They incorporated electric guitars and rock style guitar “licks” and “riffs,” as well as the visual image of rock groups like the Beatles. They mixed this with a variety of regional and national Brazilian styles (samba, baião, bossa nova, etc.) to create their own unique musical identity. This eclectic freedom is the same concept that Marco Pereira applies to his own musical style. While he does not force these concepts into his playing style, he is undoubtedly influenced (consciously and subconsciously) by the work of the modernists and tropicalists, as their ideas are an integral aspect of Brazilian culture and identity.

³ The use of export was a take on how Brazil’s economy had been based on exported goods (Brazilwood, Sugar, Coffee, etc) since the colonial period.

Pereira also cites the direct influence of Gilberto Gil, who was a cofounder of this movement.

Pereira's own playing style is derived from a long line of Brazilian and other internationally known guitarists, who have not only influenced Pereira, but Brazilian music as a whole. According to Pereira, the domestic and foreign guitarists most influential in the development of Brazilian guitar performance practice include: Brazilians- João Pernambuco, Garoto, Dino "7 cordas," Baden Powell, Paulinho Nogueira, João Gilberto, Gilberto Gil, and João Bosco; American- Wes Montgomery; and Australian John Williams, as well as many other internationally known musicians. I believe that Marco Pereira represents a synthesis of all these guitarists, and is exemplary of the history of the Brazilian guitar at its finest.

As I mentioned, Pereira's playing style places him in an interesting border zone between the popular and classical worlds in Brazil. On one hand he is an instrumentalist, which makes him almost invisible,⁴ or as he states, "In Brazil, instrumentalists do not exist."⁵ What he meant is that singers tend to overshadow instrumentalists, and the importance of instrumentalists is rarely recognized. On the other hand, because he performs popular music genres (*samba*, *baião*, etc.) he is not generally accepted into classical guitar society. It is this hybridity of his playing style that reflects Brazilian musical culture and the history of the Brazilian guitar itself.

This thesis is divided into two sections; the first delineates the history of the Brazilian guitar emphasizing the guitarists that served as Marco Pereira's primary

⁴ Brazilian culture, like many other cultures, tends to recognize only vocalists, thus disregarding instrumentalists.

⁵ Personal communication. March 18, 2004

influences. I begin with a short history of the guitar in Brazil and hypothesize that the instrument eventually became a national symbol due to the hybridized cultural roles it assumed. I discuss the guitar's original identity as an instrument of vagabonds and low-class culture, and how through various musicians like Catulo de Paixão Cearense and Heitor Villa-Lobos, as well as various social changes throughout Brazil, it eventually became an acceptable instrument in elite society as well. The guitar's association with *samba*, Brazil's national music, as well as various other styles of Brazilian music, brought it to the forefront of Brazilian culture where it remains a symbol of national identity. I then examine the histories of some of the main guitarists who inspired Marco Pereira's playing style. This section includes short biographies of these musicians, descriptions of their contributions to Brazilian guitar style, and analyses of their music. In the second section, I focus directly on Marco Pereira, his compositions, and his performance style. Additionally I illustrate how his hybrid musical style reflects the core of Brazilian identity.

Review of the Literature

Literature on the Brazilian guitar comes from several sources including: scholarly and popular press publications (books, journals, songbooks, etc.), liner notes to recordings, doctoral dissertations, websites, personal interviews, and sound recordings themselves. Sifting through this literature has been a most interesting, yet frustrating experience, and it is through doing this research that I now realize the lacunae in scholarly writings about the history of the Brazilian guitar. Though I could easily blame my nascent Portuguese language skills for my misfortunes, they are mostly caused by the lack of reliable sources available on the subject. Those sources that are available

generally do not discuss the guitar's importance in Brazil's society, nor do they detail musical contributions by many of the country's most important guitarists.

Despite my problems in finding adequate sources, I am blessed to have found a variety of materials that have made invaluable contributions to this work. First and foremost is Suzel Ana Reily's article from the book *Guitar Cultures*, which has been the most straightforward and informative history of the Brazilian guitar written. This is a fundamental work in describing the hybridized nature of the instrument in Brazil. Reily examines the guitar's history from its origins to the role it now plays in contemporary Brazilian society. Through this history she reveals how the guitar mediated high and low class musical cultures in Brazil through various individuals, who were accepted into both cultures. Another scholarly article that is imperative to this thesis is Gerard Behágue's *Biblioteca da Ajuda (Libson) MSS 1595/1596: Two Eighteenth-Century Anonymous Collections of Modinhas* published in the Yearbook of the Inter-American Institute for Musical Research, which showcases the differences between the Portuguese and Brazilian modinhas and documents important historical aspects of the viola itself. Charles Perrone and Christopher Dunn's *Brazilian Popular Music and Globalization* is also central to this thesis and is an excellent source about Brazilian popular music. The essays in the book cover everything from *tropicália* to the *mangue bit* sounds of Chico Science and Nação Zumbi.

In addition to these articles, various doctoral dissertations have discussed the guitar and important guitarists in their discourses on different styles of Brazilian popular music. The three key dissertations are Thomas George Caracas Garcia's work *The Brazilian Choro: Music, Politics, and Performance* (1997), Andrew Mark Connell's *Jazz*

Brasileiro? Música Instrumental Brasileira and the Representation of Identity (2002), and Fredrick Moehn's *Mixing MPB: Cannibals and Cosmopolitans in Brazilian Popular Music* (2001). Garcia's dissertation is a general history, description, and musical analysis of the Brazilian choro. It traces the history of the form from the *modinha* and *lundu* to the present, and discusses the various origin theories of the genre's name. This work has excellent biographical information on many famous composers and performers of choro, as well as extensive musical transcriptions of their works. The Connell dissertation offers insight into the world of contemporary Brazilian instrumental music, and has excellent coverage of the musical category known as *Música Instrumental Brasileiro*, sometimes known as Brazilian jazz. This style encompasses semi-erudite instrumental music in Brazil that is not necessarily considered *música erudita*. Connell's dissertation specifically covers music by Hermeto Pascoal, Aquarela Carioca, and the Itiberê Orquestra Família. While Marco Pereira's style is usually more traditional harmonically than these avant-garde groups, Brazilian jazz is the term Pereira uses to categorize this music. Connell also successfully synthesizes anthropological research conducted on Brazilian culture, relating it well to his study. Most notably Connell summarizes the concept and history of *brasilidade*, and its relations to race and social class. Fredrick Moehn's dissertation also discusses *brasilidade*, but focuses on post-bossa nova *MPB* (*Música Popular Brasileira*), and how the work of the modernists and tropicalists was crucial in defining this diverse musical category. He thoroughly explores the Brazilian concept of mixing, and how it applies to the musical culture. In addition to this, Moehn gives a concise history of the modernist movement and how it cut across culture and the arts in Brazil. Another significant dissertation is Tamara Livingston's *Choro And Music*

Revivalism in Rio de Janeiro, Brazil 1973-1995 (1999). Livingston focuses on the socio-cultural aspects of the choro, and relates the choro revivals to similar movements that have occurred internationally.

There are various non-scholarly writings (usually about the history of the choro) that highlight important historical moments and figures of the Brazilian guitar, but none of these present a complete picture of the instrument. The book with the most pertinent information to the subject at hand is Henrique Cazes's *Choro: Do Quintal Ao Municipal*, which is an insider's⁶ view of the history of the choro and includes a chapter entitled "O violão brasileiro" devoted to the archetypal guitarists of choro performance practice. Despite the promising title of the chapter, the information tends to be anecdotal and is illustrated more like a grandfather's childhood stories than an actual history of the guitar. As Connell states, "Surprisingly, given Cazes' musical expertise, there is little musical description in his book. . ." (Connell 2002: 11-12). In other words, Cazes merely states biographical information about important musicians, but does not explain their musical importance or provide musical examples. I agree with Connell's assertion that Cazes likely assumed that his readers were familiar with the genre, and overlooked the music elements of the choro.

A similar omission of important material (though this time biographical) appears in Alexandre Gonçalves's book *O Choro: Reminiscencias dos Chorões Antigos*, which completely overlooks the famous and seminal figure *Pixinguinha*. However, regardless of its brevity, this work has a significant amount of biographical information on various musicians (both obscure and well-known), which is valuable to this thesis. Ruy Castro's

⁶ Cazes is a famous choro *cavaquinista* (performer of cavaquinho)

Chega de Saudade: A História E As Histórias Da Bossa Nova is the least scholarly of all these books, but has excellent insight into the lives of bossa nova greats Tom Jobim, Baden Powell, Vinicius de Moraes, João Gilberto, and many others. Other books that are referenced for information, but not necessarily cited about early Brazilian guitarists are Henrique Foreis's *No Tempo de Noel Rosa*, Irati Antônio's 1982 book *Garoto: Sinal dos Tempos*, and *Almanaque do choro: a história do chorinho, o que ouvir, o que ler, onde curtir* by André Diniz.

In terms of sheet music about the guitarists of Brazil, there are two excellent books that cover many of the works of João Pernambuco and Garoto. First is a nice collection entitled *João Pernambuco: 11 Famous Choros Brasileiros Vol. 1*, which is edited by various guitarists. However, as Pernambuco never notated his own music, it is difficult to judge the authenticity of the transcriptions. Recordings and attending live performances are always the best source of understanding any type of musical style or genre, however I find this collection acceptable to use, as the scores closely resemble Pernambuco's performance style.⁷ Second is an excellent and historically accurate two-volume compilation by Paulo Bellinati titled *The Guitar Works of Garoto*, in which the transcriber listened to rare recordings and reviewed extant manuscripts to analyze Garoto's performance practice before he ever notated the music. There are some minor edits to Garoto's original manuscripts to make the reading easier (apparently Garoto never used any key signatures), but Bellinati is very transparent about these alterations. This collection also includes notes about Garoto's performance practice, guitar setup (e.g., low action, nylon-strings), and biographical detail. I also find useful the

⁷ This opinion is based on listening to several recordings of Pernambuco now available on the *Memórias Musicais* collection.

transcriptions from Tonos Darmstadt's *Songbooks* on Baden Powell, Nelson Faria's *The Brazilian Guitar Book*, Luis Otávio Braga's *Violão de Sete Cordas: Teoria e Prática*, as well as Almir Chediak's *Songbook: Gilberto Gil*.

Other information was gathered from publications like *Guitar Player* (both American and Brazilian versions) and internet resources about certain guitarists that do not have much written about them (e.g., Paulinho Nogueira, Baden Powell). Additionally, I have used liner notes from CDs by the guitarists mentioned in this thesis. One great source of information came from the set of historical recordings *Memórias Musicais*, which is an anthology of early Brazilian popular music beginning with the first recordings of the Corpo de Bombeiros/Banda da Casa Edison in 1902 (see Chapter 2). This compilation, which is digitally re-mastered, offers excellent insight into the performance practice of the early *chorões* and contains previously unpublished recordings. I gained a great deal of historical information about relevant to the development of Brazilian popular music through these various sources. However, the majority of information I received about Pereira was through my personal interviews with him (both formally and informally) while he was in residence at the University of Florida at Gainesville in March 2004. During that time we had many conversations over dinner and while traveling by bus to various performance venues. I also conducted with Pereira two formal interviews in person, four telephone interviews, and frequent email correspondences.

CHAPTER 2
GUITAR IN BRAZIL: ORIGINS, PERFORMERS, AND INFLUENCES OF MARCO
PEREIRA

Introduction

This chapter covers the history of the Brazilian guitar in two sections. The first section outlines the origins of the instrument itself, the genres of music it spawned, and its hybrid role as a symbol of national identity in Brazilian culture. The second section discusses the main guitarists who have shaped Brazilian popular music, and have been influential in Marco Pereira's musical development. I include a brief biography and discuss important musical accomplishments for each guitarist, as well as provide representative examples of each guitarist's performance practice. Additionally, I discuss some of the musical characteristics of important musical genres, and provide musical examples highlighting stylistic idiosyncrasies.

This summary is by no means a complete history of the Brazilian guitar world, but rather a history of guitarists who have influenced Marco Pereira. However, I believe that the selected list of guitarists is an excellent representation of the history of Brazilian guitar styles. Guitarists selected are those people Marco Pereira felt were important to him, and secondly additional guitarists Pereira did not mention, but upon discussing their importance with him, agreed they should be included. Following Pereira's own concepts, these guitarists are divided into two different categories: soloists/accompanists of primarily instrumental music and vocal accompanists who accompany themselves on

guitar and have a unique and somewhat virtuosic style.⁸ The instrumental soloists/accompanists are: Arthur de Souza Nascimento or “Tute,” João Pernambuco, Garoto, and Horondino Silva (Dino “Sete Cordas”) representing the Brazilian *choro* and *samba*; and Baden Powell and Paulinho Nogueira representing the *samba/bossa nova* era of the 1950s and beyond. The vocal accompanists include: João Gilberto representing *bossa nova*; Gilberto Gil and João Bosco representing modern *MPB*.

This chapter will also discuss foreign guitarists, who have had a great impact on Pereira’s career: Wes Montgomery representing American jazz; John Williams and Julian Bream representing art music, and Cacho Tiraio representing Argentinean *tango*. All of these guitarists have helped shape Pereira’s playing, compositional style, and overall musicianship, and are excellent representatives of the world of guitar performance.

Origins

Discovering the origins of the guitar in Brazil can be as elusive as trying to find detailed documents of Brazilian slavery.⁹ As Suzel Ana Reily points out

Records from the colonial period tend to be rather imprecise in their references to guitar-like instruments used in Brazil, and this has hindered the study of their historical trajectories in the country. (Reily 2001: 159)

These records were most likely not kept because it was an instrument of commoners, and not of the elite. According to Reily the modern guitar in Brazil most likely originated from four different Iberian prototypes. These are: the *viola de mão* (hand viola) or simply *viola*; the lute; the *machete* (also known as the *descante*); and the *guitarra* (Reily

⁸ These categories are based on interviews with Marco Pereira, in which he suggested two schools of the Brazilian guitar: soloists and those that accompanied themselves vocally.

⁹ The Brazilian Government destroyed most records of slavery after they abolished the slave trade in 1888.

2001: 159). The *viola* is known to be of Portuguese origin, and in the 13th century was a twelve stringed instrument (six double-coursed) much like the American twelve-string guitar. Today the Brazilian *viola* is a five-string double-coursed instrument with a much smaller body that is often used to accompany various folk and popular musics with their foundations in the rural interior of Brazil: namely the *moda de viola*, improvisatory poetry of repentista singers, and the *duplas* (paired singers) of *música sertaneja*. In the late 20th century it was also transformed into a solo instrument through a new generation of players, which is most famously demonstrated in the work of Roberto Correa. The *machete* was a small-bodied four-string instrument that is considered the “antecedent” of the modern *cavaquinho*, which is found in various folk and popular music ensembles.¹⁰ The *guitarra* is the predecessor of the modern *violão*, and was a six-string instrument with a body similar to the Spanish classical guitar.

Of all of these instruments, the *viola* is most frequently referenced in records due to its popularity among the Portuguese nobility. The *guitarra* was essentially ousted from the Portuguese court due to its association with the lower class. The *viola* was also widely used by the Jesuits while they were in Brazil attempting to proselytize various Amerindian cultures, and was even thought of as a catalyst to help convert them to Christianity. Reily states

many felt that popular instruments – such as *violas*, bagpipes, drums and tambourines – were particularly well suited to the enterprise of conversion; like Amerindian ritual life, the Portuguese folk traditions in which the popular instruments were employed were marked by a participatory ethos, such that the natives seemed more readily inclined to engage with them. (2001: 159)

¹⁰ More information about the *machete* can be found in Ralph C. Wadley’s “*Viola de Samba*” and “*Samba de Viola*” in the *Reconcavo of Bahia (Brazil)* from *Latin American Music Review* Vol. 1 No. 2 (Autumn-Winter, 1980, 196-212).

The *viola* remained a vital part of colonial religious and secular life, and even spawned a musical genre of accompanied secular songs called *modas de viola*. Church composers eventually assimilated these songs, and set them to the contemporary chamber orchestration of the time. These *modas de viola* fell out of favor with church due objections of the *viola*'s "carnavalesque and secular associations," but continued as a folk song genre (Reily 2001:161). Because of the church's influence, the *viola* was ousted from liturgical music and used only in secular situations by both low and upper class Brazilians in the 16th and 17th centuries.

In these secular settings the *viola* flourished, and spawned two of the first genres of music that were considered Brazilian: the *modinha* (little song) and the *lundu*. The former of these musical genres became associated with the colonial upper class, while the latter was initially identified with "Afro-Brazilian" culture. However, the socio-musical segregation of the two genres is somewhat clouded, which led to an interesting dialogue between the classes. To summarize this, Reily states

The continuous encounter between socially and ethnically diverse sectors during the colonial era produced a highly hybrid cultural environment, but it was not perhaps until the late eighteenth century that particular music and dance forms began to be identified as distinctly colonial inventions. (2001: 161)

As a favored accompaniment instrument, the *viola* aided in the birth of these song forms, and thus served to mediate between the two distinctly different cultures they came from. This early example of inter-ethnic dialogue was extremely important to Brazilian popular music in general and these song forms would influence the development of the *choro* and eventually the *samba*. As Gerard Béhague states "there is no doubt that the *modinha* has an exceptional historical significance, for it is – together with the *lundu* –

the very foundation on which a large part of Brazilian popular music was built” (1968:68).

The Brazilian *modinha* was also being performed in the salons of Lisbon, Portugal, and its popularity can be attributed to the famous “mulatto poet and priest Domingos Caldas Barbosa (1738-1800)” (Béhague 1963: 46). Barbosa was born in Brazil, and was a renowned viola player and poet. He traveled to Libson frequently and was a significant contributor to the city’s musical culture where he composed many *modinhas* and *lundus*. Because the *viola* was considered a vulgar instrument in Libson (as well as the *modinha* itself), many of Barbosa’s *modinhas* were transcribed for piano or harpsichord accompaniment. However, after examining several manuscripts of these songs, Béhague notes

The catalogue for the Ajuda Library describes the whole collection as “music for voice and piano with Portuguese text,” but for each individual entry a correction has been added “with guitar (*viola*) accompaniment. Indeed the character of the accompaniment (broken chord figures, occasional figured bass) suggests the original guitar accompaniment rather than the more refined harpsichord or piano accompaniment of the printed *modinhas*. (Ibid., 59)

This suggests that the *viola* was a central part of the compositional efforts of Barbosa, and likely many other composers of *modinhas* at this time (even in Portugal) (Tinhorão 1974:41-5).

In the eighteenth century there was a major influx of Portuguese immigrants who came to Brazil in search of gold and diamonds. This influx of Europeans resulted in a general increase in European cultural values that were disseminated throughout the country. Because the *viola* was associated with low-class values by the European cultural elite, the early colonizers were forced “to conceal the hybrid elements of their local culture” (Reily 2001: 163). Therefore, it was at this time that the *viola* fell out of favor

with Brazilian elite. The coffee boom in the late eighteenth century, the subsequent arrival of the Portuguese crown in 1808, as well as the move of the capital from Salvador, Bahia to Rio de Janeiro would help solidify this Eurocentric shift in cultural values. Eventually the *viola* would be replaced by a more “culturally acceptable” instrument: the piano.

In the mid to late nineteenth-century the piano became the instrument of choice among Brazilian cultural elite, while the *viola/violão*,¹¹ considered a “vulgar” instrument, was relegated to lower-class culture. This does not mean that these instruments completely disappeared from the salon culture, but rather that their use severely diminished (Vianna 1999: 25). While the colonial society became increasingly segregated along class and racial lines, the *modinha* remained a symbol of cultural hybridity. In the 1840s, the popularity of art music and the *modinha* bourgeoned among the *carioca*¹² elite, who began to privately fund “exclusive ‘clubs’ and ‘societies’,” due to the lack of funding by emperor Dom Pedro II (Reily 2001: 165). With the advent of these bourgeois clubs, composers and performers of the *modinha* adopted Italian *bel canto* vocal performance practices. The piano remained the preferred instrument for accompaniment, and thus the salon *modinha* began to sound increasingly like an Italian aria. At the same time, however, these aria-like *modinha*'s were being performed with

¹¹ Harvey Turnbull and Paul Sparks state in the *New Grove Dictionary of Music and Musicians* that the transformation from the five-course to a six single strings took place over a period of time between the “second half of the 18th century and the first decades of the 19th century in Spain, France, and Italy.” By the late 18th century, most guitarists favored the single coursed guitar over the double coursed model because it was easier to tune, attack cleanly, and avoid “ambiguous” bass notes. (Ibid 2001: 563) I unfortunately could not gather any information that distinguishes the differences of use between the *viola* and the *violão* during this epoch in Brazil’s musical history. However, it is likely that the replacement of the *viola* by the *violão* was due to the increase of European immigration, which brought more of the single coursed instrument to Brazil.

