

**BRAZILIAN POPULAR, URBAN, AND FOLKLORIC MUSIC INFLUENCE ON
CLASSICAL REPERTORY FOR TROMBONE AND PIANO**

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LECTURE RECITAL

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ABSTRACT OF THE LECTURE-RECITAL

This lecture recital investigates the underrepresentation of Afro-Brazilian and Native-Brazilian music genres in the classical repertoire of trombone and piano. I analyzed six works I commissioned for this instrumentation that incorporate influences from popular, folkloric, and urban Brazilian music. My examination of trombone catalogues, socio-historical contexts, Brazilian trombone albums, and feedback from Brazilian professors, trombonists, and composers illuminates a complete lack of trombone and piano literature that incorporates Brazilian popular, folkloric, and urban elements. The six pieces I commissioned from Eloá Gonçalves, Emiliano Sampaio, João Lenhari, Raphael Ferreira, and Vinicius Henrique Ferreira help solve this problem and feature Brazilian music genres never explored before for this instrumentation, such as *maracatu*, *maxixe*, *catira*, *samba partido alto*, and *samba canção*. Building on the work of the composer in residence of the Brazilian National Symphony Orchestra (Orquestra Sinfônica Nacional), Fernando Morais and his *xaxado* and *baião* piece, this research continues an essential social and historical dialogue bringing popular, folkloric, and urban Brazilian music and culture to the concert hall. Through historical contextualization and close readings of the selected works, I demonstrate the possibility to use not only European musical language, but also Afro-Brazilian and Native-Brazilian musical languages, heritages, and cultures within trombone and piano literature.

CHAPTER 1

INTRODUCTION

Following the path of Brazilian trombone players like Radegundis Feitosa, Wagner Polistchuk, Carlos Eduardo Vianna de Mello, Darcio Gianelli, Lucas Borges, Hélio Góes, and José Milton Vieira, I had a goal to pursue my graduate studies in the United States of America. I wanted to gain international experience in the orchestral repertory and to achieve recognition as a soloist. In 2013, during my master's degree at Indiana University's Jacobs School of Music, I found an opportunity to accomplish that goal by participating at The Latin American Music Center (LAMC) Recording Competition. I learned that the prize the winner received was a grant from the Jacobs School of Music to record an album. According to the former LAMC president, Carmen Téllez (2011), "the contest focuses on producing commercially available recordings in order to promote the Latin American repertoire among scholars, concert artists and presenters and to showcase the talent of emerging artists at the Jacobs School of Music."¹ Based on this unique opportunity, I decided to look for a repertory that spoke to my experience growing up in Brazil, playing *samba* and other popular, folkloric, and urban music genres. I began assembling a catalog of Brazilian works for trombone and piano. To my surprise, I could only find a few examples of original works composed for trombone and piano that referenced these specific styles. This competition presented a rare opportunity to explore and document the Brazilian musical idiom for my instrument, but at the time, it was regrettably underrepresented.

In order to collect data, I interviewed university professors, professional trombonists, and composers in preparation for the 2014 Latin American Music Center Recording Competition and

¹ Carmen Téllez. IU News Room. Indiana University - Jacobs School of Music, February 1, 2011. <https://newsinfo.iu.edu/news/page/normal/17138.html>.

create surveys for my 2021 Doctor of Musical Arts lecture recital, it became evident that there was a lack of literature in the Brazilian popular, folkloric, and urban language written for trombone and piano. The professional trombonists² stated that the only references of popular music found in the trombone and piano repertory were *ciranda* (a music genre and play originated in Pernambuco with strong connections with the music genre *coco*), *samba*, and *frevo* (dance and musical style from Recife, Pernambuco).³ Considering that the trombonists who answered the survey work in the most important Brazilian symphony orchestras it is certain to say that three music genres do not represent the cultural diversity and rich heritage of a country like Brazil. They also indicated that they would like to perform other popular music genres for this instrumentation, like *choro*, *axé*, *farró*, *baião*, and *música gaúcha* (southern Brazilian music).⁴ The majority of the professional trombonists performed repertoire not connected to Brazilian popular, folkloric, and urban music.

The masters' thesis by Lélío Alves, Professor of Trombone at Universidade Federal da Bahia, was the most complete and organized reference found. Alves created a catalog in 2002 of Brazilian repertoire for trombone solo, trombone and piano, and trombone and orchestra. He found a total of 141 works: 120 originals and 21 transcriptions. Among the original works, 80 are for trombone and piano. According to Alves (2002), "not even the fact that we researched Brazilian music of the 20th century made it easier for us, since at times we had the impression that we were looking for a repertoire from previous centuries."⁵

² List of professional professional trombonists who answered the survey: Robson de Nadai, Principal Trombone of Orquestra Sinfônica de Campinas; Lucas Borges, Assistant Professor of Trombone, Ohio University; Darcio Gianelli, Principal Trombone at Orquestra Sinfônica de São Paulo; José Milton Vieira, Principal Trombone at Orquestra Sinfônica de Porto Alegre; Hélio Góes, Second Trombone at Orquestra Sinfônica da Bahia.

³ This research will discuss later the historical characteristics of those Brazilian music genres.

⁴ Same information indicated on footnote No. 3.

⁵ "Nem mesmo o fato de pesquisarmos música brasileira do século XX nos facilitou, uma vez que em alguns momentos tínhamos a impressão de estar buscando repertório de séculos anteriores." - Lélío Alves, "Música Brasileira para Trombone" (Master's diss., Universidade Federal do Rio de Janeiro, 2002): 301.

Gilberto Gagliardi (1922-2001) was a trombonist and composer with the largest number of original works for trombone and piano, with a total of thirty-three pieces. Gagliardi was born to Italian parents in São Paulo, Brazil and became the principal trombonist in the Municipal Symphony Orchestra in 1946. While there, he performed with personalities such as Heitor Villa-Lobos, Camargo Guarnieri, and Eleazar de Carvalho.⁶ He composed a series of ten “Peças Concertantes” that have characteristics of European waltzes and arias. The composer also included titles referencing genres such as polka, scherzo, waltz, andante, and fantasia. Gagliardi’s music for trombone and piano is predominantly tonal without references to Afro-Brazilian or Native-Brazilian music genres. Ernest Mahle (b. 1929) is the second composer with the largest number of original works for this instrumentation, with a total of thirteen pieces. Like Gagliardi, Mahle composed a series of ten works called “As Melodias da Cecília para Trombone” (1972) including characteristics of lullaby songs. None of his thirteen compositions have characteristics from Afro-Brazilian or Native-Brazilian music elements either. They follow a Romantic style and are highly tonal. During my undergrad degree in Brazil, I had the opportunity to perform seventy-five percent of the repertory for trombone and piano listed in Alves’ dissertation. I have heard through live recitals, CDs, and YouTube recordings most of the other twenty-five percent of the repertory. Based on my personal experience performing these works and in Alves’ analyses of the pieces, the majority of the repertoire available does not have references to popular, urban, or folkloric Brazilian music genres. Gagliardi also composed some works with titles that refer to Brazilian identity, such as “Cantiga Brasileira” (“Brazilian Song”), but do not have Afro-Brazilian or Native-Brazilian musical elements.

⁶ Gilberto Gagliardi - Honorary Life Members, International Trombone Association, 2001.
<http://www.windsongpress.com/brass%20players/trombone/Gagliardi.pdf>

A couple of the composers listed by Alves studied with the German composer Hans-Joachim Koellreutter (1915-2005). Other composers, such as Cacilda Borges Barbosa (1914-2010), Osvaldo Lacerda (1927-2010), Abdon Lyra (1888-1962), and Edmundo Villani Cortes (b. 1930), did not study with Koellreutter directly, but adopted his anti-Brazilian nationalist movement. Koellreutter moved to Brazil in 1937 and led an important movement in the 1930s and 1940s called *Musica Viva* group. He co-wrote a manifesto in 1946 with their opposition to folkloristic nationalism. According to Gerard Behague, the manifesto “symbolized to the majority of the Brazilian composers a strong disruption of national values and a foreign intrusion into the country’s musical world.”⁷

Koellreutter as a teacher influenced composers in all of the major composition centers in Brazil: São Paulo, Rio de Janeiro, Recife, Salvador, Belo Horizonte, Curitiba, and Brasilia.⁸ Among his students who cultivated a non-nationalist style in the 1940s was Claudio Santoro, composer of “Fantasia Sul America” (South American Fantasia), a serialist solo work for trombone recorded by Wagner Polistchuk, Principal Trombonist of the São Paulo Symphony Orchestra. This piece can be found on his 1999 album, “Música Brasileira para Trombone e Piano” (Brazilian Music for Trombone and Piano). The compositions recorded by Polistchuk mostly featured composers that followed Koellreutter’s ideas. Radegundis Feitosa (1962-2010), Trombone Professor at Universidade Federal da Paraíba and former Principal Trombone at the Orquestra Sinfônica da Paraíba, also recorded an album for trombone and piano, “Trombone Brasileiro” (1999), featuring mostly work without a connection to popular, urban, and folkloric Brazilian music genres. Polistchuck and Feitosa recorded 69.2% of the same repertoire—thirteen

⁷ Gerard Behague, *Music in Latina America: An Introduction* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1979): 279.

⁸ A few of Koellreutter’s students composed nationalist neo-Classic musical language with some freely serialist organization, but the majority developed works using serial techniques, voice effects, and music recorded on tape for a live performance. Many of these composers occupied academic positions in major universities in Brazil, where they taught and composed with new-music techniques, avoiding or minimally incorporating popular and folkloric language.

pieces—and only two of those works had a connection with a Brazilian popular music genre, *frevo* (dance and musical style from Recife, Pernambuco). Both of them, “Espinha de Bacalhau” composed by Severino Araújo and “Marquinhos No Frevo” by José Ursicino da Silva are arrangements of popular *frevo*, rather than new works for trombone and piano. Beyond these two isolated works, the two albums omitted popular, folkloric, and urban genres, instead emphasizing serialist techniques in the vein of Hans-Joachim Koellreutter, such as the work “Introdução E/ao Desafio” by Edmundo Villani Côrtes, recorded by both Wagner Polistchuck and Radegundis Feitosa Nunes.

Another trombone album that features mostly serialism, electronics, and extended techniques for the trombone is “Trombone Contemporâneo Brasileiro” (2014) by Carlos Freitas, Principal Trombone for the São Paulo University Orchestra. Freitas features works for solo trombone, brass quintet, chamber orchestra, and trombone and piano, approaching an advanced technical language for the instrument through contemporary music forms and structures. The composition “Circulares” by Sérgio Kafejian explores the relationship with trombone and electronics in real time, emphasizing gestures and attacks specific to the instrument. The work “Elegia em Azul” by Rodrigo Lima, written for a trombone octet, also features gestures and attacks that create different harmonic effects. According to Lima (2014), “several of his pieces are born from imagining before writing the music itself, of creating a certain bank of colors, which are very tied to harmony”.⁹ None of the compositions on Freitas’ album had a reference to a Brazilian music genre.

While music is constantly changing and compositional innovations and new techniques are important to the development of music itself, I believe—like Mario de Andrade—that

⁹ “várias de suas peças nascem da imaginação antes de escrever a própria música, de criar um certo banco de cores, que estão muito ligadas à harmonia.” - Rodrigo Lima, “Elegia Em Azul,” in Carlos Freitas, *Trombone Contemporâneo Brasileiro*, Tratore, 2014, digital.

bringing the popular, folkloric and urban music to the concert hall is important for Brazilian musical identity. Brazilian poet, novelist, musicologist, and art critic Mario de Andrade was a central historian in creating dialogue about the importance of Afro-Brazilian and Native-Brazilian music and culture to society. While his most prominent works are now nearly a century old, Andrade's influence on Brazilian concert music is still palpable today. According to Andrade (1928), "the historical criteria that define the Brazilian music today are related to Brazilians or nationalized individuals that reflect the musical characteristics of race and the best place to find this evidence is on popular Brazilian music."¹⁰

Over the past decade, a number of composers have provided new works that explored the marriage of popular, folkloric, and urban Brazilian music for trombone and piano. Five of them wrote for the 2014 Latin American Music Center Recording Competition. By collaborating with these composers—Eloá Gonçalves, Emiliano Sampaio, João Lenhari, Raphael Ferreira, and Vinicius Henrique Ferreira—I was able to premiere each of their new works during the final round of the competition. Since the competition in 2014, several Brazilian composers have written works for this instrumentation. The Principal Horn and composer in residence of the Orquestra Sinfônica Nacional of Brazil, Fernando Morais, adapted his original compositions for horn or bassoon to trombone, such as "O Cravo e a Rosa, tema e variações" (reference to *cantiga de roda*), "Terezinha de Jesus, tema e variações" (reference to *cantiga de roda*), "Xaxando no Cerrado" (reference to *xaxado* and *baião*), "Frevo, Baião e Xaxado Arretado" (reference to *frevo*, *baião*, and *xaxado*) for trombone and piano.¹¹ In 2019, the Brazilian trombonist Jose Milton Vieira recorded an album for trombone and piano featuring new compositions that use clear

¹⁰ "o critério histórico atual da Música Brasileira e o da manifestação musical que sendo feita por brasileiro ou indivíduo nacionalizado, reflete as características musicais da raça. Onde que estas estão? Na música popular." - Mário de Andrade, *Ensaio Sobre a Música Brasileira* (São Paulo, Martins Editora, 1928): 20.

¹¹ The explanation of these music genres will happen in the next chapter.

references to popular and folkloric Brazilian music. Examples include “Do Vento ao Toque” by Douglas Gutjahr which adds a *pandeiro* (Brazilian tamborim) to the instrumentation, and “Ziriguidum” by Arthur Barbosa featuring rhythmic elements from the Afro-Brazilian diaspora culture.

The four albums recorded by Brazilian trombonists (Feitosa, Polistchuk, Freitas, Vieira) for trombone and piano do not represent the rich variety of popular, folkloric, and urban Brazilian music genres. Based on this lack of representation, the goal of this research is to deeply analyze six compositions for trombone and piano and to find similarities with works from the popular, folkloric, and urban scope of Brazilian music. Interviews with all six composers, Brazilian trombonists, and trombone professors will serve as references to data and public opinion on this matter. This research will also point to historical moments and to classical composers that have created this dialogue before bringing the Brazilian popular and folkloric music to the concert hall.

CHAPTER 2

AN ANALYSIS OF SIX SELECTED SOLOS FOR TROMBONE AND PIANO WITH BRAZILIAN POPULAR, URBAN, AND FOLKLORIC MUSIC INFLUENCES

Eloá Gonçalves, *Maracatu para Trombone e Piano* (2014)

Eloá Gonçalves titles this work after a central genre in Brazilian popular music, *maracatu*. *Maracatu* is a dramatic popular and religious celebration and dance that started in the first half of the eighteenth century during Portuguese colonial leadership. It is most popular in the city of Recife in the state of Pernambuco, but it also has a strong presence in the states of Paraíba and Alagoas. During the colonial period, three main groups served as foundations to the Brazilian society: the Native-Brazilians, the Europeans, and the Afro-Brazilians, who were enslaved. In order to keep control over the Afro-Brazilian population, the Europeans created the strategy of naming leaders from different black communities as *rainhas* and *reis* (queens and kings). According to Alvarenga (1976), “*maracatus* involves several stock figures: the King, the Queen, Princes, Bridesmaids, Ambassador, Dama-do-Passo, Balisa and the Baianas (dancers).”¹² Within this colonial environment, each black community was referred to as a *nação*, “nation.” Each *nação* had a coronation parade to name the new *rainha* (queen) and *rei* (king), and this parade is represented in *maracatu*.¹³ The coronation parade had music, dance, symbologies, and religious components. Although *maracatu* has elements from the catholic church, it is considered an Afro-Brazilian movement. The most traditional *nações* in Pernambuco only perform

¹² “As figuras dos *Maracatus* são o Rei, a Rainha, Príncipes, Damas de Honra, Embaixador, a Dama-do-Passo, o Balisa e as Baianas (dançarinas).” - Oneyda Alvarenga, *Música Popular Brasileira* (Rio de Janeiro, Editora Globo, 1976): 105

¹³ The black communities tried to elect leaders that represented their ideas and values, but the Portuguese had an influence to elect representatives that kept a strong control over the enslaved population. Besides the internal conflicts among Portuguese and Afro-Brazilians, each *nação* had a coronation parade. These terms were common not only to Portuguese, but also to the Afro-Brazilians communities like the bantus and malês. (Alvarenga, 1976).

maracatu in sacred spaces. The oldest one, “Nação Elefante”, has existed since 1800, and was followed by many others, such as “Nação Estrela Brilhante de Igarassu”, “Nação Estrela Brilhante do Recife”, “Nação Porto Rico”, and “Nação Leão Coroado”. They are all located in the coastal region of Pernambuco. The etymology of the word *maracatu* is still unknown.

According to Andrade (1928) “*maracatu* is a contraction of two words, *maracá* (a native-Brazilian instrument similar to a shaker), and *catu* (meaning beautiful).”¹⁴ As shown in the example below, the traditional instrumentation is *alfaia* (a large wooden rope-tuned drum), *caixa* or *caixa-de-guerra* (the war snare drum), *abê* or *xequerê* (a gourd shaker enveloped in a net of beads), *gonguê* or *agogô* (a metal cowbell), *tarol* (a shallow snare drum), and *ganzá* or *chocalho* (a metal cylindrical shaker filled with small dried seeds).

The image shows a musical score for four instruments: Alfaia, Caixa, Abê, and Agogô, in 2/4 time. The score is divided into two measures. Alfaia plays a half note with an accent. Caixa plays a series of eighth notes with accents. Abê plays a series of eighth notes. Agogô plays a series of eighth notes.

