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**Floor Polder**

IMPROVISATION FOR FLUTE: The hybridism of Brazilian popular music and jazz aimed  
at the melodic and rhythmic aspects.

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**Floor Polder**

IMPROVISATION FOR FLUTE: The hybridism of Brazilian popular music and jazz aimed  
at the melodic and rhythmic aspects.

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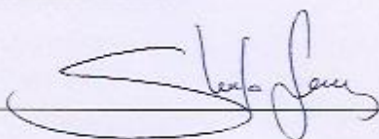
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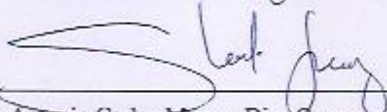
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*“Viva a Música Universal Brasileira, que tem em suas Harmonias, em seus Ritmos e em seus temas maravilhosos tudo isso! é porque o Brasil é super colonizado, temos de tudo aqui”. (HERMETO PASCOAL apud SANTOS, 2012, p. 31)*

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## ABSTRACT

POLDER Floor. **IMPROVISATION ON FLUTE: THE HYBRIDISM OF BRAZILIAN POPULAR MUSIC AND JAZZ AIMED AT THE MELODIC AND RHYTHMIC ASPECTS IN FLUTE IMPROVISATION.** Dissertation (Professional Master's Degree in Music)- School of Music, Federal University of Rio de Janeiro, Rio de Janeiro, 2021.

This work aims to contribute to systematize flute improvisation in terms of the hybridism between jazz and Brazilian popular music. The research consists of interviews and analysis of solos of flute players Eduardo Neves and Carlos Malta. The research result is a production of nine video lessons about the hybrid phenomenon in flute improvisation of jazz in Brazilian popular music. These nine videos contain didactic classes aiming at the practical teaching of flute improvisation in the music genres; *choro*, *baião* and *bossa nova* with elements of jazz. Other topics presented in the video classes are; groove, timing and timbre, the phenomenon of hybridism, and the analysis of Eduardo Neves and Carlo Malta's solos. The dissertation offers background information about video classes, the phenomenon of hybridism and the recording process of the video classes.

Keywords: Flute. Improvisation. Brazilian Popular Music. Jazz.

## RESUMO

POLDER Floor. **IMPROVISACÃO NA FLAUTA: O HIBRIDISMO DA MÚSICA POPULAR BRASILEIRA E JAZZ VISANDO OS ASPECTOS MELÓDICOS E RÍTMICOS NA IMPROVISACÃO DA FLAUTA.** Dissertação (Mestrado Profissional em Música) - Escola de Música, Universidade Federal do Rio de Janeiro, Rio de Janeiro, 2021.

Este trabalho tem como objetivo contribuir para a sistematização da improvisação de flauta em termos do hibridismo entre o jazz e a música popular brasileira. A pesquisa consiste em entrevistas e análise de solos dos flautistas Eduardo Neves e Carlos Malta. O resultado da pesquisa é uma produção de nove videoaulas sobre o fenômeno híbrido na improvisação de flauta do jazz dentro música popular brasileira. Esses nove vídeos contêm aulas didáticas visando o ensino prático de improvisação de flauta nos gêneros musicais; choro, baião e bossa nova com elementos do jazz. Outros tópicos apresentados nas videoaulas são; groove, timing e timbre, o fenômeno de hibridismo, e a análise dos solos de Eduardo Neves e Carlo Malta. A dissertação oferece informações básicas sobre vídeo-aulas, o fenômeno do hibridismo e a gravação processo das videoaulas.

Palavras-chave: Flauta. Improvisação. Música Popular Brasileira. Jazz.



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## INTRODUCTION

This work aims to discover how hybridity between Brazilian popular music and jazz takes place, aiming at the melodic and rhythmic aspects in improvisation of the flutists Eduardo Neves and Carlos Malta. I try to achieve in this research to systematize the improvisation of Carlos Malta and Eduardo Neves in an online method format. Both Malta and Neves are two Brazilian flute players influenced by the music genre of jazz. However, I noticed differences between these two flutists and flutists playing Brazilian popular music outside of Brazil such as Herbie Mann.

I feel grateful to have the opportunity to do this research and not only to have gotten to know Eduardo Neves and Carlos Malta in person, but also Mário Sève, Teco Cardoso, Léa Freire and many others. It was of great importance to be in person in Rio de Janeiro, because I believe that learning a certain music genre is like learning a language: it is connected with the place, the people and their habits.

The continuous development of improvisation in Brazilian popular music has been intensified, which is closely related to the globalization in music. The following works have been written about improvisation and its development in Brazilian popular music;

Two references to study harmony and improvisation in Brazil are *Harmonia & Improvisação* by Almir Chediak (1986) and *A Arte da Improvisação*, by Nelson Farias (1991). In the field of choro, we observe *O Vocabulário do Choro* (1999) by flutist and saxophonist Mário Sève. This is one of the few Brazilian didactic works that aims to bring the study of improvisation closer to the language of choro. Flutist Carlos Almada also published the book *A estrutura do Choro* (2006), which according to the author, is not only focused on improvisation, but also on the practice of arrangement and composition, since his work is based on the study of the structure of this genre<sup>1</sup>. (CERQUEIRA, 2015, p. 47, author's translation)

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<sup>1</sup> Duas referências para o estudo de harmonia e improvisação no Brasil são *Harmonia & Improvisação* de Almir Chediak (1986) e *A Arte da Improvisação*, do guitarrista Nelson Farias (1991). No campo do choro, observamos *O Vocabulário do Choro* (1999) do flautista e saxofonista Mário Sève. Esta é uma das poucas obras didáticas brasileiras que tem como objetivo aproximar o estudo de improvisação ao idioma do choro. O também flautista Carlos Almada publicou livro *A Estrutura do Choro* (2006), que segundo o autor, este não é só voltado à improvisação, mas, também, para a prática de arranjo e composição já que sua obra é calcada no estudo da estrutura deste gênero. (CERQUEIRA, 2015, p. 47)

Besides the above mentioned work, more and more methods, articles and dissertations (among other materials) are being produced about improvisation in Brazilian popular music. Some examples are the work of Bastos and Piedade (2005 and 2006) and Piedade (2003) about friction of musicalities, Figueiredo (2005) about improvisation on the saxophone, Cazes (2019) *Improvisation in choro*, Korman (2003) *Choro: Brazilian popular instrumental improvised music* and Cortes (2012) *Improvisation in popular music*. Recently Eduardo Neves himself launched two online methods called *Flauta II* and *Música na Real* with transcriptions of his solos, where he also speaks about some topics in improvisation such as accentuation, chromaticism, melodic motives and articulation. Also, Hamilton de Holanda is producing pedagogical content about improvisation in Brazilian popular music such as conversations on Youtube called *Nossobando*, online classes on Youtube called *AULIVE* and his online method called *PiMB, Princípios da improvisação na música brasileira*.

I have chosen videos as the tool to elaborate this method, because of the great convenience that Google and Youtube bring nowadays when we search for information.

The process of the research includes:

- Bibliographic review about these subjects;
- Transcription and analyses of five solos of Eduardo Neves and Carlos Malta.
- Interviews with Eduardo Neves and Carlos Malta.
- Interviews with Léa Freire, Teco Cardoso and Mário Sève.
- Elaboration of solos by the author.

With the achieved information of the interviews and transcribed solos, I made observations about what is important and useful to practice in improvisation. This I created together with my own experience as a flutist improvising in Brazilian popular music with elements of jazz.

The first video explains briefly the use of the word hybridism within the musical context of improvisation for flute in Brazilian popular music with elements of jazz. The second video shows five Brazilian flutists giving their opinion about; ‘what is improvisation?’ Besides this, the video shows the interviews with Eduardo Neves and Carlos Malta about their musical background, influences and opinion about hybridism in improvisation for flute. The third and fourth videos present a brief analysis of the five solos of Eduardo Neves and Carlos Malta. The fifth video explains the phenomenon of groove in Brazilian popular music and jazz, and how this occurs in improvisation. In addition, the video

offers exercises to practice some examples of certain grooves on the flute. The sixth video is about the sound, the use of ornaments and timbres in improvisation for flute and how to practice this. The seventh video is about improvisation in *choro* with elements of jazz and presents practical exercises and two solos examples with sheet music. The eighth video is about improvisation in *baião* with elements of jazz, with practical exercises and is also accompanied by two solo examples. The ninth video is about improvisation in *bossa nova* with elements of jazz with practical exercises and one solo example. These videos will be freely accessible, so that anyone interested in improvisation, as well as any music teacher, will be able to access the material easily through the use of Youtube.

Finally, as we say in Dutch, ‘all roads lead to Rome’ or how the *cariocas* would say ‘*todos os caminhos levam à Santa Teresa*’ (all roads lead to Santa Teresa<sup>2</sup>). This method is one of the many ways that can be walked through with regard to improvisation in Brazilian popular music with elements of jazz. The information in the research is a selection of what I consider important, but there is much more to be researched. Eduardo Neves and Carlos Malta are two excellent flute players, but there are many more flutists and other musicians improvising on Brazilian popular music with elements of jazz. This research objective is (and I hope much more research will be done) to contribute to the systematization of improvisation in Brazilian popular music.

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<sup>2</sup> Santa Teresa is a neighborhood in the city of Rio de Janeiro.

## **PHENOMENON OF HYBRIDISM BETWEEN BRAZILIAN POPULAR MUSIC AND JAZZ**

Hybridism is a broad concept used in many circumstances. To describe the phenomenon of hybridism between jazz and Brazilian music, it is necessary to briefly explain the meaning of the word hybridism.

The term hybridity, as used by Garcia Canclini, never resolves the tension between its conceptual polarities. On the one hand, hybridity can imply a space betwixt and between two zones of purity in a manner that follows biological usage that distinguishes two discrete species and the hybrid pseudospecies that results from their combination. Similarly, the anthropological concept of syncretism asserts, for example, that folk Catholicism occupies a hybrid site midway between the purity of Catholicism and that of indigenous religion. On the other hand, hybridity can be understood as the ongoing condition of all human cultures, which contain no zones of purity because they undergo continuous processes of transculturation (two-way borrowing and lending between cultures). Instead of hybridity versus purity, this view suggests that it is hybridity all the way down (as I would suggest, for example, it is in Paul Gilroy's [1987] work). From this perspective, one must explain how ideological zones of cultural purity, whether of national culture or ethnic resistance, have been constructed. Garcia Canclini xvi I Foreword never resolves the tension between the two conceptual poles of hybridity, but his analysis favors the former over the latter position. (ROSALDO apud CANCLINI, 2005, p. xv-xvi)

According to Canclini (2005), hybridism has two conceptual polarities, one also used in biology, the combination of two discrete species. The other, which Canclini (2005) explains as the ongoing condition of all human cultures, which is not a pure state but a continuous process. In this research, we focus on the second one, also called cultural hybridism. Cultural hybridism is the mix of the diversity of two or more cultures from which new cultural elements emerge.<sup>3</sup> Brazilian culture, for example, is a cultural hybridism of different cultures from among others: Africa, Europe and the original habitants of Brazil, the indigenous people.