¹² *Carioca* refers to an inhabitant of Rio de Janeiro

rhythms that were influenced by Afro-Brazilian music, which gave them a distinctly Brazilian flavor.

While the piano was the instrument of choice among the elites, the *violão* was quickly becoming the instrument of choice for the common people of Brazil. This was likely due to its low cost and portability, as pianos could only be afforded by the upper class. It is also possible that because of this, the *violão* was also becoming conceptualized as the “true” Brazilian instrument. Lima Barreto, who was an early 20th century Brazilian nationalist, notes the social status of the guitar in his novel *The Sad End of Policarpo Quaresma* (1915). As Hermano Vianna points out

Lima Barreto’s novel *The Sad End of Policarpo Quaresma* (1915). . . begins with a chapter titled “The Guitar Lesson.” The hero of the novel is Major Policarpo, a respectable amateur scholar of middling social status. Policarpo’s reading of “historians, chroniclers, and philosophers” has convinced him that the *modinha* with guitar accompaniment is “the poetic and musical expression characteristic of the national spirit” of Brazil. (1999: 26)

The continuation of this passage also illustrates how the Lima’s novel depicted the social status of the *violão*:

The patriotic scholar therefore takes guitar lessons from a Troubadour, Ricardo Coração dos Outrous. Policarpo’s neighbors vigorously reject the idea and declare him mad: “A guitar in such a respectable house!” they exclaim. “A serious man involved in low-life stuff like that!” Policarpo defends himself on nationalist grounds: “It is prejudice to supposed that every man who plays the guitar lacks social decency. The *modinha* is the most genuine expression of our national poetry, and the guitar is the instrument that it requires. (Ibid., 26)

Thus the *violão*, was in the middle of a complex struggle for defining national identity; on one side were the *carioca* elites, who had a stronghold on defining what was “acceptable” culture, and on the other was the rest of Brazil, who considered the *violão* to be part of their national heritage.

While the social and racial lines were clearly delineated at this time, there were a few individuals, like Policarpo in Barreto's novel, who crossed the social boundaries. Catulo da Paixão de Cearense,¹³ was raised in the northeast interior (sertão), but came to Rio with his father at the age of seventeen. Though he came from a working-class background, he was invited to sing *modinhas* at the homes of many of the carioca elite, and networked with "politicians, writers, and millionaires" (Vianna 1999:24-5). With a renewed interest in his country *sertanejo* roots, Catulo began mixing elements of folk songs from the northeast with the more Eurocentric/urban style *modinha*, and performing them on the *violão* for various elite gatherings, and even performed at the President's palace. He most likely got this *sertanejo* influence from João Pernambuco, a soon-to-be important guitarist from the northeastern state of Pernambuco, whose significance will be discussed later. Because he introduced of the *violão* in the "courts" of the *carioca* bourgeoisie, Catulo is considered one of the instrument's great ambassadors, and thus represents the cultural countercurrents that were happening at that time. He is also an example of hybridity in Brazilian culture. Music of the northeast was not the only music Catulo was synthesizing; various other musical genres began to pervade the country, which created a cultural incubator for fostering the *choro* and eventually the national music of Brazil: the *samba*.

After the abolition of slavery in 1888, there was a mass immigration of working class European culture into Brazil. Slave labor was no longer a competition, as it was previously so inexpensive that there was no incentive to import European labor by elite landowners. Therefore, Europeans could now compete for low-wage jobs with freed

¹³ He took the name Cearense because he was a native of the state of Ceará.

slaves. Brazilian elites also saw this as an opportunity to “re-Europeanize” a population that comprised a mixed majority.¹⁴ With this influx of European immigrants also came their cultural idiosyncrasies, and consequently, the polka, tango, *habanera*, *schottisch*, waltz, and various other musical/dance forms were initiated into Brazilian culture. Composers and musicians would mix these genres with the Brazilian *modinha* and *lundu* to create a montage of subsequent hybrid genres.

The *maxixe* was a stylistic term that applied to various genres using the particular rhythm associated with Afro-Brazilian slave culture. Just like the *modinhas* before, the “Afro-Brazilian”  rhythm was applied to the performance of the polka to create the *maxixe* style (figure 2-2). Béhague notes an example of this rhythm as used in the introduction of the accompaniment of *Modinha no. 8* “Quem ama para agravar” from the Ajuda Library MS1595:

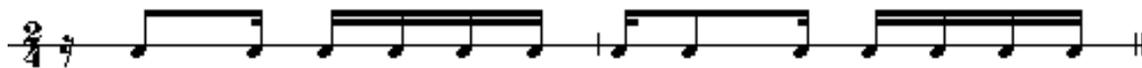


Figure 2-1. Afro-Brazilian rhythm.

The writer of this manuscript noted that “Esta acompanhamento deve ser tocado pela Bahia (This accompaniment must be played around Bahia)” (Béhague 1963:61-2). This same rhythmic figure was also used in the performance practice of the international genres and new subgenres that were created. In the 19th and early 20th centuries, these new subgenres were as mixed musically as their names indicated (tango-maxixe, polca-maxixe, tango-brasileiro, etc).

Once again there was a dialogue between social classes, and much like the *modinha* and *lundu*, these new forms were performed simultaneously by low and upper-class

¹⁴ The mixed majority comprised mostly *mulattos* (Afro-European mix) and *caboclos* (Euro-Amerindian mix). (Skidmore 1974:64-69).

musicians. Along with this dialogue between classes, there was an equal dialogue between professional and amateur or trained and non-trained musicians. This communication developed into a symbiotic relationship: the amateur musicians would mix these new styles together, which would then inspire professional musicians to compose music that was “acceptable” to the cultural elite. Composers like Joaquim Antônio Silva Calado, Anacleto de Madeiros, Ernesto Nazaré, and later Heitor Villa-Lobos helped “formalize” these genres due to their background of European musical training, which enabled them to write down this music. Many of the contributions of these trained composers and performers helped shift the emphases of these musical styles from vocal to instrumental, which ultimately led to a new form of popular music called *choro*.

Joaquim Antônio da Silva Calado (1848-1880) was one of the greatest flautists and composers of his time. Though he studied composition and conducting from the great Brazilian composer Henrique Alves de Mesquita and found success as a composer and concert flautist, Calado “preferred the new popular music that came very naturally to him” (Garcia 1997:161). Historians credit Calado with formalizing the instrumentation of the *terno* (two guitars, cavaquinho, and flute, or whatever lead instrument was available). However, this type of instrumental ensemble had been around for many years.

Garcia notes

While it is easy to assume that Calado was responsible for the development of the original *choro* instrumental combination, this was undoubtedly *not* the case. This instrumental combination had been around for some time before Calado in the *modinha* and *seresta*, as well as *música de barbeiros* and the *fazenda* band. . . . Calado’s biggest contribution was combining two musical forces, each very popular – European dances and the instruments of the *música de barbeiros* and the *choromeleiro*. (1997:164-5)

The *música de barbeiros, fazenda* (farm) bands and *choromeleiros*¹⁵ are three performance groups from the early colonial period usually comprised of semi-trained Afro-Brazilian musicians. These groups influenced Calado when he formed a similar group known as Choro Carioca made up of the *terno*, (Livingston 1999: 73). And while he was not the originator of the *terno*, his compositions for this instrumentation undoubtedly influenced a new generation of musicians. Furthermore, due to his classical training, he infused his own musical ideas into traditional European dances. His compositions contained: “fast melody(ies) and chromaticism, embellishment, wide leaps, rhythmic interest and syncopation, (and) strong emphasis on the beat.” These musical contributions would serve as a “bridge between the *choro* style and genre” (Garcia 1997: 165).

Anacleto de Madeiros (1886-1907) was the son of a freed slave and received European musical training at an early age. In 1875, he began his formal musical training in the *Companhia de Menores do Arsenal de Guerra* band (Rio de Janeiro, RJ). “In 1884 he became an apprentice at the *Imprensa Nacional* (National Press) and the same year enrolled at the *Conservatório de Música*, where he concentrated on flute and clarinet” (Garcia 1997: 174). Madeiros is best remembered as one of the founders and first conductors of Rio’s premiere military bands *Bando do Corpo de Bombeiros* (Band of the Firemen Corps). He was also the first to write down arrangements of pieces to be played by other musicians for this type of ensemble (reminiscent of the *fazenda* bands). These

¹⁵ In Garcia’s translation of Ary Vasconcelos’s *Carinhoso, Etc.: História e Inventário do Choro* (1984: 17), he notes: “The *choromeleiros* did not (only) play the *charamela*, but other wind instruments as well. For the people, naturally all instrumental ensembles would end up being called *choromeleiros*, an expression, for simplification, ended up being shortened to the *choro*” (1997:75).

bands became very famous and were an intrinsic part of the annual Carnival celebrations of the time, where they would play all of the popular dance-based compositions of the time including waltzes, polkas, *maxixes*, tangos, etc. Madeiros composed many of the pieces himself, but also performed works of the famous composers of that time (e.g., Antônio Calado, Ernesto Nazaré, Chiquinha Gonzaga, etc.). The popularity of his band helped promote these newly formed styles among the masses as well as the elite, and was another step in solidifying future stylistic performance practice.

In addition to his work with the military bands, Madeiros also was a member of the local *roda de choros*, which were local performing groups that would gather together and play these new mixed styles with elements of improvisation. Garcia notes

Improvisation has always been a part of the *choro* tradition, but it is improvisation of accompaniment and arrangement, not the spontaneous composition of a melody around a chord progression of American jazz. The *choro* has always included musicians playing guitars and *cavaquinhos* who could not read music. Many could read chord symbols, and lead-sheet type scores (e.g. chord progressions, with no notation) were often prepared for their use.

Often the *choro* in the *roda* was a popular tune, which everybody knew in an agreed upon key, melody on one instrument and the accompaniment in the others. (1997: 111-2)

The particular *roda de choro* in which Madeiros played was held at the Cavaquinho de Ouro, which was a music store in downtown Rio de Janeiro. Madeiros was often joined by the most accomplished and well known *chorões* (*choro* musicians) of the day including: Quincas Laranjeiras, Luís de Sousa, Juca Kalut, Flisberto Marques, Catulo da Paixão Cearense, Luís Gonzaga da Hora, Zé Cavaquinho, and Irineu de Almeida (Garcia 1997: 177). Heitor Villa-Lobos, who would later become one of Brazil's most celebrated composers, would often also sit in on *violão* at these sessions. All of these musicians made important contributions Brazilian popular music history, and they and Madeiros

undoubtedly played a significant role in shaping the future of Brazilian music as a whole. Additionally, Madeiros had a great influence on young artists like Pixinguinha, his brother “China,” Aurtur Souza de Nascimento “Tute,” among others, many of whom played in the *Corpo de Bombeiros*, and would later become pillars of Brazilian popular music.¹⁶

Ernesto Nazaré (1863-1937) was a pianist who wrote various pieces for the instrument, which he usually labeled *tango-brasileiro* (Garcia 1997: 209). However, his compositions often resembled the *maxixe*, which was a bit faster and had less lyrical, instrumental-style melodies. Nazaré most likely associated them with the *tango* due to the lack of acceptance of *maxixe* among the Brazilian elite, for whom he was composing (Garcia 1997: 56).¹⁷ These characteristics can be seen in the piece “Vitorioso,” shown below.



Figure 2-2. Excerpt from “Vitorioso” by Ernesto Nazaré. Public Domain.

One can easily see the Afro-Brazilian rhythm in both the accompaniment and melody. Also, the sixteenth note runs in the melody are further proof that this piece is

¹⁶ The music of Anacleto’s bands can be heard on compilation *Memórias Musicais*, which were recorded by Casa Edison in 1904.

¹⁷ It is likely that the *tango-brasileiro* and *maxixe* did not differ musically very much at this time. Garcia states that “The *maxixe* and tango differed most greatly in the choreography: the *tango* is a relatively slow and sensual partner dance. The *maxixe* was a fast-stepped partner dance most noted for the frantic pace of its footwork. (1997: 56)

more of a *maxixe* than a *tango*, a quality also reminiscent of Calado's musical contributions. While Nazaré did not associate himself directly with the *chorões* of his day, he undoubtedly influenced their music as much as they influenced his. His music is still performed and recorded widely today by various musicians (including Marco Pereira).

Heitor Villa-Lobos (1887-1959) is probably the most influential of all of these composers, as he was a guitarist himself, and participated in the popular music circles of his day. At an early age Villa-Lobos learned to play cello from his father Rául, which he later performed at some of the most popular theatres in Rio. Through his employment at these theatres he met some of the most important composers of his day including Nazaré and Medeiros. However, he also concurrently learned to play the guitar, and performed with various lower-class popular music circles.

All of these musical endeavors would later influence his many compositions, especially those for the guitar. Villa-Lobos wrote *Choro no. 1* for the guitar because he wished to make the guitar an acceptable instrument in Brazil. Many of his compositions (e.g., *Bachianas Brasileiras*, *Choros*, and *Suite Popular Brasileira*) introduced the world to the sounds of Brazilian popular music, as well as influence many of Brazil's great composers both art and popular alike. While he is not a "forefather" of *choro* as were the aforementioned composers, he is undoubtedly its greatest proponent (as well as a champion of the guitar) in the art-music world, and is undoubtedly one of Brazil's most important composers (Béhague 2001: 613-19).

These four representative composers forever changed the face of Brazilian music, as well as the role of the guitar. The blending of their erudite studies in music with their

passion for and firsthand knowledge of popular culture created a unique place for the guitar among the elite of Brazil through the new music called *choro*. It is through *choro*, and later *samba* that the guitar found itself at the forefront of Brazilian culture and became the symbol of national identity. As we will discover in the following pages, the *choro* was Brazil's first musical genre that greatly narrowed the gap between art and popular music, and enabled musicians from all social classes to participate in a music that satisfied both the trained and untrained (or semi-trained) artist. And the hybridity of these musicians, much like Catulo da Paixão Cearense, helped transform Brazil from a segregated individualistic musical culture into the nationalistic musical culture that it became.¹⁸

During and after the time of these four great composers, various types of ensembles began to emerge out of the *rodas de choro*. One ensemble type was called the *conjunto regional* (regional group). These *regionais* (plural for *regional*) were usually made up of lower middle-class musicians “civil servants, especially officers of the customs, the railway system, the exchequer; the mint, the post, and municipal government public servants working in the local police force, the power plant, *etc.*” (Taborda 2002: 12).

This was due mostly to the fact that before the emergence Brazil's first recording company Casa Edison, there was little money to be made solely as a musician. However, with the emergence of recording companies and subsequently the advent national radio in the 1920s, many of these working class musicians performed on recordings and broadcasts. Regional groups served as accompanists for artists on the radio, and were

¹⁸ Brazil is still highly segregated socially as well as racially, but I am strictly talking about the musical aspects of the culture in this statement. However, it was through the music of Carnaval, which was influenced by these composers, that social lines were blurred, and roles were reversed (Vianna 1999).

required to improvise filler music when vocal performers arrived late. The *conjuntos* also had their own “regionalized” way of playing *choro* and *samba*, which contributed to the name *regionais*. Some of the most famous groups of the 1920s and 1930s were *Turanas Pernambucanos* and *Voz do Sertão*;¹⁹ *Os Passos do Choro*, *Luiz Americano*, and *Os Oito Batutas* from the urban south (Cazes 1999: 85-6). The latter of these groups, was founded by *Pixinguinha*, and is considered the most famous of the regional groups. These *conjuntos regionais* comprised all the greatest *chorões* of this epoch, and helped develop a standard repertoire for all *choro* musicians to follow.

Though the regional groups were an important musical influence, the members could not support themselves or their families, and the leaders of the groups often had different players depending on the situation. Therefore, it is difficult to attribute certain stylistic idiosyncrasies to one particular performer, and it is through this melting pot of various musicians that various new styles were born. In the early 20th century, many *candomblé* houses (Afro-Brazilian religious centers) of Rio were also centers where many of these regional musicians would gather. The most famous of these houses was run by Tia Ciata and was where Pixinguinha, Donga, Sinho, and many other of the great *chorões* of the day helped contribute to Brazil’s soon to be national music: the *samba*. Thus, it is fitting that working-class musicians along with upper-class composers, using the guitar as the central instrument of accompaniment, helped develop modern Brazil’s national identity.

At the same time that these regional musicians gathered together to create *samba* in the 1920s, a young anthropologist from Pernambuco named Gilberto Freyre was just

¹⁹ The names of these groups imply an association with the northeast of Brazil.

beginning the research for his influential treatise *The Masters and the Slaves* (1933). Freyre had traveled to the United States, and was heavily influenced by the concepts of American anthropologist Franz Boas. Boas refuted the European influenced thought that racial mixing was detrimental to genetic prosperity, and proved that these theories were merely unscientific generalities used for racist agendas. Freyre took Boas's principles and applied them to Brazilian society, which had an unusually high rate of miscegenation. In his masterwork, Freyre, like Boas, rebuffs traditional concepts of "whitening" by stating that Brazil's true identity is found in its racial and cultural mixing. Scholars consider Freyre's treatise to be foundational to the creation of *brasilidade* in the 1930s, which at the same time helped *samba* become the national music of Brazil. As Hermano Vianna states, "Freyre's success on the intellectual scene and the simultaneous broadening of interest in *samba*, conceived as a musical blending of white and black culture, constituted parallel manifestations of the new interest in "things Brazilian" (1999:12).

This new interest in "things Brazilian" burgeoned out of the modernist movement, which was formally launched in 1922 during the Modern Art Week in São Paulo. While this conglomeration of writers, visual artists, and composers had different aesthetic emphases, they were "concerned foremost with articulating a project of cultural nationalism" (Dunn 2001: 13-14). Writers Oswald de Andrade and Mário de Andrade met with artists and composers like Heitor Villa-Lobos, and agreed to reinvent Brazil's historically European dominated identity through their art.

This interest in nationalizing Brazilian culture greatly influenced Freyre, and undoubtedly inspired his agenda to re-define Brazilian views on the country's racial

identity. In addition to the nationalistic ideals of the *modernismo* movement, Vianna suggests that Freyre was also heavily inspired by an encounter between himself; popular musicians Patrício, Donga, Pixinguinha; composer Villa-Lobos; historian Sérgio Buarque da Holanda; and Rio district attorney and journalist “Prudente” (Pedro Dantas Prudente de Moraes Netto) in 1926 for an evening of guitar music and *cachaça* (cane liquor).

Vianna states

This encounter thus brought together members of two very distinct social groups: on one hand, intellectuals and practitioners of the “fine” arts, all sons of “good white families,” . . . and on the other hand, musicians of black and mixed race belonging to the poorest class of Rio society. Here were young Gilberto Freyre and Sérgio Buarque de Holanda, just beginning the research that resulted, a few years later, in their influential books. . . fundamental to the definition of modern Brazilian identity. And face-to-face with the anthropologist and historian stood Donga, Pixinguinha, and Patrício, whose music would come to stand for what was most Brazilian in Brazil during those same years. The written testimony of the elite participants seems to indicate that they took such a gathering for granted and that both sides felt at ease, as they might in a Brazil supposedly characterized (in Freyre’s influential book) by racial mixing and (in Buarque da Holanda’s interpretation) by cordial social relations. (1999: 2)

It was shortly after this meeting that Freyre wrote an article for a Pernambuco newspaper forwarding ideas he would later develop in *The Masters and the Slaves*. These ideas, reminiscent of Euclides da Cunha’s *Os sertões* (Rebellion in the Backlands), “declared official Brazil a ‘phony and ridiculous’ Europhile version that ‘hid’ the real Brazil, personified for him by black musicians” (Ibid., 9). Vianna also comments that Freyre, who wanted to meet members of Os Oito Batutas, specially arranged this meeting. His friends “drew on a tangle of personal connections to fulfill his wish,” as “Prudente” was a friend of Donga (Ibid., 2). Therefore this purposeful meeting could serve as an allegory for what was to happen in the near future: intentionally reinventing Brazilian culture by glorifying its racially mixed roots, and using “samba to represent and define Brazil’s cultural and racial ‘hybridity’” (Ibid., 2).