Figure 1.1: Marques, “Linguagem Rítmica e Melódica nos Ritmos Brasileiros”: 122¹⁵

Maracatu para Trombone e Piano was composed by Eloá Gonçalves for the 2014 Latin American Music Center Recording Competition at Indiana University - Jacobs School of Music. Eloá Gonçalves, internationally recognized as a composer and performer, stated on her questionnaire (2021) that, “I tried to include as much as possible of the *alfaia*, *agogô*, *tarol*, *caixa-de-guerra*, and *xequerê* rhythms of *maracatu*, which, in my view, are the most

¹⁴ “*Maracatu* é a contração de duas palavras, *maracá* (instrumento nativo-brasileiro) e *catu* (que significa belo).” - Mário de Andrade, *Ensaio Sobre a Música Brasileira* (São Paulo, Martins Editora, 1928).

¹⁵ André Marques, *Linguagem Rítmica e Melódica nos Ritmos Brasileiros* (Sorocaba, SP, o autor, 2018): P. 122

representative of the genre. For this, I researched traditional *maracatu* groups, such as “Maracatu Nação Estrela Brilhante”, and also searched for other recordings of the genre.”¹⁶

The dark and pulsante sound of *alfaia* leads the group creating the foundation of *maracatu*, the heart-beat of the ensemble, which is the sound of pride from the different *maracatu nações*. The *caixa* creates a repetitive and vibrant rhythm, playing together or answering to the strong heart-beats of the *alfaia*. The sound of the beads hitting the *abê* or *xequerê*'s gourd shaker represents the different colors of *maracatu* and its communities. Finally, the *agogô* serves as the bright sound of the group representing the stars of the beautiful sky in Recife.

At the beginning of the piece, there is a melodic statement extracted from the song “Cheguei Meu Povo” by Maracatu Nação Estrela Brilhante. In the original song, the main singer states the melody and the chorus repeats the melody in the same octave or an octave higher. This call and response also happens in Gonçalves' piece, where the piano responds by repeating the melodic statement in a rhythmic variation, starting in measure 6, as shown in Figure 1.2.

¹⁶ “Procurei incluir o máximo possível dos ritmos *alfaia*, *agogô*, *tarol*, *caixa-de-guerra* e *xequerê* do *maracatu*, que, a meu ver, são os mais representativos do gênero. Para isso, pesquisei grupos tradicionais de *maracatu*, como o “Maracatu Nação Estrela Brilhante”, e também busquei outras gravações do gênero.” - Eloá Gonçalves, Google Forms Questionnaire (2021) on *Maracatu para Trombone e Piano* (2014)

Lyrics in Portuguese

Lyrics in English

Cheguei meu povo, cheguei pra vadiar

I arrived my people, I came to celebrate

The image shows a musical score for Trombone and Piano. The top system is for Trombone, with lyrics in Portuguese and English above the staff. The tempo is marked 'Adagio' with a quarter note equal to 46 beats. The music is in 2/4 time. The bottom system shows the Piano accompaniment, with a circled annotation: 'Piano response of "Cheguei meu povo" with rhythmic variation.' The score includes dynamic markings like 'mp' and 'fca'.

Figure 1.2: Gonçalves, *Maracatu para Trombone e Piano*, m. 1-5; “Cheguei Meu Povo”.

The central key for the work is A-flat Minor. This excerpt highlights a harmonic tension in the piece between the melody in E Major and the piano harmony in A-flat Minor. Gonçalves drives away from the traditional tonal harmony of *maracatu* by including dissonances in the piano part, creating a “darker” sound to the piece. According to Gonçalves (2021), “*Maracatu*, originally, does not have this harmonic or melodic structure. In traditional *maracatu*, the melodies are much simpler, and the harmonic structures too. The treatment I gave to the genre in this piece ends up merging its folk character with the most recent musical developments arising from jazz and classical music; references from my personal experience.”¹⁷ The next example shows a number of idiomatic rhythms that Gonçalves uses in the work. Gonçalves uses the *abê*

¹⁷ “O *maracatu*, originalmente, não tem essa estrutura harmônica ou melódica. No *maracatu* tradicional as melodias são muito mais simples, e as estruturas harmônicas também. O tratamento que dei ao gênero nesta peça acaba mesclando seu caráter folclórico com os mais recentes desenvolvimentos musicais decorrentes do jazz e da música clássica; referências da minha experiência pessoal.” - Eloá Gonçalves, Google Forms Questionnaire (2021) on *Maracatu para Trombone e Piano* (2014)

rhythm on the right hand of the piano. She also includes the rhythm of the *caixa-de-guerra* in measures 31–32 of the trombone melody. This rhythmic figure is also very common in *tarol*. The composer uses sforzando accents to indicate the accented stroke of *caixa-de-guerra* and *tarol*.

The image shows a musical score for two piano parts and a trombone part. The piano parts are labeled 'Pno.' and the trombone part is labeled 'Trom.' (though the label is not explicitly present, the instrument is implied by the caption and the notes). The score is in 2/4 time. The piano parts feature complex rhythmic patterns, including repeated sixteenth notes and accented strokes. The trombone part features a rhythmic pattern that is annotated as 'Caixa-de-guerra rhythm'. The score includes dynamic markings such as *pp*, *mp*, and accents (*acc.*). There are also performance markings like *accel.* and *Rco.* (ritardando). Annotations with arrows point to specific rhythmic figures: 'Abê or xequerê rhythm on the right hand of the piano' (measures 25-27), 'Caixa-de-guerra rhythm on the trombone part' (measures 28-30), and 'Caixa-de-guerra and tarol accents' (measures 31-32). The score is divided into systems, with measures 22-27, 28-30, and 31-32.

Figure 1.3: Gonçalves, *Maracatu para Trombone e Piano*, m. 25-32; *abê*, *caixa-de-guerra*, and *tarol* rhythms.

After the exposition of the rhythmic pattern on the trombone, Gonçalves transfers it as an ostinato rhythm in the left hand of the piano, starting in measure 35. Gonçalves uses a combination of *alfaia* (a large wooden rope-tuned drum) and *tarol* (a shallow snare drum) rhythms in this passage. The repeated sixteenth notes are characteristic of *tarol* and the alternated accents represent the traditional rhythm performed by *alfaia*.

Moderato ♩ = 102-112

35

Pno.

The accented notes represent the *alfaia* rhythm.

Gonçalves transferred the *caixa-de-guerra* rhythm from the trombone part to the piano part as an ostinato rhythm.

The image shows a musical score for Moderato, measures 35-36. The tempo is marked as Moderato with a quarter note equal to 102-112 beats. The score is for Piano (Pno.) in 7/8 time. The right hand (treble clef) has a melodic line with a sharp sign and a fermata. The left hand (bass clef) has a rhythmic ostinato pattern starting with a piano (p) dynamic. Annotations include: 'The accented notes represent the alfaia rhythm.' pointing to accented notes in the right hand, and 'Gonçalves transferred the caixa-de-guerra rhythm from the trombone part to the piano part as an ostinato rhythm.' pointing to the rhythmic pattern in the left hand.

Figure 1.4: Gonçalves, *Maracatu para Trombone e Piano*, m. 35-36; *alfaia* and *caixa-de-guerra* rhythms.

While the overall tonal center for the work is A-flat Minor, Gonçalves created special modes for the work. She writes, “I always tried to keep some traditional melody or ostinato from the genre of *maracatu*, but surround them with harmonic treatments based on hybrid modes created exclusively for the piece. As at the time I was composing it, I was immersed in the analysis of the Villa-Lobos piano piece dedicated to Rubinstein, “Rudepoema” (1921-1926), and I ended up opting for more ‘dark’ modes. Researching the history of Villa-Lobos’ piece I discovered the orisha Obá Xirê. Her story inspired me to put my mark in the music. The orisha Obá Xirê is feminine, feared, strong, energetic, and considered stronger than many male orishas. As a woman, I wanted to use ‘darker strong chords’ in this piece to represent the Afro-Brazilian orisha Obá Xirê.”¹⁸

¹⁸“Sempre tentei manter algumas melodias ou ostinatos tradicionais do gênero *maracatu*, mas envolvê-los com tratamentos harmônicos baseados em modos híbridos criados exclusivamente para a peça. Como na época em que o estava compondo, estava imerso na análise da peça para piano Villa-Lobos dedicada a Rubinstein, "Rudepoema" (1921-1926), e acabei optando por modos mais 'escuros'. Pesquisando a história da peça de Villa-Lobos descobri o orixá Obá Xirê. Sua história me inspirou a colocar minha marca na música. O orixá Obá Xirê é feminino, temido, forte, enérgico e considerado mais forte do que muitos orixás homens. Como mulher, eu queria usar "acordes fortes mais escuros" nesta peça para representar o orixá afro-brasileiro Obá Xirê.” - Eloá Gonçalves, Google Forms Questionnaire (2021) on *Maracatu para Trombone e Piano* (2014)

One example of this “dark mode” is visible in the following example. Here, at measures 54–55, Gonçalves uses a common rhythmic pattern used in transitions or end of phrases with dissonant chords creating a darker aspect to the harmony.

Maracatu rhythmic break with a "darker" harmonic sound.

Figure 1.5: Gonçalves, *Maracatu para Trombone e Piano*, m. 54-55; rhythmic break with “darker sound”.

The second section of the piece, “Lento”, starts with another ornamentation on the piano crossing hands to create the sound and effect of *agogô* (Figure 1.6). Here, the rhythmic patterns happen every two bars with a constant increase of harmonic tension surrounded by a darker sound. According to Gonçalves (2021), “some ostinatos come from *agogô* figures, others try to represent the *chocalho*. Some rhythmic figures are also inspired by the main “turns” (most common phrases) of *maracatu*, some of what they call *baque solto*, or *baque virado*.”¹⁹

¹⁹ “Alguns ostinatos vêm de figuras *agogô*, outros tentam representar o *chocalho*. Algumas figuras rítmicas também são inspiradas nas principais “voltas” do *maracatu*, algumas das quais chamam de *baque solto*, ou *baque virado*.” - Eloá Gonçalves, Google Forms Questionnaire (2021) on *Maracatu para Trombone e Piano* (2014)

67

Crossing hands

Crossing hands to create the sound and effect of agogô.

8va

Pno.

mp

8va

Figure 1.6: Gonçalves, *Maracatu para Trombone e Piano*, m. 67-68; *agogô* on piano.

In this “Lento” section, the trombone plays a variation of the *alfaia* rhythm. The low and grounded sound of the *alfaia* works as a foundation for *maracatu*. Figure 1.7 shows how Gonçalves applies the *alfaia* rhythm in this section (here, shown in comparison to André Marques’s model of the standard rhythm).²⁰ In the “Lento” section, Gonçalves uses the pitches of another *maracatu* song called “Obachirê”. She transposed the original melody from B harmonic minor to C-sharp harmonic minor creating rhythmic variations throughout this whole section.

O- ba- chi- rê O- ba- chi rê lo- ja E- lo- ya

Figure 1.7 Nação Estrela Brilhante in B harmonic minor, “Obachirê Eloya Xire”.

²⁰ André Marques, *Linguagem Rítmica e Melódica nos Ritmos Brasileiros* (Sorocaba, SP, o autor, 2018): P. 117-118

Lento ♩ = 82

Gonçalves' accents representing the alfaia rhythm variation

67

11

p

Alfaia rhythm variation (Marques, 2018, P. 117)

Figure 1.8: Gonçalves, *Maracatu para Trombone e Piano*, m. 67-69; Similarities between *alfaia* rhythm (Marques, 2018, P. 117) and Gonçalves' accents in trombone, “Lento” section.

As in the opening section, Gonçalves also references the *tarol* and *caixa-de-guerra* (for example, compare the sextuplets of Figure 1.9 to those in Figure 1.10). It is a challenge for the trombonist to perform these *maracatu* rhythms and accents on varying beats of sixteenth-note phrases. The composer also included thirty-second notes as indicated in measures 119 and 120 (indicated in Figure 1.10) requiring the use of double-tonguing (a technique employed in playing brass instruments to articulate detached notes cleanly at faster tempos).²¹

Thirty-second notes mimicking the *tarol* and the *caixa-de-guerra* rhythms.

143

6

Figure 1.9: Gonçalves, *Maracatu para Trombone e Piano*, m. 143-144; sextuplets mimicking the *tarol* and the *caixa-de-guerra* rhythm.

²¹ Bruce Dickey and David Lasocki, “Tonguing,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., Stanley Sadie (New York: Grove, 2001).

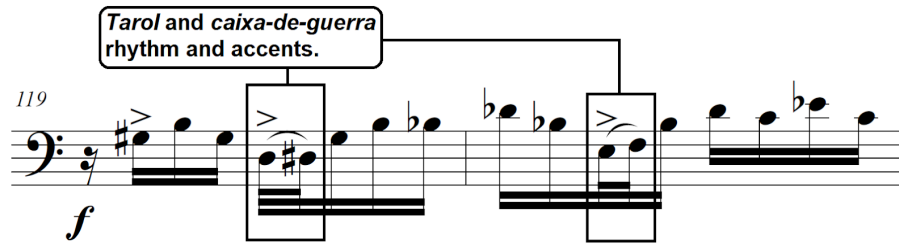
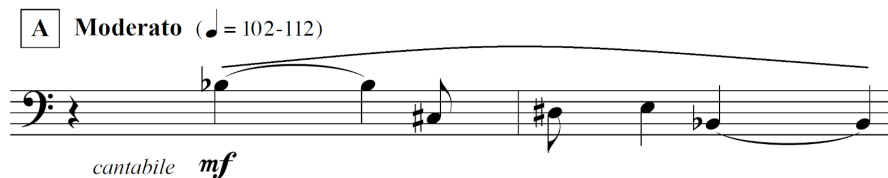


Figure 1.10: Gonçalves, *Maracatu para Trombone e Piano*, m. 119-120, *tarol* and *caixa*.

The next section of the composition is a repetition of the main theme (m. 39-40). Gonçalves creates a parallel to the traditional maracatu form, by placing some of the trombone phrases one octave higher in this return. It is typical in *maracatu* and other Afro-Brazilian music genres to sing the main melody one octave higher. The chorus normally does not harmonize the melody. According to Gonçalves (2021), “the melody was largely inspired by the songs of Maracatu Nação Estrela Brilhante, especially on the songs "Cheguei meu Povo" and "Obachirê". From these traditional melodies, I developed the motifs during the piece.”²²

SECOND THEME (m. 39-40):



REPETITION OF THE SECOND THEME (m. 176-177):



Figure 1.11: Gonçalves, *Maracatu para Trombone e Piano*, m. 39-40 and 176-177; comparison between the melodic line on the second theme and the repetition performed one octave higher.

²² “a melodia foi em grande parte inspirada nas canções do Maracatu Nação Estrela Brilhante, principalmente nas canções "Cheguei meu Povo" e "Obachirê". A partir dessas melodias tradicionais, desenvolvi os motivos durante a peça.” - Eloá Gonçalves, Google Forms Questionnaire (2021) on *Maracatu para Trombone e Piano* (2014)

The composition ends with a reference to common improvisatory practices. Here, Gonçalves connects with the *alfaia*'s common improvisatory behavior in *maracatu*. The compound octave intervals also represent the *gonguê* or *agogô* sounds (Figure 1.12). The composer ends the piece referencing Villa-Lobos' "Rudepoema" minor-third interval. The cadenza challenges the performer to execute compound intervals, ranging from two octaves up to a simple minor-third interval.

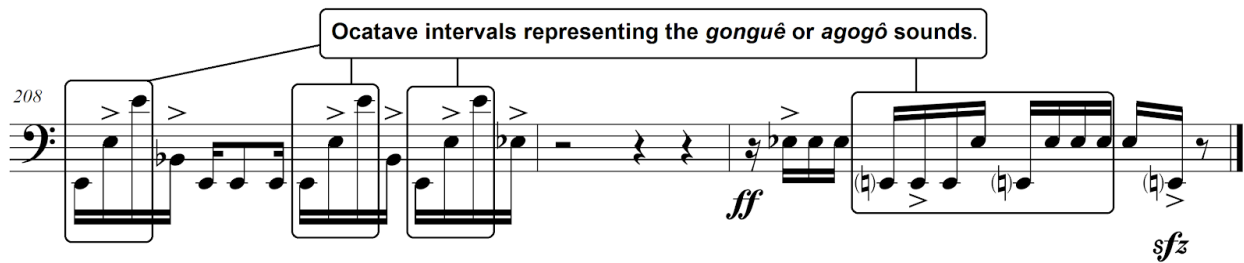


Figure 1.12: Gonçalves, *Maracatu para Trombone e Piano*, m. 208-210; *alfaia*'s improvisatory element in *maracatu*, referenced in the trombone line.

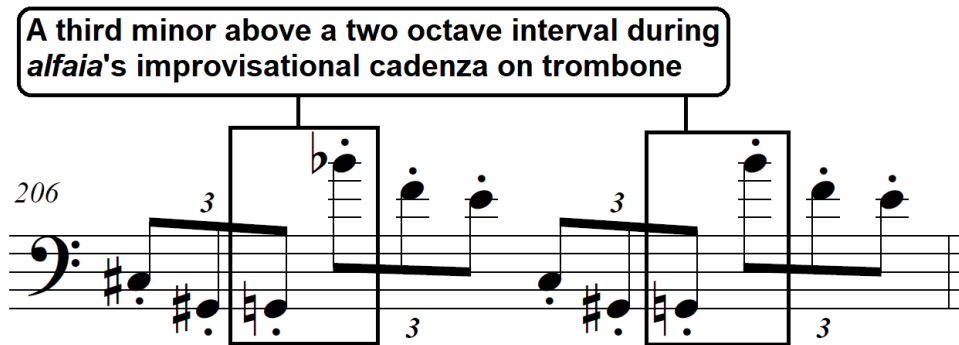


Figure 1.13: Gonçalves, *Maracatu para Trombone e Piano*, m. 206; *alfaia*'s improvisation.

