

UNBOUND JAZZ: COMPOSING
AND PERFORMING IN A MULTI-
CULTURAL TONALITY

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Unbound Jazz: Composing and Performing in a Multi-Cultural Tonality

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Abstract

This folio is conceived to propose and demonstrate music realisation of original compositions throughout the employment of elements of mainly two distinct sources: a selection from the wide palette of Brazilian folk styles that have improvisation as a strong element, which is internationally acknowledged as Brazilian Jazz; and its intersections with a certain style of European Jazz represented by artists notable by their keenness to combine elements from distinct musical genres with their Classical background, such as Ralph Towner, Jan Garbarek, John Abercrombie, Eberhard Weber, Kenny Wheeler, Terje Rypdal, Keith Jarrett to name a few. Both Brazilian and European approaches to Jazz seem to share processes of appropriation of foreign musical languages, as well as utilising characteristic features of their own traditions. Another common ground is their relation with some elements and procedures of classical music.

The methodology to accomplish an organized collection of musical material was to divide them in five major influences, part of them by composers and part by genres notable by having evolved through absorbing elements from distinct cultural sources. In five projects, fifteen original compositions are provided along with their recorded and/or filmed performances and commentaries about the compositional aspects, concerning the style or composer focused on. Five iconic pieces were reimagined in order to highlight certain procedures and elements derived from external sources.

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Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged in references and in the resource list.

Accompanying Material

- 21 music scores
- 2 audio cd
- 1 dvd

Acknowledgements

After these past four years of dedication, punctuated by a great exchange of musical experiences but also by some very difficult moments, I wish to thank a number of people who were extremely important for the realization of this work.

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Introduction

Context

The presence of multi-cultural elements in different musics of the world has always fascinated me. My father was a reviewer of classical music releases for the newspaper *Jornal do Brasil* in Rio de Janeiro. Consequently, we always had numerous LPs available at all times, and he was enthusiastic to the point of playing me different versions of the same concertos and symphonies and pointing out originality in *tempi*, interpretation, *cadenzas*, etc. I was five years old when he used to take me to concerts and operas and ask what I thought of the way this or that conductor made the orchestra sound.

I believe that such closeness with the classical music universe, supplemented by my mother's fondness for Brazilian Popular Music (called MPB) nurtured my love for identifying similarities and influences and my interest in understanding periods of time when two or more composers created music and what common grounds they held—in particular, to consider the way they approached folk and popular styles. I think that ultimately, every music, no matter how sophisticated, comes from a popular music root. In classical music, Villa-Lobos and Béla Bartók, for instance, are examples of artists who intensely researched the roots of folk music of their countries, imprinting their personal artistic concept on the music of their time by combining these folk elements with their distinct influence. In popular music, Astor Piazzolla and Egberto Gismonti applied a similar approach, by mixing traditional folk elements with contemporary concepts of harmony and improvisation. Also worthy of note is the presence of such composers in both concert halls and jazz venues, as a signal of the crossovers characteristic of their music.

Since I first recall making music, I spread my interest among a number of styles, trying to comprehend what it is that makes each sound so characteristic. This practice soon led me to try to experiment on newly learned tunes with novel chord changes, time signatures, hybrid forms and combined styles. In two of my latest albums I have mixed solo guitar arrangements with percussion and string quartets, as well as an electric guitar trio playing a fast samba in a contrapuntal arrangement, for instance. (Estolano, 2000 and 2008).

There are, and there always will be, elements held in common in different musical and cultural traditions, since their musics are all built using the same tools: melody, harmony, rhythm, timbre, dynamics. In a narrower sense, it is possible to identify similarities between two or more distinct styles, in rhythmic patterns ('grooves'), harmonic cadences, phrasing, form or melodic motifs. In hindsight, a researcher may discover the way a certain style or composer developed a vocabulary. In some cases, those composers and styles became acquainted with a different musical source that triggered new characteristics in their own work. For instance, when the virtuoso flutist and composer Pixinguinha, known as the most prominent figure of *Choro* music, travelled to Paris with his band in 1922 and returned with a tenor saxophone, other band members, banjos and a drum set, his music was transformed. He began to create the innovative counterpoints in his *choros* (Cabral, 1978, p. 47).

With such a wide terrain to cover due to the combination of different styles, narrowing the scope may facilitate comprehension. This PhD portfolio consists of original music created with elements from different cultural backgrounds as inspiration, blended into Brazilian folk styles. The work aims to expound for study possible processes of multi-cultural blend in improvised music. The common ground in this blend is the presence of improvisation as a key element, not only in individual solos but also in the collective treatment of accompaniments. Brazilian Jazz and European Jazz are the two principal components in this research, because they share the idea of improvisation as an important part of performance/recording. When looking at music scores of Pixinguinha and Charlie Parker, for example, it is easy to see that their notated

music needed the creativity of the players to sound like it does in recordings. But both also valued their cultural folk backgrounds as a source for elemental musical material.

In 1922 Brazil had its first major festival of Modern Arts. That opened paths for the idea of ‘cultural anthropophagy’, a concept defended by the controversial poet Oswald de Andrade in his *Cannibal Manifesto*, where he argued for feeding Brazilian artists with foreign cultural sources, then ‘spitting out’ those influences after being digested by their national ‘gastric juice’. These events created a tendency in Brazilian modern art to value national elements over the mere replication of European styles commonly seen then (Andrade, 1928, p. 1). This idea inspired composers like Villa-Lobos and Guerra-Peixe, painters like Tarsila do Amaral and Portinari, writers like Jorge Amado and Graciliano Ramos, all of whom began using Brazilian folk elements in their works. In my opinion, the mingling and mixture of traditions from different peoples benefited Brazil, which already has a plethora of multi-cultural elements found in its folk art. The ‘anthropophagic’ approach permeates a number of Brazilian styles, particularly those employed in this portfolio.

At this point, it is appropriate to contextualize Jazz—not defining what it is globally but in the personal approach employed in this work. I like one author’s view: Jazz is any music where the activity is not entirely planned or written, and the resulting music will be affected by the decisions made when performing (Meehan, 2014, p. 99). Therefore, in my multi-cultural view of Jazz music, any genre can be taken as a source of material that can be approached as jazz. This concept has oriented the choices I made when composing and performing throughout this work.

As pianist Bill Evans stated in an interview, he sees as a process of music making where, regardless of the style, musicians create one minute of music in one minute of time. Evans highlights the importance of improvisation as a strong component of jazz concept that may be applied to a wide range of styles. (Evans in Restivo, 2017, p. 9).

The branch of Jazz taken as one source of inspiration in this work is, in my opinion, one of the most interesting combinations achieved by a group of artists linked by similar musical approaches. A blend of classical, jazz and folk styles from Scandinavia, India, Brazil and other cultures was characteristic of some European jazz artists who initiated their careers collaborating with German recording label ECM, particularly in the 1970s and 1980s— with musicians such as Ralph Towner, Eberhard Weber, Terje Rypdal, Jan Garbarek, Egberto Gismonti, Kenny Wheeler and a number of others, who at first recorded together in each others' albums, developing solid and influential careers. These musicians started in jazz by accompanying North American jazz artists such as Dexter Gordon, Coleman Hawkins, Chet Baker, Kenny Clarke and Bud Powell. Some of their works and concepts are analyzed and explored in original pieces in Chapter 5, which is dedicated to this European approach to jazz.

Interestingly, several of those artists, who possessed a classical music background experimented with aspects such as form, instrumentation, polyphony and harmony, thus expanding the jazz syntax. These elements, added to a keenness to use distinct cultural sources in my opinion make this something unique, hereafter called European Jazz (also called sometimes ECM jazz) (Restivo, 2017, p. 89). These artists were deliberately avoiding the texture of traditional jazz and its repertoire of American standards. They instead based their music on crossovers of styles, a wider sound ambience that employs a range of instruments not commonly associated with traditional jazz. The American quartet Oregon, led by Ralph Towner, for example, employed oboe, classical guitar, sitar, piano, tabla and double bass to play improvised instrumental music that proved hard to label. They were variously named as an ensemble that plays jazz, classical, new age and folk. German iconic bass player and award-winning composer Eberhard Weber asked his players at the recording sessions of his debut album to play whatever they wanted, as long as it was not jazz (Lake and Griffith 2007, p. 39). Also noticeable is the level to which these artists took the interaction of players who were no longer mere

accompaniment, but were engaged in a rich dialogue between soloist and band.

The idea of approaching composition and performance with complete freedom to shift between styles directly relates to my interest in imagining possible combinations between elements from distinct cultural traditions, using them as tools for making music that favours improvisation.

“If you want to be universal, start by painting your own village”

(Liev Tolstoi).

Methodology

In order to best organize the tools to achieve the proposed work and to investigate the common points between styles and compositional/performing elements, I have chosen to display the main influences in my personal approach in music in five projects. Each one relates to one facet of my musical perspective. Each influence became part of my musical syntax for different reasons: they were present in my early studies as a musician, they were drawn from material in ensembles in which I participated, or they were pieces I chose for teaching. The five projects are ordered chronologically, according to the period of time when each focused ‘school’ or artist developed. Coincidentally, or not, they are also given in the order in which I became acquainted with them and began incorporating them into my music.

I associate these influences with what I think of as ‘schools.’ Some artists and new sub-genres derived from consolidated styles, inaugurating entirely new branches of musical possibilities—in instrumentation, rhythm, form, improvisation or harmony. In some cases, this art is the result of combinations between distinct cultural influences put together by circumstances. Such occurrences find fertile soil in Brazil, because of the character of its society, formed by several cultures (Andrade, 1972, p. 32). *Choro* music for instance, developed from the encounter of European court music with African musical

traditions (Cabral, 1978, p. 17). Jazz is also thought to have resulted from the combination of European classical traditions with military marching bands and various African elements (Kampmann, 2013, p. 1). Over time the art of these innovators influenced a new generation of musicians and composers; and these, by bringing in new contemporary elements, eventually consolidate into a 'school'. An example of this is the way Argentinian artist Astor Piazzolla treated *tango* music, inserting elements of contemporary classical music and jazz in one traditionally established style, even to the point that some critics found it disrespectful and not worthy to be called *tango* anymore (Koh, 2013, p. 32). Nevertheless, it did not prevent Piazzolla and his followers from being acknowledged today as pioneers and masters, in both jazz and classical contexts. In their trajectory and in the elements in their works, these 'schools' have been important points of reference in my pathway as performer and composer. A number of my previous works portray characteristics of distinct musical sources and the presence of classical techniques and instrumentations (Estolano, 2008).

Therefore, I have developed musical pieces inspired by the characteristic elements of each referred 'school' or composer in turn, employing them in combination with personal paths I follow in my music. I have pursued the goal of creating original material throughout, visiting one 'school' (a style or composer) and inserting external elements into it. The intended result are pieces that may be identified as in a certain style (*samba, frevo, jazz ballad, progressive rock, contemporary classical*), usually because of its predominant rhythmic patterns, but which also have perceivable tinges of other styles. Ultimately, I have composed and performed with a given style in mind, but always probing possible connections with other styles. It may be possible to perceive, in some moments, features from two or more styles, not as collage, but blended in a natural flux of ideas. I am fond of developing musical material that passes through different textures and soundscapes.

As part of the strategy, to help demonstrate some crossover procedures, I also have provided personal arrangements for iconic pieces in each chapter. By adding these originals for comparison, I hope to highlight the 'foreign' elements employed, and why they fit more or less naturally.

Also worthy of mention is the use of reverberation in an attempt to suggest the sonority of the kind of European jazz that is fundamental to this folio. An ample reverberation, characteristic of ECM's jazz recordings, is heard not only in pieces based on this 'school', but also in pieces based on Brazilian styles; a sound not usually applied to syncopated styles. In such cases, the addition of reverberation is just one more external element in the multi-cultural blend.

The outputs are presented as recordings with scores and commentaries, supplemented with footage from concerts given at the time the projects were being developed. The additional footage may be helpful to show a piece performed in two distinct environments. I found throughout that organizing ensembles suitable for the kind of sonority I chose for each project, and rehearsing or performing them on a regular basis, has eased the path to cohesion. It was satisfying to witness the development of the instrumentalists who joined these projects as they developed confidence in playing Brazilian syncopated rhythms with a proper sense of style.

Regarding the balance between improvisation and written music, in some arrangements, it was necessary to write out in detail the piano accompaniment or the bass lines, often because they use unfamiliar specific rhythmic figures and techniques that musicians might struggle to grasp. These solos could otherwise be improvised. In contrast, in some cases when the ensembles had a chance to perform together for a longer time, it was sufficient just to provide the chord sequence to the players, who were able to apply the desired rhythmic feel and chord voicings. This relation between notated and non-notated features will be analysed individually, piece by piece. Live recordings were used for such works, while multi-track recording was used for pieces in which improvisation was a secondary element.

Project 1 - *Eternal Choro*

This project is intended to explore one root of Brazilian instrumental music, a seminal genre in Brazil's musical universe, regarded as such by a large

number of important composers like Villa-Lobos, Tom Jobim, Egberto Gismonti (Andrade, 1989, p. 69). *Choro* emerged from the 'modinhas' and 'lundus' of the Imperial court in the 1800s blended with the syncopated percussive styles brought to Brazil by enslaved Africans. Ever since its origin, *Choro* has been incorporating new elements, so there is a permanent freshness to this style even with the preservation of its characteristic syntax (Cançado, 1989, p. 8). Therefore, different phases in the evolution of this style and the possible combinations with other styles will be explored, from the early days of Pixinguinha to the modern *Choro*.

My entrance to *choro* was through a mandolin given to me by a musician friend. This typical solo *choro* instrument showed me the structures, peculiarities and possibilities of such a style. I was impressed by the surprising combination of virtuosity with a dance-like rhythm, which made such a sophisticated style to sound so much like easy-listening for everyone. I was just coming out of school at the time, so I was naturally interested in investigating the different elements of a style and experimenting with them in my compositions. I became a regular in *choro* jam sessions, called *roda de choro*, an effective way to immerse oneself in the *Choro* universe and learn its features. Thus, *Choro* became a constant presence in the music I compose and perform.

These pieces were all conceived for guitar or mandolin and piano. Thus they intentionally pursue a contemporary chamber-music ambience, with traditional *choro* guitar and mandolin instruments joining the piano in arrangements with counterpoint and variations. Although *Choro* is typically a *carioca* style, *Contra Golpe* incorporates Northeastern sonorities, as well as sections in which a classical contemporary ambience is explored. In *Desviando a Atenção*, the sub-genre *choro-serenata* is used to explore a rather dense and modulating harmonic texture.

Elements like form, rhythm, scales, modes, harmony and counterpoint prevail over instrumentation, as a result of the difficulty in constituting a

regional (typical *choro* ensemble), with musicians able to play instruments such as the seven-string guitar and *pandeiro*.

Through two arrangements of iconic *choros* from different periods of time, the incorporation of external elements is investigated. *André de Sapato Novo* (by Andre V. Correa) pursues a blend between the rigidity of classical interpretation and the flexibility of the improvisation characteristic of *choro*. *Tico Tico no Fubá* (by Zequinha de Abreu) is one of the most internationally well-known Brazilian songs. My arrangement investigates how typical features of the traditional *choro* small band (named *regional*) can be framed by a chamber-music ambience.

Project 2 - Samba Jazz Club

Through the analysis of this style, its elements and historic context, we find a 'school' that thrived alongside *bossa nova* in the late 1950s. A style that significantly favours improvisation and fast tempos and which always had less exposure than *bossa nova* and other sub-genres of sung *samba*, *samba jazz* possesses a strong connection with North American bebop (Ribeiro, D'Alcantara et al, 2011, p. 48). In the 1960s, a number of composers (J. T. Meirelles, Moacir Santos, Vitor Assis-Brasil, Jonny Alf, and others) took traditional *samba* and *bossa nova* songs into jazz territory, with more focus on soloists and improvisation. Some arrangements show influences of jazz big-band writing techniques. Later, in the 1970s, *samba jazz* developed a branch in which, much like jazz fusion, the use of electric instruments and elements from rock and soul music became prominent (Gomes, 2010, p. 47).

When I performed on the mandolin, the repertoire usually included *samba*, and particularly *samba jazz*. When not accompanying singers, we musicians used to improvise on *samba jazz* standards or even adapt music from closely related styles to play it in *samba jazz* style. Some bebop standards such as Charlie

Parker's *Donna Lee* are particularly appropriate for this, since their chord sequences are close to those used in samba jazz.

The pieces selected were intended to explore the multiple possibilities offered when this style is combined with elements from other styles. In *Água de Briga*, the quartet applies a contemporary texture to *samba*, using some elements of the fusion between jazz and rock and a free intro in which the scale and time signature employed evoke an oriental ambience. The same quartet, in *Samba Sem Nome*, attempts to stretch the *samba* groove into some polyrhythmic structures, exploring the intersection between samba and some Northeastern styles.

Two *Samba Jazz* standards from different periods of time were reimagined (*Partido Alto* by José R. Bertrami and *Influência do Jazz* by Carlos Lyra), in the hope of highlighting the application of external elements, such as multi-cultural scales and modes, odd time signatures, arrangement techniques and counterpoint.

The quartet employed in most of the recordings for this project was a regular presence in venues in the City of York, playing my originals, Brazilian and Latin jazz standards, and adapting traditional jazz standards to *samba* jazz. I believe such experience was invaluable in making the recordings, and it was notable that the players brought renewed confidence to executing something with which they were familiar.

Project 3 - Hermeto 'The Champ' Pascoal

Hermeto Pascoal is a composer and multi-instrumentalist who is known as a pillar in Brazilian and global music for his uncanny dexterity in a myriad of instruments and the uniqueness of his music, which encompasses several

Brazilian folk rhythms, such as *choro*, *samba* and notably Northeastern styles (*frevo*, *baião*, *maracatu*, *ciranda*, etc). His music hovers in a contemporary environment, where jazz concepts of improvisation are significantly broadened to include virtually any style or genre. Hermeto Pascoal has a vast quantity of work, including symphonies, pieces for big band, standards, solo instrument pieces and vocal songs. His unique approach advocates a constant interpolation of styles (Campos, 2011, p. 19), an attitude of permanent improvisation and interplay in performance (Prandini, 1996, p. 8). In his music, elements of classical contemporary, jazz, flamenco, and Caribbean styles are united into what he calls ‘universal music.’

Most instrumentalists are notably affected when watching a Hermeto Pascoal concert for the first time and it was not different with me. Music with so much information from so many different sources creates a kaleidoscopic texture, in which it seems like all the history of music is present. I remember thinking that the musical excellence of Hermeto and his band was the highest achievement I could possibly imagine. For a music student it was an immense source of material to explore.

I developed two pieces for different instrumentations, with Hermeto’s musical concepts in mind. In *Hoje Foi um Dia Bão*—for flute, classical guitar, electric bass and percussion—I explored the ambience of *baião*, a classic Northeastern rhythm commonly used by Hermeto in his music. The writing also emulated some European jazz in employing classical procedures such as counterpoint and a modal jazz harmonic perspective. In *A Gente Já Nasce Vivo*, the idea was to present a theme with the Brazilian Northeastern folk rhythms frequently used by Pascoal, together with a classical-music approach to developing sections based in fragments of the chord sequence and the melodic theme.

In addition, Pascoal’s own intricate *choro Intocável* has been re-imagined as chamber music, in a version where mandolin, guitar, cello and percussion create a dialogue in a multi-layered texture. These instruments emulate the classic roles

played by typical *choro* instruments like flute, *cavaquinho*, seven-string guitar and *pandeiro*. A second Hermeto Pascoal original is intended to demonstrate a way to bring European jazz sonorities together with Northeastern rhythms such as *baião* and *maracatu*. Free jazz and multi-cultural scales and chords contribute to reveal other textures around a solemn melody in minor tonality. Aptly presenting influences of European music, *Montreux* was composed in a hotel bedroom in that city and premiered at its famous jazz festival in 1977. I tried to maximize these influences by expanding the form to include sections in which the rhythmic groove passes through *tempo*, scales and harmony.

Project 4 - Egberto Gismonti

Egberto Gismonti is a composer-performer of remarkable virtuosity on both piano and guitar, with songs strongly influenced by classical music in combination with folk elements, in the tradition of Villa-Lobos. He has however, a distinctively spiritual view, reflecting his interest in music from ancient cultures, such as from the Indian subcontinent and the indigenous Brazilian tribe *Yalauapiti* (Wander, 2007).

The main characteristics present in Gismonti's music are Brazilian folk styles, polyrhythms, multi-cultural modes or scales, the use of classical music procedures or instruments and a sense of harmony less based on functionality than on modality (Pinto, 2009, p. 13). The musical universe of Egberto Gismonti is explored here in three original pieces.

Joyful and Bitter is a song that was first written in a simple form: melody, with lyrics in the voice and improvisation. Following a suggestion of my supervisor Jonathan Eato, I expanded the form, revealing several possibilities for developing elements from the basic structure. Such approach is also a

characteristic of Egberto's work; he often reimagines his pieces for a number of different instrumentations.

In *The Best Time of the Day*, guitar, tenor saxophone and drums present combinations of traditional *choro* textures with contemporary concepts of harmony. Counterpoint and Latin jazz rhythms are also incorporated in this chamber-music environment, creating an interesting contrast between written and improvised parts.

The electronic ambience explored by Gismonti in some of his recordings was the source of inspiration for *Gesture*, for guitar, electric piano and electric cello. Chamber jazz, fusion, progressive rock and contemporary classical are the styles that provided elements to create a piece in which the European qualities of Egberto are explored through polytonality, timbre and melodic variations.

Egberto Gismonti was the first project created in this portfolio, and it was fortunate timing that I had musicians with the skills of Nikki Franklin and Ricardo Alvarez available. The latter was conducting research into the creation of original music based on combining jazz with elements from a folkloric marching band festival in rural Chile. Not only were we able to exchange ideas on the topic of multiculturalism, but also to build a partnership throughout years of playing together. Both Franklin and Ricardo were enthusiastic about collaborating in a project focused on someone they already knew and admired.

Project 5 – European ‘Chamber’ Jazz

This project is inspired by a seminal moment in European jazz in the early 1970s, where classically trained musicians with abilities in jazz and improvisation came together to pursue a particularly free form of music making. Collective compositions created on stage or during recording sessions stand

alongside pieces based on more rigid forms, all remarkably focused on the freedom of an 'on the go' manipulation of sounds. Artists like Jan Garbarek, Ralph Towner, Eberhard Weber, Terje Rypdal and Kenny Wheeler have created a music that is situated in folk, rock and classical traditions in Europe—and in jazz worldwide (Lake & Griffith, 2007). Ever since I began to compose, I have always been attracted by such artists, who create music in which various multi-cultural elements and styles are used to enrich the original material. The pieces in this chapter employ the same practice of exploring multi-cultural elements, textures and procedures.

In affinity with the sound of Oregon, a North American quartet also part of the ECM cast, *Liv 10 Anos* situates a collection of elements from both the classical and folk worlds in a jazz approach to improvisation. A recorder consort provides a haunting background for flute, classical guitar, electric bass and percussion. *Open Sea* is built on a theme inspired by some ECM jazz artists' music arranged for jazz orchestra. Brazilian folk styles like *maracatu* and *frevo* add an interesting contrast to such solemn ambience.

A fusion between jazz and classical styles and textures is the idea behind *Liv 07 Anos* for guitar, string quartet, double bass and drums. The concept was to gather a typical jazz trio and a string quartet in a piece that favours multi-layered lines, counterpoint and other rigid elements but includes also the spontaneity of improvisation. The rhythms present combine Brazilian *maracatu* with ones typical of ECM jazz. The important facet of collective improvisation frequently seen in European jazz is further explored in *Three Pieces for Free Improvisation Duo*, for mandolin/guitar and piano. Simple structures with minimum instructions and basic elements to build on, each of the three pieces focuses on a particular element: rhythm, harmony or scales/modes.