The reinvention of Brazil's racial identity and the emergence of *samba* as Brazil's national music became solidified under the Getúlio Vargas regime in the 1930s. In 1930, Vargas led an "uprising that succeeded in overthrowing the fractured Republican government of Washington Luis. The Vargas revolution received broad support, including that from the coffee planters who were reeling from the effects of the world economic crisis of 1929" (Dunn 2001: 25). The regime institutionalized the concepts of the modernists, and promoted Freyre's idea of racial mixing as the new Brazilian racial identity. The Vargas regime, which "abolished party politics in 1937 and instituted the authoritarian Estado Novo (New State)," implemented various types of propaganda to promote a new Brazilian identity (Ibid., 26). The most influential of the propaganda tools was the implementation of national radio, which employed many of the abovementioned regional musicians. *Samba* was widely broadcast on the radio because the Vargas regime felt its mix of African and European styles represented the new racial identity they were trying to promote. Due to the intent of the regime to create a new national character, many *samba* composers like Ary Barroso began writing nationalistic songs, which would be labeled *samba-exaltação*. Barroso's "Aquarela do Brasil" ("Brazil"), which celebrates Brazil's beauty, still exists today as an important musical marker of national pride and identity.

In the midst of this newly created national fervor, the guitar was also thrust to forefront due to its inseparable association with *samba*. Within the span of a decade, the guitar "mysteriously" emerged from the instrument of vagabonds to being a musical symbol of Brazil's newfound national identity. However, the guitar was not merely an innocent bystander that rode the *samba* to stardom. Villa-Lobos, following his modernist

ideologies, intentionally wrote music for the guitar. Therefore the guitar, both consequentially and intentionally, became a symbol of national identity. This can even be seen in the meeting in 1926 between Freyre and the famous *chorões/sambistas*, as they arranged a special “evening of guitar music.” Due to the purposeful nature of that meeting I do not find it a coincidence that the participants were listening to guitar music. While there is no historical support of this theory, I do find it interesting that Freyre chose guitar music instead of a more popular vocal music as the backdrop for their meeting. As this holds true with the *samba*, I believe it is no “mystery” that the guitar became an “unofficial” symbol of Brazilian musical identity.

While the *samba* was key in shaping the popularity of the guitar, the roots of the Brazilian guitar are more deeply entrenched in *choro*. The next section deals with the performance practice of the guitar in *choro*, which is similar to the manner in which guitarists played *samba*. Because the regional groups played both styles of music, the performance practice often transcends these musical designations.

The Guitar in the Choro/Samba

As composers in the late 19th century (both trained and untrained) began to develop this new style of music called *choro*, the guitar was the most prevalent instrument used to accompany the lead instrument (usually a flute). Garcia remarks that writers Ary Vasconcelos, Pinto, and José Tinhorão all found that guitarists comprised the greatest number of all of the *chorões* they studied (1997:145).

As an accompaniment instrument in *choro*,²⁰ the guitar has two roles: 1) to provide both the harmonic accompaniment by playing chords and 2) to outline the harmony with

²⁰ However, there is also a solo guitar style of playing *choro* that I will discuss later in the chapter.

a melodic bass-line called the *baixaria*. The *baixaria* is usually improvised like jazz bass lines, but unlike a typical jazz bass line the *baixaria* plays an integral part in developing countermelodies.²¹ Therefore the performance of the *baixaria* more often resembles an improvised contrapuntal baroque style bass line, and is one of the most important aspects of guitar style in *choro*. One of the guitarists who helped develop the *baixaria* style was Quincas Laranjeiras (1873-1935), who is considered the “grandfather of the modern guitar” (Cazes 1998: 47). Laranjeiras’s fast thumb-style technique was one of the most advanced of his time, and according to Cazes, influenced the great *samba* composer Noel Rosa to write “Valsa dos Peidos” (“Waltz of the Farts”) because he was so fast it sounded like flatulent noise (Cazes 1998: 48). Laranjeiras was also one of Villa-Lobos’s influences on the guitar. One of the rare recordings of Laranjeiras’s playing style can be found on *Memórias Musicais* CD-6 performing “Não Tens Coração” (“You Have No Heart”).

The *baixaria* part can be performed on any style of *violão*, but is most often found on the *violão sete cordas* (seven-stringed guitar). This type of *violão* is tuned B(low)-E-A-D-G-B-E,²² and utilizes the lower B string to approximate the range of the upper strings of a double bass. Modern Brazilian guitarists generally performed on nylon strings, but the guitarists during this era of *choro* (late 19th and early 20th centuries) used steel strings. This is because there were no amplifiers at this time, and steel strings were a way to achieve a fuller sound. In addition to this, Paulo Bellinati, one of Brazil’s great

²¹ For example, the performer of the *baixaria* usually plays various rhythms that tend to “fill space” rather than the steady “walking” bass-line often found in jazz/swing.

²² A guitarist will often tune the low B to a C, as *choro* pieces are often in keys with less than three sharps or four flats. This frees the guitarist’s fretting hand to explore other areas of the neck; without being tied down to playing the first fret on the low B string when playing a chord with a C in the bass.

guitarists and a researcher on Garoto's music, states that nylon strings were not available in Brazil until figures like Isaias Sávio brought them in the 1930s and 1940s (Boukas 2000:3).

The performance practice of the guitar in *choro* depends on the genre of music the guitarist is performing. The rhythms of these pieces were all different, and it was up to the guitar and *cavaquinho* to mark these rhythmic changes. As previously stated, the role of the guitar was to outline the harmony by playing chords as well as to provide the *baixaria*. In order to understand how the guitar balances these two functions I have included selections from Luiz Otávio Braga's book *O Violão de 7 Cordas: Teoria e Prática*, which illustrates the differences in performance practice of most of the musical styles in *choro*.

Figure 2-3. *Schottisch* guitar style. (Source: Braga, Luiz Otávio. 2002. *O Violão de Sete Cordas: Teoria e Prática*. Rio de Janeiro: Luminar Editora. pp. 14. Used with permission).

The guitar's part in the *schottisch* is often augmented by the *cavaquinho* by playing

a type of rhythm. The *polca* is one of the most widely used dance styles in *choro* and is often performed in the following manner:

The image shows two staves of musical notation for a polca in 2/4 time. The first staff contains measures 1 through 4, with chords G7, C, G7/D, C/E, and C/Bb indicated above the notes. The second staff contains measures 5 through 8, with chords F/A, Fm/Ab, C/G, A7, D7, G7, and C indicated above the notes. An arrow points to a specific rhythmic pattern in the second staff.

Figure 2-4. *Polca* guitar style. (Source: Braga, Luiz Otávio. 2002. *O Violão de Sete Cordas: Teoria e Prática*. Rio de Janeiro: Lumiar Editora. pp. 14. Used with permission).

As previously stated, the *maxixe* was much like the *tango* and was designated as *tango-brasileiro* by various composers:

The image shows a single staff of musical notation for a maxixe in 2/4 time. The notation features a series of chords and rhythmic patterns. An arrow points to a specific rhythmic pattern in the first few measures.

Figure 2-5. *Maxixe* guitar style. (Source: Braga, Luiz Otávio. 2002. *O Violão de Sete Cordas: Teoria e Prática*. Rio de Janeiro: Lumiar Editora. pp. 15. Used with permission).

The *valsa* or waltz differs from the other genres as it is in triple meter, however the *baixaria* is still active. The example below shows six different rhythmic ways to play a *valsa* on guitar, as the *baixaria* would still be used to “fill” in spaces wherever the performer felt:

The image shows a single staff of musical notation for a valsa in 3/4 time. The notation features a series of chords and rhythmic patterns. An arrow points to a specific rhythmic pattern in the first few measures.

Figure 2-6. *Valsa* guitar style. (Source: Braga, Luiz Otávio. 2002. *O Violão de Sete Cordas: Teoria e Prática*. Rio de Janeiro: Lumiar Editora. pp. 14. Used with permission).

As these examples illustrate, the rhythmic differences between these musical genres dictate the performance practice of the guitar. This is also true of virtually all Brazilian music, as many of the different musical genres are largely defined through the rhythmical characteristics. This may derive from the fact that most Brazilian music is rooted in African rhythmic ideas. Indeed, the term *rítmo* (rhythm) is a synonym for *músicas* (musical genres). This also applied to the *choro*, as the performance practice was designated by which *rítmo* they were performing.

Guitarists of the Choro/Samba

Among the many guitarists who shaped the performance practice of the early *choro*: Tute (Aurtur de Souza Nascimento),” Dino “7 Cordas” (Horondino José da Silva), João Pernambuco (João Texeira Guimarães), and Garoto (Annibal Augusto Sardinha) are considered as the most important guitarists of *choro* and *samba*. Tute and Dino were accompanists who helped develop the style of the *violão sete cordas*, whereas Pernambuco and Garoto emphasized the solo style of playing *choro*, and developed the performance practice on the *violão* (six-string).

Aurtur de Souza Nascimento (1886-1957) was the first to record on the *violão sete cordas*, and is considered the true innovator of this instrument. Tute, as he was popularly called, originally played the *bombo* (bass drum) and *pratos* (cymbals) in Anacleto de Madeiros’s *Banda Corpo de Bombeiros*. Tute also often visited Pixinguinha’s house as a young musician, and it was through Pixinguinha that he received his first professional job playing the guitar in the *Orquestra do Teatro Rio Branco* (Orchestra of the White River Theatre). He was a guitarist in many of the popular groups of the day including: *Luperce Miranda*, *Chiquinha Gonzaga*, *Guarda Velha de Pixinguinha*, *Orquestra Copacabana*,

and Grupo Carioca. According to Henrique Cazes, Tute never received credit for his work on many projects, but one could distinguish him by the low bass notes of the *violão sete cordas*. Cazes states

Seu estilo característico era muito bem-definido pelo bandolinista Luperce Miranda, que o teve acompanhador durante quize anos, de 1929 até 1944. Luperce o chamava violonista “pé-de-boi”, ou seja, aquele que deixava qualquer solista seguro, tranqüillo. Por isso mesmo, Tute foi gravando com muita gente, e mesmo não havendo ficha técnica nos discos daquela época seu violão é reconhecível principalmente pela sétima corda.

His unique style was best defined by mandolinist Luperce Miranda, who had him as an accompanist for fifteen years, from 1929 to 1944. Luperce called him a “bull’s foot” guitarist, or rather that he made any soloist feel comfortable and calm. For this reason, Tute recorded with many artists, and even though credits were not given on records during that era, his guitar is recognizable mainly because of its seventh string.²³ (1998: 50)

It is possible that he appeared anonymously on many recordings, as Tute was the “studio” guitarist for many of the famous groups of the day. Because of this, Tute served as an archetype for many future guitarists who would listen to his recordings.

Tute’s style was much like earlier guitarists, as he played the basic *choro* accompaniment within traditional harmonic frameworks. However, he created inversions of chords in his bass-lines, which departed from the typical roots and thirds other guitarists played. From the recordings available, it appears that Tute played many eighth note passages and utilized more chromaticism than his contemporaries.²⁴ Tute’s *baixaria* playing on the polca “Não Sei” recorded by *Grupo Carioca* reveals these abnormalities (figure 2-7). The form of the piece (ABACAB) is also unusual,²⁵ and I have included the

²³ Author’s transcription.

²⁴ However, this is only based on recordings I have heard of other guitarists (Q. Laranjeiras, “China”, etc.), from *Memórias Musicais*, and it could be that other guitarists were also performing these same patterns.

²⁵ In reviewing Thomas Garcia’s analysis of forms in several *choros*, ABACAB is not typical. However, ABACA is common (Garcia 1997: 108).

entire performance in order to demonstrate Tute's variations over the section repeats.

The harmonic structure is quite simple, however Tute's playing adds inversions that change the harmonic structure. The harmonic structure without inversions is as follows²⁶

A – ||D_b: V₇ – I – vi – ii – V₇ – I – V₇²⁷ – V₇/vi – vi – IV – I – V₇ – I||

B – ||B_bm: i – V₇/V – V₇ – i – v – V₇/V – V₇ – i – V₇/V – V₇ – i – iv – v – V₇/V – V₇ – i²⁸||

C – ||D_b: I – ii – V₇/V – V – V₇ – I – ii – vii^o/iii – I – V₇/ii – ii – CT vii^o – I – V₇/ii – V₇/V – V₇ – I||

Here is the harmonic progression with Tute's bass-line²⁹

A – ||D_b: V₇ – I₆ – vi – ii – V₇ – I₆ – V₇ – V₇/vi₆ – vi – IV – I_{6/4} – V_{7/4/2} – V₇ – I||

B – ||B_bm: i – V₇/V₆ – V_{4/2}³⁰ – i₆ – i – i₆ – v_{6/4} – V_{4/3}/V – V₇/V – V₇ – i – V₇/V₆ – V_{4/2} – i₆ – iv₆ – v – V_{4/3}||V – V_{7/6/5} – i||

C – ||D_b: I – ii₆ – V₇/V – V – V_{6/5} – I – ii – vii^o/iii – I₆ – V₇/ii – ii – vii^o₆/V – I_{6/4} – V₇/ii – V₇/V – V₇ – I||

²⁶ It is impossible for me to determine if this progression already had marked inversions because I have not seen any written score for this piece.

²⁷ In reviewing other recordings of this piece, the V₇ does not exist, as well as it is never used again in the rest of the recording. Therefore it is possible that it was a mistake.

²⁸ The harmonic progression changes slightly in the B section when it repeats, but this is not consistent with other recordings I have heard.

²⁹ These inversions change in the section repeats, but I have condensed the most common uses.

³⁰ This could also be a iv₆, but it was too difficult to decipher in the recording. He does resolve the _{4/2} correctly by going to the third of the i, so I assumed it was the V chord.

A

Guitar

11

22

B

31

44

54

64

73

Detailed description of the musical score: The score is for guitar and is written in treble clef with a 3/4 time signature and a key signature of three flats (B-flat major). Section A (measures 11-22) consists of six staves. The chords for section A are: 11: A^b7, D^b, B^bm, E^bm, A^b7, D^b, A^b7, F7; 12: B^bm, G^b, D^b, A^b7, D^b, D^b, A^b7, B^bm, E^bm; 13: A^b7, D^b, F7, B^bm, G^b, D^b, A^b7, D^b. Section B (measures 31-73) consists of seven staves. The chords for section B are: 31: B^bm, B^bm, C7, F7, B^bm, B^bm, Fm; 32: C7, F7, B^bm, C7, F7; 33: F7, B^bm, E^bm, Fm, C7, F7, B^bm; 34: B^bm, C7, C^m, A^b, B^bm, B^bm; 35: Fm, C7, F7, B^bm, C7.

Figure 2-7. Tute's *baixaria* performance with *Grupo Carioca* on "Não Sei" by José Pereira da Silva. (Source: 2002. *Memórias Musicais* CD-2. Fino Biscoito. Author's transcription).

85 Cm Bbm Ebm Fm C7 F7 Bbm
 96 Bbm A Ab7 Db Ebm Ab7 Db F7
 106 Bbm Gb Ab7 Db C Db Ebm
 117 Eb7 Ab Ab7
 127 Db Db Ebm Edim Db Bb7 Ebm
 137 Bbdim Db/Ab Bb7 Eb7 Ab7 Db Db Ebm Edim
 147 Db Db Bb7 Ebm Ab7
 158 Db Ab7 Db Ebm Edim Db Bb7 Ebm
 168 Bbdim Db/Ab Bb7 Eb7 Ab7 Db

Figure 2-7 continued.

A

177 $A\flat 7$ $D\flat$ $B\flat m$ $E\flat m$ $A\flat 7$ $D\flat$ $F 7$

187 $B\flat m$ $G\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat 7$ $D\flat$ $B\flat m$ $E\flat m$ $A\flat 7$

B

199 $D\flat$ $F 7$ $B\flat m$ $G\flat$ $D\flat$ $A\flat$ $D\flat$ $B\flat m$

210 $C 7$ $F 7$ $B\flat m$ $B\flat m$ $F m$

220 $C 7$ $F 7$ $B\flat m$ $C 7$ $F 7(C m)$

230 $B\flat m$ $E\flat m$ $F m$ $C 7$ $F 7$ $B\flat m$

240 $B\flat m$ $E\flat m$ $F 7$ $B\flat m$ $C 7$

252 $F 7$ $B\flat m$ $C 7$

264 $F 7(C m)$ $B\flat m$ $E\flat m$ $F m$ $C 7$ $F 7$ $B\flat m$

The image displays a musical score for a piece in G-flat major, continuing from Figure 2-7. It consists of ten staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a rhythmic style with eighth and quarter notes. Above each staff, chord symbols are provided for the accompaniment. The first section, labeled 'A', spans measures 177 to 208. The second section, labeled 'B', spans measures 199 to 264. The chord symbols include $A\flat 7$, $D\flat$, $B\flat m$, $E\flat m$, $F 7$, $G\flat$, $A\flat$, $C 7$, $F 7$, $B\flat m$, $F m$, and $F 7(C m)$.

Figure 2-7 continued.

Such inversions had been common in European art-music for more than 200 years. However, considering that Tute was not trained in the conservatory, it is remarkable that he had such command while “improvising” this *baixaria*.³¹ All of the inversions follow typical resolution procedures of the Baroque/Classical style. In addition to the handling of these inversions, it is interesting to note Tute’s use of chromatic eighth-note passages in measures 60, 139, 159, 170-2, which are harmonically daring for this time in *choro*. Tute’s use of chromaticism and unusual inversions were well ahead of the standard performance practice for guitar in *choro* at this time, and paved the way for the future of the *baixaria* style, which was standardized by Dino “Sete Cordas.”

Horondino José da Silva, a.k.a Dino “Sete Cordas” (Dino seven strings), was born in Rio de Janeiro in 1918. Along with Tute and Raphael Rabello, he is considered one of the three masters of the *violão sete cordas* and took the instrument to new heights as an accompanist for innumerable groups and star soloists including: Carmen Miranda, Francisco Alves, Orlando Silva, and Época de Ouro (w/Jacob do Bandolim). Out of his respect for the founding father of the instrument, Dino is reported to have only begun playing the *violão sete cordas* after the death of Tute (Cazes 1999: 50). Dino’s style is much like Tute’s, but he tends to explore the harmony even further, and usually plays longer, more chromatic eighth, sixteenth, and sometimes thirty-second note passages in the *baixaria*. He still performs today at the age of 86, and has created the standard for playing the *violão sete cordas* in the *choro*. To represent Dino’s achievements and command of the instrument, I have chosen the piece “As Rosas Não Falam.” (figure 2-8).

³¹ The normal performance practice of guitarists was to improvise the *baixaria*, and I assume Tute improvised his part. However, this is not certain as I do not have any additional information about this performance in particular.

This piece is designated *samba-canção* (samba-song), which emerged as a commercial genre designation in the 1930s. This *samba-canção* resembles the rhythm of the *maxixe* style, but is much slower in tempo, which explains the thirty-second note runs by Dino (measures 5, 15, 16, etc.). The harmony is surprisingly simple given the typical harmonic complexity of the *samba-canção*, which had a strong influence from American jazz. The song features the typical thirty-two bar standard form (not normal in *choro*), and modal mixture gives the harmony interesting color. The harmonic progression is as follows

Introduction-Dm: $\text{||i} - \text{i}_{4/2} - \text{V}_{4/3}/\text{V} - \text{iv}_{6/\#4} - \text{V}_7/\text{V} - \text{iv}_{6/\#4} - \text{V}_7 - \text{V}_{6/5}\text{||}$

Dm: $\text{||i} - \text{i}_{4/2} - \text{iv}_{6/\#4} - \text{VI}_6 - \text{V}_7/\text{V} - \text{V}_{6/5} - \text{V}_7 - \text{i} - \text{V}_{6/5}/\text{V} - \text{V} - \text{i} - \text{i}_{4/2} - \text{V}_{4/3}/\text{V} -$

$\text{V}_{4/2}/\text{V} - \text{iv}_{6/\#4} - \text{V}_7 - \text{V}_{6/5} - \text{i} - \text{vii}_7/\text{iv} - \text{iv} - \text{ii}_7 - \text{i} - \text{V}_{4/3}/\text{V} - \text{V}_{4/2}/\text{V} - \text{V}_7 - \text{i} - \text{i}_{4/2}$

$- \text{iv}_6 - \text{iv}_{4/2} - \text{V}_7/\text{V} - \text{V}_{6/5} - \text{i} - \text{V}_{6/5} - \text{V}\text{||}$

The influence of jazz on Dino's playing is apparent in the chromatic passages and "bop" scales³² (measures 8, 13, 19), and the outlining of the V_{b9} chord (e.g., m. 37) when it is merely labeled E7.

As one can see from this piece, Dino's playing is much more advanced than Tute's simpler style. Dino expanded the role of the *violão sete cordas* from an accompaniment instrument to one that played a more active role in *choro*.