The table below outlines the overall form of the piece, sections, tempo marking, measures, and the reference to the *maracatu* elements in the piece.

| SECTION | MARACATU ELEMENTS | TEMPO | MEASURES |
|----------|--|-------------|------------|
| Adagio | “Cheguei Meu Povo” melodic statement (call and response); abê, caixa-de-guerra, and tarol rhythms. | 46 bpm | m. 1-38 |
| Moderato | Accented notes representing the alfaia rhythm; caixa-de-guerra rhythm as piano ostinato; <i>maracatu</i> rhythm pattern with a "darker" harmonic sound reference to orisha Obá Xirê. | 102-112 bpm | m . 39-66 |
| Lento | Gonguê or agogô rhythm on piano; variations of alfaia on trombone; sextinas mimicking the tarol and the caixa-de-guerra rhythm. | 72-76 bpm | m. 67-175 |
| Moderato | Main melodic material, one octave higher, as an influence of Afro-Brazilian culture in <i>maracatu</i> . | 102-112 bpm | m. 176-202 |
| Cadencia | Alfaia's improvisational cadenza on trombone. | free | m. 203-210 |

Figure 1.14: Gonçalves, *Maracatu para Trombone e Piano*, music form and *maracatu* elements.

According to Gonçalves (2021), “my goal is at first, to spread the Brazilian culture and the Brazilian folklore, which are still very little disseminated abroad. My second step is to get to know my country's culture better, since, to compose a piece like this, it is necessary to research about the genre.”²³ In this work, her references to *maracatu* are multifarious, including elements of a variety of instruments, singing practices, and rhythmic markers. These elements infuse the work, giving it a strong sense of this iconic Brazilian genre.

²³ "Meu objetivo é, em um primeiro momento, divulgar a cultura brasileira e o folclore brasileiro, que ainda são muito pouco difundidos no exterior. Meu segundo passo é conhecer melhor a cultura do meu país, já que, para compor uma peça como essa, é preciso pesquisar sobre o gênero." - Eloá Gonçalves, Google Forms Questionnaire (2021) on *Maracatu para Trombone e Piano* (2014)

Two Maxixes: Sampaio and Lenhari

Emiliano Sampaio and João Lenhari title their works after another central genre in Brazilian popular music, *maxixe*. Both Sampaio and Lenhari bring elements from the dance, ensemble, and rhythm of *maxixe* to their work. This section will trace a brief history of *maxixe*, analyze each work separately to find connections with the musical genre, and finish with a comparison of the two pieces.

Initially advertised in 1880 as *tango brasileiro* (Brazilian tango) by the upper class in Rio de Janeiro, *maxixe* was the particular way that the low class of *cariocas* (natives of Rio de Janeiro) danced the European polka at parties and celebrations. Before *maxixe* became famous in the 1910s, piano *polkas* were the most popular genre in the dance halls of the affluent. Its popularity started with the bourgeois class in 1845 at Teatro São Pedro in Rio de Janeiro, and soon became popular with the lower class of the city. The neighborhood Cidade Nova was the most populated in 1872 with 26,592 residents and became the center of production and practice of *maxixe*. It had 3,836 Afro-Brazilian residents; 1,440 residents were free and 1,396 were still enslaved.²⁴ It also had 8,010 Portuguese immigrants who brought their culture and instruments, like the *violão* (guitar). According to Tinhorão, “after the importation of black people as slaves was prohibited in 1850, the arising of the low class in free labor helped to increase the commercial and industrial productivity resulting from the application of old slave capitals and new income from the coffee culture.”²⁵

A few Afro-Brazilians at Cidade Nova had a specific set of skills: shaving beards and playing musical instruments. These musicians were known as *músicos barbeiros* (barber

²⁴ IBGE - Instituto Brasileiro de Geografia e Estatística, Recenseamento do Brasil em 1872 - Censo de habitação. (ID: 25477, 12 volumes, Rio de Janeiro, 1874).

²⁵ “a presença de novas camadas populares surgidas com o incremento do trabalho livre (a importação de escravos fora proibida em 1850), coincidindo com o surto comercial e industrial resultante da aplicação de antigos capitais negreiros e de novas rendas provenientes da cultura do café.” - José Ramos Tinhorão, “Pequena História da Música Popular. Segundo Seus Gêneros” (Editora 34 Ltda., São Paulo, 1926): 71

musicians) that executed *música de senzala*, a type of music performed in slave camps in colonial Brazil which combined several Afro-Brazilian music genres.²⁶ The *músicos barbeiros* ensemble would later be called *grupo regional*, becoming the main proponents of *maxixe*.²⁷ They performed using mostly the flute, *violão*, and *cavaquinho* (a small, four-string guitar of European origin, similar to the ukulele). Other instruments like ophicleide (euphonium) and *pandeiro* were also very popular in the ensemble. According to Tinhorão “these groups, with the end of the predominance of rural life in area of Rio de Janeiro, around the middle of the nineteenth century, transmitted their style to the white and mestizo groups of the downtown urban middle class (small civil servants, musicians from military bands, and bureaucrats), which were in charge of animating parties in houses where the distinctive piano of a higher social status.”²⁸ The polka performed on piano by the upper class influenced the *grupo regional* at Cidade Nova neighborhood shaping what would be soon called *maxixe*. The Portuguese traveler João Chagas described *maxixe* at Ary Vasconcelos’s book (1926) “Panorama da Música Popular Brasileira Na *Belle Époque*” as “the music of tangos, with a new rhythm, introduced in Brazil by Brazilian composers; but in reality people dance this style to the sound of any music, valeses, polkas, marches, arias, or songs because *maxixe* is the act of dance and not the dance itself.”²⁹

²⁶ José Ramos Tinhorão, “Os Sons do Brasil: trajetória da música instrumental” (SESC, São Paulo, 1991).

²⁷ The *regional* ensemble is sometimes called the *grupo de choro* (*choro* ensemble). According to Câmara Cascudo, the origin of the term *choro* comes from “xolo”, a popular party of the Afro-Brazilians slaves, which later became *choro*. To avoid any misunderstanding with the music genre *choro*, this research will call *regional* for ensemble that performs *maxixe*.

²⁸ “Esses conjuntos, com o fim do domínio da vida rural na área do Rio de Janeiro, por volta de meados do século XIX, iam transmitir seu estilo aos grupos de brancos e mestiços de baixa classe média urbana (pequenos funcionários públicos, músicos de bandas militares e burocratas), que se encarregavam de animar as festas nas casas onde não chegava o piano distintivo de um status social mais elevado.” - José Ramos Tinhorão, “Pequena História da Música Popular. Segundo Seus Gêneros” (Editora 34 Ltda., Sao Paulo, 1926): 74.

²⁹ “A sua música do [*maxixe*] é a música dos tangos, com um ritmo novo, introduzido no Brasil por compositores brasileiros; mas na realidade, dança-se ao som de todas as músicas, de valsas, como de polkas, como de marchas, arias ou canções, por que o *maxixe* é o ato de dançar e não a própria dança.” - Ary Vasconcelos, “Panorama da Música Popular Brasileira Na *Belle Époque*” (Livraria Sant’Anna LTDA, Rio de Janeiro, 1926): 15.

As mentioned earlier, *maxixe* has a strong influence from the Afro-Brazilian dances. Several other neighborhoods in Rio de Janeiro with a high concentration of Afro-Brazilians like Pilares, Catete, and Caju danced *maxixe* interlocking legs and expressing erotic movements. The first performance of the popular *maxixe* “Chô Araúna” received the name of *tango brasileiro* avoiding any association with the promiscuous dance performed by the lower class. However, in 1885 the famous actor Francisco Corrêa Vasques brought this song and its original dance moves to the theatre advertising “Chô Araúna” as a *maxixe*. The music had a syncopated melodic structure with a rich and vivid accompaniment. According to Barbosa, in 1885 “the famous actor Francisco Corrêa Vasques is recognized as the first artist to explore Afro-Brazilian dances at the end of theatrical performances.”³⁰



Figure 2.1: “Chô Araúna” (1885), m. 1-4; *tango brasileiro* (*maxixe*).

The pressure of the catholic church from bishops and priests against the exotic dance influenced the reformulation of *maxixe* for the upper class. According to Vasconcelos, “The *maxixe* was a plebeian dance, considered immoral, an attack on good customs. It was chased by the police, the church, the heads of families, and educators.”³¹ Based on its popularity, and the confusion of entitlement to any dance that had intimate movements as *maxixe*, the upper class of

³⁰ “o famoso ator Francisco Corrêa Vasques é reconhecido como o primeiro artista a explorar as danças afro-brasileiras ao final de apresentações teatrais.” - Andrea Barbosa, “Cidade em cena: o ator Vasques, o teatro e o Rio de Janeiro, 1839-1892” (Rio de Janeiro: Folha Seca; Faperj, 2008): 393.

³¹ “O *maxixe* era uma dança plebeia, considerada mesmo imoral, atentatória aos bons costumes. Era perseguida pela Polícia, pela Igreja, pelos chefes de família, educadores, etc.” - Ary Vasconcelos, “Panorama da Música Popular Brasileira Na Belle Époque” (Livraria Sant’Anna LTDA, Rio de Janeiro, 1926): 16.

Rio de Janeiro started to compose a specific type of music for the genre. The military bands followed the music tradition of the *grupo regional* becoming the most important ensemble to compose and perform *maxixes* in the first two decades of the twentieth century. The most prolific in recording and publishing new *maxixe* was the Banda do Corpo de Bombeiros do Rio de Janeiro (The Rio de Janeiro Fire Department Band). The next example shows the difference between the *pandeiro* from the *grupo regional* and the snare drum from the military band, both performing *maxixe* rhythms.

snare drum

Example 1 Example 2 Example 3 Example 4 Example 5

pandeiro Example 1 Example 2 Example 3 Example 4

| | |
|--------|---|
| finger | ● |
| thumb | ● |
| skin | ● |

Figure 2.2: Bolão, “Batuque é Um Privilégio”, P. 113, 127; snare drum and *pandeiro* rhythms in *maxixe*.³²

Composers like Chiquinha Gonzaga (1847-1935), Ernesto Nazareth (1863-1934), Pixinguinha (1897-1973), and Ernesto Joaquim Maria dos Santos “Donga” (1889-1974) helped to compose several *maxixes* that became popular in Brazil. They connected characteristics of Afro-Brazilian dances, popular among the lower classes, with the music from and harmony of polkas, marches, and habaneras. Most of the composers named *maxixes* as *tangos brasileiros* (Brazilian tangos) or *samba* to avoid punishment from the authorities. Chiquinha Gonzaga for example, named the famous *maxixe* “Gaúcho” or later known as “Corta Jaca” as *tango*

³² Oscar Bolão, “Batuque é Um Privilégio,” (Luminar Editora, Rio de Janeiro, 2019): 113, 127.

brasileiro. The popularity of *maxixe* increased significantly when composers introduced lyrics to their songs. They are mostly connected to characteristics of the dance, intimacy of the dance, or funny, short love stories. The *maxixe* titled “*Maxixe*” by Pádua Machado and Domingos Correa is a great example of the common lyrics used in *maxixe*.

| Portuguese | English |
|--|--|
| “É o <i>maxixe</i> uma dança que faz a gente se irritar | It is the <i>maxixe</i> a dance that makes us irritated |
| Ver se a mulher bonita e o rapaz com ar de maxixar | See if the beautiful woman and the boy with the air of maxixar |
| É uma dança de todos querida não há quem não se enrabiche | It's a dance for everyone dear, there is no one who doesn't get angry |
| Dá-nos vigor nos dá força e dá vida esse gostoso <i>maxixe</i> | Give us strength, give us strength and give life to this tasty <i>maxixe</i> |
| Corpo unido, tendo a mão na cintura a apertar | United body, hand tightened at the waist |
| É sabido que o resto é quebrar só quebrar | It is known that the rest is to break just to break |
| Que prazer tem a gente a dançar | What a pleasure we have to dance |
| Põe qualquer reumatismo bom e o remédio é só maxixar | Put on any good rheumatism and the remedy is just maxixar |
| Para dançá-la é preciso é mister, passo certo e ligeiro | To dance it is necessary mister, the correct and light step |
| Tendo esperto e mechendo da mulher, e o rapaz brejeiro | Having smart and shaking the woman, and the rapaz brejeiro |
| Pagam-se se as dívidas e as tristezas, curam-se a dançá-lo | You pay your debts and sorrows, they are cured when you dance it |
| E nem à fala da polca francesa podemos compará-la” | And not even speaking of French polka can we compare it |

Figure 2.3: Mahado and Correa, lyrics of *Maxixe*.

Emiliano Sampaio, *Maxixe do outro lado do mar* (2014)

The *maxixe* composed by **Emiliano Sampaio (2014)**, *Maxixe Do outro lado do mar*, is a perfect replica of the music written and performed during the golden era of *maxixe*. Like Chiquinha Gonzaga, Ernesto Nazareth, and Pixinguinha before him, Emiliano Sampaio is a modern-day *maxixe* player. The Brazilian guitarist, trombonist, conductor, arranger, composer, and doctoral student at the University of Music and Performing Art of Graz, Austria, released eleven albums as bandleader featuring many Brazilian music genres. As a composer and instrumentalist, Emiliano won several prizes and appeared at important Brazilian, Australian and European jazz festivals and clubs. During the Covid-19 pandemic, Sampaio recorded the album *Choros* with his group Meretrio, dedicated specifically to *choros* and *maxixes*, featuring composers like Pixinguinha, Jacob do Bandolim, Raul de Barros, Zequinha de Abreu, and Chiquinha Gonzaga. According to Sampaio (2021), “on my personal research about *maxixe* I found similarities with *choro*, which is a type of music that I’m used to playing and listening to.”³³

Sampaio adapted the sounds of flute, guitar, ophicleide, and Afro-Brazilian percussion instruments to the trombone and piano. According to the composer, “when I composed a *maxixe* for this instrumentation, trombone and piano, I included musical aspects that would make the style recognizable, elements that make the music *maxixe*. I could include some melodic, rhythmic, and harmonic clichés that would bring the *maxixe* taste to the music. You can look at this piece of music and say that it is a *maxixe*, even though it is for trombone and piano.”³⁴ At the beginning of *Maxixe Do outro lado do mar*, Sampaio applies the rhythm performed by

³³ “Na minha pesquisa pessoal sobre *maxixe* encontrei semelhanças com o *choro*, que é um tipo de música que estou acostumada a tocar e ouvir.” - Emiliano Sampaio, Google Forms Questionnaire (2021) on *Maxixe do Outro lado do Mar* (2014).

³⁴ Emiliano Sampaio, Google Forms Questionnaire (2021) on *Maxixe do Outro lado do Mar* (2014).

cavaquinho (compared to ukulele)³⁵ in the *regional ensemble* for the right hand of the piano. The composer includes a minor-second interval between the D and the Eb, creating a harmonic tension that is amplified by the use of pedal on piano (Figure 2.4).

The image shows a musical score for two instruments: Posaune and Piano. The Posaune part is in the bass clef and is silent (indicated by a horizontal line). The Piano part is in the treble and bass clefs. The right hand of the piano plays a rhythmic ostinato of eighth notes. The left hand is silent. The score includes a tempo marking of quarter note = 85, a 'sim.' (sustain) marking above the piano part, and a 'ped.' (pedal) marking below the piano part. The key signature has one flat (Bb) and the time signature is 2/4.

Figure 2.4: Sampaio, *Maxixe Do outro lado do mar*, m. 1-2; *cavaquinho* on piano.

The ostinato rhythm happens in the introduction of the piece (m. 1-15). The composer starts the ostinato with the piano playing alone until measure 5. Sampaio changes the ostinato for a counter rhythm performed by *cavaquinho* and also *bandolim* (small, pear-shaped, fretted string instruments plucked with a plectrum, quill or the fingers)³⁶ in *maxixe* (Figure 2.5). The composer extends this ostinato to the right hand of the piano (m. 16-20).

The image shows a musical score for two instruments: Posaune and Piano. The Posaune part is in the bass clef and has a melodic line starting on measure 17, marked with a slur and a fermata. The Piano part is in the treble and bass clefs. The right hand of the piano plays a rhythmic ostinato of eighth notes. The left hand is silent. The score includes a 'sim.' (sustain) marking above the piano part. The key signature has one flat (Bb) and the time signature is 2/4.

Figure 2.5: Sampaio, *Maxixe Do outro lado do mar*, m. 17-18; *cavaquinho* or *bandolim* ostinato rhythm on piano.

³⁵ Unknown, "Cavaquinho," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., Stanley Sadie (New York: Grove, 2001).

³⁶ James Tyler and Paul Sparks, "Mandolin," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., Stanley Sadie (New York: Grove, 2001).

According to Sampaio (2021), “the rhythm is a key element in the piece. Since *maxixe* is related to Afro-Brazilian music, syncopation is a very important element in this composition. The rhythm is different from other European music genres in classical music. For example, the rhythm on measures 1, 17, 31 or the accompaniment part after measure 40 are great examples of syncopation on *maxixe*.”³⁷

The next example highlights common *maxixe* characteristics. Sampaio’s counter rhythm is performed by *cavaquinho* in measure 22 and the ostinato rhythm of *bandolim* in measures 23 and 24. The chromatic phrase of the trombone in measure 21 is a common musical gesture performed by soloist instruments like flute. It is possible to see a similar melody in *maxixes* such as “Corta Jaca” (1895) by Chiquinha Gonzaga and “Dengoso” (1914) by Ernesto Nazareth. Lastly, the composer also utilizes accompaniment commonly performed by the *violão de sete cordas* (seven-string guitar) in the *regional* ensemble. That same accompaniment is performed by the ophicleide and euphonium in military bands. This element is the most virtuosic element of *maxixe*, with the current use of sixteenth-note and rhythmic variations that show a direct influence from *polka* and *habanera* (a style of Cuban popular dance music of the 19th century). Ernesto Nazareth was the main *maxixe* composer to apply the *polka* and *habanera* languages to the left hand of the piano, like in his *tango brasileiro (maxixe)* “Odeon” (1909). Sampaio was very successful in introducing many important elements of *maxixe* for the small instrumentation of trombone and piano. This melodic idea happens from measure 21 until measure 41.