Burke (2003) amplifies Canclini's (2005) concept of cultural hybridism. For this author, in cultural hybridism we can distinguish three forms of hybridization; artifacts, practices and people. When we speak about hybrid practices, this implies religion, music, language, sports and festivities.

Today, the term "hybridism" appears frequently in postcolonial studies, in the work of Edward Said, for example. "All cultures are intertwined with each other", writes

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<sup>3</sup> For more information see: <https://www.youtube.com/watch?v=n1wpiUkx1M8> and CANCLINI (2005).

Said of our current situation, "none of them is unique and pure, all are hybrid, heterogeneous"<sup>4</sup>. (BURKE, 2003, p. 53, author's translation)

As Burke (2003) explains here, all cultures are somehow intertwined with each other with the exception of some indigenous tribes. This for music is the same, the phenomenon of hybridism in music may therefore, initially be more complex to be analyzed. Because, jazz and Brazilian music itself are already a continuous hybridism of different music influences.

Brazilian historians could pay similar attention to the Italian-Portuguese spoken in São Paulo in the early 20th century, using the letters of recent immigrants as well as the stylized macaroni language of literary figures. In this case, it is particularly clear that hybridism is often, if not always, a process and not a state, as this macaroni language marked a stage in the assimilation of immigrants into Brazilian culture.<sup>5</sup> (BURKE, 2003, p. 49, author's translation)

Hybridism in music is a continuous process and not a state. Like Burke (2003), who gives an example with the development of language, we could say the same about Brazilian popular music because it undergoes the same process.

Jazz, a music that also emerged from a fusion of cultures, developed in North America between the end of the 19th century and the beginning of the 20th century. Having appeared in New Orleans, it spread to all regions of the United States and subsequently conquered the world. Among all the musical forms originated in the Americas, jazz is perhaps the one that has spread the most around the world and what most characteristic of jazz is precisely the importance given to improvisation in it.<sup>6</sup>(FIGUEIREDO, 2005, p. 20, author's translation)

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<sup>4</sup> Hoje, o termo "hibridismo" aparece com frequência em estudos pós-coloniais, na obra de Edward Said, por exemplo. "Todas as culturas estão envolvidas entre si", escreve Said a respeito de nossa situação atual, "nenhuma delas é única e pura, todas são híbridas, heterogêneas. (BURKE, 2003, p. 53)

<sup>5</sup> Os historiadores brasileiros poderiam dar atenção semelhante ao ítalo-português falado em São Paulo no início do século XX, utilizando as cartas de imigrantes recentes assim como a linguagem macarrônica estilizada de figuras literárias. Neste caso está particularmente claro que o hibridismo é muitas vezes, senão sempre, um processo e não um estado, já que esta língua macarrônica marcou um estágio da assimilação dos imigrantes na cultura brasileira. (BURKE, 2003, p. 49)

<sup>6</sup> O jazz, uma música surgida também de uma fusão de culturas, desenvolveu-se na América do Norte entre o final do século XIX e o início do século XX. Tendo surgido inicialmente em Nova Orleans, espalhou-se por todas as regiões dos Estados Unidos e, posteriormente, conquistou o mundo. Dentre todas as formas musicais originadas nas Américas, o jazz é talvez a que mais tenha se espalhado pelo mundo e o que mais caracteriza o jazz é justamente a importância nele dada à improvisação. (FIGUEIREDO, 2005, p. 20)



Improvisation is central in jazz but this does not mean that if we hear improvisation in Brazilian Popular Music it comes automatically from jazz. How did jazz influence Brazilian popular music? If we look at hybridism between music genres one would look at the melody, the instrumentation, the different roles the music instruments have in a group, the harmony and the groove<sup>7</sup>. Some observations may be made about all these factors.

Calado (1990, p. 225- 232)<sup>8</sup> speaks about the similarities of jazz and *samba* such as the origin of the music genre and its evolution. Some examples are, both *samba* and jazz are created by the north and south african american people and the both music genres were used in spiritual rituals.

According to Calado (1990), since the 1920s, with the rise of radio and movie, one of the first influences of jazz in Brazilian popular music were the so-called 'jazz bands' which came from the New Orleans Dixieland bands. At the same time, bands with a similar instrumentation (such as trumpets, trombones, clarinet, saxophones, rhythm section) already existed in Brazil to play at dance events.

An important figure in Brazilian popular music is the composer, flute and saxophonist Pixinguinha. After Pixinguinha went to Paris in 1922 to perform there with his group *Os Oito Batutas*, he became influenced by the jazz bands of that time. This influence can be found in the music, the instrumentation and the clothing that were similar to jazz bands.<sup>9</sup> According to Piedade (2003), this is the so-called "first friction of musicalities in Brazilian jazz" (Piedade, 2003, p.43). Friction in the sense that the jazz influence itself was not always appreciated by the Brazilians.

If, since the late 1920s, there were in the main Brazilian cities many ball orchestras that played foxtrot and other North American music in dance halls (KIEFER 1979 p. 60-61), in the 1930s ball orchestras that played Brazilian rhythms, such as chorinho, to dance. This tradition will lead to the gafieira orchestras of the 1940s that articulate an instrumental music based on arrangements of popular songs and instrumental compositions at the same time different from foxtrot and chorinho<sup>10</sup>. (PIEADADE, 2003, p. 4, author's translation)

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<sup>7</sup>A particular type of rhythm. ( OXFORD UNIVERSITY PRESS 2021) For more information: see Chapter 5.5 Groove.

<sup>8</sup>For more information; CALADO, o jazz como espetáculo, 1990.

<sup>9</sup>In this case jazz band refers to the phenomenon of big band.

<sup>10</sup>Se, desde o final dos anos 20, havia nas principais cidades brasileiras muitas orquestras de baile que tocavam foxtrot e outras músicas norte-americanas em salões de dança (KIEFER 1979 p. 60-61), nos anos 30 começam a surgir as orquestras de baile que tocam ritmos brasileiros, como chorinho, para dançar. Esta tradição vai levar às orquestras de gafieira dos anos 40 que articulam uma música instrumental baseada em arranjos de canções populares e em composições instrumentais ao mesmo tempo diferente do foxtrot e do chorinho. (PIEADADE, 2003, p. 4)

One of these jazz bands Piedade (2003) is talking about here was *Orquestra Tabajara de Severino Araújo*. These bands used to play in dance events with their instrumentation similar to the North American jazz big band such as saxophones, trombones and trumpets. Other Brazilian jazz bands were *Fon-Fon* of the saxophonist Monteiro and the *Orquestra* of Sylvio Mazzuca. According to Calado (1990) these bands used to play the North American repertoire of that time but also arrangements such as the jazz standard ‘Stardust’ or ‘Rhapsody in blues’ in a *samba* groove. It was in the 1950s that according to Calado (1990) soloists in these *Orquestras* such as Paulo Moura, K-Ximbinho, Moacir Silva and Zé Bodega had an important influence in improvisations in Brazilian popular music and later in *bossa nova*.

*Bossa nova* is probably the most famous music genre with influences of jazz. It emerged in the end of the 1950s, with one of the first albums called *Chega de saudade* of João Gilberto in 1959. In 1964 Gilberto recorded another album named *Getz/Gilberto*, together with Stan Getz, a jazz saxophonist from the United States. Also, Herbie Mann made an album in 1963 called *Do the Bossa Nova* with Brazilian *bossa nova* composers Antônio Carlos Jobim, Sérgio Mendes and Baden Powell. According to Calado (1990) besides these composers there was a whole generation of *bossa nova* musicians all influenced by jazz, such as Carlos Lyra, Roberto Menescal, Nara Leão, Oscar Castro Neves, among others. Some influences of jazz seen in *bossa nova* are: the chord extensions such as b9, #9, #11, the structure of the songs and creating an intimate atmosphere (not dancable anymore) which could be related to classical music as well as to the music genre of cool jazz.<sup>11</sup>

Later in the 70’s and 80’s groups like Azymuth emerged. Azymuth is a trio consisting of bass, drums and piano from Rio de Janeiro influenced by North American Funk<sup>12</sup>. During jazz festivals such as the Montreux Jazz Festival artists like Egberto Gismonti, Naná Vasconcelos and Hermeto Pascoal used to perform their unique way of playing

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<sup>11</sup> Cool jazz is a jazz style started from the end 1940s with a more relaxed sound in contrast to the fast bebop sound. (GROVE, 2006, p. 436)

<sup>12</sup> An African-American popular music style. It features syncopated interlocking rhythm patterns based on straight quaver and semiquaver subdivisions, a vocal style drawn from soul music, extended vamps based on a single and often complex harmony, strong emphasis on the bass line, and lyrics with frequent spiritual themes and social commentary. (GROVE, 2006, p. 1759)

Brazilian popular music with improvisations which could be seen as the free jazz of that time in Brazilian popular music, according to Calado (1990). These artists played music genres such as *samba*, *frevo*, *maracatu* and *baião* and the music of the indigenous people from Brazil. This we can hear among others in the group *Quarteto Novo* of Hermeto Pascoal, where improvisation takes an important role (PIEADADE, 2003).

In the fusion of *samba* and North American funk we have among others the group Aquarela Carioca with Marco Suzano on *pandeiro* (tambourine).

The notion of gender here employed is inspired by Bakhtin's ideas about speech genres (Bakhtin 1986): musical genre is like a set of musical and symbolic elements that have stability in terms of theme, compositional styles and structures. Genres are therefore like spheres of popular music that bring together relatively similar musical productions over a period of time, and which are constantly subject to change. All over the world, musicians are creating new fusions and extensions all the time, and hence the study of genres in popular music is a difficult and constant task. We can call the supergenre the categories that somehow encompass various musical genres. Brazilian jazz, as studied above, is a musical genre belonging more to the MPB supergenre than to the jazz super genre<sup>13</sup>. (PIEADADE, 2003, p. 9, author's translation)

The fusions of jazz with Brazilian popular music have many forms. But it was, according to CALADO (1990) and PIEADADE (2003), at the beginning of the *bossa nova* in the 1950s when people started to use the word 'Brazilian jazz' or Brazilian instrumental music (*música brasileira instrumental*). We can hear this among others in the solos of Stan Getz on the album *Getz/Gilberto*. But also according to Piedade (2006), in the music of the Brazilian artists that lived in the United States such as; Aírto Moreira, Flora Purim, Eumir Deodato and Oscar Castro Neves. Later in the 1980s, Brazilian jazz developed further with artists such as Egberto Gismonti and Hermeto Pascoal.

More and more modern bands emerged with influences of jazz such as SpokFrevo Orquestra in 2004 in Pernambuco.