³² A traditional "bop" scale is an octatonic scale based on the major scale, played in descending scale with both raised and flattened seventh degrees (e.g., C, B, B \flat , A, G, F, E, D, C).

The image shows a musical score for a piece titled "As Rosas Não Falam." The score is written in 2/4 time and consists of six staves of music. The key signature has one flat (B-flat). The score includes various guitar chords and performance markings.

Staff 1 (Measures 1-5): *Introdução* (Measures 1-2), *Simile* (Measures 3-5). Chords: D m, D m/C, E 7/B, G m6/B \flat , E 7, G m6/B \flat .

Staff 2 (Measures 6-10): Chords: A 7, A 7/C \sharp , D m, A 7, D m *Canto*, D m/C. Includes triplets in measures 7 and 9.

Staff 3 (Measures 11-15): Chords: G m6/B \flat , B \flat /F, E 7, A 7/C \sharp , A 7, D m.

Staff 4 (Measures 16-20): Chords: E 7/G \sharp , A 7, D m, D m/C, E 7/B, E/D. Includes triplets in measures 18 and 20.

Staff 5 (Measures 21-25): Chords: G m6/B \flat , A 7, A 7/C \sharp , D m, F \sharp $^\circ$, G m.

Staff 6 (Measures 26-30): Chords: E m7(b5), D m, D m/C, E 7/B, E/D, E 7/G \sharp .

Figure 2-8. Transcription of Dino 7 Cordas' performance on "As Rosas Não Falam."
 (Source: Braga, Luiz Otávio. 2002. *O Violão de Sete Cordas: Teoria e Prática*. Rio de Janeiro:Luminar Editora. pp.110-11. Used with permission).

The image shows two staves of musical notation in a single system. The first staff begins at measure 31 and contains four measures of music. Above the staff are the chords: A 7, D m, D m/C, and G m/B \flat . The music features eighth-note triplets in the first three measures. The second staff begins at measure 36 and contains five measures of music. Above the staff are the chords: G m/F, E 7, A 7/C \sharp , D m, A 7/C \sharp , and A 7. The music continues with eighth-note patterns and triplets.

Figure 2-8 continued.

While the *violão sete cordas* (since the early 20th century) has historically been an intrinsically imperative instrument in *choro*, Dino's playing creates more of a duet with the soloist, thus showcasing its importance, and adding to its acceptance in Brazilian music.

The guitar in Brazil is generally used as an accompaniment instrument in popular music, but there have been many solo guitarists that have flourished as well. One of the earliest and best known of these solo guitarists is João Texeira Guimarães (João Pernambuco). João Pernambuco (1883-1947) was born in the dry northeast interior called the *sertão*, but due to droughts and famine coupled with the death of his father his family moved to the city of Recife (state of Pernambuco) in 1891 (Crook 2003:5). In Recife, João learned how to play both the *viola* (at this time a five-string double-coursed instrument) and the six-string *violão*, as well as many of the folk and popular musical styles of the northeast (*côco*, *embolada*, *frevô*, and *maracatu*). In 1904 João moved to Rio de Janeiro to become an ironworker, but also involved himself with various *rodas de choro*. It was in these musical circles that he met Villa-Lobos, Pixinguinha, Donga, and Catulo da Paixão Cearense, and he even began performing with many of them. Due to their common northeastern roots, João and Catulo, connected musically and performed at

the houses of Rio's social elite. Catulo also wrote words to João's songs and it is unknown whether they co-wrote Catulo's biggest hit "Luar do Sertão" (1915), which Catulo claimed as his own. In the late 1910s, João Pernambuco also became a fixture in Pixinguinha's group Os Oito Batutas, which was the premiere group of the day.

João Pernambuco was considered one of the best guitarists in all of Brazil. He contributed to the guitar not only as a performer, but as a teacher and composer as well.

According to Garcia

Pernambuco's greatest contributions to the *choro* tradition were both his compositions and his guitar technique. . . . He did things which no one had thought of until that point, and his legacy was continued through other great guitarists such as Augustín Bairros, Dilermando Reis, and Garoto. (1997: 221-2)

Pernambuco composed in many of the popular and folk genres of that time including:

modinha, choro, samba, toada, jongo, etc., and even developed an etude study for guitar.

All of his compositions were influenced by his unique technique, which was not the

traditional classical guitar technique made famous by Tárrega and Segovia. He

sometimes played only with his left hand (striking only the fretboard to make a sound

without aid of the opposite hand), made use of chord planing (striking a chord formation

and sliding up and down the neck in the same position), moved the thumb in an up and

down motion like a plectrum, and sometimes used all five fingers in the right hand

(picking or strumming hand)(figure 2-10).³³ These techniques can be heard in many of

his compositions/arrangements including: "Brasilerinho," "Interregando," and "Dengoso"

to name a few.³⁴

³³ In order to use the fifth finger (small finger or "pinky") the guitar must be held at a more severe angle (10-25 degrees more acute) than the standard classical position.

³⁴ Thomas Garcia gives excellent examples of some of these techniques in his dissertation 267-285

One of the major distinctions between the early solo and accompanimental *choro* guitar style is the absence of the *baixaria* in the former. This absence can be seen in Pernambuco's "Dengoso," (figure 2-9) which is an excellent example of a solo guitar *choro* of that time period. While there are still solo bass parts, they are much simpler and are usually not played while the melody is prominent. In "Dengoso," we can also see the use of the *maxixe* rhythm frequently throughout. The piece is fairly simple harmonically, which was common in the works of that epoch.

While Pernambuco's solo style is analogous to Tute's accompanimental style, Annibal Augusto Sardinha (Garoto) (1915-1955) could be described as the Dino Sete Cordas of the solo guitar *choro*. However, he transcended the limits of *choro*, and became much more influential than Dino due his dual role as composer and performer. He was one of the first guitarists, along with Dilermando Reis, to introduce a classical guitar technique into the popular Brazilian guitar style. In addition, he was a multi-instrumentalist who played *cavaquinho*, *banjo*, *tenor guitar*, and *viola* among other stringed instruments.

Garoto was born in São Paulo, and began studying the banjo at age eleven. He excelled at the instrument and began performing with the *regional Irmãos Armani do São Paulo* in the same year. Through his musical endeavors with this group, as well as others, he became known as the *moleque do banjo* (street urchin of the banjo), but later became simply *Garoto* (the kid) (Garcia 1997: 255). By the age of fourteen he was playing *choro* on guitar with some of the greatest musicians in Brazil including Paraguassú (an accomplished guitarist who helped foster Garoto's guitar playing). Over

the next ten years, Garoto gained a great deal of fame in Brazil due to his performances on several recordings.

The image displays a musical score for the piece "Dengoso" by João Pernambuco. The score is written for guitar in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fret numbers (0, 1, 2, 3, 4) are indicated below the notes. Fingerings (1, 2, 3, 4) are shown above or below notes. The score is divided into five systems, with measure numbers 6, 10, 14, and 18 marked at the beginning of their respective systems. Roman numerals II, V, and VI are placed above the staff in several measures, likely indicating chord changes. The piece concludes with a double bar line and repeat dots.

Figure 2-9. Excerpt from “Dengoso” by João Pernambuco. (Source: Santos, Turbio, ed. 1992. *Pernambuco (João Teixeira Guimarães): 11 Famous Chôros*. Heidelberg:Chantarelle. Used with Permission.

Shortly after moving to Rio de Janeiro in 1938, Garoto toured the United States while working with Carmen Miranda’s band *Bando da Lua*. However, he was not merely an accompanist as his guitar playing was a significant part of the show. Garcia states

Garoto often played introductions to sambas and *choros* on the tenor guitar, assuming the same role as the flute or clarinet in the regional. Several of these performances can be heard in Miranda's early Hollywood movies, e.g., *The Gang's All Here* and *Springtime in the Rockies*. In stage shows Garoto would be the opening act for Carmen, and would close shows either playing solo or accompanied by the band. (Garcia 1997: 239)

At this time jazz artists like Duke Ellington and Art Tatum heard Garoto, and invited him to jam sessions or what Garoto termed *rodas de jazz*. It was through Garoto and Miranda that Brazilian music was first popularized in the United States. But this influence was a two-way street, as Garoto also brought back jazz style harmonies to Brazil.

Garoto's most important contributions to the guitar in Brazil, as well as Brazilian music in general, was how he mixed sophisticated harmonies and classical technique (the style of Tárrega and Segovia) with the styles of the *chorões* and jazz musicians he encountered. Marco Pereira also credits Garoto with being the first popular music guitarist to use nylon strings. While this distinction is subject to debate, we know that Garoto used both nylon and steel strings depending on the situation and he is undoubtedly one of the most influential guitarists of his era (Bellinati 1991:7; Boukas 2000:3). I do not believe it is a coincidence that Garoto's work is considered one of the principal influences on the bossa nova era, and guitarists of that later time all used nylon strings.

To illustrate Garoto's unique musical and technical contributions to the Brazilian guitar and popular music, I have selected various excerpts from Paulo Bellinati's transcriptions of the master guitarist's works. The first series of these examples demonstrates Garoto's use of popular/folk style technique in his compositions, and the second is a transcription of "Lamentos do Morro" (Sounds of the Hillside Slums).

Partial Barre

Playing two or more strings with one finger of the left hand (1 = index, 2 = middle, 3 = ring or 4 = little).



Five-Note Chords

Use the five fingers of the right hand (p = thumb, i = index, m = middle, a = ring and l = little).



Crossing Barre

Playing with the 1st finger of the left hand; a barre crossing over a fret.



Thumb Like a Plectrum

Playing notes or chords by alternating the right-hand thumb downstroke/upstroke, using it like a plectrum.



Figure 2-10. Examples of non-classical guitar techniques employed by many guitarists of Brazilian popular music in the late 19th and early 20th centuries. (Source: Bellinati, Paulo. 1991. "The Guitar Works of Garoto vol. 1. San Francisco: GSP. pp. 7-8. Used with permission).

In the example of *Crossing Barre*, one can also see the technique of *planing* between the last chord of the first bar and the first chord of the last bar, as they move in descending parallel motion. As I mentioned above, João Pernambuco also used the five-finger and plectrum techniques.

Transcribed by
Paulo Bellinati

GAROTO
(Annibal Augusto Sardinha)

Introduction

$\text{♩} = 90-96$

The musical score is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of quarter note = 90-96. The first staff shows a treble clef and a bass clef. The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with various articulations and dynamics. The score includes various musical notations such as dynamics (p, f), articulation (accents), and fingering (5, 0). The piece concludes with a double bar line and a final chord.

Figure 2-11. Excerpt from “Lamentos do Morro” by Garoto. (Source: Bellinati, Paulo. 1991. " *The Guitar Works of Garoto vol. 1*. San Francisco: GSP. pp. 18-20. Used with permission).

Musical score for guitar, measures 20-40. The score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff (measures 20-24) includes a circled measure number '20' and a circled '3' above the staff. The second staff (measures 25-29) includes a circled '2' above the staff and a circled measure number '25'. The third staff (measures 30-32) includes a circled measure number '30'. The fourth staff (measures 33-35) includes a circled measure number '35' and a circled '3' above the staff. The fifth staff (measures 36-39) includes a circled 'B' above the staff and a circled '3' above the staff. The sixth staff (measures 40-41) includes a circled measure number '40' and a circled '5' above the staff. The seventh staff (measures 42-43) includes a circled '4' above the staff. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various chord voicings. Some measures contain accidentals (flats and sharps) and dynamic markings like 'p' and 'v'.

Figure 2-11 continued.

This musical score consists of six staves of music in G major, 7/8 time. The notation includes various guitar-specific elements such as fret numbers (1, 2, 3, 4, 5, 6, 7, 8), fingerings (1, 2, 3), and a circled '6' indicating a barre. Measure numbers 45, 50, 55, 60, and 65 are clearly marked. A first ending bracket labeled '1.' spans measures 53-54, and a second ending bracket labeled '2.' spans measures 60-61. A 'C1' (Capo 1) instruction is placed above the staff at measure 55. The score concludes with a double bar line and repeat dots at the end of measure 65.

Figure 2-11 continued.

The introduction begins in E minor with a sixteenth-note bass pedal tone alternating between E and D, which implies or evokes the sound of a *pandeiro* (Brazilian tambourine typically used in *choro*). This passage utilizes the up and down thumb technique as shown above. The first half of the A section (measures 12-19) contains an interesting harmonic sequence of half-diminished chords over a D pedal tone. This is harmonically a prolongation of the dominant chord, and prepares the next section in G major. However, a descending bass line from C to A briefly interrupts the D pedal before it then returns to the original D. The progression is as follows

G:(over D pedal) $\parallel \text{vi}_{\flat 7} (\text{ii}_{\flat 7} \text{ in D}) - \text{V}7 - \text{vi}_{\flat 7} - \text{V}7 - \flat\text{III}7 - \text{vii}_{\flat 7}/\text{IV} - \text{iii}7 \parallel$

G: (over C pedal) $\parallel \text{iv}7 - \text{ii}_{\flat 7} \parallel$ G: (over Bb pedal) $\parallel \flat\text{III}7 - \flat\text{VI}7 \parallel$

G: (over A pedal) $\parallel \text{iv} - \text{iv}_9 - \text{V}7\text{sus}_4/\text{iv} - \text{iv}7 - \text{ii}_{\flat 7} - \text{V}_9 \parallel$

As the D pedal returns in measure 28, jazz influence is most apparent. Garoto first uses a progression of augmented modal chords (Bb augmented and Ab augmented) in this measures 28-9, which can also function as tritone substitutions of the IV and V chords with a raised fifth degree (e.g., Bb augmented can be respelled as Gb augmented). The harmony is resolved somewhat diatonically to a $\text{iv}_9(\sharp 7) - \text{V}_9 - \text{iii}7 - \text{vii}_{\flat 7}/\text{iii} - \text{iii}7 - \text{IV}7 -$

$\text{V}7$. The B section then commences, and contains much of the same harmony found in traditional tin-pan-alley tunes. According to Bellinati, this section is a tribute to Ary Barroso, composer of the big-band jazz/crooner influenced *samba-canção* period from

the late 1940s to the 1950s. Barroso is most famous for the songs “Aquarela do Brasil” and “Na Baixa da Sepateiro” (Bahia).

It is also interesting to note Garoto’s use of the left hand, which does more than play quarter notes. In measure 36, the eighth notes in beat two simulate the *surdo* (bass drum) found in *samba* ensembles. Garoto also uses a technically challenging *baixaria* style (measures 53-5 and 76), which is not found in the guitar style of João Pernambuco. Throughout this piece it is easy to see Garoto’s technical capabilities as well as his harmonic complexity.

These guitarists, Tute, Dino 7 Cordas, João Pernambuco, and Garoto, are four of the most influential guitarists of their time, and set the standard for Brazilian guitar performance practice of the future. Along with many other musicians who helped popularize *samba*, they are responsible for the acceptance of the guitar in Brazil. Equally important was their role as cultural mediators, as their music was influential to both the upper and lower classes of their day. While Tute and Dino are solely associated with the *choro* style, Pernambuco and Garoto transcended *choro* into *samba* and jazz. And as *samba* emerged in the first decades of the 20th century, Pernambuco and Garoto maintained a technical excellence while other guitarists preferred the simpler style of accompanying *samba* singers. They are the foundation of the solo Brazilian guitar, and directly influenced Marco Pereira’s playing style.

These are, of course, not all of the important guitarists of this era, but just representatives of a world of Brazilian guitar that was being created at this time. Other notable solo guitarists of the era are: Dillermundo Reis, whose style is similar to

Pernambuco's but with more classical influence; Augustín Barrios; and Américo Jacomino "Canhoto."

The Bossa Nova era

In the 1940s and 1950s, American big band jazz, along with crooner style singers highly influenced the now highly popular *samba*. This ultimately resulted in the *samba-canção* (samba song), which was a middle-class commercial version of *samba*.

Composers like Ary Barroso, and singers Dick Farney and Johnny Alf created a sound that changed Brazilian popular music from the vocal, guitar, and percussion based *samba*, to a more grandiose and smooth sound that included string sections and jazz harmony.

Along with these musical changes, social changes also were taking place in the mid-1950s. It was during this time that industrialization was taking over, and many of the "rural power bases" were "loosing ground" to major corporations (Reily 1996: 5). In addition to this, many members of the newly formed urban middle-class were reaping the benefits of the new industrialized Brazil. The upper and lower classes became "spatially isolated from each other," and Brazil created its first generation where the poor and rich did not interact socially with each other (Reily 1996: 5). Political change was revolutionary as well with Juscelino Kubitscheck being elected president in 1955. With the political slogan "fifty years in five" (referring to fifty years of progress in five years) Kubitscheck began bankrolling the nation's wealth to promote a "modernized" Brazil. Kubitscheck also created a new capital of the country in Brasília, a newly constructed and highly modernized city located in central interior of Brazil. Due to the new presidency, industrialization, and winning its first world cup of soccer in 1958, Brazil had reached a heightened state of national pride. And it was in this euphoria that the urban middle-class

youth celebrated their carefree lives, and were ripe for a new musical sound to define their generation.

This was the backdrop for the new *samba* style that would be termed bossa nova; it would be through this movement that the guitar would be fully solidified as the national instrument of Brazil. The historic tale of bossa nova generally asserts that the combination of the unique contributions of poet Vinícius de Moraes, pianist/composer Antônio Carlos Jobim, and guitarist João Gilberto fostered the new musical style. Moraes's simple yet witty lyrics, Jobim's jazz/French impressionism influenced compositional style, and João Gilberto's simple guitar and breath-like vocal timbre were the foundations of this "new thing." However, it was João Gilberto's voice and guitar that fully realized the bossa nova sound, and this new simplified (instrumentationally speaking) version of *samba* would resound around the world. The goal of these artists was to create a style that was more tranquil and sophisticated (lyrically and harmonically) than the commercialized *samba* at that time. This new style of *samba* communicated very well to the emerging middle class, and the popularity of bossa nova influenced many burgeoning young musicians to study the soft sounds of Gilberto's nylon-string guitar. As Reily states, "With the emergence of bossa nova the guitar became the instrument to cross-cut the social divisions of the country. It could be heard from the poorest and dark quarters to the richest and the whitest, in both rural and urban contexts" (2001: 172). The ultimate global popularity of bossa nova would solidify the nylon-string guitar as the Brazilian guitar internationally. (Béhague 1973; Castro 1991)

Another factor in the internationalization of bossa nova and the ascent of the Brazilian guitar as a national symbol was the international popularity of the film *Orfeu*

Negro (Black Orpheus) by French director Michel Camus in 1959. The film, which was a modern Brazilian setting of the classic Greek play *Orpheus and Eurydice*, was an offshoot of the hit play *Orfeu da Conceição* that featured songs co-written by Moraes de Moraes and Tom Jobim. While history highlights the global popularity of the soundtrack to *Orfeu Negro*, which thrust this new style of *samba* (later to be called bossa nova) into the international music scene with famous songs such as “A felicidade” (Jobim/Moraes) and “Manha da Carnaval” (Bonfá), the role of the guitar in the film is equally as significant. First and foremost, the film’s protagonist, Orfeu, plays a nylon-stringed guitar, which is substituted for the Greek character’s powerful harp. In the film, the neighborhood’s poor children believe that Orfeu’s guitar has powers that can cause the sun to rise each morning, and Orfeu’s guitar is highlighted throughout the film in various scenes. While the guitar is not capable of bringing Eurydice back to life as Orpheus’s harp did, the final scene is of a young boy (the new Orfeu) playing the guitar to make the sun rise while the other children are dancing to his new *samba*. The purposeful use of the guitar and this new style of *samba* in the film to represent Brazilian musical identity painted a new picture for the world, and helped bossa nova become a global success. The film, and its soundtrack, helped change Brazil’s image from Carmen Miranda’s flamboyant dancing while wearing a “fruity” hat to a man quietly playing his guitar.

While João Gilberto is credited with defining the main framework of the bossa nova guitar style, he was not the only guitarist to contribute to this new way of playing *samba*. Guitarists Luiz Bonfá, Carlos Lyra, Paulinho Nogueira, and later Baden Powell, also helped lay the foundations of the bossa nova. The latter two of these guitarists are

Marco Pereira's greatest influences,³⁵ and furthered the line of Brazilian solo guitarists founded by Pernambuco and Garoto. Nogueira and Powell, like Garoto, were classically trained and used nylon strings on their guitars. They brought the guitar to a new technical level, and continued to mix new styles as their predecessors.