I think this project synthesises the underlying proposals of this portfolio, because it brings together a significant number of styles and textures conjoined in a balanced whole, in which it becomes hard to pinpoint one particular style as dominant. In opposition to the previous projects, in which there is always a style

as prime source of material, in European and chamber jazz the main characteristic seems to be multiculturalism itself, as the very style depends on the coexistence of elements from numerous cultures in its textures, instrumentations and rhythms.

Content

Chapter 1

Contra Golpe – audio recording and score

Desviando a Atenção – video and audio recordings and score

André de Sapato Novo (André Victor Corrêa) – video and audio recordings and score

Tico Tico no Fubá (Zequinha de Abreu) – video and audio recordings and score

Chapter 2

Hoje Foi um Dia Bão – audio recording and score

A Gente Já Nasce Vivo – audio recording and score

Intocável (Hermeto Pascoal) – audio recording and score

Montreux (Hermeto Pascoal) – audio recording and score

Chapter 3

Água de Briga – audio recording and score

Samba sem Nome – audio recording and score

Partido Alto (José R. Bertrami) – audio recording and score

Influência do Jazz (Carlos Lyra) – audio recording and score

Chapter 4

Joyful and Bitter – audio recording and score

The Best Time of the Day – audio recording and score

Gesture – audio recording and score

Chapter 5

Liv 10 Anos – audio recording and score

Open Sea – audio and video recordings, and score

Liv 07 Anos – score

Three Pieces for Free Improvisation Duo (mandolin/guitar and piano):

Trisnut Coins – audio and video recordings, and score

Osmas & Cseeds – audio and video recordings, and score

Napsh, Thyme, Trr – audio and video recordings, and score

Overview

The paths taken in this PhD have showed me how certain styles are related—because of similarities in their development; or the time in which they arose; or, in other cases, because their most representative composers were exposed to a new style. By researching a number of styles and traditions I have confirmed and developed my understanding that in improvised music the central

idea seems to be exploring possibilities that may enlarge the palette of tools the improvisers have at their disposal. One convenient way of adding such new tools is by incorporating elements of another style or styles.

In the first year of my PhD, my primary objectives were to compose the pieces, write the arrangements and struggle to find adequate musicians. However, after becoming acquainted with more musicians from in and out of the university and participating in more concerts, I decided out that the best strategy would be to write the scores thinking of this or that specific instrumentalist. By adopting this approach I was able to take advantage of their strongest skills and techniques and to avoid writing passages which they could find uncomfortable or too hard.

Through collaborating with instrumentalists from other backgrounds, I understand that the results may be enriched by this multi-cultural blend. Instead of insisting on a rigid concept when approaching a style, I embraced the performers' personal views of a given style. This aspect ultimately gave strength to the idea of incorporating any and all valuable elements, regardless of the style or cultural background.

The recordings are all from live studio sessions, with minor edits when necessary. In pieces with several layers and instruments, such as *Liv 10 Anos* and *Intocável*, multi-track recording was employed. The pieces recorded with the members of *Carlo Filipe Quartet* were recorded live in the studio, some of them on the first take.

It is my opinion that using such a variety of performers throughout the projects, including British, Chinese, American, Chilean, Finnish and German, amongst others, reinforces the multi-cultural character of this PhD. It was extremely valuable to perceive how some cultures deal with foreign styles, syncopated grooves, improvisation and special articulations, and to devise the best ways of helping them to gain confidence.

It was highly beneficial for this work that all the collaborators were attuned with the idea of investigating other traditions' syntaxes, improvisation and hybrid forms of music. Throughout the six years spent at the University of York, important and long-lasting partnerships were created, ensembles bloomed, multi-platform events were premiered, and encounters with a number of musical cultures took place. All of this provided me with a prolific source of material to investigate and explore, in both compositions and performances.

In hindsight, it was an advantage that a large number of ensembles was used in each project. I could demonstrate even more alternative in texture, showing how wide the range of styles covered in the multi-cultural jazz I pursue can be. However, despite the variety of instrumentations in most projects, I feel the Eternal Choro and Samba Jazz Club projects could have used a more diverse collection of ensembles. The reason for this is that *choro* and *samba* are genres with a specific subdivision and syncopation that make them difficult to approach for the first time. Therefore, it proved challenging to find musicians to play and record with. As mentioned above though, it was pleasant to discover that the groups I was able to form achieved a solid Brazilian groove after performing together for a few months. Chilean pianist Cristina Rodríguez has been a frequent partner in concerts mixing Brazilian and other Latin American styles situated in this border region between classical and popular. She now has added improvisation to her practice, a skill that has improved our ongoing duo significantly.

I have come to conclude that by investigating these genres and composers we may find several similarities among the tools they employed, how they evolved, their approaches toward harmony and form, and how they have dealt with the relation between improvisation and written music. Furthermore, this research into the styles, the composers and their developments may highlight interesting points that could be further investigated by researchers, interpreters and composers. It is my hope then that historical research of improvised music genres and their evolution and interconnections could make use of some of the information here.

Chapter 1 – Eternal *Choro*

Preamble

Acknowledged as a national cultural asset and Brazil's first urban genre, *choro* permeates all Brazilian styles. Every Brazilian instrumentalist approaches *choro* at some point or has it as a primary reference because it requires a high level of technique and at the same time offers the freedom to interpret melodies in a personal way. *Choro*, which means 'cry' in Portuguese, is a style that derives from a blend of Brazilian folk rhythms significantly influenced by African music (mainly from the Angola and Congolese regions), together with some European styles like polka, mazurka and schottische, according to Gerard Béhague (1986) in the Grove Music Dictionary.

Ever since I began listening to music, paying attention to what the musicians do, I remember considering *choro* a style where one could see really skilled musicians gathered together. I was already acquainted with classical music concerts and virtuoso soloists; what caught my attention in *Choro* was the improvisation and interplay—the way the musicians could execute difficult passages with small alterations each time, showing that a certain degree of freedom was welcome. Also remarkable to me was the level of interaction between the players, especially noticeable when they play a well-known *choro* standard using each time an entirely different approach. Afterwards, I noticed the vastness of the *Choro* world: a particular melodic approach to chromaticism; improvised accompaniments using syncopated rhythms; multi-layered textures; counterpoint; the characteristic bass lines named '*baixarias*'; and so forth. I was given a mandolin as a present (a typical soloist instrument in *choro*) soon after I took up the guitar under the influence of rock, and playing *choro* allowed me to get in touch with other Brazilian folk rhythms as a musician. Soon after, I began experimenting with using aspects of *choro* in rock or jazz—and vice versa.

It was fortunate that at the time I was writing the pieces for this project, Chilean pianist Cristina Rodríguez arrived at York to do a MA in performance. An enthusiast

of Brazilian music and *choro* in particular, she had even lived in Brazil for a while. Because of the syncopated rhythms of *choro*, I was concerned about finding musicians to contribute to my project. Cristina had already some *choros* in her solo piano repertoire, showing her natural ability to play Latin rhythms. Similarly, James Williamson is a talented young classical pianist who was enthusiastic about *choro* when I first showed him the style. After carefully researching some Brazilian syncopated styles for a while he was able to record the music brilliantly, with me on guitar.

I had the idea of exploring this ‘school’ in arrangements for two instruments that could show the chamber music texture of *choro* and reveal its similarities to classical music. Incorporating written variations, improvisation, counterpoint, contemporary harmonic concepts and other folk-style elements, I intended to present the essence of *choro* elaborated with elements taken from other styles. This is the way I think *choro* has evolved historically, incorporating other elements without losing its principal characteristics, such as form, *baixarias*, rhythmic patterns and melodic variation. Although I have improvised in most of the pieces in this project, it was not possible to find pianists with this ability at the time. I thus decided to explore a chamber music ambience, concentrating on elements of form and harmony. The pieces were all written with much detail, in order to reproduce some features of a *choro* jam session, with alternating soloists and spontaneity.

About *Choro*

The presentation of some of the principal elements of *choro* and a summary of its evolution may help understanding its role in Brazilian music and the proportion it assumes in my compositional palette and specifically in this portfolio.

After the arrival of the Portuguese Royal Family in 1808, the social life in Rio de Janeiro developed greatly with the increased number of theatres, museums, hotels, restaurants, newspapers. A significant number of European artists, especially from Portugal, Spain and France, started visiting Rio de Janeiro frequently with their opera

and vaudeville companies (Ulhoa, 2013, p. 45). Those arias, chansons and dances gradually merged with the *modinhas*, *lundus* and *maxixes* in the popular culture throughout vendor's jingles, slaves' festivities, romantic serenades and the *Teatro de Revista*, a popular musical vaudeville spectacle for the urban middle class (Andrade, 1980. p. 15). The composers began using elements of folk styles in their music, particularly syncopation (Ulhoa & Neto, 2013.p. 40). *Lá no Largo da Sé*, a *lundu* by Inácio da Silva and Araújo Porto-Alegre, is representative of the 'insidious' syncopation in music, as noted by Mário de Andrade (1944, p. 20).

From the first examples of *choro* it is possible to see how the melodic patterns derived from the European *polka* were integrated in a rhythmic context marked by the syncopation characteristic of *maxixe* and other popular dances.¹

Lá no Lar - go da Sé ve - lha 'stá vi - v'um lon-go tu - tú
 6 n'u - ma gai - o - la de fer - ro cha - ma - do su - ru - eu - eu Lá no
 10 Lar - go da Sé ve - lha 'stá vi - vo um lon-go tu - tu
 14 n'u - ma gai - o - la de fer - ro cha - ma - do su - ru - eu - eu

Lá no Largo da Sé (Inácio da Silva and Araújo Porto-Alegre, no date).

Some of the primitive *choro* ensemble instruments were: *ophicleide*, clarinet, flute, classical guitar, violin, *cavaquinho*, *mandolin*, *pandeiro* and *ganzá*. In the pieces written for this project, I used mandolin, guitar and piano to evoke the typical sounds

¹ Nevertheless, Ulhoa and Costa Lima (2015, p. 35) remind us that some genres performed within the lower class attractions *Cinerama*, such as *caxuxa* from Spain, *miudinho* and *solo inglês* (English dances) were not portrayed by historians at the time, because they were more concerned about building a national identity and electing *maxixe* and *lundu* as the first national genres, which were frequently performed in wealthy salons.

of those instruments. Because the form unfolds in three distinct themes, each based on a motif, it is common to have different soloists for each part. The form of a traditional *choro* is AABBACCA, comparable to rondo. Some of the *choros* from the 1950's onwards have only two contrasting melodies. When considering the form, I planned to keep those traditional structures with small alterations. Themes usually stay within closely related keys. For instance, if theme A is in C, theme B will be in G or Am and theme C in F. In minor *choros* the second theme might use the relative major and the third theme the parallel major (Valente, 2014, pp. 36, 37). This is the aspect where I deviated the most from tradition, trying to balance modifications in harmony with the maintenance of the relations between the different parts.

The accompaniment played by the instruments (named *regional*), according to Grove Music Dictionary (Béhague, undated), aimed to create a polyphonic background for improvised virtuoso variations. In my arrangements, there was some concern with emphasizing such a multi-layered texture. The physical positioning of the musicians is a peculiar feature of *choro*. Possibly it results from a custom inherited from old backyard gatherings, where the musicians used to sit at a table with food and drinks, in what was coined as *roda* (circle). In a second circle, other musicians wait for a chance to join, and a third one is formed by the musicians' acquaintances and then the attendance formed by *choro* lovers and the typical pub customers (Weffort, 2002). *Rodas de choro* can be compared with jazz jam sessions in that they share this character of an informal meeting where musicians can improvise and experiment with classics and originals in a relaxed atmosphere. Similarly to jazz, *choro* instrumentalists recommend these *rodas* to their students as an effective way of gaining experience and developing their musicianship.

The meaning of 'Choro'

The term '*choro*' may derive from '*xolo*' a festival with food, music and dance that slaves were allowed to have in the sugar cane plantations in the period between 1500 and 1888, when slavery ended, according to Luiz da Câmara Cascudo (1962, p. 65), an experienced researcher of Brazilian Culture. The old-time gatherings with live music, food and dance, which took place at family homes in the outskirts of

Rio de Janeiro from the 1870's onwards, were also called *choro*. *Choro* meant the meeting, the music played and the group of musicians involved. The word '*choro*' also evoked the manner of playing a song with a melancholy and plangent feeling, as if the players could make their instruments 'cry' (Pinto, 1936, p. 29).

The instruments of *Choro*

Cavaquinho, a small 4-string guitar provides the *centro*, a function which is both harmonic and principally rhythmic, building patterns that emphasise the semiquaver subdivision, as follows:



Cavaquinho (or just *cavaco*) main pattern in *choro*. (Cazes, 1998, p. 8)

The *cavaquinho* rhythmic pattern appears in the *choros* I present here in unconventional instruments (piano, mandolin), trying to emulate the high-pitched, syncopated chords that link harmony with rhythm.

Pandeiro, a skinned tambourine played with a combination of wrist, fingertips and thumb, supports the same figures, accentuating mostly the second and fourth semiquaver of the beat.



Pandeiro basic pattern in *choro* as played by João da Baiana, member of the group of Pixinguinha. (Vidilli, 2017, p.113).

Fortunately, I met Caspar Haslam, a York percussionist and drummer, who had some experience in Latin styles and was eager to improve his skills on such instruments. I watched him acquire a remarkable grasp of several *choro* and *samba* grooves on *pandeiro* in a few months of practice. When I performed *choros* on the streets of York, he accompanied me in several occasions. However, due to health problems, he was only able to take part playing the *pandeiro* in subsequent projects, such as European Jazz and Chamber Jazz (chapter 5).

In *choro* ensembles, in Brazil called *regionais*, the six-string guitar is responsible for the harmonic base, while the seven-string guitar furnishes the characteristic '*baixarias*' of *choro*. *Baixarias* are phrases on the lower strings that link chords, especially when the soloist is resting. Some of the *baixarias* are *obligato* and are already written on score; however, they are mainly improvised. In the early years of *choro*, this role was usually played by the ophicleide, trombone or tuba (Braga, 2002, p. 9). In the *choros* written for this portfolio, there is a constant use of *baixarias*, mostly in alternative instruments, such as piano, electric guitar, cello or saxophone.

Example of *baixaria obligato* on seven string guitar (lower voice) in *Ainda me Recordo* by Pixinguinha (1932):



(The Choro Fakebook, p. 1)

Instruments that solo are, in general, flute, clarinet or mandolin. As the soloists alternate, the ones resting play improvised counterpoint in the background, similar to the improvised arrangements in Dixieland jazz (Cohen, 2014). Although there are a few *choros* with lyrics, they are mainly instrumental (Casculo, 1962).

In the pieces presented in project 1, I approach the main elements of this style by devising alternative ways of displaying them on the instruments chosen. These substitutions of instruments and accompaniment patterns are analysed in detail in each piece.

Improvisation in *Choro*

The oldest *choro* recordings show the melodies being executed strictly as written. It is claimed by Bessa (2008, p. 5) that recording companies wished to ensure commercial appeal and avoid mistakes that could demand a new recording. He points out that no variations could be found before 1919, when Pixinguinha started recording as a solo artist. When he returned with a tenor saxophone from his tour in Europe in 1922, Pixinguinha shifted from flute to sax and inaugurated a new style of counterpoint in Brazilian music, where he emulates and expands the *baixarias* concept by creating a second melody, walking alongside the soloist, commenting, anticipating, and sometimes in dialogue.

Known for versions of *choro* classics where he freely improvised variations, Jacob do Bandolim (1918-1969), virtuoso mandolinist and composer, once said about the character of a true *chorão*: ‘There are two kinds of *chorão*: the dilettante, who brings scores to the *roda*, and the authentic, who is able to read music but always memorizes the songs in order to improvise and interact better.’ (Valente, 2014). This type of player presents an approach where the theme is not as easily identifiable as before, playing with the chord arpeggios and rhythm, as seen in this example:

The image displays a musical score for the piece 'Noites Cariocas'. It is presented in two systems. The first system shows the 'original' melody in the upper voice and 'Jacob's variation' in the lower voice. The second system continues the original melody in the upper voice, starting with a measure number '5'. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The original melody consists of eighth and sixteenth notes, while Jacob's variation introduces a more complex rhythmic pattern with sixteenth and thirty-second notes.

Variations created by Jacob do Bandolin on *choro Noites Cariocas* (Valente, 2014).

In the pieces presented in this project, thematic variations are a constant, both written and improvised.

One of the main aspects of its development is that *choro* keeps incorporating new features from other genres up to the present and so is often regarded as a style related to the vanguard of Brazilian music. (Béhague, 1986).² Other musicians add elements from jazz and other genres such as unusual instruments, sections for improvisation not related to the original harmony, riffs or scales largely unrelated to the idiom of *choro*; examples are found in the music created by Alessandro Penezzi, Yamandu Costa, *Tira Poeira*, *Quatro a Zero*, and *Trio Corrente*. The elements being grafted onto new *choro* songs are less often connected to rhythm, possibly to preserve its most recognizable feature; they include changes in the form, reducing the number of parts to only two instead of three, re-harmonization and the inclusion of new sections destined to improvisation. Improvisation itself seems to be the most present outside element added to the actual *choro* (Valente, 2014).

² Notably, after 1990 and onwards *choro* gained an impulse with a number of new ensembles experimenting with its language. *Choro* obtained wider exposure abroad throughout *Brasileirinho, o filme* (1995) by Finish filmmaker Mika Kaurismaki, depicting a moment of great expansion of the genre, especially in Lapa district, that to this day is a landmark for *choro* and instrumental musicians, with bars holding regular jam sessions (Valente, 2014). Moreover, several *choro* and *choro* related groups were created among music students in universities. Some of them were influenced by classical contemporary music: Quarteto Maogani, Quinteto em Branco e Preto, André Mehmani and Guinga.

How *Choro* relates to my music

In my early years as a music student, *choro* was a significant influence. When I was 15 years old, I was given a mandolin by a friend musician, and I began studying the *choros*. Possibly then I lacked a clear idea of why the *choros* were so attractive, but they became a generous source of several elements I can recognise in my music from when I started composing until today, especially regarding improvisation and bass lines.

The form, the relations between the keys used in each part, the accents, even the number of parts—all these can change, and depending on the balance, it will still sound like *choro*. The nature of *choro* is, after all, to assimilate influences and make them part of it. As said by Egberto Gismonti, ‘*choro* is the essential language to dominate if one wants to understand the Brazilian Music’ (Gismonti in Bernotas, 2008).

While in the earliest Brazilian urban styles the beat is subdivided into four semiquavers, in North American jazz, the usual subdivision is into triplets. In an interesting article published by Martha Abreu, she compares the post-emancipation period in the two countries and suggests that because both blues and jazz derived from the same tribes brought to the Caribbean region, they have similar rhythm patterns. Needless to say, there is a noticeable prominence of the ternary subdivision in Caribbean music (Abreu, 2015).

Choro is also extremely important for Brazilian culture as a whole because of its associated values of a time when families used to hold serenades in the suburban gardens, in a peaceful and harmonious atmosphere. *Choro* players, coined *chorões*, were originally public servants, passionate about music and with solid classical training on their instruments, although the large majority was comprised by non-professionals (Pinto, 1936, p. 14). After gaining popularity on live radio shows and in

casinos, *choro* became a trend between the 1930s and the 1950s (Almeida, 2014, p. 25).³

The pieces included here intend to demonstrate a respectful but innovative view of two *choro* classics and to explore possible interactions between a traditional form and the contemporary possibilities I am interested in investigating, in the form of two originals. To achieve an ambience distinct from the traditional *regionais*, I grouped the mandolin, a very characteristic instrument, with the piano, an instrument not frequently seen in *choro*. That, in my opinion, brought a classical sonority to the pieces that contrasts with the modern approach towards harmony and form. In order to balance a language that is so appealing for dancing, it was my intention to delegate to the piano accompaniment rhythm patterns traditional in *choro*, and to create a classical approach on mandolin.

***Choro* basic discography**

- *Arthur Moreira Lima Plays Tangos, Waltzes, Polkas of Ernesto Nazareth*. (Pró Art Digital, 1983)
- *Evocação II. A Música de Chiquinha Gonzaga*. (Eldorado, 1979)
- *Garoto* by Garoto. (Museu da Imagem e do Som, 1979)
- *Carnaval da Velha Guarda*, by Pixinguinha, Donga, João da Bahiana, Heitor dos Prazeres, and others. (Sinter, 1956)
- *5 Compabheiros*, by Pixinguinha. (Sinter, 1961)
- *Pixinguinha e Benedito Lacerda*, by Pixinguinha and Benedito Lacerda, (Sinter, 1961)
- *Na Roda do Choro* by Jacob do Bandolim. RCA Victor. (1960)

³ There was even a dance style for *choro*, very popular in the salons of the aristocracy. According to Livingston-Isenhour and Garcia (2005), *choro* and *maxixe* dancing were well regarded in the USA in the 1940s, after the success of Carmen Miranda in Hollywood in movies like *That Night in Rio* (1941) and *Copacabana* (1947). Cabral (1978) tells us that Carmen's musicians, known as *Bando da Lua*, were superb *choro* players; on one occasion Garoto, the phenomenal mandolin, *cavaquinho*, banjo and guitar player, had Thelonious Monk, Charlie Mingus, Dizzy Gillespie, among other jazzmen, as an attentive audience.

- *Chorinhos e Chorões* by Jacob do Bandolim. RCA Victor (1961)
- *Valsas e Choros Evocativos* by Jacob do Bandolim. (RCA Victor, 1962)
- *Retratos* by Jacob do Bandolim and Radamés Gnattali. (CBS, 1964)
- *Brasil Sax e Clarineta* by Abel Ferreira. (Discos Marcus Pereira, 1976)
- *Brasileiro* by Armandinho. (Movieplay, 1989)
- *Época de Ouro & Armandinho* by Época de Ouro and Armandinho. (CID, 1997)
- *Escolha ... e Dance* by Paulo Moura e Sua Orquestra de Dança. (Sinter, 1958)
- *Confusão Urbana, Suburbana e Rural* by Paulo Moura. (RCA Victor, 1976)
- *Mistura e Manda* by Paulo Moura. (Kuarup, 1984)
- *Gafiera, Etc & Tal* by Paulo Moura. (Kuarup, 1986)
- *Sete Cordas* by Raphael Rabello. (Fontana, 1982)
- *Raphael Rabello Interpreta Radamés Gnattali* by Raphael Rabello. (Visom, 1987)
- *Trio Madeira Brasil e Convidados* by Trio Madeira Brasil. (Lua Discos, 2004)
- *Sujeito a Guincho* by Sujeito a Guincho. (Eldorado, 1996)
- *Tira Poeira* by Tira Poeira. (Biscoito Fino, 2003)
- *Obrigado, Brazil* by Yo Yo Ma. (Sony Classical, 2003)
- *Uno a Zero* by Gabrielle Mirabassi. (EGEA, 2001)

Personnel in the recordings for this chapter

Contra Golpe

Carlo Estolano – electric guitar

James Williamson – piano

Desviando a Atenção

Carlo Estolano – electric mandolin

Cristina Lorena – piano

André de Sapato Novo

Carlo Estolano – electric guitar

Cristina Lorena – piano

Tico Tico no Fubá

Carlo Estolano – electric mandolin

Cristina Lorena – piano

Analysis of the pieces recorded for this chapter

***Contra Golpe* (Carlo Estolano)**

An ostinato demonstrates at the outset that this is not a traditional *choro*. Moreover, the notes employed in the ostinato are in C mixolydian #4th, the fourth mode of G melodic minor, a scale often heard in jazz (also known as Lydian b7), but rarely found in conventional *choros*. The form is also dissimilar from the usual AABBACCA; nevertheless, we can identify three themes, and they are unified by some recurrent motifs, such as ending with groups of sextuplets in a chromatic movement (see the two examples below).