³⁷ “O ritmo é um elemento chave na peça. Como o *maxixe* está relacionado com a música afro-brasileira, a sincopação é um elemento muito importante nesta composição. O ritmo é diferente de outros gêneros musicais europeus da música clássica. Por exemplo, o ritmo nos compassos 1, 17, 31 ou a parte do acompanhamento após o compasso 40 são ótimos exemplos de sincopação no *maxixe*.” - Emiliano Sampaio, Google Forms Questionnaire (2021) on *Maxixe do Outro lado do Mar* (2014).

Odeon
Tango Brasileiro

Esneito Nazareth
Hubaldo Maurício

♩ = 112

Piano

Gingando

mf

Pno.

Figure 2.6: Nazareth, *Odeon* (1909); transcription by Hubaldo Maurício.

Common musical gesture performed by soloist instruments in maxixe.

Accompaniment commonly performed by *violão de sete cordas* on maxixe.

Counter rhythm performed by *cavaquinho* and the ostinato rhythm of *bandolim*.

Pos.

Pno.

mp

cresc.

sim.

Figure 2.7: Sampaio, *Maxixe Do outro lado do mar*, m. 21-24; *cavaquinho*, bandolim, flute, and *violão de sete cordas* lines transcribed for trombone and piano.

The next melodic section is introduced by a pickup phrase of four sixteenth notes in the left hand of the piano, moving to a common rhythm in Brazilian music (*maxixe*, *xaxado*, *baião*), *garfinho* (little fork; sixteenth note followed by an eighth note and another sixteenth note). This

short melodic figure would be normally played by the *violão de sete cordas* in *maxixe* as an introduction to the melody. The word *cantabile* refers to the singer of the *maxixe* military band ensemble and the *sempre marcato* expression mark offers reference to *pandeiro*.³⁸

Figure 2.8: Sampaio, *Maxixe Do outro lado do mar*, m. 41-44; pickup line for the piano melody.

The next section of the piece includes a syncopated accompaniment of the *cavaquinho* in the right hand of the piano.

Figure 2.9: Sampaio, *Maxixe Do outro lado do mar*, m. 57-60; *violão de sete cordas* on trombone and piano; *cavaquinho* accompaniment on piano.

³⁸ John M. Schecter, “Adufe,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., Stanley Sadie (New York: Grove, 2001).

The harmony of the piece follows a standard harmonic idea used in *maxixe*. Sampaio changes the harmonic center from c minor (m. 5 - 41), to Eb major in the *cantabile* section (m. 42 - 69), then to eb minor (m. 70 to the end). This is a very general idea of the harmonic techniques used by the composer, since he is not following a ABACA *maxixe* form. Sampaio moves the minor tonal center to a relative major, and to the minor chord of the relative. According to Sampaio (2021), “other harmonic techniques that are not typical in *maxixe* happens for example in the first four bars at the piece, where the minor second intervals do not determine the main key of the piece. Only on the fifth bar it is possible to identify the c minor chord.”³⁹

The eb minor key starts in measure 70, emphasizing Gb in the melodic line of the trombone. The rhythm of this melody, a sixteenth note followed by an eighth note and another sixteenth note, is popularly known in Brazil as *garfinho* (little fork) and it is common in *maxixe*, *baião*, and *samba*.

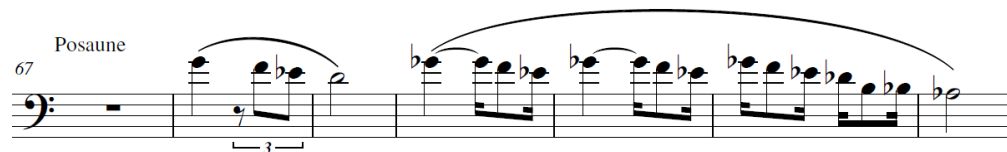


Figure 2.10: Sampaio, *Maxixe Do outro lado do mar*, m. 70-72, *garfinho* rhythm.

The next section of the piece reflects the introspective B section of *maxixe* and also commonly used as the C section of *choro*. The *marcato* articulation in the *piano* dynamic on the right hand of the piano reflects the staccato style of the *violão de sete cordas* on *maxixe*. The rhythmic figure and the extended moments of silence on the trombone part are also very common in the B section of *maxixe*, creating a colorful contrast with previous melodic statements.

³⁹ “outras técnicas harmônicas que não são típicas do *maxixe* acontecem, por exemplo, nos primeiros quatro compassos da peça, onde os segundos intervalos menores não determinam a tonalidade principal da peça. Somente no quinto compasso é possível identificar o dó menor acorde.” - Emiliano Sampaio, Google Forms Questionnaire (2021) on *Maxixe do Outro lado do Mar* (2014).

97

Pos.

Common rhythmic style on the B section of maxixe.

mp

Pno.

97

ff

p marcato

Staccato style of the violão de sete cordas on maxixe.

Figure 2.11: Sampaio, *Maxixe Do outro lado do mar*, m. 99-100; marcato articulation and music color on the B section of a *maxixe*.

The final section of the piece combines all of the different articulations, rhythmic variations, and common characteristics found in *maxixe*. Sampaio concludes the piece by applying the *violão de sete cordas* accompaniment figure in the left hand of the piano. The right hand of the piano performs the *cavaquinho* part creating an energetic synopation against the sixteenth notes of the trombone part. Finally, the composer adds accents, on different downbeats and upbeats of the sixteenth-note trombone phrase, creating an association with the *pandeiro*.

148

Pos.

Pandeiro accents.

Pno.

148

Cavaquinho accompaniment part.

Violão de sete cordas accompaniment.

sub. p

Figure 2.12: Sampaio, *Maxixe Do outro lado do mar*, m. 148-151; *violão de sete cordas*, *cavaquinho*, *pandeiro* on trombone and piano.

João Lenhari, *Daqui até ali* (2014)

The other *maxixe*, composed by **João Lenhari (2014)**, *Daqui até ali*, is a genuine *maxixe* written for trombone and piano. Like Sampaio's *Maxixe Do outro lado do mar*, Lenhari uses references to the *regional* ensemble and rhythmic elements from *maxixe* in his piece. The composer highlights musical characteristics of *violão de sete cordas*, *cavaquinho*, and *pandeiro*. In contrast to Sampaio's work, Lenhari uses references to musical aspects of the military band tradition when performing *maxixe*. Lenhari is a Brazilian trumpeter, arranger, producer, teacher, composer, and also *maxixeiro* (musician that plays or dances *maxixes*). Lenhari grew up playing in his hometown Mogi-Mirim's community band, where the tradition of *sambas*, *choros*, *dobrados*, and *maxixes* are really strong. As a freelancer, Lenhari has performed and recorded with *samba* and *maxixe* singers and artists like Cauby Peixoto, Agnaldo Timoteo, Elza Soares, and Netinho de Paula. Lenhari is bandleader of the 13-member ensemble, Banda Urbana. His band has played in the 3rd and 4th Mostra Brasil Instrumental, SESC São Paulo, Festival Savassi Jazz, Festival Caxumbú Mais Jazz, and toured in New York City, with performances at New York University and Rutgers. Banda Urbana has performed *sambas*, *maxixes*, *maracatus*, and several other Brazilian popular, folkloric, and urban music styles. They were nominated for the Brazilian Music Award in 2012. According to Lenhari (2021), "for the *maxixe Daqui até ali* (2014), I used elements that are in the collective consciousness of the Brazilian, making clear the influence I have on my musical background. As a Brazilian trumpet player I believe it is necessary to know the rhythm and musical characteristics of our country using compositional techniques from classical music and jazz."⁴⁰

⁴⁰ "Para o *maxixe* *Daqui até ali* (2014), usei elementos que estão na consciência coletiva do brasileiro, deixando clara a influência que tenho na minha formação musical. Como trompetista brasileiro creio que é necessário conhecer o ritmo e as características musicais do nosso país utilizando técnicas composicionais da música clássica e do jazz. - João Lenhari, Google Forms Questionnaire (2021) on *Daqui até ali* (2014).

| SECTION | MAXIXE ELEMENTS | KEY | TEMPO | MEASURES |
|--------------|--|-----|---------|----------|
| Cadenza | Depiction of the <i>violão de sete cordas</i> | G | free | 1-8 |
| Main Theme | Elements of a traditional <i>maxixe</i> melody. | G | 100 bpm | 9-19 |
| Second Theme | <i>Cavaquinho</i> on regional ensemble or the woodwind section of the military band. | Cm | 100 bpm | 20-51 |
| Lento | <i>Accelerando</i> section used in <i>maxixe</i> | D | 60 bpm | 52-66 |
| Main Theme | Elements of a traditional <i>maxixe</i> melody. | G | 100 bpm | 67-77 |
| Largo | <i>Cantabile</i> trombone melody | Bb | 50 bpm | 78-96 |
| Main Theme | Elements <i>maxixe</i> with rhythmic variations. | G | 100 bpm | 97-113 |

Figure 3.1: Lenhari, *Daqui até ali*, music form with *maxixe* elements.

Lenhari starts the piece with a trombone cadenza in *rubato* style. Like Sampaio, Lenhari added accents in different sixteenth notes of the first phrase creating a rhythmic improvisatory aspect very common to *pandeiro*. The following descending arpeggio, is a frequent melodic figure of the *violão de sete cordas*, or the ophicleide player, in *maxixe*. The next statement depicts the *violão de sete cordas*: Lenhari composed the trombone cadenza in the style of Brazilian guitar player Dino 7 Cordas (1918 - 2006). Dino popularized a virtuosic style on the *violão de sete cordas*, and that virtuosity is visible in Lenhari's initial trombone gesture.

The image shows a musical score for Trombone and Violão de sete cordas. The top staff is for Trombone, marked *rubato*. It features a descending arpeggio with accents on sixteenth notes, highlighted by a box labeled "Rhythmic improvisatory aspect very common on pandeiro.". Below this, two boxes show "Violão de sete cordas" parts: a "descending arpeggio" and a "Baixaria of the violão de sete cordas." featuring triplets and a *pp* dynamic marking.

Figure 3.2: Lenhari, *Daqui até ali*, m. 1-4; trombone cadenza depicting *violão de sete cordas*.

After the cadenza, the trombone states the main melodic theme of the piece. The syncopation in the melody has a strong Afro-Brazilian influence, where the phrase starts on the up-beat, and not on the downbeat like an nineteenth century European polka.

The image shows a musical score for trombone in bass clef, key of G major, and 2/4 time. It covers measures 9 to 16. The tempo is marked 'a tempo' with a quarter note equal to 100. The music starts on the up-beat. A box highlights the first measure (measure 9) with the annotation 'Up-beat rhythm strongly influenced by maxixe.' The dynamic is marked 'f'. There are various musical notations including accents, slurs, and a first ending bracket in measure 13.

Figure 3.3: Lenhari, *Daqui até ali*, m. 9-16; *maxixe* feature, up-beat in the main melodic statement.

During the first section of the work, the piano part incorporates rhythmic aspects of *violão de sete cordas*, such as the omission of a sixteenth-note during a repetition of a sixteenth note phrase to create a moment of surprise. The piano part also includes a common rhythmic statement of the *pandeiro*, performed to end phrases, in *maxixe*.

The image shows a piano score in treble and bass clefs, key of G major, and 2/4 time, starting at measure 11. The dynamic is marked 'mf'. Two boxes with arrows point to specific features: 'Counterpoint aspects of violão de sete cordas' points to a sixteenth-note phrase in the right hand where a note is omitted, and 'Common rhythmic statement of the pandeiro' points to a rhythmic pattern in the right hand consisting of a dotted quarter note followed by an eighth note.

Figure 3.4: Lenhari, *Daqui até ali*, m. 11-13; omission of a sixteenth-note phrase; *pandeiro* rhythmic statement.

The second section of the piece starts in measure 20. Like in traditional *maxixes*, Lenhari modulates when he changes sections, this time from G major to C minor. The right hand of the

piano follows the accompanimental role commonly played by the *cavaquinho* on regional ensemble, or the woodwind section of the military band. The left hand of the piano adds a walking bass figure used by the *violão de sete cordas*.

The figure shows a musical score for measures 20-22. The top staff is for Tbn. (Tuba) and the bottom staff is for Pno. (Piano). The key signature changes from G major (one sharp) to c minor (three flats). Annotations include: 'Lenhari modulates from G major to c minor.' pointing to the beginning of the piece; 'Cavaquinho on grupo regional or the woodwind section of the military band.' pointing to the melodic line in the piano part; and 'Walking bass figure used by the violão de sete cordas.' pointing to the bass line in the piano part. The piano part is marked 'subito p'.

Figure 3.5: Lenhari, *Daqui até ali*, m. 20-22; G to C Minor modulation; depiction of *cavaquinho* and *violão de sete cordas*.

In the next section, Lenhari changes character. Here, he modulates from C minor to D major and shifts the tempo to “Lento”. In this section, the composer uses a component common on the dance *maxixe*. The *cavaquinho* or the flute usually performs a repetitive motif to slow down the dance, then increasing the pace (*accelerando muito*) of the music until the main melodic motive returns.

The figure shows a musical score for measures 55-56. The staff is for Tbn. (Tuba). The key signature changes from c minor (three flats) to D major (two sharps). Annotations include: 'Lento' indicating the tempo change; 'c minor to D major modulation.' pointing to the key change; and 'Accelerando muito technique used on maxixe (dance).' pointing to a section marked 'mp' (mezzo-piano) with 'accel.' and 'Muito' markings, indicating a significant increase in tempo.

Figure 3.6: Lenhari, *Daqui até ali*, m. 55-56; C minor to D major modulation; *accelerando muito* section.

Following the return of the main theme, Lenhari includes a “Largo” section that is not traditional to *maxixe*. The composer writes a *cantabile* trombone melody accompanied by a *dolce* piano ostinato rhythm. According to Lenhari (2021), “the melody was built through an intuitive way of singing, bringing musical influences acquired throughout my life as a professional musician in Brazil.”⁴¹ Both compositions draw on the *maxixe* tradition by featuring musical characteristics of *violão de sete cordas*, *cavaquinho*, *pandeiro*, *bandolim*, and military band.

The image shows a musical score for Trombone (Tbn.) and Piano (Pno.) from the piece 'Daqui até ali', measure 79. The Trombone part is in bass clef with a key signature of one flat (Bb). It features a long, sustained melodic line starting on a whole note G2, moving to a half note F#2, and ending on a whole note G2. The Piano part is in treble clef with a key signature of one flat (Bb). It features a rhythmic ostinato pattern of eighth notes, with a 'dolce' marking and a 'p cantabile' dynamic. The piano part is marked with '6' below the notes, indicating a sixteenth-note pattern.

Figure 3.7: Lenhari, *Daqui até ali*, m. 79; *cantabile* trombone melody on “Lento”.

Lenhari ends the piece with a repetition of the main theme with rhythmic variations.

⁴¹ "A melodia foi construída através de uma forma intuitiva de cantar, trazendo influências musicais adquiridas ao longo da minha vida como músico profissional no Brasil." - João Lenhari, Google Forms Questionnaire (2021) on *Daqui até ali* (2014).

Figure 3.8: Lenhari, *Daqui até ali*, m. 9-16, 98-104; repetition of the main theme with repetition.

Fernando Morais, *Xaxando no Cerrado* (2001)

From the syncopated and provocative *maxixe* dance from Rio de Janeiro, we continue this research with Fernando de Morais' *Xaxando no Cerrado*, a composition that follows two central genres in Brazilian popular music, *xaxado* and *baião*. The two musical genres have similarities in the dance, ensemble, and musical elements (rhythm, melody, and harmony). Since many musical genres of the North and Northeast part of Brazil have similar characteristics, this discussion will briefly trace the history of both genres and focus the analysis on identifying only elements of *xaxado* and *baião*, which was the composer's idea and goal.

During the first two decades of the twentieth century, *xaxado* became the music of the rebels in the Brazilian state of Pernambuco. The hot climate, scarcity of food, dry vegetation, and social inequality created many social conflicts. Members of the lower class in Pernambuco decided to take justice into their own hands by fighting the government, especially the colonels

(authority with political power who owned farms, plantations, and created their own rules that dominated the least favored) and their crew. Born within this constant civil conflict, Virgulino Ferreira da Silva became an important historical figure who was known as Lampião. He became a legend in Pernambuco and *xaxado* became his voice. According to Fidelis and Valladão, “*xaxado* was created, in the 1920s, by cangaceiros, and its dance was characterized by sudden and rough movements.”⁴² Many people followed Lampião’s lifestyle by becoming nomad bandits, stealing money and food, and creating conflict. They also did this through singing *xaxado* with lyrics that insulted their enemies, highlighted their adventures, and lamented the deaths of other bandits.

At the beginning *xaxado* was known as the music and *pisada* was known as the dance and choreography, but with its popularity both music and dance became known as *xaxado*. Initially, only men were allowed to dance, but around 1928 women started to dance *xaxado* as well. According to Silva and Brito, at the beginning it was “exclusively male and the ‘lady’ of the bandit was the rifle.”⁴³ Essential *xaxado* instrumentation only used voice, the sound of the leather sandal in the dry soil, and the little handle of the Winchester rifles used by the bandits. Occasionally a *sanfona* (accordion), a triangle, *harmônica de boca* or *gaita* (harmonica), a *pandeiro*, and a *zabumba* (a double-headed cylindrical drum with a wooden body) were also incorporated.⁴⁴

⁴² “O xaxado foi criado, na década de 1920, pelos cangaceiros, e sua dança caracterizava-se por movimentos bruscos e ásperos.” - Rafael Valladão e Mauricio Fidelis, “O xaxado como dança dionisíaca a partir da filosofia Nietzscheana,” (Motriz. Revista de Educação Física - UNESP, v. 17, n. 2, 2011): 274–279.