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<sup>13</sup> A noção de gênero aqui empregada inspira-se nas idéias de Bakhtin sobre os gêneros de fala (Bakhtin 1986): gênero musical é como um conjunto de elementos musicais e simbólicos que apresentam estabilidade em termos de temática, de estilos e de estruturas composicionais. Gêneros, portanto são como esferas da música popular que reúnem produções musicais relativamente semelhantes durante um certo período de tempo, e que estão constantemente sujeitos a mudanças. Em todo o mundo, músicos estão criando novas fusões e extensões o tempo todo, e por isso o estudo dos gêneros na música popular é uma tarefa difícil e constante. Podemos chamar de supergênero as categorias que de alguma forma abrigam vários gêneros musicais. O jazz brasileiro, como foi estudado acima, é um gênero musical pertencente mais ao supergênero MPB que ao supergênero jazz. (PIEADADE, 2003, p. 9)

### 3 EDUARDO NEVES AND CARLOS MALTA

Two multi-instrumentalists, both born in Rio de Janeiro, Carlos Malta and Eduardo Neves have many similarities. Not only playing a variety of instruments, but also being composers, arrangers and both having started, at a very young age, playing Brazilian music. I chose these two flutists for my research because of their dedication to play and improvise in Brazilian Popular Music. I consider their way of improvising Brazilian popular music with jazz elements.

Their musical education in improvisation started auto-didactically and later developed by playing and listening to their role models in music. Neves and Malta developed their musical knowledge in improvisation by playing music with fellow musicians in *rodas de choro*<sup>14</sup>, concerts and by doing *canjas*<sup>15</sup>. The *roda* is a meeting of people, and is related to leisure, usually connected to celebration. Two musical aspects reinforce its informal character: there is no rehearsal and it is open (LARA FILHO, 2011, p. 150).

Both Malta and Neves earned a high technical level on their instruments; they are considered known in the world of Brazilian instrumental music. Carlos Malta used to accompany Johnny Alf, Hermeto Pascoal, Edu Lobo, and Gilberto Gil, among others. Eduardo Neves used to accompany Hamilton de Holanda, Paulinho da Viola and Guinga, among others.

In the case of Carlos Malta, (born in 1960) I would say he was a professional already before finishing any musical education. He played with artists such as Johnny Alf at the age of eighteen years old, from where his musical education started. He studied six months at the Escola de Música with Celso Wotzenlogel. Later he studied at the Escola de Música Villa-Lobos with the saxophonist Paulo Moura. At the age of twenty-one (1981) he joined Hermeto Pascoal's band, where he stayed for eleven years until 1993. Before this

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<sup>14</sup> A Roda de Choro is a meeting of people and is linked to leisure, having, almost always, an air of celebration. Two musical aspects reinforce its informal character: there is no rehearsal and it is open. (LARA FILHO, 2021, p. 150, author 's translation) A Roda é um encontro de pessoas, e vincula-se ao lazer, tendo, quase sempre, ares de festejo. Dois aspectos musicais reforçam seu caráter informal: não há ensaio e ela é aberta. (LARA FILHO, 2021, p. 150)

<sup>15</sup> A Canja is when a musician joins another musician for just some songs, "to sit in", is a slang used by musicians. You could see it as a special guest in a show or a spontaneous guest joining the music event. (informal testimonials from various musicians.)

period, he started to improvise in an autodidact manner. He played what sounded nice to himself and he could remember<sup>16</sup>, as he explains in an interview I did with him. This was his way of arranging music as well. However, his study of improvisation started in fact when he met Hermeto Pascoal and joined his band.

### 3.1 'Escola Jabour'.

The so-called 'Escola Jabour'<sup>17</sup> was more than a band itself; it was a way of living. In the district of Jabour, Bangu, Rio de Janeiro, Hermeto Pascoal's living room was transformed into a studio. In this studio, the band rehearsals took place consisting of Márcio Villa Bahia on drums, Jovino Santos Neto on piano and Itiberê Luiz Zwarg on bass guitar.

In Hermeto's band, Malta started to play flute and many other wind instruments, such as saxophones and clarinet. Hermeto Pascoal's function in the band was more than a leader, he was a teacher, a mentor to them. The focus of *Hermeto Pascoal & Grupo* was mainly about creating and improvising together. There was space for all the band members to improvise and compose sometimes complex and sometimes intuitive music.

"In the first place I put my intuition, because I don't put my rationality in front, I put feeling in front of all the things I do in life"<sup>18</sup>. (PASCOAL, interview with Hermeto Pascoal, author's translation). Looking at the way Carlos Malta approaches music and improvisation, I can see similarities with Hermeto's way of improvisation. He does not only take improvisation as something that happens naturally in music but he does it in an intuitive way, as you hear him saying in this interview I did with him: "life on its own is improvised"<sup>19</sup>. After twelve years playing with Hermeto Pascoal, Carlos Malta left the group to focus on his own solo career. He always kept Brazilian music as an important element in his next work. He formed two important projects called *Coreto Urbano* and *Pife Muderno*.

Eduardo Neves also started his musical career at a young age. For Neves, his great examples were Altamiro Carrilho and later Copinha, a flute player that died when Neves was

<sup>16</sup> Malta 's interview with the author. MALTA. Interview. 27- 09- 2019, Laranjeiras, Rio de Janeiro.

<sup>17</sup> Hermeto Pascoal's house, in the Jabour district, located on the outskirts of Rio de Janeiro, became a reference for several musicians. (SILVA, 2016, p. 27-28)

<sup>18</sup> "...no primeiro lugar é minha intuição. Porque eu não ponho o saber na frente, eu ponho o sentir na frente das coisas todas que eu faço na vida." CANAL SARAIVA. **Entrevista com Hermeto Pascoal. Youtube, 2010. 1 video (min 2.09)** Available in: <https://youtu.be/jdXw4OvrsbU?t=123>. Last access: 31/08/2021

<sup>19</sup> A própria vida é improvisação. (MALTA, Carlos - interview for the author, 25/09/2019, Laranjeiras).

still very young. The new sound at that time created by Copinha's flute was something that touched Neves personally. He started playing flute and improvising at the age of thirteen when he got his first flute. At the age of fourteen Neves went to play at *rodas de choro* and started his professional life at the age of sixteen.

It was important to me to play in different places where I took risks. I played here and there, it was a fascination for me in my life as a musician. I liked it very much. It was something that was important for me, I always did a lot of Canjas. I always went to play in Rodas de Choro in Niterói and in a Roda de Choro in São Cristóvão<sup>20</sup>. (Interview CASTILHO, 2018, p. 64, author's translation)

At the age of 15 Neves had classes with Copinha, which were classes more about life. Sometimes, during class, they went to have a beer in a bar to just speak about music. Neves learned about the love Copinha had for music, the way he approached music and all his stories around it. At the age of eighteen Neves attended classes at the University - UFRJ, but just for some months. He gained his experience from playing with different people in different places such as *rodas de choro*. His interest in improvisation started already from a young age with the influence of Hermeto Pascoal:

There I went to Hermeto Pascoal's house at fifteen years old and that was a factor that changed my life, because there I started to study improvisation. There I started to see a broader Brazilian music, which was not just choro. There was Baião, there was Frevo, there were more sophisticated harmonies, there was a bit of contemporary music. Hermeto flirts with all this, with classical music. So that expanded my horizon in a very violent way. It was my school, it was Hermeto's house, which I attended from the age of fifteen until I joined his band at the age of twenty-four, in 93. So, I mean, before I joined his band I already knew that culture there for nine years. I bought my first tenor sax from Hermeto. So, it was a business I knew very well and it helped me a lot to expand. That's where my interest in improvisation began<sup>21</sup>. (Interview CASTILHO, 2018, p. 68, author's translation)

<sup>20</sup> Eu dava importância a essas coisas assim... tocar num lugar... eu ia riscando no caderninho, né. Já toquei aqui, já toquei ali. Era uma fascinação que eu tinha pela vida de músico. Eu gostava disso. Era uma coisa que era importante pra mim. Sempre dei muita canja. Sempre fui tocar em roda de choro em Niterói, roda de choro em São Cristóvão. (Entrevista CASTILHO, 2018, p. 64.)

<sup>21</sup> Aí eu fui pra casa do Hermeto Pascoal aos quinze anos e isso foi um fator que mudou a minha vida, porque ali eu comecei a estudar improvisação. Ali eu comecei a ver uma música brasileira mais ampla, que não era só o choro. Tinha o baião, tinha o frevo, tinha umas harmonias mais sofisticadas, tinha um pouco de música contemporânea. O Hermeto flerta com isso tudo, com a música erudita. Então aquilo lá expandiu meu horizonte de uma forma muito violenta. Foi a minha escola mesmo, foi a casa do Hermeto, que eu frequentei dos quinze anos até entrar na banda dele. Entrei na banda dele com vinte e quatro anos, em 93. Então, quer dizer, antes de entrar pra banda dele eu já frequentava, já conhecia aquela cultura ali há nove anos. Meu primeiro sax tenor eu comprei do Hermeto. Então, foi um negócio que eu conheci muito bem e me ajudou muito a ampliar. Ali que começou meu interesse pela improvisação. (Entrevista CASTILHO, 2018, p. 68)

Both Malta and Neves have been influenced by Hermeto Pascoal, by being part of his band for a certain time, although Malta and Neves developed their own ways of improvising. Neves, for example, always liked to listen to saxophone players such as John Coltrane, Wayne Shorter, Michael Brecker, Joshua Redman and Kenny Garrett. This, as he says, influenced his way of playing.

In my way of playing, I think I have a way of playing that has jazzy elements, elements of American music, but I don't try to have an American accent, I search for ... it's not even adapting, I try to incorporate these elements and play in the same way that I talk to you, with my voice, with my accent and with my timing<sup>22</sup>. (Interview: CASTILHOS, 2018, p. 69, author's translation)

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<sup>22</sup> Na minha forma de tocar, eu acho que eu tenho um jeito de tocar que tem elementos jazzísticos, elementos de música americana, mas eu não procuro fazer muito sotaque americano, eu procuro...nem é adaptar, eu procuro incorporar esses elementos e tocar da mesma forma que eu converso com você, com a minha voz, com o meu sotaque e com o meu tempo. (Interview: CASTILHOS, 2018, p. 69)

## 4 EXPERIENCE REPORT

If I were to do this research again I would make my subject smaller, the more I researched the more I realized how broad my subject was, it would give me the opportunity to give even more depth to this research. To make the research smaller I therefore chose instead of four music genres, (as I suggested in my pre-project) three music genres; *baião*, *choro* and *bossa nova*. And instead of transcribing solos of five flute players I transcribed solos of two flute players; Carlos Malta and Eduardo Neves. Finally, instead of making an eBook and a series of 16 videos I made a complete method online in 9 video classes. The video classes include the possibility to download the music sheets online, which means the method can be followed online on YouTube.