Ending of Part 1:

The image shows a musical score for the ending of Part 1 of 'Contra Golpe'. It consists of two staves: E. Gtr. (Electric Guitar) and Pno. (Piano). The E. Gtr. staff starts at measure 17 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a chromatic descent, ending with a sextuplet of sixteenth notes. The Pno. staff has a grand staff (treble and bass clefs) and provides harmonic accompaniment with chords and moving lines in both hands. The score is marked with measure numbers 17, 18, 19, and 20. A bracket above the E. Gtr. staff indicates a sextuplet in measures 18 and 19.

(Measures 17 to 20 – 0:40 minute on recording).

Ending of Part 3:

The image shows a musical score for the ending of Part 3, measures 97 to 100. It features two staves: E.Gtr. (Electric Guitar) and Pno. (Piano). The E.Gtr. staff starts with a treble clef and a key signature of one sharp (F#). It begins with a sixteenth-note run (measures 97-98) marked with a '6' above the staff, followed by a half note (measure 99) and a quarter note (measure 100). The Pno. staff starts with a grand staff (treble and bass clefs) and the same key signature. It begins with a sixteenth-note run (measures 97-98) marked with a '6' above the staff, followed by a half note (measure 99) and a quarter note (measure 100). A box labeled 'G' is positioned above the E.Gtr. staff in measure 99. Dynamics include *f* (forte) and *mf* (mezzo-forte).

(Measures 97 to 100 – 2:20 minutes on recording).

In section H, a classical contemporary atmosphere is suggested, with the instruments gradually building from the original ostinato, deriving fragments from it and passing through percussive sounds. A section especially designed for improvisation on guitar is heard at E, with the piano beginning with sparse stabs over the ostinato, gradually growing busier as the chord rises one semitone at each group of 8 bars, going from D7(#11) until E7(#11), which is the dominant for the third theme key.

The distribution of keys among the three themes is another departure, since in a minor *choro* the usual scheme would be:

- 1st theme - C minor,
- 2nd theme - Eb major or G minor,
- 3rd theme - C major.

On *Contra Golpe*, it is as follows:

- 1st theme – C Lydian b7,
- 2nd theme - F minor,
- 3rd theme - A (parallel major of the relative minor).

The title refers to something not really pleasant, a parliamentary coup d'état that took place in my country in the months before the composition, with the deposition of a legitimately elected president and the unveiling of an anti-democratic state. The title could be translated into 'oppose the coup', but it also holds a second meaning: '*contragolpe*' as a single word is a counterstroke.

Desviando a Atenção (Carlo Estolano)

This *choro* is inspired by the '*choro-serenata*' style, a melodic and slower kind of *choro*, similar to a serenade, and sometimes heard with lyrics. Again a curious story brought me the title. In a trip to *Minas Gerais* province, in the southeast of Brazil, I heard a very weird recipe for treating a hangover: if one swallows a dog hair, the system will focus on getting rid of the foreign body, and hence it no longer will bombard you with symptoms like nausea and headaches. '*Desviando a Atenção*' means 'casting the attention away'.

In comparison to standard *choros*, it is possible to highlight these aspects of the piece:

Harmony

The use of several chords with extensions (ninth, eleventh, thirteenth) departs from the usual chords of the traditional *choros*. The cadences show as well a distinct approach, where some preparations and substitutions are not directly related to the key every time. Although the harmony goes in unexpected directions, G major is prominent as a tonal centre in the first part, and Eb major in the second part. Some resolutions seem to function in these tonalities, either major or minor, as shown below:

Mandolin *mp*

Piano *mp*

Mdn. *f*

Pno. *f*

Chords: Gmaj7, F#7(b9), Eb(add9)/G, Ab/Bb, Dm7(b5), G7(b13), Dmaj7/A, B7(b9), Dm7, D#m7, Fm7, B7(#11)

(Measures 1 to 6 – 0:0 minute).

Form

In this piece there are only two parts instead of the usual three parts found in the majority of *choros*. In addition, the presence of a bridge in *accelerando* leads to a re-exposition in a faster tempo from bar 64 onwards. This can be associated with a feature that often appears in Hermeto Pascoals's *choros*, like *Chorinho Pra Ele*, and Valdyr Azevedo's *Brasileirinho*, *choros* with a more modern approach.

Melody

As mentioned above, a tonal sense is not evident in this *choro*. Therefore the development of melody does not show the usual motifs and question-and-answer phrases typical of traditional *choros*, but instead displays a continuous development, exploring the substitution of arpeggios, a common practice in jazz, where one can apply an arpeggio of a second chord that provides extension notes over a given chord (for instance, an Em7 arpeggio over CMaj7 produces the sound of CMaj9). However, we can still hear the flux of semiquavers and the presence of syncopations as

characteristic elements of *choro* throughout the piece. Counterpoint, another feature of the tradition, is present on mandolin when the piano is leading in section B.

The image shows a musical score for Mandolin (Mdn.) and Piano (Pno.) from measures 27 to 30. The Mandolin part is in the upper staff, marked with a treble clef and a key signature of one sharp (F#). It is labeled '(counterpoint)' and has a dynamic marking of *mp*. The Piano part is in the lower staff, marked with a grand staff (treble and bass clefs) and a key signature of one sharp. It is labeled '(substitution of arpeggios)' and has a dynamic marking of *mp*. The Piano part includes a '(modal chord sequence)' with the following chords: F6/9, E6/9, A6/9, G6/9, Bm7(b5), E7(b13), Ebm9, and Ab/Gb. The score also includes a fermata over the final measure and a '5' indicating a quintuplet.

(Measures 27 to 30 – 0:46 minutes on recording).

Texture

A darker ambience was imagined for this piece when it enters certain regions of melodies and counterpoints. For example, when the piano delivers the second theme, after the mandolin, it plays simultaneously a long *baixaria* (bass line) in the style of the seven-string guitar of traditional *choro regionais* (*choro* ensembles). The low range of these lines add a second layer to this part. The mandolin provides a third layer, acting like a *cavaquinho*, strumming chords in *choro* pattern. Because the mandolin is tuned in fifths (G, D, A, E—just like the violin), chords tend to sound more open, and the intervals tend to be larger than in traditional accompaniments provided by the *cavaquinho* (which is normally tuned in closer notes: D, G, B, D). My idea was to contrast such light melodic lines with nuances of European jazz and contemporary classical ‘nocturnal’ colours, both of which can be perceived in the harmony and counterpoint.

Tico Tico no Fubá (Zequinha de Abreu)

This is an early *choro*, in which the main characteristics of the style may be seen. Three contrasting parts occur in closely related keys and with traditional harmonic rhythm (parts A, B and C have sixteen measures each). However, I subtly altered certain elements and tried to make the texture sound like a piece of chamber music with a groove (or swing).

Zequinha de Abreu (1880-1935) was a clarinetist and arranger from São Paulo. Strongly attached to the *choro* language, Abreu issued under his name waltzes, polkas, *choros* and *maxixes*, punctuated by the typical elements of the upcoming genres: syncopation, simple functional harmony and complimentary phrases in a regular meter. According to tradition, the title was chosen at a ball where de Abreu's orchestra was performing this new song and a musician observed how excited the dancers became playing this new untitled *choro*. Zequinha commented that they looked like *tico-ticos* (a small yellow bird) when feeding on the corn bran (*fubá*). Commonly known as '*Tico-Tico*', this *choro* gained popularity after being recorded by several artists in different countries in the course of the twentieth century: Carmen Miranda, Ethel Smith, Ray Conniff, Charlie Parker, Paco de Lucia and the Berlin Philharmonic.

An introduction with ostinatos on both mandolin and piano establishes a rhythmic terrain, anticipating the energy of the theme. I attempted in my arrangement to emulate the elements of a '*regional*' ensemble (flute, *cavaquinho*, guitar and *pandeiro*), in that when the melody is being carried by one of the instruments (representing the flute as the soloist), the second will be taking one of the possible functions in a typical *choro* ensemble. This can be seen in the following four examples:

Piano accompaniment as a *cavaquinho*:

Mdn. ²⁴

Pno.

(Measures 24 to 27 – 0:25 minute on recording).

Here the mandolin imitates a clarinet with rhythmic attacks:

Mdn. ¹¹⁰

p

Pno.

p

mp

(Measures 110 to 113 – 1.45 minutes on recording)

The ‘cavaquinho’ classic choro pattern on mandolin:

Mdn. ⁸¹

Pno.

(Measures 81 to 84 – 1:25 minutes on recording).

Another *cavaquinho* approach (campanella) on mandolin accompaniment:

The image shows a musical score for Mandolin (Mdn.) and Piano (Pno.) for measures 41 to 44. The Mandolin part is written in a single treble clef staff, starting at measure 41. It features a melodic line with eighth and sixteenth notes, including a sharp sign (#) and a slur over a phrase. The Piano part is written in a grand staff with treble and bass clefs. The right hand plays chords and rhythmic patterns, while the left hand provides a bass line with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 2/4.

(Measures 41 to 44 – 0:42 minute)

There is no improvisation in this arrangement, as in the original *choro*, possibly because its theme is already a challenge for the soloist at such a fast tempo. However, I created a variation for the repeats of A, based on the theme and observing the chord sequence in the original. Piano voices used density in order to sound as a *cavaquinho* or guitar, with a compact attack that could better convey the syncopation. The original score follows.

Original score:

80

Tico-Tico No Fubá

Chôro

Form: Intro- AA BB A CC A

Zequinha Abreu

Am E7 Am F7 E7 //

A

Am E7 Am

Dm Am B7 E7

Am E7 Am

Dm Am E7 To Coda

1. Am *Fine* //

2. Am

B

A AΔ7 A6 A A6 A E9 E7

E7/4 E7 E9 E7 E7/4 E7 A6 A

30 A AΔ7 A⁵ A F^{#7} Bm D D^{#7}

35 A F^{#7} Bm E⁷ 1. A 2. A *D.S. al Coda*

◆ Coda

39 A C G⁷

41 C G⁷

47 C G⁷

50 G⁷ C F F^{#7}

53 C A⁷ Dm G⁷ 1. C 2. C E⁷ *D.S. al Fine*

Zequinha de Abreu, 1917. (*The Choro Fakebook*, p. 80)

André de Sapato Novo (André Victor Corrêa)

This is another standard from the *choro* songbook, but from a time when syncopation had taken a more prominent role. Being a saxophonist in the 1940s meant being connected to jazz somehow. The clubs and casinos, with their orchestras, favoured the fox-trot, lindy hop, beguines, and other genres of North-American and Caribbean music (Cabral, 1978). A number of instrumentalists were employed in those ensembles, Corrêa being one of them. In his phrasing can be found a hint of bebop, especially in the second part, as follows:

56

André de Sapato Novo

tr

3

Pno.

(Measures 72 to 79 – 1:17 minutes on recording).

Many *choros* have anecdotal titles, frequently about some funny occasion or person. Here the author claims to have composed the *choro* after arriving at home from a dance at which he had been wearing new and tight shoes. Because of the pain, he was forced to stop dancing every now and then. So he chose to represent the painful breaks through a low dominant, which prepares the first chord of the tonality. After being released in a recording by Pixinguina & Benedito Lacerda, the song quickly became a standard of the *choro* repertoire, and one of the few recognizable from the first note.

In this arrangement I sought to create tension before the exposition of the theme; hence I used the dominant to sustain a suspenseful mood with phrases that refer to the theme either rhythmically or melodically:

(Measures 6 to 10 – 0:10 minute on recording)

The piano writing is densely voiced and uses syncopation at several times, emphasising the dancing character of the song. Apart from the fermatas, on the ‘painful foot’ steps, the tempo remains unaltered. There are two sections, one of which shows elements of *choro* being reimagined for an unusual ensemble.

In section C, while the piano is presenting the second theme, the guitar assumes initially the expected role of a *cavaquinho* or guitar, but changes to emulate the seven-string guitar, with its typical *baixarias*, in bars 57-65.

(Measures 56 to 60 - 1.17 minute on recording)

Cavaquinho rhythmic pattern and *baixarias* on piano:

(Measures 87 to 92 – 1:55 minutes on recording).

Improvisation is applied to the re-exposition of the first part by the guitar, combining a more jazz-oriented phrasing for the melody with a syncopated articulation more characteristic of *choro*. The chord sequence was kept the same as in the original.

In bars 113 to 128, section E, instead of repeating the melody just presented by the piano, the guitar executes a different line, firmly based on the theme, as a variation. Here, I intended to invoke a classical approach to *choro*, as in Jacob do Bandolim's variations, in which he often created a second melody that was based on the original material as it had been previously heard:

Original:

Variation:

(Measures 114 to 119 – 2:23 minutes on recording)

Original score:

André de sapato novo
CHORO André Victor Corrêa

8^{va} baixa Sol m Do m Re 7 Sol m
Re m La 7 Re M Sol m
Do m Re 7 Sol 7 Do m Sol m
Re 7 Sol m in loco Fa 7 Sib M tr.
Fa 7 tr. Sib M Fa 7 Sib M La 7
Re m Fa 7 Sib M tr. Fa 7 tr. Sib 7
Mi b M Sib M Fa 7 Sib M
Sib M 8^{va} baixa Ao $\$$ e $\#$ in loco Sol m Fa 7 Sib M Sol 7
Do m Sib M Fa 7 Sib M
Sol 7 Do m Sol b M
Sib M Do 7 Fa 7 Sib M Sib M 8^{va} baixa. Ao $\$$ e $\#$ Sol m

Andre Victor Corrêa, 1947 (86 *Chorinhos Famosos*, p. 68).

Conclusion

Despite being a traditional style, *choro* is not crystalized in its form. Contemporary authors, working with the constitutive elements that traditionally permeate the *choros* (the three themes, the counterpoint, the freedom in interpretation, the '*baixarias*', the articulation, the typical instrumentation). treat them as resources that can be changed more or less intensively, depending on how close to tradition the author wishes to be. Furthermore, it is my understanding that *choro* evolved from a folk genre to a form of approaching music with a multi-cultural scope. This form lies beyond specific genres or styles in a way similar to jazz, encompassing Caribbean, European and African sources.

Ideally, I would have a pianist able to improvise, so I could include more interaction between the instruments, which would possibly have reintroduced the spontaneity characteristic of *choro*, in opposition to a more rigid approach. I greatly thank Cristina Lorena for being a pianist capable of convincingly executing the syncopations of *choro* in a natural way, probably due to her experience of Brazil in both playing and recreation, along with her passion for Brazilian Music.

The difficulty in finding musicians able to rapidly apprehend the implied inner accentuations and subdivisions that characterise *choro* music (especially percussionists who have mastered instruments such as the pandeiro) was perhaps the reason why this collection of compositions is situated in a classical environment, and improvisation is not the main element. The pieces favour more the compositional aspects of the research. Narrowing the focus to arrangement, orchestration and sonority helped me to investigate wider ways of seeing *choro* as a rich compositional tool.

One memorable aspect of this project is the reception of *choro* on the streets of York. With fourteen backing tracks recorded by myself, I went busking with the mandolin in the city centre over the summer of 2016. I noticed how catchy *choro* may be upon people exposed to it for the first time. They reported that they were allured

both by the swing of the rhythm and the resemblance of the melodies with some European styles. One of them interestingly commented that I sounded like a ‘tropical Django Reinhardt’, which reinforces the common points between *choro* and the early Jazz styles such as Dixieland, bebop and swing.

Chapter 2 – Samba Jazz Club

Preamble

This project aims to present a personal view of this particular sub-genre of samba, through original pieces composed with features of the other styles connected to my scope of interests as a composer, particularly those associated with the genres I am attempting to combine. Procedures from European contemporary jazz, such as modal harmony, scalar compression, atonality and uncommon time signatures were employed aiming to explore the possibilities of creating recognizable Samba Jazz, albeit tinged with external elements. Rather than a collage, the intention is to create a natural blend. Two samba jazz classics representing distinct moments in the samba jazz genre are also arranged in a personal approach and with comparative analyses with the originals. By the examining the changes made, I hope that the influences external to the style can be easily discerned.

Because of my background as a composer, Samba Jazz is a style with which I feel very comfortable when creating themes and writing arrangements. This may be due to the fact that I have been exploring this style since I began improvising as a performer. The presence of percussive rhythmic patterns underlying the melodic syntax of samba jazz always gave me an extra element to explore, beside the ‘beboppish’ phraseology.

During this project, I was fortunate to witness the evolution of a quartet comprised of myself and three talented British musicians who were strongly committed to developing confidence in playing Brazilian rhythms. Pianist Alec Robinson is a very skilled jazz player and composer, with experience in concerts and recordings. At the time he was attracted to Latin rhythms to the point of taking Spanish lessons, and he also conducted substantial research into recordings and educational material that concerned the Brazilian styles present in these pieces. He was member of my quartet in several concerts, functions, recordings and jam sessions. His classical music training helped him to play technically challenging passages and

to improvise over harmonically intricate sequences. In fact, having this kind of classical background, in my opinion, facilitates the mastery of non-orthodox structures and technically hard passages.

A very popular bassist, John Marley has found in John Patitucci (who has recently recorded an album focusing on Brazilian music) one of his favourite players. Remarkably professional and devoted, Marley was a classmate at the University of York. We collaborated in the UJO (university jazz big band) and in several projects, recordings, performances and workshops. Because of his skill in quickly grasping new styles, John is also present in other projects in this portfolio, such as Hermeto ‘The Champ’ Pascoal (chapter 3) and European Jazz and Chamber Jazz (chapter 5).

John Arnesen had previous experience with Brazilian styles, and his enthusiasm and precision enriched the performances greatly. It was in fact an enticing experience to share experiences and music experiences with these British musicians for a period of time, watching the quartet building a solid groove in a number of Brazilian styles. With the replacement of John with Joe Montague on drums, this quartet had a number of concerts in the university and in the city of York.

Historic aspects of Samba

Some information about the origin of this genre may be helpful to contextualize the importance of samba and its practice of incorporating other styles. The origins of samba share several points in common with the origins of *choro*. Nevertheless, it is the consensus that Samba arose only when *choro* was already established as a genre primarily heard in Rio de Janeiro together with *maxixe* and *lundu*, its parents (Rangel, 1962). (See the previous chapter on Eternal *Choro*.) Moreover, to this day both genres are frequently presented together and performed by the same musicians. A noticeable difference is that while *samba* is essentially sung, *choro* is mainly an instrumental genre (Béhague, 1986). “Naturally, in the field of instrumental music there are several sub sub-genres of samba being played, particularly those in fast tempo, usually called Samba Jazz, because of its keenness to improvisation” (Improta, 2015, p.20). The

traditional and popular practice named *roda de choro & samba* is regularly seen in most regions countrywide; these informal gatherings join musicians and audience closely, generally in a bar. The absence of a stage, replaced by a table where the instrumentalists and singers are sitting, confirm the democratic tendency of those genres since, as in a jazz jam session, anyone is allowed to join in and play or sing. While ‘*chorões*,’ as the *choro* players are known, were regarded at the time as more accomplished instrumentalists, most of the samba players lacked formal music education (Pinto, 1932, p. 31). During the period when *choro* was overshadowed commercially by Samba between 1950 and 1970, several ‘*Chorões*’ migrated to *samba* (Vianna, 1995, p.35).⁴

Researchers such as Cabral, Vianna, Appleby and Béhaugue are unanimous in stating that *samba* originated in Rio de Janeiro in the first years of the twentieth century, specifically in the central region known as ‘Little Africa’, home of ex-slaves and their descendants⁵.

The first samba to be recorded was ‘*Pelo Telefone*’ (‘through the telephone,’ a novelty then) in 1917, a song by Donga, which could well be categorized as a *maxixe* (Tinhorão, 1997, p. 125). Gradually adding more percussion and becoming more syncopated, by the 1930s samba already had the principal elements that we know today. The advent of radio in 1922 triggered a nationwide craze for samba and its singers, which was furthered by the release of radio magazines and the appearance of the first media phenomenon artists (Vianna, 1995).⁶

⁴ When recording technology arrived in Brazil in 1902, *choro*, *maxixe* and *lundu* were the dominant genres, as a result of the fusion of European styles, such as polka, waltz and *mazurca*, with the African percussive styles brought by the slaves.

⁵ When the city of Rio de Janeiro became the capital of Brazil in 1822, a shift occurred: society was no longer comprised only of aristocracy and slaves, but also by an emerging middle-class that demanded entertainment. While the rich families had pianos and string instruments to perform European court/salon music, the lower middle-class and the poor used to improvise their *maxixes* and *lundus* songs with guitars, flutes and percussion instruments, giving an African flavour to *lundus* and *maxixes*. When slavery was abolished in 1889, there was no plan for incorporating the ex-slaves into Brazilian society. Facing massive discrimination and racism, they started building their own neighbourhoods, mostly in the city centre and its hills, in order to be closer to their workplaces (Tinhorão, 1997).

⁶ The music historian Sergio Cabral maintains that it was after *Pixinguinha & Os Oito Batutas* had toured Europe in 1922, generating much interest by the exoticism of a never before seen tropical music, full of percussion and ‘savage rhythms,’ that the Brazilian elite started valuing samba and regarding it

Being a genre present throughout such a vast country as Brazil, samba has come to possess many sub-genres as it has absorbed elements of other genres, region by region: *samba de roda*, *samba de partido alto*, *samba-canção*, *samba jazz*, *samba rock*, *samba de gafieira*, *sambalanço*.⁷ Moreover, within the field of instrumental music, *samba* is a source for many combinations that may borrow elements from other Brazilian genres as well as international ones, such as jazz, rock, reggae, salsa, etc.

Rhythmic aspects

In my music, aspects of samba are employed in the pieces in a way that enables them to be heard within a contemporary jazz texture. With elements taken from free jazz, the Middle East, the Caribbean and rock, this music still aims to sound like *samba* all the time. It generally preserves the rhythmic texture of *samba*, but outside elements such as contemporary jazz harmony, modalism and counterpoint have been used, by analogy, to suggest different tints of a basic colour. The lowest part of the percussion structure, usually featured on *surdo* (floor tom) has the accent falling on the second beat, in resemblance with the ‘back beat’ characteristic of jazz (which stresses beats two and four). Samba phrases are also articulated in groups of semiquavers stressed on the second and fourth beats.⁸

as a genre related to an idea of national cultural identity, a romantic vision of a nation that merged European and African heritage into a racial democracy (Rangel, 1962).

⁷ Those are only a few of them. *samba enredo* is the most popular abroad, because of Rio’s annual Carnival Parade in February. Spread in myriads of subgenres, it is often possible to pinpoint elements of Samba in almost any music produced in Brazil today. As a commercial genre, samba is present in a significant number of events; TV shows and festivals dedicated to Samba, not to mention Carnival. Apart from the commercial samba, there are artists who praise and cultivate the traditional form and instrumentation of this genre, often in association with *choro* (Benzecri, 2008).

⁸ The subdivisions of most of the Samba styles are also present in the music of certain African regions populated by cultures whose people were brought to Brazil as slaves, notably the south (*Bantus*) in an earlier time (17th Century) and the north (*Yorubas*) later in the 18th Century (Béhaugue, 1986). Notated as a pair of four semiquavers, on a 2/4 metric. The stresses on particular semiquavers determine the sub-genre of *samba*.



Also perceivable is a preference for the second and fourth semiquavers:



Accents on second and fourth semiquavers in *Samba Sem Nome* (measures 20 and 21 – 0:23 on recording)

Contrapuntal bass lines (*Baixarias*)

As mentioned in Chapter 2, *Eternal Choro* (the genre that effectively originated '*baixarias*'), '*baixarias*' are the linking phrases on bass, extensively incorporated in samba from its beginnings (Braga, 2004).



Typical guitar *baixarias* in Samba accompaniment (Bordões e Primas, 2014, p. 15)

In the pieces for this project and others in this portfolio, *baixarias* are present not only in the guitar itself, but also in the bass, cello and piano.

The image shows a single staff of music in bass clef, labeled 'E.B.'. It contains three measures of music. Above the first measure is the chord symbol 'Fm7(b13)'. Above the second measure is 'Bbmaj7(#11)'. Above the third measure is 'Am7(b5)'. The music consists of eighth and quarter notes with various accidentals. A dynamic marking 'mp' is placed below the final measure.