Paulinho Nogueira (1929-2002)

Paulo (Paulinho) Mendes Pupo Nogueira was born August 8, 1929 in Campinas, São Paulo. He first learned classical guitar from his father and two brothers at the age of eleven, and in 1952 moved to São Paulo city to pursue a professional career as a guitarist. In 1958, amidst the euphoria happening throughout Brazil, Nogueira released his first LP *A Voz do Violão*, for which he gained critical acclaim as one of the great guitarists in the country. In 1965, his fame was broadened, as he became regular guitarist on Brazil's popular television show *O Fino da Bossa*, which was hosted by Elis Regina and Jair Rodrigues. The show featured some of the greatest musical talent in Brazil as guest artists including: Baden Powell, Tom Jobim, Dorival Caymmi, Edu Lobo, and others.

After enjoying the success of the early 1960s bossa nova craze, performing opportunities diminished for bossa nova guitarists with the onset of the more musically simple *Jovem Guarda* movement led by Roberto Carlos in the second half of the decade. Due to the spiraling popularity of bossa nova and the lack of venues to perform in, Nogueira turned to teaching guitar lessons (1964) and writing pedagogical material for the instrument. In 1967 he wrote a harmony method book entitled *Paulinho Nogueira Method for Guitar and Other Harmonic Instruments*, which is still a best seller after

³⁵ This is not to say that João Gilberto was not a great influence on Pereira's playing, but that Paulinho Nogueira and Baden Powell by their instrumental style are more similar to Pereira's playing than the singer/guitarist.

twenty reprints (Paschoito 1998: 6). One of his students at this time was the now famous Toquinho, who went on to work with Vinícius de Moraes, Tom Jobim, and many others.

In addition to composing and teaching, Nogueira also designed an instrument called the *craviola* (figure 2-12), which was eventually made by his luthier friend Gianini. The guitar is a cross between a *cravo* (harpsichord) and a *viola*, and has a large teardrop shaped body and six double-coursed strings. It was a great seller for the company, and is still exported around the world.

Nogueira's style was much more classical than the other guitarists of his day, and much less influenced by American jazz. He played with very short to no fingernails (like Garoto), which is part of Nogueira's trademark "soft" sound. As a composer he is greatly influenced by Bach, Villa-Lobos, and Garoto, but is also an excellent songwriter. Ironically, Nogueira's biggest hit was his 1970 song "Menina," which he sang himself. However, it is his compositions and arrangements for the guitar that have secured his place in Brazil's popular music history. His first and most famous composition for guitar is "Bachianinha no. 1" (Little Bachiana no. 1) (figure 2-13),³⁶ which he originally recorded on his second album under the name "Samba no Céu" (Samba in Heaven) in 1960. He changed the name after realizing the influence of Bach on the piece. The name of the piece is also a reflection of Villa-Lobos's influence on his style. This piece has been recorded by various guitarists around the world, and is considered a standard in the Brazilian guitar repertoire. The rhythm, melody, and harmony of this piece are baroque in style, but also contain distinctly Brazilian elements. First, it was written solely for the guitar, and closely resembles the *Bachianas Brasileiras no. 5* by Villa-Lobos.

³⁶ This piece was originally written for one guitar, and the second guitar is optional (Paschoito 1998: 6).



Figure 2-12. Photo of Gianini *craviola* taken by Frank Ford. (Source: <http://www.frets.com/FRETSPages/Museum/Guitar/Giannini/Craviola/CraviolaViews/craviola06.jpg>. Last accessed on July 13, 2004).

Adagio (♩ = 72)

con grazia

5

9

13

CV

CVIII

CVII

CV

CV

Figure 2-13. Excerpt from “Bachianinha no. 1” by Paulinho Nogueira. (Source: Paschoito, Ivan and Santos, Luís Santos. 1998. *The Guitar Works of Paulinho Nogueira: Volume 1 - 9 Pieces*. San Francisco: GSP. pp. 7-8. Used with permission).

Musical score for guitar, measures 17-32. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features various chord voicings and techniques, including triplets, slurs, and dynamic markings.

Measures 17-20: Measure 17 starts with a **CV** chord voicing. Measure 18 continues with similar voicings. Measure 19 introduces a **CII** chord voicing. Measure 20 concludes the first system.

Measures 21-24: Measure 21 begins with a **CIV** chord voicing. Measure 22 features a **CV** chord voicing. Measure 23 includes **CIII** and **CIII** chord voicings. Measure 24 continues with **CIII** chord voicings.

Measures 25-28: Measure 25 starts with a **CVII** chord voicing. Measure 26 features a **CIV** chord voicing. Measure 27 continues with **CIV** chord voicings. Measure 28 concludes the second system.

Measures 29-32: Measure 29 begins with a **CI** chord voicing. Measure 30 features a **CIII** chord voicing. Measure 31 continues with **CIII** chord voicings. Measure 32 concludes the third system.

The score includes numerous fingering numbers (0-4) and dynamic markings such as mf and f .

Figure 2-13 continued.

The subtle use of the Afro-Brazilian rhythm in the inner voices (e.g., measure 11) also adds a Brazilian touch. The harmony is fairly simple, and follows the cycle of fifths progression as found in Corelli, Scarlatti, Bach, Handel, and other baroque composers.

While Nogueira was an important figure in the bossa nova era, he did not compose many pieces until the late 1970s and early 1980s. In contrast to the “Bachianinha,” he also composed many non-traditional bossa nova inspired works. An example of this is “Reflexões em 2 por 4” (Reflections in 2/4), which is based upon the João Gilberto’s rhythmic bossa nova pattern:³⁷

Larghetto (♩ = 63)

bossa nova

Figure 2-14. Excerpt from “Reflexões em 2 por 4.” by Paulinho Nogueira. (Source: Paschoito, Ivan and Santos, Luís Santos. 1998. *The Guitar Works of Paulinho Nogueira: Volume 1 - 9 Pieces*. San Francisco: GSP. p. 25. Used with permission).

The harmony and rhythm in this piece contains a much greater influence of the bossa nova era than “Bachianinha no. 1.” The opening harmonic sequence is $I_9 \rightarrow VII-V7/V-$

³⁷ Béhague (1973:222) and Reily (1996:5) also transcribed this rhythm.

♭VII-I₉-etc., which is in sharp contrast to the traditional baroque harmony he used in the

Bachianinha.

Paulinho Nogueira's mixed his classical background with the soft sounds of bossa nova to create a new style of solo guitar repertoire. While his playing is not highly virtuosic, he broadened the school of solo guitar compositionally, pedagogically, and even technically. In a country where it is difficult for an instrumentalist to gain critical acclaim, as well as earn a sufficient income, Nogueira remained committed to instrumental guitar music. He exuded a great influence on young guitarists who are learning the instrument, and are intimidated by the virtuosic classical styles, as well as Baden Powell's acrobatic guitar work. Paulinho Nogueira's hybrid musical style is an excellent representation of the Brazilian guitar, and has made him a permanent fixture in Brazilian music history.

Baden Powell (1937-2000)

I would say that familiarity with Powell was the reason I never attempted to learn to play the guitar. Pelé's friend cannot play soccer. Baden Powell was the Pelé of the guitar.

-Mário Telles, singer and composer. (Espinosa 2000)

There are not many guitarists, let alone musicians in general, in Brazil that are as legendary as Baden Powell. Powell is the culmination of all guitarists that preceded him, and influenced everyone who has come after. He can be considered the greatest ambassador of the Brazilian guitar to the rest of the world, and his playing defines the instrument we know today. Baden Powell's playing expresses the identity of the Brazilian guitar: technical excellence and a rich acoustic sound mixed with the energy of the rhythmic musical culture of Brazil.

Roberto Baden Powell de Aquino was born on August 6, 1937 in a small town in the state of Rio de Janeiro called Varre-Sai (about 220 miles from Rio de Janeiro). His father was a Boy-Scout leader and named him Baden Powell after the founder of the organization (Sir Robert Stephenson Smyth Powell-Powell). Powell's family moved to the city of Rio de Janeiro when he was three months old, and lived in the poor neighborhoods of São Cristóvão and Villa-Isabel. These neighborhoods were also once homes to great musicians like Pixinguinha and Donga, who often visited Powell's home. He began playing guitar at the age of seven when his father arranged classical guitar lessons from Jaime Florence, who was a prominent guitarist of that time in Rio. When he was nine, he won an amateur radio contest for an unaccompanied guitar piece, and began playing professionally a year later. One of his earliest jobs was as an accompanist for vocalists performing on the *Rádio Nacional* (National Radio) in the late 1940s.

Powell began playing in Rio's nightclubs when he was 18, where he met Antonio Carlos Jobim. In 1956, he recorded his first hit "Samba-Triste," which contained lyrics written by Billy Blanco. He was introduced to Vinícius de Moraes through a mutual friend (Nilo Queiroz) in 1962, and began collaborating with him shortly afterwards (Castro 1990: 305). The two musicians worked for ninety days straight in Moraes's apartment, and composed over twenty-five songs. It was during his collaboration with Moraes that he created a new guitar sound heavily influenced by the polyrhythmic sounds of Afro-Brazilian religious music.³⁸ He called this new style *Afro-samba*, blending these rhythms with his own classical and popular music background. As Vinícius de Moraes states

³⁸ Powell spent six-months in Bahia (a state in the Northeast of Brazil with a predominantly Afro-Brazilian population) in 1964 where he frequented various *candomblé* houses.

From that same period is “Canto de Yemanjá” in which, it is my opinion, Powell reached a beauty rarely attained. . . . Powell's musical antennae to Bahia and, in a final stretch, to Africa, allowed him to put together this new syncretism, adding a 'carioca' taste, within the spirit of modern samba, to the Afro-Brazilian *candomblé*, giving it a more universal dimension. (Luft 1997)

This sound can be heard in the song cycle *Os Afro Sambas*, originally recorded in 1966, but re-recorded in 1990 because Powell was unhappy with the earlier recording quality. The album is structured as a *candomblé* ritual³⁹ beginning with “Abertura” (“Opening”) and proceeding through a cycle of songs that have associations with certain deities (e.g., “Canto de Xangô,” “Canto da Iemanjá/Yemanjá”). Many of the songs are in complex triple meter (12/8 or 6/8), which reflect the typical rhythms of *candomblé* rituals. Other Afro-Brazilian elements in the songs are the various refrains and responsorial choruses featuring the female group Quarteto en Cy (Quartet in C). However, he also mixes these sounds with his bossa nova background in “Tristeza E Solidão,” but uses a gourd rattle as a substitute for the hi-hat sixteenth-note rhythm. This instrumental addition gives the piece an Afro-Brazilian flavor.

In addition to this album, Powell and Morais also composed songs that represented other aspects of Afro-Brazilian culture. In the famous “Berimbau,” which appears on the re-recording of *Os Afros Sambas*, Powell imitates the Afro-Brazilian musical bow often found in *capoeira* (a Brazilian martial-arts style where the participants avoid hitting each other). He does this by playing both single notes and chords up and down a major second in the typical berimbau rhythm: . Another song that included the Afro-

³⁹ Participants in *candomblé* rituals usually sing a sequence of songs devoted to the Orixá deities.

Brazilian theme was “Samba da Benção,” which was later used in the soundtrack of the French film *Un Homme et Une Femme* (A Man and A Woman).

In addition to the new *Afro-samba* sound, Powell was also greatly influenced by American jazz, and even performed in the United States with saxophonist Stan Getz in 1966. He also traveled to Europe (mostly France and Germany) in the 1960s and performed at various jazz festivals there including the Berlin Jazz Festival. While Brazilian guitarists before him were only subtly influenced by jazz harmony in their playing, Baden Powell went much further and recorded jazz standards like Thelonius Monk’s “Round Midnight,” Miles Davis’s “Stella By Starlight,” and “All The Things You Are.” However, he usually performs the pieces in a bossa nova style, and they sound similar to the solo guitar playing of Jim Hall, Joe Pass, and Wes Montgomery. Some of these jazz standards he performed on solo guitar, but others with a trio or quartet of bass, drums, and the occasional solo instrument (usually a flute).

Powell’s playing style is highly virtuosic, and attained a level never heard in Brazil before his time. He was capable of playing fast melodic passages, as well as sounding like two guitarists at once in his solo pieces (playing difficult parts in the bass and upper voices at the same time). Some of his fastest playing is on the recording of Pixinguinha’s “Carinhoso” from the album *Personalidade*. His sound is fairly brash and he tended to hit the strings very hard with his right hand closer to the bridge than a typical classical guitarist (figure 2-15). However, he could also contrast this playing with the light touch of a bossa nova and classical guitarist. He could also play modal and chromatic melodic lines like a jazz musician, or keep within the diatonic scale. Essentially, Powell could play in any style while maintaining his own distinct sound.

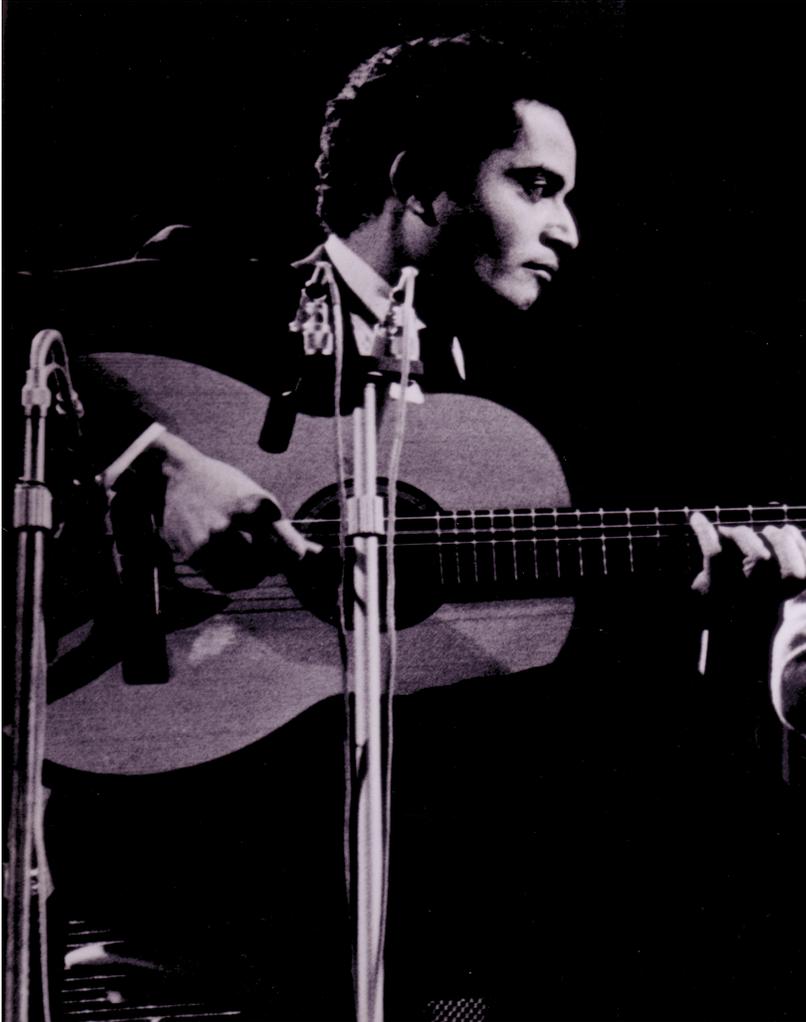


Figure 2-15. Photo of Baden Powell at the 1967 Berlin Jazz Festival taken by Frank Bender. (Source: <http://www.brazil-on-guitar.de/gallery/frame/gallery.html>. Last accessed June 12, 2004).

Powell's compositions range widely from fast *sambas* to subtle bossa novas and gentle preludes, and often mixed many styles in one piece. He also composed songs like Paulinho Nogueira, and even sang many of the *Afro-samba*'s that he co-wrote with Morais. Unlike Garoto's and Nogueira's pieces, Powell's compositions were not always guitar specific, meaning that the melodies could stand for themselves without the use of the guitar. This is not to say that Powell did not compose for the guitar, but that his thinking was like a pianist, as he treated all voices equally. However, he did use some of

the same techniques as Garoto, such as the five-finger technique, chord planing and barre crossing. To summarize, Powell was a complete player, who was not limited by his instruments capabilities, but revolutionized the Brazilian guitar.

To exemplify Powell's compositions and playing style, I have chosen two contrasting pieces: "Consolação" and "Tempo Feliz." "Consolação" (figure 2-16) is a fast-*samba* with *Afro-samba* characteristics. While the rhythm for this piece is a typical samba rhythm, it is in a minor key like most of his other *Afro-sambas*. In the release of this piece on *Poema On Guitar* (1967), the middle section switches to a polyrhythmic pattern in triple meter (12/8) with African style percussion (double bell, atabaque-sounding membranophones) pervading the mix while Powell improvises. Ernhard Weber, who is famous for his performances with Gary Burton and Pat Metheny, also accompanies him on bass. The transcription I have listed here comes from the album *Tempo Feliz* (1966), and is only accompanied by drums (played by Chico Batera). This version is less improvisatory, but demonstrates Powell's capabilities as a solo guitarist.⁴⁰ The compositional qualities of *Afro-samba* are found in the use of minor pentatonic harmonies throughout the piece, as well as vocal-like call and response sections between the bass and soprano voices (e.g., measures 1-34 and more prominently in measures 58-77).⁴¹ Powell also plays some flattened fifths in his pentatonic scale runs, thus giving

⁴⁰ This assumption is based on the absence of a "solo" section, which shortens the piece by almost four minutes.

⁴¹ I have marked these places in bold on the score, which are not part of the original transcription.

Musical score for guitar, continuing from Figure 2-16. The score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 7/8. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various guitar techniques such as vibrato (V), accents (acc), and dynamics (p). Fingerings are indicated by numbers 1-4. The score includes a measure number "58" at the beginning of the sixth staff.

Figure 2-16 continued.

the melodic lines an American “blues-like” sound. Also interesting to note is the use of the inner voices while the bass and soprano are playing melodic lines.

In “Tempo Feliz,” (figure 2-17) Powell showcases his “softer” bossa nova style and his classical guitar training. He begins the piece in a romantic rubato style, which contains a fairly simple harmony like that found in the *choro* and early *samba* (though it does contain various upper extensions of the harmony like 11ths and 13ths). This also showcases his attention to the inner voice accompaniment (eg., measure 20). Powell then commences in fairly strict time in the B section, where he plays a bossa nova/slow *samba*-like rhythm. He also plays melodic content while keeping in this rhythm, but the melody is often hard to distinguish because he often does not hold down the notes long enough to bring out the melody. However, this piece demonstrates Powell’s ability to play many parts at one time. Powell also disguises the Afro-Brazilian rhythm by holding chords over the bar, which is a common technique of *samba* and bossa nova guitarists.

Baden Powell is the embodiment of the Brazilian guitar, and set the standard for the future guitarists with his virtuosic technical abilities and unique compositional style. He is considered one of Brazil’s greatest guitarists in its rich musical history, and is undoubtedly the most influential. His impact is much like Miles Davis’s influence on the American jazz trumpet, as virtually every guitarist that followed him has copied his style in one way or another. Marco Pereira considers Baden Powell his greatest influence, and the guitarist he listened to the most as a burgeoning young musician. He is the Pelé of the guitar, and symbolizes the identity of the Brazilian guitar much like the great soccer master epitomized his sport.

A

B

Figure 2-17. Excerpts of the A and B sections of “Tempo Feliz” by Baden Powell.
 (Source: Darmstadt, Tonos. 1976. *Baden Powell Songbook Vol. 2*.
 Hozhofallee: TONOS Musikverlags. pp. 10-1 Used with permission).

Both Paulinho Nogueira and Baden Powell's mixing of popular and erudite musical styles further contributed to the acceptance of the Brazilian guitar in popular and elite classes of society. It was through their contributions, along with other bossa nova guitarists, that the guitar was solidified as a symbol of national identity. Baden Powell's virtuosity and expression of Afro-Brazilian culture not only transcended the country's class divisions, but its racial lines as well. And Paulinho Nogueira's more classical style inspired young guitarists to embrace Brazil's European musical heritage equally with the Afro-Brazilian rhythmic influence in popular music. Their influence fostered a new generation of guitar virtuosos like Egberto Gismonti, Ulysses Rocha, Paulo Bellinati, Marco Pereira, and Yamandú Costa. They also inspired young new vocalist/guitarists to broaden their horizons beyond the mere accompaniment style of João Gilberto. Guitarists like Gilberto Gil, Djavan, and João Bosco began playing more complex parts on their guitars while accompanying themselves vocally. Nogueira and Powell are the founders of the modern Brazilian guitar style, and their impact forever changed the face of the guitar in Brazil.