The process of the research went through the following stages:

- Bibliographic review about the subjects;
- Transcription and analysis of five solos of Eduardo Neves and Carlos Malta.
- Interviews with Eduardo Neves and Carlos Malta.
- Interviews with Léa Freire and Teco Cardoso.
- Elaboration of solos by the author.

The next step was to put the collected information in a method, without losing the focus of the objective. The challenge of this research was; how do I clarify what is Brazilian and what is jazz improvisation. Jazz and Brazilian music have influenced each other for about 100 years. The influence of jazz we can hear for example in *the Oito Batutas* of Pixinguinha started in 1919 or the big band called *Orquestra Tabajara* of Severino Araújo started in 1934 or *Zimbo trio*, an instrumental group started in 1964. These are just some examples of the many Brazilian music groups influenced by jazz.

The focus of this research is how to incorporate jazz elements in improvisation in Brazilian popular music. There are some considerations about this topic.

If you take an American, French, Dutch, Japanese, Venezuelan, Colombian musician, you know, a South African the basic difference will be the relationship



each one has with time. In other words what gives the characteristic accent of a language is basically the rhythm<sup>23</sup>. (HOLANDA, 2021, author's translation)

According to Holanda (2021), by taking notice of the groove we can distinguish different genres in improvisation such as jazz or Brazilian popular music. Improvisation can be seen as a language and just like a language has accents, improvisation has different genres as well. It is a matter of experience that gives you the vocabulary. How do we get this vocabulary? The same way as learning a new language. We listen, we practice vocabulary and analyze the particular improvisation genre. I came to the conclusion that there are more similarities than differences in improvisation in jazz and Brazilian music. I agree with these words of Cortes (2012):

If at first, still moved for a somewhat naive “revolt”, I envisioned going deeper into the improvisation and, in a way, systematize this process using only “Brazilian music”, that is, without consulting any type of material that connected to North American jazz, these years of University me showed that things are closer and more connected than they appear. I was moved by this broader vision, and with the aim of joining forces and adding the knowledge acquired during my musical experience inside and outside the academy, that I dedicated myself to write this thesis<sup>24</sup>. (CORTES, 2012 p. viii, author's translation)

#### 4.1 THE RECORDING PROCESS

Because of the restriction of the pandemic of Covid -19 that started in March 2020 and was still in force in May 2021, instead of recording in a studio I decided to record the video classes at home. The recording, editing and mixing of the sound was done by myself with the help of Flavio Mayerhofer and his company called Studio XR. This recording was

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<sup>23</sup> Se você pegar um músico americano, um francês, um holandês, um japonês, um venezuelano, colombiano, sabe, um sul-africano... a diferença básica vai ser a relação que cada um tem com o tempo, né? Ou seja, o que dá o sotaque característico de uma linguagem basicamente é o ritmo."(HAMILTON DE HOLANDA OFICIAL CHANNEL. Nossobando Festival (5th Edition. Episode recorded on 04/04/2021, min 23.28 [https://youtu.be/eg\\_zztYw35Q?t=1402](https://youtu.be/eg_zztYw35Q?t=1402). Last access on 30/04/2021.

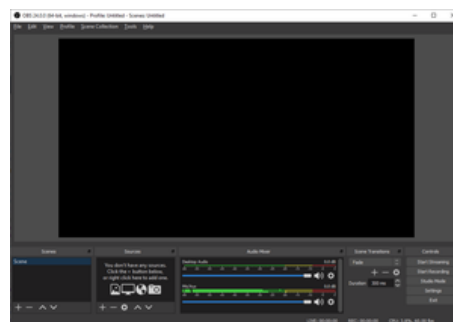
<sup>24</sup>Se em um primeiro momento, ainda movido por uma “revolta” um tanto quanto ingênua, eu vislumbrava me aprofundar na prática da improvisação e, de certa forma, sistematizar este processo utilizando apenas a “música brasileira”, ou seja, sem consultar qualquer tipo de material que estivesse ligado ao jazz norte americano, estes anos de Universidade me mostraram que as coisas estão mais próximas e conectadas do que parecem. Foi movido por esta visão mais ampla, e com o intuito de juntar forças e somar os conhecimentos adquiridos durante minha vivência musical dentro e fora da academia, que me dediquei a escrever esta tese. (CORTES, 2012, p. viii)

done in several days between January and March of 2021. The plan was to record in 5 days, one day of testing, 5 days in total. What I didn't include in the planning were the retakes and the practice of learning the text by heart. It took 10 days in total and two more days to record the mistakes again. The video editing took place in March and April of 2021.

The videos were recorded with a program called OBS and edited in the Adobe audition program with a notebook Dell G7.



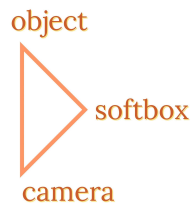
**Figure 1.** Notebook Dell G7  
(source: the author)



**Figure 2.** Recording program called *OBS*  
(source: the author)

The graphics were made in Adobe spark and the sheet music was written in the program called Sibelius 7.

The videos were recorded by a Sony A6300 camera together with a *Prime 50mm 1.4* Minolta lens with an adapter called *Mitakon Zhongyi lens Turbo MD X E-Mount*. The camera was placed on a tripod called *Manfrotto* standing about 2 meters in front of the object. The soft box was standing on the left side of the object. This can be visualized as a triangle, the camera, the object and the softbox.



**Figure 3.** Image of the position of the camera, softbox and the object.  
(source: the author)

A *Neewer FW568 5.5 inches* video assist was placed on top of the camera which is a screen pointing to the person that was being filmed to monitor the image.



**Figure 4.** Image of the Sony A6300 camera, Neewer FW568 5.5 inches video assist and the softbox.  
(source: the author)



**Figure 5.** The Prime 50mm 1.4 Minolta lens  
(source: the author)



**Figure 6.** The Sony A6300 camera and Manfrotto tripod.  
(source: the author)

The voice's sound was recorded by a lapel microphone called Sony ECMCS3, which was connected to an Elgato HD60 S+ ultra-low latency with USB 3.0. This Elgato HD60 S+ ultra-low latency captured both the sound and the audio which was sent directly to the computer by USB. The flute sound was recorded with an Aston Spirit microphone connected to an interface called Presonus studio 24c.



**Figure 7.** The lapel microphone called Sony ECMCS3, the Elgato HD60 S+ ultra-low latency with USB 3.0 and the Neever FW568 5.5 inches.  
(source: the author)



**Figure 8.** The Presonus Studio 24c.  
(source: Mercado Livre)



**Figure 9.** The Aston spirit microphone.  
(source: the author)

## 5 THE VIDEO CLASSES



[https://www.youtube.com/playlist?list=PLCmW45QcrKwQ9964CZ0-5oaCcD\\_m8TVWT](https://www.youtube.com/playlist?list=PLCmW45QcrKwQ9964CZ0-5oaCcD_m8TVWT)

### 5.1 Hybridism

This first class is a short introduction about what to expect in the coming videos, it gives the viewer a better idea of what this research is about. The beginning and the end of all the videos have a short overview of all the names of the classes and in which class you are at the moment. The idea of this first video is to briefly explain what hybridism in Brazilian popular music with jazz means. Therefore, I present examples of three different kinds of improvisations. The first example is flutist Pixinguinha playing a *choro* called *Urubu Malandro* recorded in 1930<sup>25</sup>. The improvisation is played in the tonality of the tune by the use of the major scale and the chords of the tune. Listening to this other recording of the same tune, he almost repeats the same notes in both songs. As you can read here Cortes (2012) writing about these two tunes:

The musician's phonographic records do not feature improvisations in the chorus format. The closest case here would be the recording of the composition that is currently known as "Urubu malandro" and is registered with the authorship of "Louro" and "João de Barro", the pseudonyms of Lourival Inácio de Carvalho and Braguinha. There are two recordings of this piece made by Pixinguinha: the first recording was made with the group "Oito Batutas", being recorded as samba with the title "Urubu" (Victor, 1923) - (CD attached-folder Chapter I-track 2 ); the second recording took only the name of the performer and was recorded as choro, under the title "O urubu e o gavião" (Victor, 1930) - (CD attached-folder Chapter I-track 3). In both cases Pixinguinha would have "improvised" on grades I and V7. However, relying on the observation of Valente (2009:61), it is noted that the two interpretations are similar, giving the impression that

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<sup>25</sup> As seen at : <https://www.youtube.com/watch?v=zbIGf2gIwZU>

the solo would have been rehearsed and interpreted with the intention of sounding like an improvisation<sup>26</sup>. (CORTES, 2012, p. 40-41, author's translation)

The next example is the song *Hot House* played by Joe Farrell and Sam Most. It is a bebop standard of Tadd Dameron recorded in 1979. One of the differences between this tune and the previous one is the groove. The way the solo is played, is therefore, different: it is played with the so-called "swing", in a triplet feeling. Also, the use of chromatic notes is hearable.

The last example is a solo played by flutist Carlos Malta on the song *Águas de Março* recorded in 2000. The solo has percussive and chromatic phrases. Malta is using a Brazilian groove and a jazz groove in his solo. Therefore, I consider this an example of hybridism of jazz in Brazilian popular music. More information about groove and the meaning will be given in 5.5. groove. In the end of all the videos the audience is asked to subscribe to the channel, give comments or like the video in order to reach a broader audience. For this same reason, the classes are English spoken.

## 5.2 What do the masters think

This video consists of interviews with flute players Léa Freire, Teco Cardoso, Carlos Malta and Eduardo Neves; and they are asked what improvisation means for each one of them. The video continues with an interview of Carlos Malta and Eduardo Neves, where the following questions are presented to them:

- How did you start to improvise?
- Do you improvise in a different way on the various Brazilian music genres?
- What do you think about improvisation in Brazilian popular music with jazz elements?

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<sup>26</sup> Os registros fonográficos do músico não apresentam improvisações no formato chorus. O caso mais próximo aqui seria a gravação da composição que atualmente é conhecida como "Urubu malandro" e encontra-se registrada com autoria de "Louro" e "João de Barro" 43, os pseudônimos de Lourival Inácio de Carvalho e Braguinha. Há duas gravações desta peça feitas por Pixinguinha: a primeira gravação foi feita com o grupo os "Oito Batutas", sendo registrada como samba com o título de "Urubu" (Victor, 1923) - (CD anexo-pasta Capítulo I-faixa 2); a segunda gravação levou apenas o nome do intérprete e foi registrada como choro, sob o título de "O urubu e o gavião" (Victor, 1930) - (CD anexo-pasta Capítulo I-faixa 3). Nos dois casos Pixinguinha teria "improvisado" sobre os graus I e V7. Contudo, contando com a observação de Valente (2009:61), nota-se que as duas interpretações são semelhantes, dando a impressão que o solo teria sido ensaiado e interpretado com a intenção de soar como improvisado.(CORTES, 2012, p. 40-41)

Out of the many hours of interview material, there was a selection made of what these flute players said. Unfortunately a classic accident happened when, in December 2019, the hard disk where these interviews were saved died. Luckily, a copy of some of the material in the Google photo archive was found.