Baixarias in *Água de Briga* (measures 33 to 35 – 4:42 on recording)

Melodic lines and their rhythmic orientation

Noticeable is the use of repeated notes in the earliest sambas, along with the percussive character of the melodic lines, which is mainly generated by syncopation. It is common to find chord tones linked by chromatic passing notes, as well as rhythmic/melodic motifs that are two or four measures long and are developed throughout the song.

The image displays three staves of musical notation. The top staff shows a melodic line with eighth and quarter notes, including chromatic passing notes. The middle staff shows a guitar part with chord tones (triads) for the first two measures, with a dynamic marking 'v' (accents) below the notes. The bottom staff shows the continuation of the guitar part with chord tones for the next two measures. The chord symbol 'F#m9' is written below the first measure of the bottom staff.

Chord tones in the guitar part (first staff) in *Água de Briga* (measure 16 – 0:20 on recording)



Repeated notes in *Conversa de Botequim* (Noel Rosa, 1935)



Repeated notes in *Influência do Jazz* by Carlos Lyra (measures 61 and 62 – 1:09 on recording)



Chromaticism in *Você e Eu* (Roberto Menescal & Vinicius de Moraes, 1961)



Chromaticism in *Samba Sem Nome* (measures 45 and 46 – 0:49 on recording)

In pieces such as *Samba Sem Nome*, I use hemiolas and polyrhythms as an important feature in both the themes and improvisation.

Harmony utilising perfect cadences and secondary dominants

The harmonic structure of samba has not been significantly modified over its hundred years of history. Based on dominant/tonic relations, preparations of secondary functions such as IV, VI, III, and II are easily spotted. The presence of the II-V-I cadence, widely used in jazz, is seen in preparations for these secondary functions. Some chords borrowed from parallel scales (particularly the fourth degree) are also frequently found.

Brigas Nunca Mais by Tom Jobim and Vinicius de Moraes from year 1959 (Brazilian Jazz Real Book, p. 37)

C/F# is seen as F# altered dominant, G# diminished as G altered dominant with b9 on bass, and C9 as the tritone substitute for F#7, resolving on Bm. *Samba Sem Nome* (measures 11, 12, 13 – 0:14 on recording)

This aspect appears in the pieces I wrote in an oblique way, as they approach harmony intending to find alternative ways of approaching these traditional cadences—either disguising them with chord substitutions or using deceptive cadences, which provide the sensation of a II-V, but do not resolve as expected.

Samba Jazz

After World War II, North American culture spread in Brazil, thanks to the cinema and radio (Cabral, 1996, p. 15). Jazz was moving from swing to bebop, allowing the rhythm section to play less regular patterns and instead to take a more interactive role with the soloist. By then, in Rio de Janeiro and São Paulo, the cultural capitals of Brazil, the fancy nightclubs catering to dancers were presenting jazz as a symbol of modernity and sophistication (Rangel, 2007, p. 31). The next wave in jazz was ‘cool jazz,’ with a relaxed and languid manner of delivering the melodies, in a soft and calm ambience. Miles Davis, with his *Birth of the Cool* (1956), and the nonchalance in Chet Baker’s singing influenced young musicians from the *Zona Sul* neighbourhood (where Copacabana and Ipanema are located) in Rio de Janeiro in the 1950s, inspiring them to pursue a more intimate interpretation of the boleros and *sambas-canção*, genres that prevailed in the nightlife at that time.

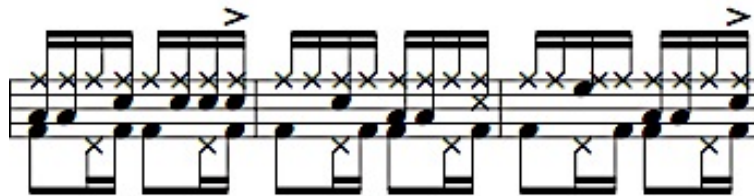
It is interesting to note that one of the main differences between *bossa nova* and *samba jazz* is that while some musicians favoured some cool jazz procedures and mood, generating *bossa nova*, others took inspiration in hard bop to acquire a more aggressive and improvisation-oriented result (Gomes, 2010, p. 45). It is also important to realise that *bossa* composers and interpreters were not enthusiastic about improvisation, being usually attached to shorter lengths for their songs. As recollected by Roberto Menescal, one of the earliest protagonists of *bossa nova*, when they started performing with ensembles, most of the players were interested in exploring the possibilities of improvisation suggested by jazz, but the singers demanded the opposite. As a result, the atmosphere was first kept quiet, but as soon as the solos started, the playing shifted dramatically into an intense and freer approach (Gomes, 2010, p. 60).

Another noticeable peculiarity is that samba jazz drummers had incorporated conduction on cymbals (a typical feature from bebop), no longer using the crossed sticks technique so characteristic of *Bossa*. Thus, their ability to interact with the soloist increased significantly (Smith, 2014, p. 37). Two pioneers in playing samba on

cymbals were Edison Machado and Milton Banana,⁹ both playing and recording regularly with the *bossa nova* and *samba* stars, such as Sergio Mendes, Elza Soares, Edu Lobo, Elis Regina, Tom Jobim, Nara Leão and Luis Bonfá.¹⁰



Crossed sticks groove in ‘*Palhaçada*’ (Wilson das Neves, 1968. In Smith, 2014, p. 51)



Edison Machado’s ‘*samba no prato*’ (samba on cymbals) in *Tristeza Vai Embora*, (1965). (In Smith, 2014, p. 40)

The influence of jazz is noticeable both in *bossa nova* and in *samba jazz*, but it appears to be more related to composition in *bossa* and to performance in *samba jazz*.

⁹ Milton Banana appears on the Verve 1964 album Getz/Gilberto. He was the regular drummer in Tom Jobim’s ensemble. Edison Machado was a member of a number of important groups in Samba Jazz, such as *Bossa Tres* and *Rio 65*, having played alongside Sergio Mendes, Johnny Alf, Dick Farney and others. He lived in the USA during the 1970s, when he had a chance to record with Ron Carter and Chet Baker (França, 2013).

¹⁰ Two effective examples of pioneering artists who embraced jazz procedures and mixed them with the *samba* characteristic groove are Dick Farney and Johnny Alf (alias Farnésio Dutra) (1921-1987) and Alfredo José (1929-2004). Their choice of North American stage names already shows their appreciation for jazz. Both talented pianists and singers, they were constantly performing at cafes and nightclubs in Rio and São Paulo.



Jazzy phrasing with the use of dominant altered scale in ‘*Batida Diferente*’ (Durval Ferreira/Maurício Einhorn) solo by Sergio Mendes (1964)

When I was only beginning to learn an instrument, I was soon attracted to this particular genre through the influence of the sizeable number of great guitarists emerging in that period—Romero Lubambo, Armandinho, Hélio Delmiro, Raphael Rabello and Ulysses Rocha—not to mention the rendering of *samba* and *bossa* songs by famous jazz guitarists such as Barney Kessel, Joe Pass and George Benson.¹¹

Samba jazz was closely linked to *bossa nova* in the sense that it came into being at almost the same time as *bossa* and in sharing several songs in their repertoires. But, in a way similar to the development of bebop in the USA, *samba* jazz was not a national trend but mainly an initiative of the musicians themselves, interested in developing their improvisation skills.¹² As well noted by França (2013, p. 20), in *samba* jazz, national identity and the international modernity walk side by side.

In the 1970s a new fashion was introduced in Samba Jazz: the movement towards electric instruments, in a direction that could be paralleled with fusion jazz or jazz-rock in the USA. Like artists such as Chick Corea, John McLaughlin, Herbie Hancock and Miles Davis, some Brazilian jazz groups started to incorporate keyboards, electric basses, guitars, effects, and a certain groovy and cosmopolitan ambience, with the use of multi-cultural elements from pop music, flamenco, Indian music and rock (Ariza 2006, p. 26). This trend in *samba* jazz had its exponent in Azymuth, a group formed in the late 1960s and still active today. Their view of

¹¹ I am fascinated by the way Samba Jazz has developed, which is described by Marcelo Silva Gomes (2010, p. 47) as a mix of the fast samba grooves with some particular harmonic and melodic elements of jazz.

¹² Like North American jazzmen did with jazz standards, they started accelerating the tempi, using a style of phrasing which incorporated chromatic notes, altered scales and the usual syncopation of samba, now made more challenging due to the fast tempi (Barsalini, 2009).

Samba created a new branch that made use of a particular samba style named *partido alto*, characterized by a medium-slow, syncopated *samba* pattern, over which lyrical melodies are delivered. One iconic theme by Aymuth is presented in this chapter with other elements of distinct styles employed into its arrangement, particularly in harmony.

Another approach in *samba* jazz I have explored has a parallel in Fredera, a remarkable guitarist and composer from *O Som Imaginário*, a seminal group formed in the 1970s that created music combining elements from Brazilian folk styles, progressive rock and jazz. Fredera (nickname for Frederico Mendonça de Oliveira., born in Rio de Janeiro in 1945) is an ambitious composer and performer who had experimented with mixing jazz, rock, samba and classical elements in his music (Oliveira, 2015). In *Aurora Vermelha*, for instance, an album released in 1981, he presents a composition for electric guitar, piano and *cuíca* (a typical samba percussive instrument that can also emit pitched sounds). His particular approach can be recognised in *Samba Sem Nome*, an original piece where chromaticism, atonality and the overdriven guitar sonority of rock may be noticed.

Personnel in the recordings for this chapter

Água-de-Briga

Carlo Estolano – electric guitar
Alec Robinson – piano
John Marley – electric bass
John Arnesen - drums

Samba sem Nome

Carlo Estolano – electric guitar
Alec Robinson – piano
John Marley – electric bass
John Arnesen – drums

Partido Alto

Carlo Estolano – electric guitar
Alec Robinson – piano
John Marley – electric bass
John Arnesen – drum

Influência do Jazz

Carlo Estolano – electric guitar
Alec Robinson – piano
John Marley – electric bass
John Arnesen – drums

Analysis of the pieces in this project

Água de Briga

In this original composition I pursue a contemporary approach towards samba, using a feature noticed earlier, in the introduction: a section that I freely manipulated over a five-beat pattern in medium fast samba and with modal compression applied to the harmony. The chord assigned is A6 (A, C#, E, F#); however, for improvisation purposes, players can also consider Bb Hungarian minor (Bb, C, Db, E, F, Gb, A). The players may choose from either the notes from the chord or its related jazz-oriented scale (A major or A Lydian) and the suggested mode, balancing the level of consonance and dissonance.

The change in the pulse at measure 9 leads to a more conventional samba groove, in medium 2/4 time signature, when the theme is delivered. Again, the chord sequence, although rooted in A major as a tonal centre, uses chords more often seen in contemporary jazz pieces, chiefly not adhering to a preparation-resolution relation.

13
E.Gtr.
E.B.
Eb6(#11) F#m9

(Measures 13 to 15 – 4:16 minute on recording)

However, in certain moments the II-V cadence appears as in both jazz and Samba, even though it may resolve to a chord different from what would be expected.

Gm7(b5) C7(b9) Dm7(b13) *p*

If the diminished scale is considered, dominant chord A7 may be replaced by C7, Eb7 or F#7. Therefore, the sense of preparation-resolution is still present, albeit obliquely. (Measures 17-19 – 4:18 minute on recording)

Since this piece includes such contemporary elements—for instance, in harmony and in phrases over altered dominant chords, as at the end of section A—the form chosen was one of a *samba* jazz standard (AAB). The theme is repeated after solos that utilize a chord sequence for specific parts of the piece. The guitar solo is made up of variations of the chord sequence used in the introduction added with two chords from the theme (chord I and its dominant). A selection of chords from the first part of the theme can also be noticed in the piano solo.

The phrase used in the introduction returns at the end, reinforced by a *tutti*. In order to keep the contemporary character of the piece, I decided to use an unresolved ending on a dominant chord.

Água de Briga is one of several names for *cachaça* (a strong Brazilian alcoholic drink made from fermented sugar cane) and which means ‘Water which causes fights.’

Samba Sem Nome

This piece is an original *samba* with a strong and syncopated melody, delivered over a support in which piano, bass and drums play rhythmic unisons (also called ‘stabs’ in jazz) devised from accents in the theme. As this is a notably angular theme, the form attempts to remain simple, as in a *samba* jazz standard, with literal repeats that may facilitate engagement from a listener confronting such a multi-layered texture. As mentioned before, the approach employed here has a parallel in the musical thinking of Frederica, the unique Brazilian guitarist and composer who mixed elements of samba, contemporary classical, rock and jazz (Oliveira, 2013). The guitar sound alternates between a clean and a distorted timbre.

In section D, the atmosphere becomes more contemporary, with a series of diminished chords advancing by semitones, while the guitar delivers a *hemiola* in a more static figure.

Samba sem Nome (Measures 25 to 28 – 0:28 minute on recording)

The section that precedes the piano solo demonstrates a rhythmic duality, with the guitar in syncopated semiquavers in 2/4 against triplets that can feel like 6/8. This is meant to evoke the polyrhythmic approach that is typical of some Afro-sambas from the 1970’s by samba jazz composers like Baden Powell (de Aquino, Baden, 1966). These are, however, projected upon an angular chord sequence, generating a contemporary texture:

The musical score consists of three staves. The top staff is for guitar, showing a sequence of four slash chords: C/D, D/E, G/A#, and F/G#. The bass part is divided into two staves. The first bass staff shows a C dim chord with a triplet of notes. The second bass staff shows a B dim chord with a triplet of notes. The dynamic marking 'mp' (mezzo-piano) is indicated for both the guitar and bass parts.

Polyrhythm with polytonal harmony (Measure 49 – 0:55 minute on recording)

The harmony here unfolds in two parallel lines: while bass and piano arpeggiate diminished chords that rise by semitones, the guitar holds the four slash chords in a kind of *ostinato*.

In regard to the improvisation, the idea is that during its solo, the piano sails over a typical samba jazz groove, where the *cozinha* ('kitchen'— as the rhythm section is called in Brazil) has more freedom to interact, thus being freed from its traditional role of providing a steady accompaniment. That is the reason why, unlike other pieces in this chapter, the bass line is not given, allowing the player the liberty to move according to the development of the solo. However, during the guitar solo, the ambience dramatically shifts. Now the rhythm section changes into a syncopated pattern with 'slash chords,' triads with distinct notes in the bass, which may be interpreted in more than one way when used for improvising. See the example below:

13

G solo

C/D D/E G/A# F/G# C/D D/E G/A# F/G#

Samba Sem Nome (measures 72 and 73 – 2:17 minutes on recording)

The guitar solo results in something similar to contemporary free jazz, with a heavy distorted timbre playing improvised lines based on intervals, chromaticism and rhythm variations. The chord changes occur in cycles of minor thirds, in a reference again to the diminished scale. Such techniques are also found in *Aurora Vermelha*, an important album of modern jazz samba by Frederica (Oliveira, 1981), as well as in Terje Rypdal's recording *Into the Wilderness* on the album *Skywards* (Rypdal, 1997).

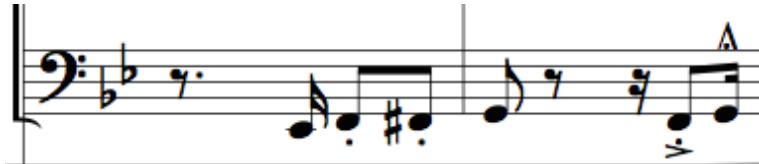
At the very end, another contemporary element is employed: atonality. A tutti, where the instruments freely follow a suggested pitch, appears over a fixed basis, in this case the first motif of the theme.

Partido Alto

A specific style in samba, *partido alto* has this characteristic rhythm pattern:



Partido alto clave (Smith, 2014)



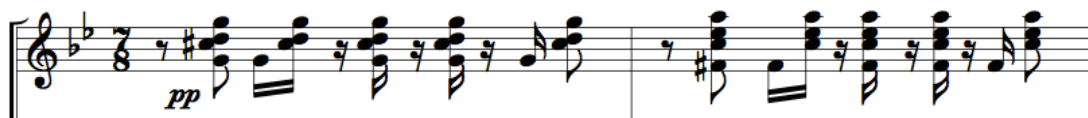
Partido Alto bass line. (Bertrami, 1979)

Azymuth is a samba jazz trio with more than thirty years of continuous activity. This song, titled with the name of a samba style, soon became a Brazilian jazz standard, being frequently heard in jam sessions in Brazilian instrumental music.

A collection of elements from different sources were used to explore a possible environment for a 'partido alto'. In the theme exposition, a sequence in 7/8 time signature was inspired by Hermeto Pascoal's style of samba in seven. He has a number of songs with this feature, such as *Mixing Pot* and *Ilha das Gaivotas*. The 7/8 Samba grooves in Hermeto's songs mostly follow this pattern:



Mixing Pot introduction (Hermeto Pascoal, 1977)



Partido Alto by JR Bertrami, arranged by Carlo Estolano, 2016. (Measures 71 and 72 – 1:49 minutes on recording)

Multi-cultural scales and modes were used in a bass solo, with chord changes over a series of chords taken from different scales and modes in G.



B Harmonic minor (G Lydian #2) in the bass solo in *Partido Alto* (Measure 71 – 1:49 minutes on recording)



G Harmonic minor in the bass solo in *Partido Alto* (measure 81 – 2:20 minutes on recording)

The guitar solo also takes advantage of various options for modes and scales, either by applying an alternative scale over the chord or fusing it with the more commonly used scale for that given chord.

Chord sequence for guitar solo with the choices I have made on improvising in *Partido Alto* (Measures 92 to 95 – 3:43 minutes on recording)

Original score:

261

Partido Alto

Jose Bertrami
(As played by Airtó)

Med. Latin/Funk

$\text{♩} = 172$

(elec. bs.) G_{mi}^{11} (pn. enters 3rd x) G_{mi}^{11} (5x's)

G_{mi}^{11} (elec. pn. w/ voice)

A G_{mi}^{11}

G_{mi}^{11}

G_{mi}^{11} E^{\flat}/D^{\flat} C_{mi}^7 \oplus

B C_{mi}^7 $B^{\flat}_{mi}^7$ $A_{mi}^7(add\ 11)$ break D^9sus $D^7(\#5)/F^{\#}$ G_{mi}^{11}

G_{mi}^{11} E^{\flat}/D^{\flat} C_{mi}^7 $B^{\flat}_{mi}^7$

$B^{\flat}_{mi}^7$ $A_{mi}^7(add\ 11)$ D^9sus break D^9sus $D^7(\#5)/F^{\#}$ G_{mi}^{11} 1.

G_{mi}^{11} G_{mi}^{11} 2.

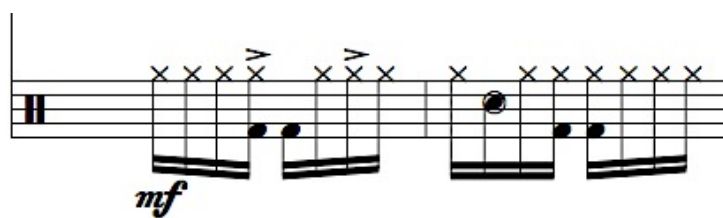
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Partido Alto by José R. Bertrami, as played by Airtó Moreira (The New Real Book Vol. 1, 1988).

Influência do Jazz

Carlos Lyra wrote this *samba* song in 1962, with lyrics that talk about the new directions in modern Brazilian popular music. That same year it was played in the famous Carnegie Hall concert in New York that launched *bossa nova* internationally as a new trend (Donnie, 2015). The structure and tempo of this song favour improvisation, facilitating the type of phrasing Brazilian musicians used to call ‘*beboppear*’, meaning to employ jazz bebop phrasing, with runs of semiquavers over a 2/4 time signature, notably in a medium-fast tempi (França, 2013).

The arrangement is intended to facilitate improvisation with interaction between the players, so that the accompanists frequently fill spaces or underline a phrase from the soloist. I have decided not to incorporate new features in relation to the original but instead to pursue the flow of an authentic samba jazz jam. A major challenge here overcome by my fellow performers: to sound convincingly ‘groovy’ in a terrain where Brazilian syncopation moves at a fast pace. Although the bass line is written for the full exposition of the theme, for the solos, I chose to leave it to the player to dialogue with the piano and drums and follow suggestions from the soloists. The drum work highlights the ‘*samba no prato*’ concept mentioned before as characteristic of the style.



‘*Samba no prato*’ approach on drums (Measures 11 and 12 – 0:11 minute on recording)

By changing a few strategic chords, as in measures 65 and 66 and 145 and 146, I produced a modal ending for the theme and at the end of the piano solo. On the

guitar solo, after the AAB, the final A is delivered with piano bass and drums in rhythm unison. I had in mind the fills a jazz big band plays during a solo to urge on the soloist, as in the 'gafieira style' samba jazz (França, 2013).

'Stabs' on guitar solo (Measures 91 to 94 – 1:57 minutes on recording)

Original score:

Influência do Jazz by Carlos Lyra, 1962 (Bossa Nova Songbook, 1980)

Conclusion

A project that covers such a wide genre as *samba jazz* is always challenging, so the choices I made were intended to offer a view of the distinct periods of time of this genre. While *Influência do Jazz* represents one of the first moments of a blend between *samba* and jazz in the late 1950s, *Partido Alto* is a piece that displays a wider range of influences, such as rock and cool jazz and Brazilian *samba* styles like *sambalanço*, *samba de partido alto* and *samba de gafieira*. A parallel to these styles may be found in the original pieces composed: *Água de Briga* has a theme that is inspired by the sonority of the early *samba jazz* pieces; whereas in *Samba Sem Nome*, the quality approaches the period when electric instruments were introduced to Brazilian styles, bringing them closer to the fusion between jazz and rock. The elements added to the arrangements however, were not intended to match the same periods of time. On the contrary, they come from a range of different sources, such as contemporary classical, free jazz, oriental and Brazilian styles from the northeast.

The opportunity to present concerts with the musicians participating in this project was extremely helpful in building a cohesive sound and a solid groove when recording the pieces in the studio. Because the subdivision and syncopation characteristic of *samba* is not easy to achieve and cannot be entirely notated, these concerts gave the musicians confidence to articulate rhythms and to improvise in such a convincing way that the non-written aspects of the groove sounded satisfactorily Brazilian-like. I believe this is a gain not only for the project itself, but also for the musicians themselves, as they acquired one more style in which they can develop their musicianship. I had the happy experience of performing frequently with this ensemble during most of the time I spent in York.

Chapter 3 – Hermeto ‘The Champ’ Pascoal

Preamble

‘One of the most important musicians on the planet’

—Miles Davis, about Hermeto Pascoal

(Van Nguyen, 2017).

‘Hermeto is music itself, materialised in a person’

—Guinga (Farkas, 1981).

Hermeto Pascoal is a musician with the rare ability to transfer any musical idea he creates, no matter how sophisticated, to any instrument or object turned into an instrument.

The nickname ‘*Campeão*’ (‘champion’ or ‘champ’), he explained in an interview, arose from his own habit of calling others by that nickname (Pascoal in Kontola, 2017). This reveals something about a man who decided to make all his production available for free and forever.

Jovino Santos Neto, composer and pianist based in Seattle (USA), and member of the legendary Hermeto Pascoal & Grupo from its beginning, compares Hermeto Pascoal’s music to quantum physics, in which scientists no longer deal with particles, but rather with vibrational waves. He finds the music of Pascoal sophisticated to the point that it presents not only rhythms, harmonies and melodies, but also a sense of interconnection between cultures and traditions. Santos Neto compares some pieces for piano solo by Hermeto with the intricate music of Scriabin, adding that when you look closely at a complex passage, it is in fact derived from a very simple element taken from the folk music background of Pascoal (Santos Neto *in* Hinrichsen, 2004).