Vocal Accompanists

In addition to all of these great guitarists' influence on Marco Pereira's style, there are also many vocal accompanists who have inspired him. Three of these vocal accompanists are João Gilberto, Gilberto Gil, and João Bosco. While they are not virtuosos comparable to Baden Powell, Marco Pereira considers them three of his greatest influences. According to Pereira, each had his own unique style, which contributed to the world of the Brazilian guitar.

João Gilberto is historically noted as one of the fathers of bossa nova, and helped realize the new way of playing *samba*. At that time, Brazilian popular guitarists mainly improvised rhythms on the guitar in a variety of styles. João Gilberto essentially unified these styles by simplifying the rhythm (modeling it after the tamborim and surdo rhythms alone) (Connell 2002: 72-4). While his guitar playing is considered the definitive way to play bossa nova, it was his placement of the lyrics on the beat and rhythmic variations that Marco Pereira claims was most influential. For two years Pereira studied how João Gilberto rhythmically placed lyrics on the beat, and that he was intrigued by Gilberto's rhythmic variations. This study refuted his belief that Gilberto sang freely with rubato while keeping a steady guitar rhythm and revealed that every word was placed precisely.

Gilberto Gil's unique way of playing guitar left an indelible mark on Pereira's playing as well. Pereira recalls listening to Gilberto Gil, and being intrigued by the guitar style of "Expresso 2222" (figure 2-18). Later, Gil told Pereira he was trying to emulate the accordion sounds of the *forró* or *baião* groups found in the Northeast. Pereira would eventually record the only solo guitar version of this song on Almir Chediak's *Songbook-Gilberto Gil* CD (1992), which accompanied the book itself.

Figure 2-18. Transcription of guitar intro. riff from Gil's "Expresso 2222." (Chediak, Almir. 1992. *Songbook-Gilberto Gil*. Rio de Janeiro: Lumiar Editora. Used with permission).

Of the vocal accompanists, João Bosco influenced Pereira the most. He has unique vocal improvisatory style and a Baden Powell approach to playing *samba*. He uses a lot

of rhythmic variation in his playing, as well as executing melodic lines while playing chords and bass notes (like Baden). One of Bosco's trademark techniques is his special right hand pattern where he alternates between high and low voices in a chord progression. This can be seen in his "Incompatibilidade de Genios" from the album *Galos de Brigak*.



Figure 2-19. Transcription of Bosco's playing on "Incompatibilidade de Genios." (Source: Faria, Nelson. 1995. *The Brazilian Guitar Book: Samba, Bossa Nova, and Other Brazilian Styles*. Petaluna: Sher Music Co. p. 34. Used with permission).

Bosco is famous for his use of *partido alto* on guitar, which is the rhythmic pattern in the example above.

International Influences

In addition to these domestic musicians, various international artists have also made an impact on Pereira's playing style. Four important influences are: Wes Montgomery, Cacho Tiraó, John Williams, and Julian Bream. Pereira has said that he often gets his phrasing ideas (improvising) from Wes Montgomery. While he does not often play the octaves that were a trademark of Montgomery, he did copy his finger-style playing.

Cacho Tiraó is an Argentinean guitarist who has played with Astor Piazzolla and many other Tango musicians. Tiraó is much like the Baden Powell of the tango, as he was classically trained, but played popular solo guitar music as well. He is known for his

clear articulation of notes and Pereira remembers wanting to play just like him after hearing him in Paris in 1977. The sound of his guitar is very similar to Marco Pereira's sound with a full-bodied and smooth tone. Both guitarists exhibit an equal technical command of the instrument. The similarities can best be heard on *Cacho Tirao-The Story of Tango vol. 7*.

Both John Williams (Australia) and the Julian Bream (U.K.) are classical guitarists, who Pereira admires greatly, but for different reasons. Pereira considers John Williams's technique flawless, and he aspired to emulate his hand position and perfect articulation. In contrast to William's perfect technique, Julian Bream, with whom he studied with in Europe, influenced Pereira with his musical interpretations and repertoire. Bream recorded many more contemporary composers (e.g., Benjamin Britten) than other guitarists at that time and would even give the composers suggestions on how they could re-write their works to better suit the guitar. In addition, Pereira found favor in the interpretations of these pieces, as well as the rich sound of his guitar.

Conclusion

The Brazilian guitar has gone through various transformations. From *viola* to *violão* the guitar has been a symbol of hybridity with all the musicians and composers that have used it. As we look through the Brazilian guitar's history two things are certain: 1) the guitar helped narrow the gap between social classes in Brazil, and 2) the instrument blurred the strict lines of "art" and "popular" music. Musicologists, tend to lean towards codifying genres of music into discrete units to be presented to the world. However, this is almost impossible to do this with the guitar music of Brazil. Often there is no objective distinction between "art" and "popular," and we are forced to merely

accept the guitar in Brazil for what it is: the Brazilian guitar. It is not the “classical” guitar, nor the “fingerstyle” guitar; it is merely an entity within itself. It is true that the Brazilian guitar has many faces due to its multifarious historical influences, but I do not believe it is necessary to classify it as an “art,” “popular,” or “folk” instrument.

It is also unnecessary to classify any of the remarkable musicians who have defined the Brazilian guitar. How can one classify Garoto, Paulinho Nogueira, and Baden Powell? Are they popular or classical musicians? The truth is that it is impossible to codify these musicians in any category other than Brazilian guitar style. As stated in chapter one, mixture and confusion are integral concepts of *brasilidade* and were central to the philosophies of the Brazilian modernists. As these concepts were institutionalized by the Vargas regime in the 1930s, Brazilians (other than the thinkers/artists) began to adopt/accept a new national identity based on diversity and mixing. Brazilians guitarists and composers had been mixing musical genres since the late 19th century, and this institutionalization of *brasilidade* only perpetuated what had been happening for years. Therefore, these concepts of Brazilian identity must be inclusive in the process of codifying the Brazilian guitar style. Much like the trinity of Brazilian racial identity (African, European, and Amerindian), Brazilian guitarists mixed folk, popular, and art music together and created something distinctly Brazilian. The Brazilian guitar style includes all of these categories, and this confusion is perfectly acceptable.

Through my illustrations of the lives, performance practices, and compositions of these artists, I have attempted to illustrate a basic understanding of the Brazilian guitar. However, there is much more research that needs to be done about this instrument and each of these musicians are worthy of independent study. From Tute to Baden Powell, these

guitarists have added unique contributions to Brazilian guitar culture and given it a special place in music history. All of the guitarists mentioned have played a part in making the guitar a national symbol in Brazil due to their hybridized musical styles, which defines the Brazilian guitar.

The hybridized styles of the guitarists mentioned in this chapter have served as mediators between Brazilian popular and elite cultures. Their message inspired young guitarists of all classes to explore all aspects of their country's musical heritage. They have also created a "school" of Brazilian guitar, and because the guitar is a relatively inexpensive instrument, this school has many disciples worldwide. One of these disciples is the subject of this thesis: Marco Pereira.

In this chapter, I painted a musical backdrop of Marco Pereira's influences to demonstrate how he approaches the instrument. However, in the next section of my study I will present Pereira's biography and musical characteristics. While Pereira has a wide range of international influences, he closely maintains his identity as a Brazilian guitarist. He is an excellent archetype of the Brazilian guitar style with his hybrid playing style (mixing classical and popular music), and represents a new generation of Brazilian guitarists, who have helped further established the unique identity of the Brazilian guitar.

CHAPTER 3
THE LIFE AND MUSIC OF MARCO PEREIRA AND CONCLUSION

Introduction

Marco Pereira is one of Brazil's great guitar virtuosos who belongs to a new generation that has revolutionized guitar playing in Brazil. Much like Baden Powell before him, Pereira has successfully synthesized the art and popular music of Brazil in his own unique way. Pereira undoubtedly owes a great debt to his predecessors (Garoto, Baden Powell, Paulinho Nogueira, etc.), but he has a greater amount of classical training than any of his mentors. This extended classical training has given him the ability to transcend earlier guitarists and has made him historically one of the greatest guitarists of his generation.

Though he considers himself primarily a performer, Pereira has also excelled in the fields of musicology, theory/composition, choral conducting, arranging, and teaching. He founded the guitar program at the University of Brasília, has been invited to play at Brazil's finest music festivals, and has recorded and performed along with Brazil's best musicians. This not so short list includes: Zélia Duncan, Edu Lobo, Cássia Eller, Zé Renato, Gilberto Gil, Gal Costa, Wagner Tiso, Daniela Mercury, Zizi Possi, Rildo Hora, Paulinho da Viola, Tom Jobim, Milton Nascimento, Zé Nogueira, Toninho Carrasqueira, Leandro Braga Virginia Rosa Leila Pinheiro, Rosana, Fátima Guedes, Nelson Gonçalves, Hamilton de Holanda, and many others. As this list of performers indicates, Pereira is a very diverse musician. In his own words

I have a very wide range of influences. . . . I can listen to everything. I can go to an opera and enjoy that. . . . I can cry like a fool if I go and see Verdi at a theatre. . . and if I listen to João Gilberto, I can cry the same.⁴²

In this chapter I will highlight Pereira's diversity as a performer, composer, teacher, and arranger. I will begin with a brief look at his life, followed by analyses of his performance and compositional style. I will also briefly discuss Pereira's place in Brazilian musical culture, in an attempt to codify his style. However, my intent is to reveal that Marco Pereira's work is so diverse that it is impossible to effectively label it into one category. The hybridity of his style (e.g., that he crosses the genres of popular and art music) makes Pereira an excellent example of Brazilian hybrid identity in the field of music.

Biography

Marco Pereira was born September 25, 1950 in São Paulo city into a family of non-musicians. His first musical exposure was through the music his mother listened to while he was young. She played records of Francisco Alves, Carmen Miranda, Orlando Silva, Garoto, and Jacob do Bandolim, as well as artists of Argentinean tango. Pereira recalls that there were no labels on the instrumental and vocal music at this time, and everything seemed much more balanced than it is today. His first exposure to the guitar was through his cousin, whom he would visit on holidays. His cousin was learning to play the guitar (mainly chords for accompanying vocal music), and Pereira would watch her play. He also studied her songbooks and learned the chords himself. Pereira remembers that learning the guitar was quite easy for him, and after some time he asked his father for a guitar. His father bought him his first nylon stringed acoustic guitar at age ten, which

⁴² Unless otherwise indicated, quotations in this biography are from my personal interviews with Pereira between March and June of 2004.

Pereira thought “was a very bad one.” His father’s friend subsequently taught him some old waltzes by Dillermundo Reis and Canhoto.

While Pereira’s first musical lessons mostly comprised South American styles, he could not avoid the influence of American rock ‘n’ roll. He remembers listening to Paul Anka and Elvis Presley. His sister even had pictures of these artists, as well as Neil Sedaka, on the walls of her room. He purchased his first electric guitar at the age of fourteen, and subsequently started a band. Pereira states that his band copied the music of *The Fenders*,⁴³ which was an instrumental (two guitars, bass, and drums) rock group at that time. Pereira’s band often played at balls and formal gatherings, and was a showcase for his burgeoning talent on the guitar.

After playing in this band for a few years, his mother began to notice his gifted guitar playing and suggested he go to the local music academy to take private lessons. So, at the age of sixteen, Pereira took his mothers advice and enrolled in the conservatory in Lapa, São Paulo. His first teacher was actually a pianist who learned to play guitar in order to make extra money teaching.⁴⁴ Pereira had an hour lesson each week where he studied classical pedagogical material by Tárrega and other classical guitarists. He remembers that he easily learned the material, and would perform the exercises flawlessly each week. This took about fifteen minutes of lesson time and they would have an extra forty-five minutes left. At first his teacher would send him home early, but eventually he started performing additional music for him. It was at this time that Pereira received his first exposure to Bach, Mozart, Chopin, and other art music composers.

⁴³ I could not find any information on an instrumental group called *The Fenders*. I asked Pereira if he had meant the Ventures, but he insisted it was the aforementioned group.

⁴⁴ Pereira could only remember that the teacher’s first name was David.

Shortly after his introduction to art music, Pereira immersed himself in this new musical world. He would go to the local library, which had a remarkable collection of art music records and scores, and listen to the classical masters (e.g., Beethoven, Schubert, Schumann, etc.). Pereira spent four to five hours daily in this library listening, studying, and falling in love with art music. A few years after he began taking lessons and first exposure to art music, David suggested he go to study at the São Paulo conservatory.

The Conservatory of Theater and Music in the School of Communication and Art at São Paulo University (USP) was one of the first schools in Brazil to offer an undergraduate degree in music and garnered some of Brazil's finest players. After taking a series of tests Pereira received a scholarship to study at the conservatory and begun his studies in guitar with Isaias Sávio⁴⁵ (a famous Uruguayan master of guitar). He also studied music theory. The repertory he studied was classical, and Sávio used his own method books.⁴⁶ However, Pereira remembers that his studies were flexible, and he also had time to study the music of Baden Powell, Paulinho Nogueira, Garoto, Dillermundo Reis, and João Pernambuco. As written scores were not readily available (except for the music of Dillermundo Reis), he listened to the albums and transcribed the pieces himself. Pereira recalls

This [transcribing is something I did my whole life. I didn't start this after [he began taking lessons]. . . . We didn't have video classes [instructional videos] back then, . . . and even method books and sheet music were not easy to find If you wanted to do [transcribe] something it was better to just get it from the records.

⁴⁵ Isaias Sávio taught many of Brazil's top guitarists including Paulo Bellinati and Carlos Barbosa-Lima.

⁴⁶ His *Cenas Brasileiras* is still used today, and has recently been re-transcribed and published by GSP publications.

Pereira believes this lack of guitar scores helped him develop his ear, and made him a better musician.

During the years that he was in the conservatory (1969-1973), Pereira also learned to play both the acoustic and electric bass, which he played in the youth orchestra (acoustic) and small sporadic gigs playing popular music (electric). He also earned a good deal of income through teaching private students and performing concerts on guitar. One series of concerts he recalls most vividly is his performance of *Romancero Gitano*⁴⁷ for choir and guitar by the Italian-Iberian composer Mario Castelnuovo-Tedesco.⁴⁸ He was invited by choir director Walter Lourenção to play a series of twenty-five concerts that “paid very well.” From the income he earned from these concerts he ordered his first professional handcrafted instrument by Walter Vogt guitars in Germany, which he still plays today.

One year after graduating from the São Paulo Conservatory, Pereira bought an open plane ticket to Europe. He first traveled to Germany to pick up his guitar and study at the Cologne University. After Germany, he planned on visiting various other European cities including Paris, Madrid, and Lisbon. However, when he arrived in Germany, he did not like the atmosphere at the conservatory. He had originally planned on staying for two years, but after four or five days he decided to leave. Pereira then traveled to other countries and cities (London, Brussels, etc.), and even studied with Julian Bream briefly before arriving in Paris.

⁴⁷ This piece is based on a series of poems by Garcia Lorca called *Poemas del Cante Jondo*

⁴⁸ Castelnuovo-Tedesco is one of the premiere composers for the guitar, and wrote a great deal of material for the instrument. Pereira states that this was because Andres Segovia asked him to write for the guitar.

When Pereira came to Paris in December of 1974, he did not want to travel anymore, and decided return to Brazil. However, after calling his mother in the airport to tell her he would be returning, Pereira left his ticket in the phone booth. After speaking with a representative from Varig airlines (one of Brazil's international carriers), he learned it would take forty days to receive another ticket. To make matters worse, he lost his passport two days later in the same airport. After a week, at the suggestion of his friend, Pereira decided to look in the lost and found of the airport for his passport.⁴⁹ Much to his amazement, it was there, but he still had to wait for his plane ticket.

In order to survive in Paris, Pereira gave private lessons and performed in the subway stations. By the time he finally received his ticket he had found a girlfriend and did not want to leave. Pereira thinks that he subconsciously lost his passport and ticket:

I threw all of this stuff away. . . . I mean unconsciously [subconsciously], I just threw everything out. I wanted to stay but I didn't have [the] cojones [balls] to say I don't have money, but I'm going to stay here.

After deciding to stay in Paris, he continued teaching and playing, but also studied theory and composition for many hours a day. Upon the suggestion of his friend, he decided to apply for a scholarship from the Brazilian government to study guitar in Paris. He received this scholarship, and subsequently began his studies at the *Université Musicale Internationale de Paris* with Óscar Cáceres, another Uruguayan guitar master. In Paris he learned to perform the great masterworks of the guitar, and learned virtually all of the most advanced pieces composed for the instrument.

⁴⁹ Pereira had originally given up on the passport because he knew they were worth a great deal of money on the black market. This was because Brazil's passports had no laminate protection and were easy to forge.

Shortly after receiving his master's degree in guitar performance, Pereira applied and received another scholarship from the French government to study musicology at the *Université de Paris-Sorbonne*. It was here that Pereira wrote a master's thesis entitled *Heitor Villa-Lobos, Sua Obra Para Violão (The Music for Guitar by Heitor Villa-Lobos)*. While in Paris he also met a musicologist who was a friend of Villa-Lobos, who helped him understand the composer more deeply. Pereira felt that this musicologist was his "true" advisor, as his advisor at the *Sorbonne* didn't know a great deal about Villa-Lobos's work. However, Pereira recalls that he did not enjoy writing his thesis very much because he did not have an affinity for musicology. He states

I never had this plan to go to the *Sorbonne* and get my masters. What I wanted to do my whole life was to know about music and play well I don't have a feeling for [musicology]. . . ; especially when you write a thesis, and there are so many details. . . and formatting and such. . . . We had a special course for a year, just about that. . . . It was like hell for me to go to this [class]. . . .

Despite this, Pereira was proud of his work because many guitarists found it quite useful to interpret Villa-Lobo's odd markings on his scores (e.g., the harmonics). While he didn't feel it was his best work, he is glad to have completed. Pereira remarks "on a scale from 1-10, I got a 7.8." He subsequently graduated with his masters of musicology in 1979 after spending five years in Paris.

Classical guitar literature was not the only music Pereira studied in Paris; he also discovered a love for jazz. He had listened to jazz previously at his friend's house in São Paulo, but this had been a passive experience. In Paris, met a good deal of jazz musicians, and coincidentally he had a friend from São Paulo who moved to Paris to study French philosophy and play jazz. This friend also had an incredible record collection, and Pereira would go to his house and listen to all of his albums. One of the

main artists he heard was Wes Montgomery. He also discovered the music of John Coltrane, Bill Evans, Charles Mingus, Chic Corea, and Charlie Parker. Pereira especially fell in love with the pianists, and has always tried to approach the guitar like a pianist approaches the piano. He remembers attempting to incorporate some of the phrases of these jazz musicians (from their recordings) into his own playing. While there were a few scores of this music available, Pereira learned it mostly by ear.

In addition to jazz, Pereira also was introduced to other music from other areas of South America for the first time. Due to dictatorships in Brazil (1964-1985) and Chile, Uruguay, and Paraguay, Pereira had never learned much about other South American musical cultures. The agenda of most dictatorships in South America was to promote nationalism, and lessen foreign influence. Therefore, cultures from these countries in South America did not have much interaction. He remembers going to the university restaurant everyday for lunch or dinner and meeting refugees from all around the world. He then discovered that people from South America had many things in common, and they all had a certain “South American Way”⁵⁰ due to their similar pasts. Pereira even co-conducted a choir that performed all South American music (folk, art, and popular arranged for choir). In addition to these experiences he also received the opportunity to hear one of his longtime guitar idols: Cacho Tirao. After hearing the Argentinean guitarist at a concert in Paris he decided that he wanted to be the same type of player as Cacho. Pereira states, “it was something that I really wanted to accomplish at that time... to be a guitarist like Cacho was.” Cacho Tirao would ultimately inspire Pereira to be the hybrid guitarist that he is today.

⁵⁰ These are my words, and the pun referring to Carmen Miranda’s song is intended.

At this time he toured Europe, Canada, and the United States. He played various concerts and festivals, making many connections worldwide. He even won two important international guitar competitions: "Concurso Andres Segovia" (Palma de Mallorca) and "Concurso Francisco Tárrega" (Valencia). However, Pereira's experiences at this time made him question his future as a classical guitarist. His first three years in Paris were devoted to studying only classical music, but the jazz he listened to and studied influenced him to go in a different artistic direction. He had grown weary of the guitar's limited role in art music, and didn't like the restrictions of the art music world.

Pereira recalls

In jazz you could do your own stuff and do whatever you wanted, and this particular aspect I fell in love with. . . . It bothered me a little bit to just play alone and be alone. . . . Classical [guitar] wasn't at that time accepted by the classical society; you couldn't play with an orchestra; you didn't have much literature for chamber music. . . . As a classical guitarist you are always like the poorest cousin among the richest that are the cellists and pianists, etc. . . . I was a little bit sick of the life of a classical musician, especially as a guitar player. . . there is lots of prejudice. . . .