⁴³ “Exclusivamente masculino e a ‘senhora’ do bandido era o rifle.” - Amanda Camylla Pereira Silva e Eleonora Zicari Costa de Brito, “Xaxado: A Construção da identidade e da memória social do cangaço,” (Anais do III Congresso Internacional de História da UFG/ Jataí: História e Diversidade Cultural. Textos Completos. Realização Curso de História, 2012).

⁴⁴ Alice L. Satomi, “Zabumba,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., Stanley Sadie (New York: Grove, 2001).

The success of *xaxado* influenced several musicians to compose new songs using Lampião's lyrics and musical style. One of the musicians influenced by Lampião was Luiz Gonzaga do Nascimento. Born in 1912 at Exu, Pernambuco, Gonzaga served in the military travelling around the country from 1929 until 1939. He permanently stayed in Rio de Janeiro after that playing in the streets, bars, and restaurants. During the first stage of Luiz Gonzaga's career (1941-1946) he worked as an interpreter and composer of popular Rio de Janeiro repertory, such as mazurkas, *choros*, waltzes, polkas and *sambas* adapted for the accordion. At the same time he introduced music genres from the northeast part of Brazil like *xote* (a music genre and dance from the Northeast part of Brazil with a slow binary or quaternary rhythm) and *xaxado*.⁴⁵ In Rio de Janeiro, Gonzaga gained huge success with a Northeast genre he popularized called *baião*, a name that refers to people from Bahia, Brazil. Together with Humberto Teixeira, Luiz Gonzaga disseminated the genre, releasing the first song in 1946 with the music group Quatro Ases e um Coringa. According to Ferretti, "between the late 1940s and mid 1950s, when *baião* appeared in the musical circles of Rio de Janeiro, Northeastern music dominated musical performances in Brazil, winning over composers and performers, sometimes without any previous link with that region".⁴⁶ The lyrics of *baião* are strongly related to the nostalgia for northeast dances, traditions, customs, myths, landscapes, and important characters like Lampião.⁴⁷ Like *xaxado*, *baião* uses *sanfona* and *zabumba* and includes a third instrument in the

⁴⁵ Elba Braga Ramalho, "Luiz Gonzaga: his career and his music," (Doctoral Thesis, University of Liverpool, Liverpool, 1997): 108-109.

⁴⁶ "Entre o final dos anos 1940 e meados dos anos 1950, quando o *baião* apareceu no meio musical carioca, a música nordestina dominou as apresentações musicais no Brasil, conquistando compositores e intérpretes, às vezes sem qualquer vínculo prévio com aquela região" - Mundicarmo Ferretti, "Baião de dois: a música de Zé Dantas e Luiz Gonzaga no seu contexto de produção e sua atualização na década de 70," (Fundação Joaquim Nabuco/Ed. Massangana, Recife, 1988): 45.

⁴⁷ Almir Côrtes. "Como se toca o baião: combinações de elementos musicais no repertório de Luiz Gonzaga," (PER MUSI – Revista Acadêmica de Música, UNICAMP, Campinas, 2014): 196.

ensemble, the triangle. The *zabumba* and triangle are mostly responsible for the rhythmic drive of *baião*. There are recordings that also include cowbell, *agogô*, *ganzá* and *pandeiro*.

Brazilian horn player, educator, and composer Fernando Morais have received national and international recognition. He has a total of seventy pieces recorded around the world. Most of his works are dedicated to the inclusion of Brazilian folkloric and vernacular music genres to the concert hall. Morais has written method books, duos, trios, brass quintet, chamber music, orchestral, and band music for a vast variety of brass, woodwinds, and percussion instruments. The majority of his compositions include Afro-Brazilian, Native-Brazilian, and European musical elements. Morais has performed with *sanfona* legends of the Brazilian Northeast music like Dominginhos, Sivuca, and Toninho Ferragutti. Another important characteristic of his work is to compose the same piece for different instruments. *Xaxando no Cerrado* was composed in 2001 for a variety of instrumental options: french horn and piano, tuba and piano, euphonium and piano, bassoon and piano, saxophone and piano. Morais reviewed the piece in 2009 and adapted it for trombone in 2013 for me to play in the Indiana University Jacobs School of Music - LAMC Recording Competition.

As mentioned earlier, the two central musical elements of *Xaxando no Cerrado* are *xaxado* and *baião*. The composer marks the score *Tempo de Baião Maracatu*, 108 bpm. It is important to state that Morais did not make any reference to *maracatu* in his piece. According to Morais (2001), “*baião* is written in 4/4 and *maracatu baião* is written in 2/4”.⁴⁸ At the beginning of the piece, the melody on the trombone represents the sound of the *pisada* (the way Lampião and his group danced *xaxado*). Throughout the history of *xaxado* both the vocal part and the *sanfona* incorporated rhythmic elements from *pisada*.

⁴⁸ “*baião* está escrito em 4/4 e *maracatu baião* está escrito em 2/4.” - Fernando Morais, Google Forms Questionnaire (2021) on *Xaxando no Cerrado* (2001).

While the trombone plays the vocal part, the right hand of the piano recreates the sound of the *sanfona* by doubling the vocal line (Figure 4.1). This is an idiomatic resource of the *sanfona* used for example at “Paraíba” (1952) by Gonzaga and Teixeira (Figure 4.2). The accents of the trombone and piano on measure 2 and 6, represent the strong beats of *pisada* (Figure 4.1). After these accents, the left hand of the piano places the accented notes in different beats creating a rich syncopation very characteristic of *xaxado* and *baião*. The different accents and the improvisatory style on the left hand of the piano represent the *zabumba*.

The image displays a musical score for the piece "Xaxado no Cerrado" by Morais, covering measures 1 through 9. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as "Tempo de Baião maracatú" with a metronome marking of ♩ = 108. The score is divided into two systems. The first system (measures 1-6) features a Trombone part (labeled "Trombone") and a Piano part (labeled "Piano"). The Piano part is split into a right hand (RH) and a left hand (LH). The right hand of the piano is annotated with "Main melody divided between vocal part (tbn) and sanfona (rh pno)." and "mf". The left hand of the piano is annotated with "Zabumba" and "mf". The Trombone part is annotated with "mf" and "Strong beats of pisada." with arrows pointing to measures 2 and 6. The second system (measures 7-9) features a Trombone part (labeled "Tbn.") and a Piano part (labeled "Pno."). The Trombone part is annotated with "f" and "A". The Piano part is annotated with "mf".

Figure 4.1: Morais, *Xaxado no Cerrado*, m. 1-9; *pisada*; *zabumba* part on piano; vocal part on the trombone; *sanfona* part on piano.



Figure 4.2: Gonzaga and Teixeira, *Paraíba*, (1952); Idiomatic *sanfona* resource.⁴⁹

The following section of the piece features a less syncopated melody on the trombone and emphasizes the *zabumba* rhythm which is characteristic in recordings of the legendary *xaxado* and *baião* musicians Luiz Gonzaga (1950), Marinês (1959), and Jackson do Pandeiro (1970). Figure 4.3 shows the start of this section in comparison with “Juazeiro” by Luiz Gonzaga and Humberto Teixeira. Here, the pickup notes to letter B are another recurrent element of *baião*: the mixolydian arpeggio in root position followed by the minor seventh of the chord is a common characteristic of *baião* found for example at rehearsal letter A of “Juazeiro” (1949) by Luiz Gonzaga and Humberto Teixeira.

Similarities between the mixolydian arpeggio in fundamental position followed by the minor seventh in Gonzaga and Teixeira “Juazeiro” (1949) and Morais “Xaxando no Cerrado” (2001).

Juazeiro

Xaxando no Cerrado

Zabumba rhythm characteristic in *xaxados* recorded by Luiz Gonzaga (1950), Marinês (1959), and Jackson do Pandeiro (1970).

Figure 4.3: Morais, *Xaxando no Cerrado*, m. 17-26; Gonzaga and Teixeira, *Juazeiro* (1949).

⁴⁹ Almir Côrtes, “Como se toca o baião: combinações de elementos musicais no repertório de Luiz Gonzaga,” (PER MUSI – Revista Acadêmica de Música, UNICAMP, Campinas, 2014): 205.

Starting at rehearsal letter C shown in Figure 4.4, Morais applies several elements characteristics in *baião*. As shown in the example, the phrases start on the upbeat. In addition, Morais features repeated small motivic gestures, much like Gonzaga’s “Baião” (1946). Finally, the melody also emphasizes the minor seventh of the mixolydian mode in its structure. In addition to these similarities with Gonzaga and Teixeira, Morais composes a *violão de sete cordas* accompaniment part on the left hand of the piano making a reference to *maxixe*.⁵⁰ As mentioned earlier, *baião* contains elements from other musical genres reflecting the first stage of Luiz Gonzaga's career in the city of Rio de Janeiro. In this case Morais wrote a virtuosic bass line with a syncopated rhythm and tenth intervals (F - A and G to B on measures 34 and 36).

The image shows a musical score for two pieces: 'Baião' and 'Xaxando no Cerrado'. The score is divided into two systems. The top system is for 'Baião' and the bottom system is for 'Xaxando no Cerrado'. The 'Baião' system shows a melody in treble clef with annotations: 'Phrases start on the upbeat.' (pointing to measures 33-34), 'The melody emphasizes the minor seventh of the mixolydian mode.' (pointing to the interval between F and E in measure 34), and 'Baião' in a box. The 'Xaxando no Cerrado' system shows parts for Tbn. and Pno. in bass clef. The Pno. part has a 'mf' dynamic and is annotated with 'Reference to maxixe violão de sete cordas accompaniment' (pointing to the left hand). The Tbn. part has a 'mf' dynamic and is annotated with 'Xaxando no Cerrado' in a box. A rehearsal mark 'C' is placed above measure 33. The score includes various musical notations such as notes, rests, and dynamics.

Figure 4.4: Morais, *Xaxando no Cerrado*, m. 33-37; Gonzaga and Teixeira, *Baião*.

⁵⁰ For more on *maxixe*, see discussion of works *Maxixe do outro lado do mar* by Emiliano Sampaio and *Daqui até ali* by João Lenhari.

At letter E (shown in Figure 4.5) Morais highlights the *zabumba* pattern of *xaxado* on the left hand of the piano. The one on the left hand appears on Marinês’ “Xaxado da Paraíba” (1957). The sixteenth note group followed by the *garfinho*, which is common in both *xaxado* and *baião*. Morais writes the word *coco* in the score, but on his questionnaire-interview he stated that, “there is no change to the *coco* rhythm in the second melody of the piece. I composed it a long time ago. I would remove this information if I wrote this work today.”⁵¹

The image shows a musical score for two instruments: Tbn. (Trumpet) and Pno. (Piano). The score is in 3/4 time and begins at measure 57. The Tbn. part is in the treble clef with a key signature of two flats. The Pno. part is in the bass clef with a key signature of two flats. The tempo is marked 'tempo de coco' and the dynamics are 'mp'. A box labeled 'E' is placed above the Tbn. staff at measure 58. A box labeled 'Xaxado zabumba pattern.' with an arrow points to the piano accompaniment in measure 59. Another box labeled 'Common rhythmic characteristic in both xaxado and baião.' with an arrow points to a sixteenth note group in the Tbn. staff in measure 59.

Figure 4.5: Morais, *Xaxado no Cerrado*, m. 58-61. *zabumba* rhythmic patterns; usual rhythm in both *xaxado* and *baião*.

While Morais’ opinion about this marking has changed over time, there are clear connections we can draw between this marking and the music it attends. *Coco* as a music genre served as a foundation to both *xaxado* and *baião*. Through the oral tradition the ancestral music of *coco* or *coco de roda* remains alive today especially in the North and Northeast region of Brazil. According to Alvarenga, “the oldest news about *coco* defines it as an inclusion of several

⁵¹ “Não há mudança no ritmo do coco na segunda melodia da peça. Eu o compus há muito tempo. Eu removeria essas informações se escrevesse este trabalho hoje.” - Fernando Morais, Google Forms Questionnaire (2021) on *Xaxado no Cerrado* (2001).

dances used in Brazil in the second half of the eighteenth century”.⁵² The conception of *coco* started with Afro-Brazilian slaves who created the music through the sound of the coconuts breaking while they worked.⁵³ *Coco* is also part of Native-Brazilian communities.⁵⁴ According to Ayala (1999), “It can be said that the *coco* is a dance of discriminated minorities, due to different conditions: by ethnicity (Afro-Brazilians and Native-Brazilians), by the economic situation (poverty, sometimes extreme), by education (illiterate or semi-literate), by the professions they exercise in society (farmers, fishermen, stonemasons, housekeepers, school maids) (1999, P. 247).” Since *coco* is present in different regions and communities, its instrumentation is highly variable. The three music genres (*xaxado*, *baião*, and *coco*) share similar instrumentation of *zabumba*, *pandeiro*, and *ganzá*. The biggest similarity between *coco* and *xaxado* is *pisada* (stepping on the floor).

At letter G (shown in Figure 4.6), Morais changes the dynamic of the piece and features a melancholic melody. It is an usual characteristic of both *xaxado* and *baião* to have nostalgic lyrics talking about the beautiful landscapes from the Northeast, friends and family members, or even about companions that died in battles during Lampião’s era. According to Morais (2021), “the piece has influences of the *cancioneiro brasileiro* (collection of songs that express individual and collective traditions of Brazilian popular culture through music).”⁵⁵ As with previous examples, this excerpt emphasizes the characteristic mixolydian scale of *baião*.

⁵² “As notícias mais antigas sobre o *coco* o definem como uma inclusão de várias danças usadas no Brasil na segunda metade do século XVIII.” - Oneyda Alvarenga, *Música Popular Brasileira* (Rio de Janeiro, Editora Globo, 1976): 144

⁵³ Câmara Cascudo, “Folclore do Brasil”(3. ed. FJA, Natal, 2021): 230.

⁵⁴ Due to the difficulties in characterizing *coco*, I would like to make a reference to the musicologist Maria Ignez Novais Ayala (1999) and her research called “Os *cocos*: uma manifestação cultural em três momentos do século XX”. Ayala and her team interviewed *coquistas e dançadores* (*coco* practitioners and dancers) in Paraíba, Brazil. She analyzed the differences in context, the nature of the *coco* groups (collective dance, song or song in defiance), the various poetic forms and the diversity of names (*coco praiheiro*, *coco de roda*, *coco de embolada*, etc.).

⁵⁵ “A peça tem influências do *cancioneiro brasileiro*” - Fernando Morais, Google Forms Questionnaire (2021) on *Xaxando no Cerrado* (2001).

G Adagio ♩ = 60

86 *mp*

93 *rit.*

Figure 4.6: Morais, *Xaxando no Cerrado*, m. 86-97; melancholic melody related to *cancionero brasileiro*.

The following excerpt features a melodic line that happens first on the piano (m. 126-134) and later on the trombone (m. 135-138). The composer emphasises the first note of the mixolydian chord (F) in the melodic line, a usual technique used in *baião*. Morais also applies jumping intervals creating a parallel to a common *sanfona* performance practice in *baião*.

J ♩ = 92 Calmo

Pno. *mf* *poco rit.*

Tbn. *mf* *rit.* *f*

Jumping intervals creating a parallel to a common *sanfona* performance practice in *baião*. Emphasises the first note of the mixolydian chord (F).

K

Figure 4.7: Morais, *Xaxando no Cerrado*, m. 126-138; mixolydian chord; jumping intervals.

In the following excerpt, Morais makes a reference to "Baião" by Luiz Gonzaga and Humberto Teixeira.

Lyrics in Portuguese

Eu vou mostrar pra vocês
[como se dança o *baião*]

Lyrics in English

I will show you
[how to dance *baião*]

L

143 $\text{♩} = 112$ Eu vou mos-trar pra vo-cês

Tbn. *f*

Pno. *f*

Figure 4.8: Morais, *Xaxando no Cerrado*, m. 143-146; Gonzaga and Teixeira, *Baião*.

Morais ends the piece paralleling the zabumba accents in the left hand of the piano with the right hand of the piano and trombone. This technique is used in *baião* songs by Luiz Gonzaga (1912-1989), Dominginhos (1941-2013), Sivuca (1930-2006), and Oswaldinho (b. 1954).

M

155 $\text{♩} = 144$

Tbn. *ff*

Pno. *ff*

Figure 4.9: Morais, *Xaxando no Cerrado*, m. 155-158; *zabumba* accents on piano and trombone.

Through the use of musical elements like *sanfona* and *zabumba*, Morais was able to connect his composition to *xaxado* and *baião*. The composer also connected dance features like the *pisada* and vocal characteristics like the *cancioneiro* concept to the melody.

Raphael Ferreira, *Balcanius* (2014)

From the beautiful *sanfona* melodies and the sounds of *zabumba* written for Morais in his piece for trombone and piano, we move to Raphael Ferreira's *Balcanius* (reference to Balkan music); the work blends Balkan rhythmic and melodic ideas with the Brazilian genre of *catira*. Unlike other works in this document Ferreira wrote *Balcanius* for trombone, piano, and marimba. Known also as *cateretê*, *catira* is a folkloric dance and music expression present in the old Paulistana region of the country, formed by the states of São Paulo, Minas Gerais, Mato Grosso, Goiás and Paraná. The majority of the musicologists and ethnomusicologists support the argument that *catira* is of Native-Brazilian origin, but was appropriated by Jesuit missionaries in efforts to convert indigenous Brazilians to Christianity. According to Magalhães (1897), "the [Portuguese] Jesuits did not collect the literature of Aboriginal people, but they used their music and their religious dances to attract them to the Christianity."⁵⁶ Since the dance *catira* did not include sexual movements, catholic missionaries led by the Spanish Jesuit to the Portuguese colony of Brazil, Padre José de Anchieta used *catira* to catechize Native-Brazilians. Mario de Andrade states that, "among our choreographic forms, one of the most widespread is *cateretê* or *catira*, a dance with a Tupi name. [Padre José de] Anchieta took advantage of it to catechize the savages, it seems, distorting the texts in the sense of the catholic religion."⁵⁷

⁵⁶ "Os jesuítas [portugueses] não colecionavam a literatura dos aborígenes, mas usavam a sua música e as suas danças religiosas para os atrair ao cristianismo." - Couto Magalhães, "Anchieta, as raças e línguas indígenas," (C Gerke, São Paulo 1897): 24.