According to Heraldo do Monte, who played and recorded for several years with Pascoal, Hermeto was a pioneer who incorporated Brazilian styles other than *samba* and *bossa* into Brazilian Jazz, going beyond the influence of bebop and cool jazz (as seen in chapter 2 of this folio).¹³

From my point of view, this composer and musician exemplifies the essential attitude expressed in Oswald de Andrade's *Anthropophagic Manifesto* towards foreign cultures and traditions: to consume them without regard for their content, and to spit them back out digested by national traditions. He is capable of easily shifting from *forró* to a fugue in the same piece, especially when improvising.

In this project a variety of ensembles helped me in approaching the multi-faceted music of Hermeto. From a *choro* for mandolin, guitar, cello and percussion to a piece for flute, classical guitar, electric bass and percussion, a number of textures were investigated. The folk rhythms chosen were some of the Northeastern styles most frequently found in Pascoal's works.

In pieces such as my *Intocável*, *Hoje Foi Um Dia Bão*, and *Liv 10 Anos* (the latter discussed in chapter 5), Caspar Haslam exceeded my expectations playing percussion and adapted techniques with remarkable openness to experimentation. We became constant partners in 2015, gigging at regular jam sessions in town, at functions and in recordings. His keenness to learn Afro-Cuban, Latin Jazz and Brazilian Jazz grooves was enormously helpful in allowing me to experiment playing different styles simultaneously. In York, we played *choro*, with myself on mandolin, regularly at a Brazilian restaurant. I believe this time together, developing his *pandeiro* and other percussion skills, was crucial in achieving the level of confidence shown in the recorded performances.

Flutist and saxophone player Tim New, a very experienced musician in York, was a constant presence in numerous gigs and jam sessions I played. He also

¹³ Hermeto describes his arrival in the USA as being different from most Brazilian musicians, who usually wanted to acquire a knowledge of jazz syntax. His goal was the reverse: to show how Brazilian styles and his experimentations could be inserted into jazz contexts to create fresh and innovative music (Farkas, 1981).

collaborated in my quartet, playing my originals and even participating in a *choro regional* I put up for The Great Yorkshire Fringe Festival in 2018. He became a skilled improviser in some Brazilian styles such as *samba* and *baião*, and his presence was important as a soloist able to play syncopated melodies with confidence.

Yu Dian, also called Danny, a great Chinese bassist I had the good fortune to meet at the University Jazz Orchestra, was also a partner in a number of concerts around North Yorkshire, mostly playing jazz, but always eager to try out Brazilian rhythms. He had met a Brazilian musician in China before coming to do his MA in Music Production at York. With this guitarist and bassist, he had become acquainted with some Brazilian Jazz standards. I happily collaborated in one of his recording projects, playing mandolin and classical guitar.

Joe Montague is a very versatile British drummer I met doing a PhD at York, and a curiosity about Brazilian music who played the *pandeiro* in a few concerts in York City when Cristina Rodríguez and I were working on Eternal Choro projects (chapter 1). He was enthusiastic about applying combined grooves and procedures from distinct sources, making it easy to rehearse and record the pieces. Extremely professional and precise, his quickness in the studio gave everyone the necessary steadiness to record some occasionally rhythmically intricate parts.

Violoncellist Sarah Kegerreis was graduating in cello performance at York and experimenting with improvisation in contemporary classical textures by the time I was engaged in this project. She told me she really enjoyed the feeling of playing a new style such as *choro* when she collaborated on *Intocável*.

Bassist John Marley and pianist/keyboardist Alec Robinson had also participated in the Samba Jazz Club project (chapter 2), and had been playing with my quartet for some time. They were crucial in strengthening the precision and fluidity of some of the Brazilian grooves.

The harmonic sense of Hermeto is so wide and he is a master of so many distinct styles that he is able to create harmonic variations on the spot, as seen in his duet with Elis Regina at the Montreux Jazz Festival in 1979 (Hinrichsen, 2004). As

noted by Itiberê Zwarg, the bass player in his group, Hermeto is very keen to build innovative harmonic systems (Farkas, 1981).

In fact, in a series of interviews for a member of *Itiberê Orquestra Família* (a side project of the bassist of Hermeto's group), Hermeto explains his concept of music: all the basic rhythm patterns, or claves, are present all over the planet, regardless of the culture or period of time. There is no such thing as 'Brazilian rhythm' for Pascoal. In a simple but at the same time holistic view, he states that because Nature does not ever repeat itself, we should also never try to copy or play like someone else, nor should we plan things in detail; instead, we should improvise all the time (Pascoal *in* Kontola, 2017).¹⁴

Today, Hermeto Pascoal, at 84 years of age, keeps active and productive, composing and releasing new albums for big band and touring the world with his group.

'Silence does not exist. Everything in the world sounds, and the sound of imagination is the most beautiful one'
—Hermeto Pascoal (Japan, 2012)

Features of the music of Hermeto Pascoal present in the pieces

¹⁴ The 'sound of aura' is another peculiar aspect of Pascoal's music, presented for the first time in his album *Lagoa da Canoa, Município de Arapiraca* in 1983. With his remarkable perception in capturing sounds, even in a microtonal spectre, he devised a way of harmonizing speech or animal sounds, adding chords to the voices and sometimes also adding percussion, resulting in what he claims to be the sound image of the aura of that person or animal (Lima Neto, 2009, 5).

The music of Hermeto Pascoal has a sense of constant change, surprise, the unexpected. Nevertheless, it is pervaded by clearly defined Brazilian traditional folk rhythms. The styles that appear most frequently in the music of Pascoal are ones from the Brazilian Northeast, such as *baião*, *frevó*, *maracatu*, *arrasta-pé* and *forró*; all from his earlier background.

I identify my own music with these same characteristics, because I really like it when a musical piece shifts completely, whether in rhythm, harmonic texture or timbre. I believe, for instance, that a musical theme is highlighted when it is heard in a different time signature or tonality. As a listener, I hear these moments as a small shake in the music that catches the attention just when I have started getting used to it. Another aspect of Hermeto's music I hold dear is his regard for the composition as a whole, with the inclusion of sections with different textures, instrumentations or rhythmic patterns. In the first years of my music studies, after practicing jazz standards, *bossa nova* and samba jazz, I felt overwhelmed by these contemporary, sophisticated structures in a music generally approached through improvisation. I was studying composition as an extension topic while graduating in guitar, and I therefore became familiar with classical contemporary textures, polytonality, polyrhythms, atonality and so on. I remember thinking then that an ideal music should have improvisation throughout its length but still include written sections in which the theme or any motivic material could be explored in a number of forms.

Hermeto Pascoal is also prolific in sambas, *choros*, *frevos* and waltzes with a jazz feel, with which he became familiar in his Rio de Janeiro and São Paulo days, and later in the USA. Hermeto is fond of using odd meters. In fact, his characteristic devices—presenting the theme at double tempo at the ending of a generally challenging piece, and the groove of a seven-beat samba—are remarkable among jazz musicians and can be heard in the standards 'Chorinho pra Ele' and 'Tacho', both featured in *Slaves Mass*, the album he recorded in New York (Pascoal, 1977).

In a *choro* discussed in chapter 1 (*Desviando a Atenção*), I used this device, presenting the theme in a faster tempo in the ending. I think this creates an extra attraction with an already intricate melody.

Chorinho Pra Ele

(Choro) ♩ = 86

Hermeto Pascoal

Intro

A

(Fim)

1

First part of *Chorinho pra Ele*, which is played twice as fast at the end (Pascoal, 1977; Universal Edition, 2001). Other recordings where this practice can be found are 'Rebuliço' and 'Forró Brasil,' featured respectively on the albums *Só Não Toca Quem Não Quer* (Pascoal, 1987) and *Live in Montreux* (Pascoal, 1979; Universal Edition, 2001).

Tacho

Samba in 7/4 ♩ = 200

ADD PERCUSSION AND DRUM EFFECTS

GUERO

SAMPLE GROOVE:

D^{MIN}7

(E.PIANO)

(E.SASS)

5) D^{MIN}7

9) E^{MIN}7

13) E^{MIN}7

15) D^{MIN}7

17) C[♯]MIN7(b9)

19) SOLOS ON FORM—AFTER SOLOS, PLAY HEAD EX AND VAMP OUT ON LAST 4 MEASURES

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'Tacho', Pascoal's iconic standard, with a modal chord sequence that resembles 'So What,' by Miles Davis, in its first eight measures (Pascoal, 1977; Universal Edition 2001).

Harmony

Hermeto Pascoal's harmonic sense ranges across several systems: some from his familiar territory of reimagined Brazilian folk styles, supplemented by modality, and some that just strike him when he is composing. In a piece '12 de Novembro' from *Calendário do Som* (his 366-piece songbook written over one year), he notes: 'I composed this piece in the twelve minor and major keys. Hurray, Mommy Harmony!' (Pascoal, 2000).

His intricate systems can lead him from something tonal or modal to polychords, clusters or open atonality. His composing seems to have the quality of improvisation. In fact, his primitive musical experiments in childhood, using hanging iron scraps, may have facilitated his skill for incorporating non-tempered pitches in his music. The way he notates chords is peculiar in the sense that he sometimes indicates polychords by writing two chord symbols separated by a hyphen, which means a two or three note chord on the left hand of the piano, with another chord with its extensions, forming a group of six, eight or more notes (Lima Neto 2009, 20).

The harmonic concept of Pascoal's universe inspired the pieces for this project, which attempted to create a mosaic of multi-coloured paths for memorable and intuitive melodies. It appears to me that it requires a great deal of experience to achieve results in music that, despite using sophisticated structures that conduct the listener along sinuous paths, are still able to sound natural and somehow familiar. This seems to be the reason why Hermeto fascinates every audience, regardless of their musical sophistication.

Rio de Janeiro, 4 de Junho de 1997 Hermeto Pascoal.
 (347) quarta feira, Baixo Sabon

Exerente esta musica logo depois -
 de conceder uma entrevista para um
 jornalista de Nova Iorque e Boston e Class.
 que pensei bastante na aquelas lindas cidades de Narmos.
 tocar da nos dias 19 e 20 de Junho Hermeto Pascoal Boston.

First piece in *Calendário do Som*, (Hermeto Pascoal, 2000 – Itaú Cultural, 2001)

In the piece above, handwritten by Pascoal, it is possible to note a number of uncommon elements, whether we see it as a Brazilian or American jazz standard.

First, no tempo is specified, although looking at the uninterrupted semiquavers, it appears to be a *choro* or *frevo*. Hermeto has the habit of creating several variations in his pieces, altering chords, tempi, time signature and even the style. For this reason he almost never assigns key signatures to his music. It is also noticeable that some notes do not formally match the chord. For instance, in measure 1 there is an Eb in the melody, while the given chord is B major; this suggests the harmony was conceived after the melody, as frequently occurs in Pascoal's themes (Lima Neto 2009, 21). Similarly, in my piece *Joyful and Bitter* discussed in chapter 4, the melody was created first as a continuous guitar improvisation, with no concern for the chord sequence. Only after that did I devise a progression that could match the ambiguous character of the theme. Looking back, this process is present in a number of pieces I have made throughout my work.

Endings that incorporate a dissolution of pulse, atonality, voices and random noises are frequently found in the recordings and live performances of Hermeto Pascoal, as for instance in 'Farró em Santo André', from the album *Live in Montreux* (Pascoal 1979), and 'O Tocador Quer Beber', from *Brasil Universo* (Pascoal 1986). A similar procedure is used in my arrangement of Pascoal's *choro* 'Intocável,' analysed later in this chapter.

Pascoal's affinity for complex written structures—using counterpoint, polyrhythms and atonality—is exemplified by 'Arapuá', the seventh track on the album *Brasil Universo* (Pascoal, 1986), and *Sinfonia em Quadrinhos* (a piece for symphony orchestra premiered in 1986 in São Paulo). When I participated in the OBG (Brazilian Guitar Orchestra), performing and writing several arrangements for eight guitars, saxophone, bass, drums and percussion, I had a significant opportunity to develop my skills as an orchestrator. During those nine years, Hermeto Pascoal's arrangements were most inspirational.

My use of Pascoal's style extends to details of rhythm and harmony. In 'Zürich' (*Só Não Toca Quem Não Quer*, 1987) an interesting contrast can be heard between different modes and time signatures; Pascoal maintains an ostinato in 5/4 while delivering a melody in 4/4, displaced by two beats (see the transcription below).

The image shows a musical score for a piano piece. The top system consists of two staves. The right staff is in treble clef with a 4/4 time signature, containing a melodic line with eighth and sixteenth notes, marked with accents and slurs. Above it is the tempo marking '♩ = 150' and the text 'theme in 4/4 with two measures phrases'. The left staff is in bass clef with a 5/4 time signature, containing a steady eighth-note ostinato pattern, labeled 'ostinato'. The second system continues the same two-staff arrangement, with the melodic line starting on the third beat of the first measure.

Excerpt of polyrhythm in ‘Zürich’ (Pascoal, 1987; JovinoNeto, 2006). Ostinato in 5/4 on left hand (bass clef) against a melody in 4/4 (treble clef), starting on the third beat at 6:00 in this studio recording (with one beat of anacrusis)

Similarly, my arrangement of Pascoal’s *choro* ‘Intocável’ employs a 4-against-3 polyrhythmic pattern at the end:

The image shows a musical score for a piano piece. It consists of two systems of two staves each. The top system is in bass clef and shows a 4-against-3 polyrhythm. The right staff has a melody with eighth notes, and the left staff has a triplet of eighth notes. The bottom system is in treble clef and shows a similar polyrhythmic pattern with eighth notes and triplets. The key signature has one sharp (F#).

(Measures 139 and 140 –4:57 on recording)

Another passage in ‘Zürich’ displays Pascoal’s use of polytonality, with A, C, D and B major triads placed over the same C major ostinato:



Zürich, measure 14 (Pascoal, 1987)

My piece ‘Gesture,’ recorded for the Egberto Gismonti project (chapter 4), has in its structure a similar polymodal texture, with the superimposition of two chords creating extensions such as minor and major sixths, sevenths and other intervals.

Discography:

- *Conjunto Som 4* (Continental, 1964)
- *Em Som Maior* (SomMaior, 1965)
- *Quarteto Novo* (Odeon, 1967)
- *Brazilian Octopus* (Fermata, 1969)
- *Hermeto Pascoal - as Brazilian Adventure* (Muse, 1970)
- *A música livre de Hermeto Pascoal* (Sinter, 1973)
- *Slaves Mass* (Warner Bros, 1977)
- *Trindade* (Tapeçar, 1978)
- *Zabumbê-bum-á* (Warner Bros, 1979)
- *Ao vivo Montreux Jazz Festival* (Atlantic, 1979)
- *Nova história da Música Popular Brasileira – compilation* (1979)
- *Cérebro magnético* (Atlantic, 1980)
- *Hermeto Pascoal & Grupo* (Som da Gente, 1982)
- *Lagoa da Canoa, Município de Arapiraca* (Som da Gente, 1984)
- *Brasil Universo* (Som da Gente, 1986)
- *Só não toca quem não quer* (Som da Gente, 1987)
- *Hermeto solo: por diferentes caminhos* (Som da Gente, 1988)
- *Festa dos deuses* (Phillips, 1992)
- *Instrumental no CCBB* (1993)
- *Música!: o melhor da música de Hermeto Pascoal* (compilation 1998)
- *Eu e eles* (Radio MEC, 1999)
- *Mundo verde esperança* (2002)
- *Chimarrão com rapadura* (not on label, 2006)
- *Bodas de Latão* (not on label, 2010)
- *Hermeto Pascoal: The Monash Sessions* (Jazzhead, 2013)
- *Viajando com o som* (recorded in 1976, released by Far Out, 2017)
- *Natureza Universal* (Natura Musical, 2017)

- *No Mundo dos Sons* (SESC SP, 2017)
- *Hermeto Pascoal e Sua Visão Original do Forró* (Scubidu, 2018)

As guest musician:

- *Ritmos Alucinantes*, by Clovis Pereira (Repertório, 1958)
- *Batucando no Morro*, by Pernambuco do Pandeiro e seu regional (Tiger Alta Fidelidade, 1958)
- *Roteiro Noturno*, by Mauricy Moura (Continental, 1964)
- *Cantiga de Longe*, by Edu Lobo (Elenco, 1970)
- *Natural Feelings*, by Airto Moreira (Buddah, 1970)
- *Electric Byrd*, by Donald Bird (Blue Note, 1970)
- *Sergio Mendes presents Lobo*, by Edu Lobo (A&M, 1970)
- *Live-Evil*, by Miles Davis (Columbia, 1971)
- *Seeds on the Ground*, by Airto Moreira (1971)
- *Sivuca*, by Sivuca (Vanguard, 1973)
- *It Could Only happen with You*, by Duke Pearson (Blue Note, 1974)
- *Di Melo*, by Di Melo (Odeon, 1975)
- *Imyra, Tayra, Ipy*, by Taiguara (EMI - Odeon, 1976)
- *Open Your Eyes, You Can Fly*, by Flora Purim (Milestone, 1976)
- *Golden wings*, by Opa (Milestone, 1976)
- *Orós*, by Raimundo Fagner (Sony/Columbia, 1977)
- *Stone Alliance*, by Marcio Montarroyos (PM, 1977)
- *Robertinho no passo*, by Robertinho de Recife (CBS, 1978)
- *Live in Montreux*, by Elis Regina (Elektra, 1982)
- *Cordas vivas*, by Heraldo do Monte (Som da Gente, 1983)
- *Ponto dos Músicos*, by Nenê (Maracatu, 1984)
- *Balãozinho*, by Eduardo Gudín (Continental, 1986)
- *Pindorama*, by Pau Brasil (Copacabna, 1986)
- *Cordas mágicas*, by Heraldo do Monte (Som da Gente, 1987)
- *Flávio Pantoja*, by Flavio Pantoja (Esfinge, 1987)
- *Renato Borghetti e Hermeto Pascoal*, by Renato Borghetti (Tom Brasil, 1993)
- *Brasil Musical - Pau Brasil E Hermeto Pascoal* (Tom Brasil, 1996)
- *Solos do Brasil*, by Hermeto Pascoal, Sebastião Tapajós and Gilson Peranzetta (BRM, 2000)
- *Oferenda*, by Aleuda (2000)
- *Serenata: The Music of Hermeto Pascoal*, by Mike Marshall and Jovino Santos Neto (Adventure Music, 2004)
- *Roda Carioca*, by Jovino Santos Neto (Adventure Music, 2006)

Personnel in the recordings for this chapter

A Gente Já Nasce Vivo

Carlo Estolano – electric guitar
Alec Robinson – piano
John Marley – electric bass
Joe Montague - drums

Hoje Foi um Dia Bão

Tim New – flute
Carlo Estolano – classical guitar
Dian Yu – electric bass
Caspar Haslam - percussion

Intocável

Carlo Estolano – electric guitar, electric mandolin
Sarah Kegerreis – cello
Caspar Haslam - percussion

Montreux

Tim New – flute
Carlo Estolano – electric guitar
Dian Yu – electric bass
Joe Montague – drums

Analysis of the pieces in this project

Hoje Foi Um Dia Bão

The title is a pun on the words ‘*dia bão*’ (meaning ‘good day’), and ‘*diabão*’ (meaning ‘big devil’). Thus, it carries a double and contradictory meaning (‘today was a great day’/‘today was terrible’). A typical northeast *Baião* style is used as terrain on which are placed elements from different sources. In this piece I sought to combine classical and jazz elements, having in mind the approach of North American guitarist and composer Ralph Towner and his group Oregon. This artist is also

pertinent to chapter 5, which is focused on the approach used by contemporary European Jazz artists. Towner is known for his classical technique and clean sonority on guitar but also for the complete liberty he takes in improvising variations both when soloing and when accompanying. The piece has classical guitar, flute, fretless electric bass and an assortment of percussion instruments, anchored on cajón. The idea is to evoke, within a Brazilian folk atmosphere, the sonority of Oregon and other small ensembles that developed a contemporary jazz sound that included the addition of instruments and procedures more often found in Western classical pieces and Indian classical music (Oregon features oboe, classical guitar, piano, double bass, sitar, tabla). Hence I devised a theme that contrasts a modal fast phrase in unison with flute in E Minor, with a second melody that has a lyrical ambience and is heard over chords from E Lydian.

Traditional *baião* pattern:



(Campos, 2006)

Baião pattern in the introduction of *Hoje Foi Um Dia Bão*:



Hoje foi Um Dia Bão (Measures 1 and 2 – 0.0 minute on recording)

It was only after I composed the piece that I noticed the second theme (starting in part B, measure 23) has a calmer character when compared to the first one; in this respect, it is similar to some pieces by Pascoal, such as the aforementioned ‘Zürich’ (Pascoal, 1987) and *Suite Norte-Sul-Leste-Oeste* (Pascoal, 1979). The contrasting melody brings a pastoral ambience after a tense and eloquent first theme. As in

‘Zürich’, there is a crescendo in tension, then a release that—instead of resolving the tension—leads to a singing melody that sounds like folk-influenced music to dance to.

After building tension with short phrases played by the flute over the *baião* ostinato, there comes a climax, with a fast phrase in semiquavers played by flute and guitar in unison.

First theme:



(Measures 17 and 18 – 0.44 minute on recording)

Contrasting theme:



Excerpt from the second theme (Measures 70 to 73 – 0.59 minute on recording)

The variation of the first theme, though similar in its groove and phraseology, possesses a darker and mysterious harmonic colour that arises because of the modulation from E Minor to G Dominant Diminished. As seen below, the chord in the ostinato now is G7 (#9), and the melodic lines are written in an octatonic scale (G, Ab, Bb, B, C#, D, E, F), conveying a rather tense quality:



(Measures 31 and 32 – 1.18 minutes on recording)

For the solo sections, I devised two harmonic backgrounds. The first, for the flute solo, bases the first half on a vamp in E Lydian and the second half on part of the second-theme chord progression, thus providing two distinct fields above which are heard the ideas of the soloist. In the same way, the guitar solo explores two harmonic moods: one in which the bass recalls the initial ostinato in E Minor and the second part which uses the G-diminished ambience.

I treated this piece, along with *A Gente Já Nasce Vivo*, as a hybrid of a Brazilian jazz standard and a classical scherzo for four instruments. Thus, because the level of complexity is higher than in an average jazz standard, I chose to keep the form as simple as in a standard. I did not include interludes or codas; only some four measures prior to each theme, filled with melodic fragments on the flute, which serve as preparation. I kept to a formal structure that can be described as: ABC, solos, ABC (compressed) and codetta. In general, when inserting elements such as counterpoint, radical changes in tonality and virtuosic parts, I attempt to preserve a resemblance to a song form, as is typical of most jazz standards, whether Brazilian or American.

A Gente Já Nasce Vivo

In the late 1980s I had the good fortune to attend a few rehearsals of the great Hermeto Pascoal & Grupo band at Pascoal's home in Rio de Janeiro. Once, after a rehearsal, he told me 'Carlo, a gente já nasce vivo' ('Carlo, we are born already alive'). He was saying that all music, as a sensorial experience, is part of us from the earliest moments in our lives. He appeared to me then to be a person who thinks of 'music' and 'life' as a single totality. Although not possessing high academic degrees,

his knowledge of music was so deep and intrinsically part of his being that he impressed me as someone of great wisdom.

This piece, with elements and groove taken from different Brazilian rhythm sources, reveals similarities with the approach of Hermeto Pascoal in a number of his pieces. Also arranged for quartet (guitar, keyboard, bass and drums), the themes and parts are based on different Northeastern Brazilian styles such as *maracatu*, *baião* and *frevo*, with *samba* from Rio de Janeiro in the southeast.

In the extended introduction, the style of *maracatu*—a style from the traditional background of Hermeto Pascoal—is delivered with variations:

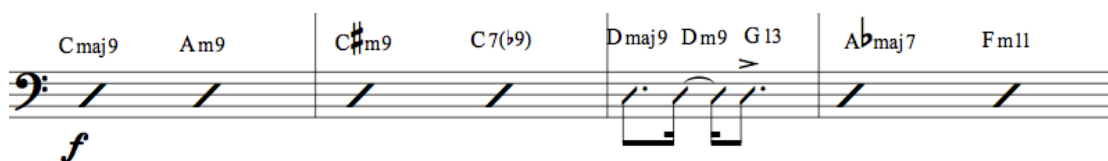


Traditional *maracatu* groove (Campos, 2016)



Stylised *maracatu* on drums in *A Gente Já Nasce Vivo* (Measures 4 to 5 – 0.10 minute on recording).