Valente (2009) believes that to analyze an improvisation, the starting point is the transcription of a recording, “even knowing that we will hardly be able to obtain a faithful description of the moment”<sup>27</sup> (VALENTE, 2009: 24 apud CERQUEIRA, 2015, p. 63, author's translation). That's why the following two videos are about the analyses of the transcribed solos of this research.

### 5.3 Solos Eduardo Neves

In this video we analyze the transcriptions of the solos from Eduardo Neves that were made by the author for this research. The first solo is on the song *Um Chorinho em Cochabamba* recorded in 2015. The focus of the analyses are on the melodic, harmonic and rhythmic patterns. In this solo, Neves regularly uses harmonic patterns with the arpeggios of the chords and arpeggios in combination with chromatic notes. This we can see in bars 7, 9, 14 and 27, in the APPENDIX . He uses chromatic notes and turns around the target notes in bar 4 and 5 and a melodic pattern in bar 17, 18, 19 and 20.

The second solo of Eduardo Neves is on the *choro Bole Bole* live recorded in 2018. Also here, Neves plays precisely the scales and the chords of the tune, as we can see in bar 7 for example, where he plays the arpeggio B7 with a chromatic note (see APPENDIX: *Bole Bole*).

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<sup>27</sup> Valente (2009) acredita que para fazer a análise de um improviso, o ponto de partida seja a transcrição de uma gravação, “mesmo sabendo que dificilmente conseguiremos obter uma descrição fiel do momento” (VALENTE, 2009: 24 Apud CERQUEIRA, 2015, p. 63).

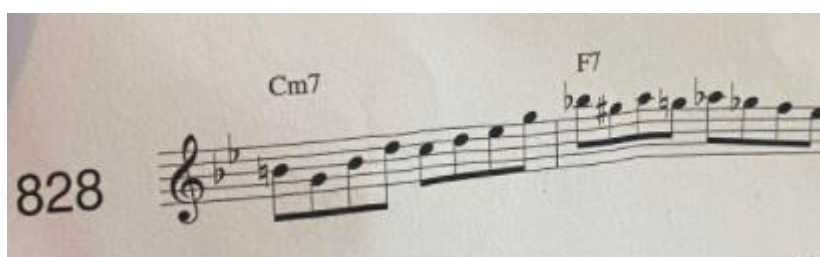


## 5.4 Solos Carlos Malta

This video is about the analysis of the solos of Carlos Malta. The first improvisation of Malta is on the song called *Casa Forte* of Edu Lobo recorded in 2019. This song is a *baião*, a music genre from the Northeast of Brazil. Malta is using rhythmic phrases, for example, as we can see in the 6th system starting from the third bar until the next system the fourth bar (see APPENDIX: *Casa Forte*).

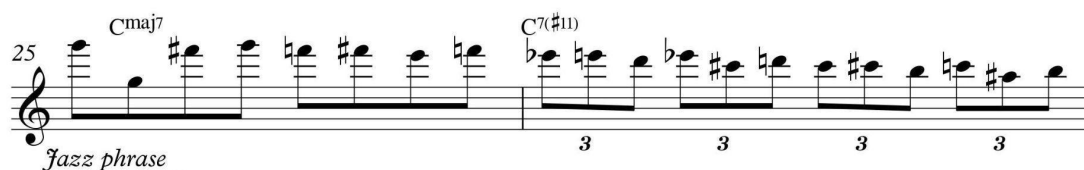
The next solo is on the tune *Brigas Nunca Mais* recorded in 2019. This solo contains quotes of other tunes hearable in the first bar, where he plays *Vassourinhas*. Later other quotes come along, such as *Tico Tico no Fubá* and *Happy Birthday*. It's not the first time that Malta uses quotes of other tunes in his improvisations. I therefore, consider it something inherent in Malta's playing (see APPENDIX: *Brigas Nunca Mais*).

The third and last solo of Malta is on the tune *Águas de Março* of Antônio Carlos Jobim recorded in 2012. For me this solo represents the best influence of jazz in improvisation for flute in Brazilian popular music. This tune is a *bossa nova* and Malta plays in bar 9 the *bossa nova* clave (see APPENDIX: *Águas de Março*). Then in bar 25 and in bar 39 he plays a jazz lick<sup>28</sup>. I found a part of this pattern in a jazz book called 1001 Jazz Licks: A Complete Jazz Vocabulary for the Improvising Musician (2000) by Jack Schneidman.



**Example 1.** Photo of lick 828 SCHNEIDMAN, J. 1001 Jazz Licks: A Complete Jazz Vocabulary for the Improvising Musician, 2000.

<sup>28</sup> Lick. A term used in jazz, blues and pop music to describe a short recognizable melodic motif, formula or phrase. Improvising jazz and blues musicians have at their disposal a repertory of licks, some of their own invention by which they can be identified, some borrowed from other players, and a solo may be little more than the stringing together of a number of such fragments. In some styles (e.g. slow blues) and for some ubiquitous chord progressions (e.g. I–II–V–I in major or minor keys) a common stock of licks is in circulation. ROBERT WITMER/R (New Grove Dictionary, 2006)



**Example 2.** Transcription of the solo of Carlos Malta on Águas de Março.  
(source: the author)

The main characteristic of a musician who chooses the vertical path is the projection, through the melody of his improvisation, of the harmonic identity of each chord. For Russell, the vertical approach is considered the most sophisticated as it requires from the improvising musician a deep knowledge of the nature of each chord.<sup>29</sup>(CERQUEIRA, 2015, p. 64, author's translation)

The previous text explains the phenomenon of improvising vertically by Russell (2001) Apud Cerqueira, (2015). In the end of the video about the solos of Carlos Malta, I speak about the difference between Malta and Neves' improvisations. I consider Neves improvising more vertically in these transcribed solos. He plays in the tonality and chords of the tune, he doesn't play so much outside of the tonality.

In the horizontal approach, the musician builds his improvised melodies based on a scale that relates to more than one chord or that defines a tonal center. In this way, following the same previous example (Dm7 - G7 - C7M) the musician uses as a subsidy for the creation of his melodies a single scale, the C major, as in musical example 13.<sup>30</sup>(CERQUEIRA, 2015, p.67, author's translation)

Here Cerqueira (2015) explains about the horizontal approach of Russell. In Malta's solos, I consider his improvisations to be more horizontal. His solos are based on motive and scales.

<sup>29</sup> A principal característica de um músico que opta pelo caminho vertical é a projeção, através da melodia de seu improviso, da identidade harmônica de cada acorde. Para Russell, a abordagem vertical é considerada a mais sofisticada pois exige do músico improvisador um conhecimento profundo da natureza de cada acorde. (CERQUEIRA, 2015, p. 67)

<sup>30</sup> Na abordagem horizontal, o músico constrói suas melodias improvisadas baseando-se em uma escala que se relacione com mais de um acorde ou que defina um centro tonal. Desta maneira, seguindo o mesmo exemplo anterior (Dm7 - G7 - C7M) o músico utiliza como subsídio para a criação de suas melodias uma única escala, a de Dó maior, como no exemplo musical 13. (CERQUEIRA, 2015, p. 67, author's translation)

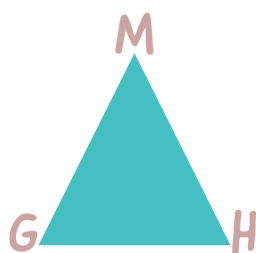
## 5.5 GROOVE

Hereby a description of the word groove in music proposed by Câmera and Danielsen (2018):

According to the Merriam Webster Dictionary, it denotes “a pronounced enjoyable rhythm.” Such a definition captures two important aspects of the concept: first, the ways in which the term groove is used (as a noun) to describe a characteristic rhythmic pattern typical of a musical style (swing groove, rock groove, funk groove), and, second—as is reflected in the adjective “groovy”— the particular pleasurable quality, as well as the appeal to dance and movement emanating from such patterns when they are performed in the optimal manner. (CÂMERA and DANIELSEN, 2018, p. 1-2)

This video explains the difference between the grooves existing in jazz (ternary) and in *choro*, *baião* and *bossa nova* (binary). Thereafter, the video continues giving examples of how to incorporate the groove on a melodic instrument such as the flute. Finally, it gives the viewer ideas how to improvise with these two grooves in Brazilian popular music.

As Malta explains in the beginning of this video, he believes that the groove is just as important as the melody. To make this concept visible, I've created an image of the three elements we have in improvisation.



**Figure 10.** Image of the connection between groove, harmony and melody.  
(source: the author)

## 5.6. TIMING AND TIMBRE

This video is a sequence to the video groove. It explains the different timing you can use during your improvisation. The second part of the video shows the different timbres

such as vibrato, trills, frullato, grace notes, glissando, grupetto (turns), singing through your flute and beatboxing that you could use in improvisation for flute in Brazilian popular music.

## 5.7 CHORO

This video is about improvisation in *choro* with elements of jazz. It starts explaining shortly what *choro* is. The video continues about the incorporation of the *choro* rhythm on instruments such as the flute in improvisation. Then it continues explaining how to improvise in *choro* and how to incorporate elements of jazz in a solo. The video contains two written solos as examples created by the author.

Cortes (2012, p. 111) explains that the main rhythmic phrase used in *choro* is the *garfinho*, which means little fork. And then, variations are made on this *garfinho* such as the use of sixteenth notes and anticipation of the notes.

Anticipation is a resource frequently used in the interpretation of *choro*. It is usually performed by transforming the “small fork” into four sixteenth notes, thus anticipating the melody note that would sound over the next beat, chord or measure. From a rhythmic point of view, this way of phrasing, anticipating the notes, brings more independence to the melodic line. Because, as in the accompaniment of *choros* the “little fork” is a constant rhythmic grouping, when using sixteenth notes over such accompaniment, the melody stands out for performing a small rhythmic displacement.<sup>31</sup>(CORTES, 2012, p. 111, author’s translation)

If we look at *choro*, a music genre that has existed for 150 years, we can see January 1922 as a remarkable moment, according to Korman (2003). Also Calado (1990) wrote that it was during a one month tour of *Os Oito Batutas* (that expanded for six months) that *Pixinguinha* became inspired and influenced by the different jazz bands playing in Paris.