⁵⁷ "Entre as nossas formas coreográficas, uma das mais difundidas é o *cateretê* ou *catira*, dança com nome tupi. [Padre José de] Anchieta aproveitou para catequizar os selvagens, ao que parece, distorcendo os textos no sentido católico da religião." - Mário de Andrade, "Pequena História da Música - Obras Completas de Mário de Andrade," (Belo Horizonte: Itatiaia, 1980): 24.

Catira became popular in the Paulistana region during Brazil's colonial period (1500-1815) through the *bandeirantes* (expeditionaries who carried the Portuguese flag in new lands)⁵⁸ and *tropeiros* (troops who ride horses, cattle and mules moving between commercial regions and consumer centers).⁵⁹ *Catira* served as their entertainment during the rest period of their expedition trips. Their cowboy boots, plaid shirt, long pants, scarf around his neck, and a wide-brimmed hat became the official clothing of *catira*. The sound of their boots hitting the floor is part of the instrumentation of *catira* together with clapping, *violão* (guitar), *viola* or *viola caipira* (ten-string Portuguese guitar originating from the arabic lute), and voice (both the *viola* and *violão* players take roles as singers, singing the melody together as a duo). According to Araújo (1967), "the *viola caipira* is a musical instrument of the rural environment, being very widespread in our country, and found in the most distant corners of the Brazilian *sertão* (hinterland)."⁶⁰

Pagode is the main rhythm in *catira* performed by the *viola* and *violão*. The *pagode* is performed during the break of the singing verses. According to the great Brazilian *viola* player Ivan Vilela (b. 1962), *pagode* is "A mixture of other *caipira* (country) rhythms like *Cururu* and *Catira*, delicious and difficult to execute with balance."⁶¹ As shown in the example below, the *viola* performers in the first measure a *rasqueado anacruse* (strummed pickup), a technique involving a down movement with the right hand producing a torn sound. After the *rasqueado anacruse*, the musician plays down and up movements where the "x" sign represents a percussive sound in the instrument. The *violão* plays the accompaniment part known as *cipó-preto*. The

⁵⁸ "Expedicionários que carregaram a bandeira portuguesa em novas terras" - Francisco de Assis Carvalho Franco, "Dicionário de Bandeirantes e Sertanistas do Brasil," (Editora Itatiaia Limitada - USP, 1989).

⁵⁹ "Tropas que montam cavalos, gado e mulas, movendo-se entre regiões comerciais e centros de consumo." - A. B. H. Ferreira, "Novo dicionário da língua portuguesa," (Nova Fronteira, Rio de Janeiro, 1986): 1721.

⁶⁰ Alceu Maynard Araújo, "Folclore Nacional: volume II," (Editora Melhoramentos, São Paulo, 1967): 28.

⁶¹ "uma mistura de outros ritmos caipira como *Cururu* e *Catira*, deliciosa e difícil de executar com equilíbrio." - Ivan Vilela Pinto, "O caipira e a viola brasileira", in *Sonoridades Luso-Afro-Brasileiras*, (Instituto de Ciências Sociais da Universidade de Lisboa, Lisboa, 2004): 171-188.

dancers clap their hands and stomp their boots on the floor creating a rhythmic accompaniment to the music.⁶²

The image shows a musical score for two instruments: Viola and Violão. The score is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked as 96 a 120. The Viola part starts with a 'rasqueado' section, which is a rhythmic pattern of chords and single notes. Above this section, the notes 'a m i' are written with arrows indicating the rhythm. The Violão part provides harmonic support with chords A7 and D, and a rhythmic pattern of chords and single notes.

Figure 5.1: Carreiro e Pardinho, *Pagode em Brasília* (1960), transcription by João Paulo Amaral.

The lyrics mostly talk about daily events related to social and political criticism and humor. They also embrace sexual subjects related to the urban lifestyle and in general have a sense of nostalgia.⁶³ The history and culture of *catira* are still alive today in the form of Folias de Reis and Divino Espírito Santo Catholic celebrations. The main music duos that represent *catira* are Tião Carreiro (1934-1993) e Pardinho (1932-2001), Vieira (1926-2001) e Vieirinha (1928-1991), and Cacique (1935-2019) e Pajé (1936-1994).

Raphael Ferreira uses a strong rhythmic reference to *catira* in his composition *Balkanus* (2014). Raphael Ferreira is a Brazilian saxophonist, composer and arranger. Between projects as a soloist or co-leader, he has released eight albums. As an instrumentalist, Ferreira is part of the Latin Grammy Award-winning Hermeto Pascoal Big Band. Currently, besides his artistic activities, Ferreira is an Associate Professor at Institute of Arts of Federal University of

⁶² João Paulo do Amaral Pinto, “A Viola Caipira de Tião Carreiro,” (MM Dissertation, UNICAMP, Campinas, Brasil, 2008): 84.

⁶³ João Paulo do Amaral Pinto, “A Viola Caipira de Tião Carreiro,” (MM Dissertation, UNICAMP, Campinas, Brasil, 2008): 82.

Uberlândia/Brazil. Ferreira grew up in Mogi Mirim, São Paulo state, where *catira* has a strong cultural presence. According to Ferreira (2021), “the idea of *Balcanius* came in 2009, when I was in Liverpool, England. I was in the city participating in an ethnomusicology event, and at the end of the conference, I was able to attend a concert dedicated to Balkan and Mediterranean music. The odd rhythmic, with structures subdivided into five, seven or eleven pulses, caught my attention. Years later, in the process of composing the songs for the album *Ultramar*, I remembered that experience, and used as inspiration what I remembered from that night's music. In 2014 I recomposed the piece for trombone, piano and marimba, so that it could be played by trombonist Felipe Brito at the Latin American Music Center Recording Competition. In this arrangement, I decided to add a Brazilian spice to the piece; so I included the rhythmic structure of *catira*, a Brazilian folkloric genre, typical of the southeast region.”⁶⁴

The strongest relationship to *catira* in Ferreira’s piece is the ostinato rhythm on piano. The composer uses the same *cipó-preto* rhythmic pattern from the *violão* part of “Malandrinho” by Tião Carreiro e José Bettio (1979) in his piano ostinato. In addition, the accent of Tião Carreiro’s *viola* part lines up with the sixteenth note of the piano ostinato part, giving a feeling of forward motion to the phrase. Although Ferreira writes the trombone piece in 5/4 instead of the traditional 4/4 used in *catira*, the sound effect of pagode is represented in the piece.

⁶⁴ (original answer in English) - Raphael Ferreira, Google Forms Questionnaire (2021) on *Balcanius* (2014).

Raphael Ferreira, *Balcanius* (2014)

♩ = 140

Sixteenth note of the piano ostinato part makes a reference to the accent of Tião Carreiro's *viola* part.

Tião Carreiro e José Bettio, *Malandrinho* (1979)

♩ = 107

violão 2(L)

Catira reference to the *violão*'s part in *pagode* known as *cipó-preto*.

Figure 5.2: Ferreira, *Balcanius*, m. 1-2; *viola* and *violão* references from “*Malandrinho*” by Carreiro e Bettio (1979).

The second element of *catira* (Figure 5.3) is the triplet ostinato present in the marimba. This is a continuously flowing part of *catira* called *dedilhado* (pizzicato) which happens in the introduction of songs before the dancers start clapping their hands and tapping their feet. The *viola* performs a repetitive three-note arpeggio ascending and descending representing the marimba triplet ostinato.

Raphael Ferreira, *Balcanius* (2014)

Three-note arpeggio from the viola part represented in the marimba triplet ostinato.

Tião Carreiro, *Tudo Serve* (1976)

Transcrição: João Paulo Amaral **Pagode**

Figure 5.3: Carreiro, *Tudo Serve*, m. 1-4, (1976), transcription by João Paulo Amaral.

The third element of *catira* in this work is the connection between the trombone melody and the *cururu*. According to musicologists Andrade (1998), Araújo (1952), Cascudo (1999), Martins (2004), Vilela Pinto (2002) and Ikeda (2004), *cururu* is a Native-Brazilian dance and music used in the same way as *catira* by the Jesuits to catechize the indigenous people. It was consolidated by the Catholic church as a religious practice, but became profane over time.⁶⁵ It is

⁶⁵ João Paulo do Amaral Pinto, “A Viola Caipira de Tião Carreiro,” (MM Dissertation, UNICAMP, Campinas, Brasil, 2008): 76.

common in the Vale do Médio Tietê (Piracicaba, Capivari, Tietê, Bofete, Botucatu, Tatuí, Porto Feliz, Sorocaba, Itu [my hometown]), and in the states of Goiás and Mato Grosso. Similar to *catira*, *cururu* uses tap dancing and clapping, one *viola*, two *violões* (guitars), two voices (usually sung by the *viola* player and one *violão* player), and percussion like *tambourine*, *reco-reco*, or *tambu* (a small Native-Brazilian drum). Besides the instrumentation, the main difference in style from *catira* is the lyrics. In the *cururu* song like “Menino da Porteira” (1976) by Teddy Vieira and Luizinho the meter is binary (90 bpm) and the lyrics tell a story of a daily situation of a *boiadeiro* (cowboy), but in the *cururu* song “Arrependida” (1959) by Carreirinho, the meter is ternary (88 bpm) and the lyrics are romantic with a cantabile legato style. Ferreira used elements of both types of lyrics into the trombone melody (letter A and H) combining the binary and ternary meters into the 5/4 pulse of the piece.



Figure 5.4: Ferreira, *Balcanius*, m. 9-17; melodic example from *catira* and *cururu*.

The last *catira* reference in the piece is connected to Ferreira’s personal experience and knowledge performing and composing different Brazilian music genres. At letter H the composer uses the melodic material from *cururu* on the trombone part, and the *pagode* ostinato on piano and marimba parts. The difference here from previous sections is that the composer moves the *pagode* ostinato from the left hand of the piano one sixteenth note forward creating a rhythmic displacement. According to Ferreira (2021), “the polyrhythm at letter H was inspired by my

experience performing with the Brazilian drummer Nenê (Realcino Lima Filho). Nenê has vast experience performing with legendary Brazilian musicians including Hermeto Paschoal. The rhythmic displacement of ostinato patterns is a personal characteristic of Nenê as a drummer. For *Balcanius*, I did not have the commitment of representing *catira* in the most pure form, but using the technical-musical material of Brazilian music generally found on my compositions.”⁶⁶

The image shows a musical score for three instruments: Trombone (Tbn.), Piano (Pno.), and Maracas (Mar.). The score is for measures 75-77 of the piece *Balcanius*. A box at the top contains the text: "Rhythmic displacement of the *pagode* ostinato inspired by the Brazilian drummer Nenê." The Trombone part is in bass clef, marked *mf* *LEGGERO*, and features a melodic line with triplets. The Piano part is in treble and bass clefs, marked *p*, and features a complex rhythmic pattern with triplets. The Maracas part is in treble clef, marked *p*, and features a simple rhythmic pattern with triplets.

Figure 5.5: Ferreira, *Balcanius*, m. 75-77; rhythmic displacement of the *pagode* ostinato.

Vinicius Henrique Ferreira, *Samba Suite* (2014)

After moving the subject to the northeast part of Brazil, we will come back to the southeast part of the country, more specifically, Rio de Janeiro. Vinicius Henrique Ferreira titles this work *Samba Suite*, and he incorporates references to two central genres in Brazilian popular music, *samba* and *bossa nova*. *Samba Suite* is a three-movement piece (*Prelúdio*, *Bossa*, *Samba*) for trombone and piano, and each movement references a distinct practice: in the first movement,

⁶⁶ "A polirritmia da letra H foi inspirada pela minha experiência com o baterista brasileiro Nenê (Realcino Lima Filho). Nenê tem vasta experiência em apresentações com músicos brasileiros lendários, incluindo Hermeto Paschoal. O deslocamento rítmico dos padrões de ostinato é uma característica pessoal de Nenê como baterista. Para *Balcanius*, não tive o compromisso de representar a *catira* na sua forma mais pura, mas utilizando o material técnico-musical da música brasileira geralmente presente nas minhas composições." - Raphael Ferreira, Google Forms Questionnaire (2021) on *Balcanius* (2014).

Ferreira references *samba partido alto*; in the second, *bossa nova*; and in the final movement, *samba canção*. To understand the musical elements of each style I will trace briefly the history of *samba* from its consolidation in Rio de Janeiro at the beginning of the twentieth century until its popularization.⁶⁷

Like all genres of music, *samba* is shaped by people and their histories; in this case, the large-scale migration of *baianos* (people from Bahia) to Rio de Janeiro in the late nineteenth century that changed the shape of the community in a major way. With a shift from slave plantations to more urban practices, Afro-Brazilians transformed the city of Rio de Janeiro into an important center of black culture, bringing along with them religious and musical practices that formed foundational parts of *samba*. One of the most important people to help the development of *samba* was the *baiana* Hilária Batista de Almeida (1854-1924), known as Tia Ciata. Together with other *baianas*, they hosted parties at their houses inviting musicians from all across the city to dance and play *samba* with their friends and family members, who most of the time were musicians as well. According to Vasconcelos (1926), “*baianas* like Tia Ciata and Tia Amélia (mother of the famous *sambista* [*samba* player] Donga) transferred themselves to Rio and continued to promote in their houses sessions of *samba* and *candomblé* [Afro-Brazilian religion].”⁶⁸ The instrumentation consisted mostly of percussion instruments like *pandeiro* (Brazilian tamborim), *surdo* (bass drum), and *agogô* (a metal cowbell). The visit of *maxixe* musicians to the *Casa da Tia Ciata* (Tia Ciata’s house) brought the tradition of *violão* (guitar), *cavaquinho*, and *violão de sete cordas* (seven-string guitar) to *samba*. The popularization of

⁶⁷ Since the goal of this research is not to trace the history of *samba*, but to analyze Ferreira’s work, I would like to reference musicologists that have already deeply researched *samba*. For the historical, social, and musical characteristics of *samba* read Mário de Andrade, *Aspectos da Música Brasileira*; Oneyda Alvarenga, *Música Popular Brasileira*; José Ramos Tinhorão, *Pequena História da Música Popular Segundo Seus Gêneros*.

⁶⁸ “Baianas como Tia Ciata e Tia Amélia (mãe do famoso sambista Donga) se transferiram para o Rio e continuaram promovendo em suas casas sessões de samba e candomblé.” - Ary Vasconcelos, “Panorama da Música Popular Brasileira Na Belle Époque” (Livraria Sant’Anna LTDA, Rio de Janeiro, 1926): 25.

samba arrived when the song “Pelo Telefone” (1916) composed by Tia Amélia’s son Donga became a huge success in the country.

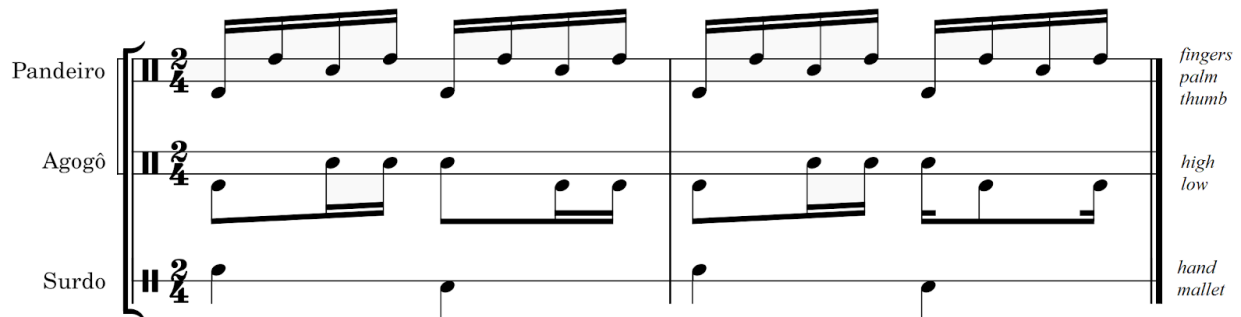


Figure 6.1: Bolão, “Batuque é Um Privilégio” (2019); percussion in traditional *samba*.⁶⁹

Through the popularization of *samba*, the music genre performed at *Casa da Tia Ciata* started to change into new styles. There several names such as *samba partido alto*, *samba canção*, *samba exaltação* (nationalist type of *samba* that celebrates Brazil’s culture and values), and *samba carnavalesco* (music genre performed by *escolas de samba* [music and dance groups divided by different neighborhoods] during carnival celebration in Brazil). One category of *samba* is *samba partido alto*. The name means “high standard” referring to a genre performed by older *samba* players with more experience. It started as an improvisatory form, but later gained more structure on verses and refrains.⁷⁰ In general, like the majority of *sambas*, the form follows the structure of the lyrics with a fixed refrain and a flexible number of verses. The modern and most popular instrumentation of *samba partido alto* performed by artists like Zeca Pagodinho, Dudu Nobre and Arlindo Cruz have the same percussive section as the traditional *samba* (*pandeiro*, *surdo*, and *agogô*) adding the *tantã* (smaller bass drum), and the *tamborim* (smaller tamborim played with a stick). The harmonic part of the ensemble also includes *violão* (guitar), *violão de sete cordas*, *cavaquinho*, and regularly adds banjo.