A theme that first appears on piano and then is passed to the guitar is sinuous and syncopated, with a modal harmony that has almost no functionality; that is, the chords are not part of a cadence in a specific given key, but instead are treated as independent entities. In the excerpt that follows it is possible to note two different harmonic approaches, the first being functional and the second modal:



(Measures 27 to 30 – 0.41 minute on recording)

The first two chords are in C Major; and in the next measure, a distant functionality can be inferred if C#m9 is considered a II and C7(b9) its tritone substitute V (replacing F#7(b9)). Although the expected resolution would be to B Major, the following chord still can be seen as a resolution, if C7 is taken to have the function of A7—which is plausible because, as mentioned in the previous chapter, both chords pertain to the same dominant diminished group of chords (together with Eb7 and F#7). However, the transition from measure 29 to 30 has no preparation whatsoever. Such surprising changes in harmony are typical of Pascoal and are of a nature comparable to a rhapsody (Lima Neto, 2009, p. 18).

The accompaniment is in rhythmic unison hits, also called ‘stabs’, conveying a dense multi-layered sonority. Drums hold a fragmented samba pattern and rhythmically join keyboard and bass at strategic moments, playing the role of intermediary between solo and accompaniment.

The first solo is over a groove based on *maracatu*. There is a bass ostinato played by piano and bass in C7; thus, the soloist may improvise in C Mixolydian, which is characteristic of Northeastern folk music, or experiment with other applicable modes such as Lydian b7 (C, D, E, F#, G, A, Bb) and C whole tone, for a more jazzy approach. When improvising I felt inclined to explore rhythmic possibilities and to create polyrhythms first, exploring the different scales afterwards.

The bass solo occurs over a chord sequence extracted from the three final measures of the theme, extended to four measures. The groove for this solo, with a calmer quality, is the *baião*. As seen below, the guitar is the only instrument providing harmonic support for the soloist:

Baião pattern on bass solo background (Measures 69 to 71–3.08 minutes on recording).

The drum solo uses material derived from the final measures of the introduction and also present in the final part of the theme, as follows:

End of introduction (measures 24 to 26 - 0.38 minute on recording)

Ending of theme (measures 53 to 56 – 1.23 minutes on recording)

Drum solo accompaniment and piano (measures 77 to 80 – 4.24 minutes on recording)

When one considers Hermeto Pascoal's music, which has such a quantity of multi-cultural elements and influences, it is a challenge to compose inspired by his musical universe and still find elements that are outside of his music. Indeed, his concept of 'universal music' implies that nearly everything in music is there somewhere. In this piece, the 'foreign' elements are my particular sense of harmony combining modality with tonality, and a classical approach in collecting thematic fragments to build new sections. The music of Pascoal has a rhapsodic character, infrequently developing/varying motifs and chord sequences. As mentioned above, the various harmonic systems used by Pascoal rarely include functionality, whereas I intend to 'hide' functionality with alternative dominant chords, sometimes using tritone substitutions, and at other times employing chords from the dominant diminished scale.

Intocável (Hermeto Pascoal)

This intricate piece is a peculiar *choro* in which Hermeto unfolds a melody that seems never-ending. It is remarkable the way the listener is kept waiting for a resolution. The form also differs from the traditional ABBACCA of *Choro*. The theme has a refrain that is repeated twice at the end (letter B on the original score, below) and two groups of demisemiquavers that occur before the second theme which is repeated. *Intocável* in Portuguese has the double meaning of ‘untouchable’ and ‘unplayable.’

Intocável

February 9, 1987
from *Só Não Toca Quem Não Quer*

Hermeto Pascoal

Flute

Choro $\text{♩} = 70$

Chords: $G^{\#}m9$, $G^{\#}m$, $E^{\#}m$, E Maj7, E , $A^{\#} D$, $D^{\#} C^{\#}$, $G^{\#} C$, $C^{\#} B$, $E^{\#} A^{\#}$, B , A , E , $G^{\#}$, E , $C7(\#9)$, $C7(\#9)$, F Maj7, $Dm9$, Dm C , G/B , $G^{\#}dim7$, $Gm9$, $C7$, $Bbm9$, $Eb7$, F Maj7, $A(13) (\#9)$, $Bbm9$, $Eb7$, $G^{\#}m9$, $G^{\#}m$ $F^{\#}$, $C^{\#}m9$, $F^{\#}13$, $F^{\#}7\#13$, B Maj7, $G^{\#}m9$, B , $C^{\#}m9$, $F^{\#}7$, B Maj7, E Maj7, $A^{\#}m7(9)$, $D^{\#}7(9)$, $G^{\#}m9$, $G^{\#}m$ $F^{\#}$, $G^{\#}m$ $A^{\#}$, $G^{\#}m$ $D^{\#}$, $D^{\#}m7(9)$, $C^{\#}7(9)$, $C^{\#}m9$, $F^{\#}7$, B Maj7, E Maj7, $A^{\#}m7(9)$, $D^{\#}7(9)$, $G^{\#}m9$, $G^{\#}m$ $F^{\#}$, $G^{\#}m$ $A^{\#}$, $G^{\#}m$ $D^{\#}$, $G^{\#}m7$, $C7(\#9)$, $C^{\#}m7$, $F^{\#}7$, $G^{\#}m9$, $G^{\#}m$ $F^{\#}$, $G^{\#}m$ $A^{\#}$, $G^{\#}m$ $D^{\#}$, $G^{\#}m7$, $C7(\#9)$, $C^{\#}m7$, $F^{\#}7$.

Section A: 11, 15, 19

Section B: 20, 27

Section C: 28, 31

Intocáve]

35 $\begin{matrix} D^{\sharp} \\ B \end{matrix}$ $\begin{matrix} E \\ D^{\sharp} \end{matrix}$ $\begin{matrix} C^{\sharp} \\ D^{\sharp} \end{matrix}$ $\begin{matrix} B^{\flat}m7(\flat 5) \\ E^{\flat}7(\flat 9) \end{matrix}$ $\begin{matrix} C \\ A^{\flat} \end{matrix}$ $\begin{matrix} D^{\flat}Maj7 \\ Gm7(\flat 5) \end{matrix}$ $\begin{matrix} C7(\flat 9) \end{matrix}$

39 $\begin{matrix} Fm7 \\ Fm/E^{\flat} \end{matrix}$ $\begin{matrix} Dm7(\flat 5) \\ G7 \end{matrix}$ $\begin{matrix} CMaj7 \\ FMaj7 \end{matrix}$ $\begin{matrix} Bm7(\flat 5) \\ E7(\flat 9) \end{matrix}$ $\begin{matrix} Gm7(\flat 5) \\ C7(\flat 9) \end{matrix}$ $\begin{matrix} E^{\flat}m7 \\ F7(\flat 9) \end{matrix}$

43 $\begin{matrix} A^{\flat}m6 \\ B^{\flat} \end{matrix}$ $\begin{matrix} B^{\flat} \\ A^{\flat} \end{matrix}$ $\begin{matrix} D^{\flat}7(\flat 9) \\ D7(\flat 9) \end{matrix}$ $\begin{matrix} E^{\flat}m9 \\ D \\ C \end{matrix}$ $\begin{matrix} F7^{\sharp 11} \\ F7^{\flat 9} \end{matrix}$ $\begin{matrix} A^{\flat} \\ B^{\flat} \end{matrix}$ $\begin{matrix} Dm \\ C \end{matrix}$ $\begin{matrix} Gm7(\flat 5) \\ G^{\flat}Maj7 \end{matrix}$

46 $\begin{matrix} E^{\flat}m7 \\ E^{\flat} \end{matrix}$ $\begin{matrix} Cm7(\flat 5) \\ F7(\flat 9) \end{matrix}$ $\begin{matrix} B^{\flat}m \\ A^{\flat} \end{matrix}$ $\begin{matrix} Gm7 \\ E^{\flat}m \\ D^{\flat} \end{matrix}$ $\begin{matrix} G^{\flat} \\ F \end{matrix}$ $\begin{matrix} E^{\flat}m7 \\ G^{\flat}Maj7 \end{matrix}$ $\begin{matrix} A \\ G \end{matrix}$ $\begin{matrix} G^{\flat} \\ E \end{matrix}$

50 $\begin{matrix} E^{\flat}m7 \\ A^{\flat}7 \end{matrix}$ $\begin{matrix} Dm7 \\ G7 \end{matrix}$ $\begin{matrix} C^{\sharp}m7 \\ F^{\sharp}7 \end{matrix}$ $\begin{matrix} BMaj7 \\ Am7(\flat 5) \end{matrix}$

54 $\begin{matrix} B^{\flat}m7 \\ Gm7(\flat 5) \end{matrix}$ $\begin{matrix} C7(\flat 9) \\ Fm7 \\ E^{\flat} \end{matrix}$ $\begin{matrix} D^{\flat}Maj7 \\ Gm7(\flat 5) \end{matrix}$ $\begin{matrix} C7(\flat 9) \end{matrix}$

57 $\begin{matrix} Fm9 \\ Dm7(\flat 5) \end{matrix}$ $\begin{matrix} G7(\flat 9) \\ CMaj7 \end{matrix}$ $\begin{matrix} Am7 \\ Bm7(\flat 5) \end{matrix}$ $\begin{matrix} E7(\flat 9) \\ B^{\flat}m7 \\ A^{\flat} \end{matrix}$ $\begin{matrix} Gm7(\flat 5) \\ C7(\flat 9) \end{matrix}$

60 $\begin{matrix} Cm7(\flat 5) \\ F7(\flat 9) \end{matrix}$ $\begin{matrix} A^{\flat}m7(\flat 5) \\ B^{\flat}7(\flat 9) \end{matrix}$ $\begin{matrix} E^{\flat}m7 \\ A \\ C^{\flat} \end{matrix}$ $\begin{matrix} A^{\flat} \\ C \end{matrix}$ $\begin{matrix} B^{\flat}m7 \\ B^{\flat}m \\ A^{\flat} \end{matrix}$

64 $\begin{matrix} Gm7(\flat 5) \\ G^{\flat}m7(\flat 5) \end{matrix}$ $\begin{matrix} G^{\flat}m \\ E \end{matrix}$ $\begin{matrix} F7(\flat 9) \\ B^{\flat}m \\ D^{\flat} \end{matrix}$ $\begin{matrix} E \\ C \end{matrix}$ $\begin{matrix} E^{\flat}m \\ D^{\flat} \end{matrix}$ $\begin{matrix} G^{\flat}Maj7 \\ E^{\flat}m7 \end{matrix}$ $\begin{matrix} Cm7(\flat 5) \\ F7(\flat 9) \end{matrix}$

Intocável

67 $B^{\flat}m9$ $Gm9$ $C7$ $F\text{Maj}7$ $Dm7$ $G7$ $G^{\sharp}dim7$

73 $Gm9$ $Gm7(\flat 5)$ $B^{\flat}m(m\flat 7)$ $Am7$ $F\text{Maj}7$ $B^{\flat}m9$ $E^{\flat}7$

77 $G^{\flat}m9$ $\frac{G^{\flat}m}{F^{\sharp}}$ $C^{\flat}m9$ $F^{\sharp}7sus4$ $F^{\sharp}7(\flat 9)$ $B\text{Maj}7$ $G^{\flat}m9$ $C^{\flat}m9$ $F^{\sharp}7$

81 $B\text{Maj}7$ $E\text{Maj}7$ $A^{\flat}m7(\flat 5)$ $D^{\sharp}7(\flat 9)$ $G^{\flat}m9$ $\frac{G^{\flat}m}{F^{\sharp}}$ $\frac{G^{\flat}7}{A^{\sharp}}$ $\frac{G^{\flat}7}{D^{\sharp}}$

85 $F^{\sharp}m7$ $\frac{E^{\flat}m}{E}$ $D^{\sharp}m7(\flat 5)$ $G^{\sharp}7(\flat 9)$ $C^{\flat}m9$ $F^{\sharp}7$ $B\text{Maj}7$ $E\text{Maj}7$ $A^{\flat}m7(\flat 5)$ $D^{\sharp}7(\flat 9)$

89 $G^{\flat}m9$ $\frac{G^{\flat}m}{F^{\sharp}}$ $\frac{G^{\flat}7}{A^{\sharp}}$ $\frac{G^{\flat}7}{D^{\sharp}}$ $G^{\flat}m9$ $\frac{G^{\flat}m}{F^{\sharp}}$ $E\text{Maj}7$ $\frac{F}{D^{\sharp}}$

93 $\frac{A^{\sharp}}{D}$ $\frac{D^{\sharp}}{C^{\flat}}$ $\frac{G^{\sharp}}{C}$ $\frac{C^{\sharp}}{B}$ $\frac{E^{\sharp}}{A^{\sharp}}$ B A $\frac{E}{G^{\sharp}}$

97 F $C7(\flat 9)$ $C7(\flat 9)$ vamp and fade out

Intocável is the only piece in this folio on which I play both the mandolin and guitar. Nevertheless, I tried to meld this *choro* by Pascoal with classical music technique, noticeable both in the use of violoncello and in the variation and development of motifs through polyphony. I devised the instrumentation in such a way that the theme is shared by mandolin, guitar and cello, and they each alternate between accompaniment and solo. I took care to give the instruments similar functions to those of a traditional *choro* ‘regional’ (discussed in chapter 2). The mandolin sometimes plays the role of a *cavaquinho*, strumming chords or two-note chords (double stops) in the rhythm patterns of *choro*. The cello alternates between

playing the melody as if it were a clarinet, and in other passages a seven-string guitar doing *'baixarias'*. When not soloing, the electric guitar sometimes functions like a *cavaquinho*, but only by emphasising the accented notes of the traditional rhythm pattern instead of playing it entirely. A number of percussion instruments were used such as *pandeiro*, along with different types of shakers, bells, woodblocks and *agogô*.

The multi-layered texture also evokes classical styles, in that counterpoint prevails over vertical harmony. This begins right at the introduction, where the melody is heard passing from one instrument to another through to the final phrase which is played by all together.

A musical score for three instruments: Mdn. (Mandolin), E.Gtr. (Electric Guitar), and Vc. (Cello). The score is for measures 5 to 8. The Mdn. part starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 8. The E.Gtr. part is in the treble clef and plays a rhythmic accompaniment with eighth notes and a sixteenth-note triplet in measure 8. The Vc. part is in the bass clef and plays a similar rhythmic accompaniment. Dynamics include a *p* (piano) marking in measure 8. A rehearsal mark '5' is placed above the first measure.

(Measures 5 to 8 – 0.12 minute on recording)

However, despite the classical sonority provided by these instruments, there is also an attempt to emulate the typical *choro* instruments, as in this passage where guitar and cello in conjunction sound like a seven-string guitar:

A musical score for two instruments: E.Gtr. (Electric Guitar) and Vc. (Cello). The score is for measures 17 to 19. The E.Gtr. part is in the treble clef and features a series of chords: Fmaj7, A7(b13), Bbm9, Eb9, G#m9, and G#m/F#. The Vc. part is in the bass clef and plays a melodic line with eighth and sixteenth notes, mirroring the guitar's accompaniment. The key signature is one sharp (F#).

(Measures 17 to 19 – 0.22 minute on recording)

In another passage, the instruments emulate the original *'regional'* of *choro* (discussed in chapter 2), with mandolin strumming chords in the place of the *cavaquinho*, guitar as the soloing flute (or mandolin), and cello as a clarinet which participates in the melody.

The musical notation consists of three staves. The top staff is a guitar part with a treble clef, showing two chords: Ebm7 (double stops) and Ab9. The middle staff is a cello part with a bass clef, showing a melodic line with a key signature of two flats. The bottom staff is a mandolin part with a treble clef, showing a melodic line with an 'arco' marking.

(Measure 49 – 1.20 minutes on recording)

Before the solos, I devised a bridge in fourths and fifths to sound like a series of attacks from a jazz brass section. Nevertheless, the ‘stabs’ fall on the customary accents of *choro* and *samba*:

The musical notation consists of three staves. The top two staves show a brass section with stabs, featuring a key signature of two flats and a 7/8 time signature. The bottom staff shows a guitar part with a rhythmic pattern.

(Measures 68 and 69 – 1.50 minutes on recording)

Similarly, the guitar solo occurs over the chord sequence of A, with a clean tone and an approach that combines the softness of jazz guitar with the syncopation of Brazilian rhythms. In the background, the mandolin functions like a *cavaquinho* and

the cello as a bass (more frequently found in *samba* ensembles than in *choro*). The percussion has the classic *choro* pattern on *pandeiro*.

16 F Intocável

Mdn. Fmaj7 Dm7 G13 G#dim

E.Gtr. solo Fmaj7 Dm7 G13 G#dim

Vc.

Perc. 1 pandeiro simile

Perc. 2

Guitar solo (Measures 70 to 73 – 1.52 minutes on recording)

As commonly seen in jazz big bands, some phrases serve as ‘fills’ (phrases or attacks in *tutti* to colour the atmosphere of the solo and to signal an upcoming section). [Here](#) is a fill furnished by the cello:

E.Gtr. D/F# C#/F D#m7(b5) G#7(b9) C#m9 F#9

Vc.

(Measure 86 – 2.05 minutes on recording)

Then again, at the end of the guitar solo I devised a *tutti* based on the first phrase of the theme, to sound like an anticipation/preparation for its reappearance. This is another feature borrowed from classical concepts of variation and melodic development, extended from the procedures employed by Pascoal:

Intocável 19

Citation of a melodic fragment of the theme in anticipation of its return (Measures 92 and 93 – 2.28 minutes on recording)

Re-exposition of theme anticipated by one semiquaver (Measures 94 to 97 – 2.30 minutes on recording)

After I present the theme again, in unison in its final part, the introduction appears one more time, but now with a texture even more contrapuntal than before:

(Measures 116 to 118 – 3.05 minutes on recording)

A number of new sections appear after repeating the introduction (in the original version, the introduction is used as a coda). Based on the diminished scale used by Pascoal at the end of his version as the basis for an improvise fade-out, the first added section is extended to become not only a mandolin solo but also a coda for the entire piece. In this section, the cello plays an ostinato using C dominant diminished in ascending thirds, while the guitar does the same but citing a fragment of the iconic piece by Hermeto called '*Bebê*' (Pascoal, 1973).



Cello ostinato in C dominant diminished (Measures 126 to 129 – 3.10 minutes on recording)



Guitar ostinato in minor thirds using the motif of '*Bebê*' by Hermeto Pascoal (Measures 130 to 133– 3.30 minutes on recording)



Main motif of '*Bebê*' (Pascoal, 1973)

Finally, after the improvisation, the mandolin starts a series of descending chords in triplets, creating a polyrhythmic texture in the fashion of some pieces by Pascoal, and then progresses into a gradually more chaotic environment, with the addition of non-rhythmic sounds, random conversation and shouts.

Montreux (Hermeto Pascoal)

This beautiful ballad was written in a hotel in Montreux in 1979, where Hermeto Pascoal & Grupo were staying while playing at the famous Swiss jazz festival. Before performing the song, Hermeto explained its origin and asked for complete silence from the audience, as the piece would be sight-read by himself on flute, supported by piano and bass. He also invited them to ‘hear the piece with the mind.’

Original score:

40

Montreux Hermeto Pascoal & Yana Purim

Ballad J.80

D.C. FOR SOLOS

(Pascoal, 1979)

My arrangement is conceived using a chamber jazz approach, with a number of elements taken from the kind of European jazz I discuss in chapter 5. I replaced the flute in the original version with a saxophone, adding electric guitar with effects, keyboard, electric bass and drums.

The introduction starts with a freely created section in which the instruments are each given a pair of notes from the scale of G Hungarian minor (D, Eb, F#, A, Bb, C#). Entering gradually, each instrument can choose any register and duration for playing its notes. In this atmosphere of vagueness and mystery, the expression slowly moves from a sparse texture to a busier one. I based this section on some recordings of ‘collective compositions’, as they were called by some European jazz artists, notably from the 1970s. This style is discussed further in chapter 5, below.

After joining with a fragment of the theme taken from its final phrase, the drums initiate a Hard Bop jazz groove that is an important feature in the playing of Norwegian drummer Jon Christensen, a key representative of the chamber jazz style. He collaborated on several Terje Rypdal albums in which this concept appears: the drums play a bebop groove in double or quadruple time in relation to the tempo of melody. In my opinion this conveys an interesting contrast between the serenity of the melody and the tension and constant motion in the drums.

When the theme starts, my idea was to have two contrasting groups: piano and drums in one layer, playing in a fast tempo; and distorted guitar and bass floating above it, at a calm pace. Thereafter, the piano takes the theme, with the saxophone improvising background lines and the guitar delivering the harmony. Part B of the original is presented in my version in a *xaxado* style, another Northeastern folk rhythm similar to *baião*, although generally faster, which has this as its basic pattern:



(Campos, 2006)

E xaxado

xaxado
f

xaxado
f

xaxado
f

xaxado
f

Original melody played faster in *xaxado* style (Measures 33 and 34 – 4.19 minutes on recording)

After this intrusion of an outside tempo and groove, the piece returns to the atmosphere of the introduction, but with a more sunny and lyrical feel since this part modulates from G Minor into G Major (in measure 43). By introducing these changes in tempo and style I hoped to extend the form of this short ballad in a way that is similar to how Pascoal presents some of his pieces more rhapsodically, where the music is constantly changing. However, I decided to add also some elements from European Jazz.

The last part of this *rubato* section leads into a bright double time *baião* vamp, where the two final notes of the theme are used as a motif that alternates G7 (G Mixolydian), with Ebmaj7/G (G Minor), providing a modal ambient to be explored by the soloists.

G baião double time

mf baião double time

mf G₁₃ baião double time

mf baião double time

Baião in G Mixolydian for improvising (Measures 48 and 49 – 5.21 minutes on recording)

G Minor *baião* in the improvisation section (measures 54 and 55 – 5.34 minutes on recording)

After the solos, there is a brief re-exposition of the theme in a compressed form, where the entire first part of the original theme is played in unison with fast short phrases in a subdivision that can also be found in another northeastern style called *frevo*.



Excerpt of 'Nas Quebradas' (measures 44 to 46), *frevo* by Hermeto Pascoal (2000)



Variation of the first part of the theme with melodic compression at the ending of my arrangement (Measure 73 – 8.38 minutes on recording)

The image shows a musical score for measures 74 and 75. It consists of five staves. The top four staves are arranged in two pairs, each pair containing a treble and bass clef staff. The fifth staff is a single bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The first part of the score (measures 74 and 75) is marked with a forte dynamic (*ff*). The second part of the score (measures 76 and 77) is marked with a pianissimo dynamic (*pp*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dashed line labeled '8va' indicates an octave shift in the second staff of the second part.

(Measures 74 and 75 – 8.39 minutes on recording)

Despite the reference to *frevo* accompaniment, however, the rhythmic unison causes the passage to have a classical *scherzo* character. The arrangement ends with a polychord and with a similar texture as at the start.

Conclusion

Reflecting upon the extensive work of Hermeto Pascoal and the diversity of his music, I felt it would help the clarity of my project to provide a personal view of two of his pieces. Given the fact that his music points to so many directions, I hoped this would facilitate the understanding of some crossover procedures and the way they have been molded by my personal interests.

The most noticeable external elements in the arrangements devised for Pascoal's themes are the use of classical textures, such as the instrumentation in *Intocável* and the distorted guitar sound in *Montreux*. Hermeto uses the guitar in only a minority of his arrangements. My original pieces, on the other hand, attempt to

portray a collection of Pascoal's favorite styles together with elements common in my musical universe, such as polyphony, counterpoint and variation.