Deciding that he had nothing left to learn in Paris, Pereira returned to Brazil.

When Pereira returned to Brazil in April of 1980, he spent eight months in São Paulo deciding what he wanted to do with his career as a guitarist. He knew that he did not want to be solely a classical guitarist but wanted to fuse all of his influences into his own style of Brazilian music. Pereira recalls that this was very dark time for him because he was not quite sure how he would realize his dreams. He did not have an official "job" at that time, but he played sporadically to support himself. He already had some notoriety from his previous work in São Paulo and played some festivals and concerts around Brazil.

One place in particular he played was a concert in Brasília. At that time he caught the ear of an important Brazilian composer named Claudio Santoro, who coincidentally was the director of music at the University of Brasília. Santoro then invited Pereira to teach an annual summer course in guitar in Brasília in 1981. Santoro wanted to start a guitar program at the university, and offered Pereira a job to begin the guitar program there, as well as teach other courses in harmony and conduct the choir. As Pereira states “they worked me like a dog.” The guitar program he created was based on classical methods because he had not yet developed pedagogical material to incorporate jazz and popular music. Pereira spent six years in Brasília teaching, but ultimately decided that he did not want to teach the guitar until he could create a method that expressed what he believed musically.

The time in Brasília was very important for Pereira, as he spent his tenure there figuring out his own particular style. He played in various concerts and recorded his first two albums for São Paulo’s Som da Gente label: *Violão Popular Brasileiro Contemporâneo* (Contemporary Popular Brazilian Guitar) and two years later *Círculo das Cordas* (Circle of Chords). Pereira recalls, “It was a kind of dream to record on that label at that time.” For the first time in his life, he had found his musical identity, which was a fusion of all his interests and influences.

With his new musical identity, Pereira felt it would be best if he moved to Rio to broaden his career possibilities as a guitarist. In 1988 he moved to Rio de Janeiro and got a job teaching functional harmony at the *Universidade Federal* (Federal University) in Rio. At that time, Pereira played various gigs throughout the city, but he was not a member of the elite musical circles in Rio because no one really knew about him. His

first recognition in Rio came when he formed a duo with virtuoso bassist Nico Assumpção. As both of the performers were virtuosos, musicians began to recognize Pereira's talent, and subsequently invited him in to Rio's vibrant musical scene.

One of the guitarists who took notice of Pereira was João Bosco. Bosco subsequently befriended Pereira and invited him to his house for various parties and social gatherings. It was through his connection with João Bosco that he met many of the most popular recording artists in Brazil. Pereira soon began working with and met another great Brazilian musician, pianist Cristóvão Bastos. Bastos and Pereira co-produced and arranged Gal Costa's *Gal* album (1992), and subsequently performed with the singer for several weeks at the Canecão theater in Rio. Artistic accolades were soon to follow. In 1993 Pereira received a Prêmio Sharp award (Brazil's equivalent to the Grammy awards) in the category of best arranger for that project. One year later he recorded *Bons Encontramos* (Good Meetings) with Bastos, subsequently won a Sharp award in the category "Best Instrumental Album." Shortly after working with Gal Costa he began working with Edu Lobo as a guitarist and musical director. He spent a total of six years working with Lobo, and recorded *Meia Noite* with him. Pereira also performed with him in concerts throughout Brazil as well as Rio's elite *Free Jazz Festival*.

Through his connection with Edu Lobo Pereira met Almir Chediak, a producer and musician who had begun publishing Brazilian songbooks in 1988. Chediak's songbooks are now an intrinsic part of Brazilian popular music culture, as he has produced songbooks for virtually every major artist of MPB. Along with the books, Chediak also produced recordings for each book he published. He invited Pereira to perform on many of these recordings, which is where he met and worked with many of the musicians

included in his resume. Pereira has performed on virtually every *Songbook* recording since he first participated in the CD for *Noel Rosa*. Pereira thoroughly enjoyed performing on these CDs because he was artistically free to do musically whatever he pleased. However, as Pereira states jokingly “guitar and voice were just perfect for him [Chediak].” Of course, Chediak would intervene if someone wanted to use an orchestra, but this was rarely the case.

During the 1990s, Pereira performed and recorded with an innumerable amount of popular music artists. In 1991, he recorded guitar for the tracks “Serafim” and “Sina” on Gilberto Gil’s *Parabolicamara*. He recorded four songs with Milton Nascimento on the album *Crooner* (1999), which is a Sinatra-like jazz album complete with string orchestrations. In 1993, Pereira was also part of a project called *Brasil Musical* produced by Tom Brasil and CCBB (Central Cultural Banco do Brasil). He also recorded three of his own albums (two solo and one collaborative) at this time: *Elegia* (1990/Channel Classics); *Dança dos Quarto Ventos* with friends (1994/GHA); and *Valsas Brasileiras* (1998/Núcleo Contemporâneo). In 1996, Pereira performed with his lifelong idol Baden Powell and Vicente Amigo in the *XXeme Carrefour Mondile de la Guitare* in Martinique. On a more grandiose scale, Pereira premiered his piece *Luz das Cordas* written for guitar, mandolin, and string orchestra in 1999 with the Brasília Symphony Orchestra. He also performed Castelnuovo-Tedesco’s *Concerto no. 1* for guitar and orchestra at the same concert.

Today, Pereira is still performing and recording with many artists, but most recently he formed a duo with Brazil’s finest mandolinist, Hamilton de Holanda. They recorded their first CD *Luz das Cordas* independently of a record label in 2000, and are

still touring in support of this album. Pereira also frequently joins Holanda, Marcelo Bahia (drums/percussion), and Gabriel Gossi (harmonica) in accompanying vocalist Zélia Duncan.⁵¹ They have recently recorded her latest CD *Eu Me Transformo Em Outros* (I transform myself in others). He also often travels to the United States, where he recorded his latest solo album titled *Original* (2003/GSP) featuring his own compositions. In 2000, he performed with American guitarist Ralph Towner at the “International Guitar Night,” and in 2003 came to the University of Florida’s *Brazilian Music Institute* for a weeklong clinic on guitar. His latest travel to the United States was a return to the University of Florida in 2004 with Hamilton de Holanda to perform with Jacaré Brazil directed by Larry Crook and Welton Tremura.

Guitar Style

Marco Pereira’s guitar style is a mixture of polished classical technique infused into Brazilian guitar styles, with a touch of jazz improvisation, or as Pereira states “jazz spices.” Reflecting his classical training, he uses a footstool like a classical guitarist to maintain correct posture, but he will also informally play the guitar on his lap. He attacks the strings cleanly and with force much like John Williams, but is not as brash as Baden Powell. Pereira’s sound is a warm, full-bodied, and overall achieves an even tone that has neither too much nail nor too little definition. The sound of his guitar is best compared to Cacho Tiraio and Paulo Bellinati, who similarly studied with Isaias Sávio in São Paulo and in Europe.

While Pereira’s technique derives mostly from classical guitar, he often performs in a way that is not typically classical. When playing live, especially with Hamilton de

⁵¹ Pereira plays his violão oito cordas (8 string guitar tuned F#, B, E, A, D, G, B, E) in this group to substitute for the lack of a bassist

Holanda, he will often make use of a harsh *rasgueado* (strumming) style. In addition, he sometimes plays his guitar like a bassist using a slap-bass technique with the thumb and other fingers (usually the index, but others can be used). This can be heard in his live performances of Baden Powell’s “Berimbau,” which he uses his thumb to slap the string like an electric bassist would. This technique can also be seen in his “Tio Boros” (see figure 22) from the album *Original*, which is a tribute to bassist Bororó. The piece is a mixture of Brazilian “street samba” and *baião*, and uses the *partido alto* rhythm in the bass notes. Pereira’s liner notes to the CD reveal his thinking:

In the piece’s middle section the “slap technique” is used. This technique consists of striking the 6th string with the thumb of the right hand followed by *pizzicato alla Bartok*, done with the index or middle finger of the right hand. The *pizzicato alla Bartok* technique consists of pulling the 3rd or 4th string, vertically, so that it strikes against the guitar’s fingerboard, resulting in a percussive slapping sound. . . . (2003)

The slap bass technique is illustrated at the top of the page in the score listed below.

The parts with rhythmic notation  denote the thumb slapping, whereas the bull’s-eye notation with the circle around them  marks the pulling with the index or middle finger.

Another interesting aspect of this section is what I believe to be the influence of João Bosco. While Pereira did not mention this in his liner notes, the *partido alto* guitar rhythm is a trademark of Bosco’s playing and the overall sound of this section is very similar to the sound of Bosco’s vocal improvisations.⁵² This piece also showcases Pereira’s virtuosic technical ability as he plays sixteenth notes flawlessly at the speed of 145 beats per minute (quarter note), as well as his *rasgueado* technique beginning on

⁵² Pereira pays homage to this vocal style in his “Num Pagode em Planaltina” (figure 25).

measure 115.⁵³ Another interesting aspect of his playing on this piece is his subtlety of tone in the bass notes. He will often change tone (from less to more attack) in the bass to give variation.

Figure 3-1.⁵⁴ Slap bass section of “Tio Boros” by Marco Pereira. Copyright 2001 Marco Pereira. Used with permission.

In addition to these styles, Pereira also plays many different styles of Brazilian music that are not usually found in solo guitar repertoire. While *baião* and *samba* are common genres used in solo guitar repertoire in Brazil, *frevo* is rarely used. Pereira’s composition “Seu Tônico Na Ladeira” (figure 3-3) is an excellent example of *frevo* style for solo guitar. Pereira discusses this piece in his liner notes to *Original*:

Frevo is usually played by a frevo group, which is composed of wind instruments and percussion. The frevo group is a traveling group that goes out in the streets, especially in Olinda during Carnival, “dragging the people from their homes to the streets for the party. . . . All musical compositions based on the frevo rhythm have a great degree of difficulty, due to its fast pace.

This piece showcases the *frevo* rhythm (figure 3-2), of which the guitar traditionally simulates only the *surdo* or *zabumba* (bass drum) and *caixa* (snare) pattern.

⁵³ This is only audible in the recording, and is not marked in the score.

⁵⁴ All of the musical excerpts in this chapter come from Marco Pereira’s personal manuscripts unless otherwise noted.

However, in this piece Pereira successfully emulates an entire *frevo* band. Due to some of the technical complexities of representing a complete *frevo* band, it is difficult to see the basic rhythm in the score, and the rhythm is split between the bass, melody, and harmony. Nonetheless, Pereira's incredible effort effectively depicts the *frevo* band, which can be better heard than seen.

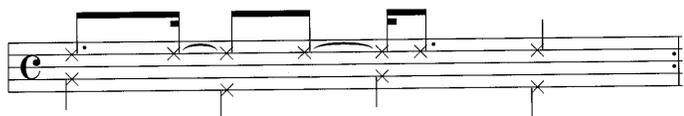


Figure 3-2. Transcription of *frevo* rhythm. (Source: Faria, Nelson. 1995. *The Brazilian Guitar Book: Samba, Bossa Nova, and Other Brazilian Styles*. Petaluna: Sher Music Co. p. 104. Used with permission).

While Marco Pereira's style is full of dazzling effects, and stimulating melodic runs, he is also an expert at subtle lyrical pieces, such as ballads and waltzes. These subtleties can best be heard in *Valsas Brasileiras*, an album I will discuss in depth later in this chapter. Pieces like Tom Jobim's "Eu Te Amo" for three guitars showcase Pereira's command of soft legato technique that equals his other virtuosic skills.

In addition to his soft lyrical touch, Pereira is also an excellent improviser. Improvisation and taking risks are an intrinsic aspect of Pereira's performance practice. When playing live, Pereira will often begin a piece with a basic improvisation over the melodic and harmonic content. It is at this time that Pereira's jazz influence becomes apparent. An excellent, yet brief, example of this can be found on Pereira and Cristóvão Bastos's version of Ary Barroso's "Aquarella do Brasil" from their CD *Bons Encontramos*. They begin with a slow introduction, as they each take a turn at improvising over D: iii – V₁₃/ii (Bastos) – V₉/V – V₁₃(#9) (Pereira). Pereira utilizes his

jazz influence from the bebop school by playing an arpeggio based on the A octatonic or diminished scale over the V (A) chord, which is a common scale substitution in bebop.

Musical score for guitar, excerpt of "Seu Tonica Na Ladeira" by Marco Pereira. The score is in 2/4 time with a tempo of 158 bpm. It features a complex melodic line with many accidentals and a rhythmic accompaniment. The score is divided into systems of staves, with measures 1-5, 6-10, 11-15, 16-20, 21-25, 26-30, 31-35, 36-40, 41-45, and 46-50. Performance instructions include "mf fluente", "ritmico", "cresc.", "com ímpeto", and "(simile)". Chord symbols like VI, IV, V, III, II, and various figured bass notations (e.g., φ3, φ7, φ5, φ6, φ4) are present throughout the piece.

Figure 3-3. Excerpt of "Seu Tonica Na Ladeira" as performed by Marco Pereira on *Original*. Copyright 1999 Marco Pereira. Used with permission.

Wes Montgomery's influence also surfaces in the opening measures of the melody or "head," as Pereira plays the melody in Montgomery's trademark "octave style." Other examples of his recorded improvisations are found throughout this album, but also in the title track to *Luz das Cordas*. Pereira will also often improvise over the middle section of a song in this same style. This can be heard in the middle section of Garoto's "Lamento's do Morro," also on the *Luz das Cordas* album.

Equipment

Intrinsic to his style is Pereira's choice of guitars. Marco Pereira plays three different brands of guitars, though they are all nylon stringed instruments. His primary six-string guitar is the aforementioned Walter Vogt guitar, which is a German handcrafted guitar made from *jacarandá* wood. This guitar also has a pickup (transducer), which he plugs into a Fishman preamp. He also plays six- and eight-string guitars made by Sughyiama, a Japanese/Brazilian luthier living in São Paulo. These guitars are made from *pau-brasil* (Brazilwood) as Jaracandá is now illegal to cut down due to its endangered status. In addition to these instruments, Pereira also sometimes plays a Requinto seven-string guitar, which is showcased on the cover of *Luz das Cordas*.

Pereira pays a great deal of attention to external equipment he uses. Though he never plays from a personal "amplifier" he does use the Fishman system to send a direct signal to the mixing console when he plays live. He also uses an AKG C414 BUL/ULS large diaphragm condenser microphone in conjunction with the Fishman system, which he then likes to blend with the direct line out to achieve his desired sound. To exemplify

how Pereira achieves the sound he demands, I will describe one of his performances in the Gainesville area.

When Pereira came to perform a concert at Santa Fe Community College (where I teach Sound Recording) in 2003, I had the privilege of operating the mixing console. We spent a great deal of time getting the proper mix between the Fishman and the microphone during sound check, and I now realize that a full sound is very important to Pereira when performing. In addition to this, Pereira also informs the listener in his liner notes, which microphone was used to record his guitar. The amount of time Marco spends deciding which equipment to use when recording and amplifying his acoustic guitar indicates his interest in technology, as well as attention to detail. Pereira also likes a heavy amount of reverb on his guitar when he performs. I believe this is to emulate the sound of playing in a large hall, but this is still unusual for a guitarist who has had a great deal of classical training. Though many guitarists have resigned to the fact that they must use some sort of amplification to be heard in a large room, rarely do they take the time to choose a specific microphone, let alone ask the engineer to manipulate the sound in order to achieve an optimum sound quality. His incorporation of technology and other foreign aspects are reminiscent of the ideals of the modernist movement, and further evidence of Pereira's association with modernist/tropicalist concept of mixing (either consciously or subconsciously).⁵⁵ The use of technology is a key element in Pereira's hybrid playing style, which gives him a unique musical identity in the Brazilian guitar style.

⁵⁵ Pereira was vague in answering my questions about his associations with the *tropicália* movement, as he wished to merely be associated with post-bossa nova MPB. However, these concepts and post-bossa nova MPB are almost inseparable, and Pereira acknowledges Gilberto Gil and Caetano Veloso as some of his favorite artists.

Compositional Style

As I have demonstrated in my analysis of his compositions, Pereira has a diverse compositional style. Pereira composes highly virtuosic pieces as well as soft legato works. Because of this chameleon-like skill, I cannot personally determine which style he composes the best. Another unique characteristic of his compositions is a symbiotic relationship between oral and written music traditions. Much like the Brazilian guitarists before him (Pernambuco, Garoto, Powell), Pereira's performance and compositional style are inseparable. When I asked Pereira how he composes, he told me that he composes both ways: either by playing or by pen or both at the same time. However, he sometimes will find himself in trouble if he writes music for guitar first by pen (e.g. by computer assisted software). Such was the case with "Seu Tonico Na Ladeira," as he found what he had written was too difficult to play on guitar.

Pereira's style of composition is generally tonal, which is no surprise considering he teaches functional harmony at the federal university in Rio. While his harmony is traditional, it is far from boring, as he often uses altered upper extensions of triads and suspended chords in his compositions. However, he is not an avant-garde composer, nor does he aspire to be. One of his most harmonically interesting compositions is "Tio Boros," which I have previously shown.

As mentioned, "Tio Boros" is interesting composition due to its mixture of Brazilian rhythms: *samba*, *baião*, and *partido alto*. While these rhythms are related to each other, it is very rare to find them combined within the same composition. Additionally, the harmony departs radically from what you would traditionally find in these genres, which showcases Pereira's unique contribution to the genres. However, this

piece is not merely an art composer's interpretation of these genres like Villa-Lobo's "Choro no. 5," which only vaguely resembles the *choro* genre. "Tio Boros" sounds like the percussive roots of these genres, at least rhythmically, and despite the foreign harmony the basic sound of the traditions remain.

"Tio Boros" is in E major and is divided into three sections plus a Coda. The first section (figure 3-4) is set rhythmically as a mixture between the *samba* and *baião*, and the groove alternates between both. This can be seen in various places throughout the section in the bass line playing much like a *surdo* pattern of . However this can also be found in the *baião*, though the rhythm of this style is characterized by dotted quarter – sixteenth note bass and chord changes on the second half of the measure carried over the bar. The harmonic progression of the first few bars in both Roman numeral and chord notation of this section is as follows:⁵⁶

E: I₁₃sus₂^{b7} (E₁₃sus) – ^bVI₁₁^{b7} (C₁₁) – V₁₃sus₂ (B₁₃sus) – IV₁₁^{b7} (A₁₁) – ^bVII₇^{#11} (G₇^{#11}) – I₉ (Iadd₉) – ^bVI₁₁^{b7} (C₁₁) – V₁₃sus₂ (B₁₃sus)

The chord progression itself is simple, but the upper extensions tend to blur the harmony, thus obscuring the basic dominant to tonic feeling one tends to hear in much tonal music. These colors of chord extensions are similar to that often found in the music of Chic Corea, Herbie Hancock, and Gary Burton. While the style carries the rhythmical influence of Baden Powell, the harmony is well beyond Baden's scope. The next section (figure 3-5) contrasts with more legato melodic lines, as it comprises mostly arpeggiated

⁵⁶ To avoid confusion, I have not included inversions in the Roman numeral analysis.

chords and simple melody in the soprano. It is also contrasting harmonically, as the chords have less suspensions and upper extensions.

The image displays a musical score for guitar, labeled "Guitar" on the left. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. A tempo marking of ♩=145 is positioned above the first staff. The music begins with a melodic line in the soprano register, featuring eighth and sixteenth notes, some with accents. This is followed by a series of chords in the bass register, primarily consisting of triads and dyads. The score is divided into seven systems, with measure numbers 5, 10, 15, 20, 25, and 30 indicated at the start of each system. The notation includes various chord symbols, accidentals, and articulation marks such as accents and slurs.

Figure 3-4. First section of “Tio Boros” as performed on *Original*. Copyright 2001 Marco Pereira. Used with permission.

The image displays a musical score for the second section of "Tio Boros". The score is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The piece begins at measure 35 and ends at measure 63. The melody is characterized by a series of eighth-note patterns, often beamed together, and is supported by a bass line consisting of quarter notes. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present above measures 55 and 56. The piece concludes with a double bar line at measure 63.

Figure 3-5. Second section of “Tio Boros” as performed on *Original*. Copyright 2001 Marco Pereira. Used with permission.

Figure 3-6. Coda of “Tio Boros” as performed on *Original*. Copyright 2001 Marco Pereira. Used with permission.