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<sup>31</sup> A antecipação é um recurso utilizado com frequência na interpretação do *choro*. Geralmente é realizada com a transformação do “garfinho” para quatro semicolcheias, antecipando assim a nota da melodia que soaria sobre o próximo tempo, acorde ou compasso seguinte. Do ponto de vista rítmico, tal maneira de frasear, antecipando as notas, traz mais independência para a linha melódica. Pois, como no acompanhamento dos *choros* o “garfinho” é um agrupamento rítmico constante, ao utilizar semicolcheias sobre tal acompanhamento a melodia se destaca por realizar um pequeno deslocamento rítmico.(CORTES, 2012, p. 111)

This jazz influence in *choro* is seen as well in the compositions of *Jacob do Bandolim* and *Waldir Azevedo* in the 1950s, for example, the *choro* tune *Remelexo* written by *Jacob do Bandolim* (1948). This influence can, among others, be seen in the AB form, the use of chromatic notes and the bluesy solo played by the guitar on part A of the tune. Also, *Cochichando* (1944) and *Assanhado* (1961) are examples of *choro* tunes written respectively by *Pixinguinha* and *Jacob do Bandolim* with jazz influences such as chromatism. *K-ximbinho* and later *Paulo Moura*, *Sivuca*, *Hermeto Pascoal* among others, have jazz influences in their *choro* compositions and improvisations. According to Korman (2004, p.4) we must be aware that improvisation does feature in a *choro* format but maybe in a different way than in jazz:

According to several researchers, it was implicit that a good *choro* player had the ability and mastery of improvisation. The improvisations were not of the kind generally associated with jazz, in which the soloist uses a fixed structure to generate new melodies. In *choro*, the soloist used to embellish or virtuosically create variations to the melody and the other musicians improvised the counterpoint and accompaniment. As in any oral tradition, a way of playing and a common repertoire became part of the *choro* identity<sup>32</sup> (KORMAN, 2004, p.4 apud CAZES, 2019, p.1, author's translation)

Korman (2004) confirms here that the intention of improvisation in jazz and *choro* is different. Unlike in jazz, where the soloist takes his moment in the music to do an improvisation, *choro* improvisation can be found in the interaction between musicians. We can find it in the countermelodies of the *baixarias*<sup>33</sup> played by the seven string guitars or the variations in melody played by mandolin, flute, clarinet or saxophone. And we can find it in the rhythmical variations played by the pandeiro, dynamic variations or changes in the form of the song played by the group.

Playing, surprising other musicians, renewing communication between those who play, continues to be a motivation for improvisation. What we can see from this kind of imaginary debate between *choro* masters is that it is not possible to delimit exactly where the style ends and improvisation begins.<sup>34</sup> (CAZES, 2019, p.4, author's translation)

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<sup>32</sup>Segundo vários pesquisadores, era implícito que um bom chorão tivesse a capacidade e o domínio da improvisação. As improvisações não eram do tipo geralmente associado ao jazz, no qual o solista usa uma estrutura fixa para gerar melodias novas. No *choro*, o solista geralmente embelezava ou variava virtuosisticamente a melodia, e os outros músicos improvisavam o contraponto e acompanhamento. Como em qualquer tradição oral, uma maneira de se tocar e um repertório comum se tornaram parte da identidade do *choro* (KORMAN, 2004, p. 4, apud CAZES, 2019, p.1)

<sup>33</sup> Accompanying figuration in the bass region.

<sup>34</sup> Brincar, surpreender os outros músicos, renovar a comunicação entre os que tocam, continua sendo uma motivação para o improviso. O que podemos perceber dessa espécie de debate imaginário entre mestres do *choro* é que não é possível delimitar exatamente onde acaba o estilo e começa o improviso. (CAZES, 2019, p.4)

It is noteworthy that many used the term improvisation to mean the act of making music without a score (such as Dino Sete Cordas, for example), while others (such as Pixinguinha) understood the term improvisation as the act of making music without rehearsal. The various meanings that are added to the term improvisation by the choro players themselves and by their scholars contributed to this term being understood in a nebulous way. Recent works (CALDI, 2000; SEVE, 1999) aim to rescue a clearer understanding of the real improvisational acts in Choro<sup>35</sup>. (DAUELSBERG, 2001, p.55-56, author's translation)

### 5.7.1 Modernization of choro

A starting point of incorporating jazz elements in the improvisation of *choro* could be by making a solo on the harmony of the tune instead of making variations of the melody. This we can see in the transcribed solos on *Bole Bole* by Eduardo Neves (see appendix). According to Figueiredo (2005) from the 1970s it became more and more common to have this kind of solo incorporated in *choro*, mostly in the C part of the *choro*.

However, from the seventies onwards and mainly from the eighties, the new chorões set to be released, as we can see in the works of Rafael Rabello (guitar), Paulo Sergio Santos (clarinet and sax-soprano), Carlos Malta (flute and saxophone) and Paquito de Rivera himself and others who, when they play choro, improvise in a more jazzy way<sup>36</sup>. (ÁLVARES apud FIGUEIREDO, 2005, p. 19-20, author's translation)

However, as we see in the performance on *Bole Bole* of Neves, his solo is played on the A part. Hamilton de Holanda confirms this in his video class about improvisation on *choro*, that improvisation on the harmony can be played in any part of the *choro* tune. Hamilton de Holanda continues saying that improvising from his point of view starts by learning the *choro* repertoire, knowing the harmony of the tune and the melody. This can be practiced by playing the arpeggios of the chords and ornaments such as mordent, trills and

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<sup>35</sup>Vale ressaltar que muitos empregaram o termo improvisação ao ato de fazer música sem partitura (como Dino Sete Cordas, por exemplo), enquanto outros (como Pixinguinha), compreenderam o termo improvisação como o ato de fazer música sem ensaio. Os diversos significados que se agregam ao termo improvisado pelos próprios chorões e por seus estudiosos contribuíram para que este termo fosse compreendido de forma nebulosa. Recentes trabalhos (CALDI, 2000; SEVE, 1999) visam resgatar uma compreensão mais clara sobre os reais atos improvisativos no Choro. (DAUELSBERG, 2001, p. 55-56)

<sup>36</sup> Porém a partir das décadas de setenta e principalmente da década de oitenta, os novos chorões começaram a se soltar, como podemos ver nos trabalhos de Rafael Rabelo (violão), Paulo Sergio Santos (clarinete e sax-soprano), Carlos Malta (flauta e saxofone) e o próprio Paquito de Rivera e outros que, quando tocam choro, improvisam de uma forma mais jazzística. (ÁLVARES apud FIGUEIREDO, 2005, p. 19-20)

appoggiaturas. Also, the pentatonic and the harmonic minor scale are practical tools in improvisation according to Holanda<sup>37</sup>. I would add a third element to this, which is rhythm. Like explained in the video about groove, we can use a binary timing or a triple-feeling (ternary) timing used in jazz and the combination of these two to create a jazzy or a *choro* feeling to the improvisation. Finally, the use of diminished chords can bring a jazz element in the solo on a choro. Diminished chords are used in both jazz as in *choro*. In *choro* we can hear this for example in the lines played by the seven string guitar (CORTES, 2012, p. 119).

## 5.8 Baião

This video is about improvisation in the music genre *baião* for flute with elements of jazz. It starts with an interview of Eduardo Neves about improvisation in *baião*. It continues with a brief explanation about the music genre *baião* and its origin. After, a solo is presented with variations of the *clave* played in *baião* and *forró*. Finally, jazz elements are presented that can be added to improvisation in *baião* like the use of playing outside<sup>38</sup> and arpeggios with a chromatic note. *Baião* started as a music genre for danceable occasions. A big repertoire is needed to fill up hours of music with melodies, mostly sung with lyrics. Improvisations were mostly done by varying in the melodies by, for example, the *sanfona* (Accordion). Luis Gonzaga was one of the key figures in *baião* with recordings starting in the 1940s. (ROCHA, 2015, p. 24)

“Harmonically speaking, there is a great similarity between choro, baião, frevo... the harmony of frevo is practically the same as choro, the same as samba. He [the student] just has to articulate the form of samba, frevo... to understand how the rhythm is. (CÉSAR, 2009 apud CORTES, 2012, p. 75, author’s translation)

Like Cesar (2009) says in this quote, the distinction between the music genres like *choro*, *baião*, *frevo* and *samba* lies, among others, in the different rhythmic patterns which in *baião* comes from the combination of the *zabumba* and the triangle.

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<sup>37</sup> as seen at: <https://youtu.be/HiiUomiwSEU?t=1368>

<sup>38</sup> Outside means playing outside of the tonality of the tune.



**Example 3:** clave of the baião  
(source: the author)

From this basic *clave*, many variations are played by the *bacalhau*, a stick used by the *zabumba* player (CORTES, 2012, p.181). When artists like Dominginhos, Sivuca, Hermeto Pascoal and Oswaldinho do Acordeon, Egberto Gismonti, Hélio Delmiro, Vitor Assis Brasil, Zimbo Trio and Heraldo do Monte among others opened space in the *baião* to improvise, the use of repetitive notes, the mixolydian and dorian scales were hearable in these solos (ROCHA, 2015, p. 24).

## 5.9 Bossa Nova

This video is about improvisation in *bossa nova* with elements of jazz. It explains briefly what *bossa nova* is and continues with an interview with Carlos Malta. After this, the video shows how to play the *bossa nova* groove (on for example the flute) and a solo example is presented, created by the author. This solo gives examples to create new melodies adapted to the chords or to play musical quotes.

Finally, the video gives suggestions on how to incorporate jazz elements in improvisation by the use of the Bebop scales and the whole tone scale. The video finishes by thanking the university UFRJ for doing this research and all the flutists that cooperated, especially Carlos Malta and Eduardo Neves.

Bossa Nova was probably one of the Brazilian genres that became more known abroad, revolutionizing Brazilian Popular Music (MPB) and absorbing influences from Jazz, from the classical area with Villa Lobos, Debussy, Chopin, Ravel and others. Rosa, Pixinguinha, Dorival Caymmi, among others. Its harmonic and formal structure is similar to jazz, however, with a melody and rhythm section with a Brazilian character, making room for improvisation after the theme is exposed. Improvisation, in this sense, is based on the harmonic structure of the song itself. Bossa Nova could be considered a movement that has been responsible for the



incorporation of an enrichment in the harmonic structure of Brazilian Popular Music.<sup>39</sup> (DAUELSBERG, 2001, p. 50, translated by the author)

Like Dauelsberg (2001) explains here, *bossa nova* absorbed influences from classical composers, samba canção and from jazz. According to Dauelsberg (2001, p. 50) this music genre started with albums like *Canção do Amor Demais* with Elizeth Cardoso and *Chega de Saude* with João Gilberto in the end of 1950s. The jazz influence can be seen in other aspects: the chord extensions, the form of the tunes and the way of improvising. In improvisation, the influence came from American artists like Herbie Mann, Stan Getz, among others, by improvising on *bossa nova*, as Carlos Malta (2019) said in his interview with the author.