These original compositions also sought to depict a characteristic I consider the highest achievement in the works of Hermeto Pascoal: the ease with which it is experienced by a listener. Pascoal's music sounds direct, simple, danceable and intuitive. In several concerts I have attended, I have seen people happily dancing to rather complex musical structures that nevertheless sounded enticing and familiar to them.

I benefitted also from the cohesion accomplished by the band that performed and recorded the pieces. The skilled jazz musicians who joined me in this project are the same group that took part in the Samba Jazz Club project. They committed to listening and researching several Brazilian styles in order to sound rhythmically solid and comfortable in those styles. The frequency with which this group performed was fundamental to achieve this cohesion and we even had a Hermeto Tribute concert that was sold out at The Basement in York.

Chapter 4 - Egberto Gismonti

Preamble

Egberto Gismonti's music plays an important role in this PhD because of its characteristic blend between folk styles and classical music, which resonates with my interest in combining multi-cultural styles and procedures. His multi-layered structures bring classical music textures to folk sources, making use of polyrhythms and a distinctive concept of harmony. I also identify with his tendency to reimagine his pieces for different circumstances throughout his career, creating new textures for presenting the same material. Gismonti was a pioneer in experimenting with electronic sound sources in Brazil, so this encouraged me to try to incorporate this medium in one of the pieces for this project.

This was the first project I undertook, because it offered a chance to have suitable musicians working on it. A Chilean saxophone player already working on his PhD, Ricardo Alvarez was a valuable presence, along with British jazz singer Nikki Franklin, drummer James Wood, pianist Vicente Magalhães from Portugal, and British researcher into Indian music Rupert Avis. All brought very interesting approaches that resonated with my proposal of combining styles.

In *Joyful and Bitter*, Nikki Franklin's and James Wood's prior experience with free improvisation was helpful, because they were quick in reacting to stimuli when performing with ideas that both complement each other and suggest new directions. James Wood also collaborated with my quartet, playing drums in a number of concerts not only at the University but also in the North Yorkshire region.

By the time I invited him to collaborate in *Gesture*, Vicente Magalhães was graduating in piano and planning to do an MA in performance that would explore Portuguese jazz. An appreciator of Brazilian rhythms, he also played with me at several functions in town, and afterwards we formed a band named *Catimba*, dedicated to Brazilian music. He brought his experience with classical piano and his

approach to keyboard sounds to help me convey the mysterious qualities that arose from mixing classical and progressive rock influences. Violoncellist Rupert Avis was doing an MA in performance and experimenting with electric cello and textures beyond classical environments. He also joined a string quartet with piano in another piece I wrote for an event celebrating the writer James Joyce.

Saxophonist Ricardo Alvarez was a constant partner in projects in and beyond the university, playing in numerous gigs in town and concerts of Brazilian jazz (*choro*) with me and with his quartet, which held a regular jam session in York. During the six years I spent in York, we had the opportunity to exchange ideas about Brazilian music, jazz, improvisation, orchestration, Chilean folk styles, and many related subjects. Afterwards he completed a post-doctorate, researching a festival of traditional folk music in a remote city in Chile.

The project thus benefited from a remarkable amalgam of musicians from different backgrounds, manifesting the idea of multiculturalism in a very literal way. Each one brought their personal approach to the multi-cultural rhythms we explored, enriching the interpretation and the realisation of each piece of music.

About Egberto Gismonti

Born in Carmo (Rio de Janeiro state), on 5 December 1947, son of a Lebanese father and an Italian mother, the composer and multi-instrumentalist Egberto Gismonti is globally acknowledged as a major figure in the jazz, folk and classical worlds, according to artists and critics. He has written for ballet and film and has collaborated with artists throughout Europe, Brazil, Japan and the US. His work reflects the musical diversity of Brazil, from the Amazon Indian *batuque* to the *carioca* samba and *choro*, through the Northeastern *frevo*, *baião* and *farró* (Jazz Times, 2014). Egberto was awarded the Cubadisco prize in 2010 in Cuba.

In 1974 Gismonti met Manfred Eicher, the founder of German label ECM Records, when Gismonti was participating in a festival in Berlin, Germany, with Hermeto Pascoal. Months later, Eicher wrote to him offering to record his music at ECM. That meeting had great importance for his career, as it resulted in a long and prolific collaboration that generated a number of albums, some as a soloist and some with the participation of European jazz players who also became important contributors to ECM. From 1976 onwards, notable albums included *Sol do Meio Dia* (with Collin Walcott, Ralph Towner and Jan Garbarek) and *Solo* (which sold more than 100,000 copies in the United States).¹⁵ In 1981 Gismonti released two trio albums—*Mágico* and *Folk Songs*—with bassist Charlie Haden and saxophonist Jan Garbarek. With this trio he toured Europe and performed at the Berlin Jazz Festival.¹⁶

Back in Brazil, he decided to learn the music of the Amazon native population. He travelled to Alto Xingu (Amazonia state), where he lived with the indigenous tribe *Yalawapiti* for one month under the guidance of chief Sapaim (Neder, no date).¹⁷ Then, with the albums ‘*Alma*’ (1980) and ‘*Trem Caipira*’ (1981), in which he revisited the music of Villa-Lobos, he became one of the first Brazilian musicians to employ computers and electronic sources mixed with acoustic instruments.¹⁸

¹⁵The three albums he recorded for EMI/Odeon between 1971 and 1974—*Sonho 70* (1971), *Água e Vinho* (1972), and *Egberto Gismonti e Academia de Danças* (1973)—became a turning point in his career; his gradual move towards instrumental music caused the recording label to cancel his contract, alleging that his music was not commercial at all (Tannenbaum, 2015).

¹⁶Without the financial means to tour with Robertinho Silva (drummer), Nivaldo Ornellas (saxophonist) and Luis Alves (bassist), his then band mates, Egberto decided to record solo. In Norway he met a Brazilian friend who introduced him to Naná Vasconcelos, a Brazilian percussionist. *Dança das Cabeças* (ECM 1974) was a success in several different categories throughout the world, classified in England as pop music, in the USA as folk music, and in Germany as classical. This demonstrates the wideness of Egberto’s musical scope (Reed, 2008).

¹⁷“Before [then] my goal was music...,” Gismonti told Robert Palmer of *Rolling Stone* in 1979. “... but they opened the door for me. They played just feelings, they had no compromise. That was not simply music, it was life” (Rolling Stone, 1979).

¹⁸One particular facet of his music is the presence of unusual guitars. In an attempt to transfer the polyphony available on piano to the guitar, Egberto had a guitar maker create 10, 12, and 14 string guitars, and he developed a unique two-hand technique that emulates the percussive approach he has on piano.

Gismonti has said that his major reference in Brazilian music is to the *choro* (see chapter 2), the musical style that is derived from a combination of Imperial Court songs and African syncopated traditions brought by slaves and is considered the first original Brazilian urban genre. Another strong influence, especially in his orchestral works, is Heitor Villa-Lobos, with his use of folkloric themes and ideas (Bernotas, 2008).¹⁹

How my music connects with Egberto Gismonti's

Ever since I started creating music, Egberto Gismonti has been a very important influence. After I began to play the guitar, I gradually moved from rock to jazz, because of the innumerable possibilities the latter has to combine different styles by improvisation. Through jazz, I came to discover the richness of Brazilian jazz, which explores the vast cultural heritage of Brazil's folk music but with the freedom of jazz and the ability to indulge in re-creations and experiments.

Gismonti's pieces reveal an interesting confluence between, on the one hand a classical approach towards melody and meter, accent, orchestration and timbres, and on the other the atmosphere and polyrhythmic structures found in traditional folk styles (Pinto, 2009, 5). A multi-instrumentalist and talented improviser, Gismonti communicates smoothly between Western and Eastern traditions; as noted above, his career is marked by many years of collaboration with European musicians, especially concerts and recordings for ECM records alongside Charlie Haden, Ralph Towner, Jan Garbarek and several others.

Similarly the purpose of this project was to create original music that was based on elements from the music of Egberto Gismonti that were made to communicate with my own musical universe. Thus there are certainly components that may sound

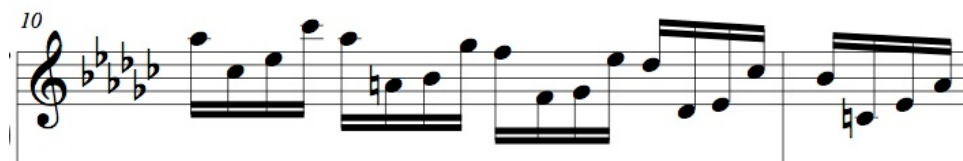
¹⁹Gismonti is a pioneer among Brazilian artists for obtaining full control over his recordings. After long years spent negotiating with recording labels, he managed to buy all the copyrights of his recordings with EMI/Odeon globally—ironically, except in Brazil.

similar to those in his music. This is, in fact, a feature of all the projects in this folio: creating music inspired by a particular composer which gave me an opportunity to bring that source into contact with a significant number of the other influences in my work. This can help to connect threads of influences common to the various sources and thereby to enrich the music. In this instance, a number of European jazz elements are evident, especially concerning texture and orchestration. These similarities furnish cohesion to the material, because all elements from different sources are linked. Thus, though I have composed three pieces inspired by some aspects of Egberto Gismonti musical language, I did not harvest elements from his work, but rather tried to achieve an atmosphere similar to that in his compositions, while filtering his influence through my own palette of compositional choices.

Aspects my music share with Gismonti's

Melodic Fragmentation/Octave dispersion

Some lines sound from disjunct or present shifts in range, while conveying an overall shape. This technique recalls elements also present in keyboard music by Chopin and Liszt (Magalhães Pinto, 2009, 57).



From *7 Anéis*, bar 10



Polonaise opus 53, Chopin.



Hungarian Rhapsody No. 2, Liszt.



The Best Time of The Day, Estolano (measures 47 and 48 –1:10 on recording)

Ostinatos

Ostinatos are present in both bass lines and melodies. This device, very often employed by Gismonti, again reflects the importance of North-Eastern influences on his music. Largely seen in the majority of *frevó*, *forró*, *baião*, *maracatu* and other styles from the North-East of Brazil, ostinatos are used for rhythmic purposes, with accents that fall in a way that generates a syncopated pattern matching the drum pattern.

E_b Maj $7^{\#5}$ D_b 7^b5 A_b/C

Excerpt from *Lôro*, measure 23.

T. Sx.

The Best Time of The Day, Estolano (measures 64 and 65 – 1:45 on recording)

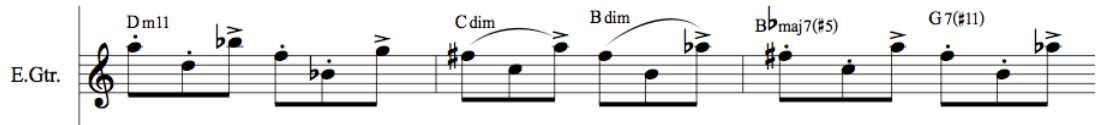
Octave Displacement

Two melodies are presented simultaneously in adjacent regions. This is a common feature in Gismonti's piano pieces, where we can see a line played by his right hand with alternate notes played a sizeable interval below, creating the sensation of two parallel melodies.

♩ = 170 **Egberto Gismonti**

Intro

First measures of *Frevo* (Gismonti, 1981)



The Best Time of The Day, Estolano (measures 64, 65 and 67 – 1:43 on recording)

Polyrhythms

This device is commonly found in African music, which had significant influence upon Brazilian music. Overlapping time signatures can be heard in many of Gismonti's works (Pinto, 2009).



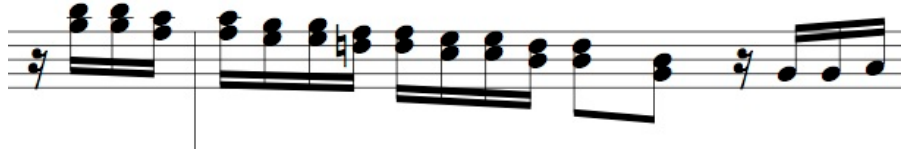
Excerpt from *Estudo N° 2 para piano*. (Gismonti, no date).



Gesture, Estolano (measures 55 and 56 – 1:52 on recording)

Use of melodies harmonized in parallel voices

Also called ‘double stops’, this is another device taken from Brazilian folk music, used by the composer to evoke traditional Brazilian styles like *frevo*, *maracatu*, *baião*, etc. It is usually realised with thirds and sixths (Reily, 2000).



Excerpt of *7 Anéis* (Gismonti, 1984).



Gesture, Estolano (measures 83, 84 and 85 – 5:07 on recording)

Discography:

- *Egberto Gismonti* (Elenco, 1969)
- *Sonho 70* (Polydor, 1970)
- *Janela de Ouro* (France, 1970)
- *Orfeo Novo* (MPS-Basf, 1971)
- *Água e vinho* (Odeon, 1972)
- *Egberto Gismonti* (Odeon, 1973)
- *Academia de danças* (Odeon, 1974)
- *Corações futuristas* (EMI-Odeon, 1975)
- *Dança das cabeças* (ECM, 1976)
- *Carmo* (EMI-Odeon, 1977)
- *Sol do meio-dia* (ECM, 1978)
- *Nó caipira* (EMI-Odeon, 1978)
- *Solo* (ECM, 1979)
- *Antologia poética de Ferreira Gullar* (Som Livre, 1979)
- *Mágico. Egberto Gismonti, Charlie Haden & Jan Garbarek* (ECM, 1980)
- *Circense* (EMI, 1980)
- *Sanfona* (EMI-Odeon, 1980)
- *Folk songs. Egberto Gismonti, Charlie Haden e Jan Garbarek* (ECM, 1981)
- *Em família* (EMI, 1981)

- *Dirigível Tererê* (Soma, 1981)
- *Fantasia* (EMI, 1982)
- *Sonhos de Castro Alves* (EMI, 1982)
- *Cidade coração* (EMI-Odeon, 1983)
- *Egberto Gismonti & Hermeto Paschoal* (Abril Cultural, 1983)
- *Works* (1984) Germany;
- *Egberto Gismonti* (1984) EMI-Odeon LP Brazil;
- *Duas vozes*. Egberto Gismonti e Naná Vasconcelos (ECM, 1984)
- *Trem caipira* (EMI-Odeon, 1985)
- *Alma* (EMI-Odeon, 1986)
- *Feixe de luz* (EMI-Odeon, 1988)
- *O Pagador de promessas* (Globo Discos, 1988)
- *Dança dos escravos* (ECM, 1989)
- *Kuarup* (1989)
- *Duo Gismonti/Vasconcelos*. (Repertoire, 1989)
- *Infância* (ECM, 1990)
- *Amazônia* (EMI-Odeon, 1991)
- *Casa das andorinhas* (EMI, 1992)
- *Música de sobrevivência*. Egberto Gismonti Group (ECM, 1993)
- *Egberto Gismonti*. Ao vivo no Festival do Freiburg Proscenium (1993) Germany;
- *Egberto Gismonti*. (Tom Brasil, 1994)
- *Zigzag*. Egberto Gismonti Trio (ECM, 1996)
- *A revolta*. Egberto Gismonti Trio e Orquestra de Câmara de Curitiba. Música baseada em esculturas de Franz Krajcberg (1996).
- *Meeting point*. Egberto Gismonti and Vilnius Synphonic Orchestra (ECM, 1997)
- *Egberto Gismonti & Charlie Haden at Montreal Festival* (2001)
- *Saudações* (ECM, 2009)
- *Magico 2 Egberto Gismonti, Charlie Haden & Jan Garbarek* (ECM, 2012)

Film Soundtracks:

- *As Confissões de Frei Abóbora* by Braz Chediak (1971)
- *Janaina - A Virgem Proibida* by Olivier Perroy
- *Nem Os Bruxos Escapam* by Valdi Ercolani (1975)
- *Stop 88* by José de Anchieta (1977)
- *Raoni* Documentary by Jean-Pierre Dutilleux and Luis Carlos Saldanha (1978)
- *Pra Frente, Brasil* (Roberto Farias, 1982)
- *Retrato Falado de uma Mulher Sem Pudor* by Jair Correia and Helio Porto (1982)
- *Variation - oder Daß es Utopien gibt, weiß ich selber!* TV movie by Michael Haneke (1983)
- *Avaeté, Seed of Revenge* by Zelito Vianna (1985)
- *Fábula de la Bella Palomera* by Ruy Guerra (1988)
- *Kuarup* by Ruy Guerra (1989)
- *Amazonia: Voices from the Rainforest* Documentary by Monty Aguirre and Glenn Switkes (1991)

- *Mirror of the Planet* by Jitte Rex (1992)
- *Turbulence* by Ruy Guerra (2000)
- *Gaijin - Ama-me Como Sou* by Tizuka Yamasaki (2005)
- *Viva Marajó* by Regina Jehá (2010)

Analysis of the pieces recorded for this project

Joyful and Bitter

This song was composed with a deliberately vague atmosphere, one that suggests more than affirms. The original form is a single A without repetition but in a constant melodic flux. It has no choruses but instead a discursive form, like a narrative as opposed to a poem.

The instrumentation is modest: voice, guitar and percussion/drum kit, with additional electronic effects. The intention was to evoke a chamber music texture, as occurs in many of Gismonti's pieces, particularly on ECM albums like *Mágico* and *Sol do Meio Dia*. I found it particularly attractive to work with a slightly augmented orchestration instead of the traditional soloist instrument plus rhythm section. The challenge of (re)creating the basic functions of a conventional ensemble of rhythm, melody and harmony, supplying the appropriate qualities for a given piece, provided unexpected and rich possibilities.

In many sections that explore the theme, the guitar and voice are engaged in a conversation, with space provided for questions and answers, comments, imitation, dueling and counterpoint. In sections where a more dense ambience was required, a second and sometimes a third guitar furnishes harmonic texture and rhythm. The absence of a bass instrument was deliberate: I opted for a drier atmosphere, into which a resonant bass sound would not fit. However, to supply the bass (the lowest guitar note in chords), the guitar is played with a clear, medium-low timbre. The

cymbals also contribute to this rarefied ambience; they supply the perfect medium-high frequencies, with a sustain that is consistent with the intended mood.

In section F, I employ a double-time drum kit playing hard bop to back an overdriven guitar over a soothing groove on the pre-recorded guitar. The intention is to incorporate a characteristic sound from the European Jazz tradition: the double-time cymbal ride, with displaced accents, that Jon Christensen and Jack DeJohnette recorded in a number of ECM albums, such as *If Mountains Could Sing* by Terje Rypdal (1995), *Photo With* by Jan Garbarek (1988) and *Special Edition* by Jack DeJohnette (ECM 1978). As stated by Jon Christensen in an interview for *Modern Drummer* magazine in 1985:

If I'm playing with a band in 4/4 in a medium tempo, and I feel like loosening up a bit, I could go out of tempo or stop altogether, but I always know exactly where I am. I am just not marking the 1 or setting up the bridge with a fill. I always try to avoid that. Instead, I try to play in waves.
(Christensen in Stormer, 1985)

The harmonies are modal, favouring chords derived from melodic minor and Lydian scales, which reinforce the ethereal atmosphere since they lack a sense of preparation-resolution. There is no key signature, but we do have groups of chords related to a common scale. Although they are not in progressions like II-V-I, they were chosen to occur in a smooth sequence, due in part to the substitutions I used. This means that despite the lack of V-I cadences, there are always tension-resolution relations between the chords. For example, from bar 16 to 19 the chord progression is:

|Bsus9 | Dbmaj7 | C7#9 | G#m7(b5) |

Bsus9 can be taken as the 7th of the Db (C#) natural minor scale, DbMaj7 as the second of C Phrygian (mode mixture), and C7#9 as the tritone substitute of F#7, resolving in Bm6, which is the same as G#m7(b5). The relations between the chords were stretched to a point at which one can interpret the same chord in two or three different ways. This is particularly good for improvisation purposes. Below we can

see three different ways to approach the same chord sequence, each of them generating different scales/arpeggios and possibilities for improvising.

B♭maj#11	F#m7(♭5)	Fmaj#11
Bb Lydian (Fmajor)	F# Locrian (G major)	F Lydian (Cmajor)
Bb Lydian #9 (Dm harm)	F# Locrian ♯2 (Am mel.)	F Ionian #5 (Dm harm)
Bb Lydian #5 (Gm mel.)	F# Locrian ♯6 (Em harm.)	F Lydian #5 (Dm mel.)

(5:26 minutes on recording)

Electronics were used to create extra layers based on B natural, the note in the chord sequence that recurs the most. The electronics join the cymbals to form a backdrop linking the various parts of the song and making the transitions smooth. Percussion can also be heard on the groovy parts, like the *baião* in Vamp 2. This arrangement echoes *Trem Caipira* (1985), an album on which Gismonti plays Villa-Lobos using electronic resources, a pioneering release at the time.

Rhythmically speaking, although the beat is steady, there is no repetitive groove, apart from vamps 1 and 2. Even in the interlude and the two theme expositions, I opted for this non-groovy, ECM approach, in which the beat is firm and constant but not necessarily evident all the time. This contributes to a spacious, fragmented mood, which well suits the character of this piece. It resembles *Cigana*, where Egberto significantly expands the spaces between the notes. In *Joyful and Bitter*, rhythmic displacements also contribute to a sense of vagueness: sometimes a note is sounded as much as a dotted crotchet before its corresponding chord.



Main theme (5:20 minutes on recording)

Some melodic resolutions are uncommon, employing minor ninths, minor sixths, and augmented ninths. Both the melody and harmony verge on atonality; instead of a single tonal centre, different ones have different tonal centres. This technique is also often found in a significant number of ECM artists, such as John Abercrombie, Kenny Wheeler and Keith Jarrett (Lake and Griffiths, 2007).



Measure 60 (5:20 minute on recording)

The form scatters the most memorable elements throughout the whole piece, transforming them and culminating in an interlude in which the guitar and voice are in dialogue, citing the theme and exchanging variations in a polyphonic way. Because all the elements in this section come from the original melody and the chord sequence is the same as the main theme (although extended by repeating the last 8 bars), throughout this section (13'15") it is possible to recognize the main theme echoing. This material both portrays the precision of a classical piece, in the sense that every note is written, and requires the kind of phrasing and swing typically found in jazz and popular genres.

A free section in the middle, in which the three musicians create based merely on intuition, provides a break from the established theme, tempo and material. In this section (7'48'') there is no pre-recorded electronics other than a voice speaking snippets from the lyrics. This provides a source of ideas based on the original lyrics, and this in turn can be treated as a variation or a third element with which to dialogue. No instructions or rules are given for this part; rather, the guitar and voice spontaneously create the music, gradually building textures and rhythms. On the recording, it is possible to perceive when the guitar takes the lead and when the voice leads, with the guitar accompanying. Other moments are *tutti*, when everyone gathers around a motif. The percussionist, who recorded his part afterwards, was told to react to the suggestions either by playing melodically or by capturing the rhythmic ideas and generating grooves that could last for mere seconds or become a long jam-like phrase.

Although the main rhythmic feel of this piece suggests a *bossa*-like groove, there is a *baião* (3'18'' and 16'20'') devised by compressing the last eight bars of the motif. This groove is meant to recall the folk elements Egberto applied in a number of his songs, such as *Lôro* and *Tá Boa, Santa?* (Gismonti, 1979 and 1987).

The Best Time of the Day

Although one of the projects in this folio (see chapter 2, above) was dedicated to the *choro* style, it is necessary to review aspects of this genre here to furnish tools for comparison and appreciation. *The Best Time of the Day* is a *choro* based on traditional melodic motifs but with modern harmonies.

Following the classic *choro* form of three sections (AA, BB, A, CC, A), I built it in three parts; however the repeats were distributed in a slightly different way (AA, BB, C, solos, C, A). In traditional *choros* that provide space for improvisation—the most remarkable of which is Pixinguinha's *1 x 0* (D'Rivera/Hollanda, 2009)—the solos occur on the third part, over a more congenial chord sequence (Camões, 2008). In this case I felt the A melody was a strong one and that hence a single repeat at the

end would be sufficient. This *choro* can be associated with Gismonti's *Alegrinho* and *Tá Boa, Santa?*, in which he departs from a fairly simple *choro* idea to gradually build up more complex structures. Gismonti has a deep regard for *Choro* as a key style to understanding Brazilian music. He has said: '*Choro* represents the foundation of our music. To play, to understand, to be, to think Brazilian music, everyone must track the concept and the music of *choro*'. (Gismonti in Art of Jazz, 2008).