⁶⁹ Oscar Bolão, “Batuque é Um Privilégio,” (Luminar Editora, Rio de Janeiro, 2019): 23, 33, 40.

⁷⁰ Marcos Antônio Marcondes, “Enciclopédia da música brasileira - erudita, folclórica e popular,” (Arte Editora/Itaú Cultural, 1. Ed, São Paulo, 1977).

The image shows a musical score for five percussion instruments in 2/4 time, arranged in two systems. The instruments and their techniques are: Pandeiro (fingers, thumb), Agogô (high, low), Surdo (hand, mallet), Tamborim (stick, finger), and Tantã (shell, hands, fingers). The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests.

Figure 6.2: Bolão, “Batuque é Um Privilégio” (2019); percussion in *samba partido alto*.⁷¹

Vinicius Henrique Ferreira composed *Samba Suite* (2014) for trombone and piano based on his personal experience playing and listening to *samba*. Inserted since his early childhood in the universe of Brazilian music, the composer and conductor Vinicius Henrique Ferreira dedicates most of his compositions to works that enhance and depict musical aspects little valued in the world of classical music. The search for his own aesthetic and sonority led him to a unique and intuitive compositional style exploring the world of choral music. Ferreira primarily works as a conductor and teacher of vocal technique and chamber music, where he mainly focuses on the roots of Brazilian music. The sonority, color and history of these roots are present in the compositional techniques he uses in *Samba Suite*. This piece provides a synthesis between Brazilian music and classical music. The first movement of Ferreira’s *Samba Suite*, *Prelúdio* (Introduction) is based on the *samba partido alto*. After introducing the melody on the trombone and the piano accompaniment part separately, the composer combines both lines together at measure 18. The melody of the trombone is connected to the improvisatory tradition of *samba*

⁷¹ Oscar Bolão, “Batuque é Um Privilégio,” (Luminar Editora, Rio de Janeiro, 2019): 23, 29, 34, 40, 49, 93.

partido alto where the chorus has a fixed melody and the verses are improvised. Ferreira does that by creating a fixed melody which changes over time. He sets this melody over the common rhythmic bed of *samba partido alto*, a context that is provided by the piano (Figure 6.3).

The image shows a musical score for piano, measures 18-21. The score is written for three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains the piano accompaniment, with dynamics *fp* and *f*. The separate bass clef staff contains the *Surdo* part, with dynamics *f*. Above the grand staff, there are two boxes: one labeled "Agogô and pandeiro" and another labeled "Surdo". A line connects the "Agogô and pandeiro" box to the piano part, and another line connects the "Surdo" box to the separate bass clef staff. A large black arrow points from the "Surdo" box towards the right side of the score.

Figure 6.3: Ferreira, *Samba Suite*, I. *Prelúdio*, m. 18-21; *surdo*, *agogô*, and *pandeiro* parts on piano.

The next example shows the use of *tamborim* first on the piano then on the trombone. Ferreira used the sixteen notes from the *samba partido alto* *tamborim* pattern to create an interval pattern very characteristic in *samba*. In order to compose this movement he studied the *samba partido alto* rhythmic structures and their divisions between the instruments. After that he extracted fragments from the individual lines to compose the trombone and piano lines.⁷²

⁷² “Para compor esse movimento eu estudei as estruturas rítmicas do *samba partido alto* e suas divisões entre os instrumentos. Depois disso, eu extrai fragmentos das linhas individuais para compor as linhas do trombone e do piano.” - Vinicius Henrique Ferreira, Google Forms Questionnaire (2021) on *Samba Suite* (2014).

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tamborim

Figure 6.4: Ferreira, *Samba Suite, I. Prelúdio*, m. 32-36; *tamborim* on piano and trombone parts.

The second movement of the piece is called *Bossa* making a reference to the music genre *bossa nova*, which started in Rio de Janeiro around 1950s and 1960s. Influenced by *samba*, *bossa nova* uses the percussive sounds of *tamborim*, the Brazilian tradition of *violão*, and the harmony of jazz to sing lyrics of love and beautiful Rio de Janeiro landscapes.⁷³ To create the soundscape of bossa nova in this instrumentation, Ferreira once again creates an accompanimental bed in the piano, allowing the trombone to take the melodic lead. Here, the piano accompaniment leans heavily on *violão* practices in bossa nova. Different from the *violão de sete cordas* which has a very active and virtuosic accompaniment part in *maxixe* and *samba*, the *violão* part in *bossa nova* is mostly slow, less active, serving exclusively as the accompaniment for the voice. Another important function of the *violão* in *bossa nova* is to perform the *samba* percussion ensemble. The thumb plays the *surdo* (bass) line and the rest of the fingers play the *tamborim* part.

⁷³ For more references on bossa nova read José Ramos Tinhorão, “Pequena História da Música Popular. Segundo Seus Gêneros” (Editora 34 Ltda, São Paulo, 1926).

Figure 6.5: Ferreira, *Samba Suite*, II. *Bossa Nova*, m. 120-123; *tamborim* and *surdo* parts played on the *violão* in *bossa nova*.

Ferreira uses a cantabile style for the trombone melody in keeping with the iconic smooth sounds of *bossa nova* vocalists like Astrud Gilberto and Antonio Jobim. The lyrics of *bossa nova* songs often talk about love and beautiful landscapes, and like Ferreira’s suite, they focus on Brazilian identity, describing the city of Rio de Janeiro as a perfect paradise. The composer uses the rhythmic elements and the melodic style of *bossa nova* throughout the whole movement. Ferreira approaches these motives as envelopes, bringing them back throughout the piece.

Figure 6.6: Ferreira, *Samba Suite*, II. *Bossa Nova*, m. 125-129; cantabile trombone melody reflecting *bossa nova* lyrics.

Samba, the last movement of the piece, refers to another style of *samba* named *samba canção*. In contrast to many other types of *samba*, *samba canção* is slow, and its lyrics often focus on lost love, frequently mentioning the famous Portuguese word *saudade* (a feeling of longing, melancholy, or nostalgia). *Samba canção* was most popular between the 1930s and 1950s, with Dorival Caymmi (1914-2008), Dolores Duran (1930-1959), and Cartola (1908-1980).⁷⁴ During the 1930s and 1940s with the heyday of big bands, the ensemble usually accompanied the singer with sophisticated arrangements, but in the poor areas in Rio de Janeiro, musicians like Cartola composed their *samba canções* (plural of *samba canção*) with a more minimal arrangement, focusing on the *violão* with an accompaniment of *violão de sete cordas*, *cavaquinho*, flute, and *pandeiro*. For his *samba canção*, Ferreira gives the piano the lead initially, later translating this “vocal line” to the trombone. Once this shift takes place, the piano takes on the role of the *violão de sete cordas*, with an improvised and heavily syncopated bass line.

The musical score is for the piece "Samba" from the "Samba Suite, III." by Ferreira, measures 200-210. It is in 2/4 time with a tempo marking of ♩=80. The score is written for Trombone (tbn.) and Piano (pno.). The piano part begins with a lead line in the right hand and a syncopated bass line in the left hand. The trombone part enters later, playing a melodic line. Dynamics include *f*, *mf*, and *p*. A bracket labeled "violão de sete cordas" spans the piano part.

Figure 6.7: Ferreira, *Samba Suite*, III. *Samba*, m. 200-210; *violão de sete cordas*.

⁷⁴ José Ramos Tinhorão, “Pequena História da Música Popular. Segundo Seus Gêneros” (Editora 34 Ltda, São Paulo, 1926): 175-182.

Another important reference to *violão de sete cordas* happens during the trombone cadenza when the piano plays the downbeat of the measures showing the soloist the key changes, a very common performance practice of *samba canção* (Figure 6.8). The trombone part reflects a general *samba* rhythmic pattern with repetitive sixteenth notes and fuses requiring the performer to use the double-tonguing technique.

The image displays a musical score for piano (Pno.) and trombone. The piano part is in bass clef, and the trombone part is in treble clef. The score is divided into two systems. The first system, labeled 'Cadência' and '236 Ad Libitum', shows the piano playing a series of chords and the trombone playing a rhythmic pattern of sixteenth notes. A box highlights a section of the trombone part with the text 'Samba rhythmic pattern requiring the use of the double-tonguing technique.' A second box points to the piano part with the text 'Common performance practice in *samba canção*, where the *violão de sete cordas* shows the soloist the key changes.' The second system, starting at measure 241, shows the piano playing a series of chords and the trombone playing a rhythmic pattern of sixteenth notes. A box highlights a section of the piano part with the text 'Common performance practice in *samba canção*, where the *violão de sete cordas* shows the soloist the key changes.'

Figure 6.8: Ferreira, *Samba Suite*, III. *Samba*, m. 236-244; common *samba* rhythmic pattern; *samba canção* performance practice through the *violão de sete cordas*.

Throughout his composition, Vinicius Henrique Ferreira was able to depict musical elements from *samba*, *samba partido alto*, *bossa nova*, and *samba canção* in his piece for trombone and piano. The composer used percussive, harmonic, and melodic elements from *samba* to create a strong connection between this Brazilian music genre and classical music.

Ferreira combined *samba partido alto*, *bossa nova*, and *samba canção* to bring the tradition of the *samba* from Rio de Janeiro into the concert hall. The composer was able to tell an important part of the history of *samba* through the trombone and piano ensemble.

CHAPTER 3

CONCLUSION

Throughout this research I have demonstrated how key elements like instrumentation, rhythm, harmony, dance, and melody clearly create a bridge between Brazilian popular, folkloric, and urban music and the trombone and piano ensemble. Through the depiction of percussive instruments and their singular characteristics, this analytical study shows that different rhythms from Brazilian music are present in each of the six works discussed. It is also important to note that a few music genres share the same percussive instrumentation. *Maracatu* and *samba* both use the *agogô*, and *maxixe* and *samba partido alto* both use the *pandeiro*. All music genres share rhythmic variation similarities like the *garfinho* used in *maxixe*, *baião*, and *samba*.

In addition to iconic rhythms, each of these composers highlighted distinct instrumental textures and techniques, as well as central harmonies. The *maxixe* and *samba canção* both use the *violão de sete cordas* and the *cavaquinho* as their main harmonic instruments. The *xaxado* and *baião* also share a common characteristic through the use of *sanfona* as their harmonic foundation. Each one of the pieces depicted idiomatic harmonic techniques like the *sanfona* octave interval in *baião* and the *violão de sete cordas* improvisatory accompaniment in *maxixe* and *samba*.

The third element of dance can be seen in *Xaxando no Cerrado* by Fernando Moraes, which used the accents from the *pisada* on trombone and piano. *Balcanius* by Raphael Ferreira also used dance elements from the dance *catira* in his composition for trombone, piano, and marimba.

The fourth and most important element for the trombone was melody. In all six pieces analyzed the composers used melodic language gained through personal experience performing and composing these different genres in their works. Eloá Gonçalves, for example used the lyrics from “Cheguei Meu Povo” by Maracatu Nação Estrela Brilhante and the variations on the melodic line of “Obachirê Eloya Xire” by the same ensemble on her composition. Emiliano Sampaio and João Lenhari both applied the syncopated melody style of *maxixe* into their compositions and Vinicius Henrique Ferreira expressed the romantic lyrics of *samba canção* in the third movement of his piece.

This lecture recital and the 2014 commissioned works fill an important social and historical gap in the trombone literature. Lélío Alves's catalogue demonstrates that there is a lack of popular Brazilian music in the repertoire. Brazilian trombonists that responded to the questionnaire stated that they only performed in three popular music genres (*cantiga de roda*, *samba*, and *frevo*), affirming the importance of this study.

As mentioned at the beginning of this research, there are only four albums published for this instrumentation and unfortunately only *samba* and *frevo* were recorded, due to the fact that Polistchuck and Feitosa recorded 69.2% of the same repertoire. Through the 2021 Google Form Questionnaire it was possible to understand that the majority of the repertory performed by professional Brazilian trombonists is found in Polistchuck and Feitosa's albums, underscoring how important it is to record an album containing the six works analyzed in this research.

The goal after this research is to record these compositions and commission four to six new works with popular, folkloric, and urban influences by composers with Afro-Brazilian and Native-Brazilian heritage. It is extremely important to continue a social dialogue from composers who grew up in music communities where this music was part of their lives and composers who

have extensively experience performing and working with these national music genres. In order to make this repertory accessible to professional trombonists in Brazil, I also plan to perform a series of recitals, master classes, and workshops throughout the country and abroad to encourage other musicians to perform this repertory and commission more works related to this topic.

GLOSSARY

abê* or *xequerê

A gourd shaker enveloped in a net of beads.

agogô* or *gonguê

A single, double, or triple metal cowbell.

alfaia

A large wooden rope-tuned drum.

axé

A dance and music genre from Salvador, Bahia, Brazil. It became popular in the 1980s by combining Afro-Brazilian and Afro-Caribbean music genres, such as reggae, and calypso.

baiana(s)* or *baiano(s)

An Afro-Brazilian woman from the northeastern state of Bahia, usually from the city of Salvador. They are associated with the Afro-Brazilian religion *candomblé*.

baião

A music genre from the Northeast part of Brazil popularized by Humberto Teixeira and Luiz Gonzaga in Rio de Janeiro during the late 1940s. It has influences from *xaxado*, *xote*, and *maxixe*. The lyrics are related to nostalgia of the northeast region, dances, traditions, and important characters like Lampião. The common instrumentation is *sanfona*, *zabumba*, and triangle.

bandeirantes

Expeditionaries who carried the Portuguese flag in new lands in the Brazilian territory.

bandolim

Small, pear-shaped, fretted string instruments plucked with a plectrum, quill or the fingers.

batuque

The generic name given by the Portuguese to the music and dance performed by the African and Afro-Brazilian slaves during Brazil's colonial plantations.

bossa nova

A music style that started in Rio de Janeiro around 1950s and 1960s. Influenced by *samba*, *bossa nova* uses the percussive sounds of *tamborim*, the Brazilian tradition of *violão*, and the harmony of jazz to sing lyrics of love and beautiful Rio de Janeiro landscapes.

caipira

A person from a rural or remote area in the Southeast part of Brazil.

caixa-de-guerra

The “war” snare drum.

cancioneiro brasileiro

Collection of songs that express individual and collective traditions of Brazilian popular culture through music.

candomblé

An Afro-Brazilian religion which combines elements from Christianity and various African belief systems.

cariocas

A term used to identify someone or something from the city of Rio de Janeiro, Brazil.

Casa da Tia Ciata

Tia Ciata's house.

cavaquinho

A small, four-string guitar of European origin, compared to the ukulele. Plucked lute of Portugal and Brazil, midway between a guitar and a mandolin.

chocalho* or *ganzá

A metal cylindrical shaker filled with small dried seeds.

choro

The choro was a slow, sentimental musical genre, which combined elements of the polka, the waltz, and the maxixe, and was performed by groups of musicians in Rio de Janeiro from the end of the nineteenth century. Although its origins were more bourgeois than those of the *samba*, and it enjoyed greater respectability than the latter, both genres were developed by blacks and mulattos.⁷⁵

cipó-preto

The *violão* accompaniment part of the rhythm *pagode* in the Native-Brazilian music genre *catira*.

ciranda

A music genre and play originated in Pernambuco with strong connections with the music genre *coco*. It uses the percussion instrument *zabumba* and voice as its instrumentation.

coco

An inclusion of several Afro-Brazilian and Native-Brazilian dances used in Brazil in the second half of the eighteenth century.

cururu

A Native-Brazilian dance and music used in the same way as *catira* by Jesuits to catechise the Native-Brazilian people.

dedilhado

Pizzicato.

⁷⁵ Lisa Shaw, "The Social History of the Brazilian Samba," (Ashgate Publishing, New York, 1999): 188.

escolas de samba

Music and dance groups divided by different neighborhoods. They perform during carnival.

frevo

Dance and musical style from Recife, Pernambuco.

forró

A popular dance and music genre originated in the Northeast region of Brazil. The traditional instrumentation is *sanfona*, *zabumba*, and triangle.

gaita* or *harmônica de boca

Harmonica.

ganzá* or *chocalho

A metal cylindrical shaker filled with small dried seeds.

garfinho

Little fork; sixteenth note followed by an eight note and another sixteenth note; common rhythm in many Brazilian music genres like *samba*, *maxixe*, *baião*, *xaxado*.

grupo regional

Music ensemble responsible to popularize maxixe.

habanera

A style of Cuban popular dance music of the 19th century.

harmônica de boca* or *gaita

Harmonica.

maracatu

It is a dramatic popular and religious celebration, music, and dance that started in the first half of the eighteenth century during the Portuguese colonial leadership. The traditional instrumentation is *alfaia*, *gonguê* or *agogô*, *tarol*, *caixa-de-guerra*, *abê* or *xequerê*, and *ganzá* or *chocalho*.

maracatu de baque solto* or *maracatu de baque virado

A type of *maracatu*.

maracatu de baque virado* or *maracatu de baque solto

A type of *maracatu*.

maxixe

An urban dance and music popular in Rio de Janeiro from 1870s until 1930s; Influence from Afro-Brazilian dances, polka, and habanera (Ernesto Nazareth).

maxixeiro

Musician that plays or dances *maxixe*.

música de senzala

Music performed by Africans and Afro-Brazilians slaves in plantations during colonial Brazil.

música gaúcha

Southern Brazilian music.

músicos barbeiros

Barbers musicians.

nação

Nation from *maracatu*; *maracatu* ensemble.