### 5.9.1 The Bebop scales

“From the early 1920s, jazz musicians attempted to make their improvised lines flow more smoothly by connecting scales and scale tones through the use of chromatic passing notes.” (BAKER, 1998, p. 12). As Baker (1998) explains here, chromaticism is used to connect scales and scale tones. This we can find back in the improvisation of the solo transcribed of Malta; *Brigas Nunca Mais* and *Águas de Março*, by the author. To use chromaticism, one of the options is the Bebop scales<sup>40</sup>. These scales, (created in the jazz subgenre bebop) offers a structure for the use of chromaticism. (PIEDADE, 2003, p. 51). Ex. 2 is an example of one of the Bebop scales that is used in the solo example in this video class about *bossa nova*. It is called the Bebop major scale (used in a major chord).

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<sup>39</sup> Provavelmente a Bossa Nova foi um dos gêneros brasileiros que se tornou mais conhecido no exterior, revolucionando a Música Popular Brasileira (M.P.B.) e absorvendo influências do Jazz, da área erudita com Villa Lobos, Debussy, Chopin, Ravel e outros Teve influências, ainda, de compositores brasileiros que antecederam o movimento como: Ary Barroso, Noel Rosa, Pixinguinha, Dorival Caymmi, entre outros. Sua estrutura harmônica e formal é semelhante ao Jazz, porém, com melodia e seção rítmica com caráter brasileiro, abrindo espaço para a improvisação após a exposição do tema. A improvisação, neste sentido, se desenvolve com base na estrutura harmônica da própria canção. Poderia-se considerar a Bossa Nova um movimento que tenha sido responsável pela incorporação de um enriquecimento na estrutura harmônica da Música Popular Brasileira. (DAUELSBERG, 2001, p. 50)

<sup>40</sup> For more information, see: How to Play Bebop, Vol 1 of David Baker, 1998.

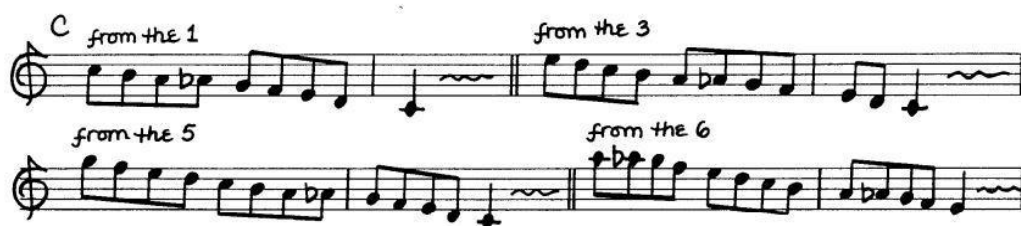
### THE BEBOP MAJOR SCALE

The rationale for the use of the bebop major scale is the same as that for the use of the bebop dominant scale. This scale is spelled 1-2-3-4-5-#5-6-7-8 and is used over any major type chord.

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#### Rules

1. The scale usually moves in basic eighth note patterns and usually descends.
2. In pure form the scale invariably starts on a down beat.
3. In pure form the scale starts on a chord tone. For the purposes of the use of this scale the chord tones are 1, 3, 5, and 6 (not 7), as in the following example:



**Example 4:** Photo out of the book; How to Play Bebop, Vol 1 of David Baker, 1998, p. 13.

## 6. FINAL CONSIDERATIONS

When I was young I thought of studying anthropology instead of music, because of my interest in other cultures. With this research, I feel I united these two worlds. I noticed I did field study as if I were an anthropologist studying different music cultures. What I liked about this work is that musicians consciously or unconsciously build bridges between cultures. They create new music by being inspired and influenced by other music genres. I think, therefore, music brings people together and music connects us.

Let's, for example, take a look at the history of Brazil. Out of a mix of many cultures from over the world, arised an immense richness called Brazilian popular music. Cirino apud Silva (2011, p.28) “points out that one of the fundamental marks of the formation of MPBI<sup>41</sup> is hybridism, in which Brazilian, popular, traditional, foreign, erudite and modern elements are articulated and developing a national identity”. Hybridism in Brazilian popular music was therefore present from the beginning of its existence. Around the 1920s jazz entered as a new element in Brazilian popular music seen in, among other elements, the instrumentation, the repertoire, the form of the music, improvisation, the groove, the harmony and melody of songs. The most important element I think is of what Santiago<sup>42</sup> (2020) explains here: “jazz, it actually became a way for us to approach music, much more than a style. Because you can do this with samba, you can do this with baião, you can do this with rock”.<sup>43</sup>

According to Piedade (2003), the hybridism between Brazilian popular music and jazz is called Brazilian jazz (jazz brasileiro) or Brazilian instrumental music; “it is part of jazz as a transnational musical movement, where the focus lies on the freedom of creation and improvisation”. If we look at jazz like Santiago and Piedade (2003), I consider Brazilian popular music a form of jazz as being part of a universal music. As mentioned before, this music genre has the freedom of creation and improvisation, interaction between musicians and improvisation on as well the harmony (vertical) as melodically (horizontal). But, at the same time, in Brazilian popular music we still can clearly distinguish music genres such as

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<sup>41</sup>Brazilian instrumental popular music.(SILVA, 2011)

<sup>42</sup> CANAL HAMILTON DE HOLANDA OFICIAL. **Improvisação Hamilton de Holanda Anat Cohen Daniel Santiago Lula Galvão Carol Panesi. Youtube, 2020. 1 video (min 52.25)** Available in: <https://www.youtube.com/watch?v=9YGZeJ9gqEw> Last access: 06/09/2021

<sup>43</sup>Ibid

*baião* and *frevo* with its roots in the Northeast of Brazil, or *samba*, *bossa nova* and *choro* with its roots in Rio de Janeiro.

Improvisation occurs in both music genres of jazz and Brazilian popular music, but it was jazz (after being influenced by its structures and procedures) that brought a more harmonically oriented thinking instead of mainly "melodically." The objective of this work aimed to systematize flute improvisation at the melodic and rhythmic aspects. This research is about the hybridism between jazz and Brazilian popular music through, among other things, the improvisation of Eduardo Neves and Carlos Malta. I would say this happens when we combine rhythmic and melodic elements of Brazilian popular music with rhythmic and harmonic elements of jazz. If we look at the example of video 1 about hybridism where the music example a and b becomes c, I consider the rhythmic elements of playing binary or ternary articulation (swing timing) the most important element to make this happen. Although this is my approach to a subject much larger and more complex than this research. Eduardo Neves and Carlos Malta mention that they both are influenced by jazz artists from the United States. But they mention as well that the song they are playing in, what the song is about, the music genre and the melody is what moves them to improvise in Brazilian popular music. Therefore, to me this would be a form of hybridism, from which jazz elements are carefully incorporated in the improvisation of Brazilian popular music but by not losing the essence of the song or with other words, the essence of the music.

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## 8. APPENDIX A – [TRANSCRIBED SOLOS OF EDUARDO NEVES AND CARLOS MALTA]

### Solo Eduardo Neves - Um Chorinho em Cochabamba

album - Caçua  
Nicolas Krassik

Second time tacet

Chromaticism

5 C7 Bb7 A7 D7 3

Turn around the target note Anticipation Arpeggio with chromaticism

9 Gm7 A7 F7

Gm7 Arpeggio Arpeggio with chromaticism F7 Arpeggio

13 Bb7 Eb7 Dm7 1. 2. Dm7

Part of the melody Eb7 Arpeggio Turn around the target note

18 Bb7 Dm Violin

A melody adapted to the chord

22 Gm7 C7 F6 Flute

(8)-----

26 Em7(b5) A7 Dm7 F7 Violin

Em7(b5) 3 A7 Arpeggio

30 Dm



# Bole Bole

Eduardo Neves - live with grupo Semente 12/03/2018

The musical score for "Bole Bole" is presented in a single system with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as chords, melodic lines, and performance instructions.

**Staff 1 (Guitar):**

- Measures 1-4: Chords B7, Em7, C7, Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 5-8: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 9-12: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 13-16: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 17-20: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 21-24: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 25-28: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 29-32: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 33-36: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 37-40: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 41-44: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 45-48: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 49-52: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 53-56: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 57-60: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 61-64: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 65-68: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 69-72: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 73-76: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 77-80: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 81-84: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 85-88: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 89-92: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 93-96: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 97-100: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.

**Staff 2 (Piano):**

- Measures 1-4: Chords B7, Em7, C7, Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 5-8: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 9-12: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 13-16: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 17-20: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 21-24: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 25-28: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 29-32: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 33-36: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 37-40: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 41-44: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
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- Measures 49-52: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 53-56: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 57-60: Chords Am7, E7, Am. Melody includes a triplet of eighth notes and a chromatic line.
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- Measures 65-68: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 69-72: Chords Em7, F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
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- Measures 81-84: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.
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- Measures 93-96: Chords F#7, B7, Em7, E7. Melody includes a triplet of eighth notes and a chromatic line.
- Measures 97-100: Chords Em7, C7. Melody includes a triplet of eighth notes and a chromatic line.

**Annotations:**

- B7 with a chromatic note* (Measures 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101)
- quote Corta Jaca - Chiquinha Gonzaga* (Measures 1-4)
- play around the target note* (Measures 5-8)
- Frulato* (Measures 13-16)
- a melody adated to the chords* (Measures 17-20)
- Choro phrase* (Measures 25-28)
- B7 with a chromatic note* (Measures 33-36)

2

D<sup>7</sup> G E<sup>7</sup> Am<sup>7</sup> D  
 play around the target note arpeggio of G play around the target note  
 G<sup>6</sup> D<sup>6</sup> B<sup>7</sup>  
 3 3 B<sup>7</sup> arpeggio  
 Em<sup>7</sup> A<sup>7</sup>(add9) D<sup>7</sup>(add9) D<sup>7</sup>(#5)  
 A<sup>7</sup> arpeggio  
 8va G<sup>6</sup> 8va A<sup>7</sup>  
 (8) B<sup>7</sup> Em<sup>7</sup> Eb<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(add9)  
 (8) C<sup>6</sup> Cm<sup>6</sup> 3 3 G/B E<sup>7</sup> 3 3  
 A<sup>7</sup>(add9) D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>  
 Chromaticism

# Casa Forte

Solo Carlos Malta  
on the cd Duofel+Dois

*together with a effect of an octaver*

*a melody adapted to the chords*

*rhythmic pattern*

*quote Bebê - Hermeto Pascoal*

*rhythmic pattern*

2

Musical score for guitar, system 2. The score consists of three staves of music in treble clef. The first staff contains four measures with chords  $E^7$ ,  $A_m$ ,  $A_m^9$ , and  $A_m(maj7)$ . The second staff contains four measures with chords  $A_m^7$ ,  $A_m^6$ , and  $Fmaj7/A$ , followed by a melodic variation. The third staff contains two measures with chords  $D_m$  and  $A_m$ , followed by a final measure. The text *variation on the main melody* is written below the second staff.