The harmonic progression of measures 37-44 is as follows:

$C\#m: i_7 (C\#m_7) - \flat II_{4/2} (D7/C) - III_{4/3} (Emaj7/B) - vii_{o7}/VII (A\#o_7) - VI_9 (Aadd_9) - VI_{b7} (A7) ii_{o7} (D\#o_7) - V_7 (G\#_7).$

Pereira disguises the minor cliché⁵⁷ of a chromatic descending bass line over the tonic minor chord by changing the harmony for each measure. However, the overall color of the progression remains, and this lyric section serves as a nice contrast to the explosive first section. The third section (figure 3-1), features the “slap-bass” technique as previously discussed, and the color of the harmony recalls the first section. This is also where the *partido alto* rhythm is most prevalent. After a brief return of the first section, Pereira takes us through a Coda (figure 3-6) based on the rhythms of the first section. The harmony is slightly different than the first section, but much like the “slap-bass” section, the color stays the same with only slightly more dissonance employed to create tension before the end of the piece.

Examples of slightly more traditional *baiões* can be found in “Baião Cansado,” and “Bate-Coxa,” which have a slightly simpler harmony and steady groove.⁵⁸ “Bate-Coxa” is also an excellent representative of Pereira’s ability to fuse his jazz and classical influenced harmonic knowledge into a traditional Brazilian rhythm while still keeping the essence of the style at the forefront of the composition. As we can see below (figure 3-7), the harmony does not contain as many upper extensions, but at the same time has some harmonically interesting aspects (e.g., measures 10-13 and the use of modal mixture).

Another aspect of Pereira’s unique compositional/performance style (as they are inseparable) is his use of the voice. This is due to his influence from João Bosco, and can

⁵⁷ This can be heard in the beginning of Ellington’s “In a Sentimental Mood” and Led Zeppelin’s “Stairway to Heaven.”

⁵⁸ There are still some sections that contain complex harmony, but are simpler in general. The opening section of “Baião Cansado” sounds like a traditional *baião*.

Pereira also states that this piece was the first to use the slap technique, which we saw in Tio Boros above. In addition, his heavy *partido alto* rhythmic groove (not shown) closely resembles Bosco's style of guitar playing.

Chant parlé

Violão
6^a em Ré

lô lô si vo - cé keh hm pa - go - de kh pa - go - de

pa - go - de da zdah dah kia nê - ga ké bom vem ká vem ká kum

yeuh ska tu ka ka ne - ga ká ska tu ka kum ne gu ne gu yo

Figure 3-8. Excerpt from “Num Pagode Em Planaltina” as performed on *Original*.
Copyright 1988 Marco Pereira. Used with Permission.

These few examples represent Marco Pereira's compositional diversity and multi-influenced background. Pereira also has composed various waltzes, American blues-influenced pieces like “Vadiagem” on *Original*, as well as many other more Brazilian genres like *choro* and *seresta*. As I have illustrated, Pereira has the ability to add his own distinctive style to Brazilian forms, but still maintain the overall feeling that the rhythmic genres emote. His style is not avant-garde, yet he uses many modern harmonic alterations in pieces that are based on traditional harmony. And while Pereira does not consider himself a “composer,” he has furthered the school of the Brazilian guitar composition to another level. His harmonic vocabulary is well beyond that of Baden

Powell, Garoto, and Paulinho Nogueira. At the same time, he emotes the energy and excitement of Baden and Garoto, in addition to the subtle softness of Paulinho Nogueira.

Arranging Style

Pereira also does not really consider himself to be an arranger, but he has received some of his greatest recognition as an arranger. As mentioned, he received the Sharp award for his arrangements on *Gal*, and has arranged for various media including choir, orchestra, guitar ensembles, wind and brass ensembles, and many other instrumental combinations. Pereira's arranging style is much like his compositional style in that he fully exploits both his oral and written skills. If it is a piece for a large ensemble, especially orchestral instruments, he will meticulously write out every note. However, for smaller combos he tends provide lead sheets, supplemented by a few written out passages. Pereira feels that it is better to not write too much with certain musicians--like guitarists, bassists, mandolinists, percussionists, and others that are skilled in improvisation--in order not to hinder the creativity of their playing. Much like Duke Ellington, as Pereira gets to know a certain musicians' idiosyncrasies, he will also arrange a piece with an individual performing style in mind. This gives musicians the freedom to be themselves, yet fit in to the direction he wishes to go.

Much like his own performance practice, solo improvisation is an important aspect of Pereira's arranging style. Depending on the piece at hand, Pereira typically dedicates ten to twenty percent of an arrangement to improvised sections. This can be seen in many of his compositions and arrangements, but I believe that "Valsa Negra" by Leandro Braga from *Valsas Brasileiras* is an excellent example of his arrangement style. "Valsa Negra" was originally written for piano, but this version is for four guitars, one of which

is for seven or eight string guitar. At the end of the original piece there was an *accelerando* section, which Pereira found to be perfect for improvisation. The arrangement has sixteen bars open for solo improvisation that can be repeated as many times as desired. Selected sections of the piece are listed below to illustrate this concept.

This musical score is for a four-part guitar arrangement. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in 3/4 time and begins at measure 40. The top two staves feature a melodic line with eighth-note patterns and slurs. The bottom two staves provide a rhythmic accompaniment with eighth-note patterns and slurs. The piece concludes with a final chord in the bass staff.

Figure 3-9. Excerpt from written out section of “Valsa Negra.” (Source: Pereira, Marco. 1999. *Valsas Brasileiras*. Rio de Janeiro:Independent. p. 45. Used with permission).

This musical score is for a four-part guitar arrangement, labeled as the “Chorus” and starting at measure 52. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in 3/4 time and begins with a treble clef staff containing a melodic line starting on a half note E, marked with a piano (*p*) dynamic. The second treble staff contains the instruction “Repetir de A a B 4 vezes”. The bass staves provide a harmonic accompaniment with chords: Bm7, B fríglo, B fríglo, and Bm7. The piece concludes with a final chord in the bass staff, marked with a piano (*p*) dynamic.

Figure 3-10. Excerpt from improvised section of “Valsa Negra.” (Source: Pereira, Marco. 1999. *Valsas Brasileiras*. Rio de Janeiro:Independent. [Sheet Music Book] p. 45. Used with permission).

Pereira’s arranging style is linked to his compositional and performing style in that he tends to blends all of his influences together. He is not a strict “classical” arranger

who must write out everything, nor is he like a jazz musician who leaves the arrangement up to the performing group. Pereira once again displays his ability to transcend genres and styles to come up with his own original way of arranging. While he does not attempt to identify himself as an arranger, his work has caught the attention of many musicians worldwide.

The Coltrane Waltz?

One of Pereira's special contributions to the world of the Brazilian guitar is his phenomenal work on the album *Valsas Brasileiras*. The idea of *Valsas Brasileiras* began when Pereira was in Paris and first listened to jazz, and heard the album *Ballads* by John Coltrane for the first time. Pereira states

I was still living in Paris and I was a student, and then one day I got a record by John Coltrane. . . called *Ballads*. . . . I fell in love with this album. . . . In this album especially he can play with a beautiful and lyrical sound. . . playing just ballads. . . . I said to myself "one day I would like to make a record. . . with this feeling."

However, the ballad was not a native Brazilian expression, and Pereira wanted to produce the same feeling while at the same time remaining true to a Brazilian context. After years of thinking and searching, Pereira decided that Brazilian musicians tend to emit the same expression when they play a waltz. He explains

After years I realized that ballad is something that belongs to jazz. . . . We don't have ballads in Brazil. . . . I then realized that waltzes in Brazil, especially modern waltzes. . . had this particular feeling. . . where you can express something lyrical and beautiful and quiet. . . .

It was upon this foundation that *Valsas Brasileiras* was built, but some important research had to first be done.

Pereira began the project with three purposes: 1) to successfully express the emotions as he experienced on *Ballads*, 2) to perform pieces that had not been yet

recorded, and 3) to perform modern waltzes with complex harmonic characteristics.

Pereira studied the history of the waltz in Brazil, which he writes in the prologue of the score publication of *Valsas Brasileiras* by GSP, and believes that the history of Brazilian music in terms of harmonic development can be seen through the waltz's history. Pereira began with over fifty waltzes, and filtered them based on their capabilities of fulfilling his goals for the album.

The album can be divided into three different categories. The first is what Pereira terms “old” style waltzes, which are represented by Garoto’s “Desvairada,” and Canhoto’s “Manhãs De Sol.” Desvairada was chosen because of its fast tempo to balance out the album, and “Manhãs De Sol” was selected because it had not been recorded.⁵⁹ The second division features waltzes that were not labeled as such, but had a peculiar waltz-like sentiment. Three of these pieces are Tom Jobim’s “Luiza,” Jobim and Chico Buarque’s “Eu Te Amo,” and Edu Lobo’s “Beatriz.” Pereira remembers Tom Jobim once stating that “Luiza” was inspired by a French waltz, and Edu Lobo revealed that he was thinking in a waltz style while composing “Beatriz.” The final category is of his own waltz-style compositions, which are exemplified by “Marta” and “Plainte.”

The selection of the waltzes seemed complete, but after Pereira had finished recording, mixing, and mastering the CD, he played some of the waltzes for his parents. His family did not care for the waltz by Cristóvão Bastos, which they thought was a little too strange for their taste. Subsequently, Pereira decided to drop this waltz along with another, and decided to record “Valsa Negra,” which we explored previously. Thus, as Pereira states jokingly “You see, I really did research the popular opinion. . . .” He also

⁵⁹ The concept of selecting pieces that had never been recorded came out of a cultural research project by SESC that he participated in two years earlier. This was also the last piece that Canhoto had ever written.

choose this waltz because of its explosiveness and fast pace, much like “Desvairada” by Garoto. Pereira states this in Bruce Gillman’s interview for brazzil.com:

You know, it was difficult to make the *Valsas Brasileiras* CD. Overall, it's very cool and calm. It's a CD that your heart feels more than your feet, which was my original intention. But when I started the project, even though I had very, very good pieces, I was thinking, "Damn, the same 3/4 all the time might get boring." Waltzes, of course, can be played faster or slower, and by phrasing two bars of 3/4 together, you create 6/8, which is a kind of African rhythm, but I needed tunes that were a bit more virtuosic, just to "cook." (2001).

In addition to this, Pereira also overdubs all-four guitar parts himself, which is something highly unusual for either classical or jazz guitarists to do.

Pereira’s composition “Plainte” (figure 3-11) also has an interesting story, as it was recorded previously on his *Dança dos Quarto Ventos* disk. Pereira recalls

I don't think of myself as a composer, but sometimes I need something to play right away, and I don't have it in hand. I'll look for the right piece, but if I still can't find it, I'll just write exactly what I'm looking for. When I was recording *Dança dos Quatro Ventos*, I felt that there was something missing. I needed a piece that would bring a kind of closure to the CD. So I wrote "Plainte" the night before the last recording session. It took me about five or six hours. After the recording session, I was a little unsettled about the second part. But it had already been recorded, and there was nothing more I could do with it. Then when I was recording the *Valsas Brasileiras* project, the piece came to mind, and I put "Plainte" on my possibility list, you know? When I played it through, however, the second part was still bothering me, so I rewrote it. Now the B section is more aesthetic, more connected to the first part. The version on *Valsas Brasileiras* is, for me, the final version. Now "Plainte" is complete.” (Gillman 2001)

“Plainte” is a French word for lament, and this piece is an excellent example of Pereira’s soft and expressive side that he wished to emote on this record. This piece is not by any means a traditional waltz, as Pereira creates a hemiola effect of two against three in the way he plays the melody against the bass (on beat). This gives the piece an Afro-Brazilian flavor, reminiscent of Baden Powell’s work.

36 C5 p. p. p. 1 2 0 1 2 4 C3 p. 4 3

41 C3 p. cresc. dim.

46 p. p. p. C8 C5

51 1. C1 C3 C3 2. C1

56 Do ao Coda C3 e coda

61 C5 p. poco rit.

65 pp p. rall. molto deixar vibrar

Figure 3-11 continued.

Conclusions

Pereira's role in modern Brazil is a somewhat difficult to fully express. On one hand, he is one of Brazil's greatest guitarists. On the other hand, he must often travel outside of his own country to receive the recognition he deserves. I believe Pereira's statement in Bruce Gillman's interview exemplifies his musical acceptance into modern Brazilian culture. After being asked whether a major label might fund one of his solo projects, Pereira responded

Let me explain a little about this. The kind of music I'm making is not like the *pagode* fad that is happening right now in Brazil and generating enormous profits. You know, there are many *pagode* groups that have only recorded one CD and nothing more because *pagode* is a kind of wave. Big record labels are penny wise. They have monster pop acts making hundreds of millions of dollars, but won't spend an inconsequential amount to record Brazilian instrumental music, which is enduring. They're only interested in the bottom line, in maximizing profits (Ibid. 2001).

Pereira's artistic diversity has given him strengths as a performer, but has also hindered his acceptance into modern Brazilian popular commercial culture. The hybridized nature of the Brazilian guitar is a primary reason it has attained the status as a national symbol today. However, because of its synonymous association with low and high-class culture, guitarists often find themselves caught in the middle of a social struggle. This is the case with Marco Pereira's guitar style, as he often finds himself alienated from both cultures. Mass culture tends to ignore him due to his musical complexity, and high-class culture tends to shun him because he plays popular music. However, Pereira is uncompromising in his beliefs, which is why he tends to record independently.

As mentioned in chapter one, instrumental musicians "don't exist" in Brazil. Marco Pereira is a good example of this. In fact, a 1993 review of Gal Costa's *Gal* album, for which he won the Sharp award, there was no mention of Pereira or Cristóvão

Bastos, nor any other musician that played on the album. While this could have merely been a fluke, it's hard to imagine this happening in 1993. In a world where copyright lawsuits happen daily, it is dumbfounding how one of Brazil's premiere musicians could be forgotten on one of his most visible musical accomplishments.

Pereira's role in higher education is also difficult, as he finds himself unable to teach guitar at the university where he is a professor of functional harmony. Pereira explained to me that some students had petitioned for him to be able to teach, and gained the required signatures. However, the faculty in the guitar program vetoed this power, and Pereira was subsequently unable to participate in the guitar curriculum. While Pereira likes to teach in a group setting and does not have a great desire to teach privately, I find it abhorrent that he was denied the opportunity to choose. As Pereira mentioned previously, musicians who perform classical guitar tend to be alone, and also are often filled with prejudice against other styles. While other performers of art music have accepted popular music in performance practice, the classical guitar world is far behind.

Regardless of these problems, Pereira is resilient, and continues to perform and record in Brazil. He has not lost his Brazilian identity despite his peculiar place in Brazilian culture, and is not discouraged by what he experiences. Pereira has only one wish, and that is to perform his style of Brazilian music on the guitar. As long as he is able to do this, he will not complain about the musical inequalities that exist in his culture.

Marco Pereira is one of the many musicians who comprise the future of Brazilian instrumental music, as well as the world of the Brazilian guitar. It is my purpose in this

thesis to demonstrate Pereira's importance in Brazilian music history, and how Pereira's musical accomplishments, as well as the Brazilian guitar itself, represent the mediation between elite and popular culture. Pereira follows a long line of guitarists from the beginnings of the vagabond *viola* to the stylized *violão* of Tute, Dino 7 Cordas, Garoto, and Baden Powell. While many of the guitarists before him tended to specialize in one or two styles, Pereira's eclecticism extends to virtually all aspects of Brazilian music. Pereira has no prejudice against any style of music, as long as he is not required to play it repetitiously.

While Brazil's culture is extremely diverse, Pereira's desire to maintain Brazilian identity in all of his music represents a typical Brazil's characteristic. This can ultimately be viewed in the yearly carnival celebration, as the entire country participates in the pre-Lenten festival. Pereira is no doubt a product of this culture, which is why he has remained focused on his Brazilian roots throughout his world travels. This is also true of the adversities he has encountered in performing music that is not extremely popular with the masses. Therefore, Pereira represents Brazilian musical identity, and through his music we can experience a good portion of Brazil's musical culture. I am not attempting to be profound, as any one Brazilian can be a representation of Brazilian identity. However, Pereira's diversity and ability to consume different musical worlds and synthesize them with his own culture, and then subsequently create something unique clearly defines Brazilian culture. As we explored in chapter one, mixing is itself an integral concept in Brazilian culture. The tropicalists of the 1960s furthered the modernist movement by consuming foreign instruments and styles, and then blending

them with their own musical idiosyncrasies. These concepts link to Pereira's hybrid musical style, which makes it unique and very Brazilian.

In this study, I have consistently illustrated how the Brazilian guitar mediates between the poor and elite classes, as well as popular and art music in Brazil. Every violist and guitarist I have showcased in this work has lived this role of cultural ambassador in some shape or form. Pereira, in addition to being an incredible guitarist, has also mediated these cultures through his unique musical contributions. I find it ironic that the record label Pereira recorded his first album with was called *Som Da Gente*, which is translated "Our Sound," but could also be translated "Sound of the People." Whether modern Brazilian culture recognizes this or not, Pereira is the sound of the Brazilian people. Pereira is not only a mediator between the erudite and the layman, he and his musical endeavors comprise them.

APPENDIX A
GLOSSARY OF TERMS

- Antropofagia** – Brazilian modernist concept of “cultural cannibalism.” Emerged in the 1920s within a nationalist context as a discourse that called for the combination of local cultural practices with imported technology and formal models in the creation of culture for export.
- Baião** - A rhythm and genre associated with the Brazilian northeast. Typically played with accordion, triangle, zabumba, and sometimes pandeiro, featuring vocals. In the 1940s Luiz Gonzaga created nation recognition for the baião singer.
- Bateria** – Battery. Can mean either drum corps, as in samba, or drum kit.
- Batucada** – A generic name for a number of varieties of *samba* thought to be closer to Afro-Brazilian Traditions
- Bombo** – Bass drum used in the 19th and 20th century military bands. It is also can refer to a kick drum of a kit.
- Caixa** – Snare drum used in *samba* schools. Made of inexpensive alloys such as tin, with plastic heads.
- Candomblé** – Afro-Brazilian religious ceremony involving drumming, dancing, singing, and spirit possession.
- Côco** – Afro-Brazilian music genre from the northeast with a characteristic dance step thought to have an indigenous influence.
- Embolada** – A northeastern genre of improvised sung poetry. Generally performed to the côco rhythm, accompanied by a pandeiro. The danced variety features stanza-refrain structure, with the refrain predetermined and the verses improvised around it.
- Favela** – Slum
- Forró** – A modern variation of the baião, but also a generic term for several northeastern danced music styles. The dance is featured in the June Festivals (*Festas Juninas*) found throughout the country, but prominent in the Northeast.
- Frevo** – A fast paced march music and dance found in the northeast of Brazil (Recife). It generally consists of a percussion and wind ensemble, and accompanies a frenetic dance.

Mangue beat – (Mangue bit) A musical movement of the 1990s based in Recife, Pernambuco. It is mixture of rock, maracatu, and hip-hop, and côco and is best exemplified by the Chico Science and his band Nação Zumbi.

Maracatu – Refers to two varieties of percussion-based music genres from Pernambuco's carnival, in the northeast of Brazil. The two varieties are *maracatu de baque solto*, and *maracatu de baque virado*.

Morro – Hill. In urban areas, refers to hillside favelas.

Música Caipira – Country music. The term “caipira,” is often used derogatively by urban dwellers to refer to “backward” country folk.

Música Sertaneja – A music industry term for Brazilian country music from South Central Brazil. A *sertanejo* is one who lives in the sertão, or the backlands.

Pagode – Traditionally, an informal gathering centered on samba. Today it refers to a highly popular commercialized romantic form of samba that generally has less syncopation and fewer polyrhythms than more tradition forms of samba.

Surdo – A deep bass drum used in samba, and other musical styles.

Toada – A generic term for a stanza-refrain song of a romantic or comical nature.

Zabumba – Double-headed bass drum used in northeastern styles. It is shallower than the surdo, and played one side with a soft mallet and the other with a thin stick.

APPENDIX B
GENERAL WEBSITES

Gil, Gilberto

<http://www.gilbertogil.com.br>

Powell, Baden

<http://www.brazil-on-guitar.de/>

<http://www.tigertail.org/baden.html>

Pereira, Marco

<http://www.Peirapereira.com.br>

Nogueira, Paulinho

http://www.multconnect.com.br/Paulinho_Nogueira/pag2.htm

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<http://www.brazilianjazz.com/artists/paulinhonogueira/bio.html>

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- _____. 1995b. Songbook Braguinha. Lumiar.
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BIOGRAPHICAL SKETCH

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