Obá Xirê

A feminine, feared, strong, energetic, and considered stronger than many male orishas.

onguê* or *agogô

A single, double, or triple metal cowbell.

pagode

The main rhythm in *catira*, performed by the *viola* and *violão*; Created by the legendary *viola* player Tião Carreiro. A mixture of other *caipira* (country) rhythms like *cururu*.

pandeiro

Brazilian tamborim.

pisada

Stepping on the floor.

rainha(s)

Queen(s).

rei(s)

King(s).

rasqueado anacruse

Strummed pickup.

samba canção

A slow type of samba with lyrics often focusing on lost love. During the 1930s and 1940s with the heyday of big bands, the ensemble usually accompanied the singer with sophisticated arrangements, but in the poor side of town in Rio de Janeiro, musicians like Cartola composed their *samba canções* (plural of *samba canção*) with a more minimal arrangement, focusing on the *violão* with an accompaniment of *violão de sete cordas*, *cavaquinho*, flute, and *pandeiro*.

samba carnavalesco

Music genre performed by *escolas de samba* during carnival celebration in Brazil.

samba exaltação

Nationalist type of *samba* that celebrates Brazil's culture and values.

samba partido alto

A type of *samba* initially performed by older *samba* players with more experience. It started as an improvisatory form, but later gained more structure on verses and refrains. The harmonic part of the ensemble also includes *violão*, *violão de sete cordas*, *cavaquinho*, and regularly adds *banjo*. The percussion part of the ensemble is similar to the traditional *samba* (*pandeiro*, *surdo*, and *agogô*) adding the *tantã*, and the *tamborim*.

sanfona

Accordion.

saudade

A feeling of longing, melancholy, or nostalgia.

sertão

Hinterland.

surdo

Bass drum.

tamborim

Small tamborim played with a stick.

tango brasileiro

Brazilian tango; known also as *maxixe*.

tantã

Small bass drum played sideways.

tarol

A shallow snare drum.

tropeiros

Troops who ride horses, cattle and mules moving between commercial regions and consumer centers.

viola* or *viola caipira

Ten-string Portuguese guitar originating from the arabic lute.

violão

Six-string guitar.

violão de sete cordas

Seven-string guitar.

violões

Guitars.

xaxado

A dance and music genre from the Northeast part of Brazil. It became famous through the legendary bandit Lampião and his group. The pisada is an essential element of the genre. In its essence, it only used voice, the sound of the leather sandal in the Northeast dry soil, and the little handle of the Winchester rifles used by the bandits. Later, it became popular with voice, *sanfona*, triangle, *harmônica*, *pandeiro*, and *zabumba*.

xequerê or *abê*

A gourd shaker enveloped in a net of beads.

xote

A Brazilian music genre and dance from the Northeast part of Brazil with a slow binary or quaternary rhythm. The traditional instrumentation is *sanfona*, *zabumba*, and triangle.

zabumba

A double-headed cylindrical drum with a wooden body.

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VITA

Felipe followed his growing passion for music by joining every ensemble and performance group he could. His commitment to excellence allowed him to perform in community and symphonic bands, symphonic orchestras, and commercial bands at a variety of events around São Paulo, Brazil. After pursuing in his educational pursuits at Universidade Estadual de Campinas - UNICAMP under a full scholarship, he gained opportunities to perform with great national and international artists like Raul de Souza, Branford Marsalis, Zé da Velha, and Silvério Pontes. He developed a proficiency in a variety of styles, including samba, samba-rock, choro, salsa, jazz, and commercial bands.

At a 2010 seminar in Brazil's capital, at Universidade Estadual de Brasília, Professor Peter Ellefson encouraged Felipe to learn English in order to move to the United States of America and study trombone. Felipe did just that! He moved in 2012 where he was given a full scholarship to the Master's Degree program at Indiana University - Jacobs School of Music, studying under Professor Peter Ellefson. During his time at Indiana University, Felipe was recognized for his skill as a Finalist in the Latin American Music Center Recording Competition and as a Finalist in the Indiana University Brass Concerto Competition.

In 2017, Felipe graduated from the Artist Diploma program at Cleveland Institute of Music under former principal trombonist of the Cleveland Orchestra, Massimo La Rosa, and former bass trombonist of the Detroit Symphony, Randall Hawes. Felipe worked as the Principal Trombonist for the Cleveland Opera Theater and Substitute Trombone for the Canton Symphony Orchestra, Erie Philharmonic, Cleveland Pops Orchestra, Firelands Symphony, Mansfield Symphony, and Orquestra Sinfônica da UNICAMP (Brazil).

A testament to his passion, skill, and versatility, Felipe has collaborated with a number of national and international artists and bands including Branford Marsalis, Robin Eubanks, Raul de Souza, Joe Lovano, Jorge Santana, Bobby Sanabria, Nils Landgren, Eddie Montalvo, Tito Rojas, Jiggs Whigham,

Anthony McGill, Jackie Warren, Steven Mead, Jeff Hellmer, John Mills, Phil DeGreg, Michael Davis, Paul Deemer, Ernie Krivda, Kenny Davis, Jamey Haddad, Gabriel Santiago, Adriano Santos, Vinícius Dorin, Raphael Ferreira, João Lenhari, Daniel D’Alcântara, Rubinho Antunes, Rafael Piccolotto de Lima, Henrique Eisenmann, Altair Martins, Paulo Braga, Zé da Velha, Silvério Pontes, Vittor Santos, Cleveland Jazz Heritage Orchestra, Uli Costa, Ieda Cruz, Quarteto de Cordas Vocais, Sandália de Prata, and the Brazilian talk show Hebe RedeTV!.

Felipe Brito has shared his gift with the community teaching at Projeto Guri and ASSATEMEC, both free music education programs for Brazilian children living in poverty. He has also taught at Open Tone Music at the Boys and Girls Clubs NorthEast Ohio (Cleveland), Bloomington High School South, Euclid High School, Lakewood Music Collective, Franklin D Roosevelt Academy, Akron Brass Boot Camp, Medina High School Summer Camp, Western Reserve Music in Hudson, and Aurora School of Music.

Felipe is currently a Doctoral in Musical Arts candidate at The University of Texas at Austin – Butler School of Music under Dr. Nathaniel Brickens and works as the Academic Assistant for the Communications Department at Butler School of Music. He is the Principal Trombone for The San Marcos Artists’ Retention and Training Orchestra and Lead Trombone for the Austin-based band Memphis Train Revue.

Driven by a deep belief in the genuine connection that is made through music, Felipe strives to share this powerful interaction with audiences and students of all ages and backgrounds. He further shares this gift with the community through the Austin Soundwaves music nonprofit in Austin, Texas, Youth Orchestral Salinas - YOSAL music nonprofit in Salinas, California, as well as the Amistad Caribbean Arts Camp, and the Roberto Ocasio Latin Jazz Summer Camp in Cleveland, Ohio. Felipe strives to share the power of music with students in order to transform their lives.

Felipe Brito is married to Cleveland native Elizabeth Brown, and they currently live in Austin, Texas.

APPENDIX A: Questionnaire to Composers (Portuguese)

Prezado Compositor,

Este questionário é parte do procedimento metodológico adotado na minha pesquisa de Doutorado pela The University of Texas at Austin - Butler School of Music, sendo orientada pelo Dr. Nathaniel Brickens e pela Dra. Chelsea Burns. Suas respostas são essenciais e necessárias para o desenvolvimento da pesquisa.

Muito obrigado pelo tempo e atenção,
Felipe Brito

1. Qual é o seu nome?
2. Qual é o nome da instituição que você trabalha/ estuda?
3. Qual é o nome da peça que escreveu?
4. A sua peça tem influências ou é baseada em algum gênero popular ou folclórico da música brasileira?
5. Como você considerou o que incluir na composição?
6. O que o inspirou a usar essas referências?
7. Como você contextualizou essas referências através do seu conhecimento pessoal de exposição e/ou prática nesse(s) gênero(s) musical(is)?
8. Quais outras técnicas musicais você usou para esta obra?
9. Como você trabalhou o ritmo?
10. Como você trabalhou a harmonia?
11. Como você trabalhou a melodia? Usou referências instrumentais e/ou vocais?
12. Como você trabalhou com dissonâncias?
13. Você tem referências de trombonistas brasileiros? Se sim, quais?
14. A linguagem desses trombonistas o influenciou na composição?
15. Quais são os seus objetivos compondo uma obra baseada em um gênero da música popular ou folclórica brasileira?
16. Pela sua pesquisa pessoal, você acredita que o repertório brasileiro erudito de trombone e piano representa a diversidade dos gêneros musicais populares e folclóricos brasileiros? Explique.
17. Você acredita que um aumento de produção de obras para trombone e piano ligadas aos gênero da música popular ou folclórica brasileira popularizar mais o instrumento? Explique.

APPENDIX A: Questionnaire to Composers (English)

Dear Composer,

This questionnaire is part of the methodological procedure adopted in my DMA research by The University of Texas at Austin - Butler School of Music, being guided by Dr. Nathaniel Brickers and Dr. Chelsea Burns. Your answers are essential and necessary for the development of the research.

Thank you very much for your time and attention,
Felipe Brito

1. What is your name?
2. What is the name of the institution you work / study at?
3. What is the name of the piece you wrote?
4. Does your piece have influences or is it based on some popular or folkloric genre of Brazilian music?
5. How did you consider what to include in the composition?
6. What inspired you to use these references?
7. How did you contextualize these references through your personal knowledge of exposure and / or practice in this (these) musical genre (s)?
8. What other musical techniques did you use for this work?
9. How did you work the rhythm?
10. How did you work the harmony?
11. How did you work the melody? Did you use instrumental and / or vocal references?
12. How did you work the dissonances?
13. Do you have references from Brazilian trombonists? If so, which ones?
14. Did the language of these trombonists influence you in the composition?
15. What are your goals in composing a work based on a genre of Brazilian popular or folk music?
16. From your personal research, do you believe that the classical Brazilian repertoire of trombone and piano represents the diversity of Brazilian popular and folk music genres? Explain.
17. Do you believe that an increase in the production of works for trombone and piano linked to the genres of Brazilian popular, folkloric, or urban music will further popularize the instrument? Explain.

APPENDIX B: Questionnaire to Trombone Performers (Portuguese)

Prezado Trombonista,

Este questionário é parte do procedimento metodológico adotado na minha pesquisa de Doutorado pela The University of Texas at Austin - Butler School of Music, sendo orientada pelo Dr. Nathaniel Brickens e pela Dra. Chelsea Burns. Suas respostas são essenciais e necessárias para o desenvolvimento da pesquisa.

Muito obrigado pelo tempo e atenção,
Felipe Brito

1. Qual é o seu nome?
2. Qual é o seu nome do grupo musical profissional que faz parte?
3. Onde e quando você iniciou seus estudos de trombone?
4. Quais foram seus principais professores de trombone?
5. Quais são as suas referências de trombonistas brasileiros profissionais?
6. Quais obras escritas para trombone e piano de compositores brasileiros você já tocou em recitais?
7. De qual maneira você adquiriu a partitura?
 - a. PDF de um amigo, professor, colega
 - b. Um site musical de compras online
 - c. Uma livraria
 - d. Site oficial do compositor
8. Você encontrou referências profissionais de gravação? Se sim, onde?
 - a. CD
 - b. YouTube
 - c. Spotify, Deezer, ou outro streaming
9. Já teve peças comissionadas para você? Se sim, qual gênero musical foi utilizado?
10. Você poderia nomear todas as peças de compositores brasileiros que já tocou em recitais?
11. Quais tipos de música popular ou folclórica você já tocou no trombone?
12. Descreva de quais maneiras você se conectou com os materiais musicais populares e folclóricos? Fez alguma pesquisa sobre o assunto? Conversou com algum especialista ou praticante do gênero?
13. Você encontrou algum gênero popular ou folclórico brasileiro em peças que tocou em recitais?
14. Quais são os gêneros da música popular e folclórica brasileira você gostaria de tocar na instrumentação trombone e piano?
15. Quais são os seus objetivos executando o repertório brasileiro?
16. Quais são as suas responsabilidades como trombonista quando executa uma obra com referências populares e folclóricas que não dominam ou possuem pouco conhecimento?
17. Você acredita que o repertório brasileiro erudito de trombone e piano representa a diversidade dos gêneros musicais populares e folclóricos brasileiros? Explique.
18. Você acredita que um aumento de produção de obras para trombone e piano ligadas aos gêneros populares e folclóricos brasileiros popularizariam mais o instrumento? Explique.

APPENDIX B: Questionnaire to Trombone Performers (Portuguese)

Dear Trombonist,

This questionnaire is part of the methodological procedure adopted in my DMA research by The University of Texas at Austin - Butler School of Music, being guided by Dr. Nathaniel Brickers and Dr. Chelsea Burns. Your answers are essential and necessary for the development of the research.

Thank you very much for your time and attention,
Felipe Brito

1. What is your name?
2. What is the name of the professional music group you are part of?
3. When and where did you start your trombone studies?
4. What were your main trombone teachers?
5. What are your references of professional Brazilian trombonists?
6. Which works written for trombone and piano by Brazilian composers have you played in recitals?
7. How did you acquire the score?
 - a. PDF from a friend, teacher, colleague
 - b. An online music shopping site
 - c. A bookstore
 - d. Official website of the composer
8. Did you find professional recording references? If so, where?
 - a. CD
 - b. YouTube
 - c. Spotify, Deezer, or other streaming
9. Have you had parts commissioned for you? If so, which musical genre was used?
10. Could you name all the pieces by Brazilian composers you have played in recitals?
11. What types of popular, folkloric, or urban music have you played on the trombone?
12. Describe in what ways you have connected with popular, folkloric, or urban music materials? Did you do any research on the subject? Did you talk to any specialist or practitioner of the genre?
13. Did you find any popular, folkloric, or urban Brazilian genres in pieces that you played in recitals?
14. What genres of popular, folkloric, or urban Brazilian music would you like to play on trombone and piano instrumentation?
15. What are your goals executing the Brazilian repertoire?
16. What are your responsibilities as a trombonist when performing a work with popular and folklore references that you do not dominate or have little knowledge?
17. Do you believe that the classical Brazilian repertoire of trombone and piano represents the diversity of Brazilian popular, folkloric, and urban music genres? Explain.
18. Do you believe that an increase in the production of works for trombone and piano related to popular, folkloric, and urban Brazilian genres would make the instrument more popular? Explain.

APPENDIX C: Questionnaire to Trombone Professors (Portuguese)

Prezado Professor de Trombone,

Este questionário é parte do procedimento metodológico adotado na minha pesquisa de Doutorado pela The University of Texas at Austin - Butler School of Music, sendo orientada pelo Dr. Nathaniel Brickens e pela Dra. Chelsea Burns. Suas respostas são essenciais e necessárias para o desenvolvimento da pesquisa.

Muito obrigado pelo tempo e atenção,
Felipe Brito

1. Qual é o seu nome?
2. Qual é o seu nome da universidade que trabalha?
3. Quais foram seus principais professores de trombone?
4. Quais são as suas referências de trombonistas brasileiros?
5. Você poderia nomear todas as peças de compositores brasileiros que já executou ou ensinou aos seus alunos?
6. De qual maneira você adquiriu a partitura?
 - a. PDF de um amigo, professor, colega
 - b. Um site musical de compras online
 - c. Uma livraria
 - d. Biblioteca
 - e. Site oficial do compositor
7. Você encontrou referências profissionais de gravação? Se sim, onde?
8. Quais são os gêneros populares e folclóricos brasileiros que você encontrou nessas peças?
9. Quais tipos de música popular ou folclórica você já tocou no trombone?
10. Descreva de quais maneiras você orientou que seus alunos se conectarem com os materiais musicais populares e folclóricos? Recomendou alguma pesquisa sobre o assunto? Conversou com algum especialista ou praticante do gênero?
11. Quais são os gêneros da música popular e folclórica brasileira que você gostaria de ensinar aos seus alunos na instrumentação trombone e piano?
12. Quais são os seus objetivos executando e ensinando o repertório brasileiro para trombone e piano?
13. Quais são as suas responsabilidades como professor quando ensina uma obra com referências populares e folclóricas que não domina ou possuem pouco conhecimento?
14. Você acredita que o repertório brasileiro erudito de trombone e piano representa a diversidade dos gêneros musicais populares e folclóricos brasileiros? Explique.
15. Você acredita que um aumento de produção de obras para trombone e piano ligadas aos gêneros populares e folclóricos brasileiros popularizariam mais o instrumento? Explique.

APPENDIX C: Questionnaire to Trombone Professors (English)

Dear Trombone Teacher,

This questionnaire is part of the methodological procedure adopted in my DMA research by The University of Texas at Austin - Butler School of Music, being guided by Dr. Nathaniel Brickers and Dr. Chelsea Burns. Your answers are essential and necessary for the development of the research.

Thank you very much for your time and attention,
Felipe Brito

1. What is your name?
2. What is the name of the university you work for?
3. Who were your main trombone teachers?
4. Who are your references of Brazilian trombonists?
5. Could you name all the pieces by Brazilian composers that you have already performed or taught to your students?
6. How did you acquire the score?
 - a. PDF from a friend, teacher, colleague
 - b. An online music shopping site
 - c. A bookstore
 - d. Library
 - e. Official website of the composer
7. Did you find professional recordings as a reference? If so, where?
8. What are the popular, folkloric, or urban Brazilian genres that you found in these pieces?
9. What types of popular, folkloric, or urban Brazilian music have you played on the trombone?
10. Describe in what ways you have instructed your students to connect with popular, folkloric, and urban music materials? Did you recommend any research on the subject? Did you or they talk to any specialist or practitioner of the genre?
11. What genres of popular, folkloric, or urban Brazilian music you would like to teach your students for trombone and piano?
12. What are your goals performing and teaching the Brazilian repertoire for trombone and piano?
13. What are your responsibilities as a teacher when you teach a work with popular, folkloric, and urban references that you do not master or have little knowledge of?
14. Do you believe that the classical Brazilian repertoire of trombone and piano represents the diversity of popular, folkloric, and urban Brazilian music genres? Explain.
15. Do you believe that an increase in the production of works for trombone and piano related to popular, folkloric, and urban Brazilian genres would make the instrument more popular? Explain.