Chords:  $E^7$ ,  $A_m$ ,  $A_m^9$ ,  $A_m(maj7)$ ,  $A_m^7$ ,  $A_m^6$ ,  $Fmaj7/A$ ,  $D_m$ ,  $A_m$ .

*variation on the main melody*

# Brigas nunca mais

Solo Carlos Malta - Show de um ano 'Café lá em Casa'

Chords and annotations for the first system:

- Chords:  $C^6$ ,  $B^{13}$ ,  $B\flat maj7$ ,  $A^7(b13)$
- Annotation: *quote Vassourinhas*

Chords and annotations for the second system:

- Chords:  $Dm^6$ ,  $B\flat m^6$ ,  $Dm^7(add9)$ ,  $G^7(b13)$
- Measure 5 is marked.

Chords and annotations for the third system:

- Chords:  $Em^7$ ,  $E\flat^o$ ,  $Dm^7$ ,  $Bm^7(b5)$ ,  $E^7$
- Measure 10 is marked.

Chords and annotations for the fourth system:

- Chords:  $Am^7$ ,  $D^7$ ,  $Dm$ ,  $G^7$
- Measure 15 is marked.

Chords and annotations for the fifth system:

- Chords:  $C^6$ ,  $B^7$ ,  $B\flat maj7$ ,  $A^7(b13)$
- Measure 20 is marked.
- Annotation: *play around the target note*

Chords and annotations for the sixth system:

- Chords:  $Dm^7$ ,  $B\flat m^6$ ,  $Dm^7(add9)$ ,  $G^7$

Chords and annotations for the seventh system:

- Chords:  $Cmaj7$ ,  $C^7(\#5)$ ,  $Fmaj7$ ,  $B\flat^7$
- Measure 25 is marked.
- Annotation: *12*

Chords and annotations for the eighth system:

- Chords:  $C/G$ ,  $Dm^7/G$ ,  $G^7$ ,  $Em^7$ ,  $Cmaj7$ ,  $Dm^7$ ,  $G^7$
- Measure 30 is marked.

Chords and annotations for the ninth system:

- Chords:  $Em^7$ ,  $A$ ,  $Dm^7$ ,  $G^7(b9)$ ,  $D\flat^6$
- Measure 35 is marked.

Chords and annotations for the tenth system:

- Chords:  $C^6$ ,  $B^7$ ,  $B\flat maj7$ ,  $A^7(b13)$
- Annotation: *arpeggio of C#*
- Measure 40 is marked.
- Annotation: *syncopated rhythmic pattern*

2

Dm7 Bbm6 Dm7(add9) G7(#5)  
 Em7 Eb° Dm7 B° E7  
*Blues phrase*  
 Am7 D7 Db7(sus4) G7(add13)  
 C6 B7 Bbmaj7 A7(b13)  
 Dm7 Bbm6 Dm7(add9) G7  
*syncopated rhythmic pattern*  
 Gm7 C7(#5) Fmaj7 Bb7  
 C/G G(sus4) G C/G G7(sus4)  
 Em7 A Dm7 G7(b9) Db6 8va 8va Db6  
 C6 B7 Bbmaj7 A7(b13)  
 Dm7 Bbm6 Dm7(add9) G7(b13)  
 Em7 Eb° Dm7 G7  
*quote of Tico Tico no Fubá*

3

The musical score is written on a single staff in treble clef. It consists of several measures with the following chords and annotations:

- Measure 1:  $A^m7$
- Measure 2:  $D^7$
- Measure 3:  $D^m6$
- Measure 4:  $G^7(add13)$
- Measure 5:  $C^6$
- Measure 6:  $B^7$
- Measure 7:  $B^bmaj7$
- Measure 8:  $A^7(b13)$
- Measure 9:  $D^m6$
- Measure 10:  $B^bm6$
- Measure 11:  $D^m7(add9)$
- Measure 12:  $G^7$
- Measure 13:  $G^m7$
- Measure 14:  $C^7(\#5)$
- Measure 15:  $F^maj7$
- Measure 16:  $F^m6$
- Measure 17:  $F^m6$
- Measure 18:  $C/G$
- Measure 19:  $G^7(sus4)$
- Measure 20:  $C/G$
- Measure 21:  $C^maj7$
- Measure 22:  $G^7(sus4)$
- Measure 23:  $G^7$
- Measure 24:  $E^m7$
- Measure 25:  $E^b7(add9)$
- Measure 26:  $D^m7$
- Measure 27:  $G^7(b9)$  (with a gliss. annotation)
- Measure 28:  $D^b6$
- Measure 29:  $D^b6$

*quote of Happy Birthday*

*rhythmic pattern*



# Aguas de Março on the album 'Pimenta'

Solo Carlos Malta

Tom Jobim

$\text{♩} = 115$

9  $C^{maj7}$   $C7(\sharp 11)$   $F^{maj7}$   $Fm^6/A\flat$

*Bossa Nova clave*

13  $C^{maj7}$   $C7(\sharp 11)$   $F^{maj7}$   $Fm^6/A\flat$

*Lazy timing* *Blue note* *3*

17  $C^{maj7}$   $C7(\sharp 11)$   $F^{maj7}$   $Fm^6/A\flat$

*free interpretation of the melody*

21  $C^{maj7}$   $C7(\sharp 11)$   $F^{maj7}$   $Fm^6$

*quote of Um a Zero*

25  $C^{maj7}$   $C7(\sharp 11)$

*jazz phrase* *3* *3* *3* *3*

27  $F^{maj7}$   $Fm^6$

29  $C^{maj7}$  *gliss.*  $C7(\sharp 11)$

31  $F^{maj7}$   $Fm^6$

*rhythmic pattern*

33  $C^{maj7}$   $C7(\sharp 11)$



2

35  $F^{maj7}$   $Fm^6$

37  $C^{maj7}$   $C7(\sharp 11)$

39  $F^{maj7}$   $Fm^6$

41  $C^{maj7}$   $C7(\sharp 11)$

43  $F^{maj7}$   $Fm^6$

45  $C^{maj7}$   $C7(\sharp 11)$   
*Use of voice playing percussively*

47  $F^{maj7}$   $Fm^6$   
*rhythmic pattern*

49  $C^{maj7}$   $C7(\sharp 11)$

51  $F^{maj7}$   $Fm^6$   $C^{maj7}$   $C7(\sharp 11)$   
 $F^{maj7}$   $Fm^6$   $C^{maj7}$

55 *Frullato* *part of the main melody*

58  $C7(\sharp 11)$   $F^{maj7}$   $Fm^6$   
*part of the main melody*

**9. APPENDIX B – [SOLOS BY THE AUTHOR]**

## Solo 1 Choro

90 BPM

Floor Polder

D Bm Em7 A7 D Bm Em7 A7

5 D Bm Em7 A7 D Bm Em7 A7

9 D Bm Em7 A7 D Bm Em7 A7

13 D Bm Em7 A7 D Bm Em7 A7

17 D Bm Em7 A7 Bm Em7 A7  
*quote of Cheguei - Pixinguinha*

21 D Bm Em7 A7 D Bm Em7 A7  
*quote of Urubu Malandro - Pixinguinha*

25 D Bm Em7 A7 D Bm Em7 A7  
*together with voice*

29 D Bm Em7 A7 D Bm Em7 A7

33 D Bm Em7 A7 D Bm

36 Em7 A7

## Solo 2 Choro

95 BPM

Floor Polder

B<sup>7</sup>/D<sup>#</sup>      B<sup>7</sup>/F<sup>#</sup>      Em<sup>7</sup>/G      Em<sup>7</sup>      Em<sup>7</sup>/G  
 turn around the target note d<sup>#</sup>

5      E<sup>7</sup>/G<sup>#</sup>      E<sup>7</sup>/B      Am<sup>7</sup>  
 arpeggio of Am<sup>7</sup> with chromatic notes

9      Am<sup>7</sup>/C      Am<sup>7</sup>/C      Em/G      Em<sup>7</sup>

13      F<sup>#</sup>7      F<sup>#</sup>7      B<sup>7</sup>      B<sup>7</sup>  
 dim chord

17      B<sup>7</sup>      B<sup>7</sup>/F<sup>#</sup>      Em<sup>7</sup>/G      Em<sup>7</sup>      Em<sup>7</sup>/G

21      E<sup>7</sup>/G<sup>#</sup>      E<sup>7</sup>/B      Am<sup>7</sup>      Am<sup>7</sup>/C

25      Am<sup>7</sup>      Am<sup>7</sup>/C      F<sup>#</sup>m<sup>7</sup>(b5)      Em/G      Em<sup>7</sup>

29      F<sup>#</sup>7      B<sup>7</sup>      Em<sup>7</sup>

## Solo 1 Baião

Floor Polder

Am7 Dm7 E7 Am7

3 *glissando*

5 Am7 Dm7 E7 Am7

3

9 Am7 Dm7 E7 Am7

*chromaticism whole tone scale arpeggio with a chromatic note*

13 Am7 Dm7 E7 Am7

17 Am7 Dm7 E7 Am7

*together with voice frullato*

21 Am7 Dm7 E7 Am7

25 Am7 Dm7 E7 Am7

29 Am7 Dm7 E7 Am7

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## Solo 2 Baião

Floor Polder

G<sup>7</sup> together with voice G<sup>7</sup> 4  
 C G C D<sup>7</sup> G 8  
 C G C D<sup>7</sup> G 12  
 G<sup>7</sup> turn around the target note G G<sup>7</sup> 16  
 frullato G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> 20  
 C G G 24  
 turn around the target note E C D<sup>7</sup> G 28  
 G<sup>7</sup> together with the voice 32  
 36  
 quote Upa Neguinho - Edu lobo 40  
 C G C D<sup>7</sup> G 44  
 C G C D<sup>7</sup> G 48

## Solo Bossa Nova

90 BPM

Floor Polder

G $\frac{6}{9}$  G $\frac{6}{9}$  G $\frac{6}{9}$  A $7(\text{add}9)$  3 A $7(\text{add}9)$   
 6 Am $7$  D $7(\sharp 5)$  G $\frac{6}{9}$  G $\frac{6}{9}$   
 10 G $\frac{6}{9}$  G $\frac{6}{9}$  A $7(\text{add}9)$  A $7(\text{add}9)$   
 14 Am $7$  D $7(\sharp 5)$  G $\frac{6}{9}$  G $\frac{6}{9}$   
 18 Dm $7$  G $7(\text{add}9)$  C $\text{maj}7$  C $6$   
 22 Em $7$  A $7(\text{add}9)$  Am $7$  D $7(\flat 9)$   
 26 G $\frac{6}{9}$  G $\frac{6}{9}$  A $7(\text{add}9)$  A $7(\text{add}9)$   
 30 Am $7$  D $7(\text{add}13)$  G $\frac{6}{9}$  G $\frac{6}{9}$

repetitive motive adapted to the chords

bebop major scale

quote of Bole Bole - Jacob do Bandolim

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