The harmony also distinguishes this piece from the traditional *choro* style. Here I use some II-V-I progressions, as in *choro*; but the key, A major, is not easily recognised after the fifth bar. This results from passages in keys distant from the tonal centre and from the use of dominant chords based on the tritone substitution and the diminished scale, which imparts a somewhat ambiguous quality (Cançado, 1999). Below we see a II-V, resolving one tone ahead. Eb/F may be seen as F7 sus4, the dominant (although lacking the internal tritone) of Bb major but also the seventh chord of G natural minor:

| Cm7 Eb/F | Gmaj#11 Dm7 |

(Measures 13, 14 – 0.15 minute on recording)

In the passage below, both chords are in the dominant cycle of minor thirds. If we consider a diminished chord as an altered dominant (e.g. D#7(b9) = E diminished), then, since E dim = G dim = Bb dim = Db dim, the chords D#7 = F#7 = A7 = C7 are also interchangeable.

| F#7 A7 | G#m7 |

(Measures 77 and 78 – 2.09 minute on recording)

Such progressions make the resolutions less evident and the melody more angular. These kinds of unorthodox harmonies are common in Gismonti's *choros*, in his own way, and they evoke not only folklore but also a different, personal approach, in which the melody is more noticeable than the harmony. The tradition is still here, but with a personal taste imposed. I had previously experimented with related

harmonic ideas and systems; an example can be found in my re-harmonisation and arrangement of *Brasileirinho*, composed by *cavaquinho* player Waldyr Azevedo, which is perhaps the most famous piece in the *choro* repertoire. I wrote, played on solo guitar and recorded this on my album *Caldo* (2008); I preserved the original melody but changed the key from major to minor and significantly altered the harmonic functions, creating a modern setting of a very traditional song.

On *The Best Time of the Day*, I again chose a small ensemble—guitar, saxophone and percussion—to preserve the chamber music texture heard in *Joyful and Bitter* and also to match the character of the most common *choro* orchestration: a trio or quartet formed by one melodic, one harmonic and one rhythmic instrument, generally flute, *cavaquinho*, guitar and percussion. By using fewer instruments I hoped to underline the details of the composition/arrangement, making their role more apparent and also highlighting polyphony.

The guitar is approached differently here than in the previous song. There is much less space for improvisation, because the form is more rigid, with an up-tempo melody which does not leave space for comments or variations. With no pre-recorded tracks or effects, in the third part of this *choro* (section E, bar 73), I applied a chord-melody technique, in which each melodic note is the highest of a chord, allowing both parameters to be conveyed at one time. This is similar to techniques used in composing for classical guitar, with which one can deliver an entire piece without another musician required to provide the accompaniment (Warnock, 2015).

In sections A and B, the saxophone punctuates the accents, and at the same time, provides a harmonic background for the guitar, as a brass section does in a jazz orchestra. The saxophone also plays the melody when both sections repeat, and the guitar shifts to accompanying. In section C, a bass line on the saxophone, and especially in the guitar solo, emulates the *baixaria*, one of the most important elements in *choro*. Alessandro Penezzi, the Brazilian guitar virtuoso, explains: ‘The *baixaria* is a short phrase on the lower notes of the guitar used to connect two chords, generally over a pause between lines in the melody’ (Penezzi, 2002). The melody is shared between the two instruments, with successive interventions from each; similarly, in the *choro* tradition it is assembled from the parts played by different

instruments, a principle to which Gismonti adheres in his *choros*, like *Choro* (Gismonti, 1970).

After the solos comes the final A, but now the saxophone and guitar harmonize the melody in thirds, so the harmonies arise from the intervals, making it unnecessary to use a chordal accompaniment.

Gesture

This piece is for electric guitar, electric violoncello and electric piano, and it is more related to Gismonti's ECM works through its prevailing materials, which are openly based on Lydian and harmonic minor modes. Here we have a more classical ambience, provided by piano and cello, with the extra texture permitted by electrification. The collaboration of Gismonti with cellist Jacques Morelembaum is well known in concerts and albums such as *Música de Sobrevivência* (Gismonti, 1993). My choice of an electric piano, which has a more angular timbre than an acoustic piano, was made to convey a contemporary environment without losing jazz/rock music's electric ambience.

The piece is centred on a bass ostinato in 5/4, over which a theme with a placid and sinuous atmosphere is heard. I intended to explore the mysterious ambience of the Aeolian mode, with its minor sixth and seventh. It evokes something medieval and ritualistic, qualities that gave rise to the title.

Harmony has a distinctive treatment in this piece. Inspired by Gismonti's way of reimagining his themes in several ways throughout his career, I conceived a way to present three distinct versions of a theme but compacted into a single piece, like a kaleidoscope. The same melody is harmonized in three different ways. When the theme is repeated for the third time at D, the chords are opposed to the unimodal approach at B (when the theme is first heard), giving the melody a more intricate atmosphere. The new chord sequence, played below the same melody, is comprised of two layers of different chords played simultaneously in stabs coordinated between

piano and cello. My intention was to revisit scalar systems in which there are eight notes or more, thus permitting, for instance, both major and minor seventh to exist in the same chord. At the fourth and last appearance of the theme, it is again reharmonized, this time as a choir and in rhythmic unison. Most of intervals here are neutral, compounded by fourths and fifths. Again, this choice was meant to convey a solemn and grave character. I employed here some of the concepts present in Flavio Goulart's unpublished compendium about multicultural scales and modes and their possible applications to Western harmony (Andrade, no date).

The section for the solos is formed by three vamps in consecutive chromatic keys. Here I again applied some of Goulart's multicultural modes and scales, such as Javanese and Spanish Phrygian. This allows a new sonority to appear over a chord previously associated with the theme. The soloist may choose to use the new scale all the way through or to intercut it with the scale traditionally attached to the previous chord. For example, instead of using the Javanese mode on Bbm11, the improviser can use Bb Dorian or Aeolian, which would be the obvious options in a jazz style. To improvise, choosing notes from two or more different scales that are seen as superimposed, is part of Goulart's concept of modal compression (Andrade, no date).

The use of electric cello in such contexts can be seen in the albums David Darling recorded for ECM, such as *Cycles* (ECM, 1982) and *Eon* (1983), the latter with Terje Rypdal. *Palácio de Pinturas* and *Cigana* are compositions by Egberto in which I found a suitable atmosphere on which to build my work in a way that sounded natural and spontaneous and was personal to my style but recalled the ambience of Gismonti's pieces. Here I was inspired by the texture and profundity of those songs, more than by specific elements.

Conclusion

When planning this project, I had in mind creating music that sounded entirely original but in which a listener could perhaps identify colours similar to those in the music of Gismonti. I was surprised and gratified when I presented the piece *Joyful and Bitter* at a seminar, and afterwards Jonathan Eato, my supervisor, said that he could sense Gismonti's music but from an entirely different perspective.

Analyzing the project some time later, I noticed that these three pieces are similar in some respects to the whole of my previous work and that yet, at the same time, different aspects of Gismonti's style can be identified in each one of the songs: rhythm, harmony, improvisation or timbre. Nonetheless, elements taken from other sources, such as European jazz and contemporary classical, may have helped to dilute these characteristics and blend Gismonti's sonorities with other influences. For my own part, this observation confirms the value of a personal approach that combines elements from different sources.

It was enlightening to explore some aspects of the music of this major composer and acquire a deeper understanding of his compositional pathways. Scrutinising some aspects of his works more closely and watching numerous interviews where he explains his choices in music aided me in understanding the breadth of his music and its strong connections to a multi-cultural focus in composition and performance. Egberto Gismonti resembles Villa-Lobos in being a musician who, through valuing his musical roots, expressed them as part of a global culture.

A regrettable note was that, due to technical problems, it was not possible to include footage from the concert that included two of these works, as I had planned. The concert was on 29 November 2015 at The Basement (York), with the participation of Nikki Franklin (voice), Ricardo Alvarez (saxophone) and James Wood (drums and percussion), the same personnel heard on the included recordings. I was invited to collaborate again with Franklin, performing a challenging and interesting piece she wrote for guitar and accordion for one of her projects in a PhD in composition, but due to a leave of absence she had to take, this did not happen. This also prevented me from scheduling another concert to try to produce a live recording and film of *Joyful and Bitter*.

Chapter 5 – European Chamber Jazz

Preamble

The first professional ensemble I joined after graduating in music with a degree in electric guitar performance fortunately had a strong interest in European Jazz. It was 1992, and a guitar orchestra had been formed by a professor and his students at the Estácio de Sá University in Rio de Janeiro. We listened to and played a number of pieces by artists like John Abercrombie, Ralph Towner, Jan Garbarek, Egberto Gismonti, Kenny Wheeler, Eberhard Weber, Keith Jarrett, Terje Rypdal and others. We were an ensemble with eight guitars, electric bass, percussion and drums, in which I remained for nine years. Thanks to this, I developed a sense of performing and composing for chamber ensembles as well as skill in writing polyphony.

In this PhD, my interest in approaching this kind of European Jazz arose from its affirmation that music has no frontiers: all the artists mentioned above share a multi-cultural concept of music making. As said by producer Manfred Eicher, in his text *Periphery and Centre*: “The meaning of a culture reveals itself in its plenitude only through encounter with a culture different, even alien to it.” (Eicher in *Griffiths and Lake*, 2007, 14). In the music of ECM jazz artists, there is a core formed by the amalgamation of traditions from North-American jazz, classical contemporary and European folk music (Lake and Griffith, 2007, 32).

As in the previous chapters, my desire was to blend different styles and sonorities into a coherent musical result. Inevitably, the artists and styles I have collected elements from are not necessarily ‘representatives’ of European Jazz, but simply the ones with which I closely identify. These artists, for the most part, have collaborated with the Edition of Contemporary Music label, or more simply, ECM Records. This German company, founded by Manfred Eicher in 1969, is peculiar in several aspects, and a number of important European Jazz artists have recorded their artistic development towards multicultural jazz in ECM recordings. In my time with

musicians in Europe, it was common to hear the music of these artists referred to as 'ECM Jazz'.

In 1970, the first album by Jan Garbarek, *Afric Pepperbird*, recorded with his quartet of Terje Rypdal, Arild Andersen and Jon Christensen, for the first time portrayed some of the artists who would mould the 'ECM sound' that became a source of inspiration for my music. This recording already revealed a group exploring a sound with more space and less virtuosity than had been seen in previous American free jazz-oriented releases in Europe. Garbarek was in the process of changing from a sound modeled on Archie Shepp to a clearer, piercing icy sound, similar to Native American saxophone player Jim Pepper, adding elements of his own background in Scandinavian folk music. This achievement would be seminal to his career and deepened in later albums like *Dansere*, *Dis*, and *Eventyr* (Restivo, 2017, 46). Aspects of Garbarek's music will be further discussed later in this chapter.

Also in the early days of ECM another important name was coming to the fore: German bassist Eberhard Weber, who started as a classical cellist and developed a unique blend of classical, rock and jazz. Weber participated in a number of recordings with artists in this group, such as Ralph Towner, Jan Garbarek, Pat Metheny and Bill Frisell. His work, too, will be further studied in this chapter.

Another name fundamental to my research is Ralph Towner, an American classical guitarist, pianist and composer, also from a classical background, who recorded several works in Europe, both as solo artist and with his group Oregon. His music is an enthralling combination of classical styles with the freedom of improvisation that is rooted not only in jazz but also in folk traditions. The surprising combination of oboe with sitar, tabla and double bass has brought Oregon much closer to European than to American Jazz.

Common characteristics

Since the artists mentioned above have influenced my music very broadly with their conceptions of jazz, I find it difficult to point to specific elements and procedures that relate to the choices I have made in composing and performing the pieces in this part of the portfolio. Unlike previous chapters, in this one I feel that the influence of this ‘school’ upon my work comes from the construction of styles from multi-cultural origins rather than from specific elements and procedures.

Therefore, I have assumed that, through an analysis of specific pieces and especially recordings (because a significant number of pieces possess only very basic scores, regardless of the complexity of the recorded version) by some of these artists, it will be possible to highlight the broader ideas and concepts and not just elements like scales, modes and rhythms. Unlike the other composers or styles, which can be focused into ‘schools,’ European jazz—particularly that by ECM artists—is highly multifaceted and marked primarily by its approach to other cultures’ styles and syntax, rather than by defined musical elements and procedures. For that reason, this chapter includes no reimagined pieces, only originals.

I met pianist and bassist Hugh Vincent, an accomplished musician and composer from Leeds in 2015, performing together in the New Big Band project, a jazz orchestra at the University of York formed by students interested in jazz and performing arrangements by its members. We discovered that there were several aspects of improvisation and composition about which we shared similar views. He was fundamental in conceiving and realising the sub-project Free Improvisation Duo, within the broader domain of chamber jazz and European Jazz. Fortunately, our approaches to melody have many points in common, and his playing has significantly contributed to the development of each piece, always sensing when to rest and when to play and swiftly figuring out whether his part should be in the background or foreground.

Carmen Troncoso is a Chilean recorder player, with whom I became friends at the university in 2015, where she was completing a PhD in performance. Because of her Latin American background she could easily play syncopated rhythms and was already familiar with some Brazilian styles. She has a deep knowledge of recorders and showed me numerous instruments in different ranges and timbres, including some I had never seen before. That partnership was so inspiring that I decided to arrange a piece I was composing both for the project and for my daughter's birthday, which I used to do yearly. Carmen demonstrated recorders one by one, so that I could devise a consort to play and record a piece that was also inspired by the sound of Oregon, the American quartet lead by Ralph Towner.

It proved impossible to find a string quartet that was able to play groovy rhythms alongside guitar, double bass and drums, to phrase with articulations derived from a specific folk style, and sustain a solid but dynamically flexible layer for improvisation. For that reason I decided to present only the score and commentaries for *Liv 07 Anos*, a piece which combines an ECM-jazz harmonic texture with Brazilian folk rhythms and also approaches orchestration and timbre as contemporary classical sonorities. This did have an unexpected benefit in that it allowed me to invest in the other large ensemble pieces: *Open Sea* and *Liv 10 Anos*.

Open Sea is an ambitious project that I imagined from the beginning of this PhD: a piece for large ensemble in which I could blend multi-cultural elements with a particular view of improvisation, some specific aspects of harmony and certain elements of progressive rock in the approach to guitars. It matured in sketches for three years, until I had acquired an understanding about the transposition of the desired texture and the chosen rhythm language to a much larger ensemble. The great composer, arranger, and conductor John Warren, director of the UYJO (University of York Jazz Orchestra), was extremely thoughtful and generous in supplying material for studying different styles of orchestrations and in contributing his invaluable long experience in writing and conducting jazz big bands.

As it happened, no tenor saxophone player was available at the time in the UJO. That could have been an impediment to the execution of the piece; but it actually forced me to devise orchestrational solutions to create the textures I wanted. Through

studying large ensemble pieces of Dave Holland, Trygve Seim, Kenny Wheeler and others, I learnt that in textures in which the harmony is dense and includes chords with extensions, using fewer low-range instruments actually helps to bring forward the chords. I also explored the contrast between neutral voicings (in fourths and fifths) and harmonic voicings (with thirds and sixths).

By analysing the style and career of three European Jazz master artists and their pieces, I will relate the compositions I have created for this chapter to their approach and works.

Eberhard Weber

‘Play whatever you want, as long as it’s not jazz’ was the instruction given by the German bass player and composer Eberhard Weber (born 22 January 1940 in Stuttgart, Germany), when in the ECM studio to record his album *The Colours of Chloë* (Lake and Griffith, 2007, 41). This was 1971, in the early years of ‘ECM jazz’ recordings, when many artists were concerned with building something original and indubitably distinct from American jazz. This recording shows a clear difference in its treatment of accompaniment: the ‘rhythm section’ becomes diffuse, since the instruments are not restricted to a steady groove but rather create a multi-layered polyphonic entity that responds to the soloists in rhythm, character and dynamics. It is easily noticed that the bass lines during solos rarely fall on the first beat of the chord change. Instead, they are frequently anticipated or delayed; and these syncopations, in conjunction with the drumming by Jon Christensen, create a web of subdivisions and subtleties that make the sound really appear to be in constant ‘motion’.

Beginning his musical life as a cellist, Eberhard Weber, the son of a music teacher, received extensive classical training, which might explain his fondness for textures with strings and his attention to structured forms. Nevertheless, his first professional occupation was as a TV and drama director.

Weber is also known as a jazz pioneer in using the five-string electric double bass, and his sound became recognizable because of this instrument. He has said that this change was necessary because during the 1960s, due to the addition of electric instruments, music had become louder than before. The electric double bass then, adopted by Weber in 1974, allowed him to comfortably lead his band by making his instrument audible, regardless of whether its role at one given moment was middleground, background or foreground (Prasad, 2001).²⁰

Weber's music, in my opinion, intelligently balances textures and elements from classical, rock and multi-cultural sources like Native American, African and Latin American (he performed and recorded with Brazilian guitarist Baden Powell in the 1970s), also employing loops and electronics. When I began writing music for large ensembles, notably in the OBG (Brazilian Guitar Orchestra), I thought that an approach that allowed one to use elements from more than one style in a single piece would be the ultimate accomplishment for a composer who had already mastered writing in several styles.

The 'feel' (the way rhythm figures are accented and subdivided) in his music is never that of jazz, where usually a pair of quavers sounds like a triplet with the two first notes gathered; instead, straight figures are employed. His bass lines seem to float over the pulse, in constant dialogue with the soloist as well as the other instruments. Notes played on the first beat of measures are rare in his lines; instead they are anticipated, creating a strong interaction with the other players and building a moving background to the solos.²¹

²⁰A victim of a stroke in 2007, Eberhard Weber has been unable to play his instrument ever since. This does not mean he ceased his musical activities, however. Through clever arrangements of previously recorded solos he played with the Jan Garbarek Group, he has gathered fresh material that incorporates keyboards, strings and other musicians' performances. In 2015, his music was celebrated in a project that included performances and recordings on tape, added by the participation of an all-star team of musicians he had worked with, including Jan Garbarek, Rainer Bruninghaus, Manu Katché, Gary Burton and Pat Metheny.

²¹Another characteristic of Eberhard Weber's style is the changes in tempo and time signature when beginning new sections, in a fashion that recalls the moveable structure of progressive rock. In fact, some of his pieces appear to use a number of fragments from distinct musical styles, as noted by John Fordham in his text about ECM and European Jazz (Fordham in Lake and Griffith, 2007).

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INTRO RUBATO

Chord sequence for the introduction:

C/B, A-7, Gb-7, G/B, B/C, G/Eb, B/D, Ab9/E, B7, E9, B7(b9), C-7, B7(b9), E9, Cm7/E, E9, Cm7/E, E9, A/E, G/E, F/E, Bb/E, Ab/E, B7(b9), E9

Yellow Fields. Eberhard Weber, 1976. (Jazz LTD songbook)

In *Yellow Fields*, Weber plays a melody twice on the bass, in *rubato* tempo, followed by a thirteen measure long theme (another feature that diverges from the traditional jazz lengths of eight, twelve or sixteen measures). This main theme is based on the chord sequence used in the introduction, but not strictly. After the theme,

the solos start, but now in a third tempo, faster but not even the double of the previous (as might have been seen in traditional jazz recordings). Moreover, the chord sequence is non-traditional, though having chords in common with the theme and a resolution in E Major; it occupies fourteen measures now, possibly to make improvisation easier. After playing the theme again, the group engages in a section in which an electric piano solos over yet another chord sequence built from the theme. Weber, however, does not take this structure and form as a constant in his work; he retains only an openness to different paths devised when composing. For examples of this, see the discography at the end of this chapter.

Open Sea (Carlo Estolano)

This piece was inspired by the idea that oceans are bridges, capable of uniting people from different cultures by reminding them how fluid is the concept of borders. The vague atmosphere and expansiveness in the works of some ECM artists and the ambiguous atmosphere on the covers of their albums were also on my mind. I studied a number of orchestral pieces by Eberhard Weber, Kenny Wheeler, Ralph Towner, Hermeto Pascoal, Dave Holland and Trygve Seim to investigate how they managed writing for a big band in a context other than the usual American swung jazz.

It was challenging and enlightening at the same time to understand that, when using denser harmonies and melodies with large leaps, clarity is improved if the secondary material is held to a minimum. I used counterpoint, and I linked phrases that obscured the melodies and made the chords sound dark and undefined. The instrumental limitations were also difficult. The piece was performed by the University of York Jazz Orchestra, with students mainly from a classical background; but during the term I rehearsed, performed and recorded with them, we had no tenor saxophones available.

The time signature is 7/4; and the snare drum pattern, together with the guitar and bass, evoke the Brazilian North-eastern style of *frevo* but with a harmonic vocabulary closer to European jazz modalism.



Frevo basic pattern (Campos, 2006)



Frevo in Open Sea (Measure 3 – 0.13 minute on recording)

The pattern continues through the introduction, which explores the chords that will accompany the first theme and anticipates the sonority of the theme as expressed in its harmony. Some of the chords used were difficult to arrange for brass, because of alterations like augmented fifths and ninths.

Each four-measure unit of the introduction ends with a recurring phrase that prepares the next change. I imagined each change as a wave, with the connecting phrases being the crest that falls to create a new wave of sonority.

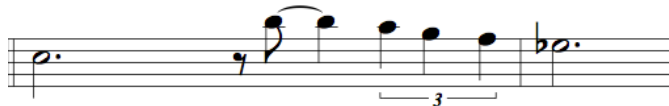


(Measure 24 – 0.48 minute on recording)

The first theme begins with a phrase that quotes the first notes of the opening theme of the original series of *Star Trek*, written by Alexander Courage in 1966. The reference is meant to suggest the vastness of space and the sea, as territories less well known to mankind.



Where no Man Has Gone Before (original Star Trek theme by Alexander Courage)



First theme of *Open Sea* (measure 27 – 1.48 minutes on recording)

This theme is doubled on the guitar, with overdrive effect, and the ‘feel’ is in straight quavers. The choices were made to create an atmosphere that combines Fusion Jazz, as in the piece by Eberhard Weber, with Brazilian rhythmic elements. In section C a second theme is presented, with a different time signature and groove that is based on *maracatu*, another style from the northeast of Brazil. This time, the harmonies offer fast changes within a given mode. The four chords in each measure pertain to one mode, changing into a different key and mode measure by measure.



Maracatu pattern (Santos Neto, 2006)



Maracatu in the drum set part in *Open Sea* (measure 40 – 2.41 minute on recording)

The image shows a musical score for a 5/4 time signature piece. The top staff contains a melodic line with a dynamic marking of *ff*. The bottom staff contains a bass line with rhythmic slashes. Chord changes are indicated below the staff: $A\flat(\text{add}9)E\flat/D$ $E\flat(\text{add}9)/G$ $Fm/E\flat$ in the first measure, and $D\flat(\text{add}9)B\flat m7$ $E\flat/A\flat$ $D\flat/C$ in the second measure.

Chord changes in the C section: Ab Lydian and Db Lydian (Measures 40 and 41 - 2.41 minute on recording)

The trombone solo was performed by James ‘Earl’ Smith, a special guest of the University of York Jazz Orchestra, in its concert at the National Early Music Centre. His solo is heard over a chord sequence derived from the one used for the second theme. The mood is more contemplative and less agitated than in the previous section. In the guitar solo I used pentatonic scales that could match most or nearly all of the chords in a given measure. For example, in measure 40 (shown above), I could have chosen either G Minor pentatonic, C Minor or F Minor. But my focus was less on modes than on rhythmically exploring the *maracatu*.

At letter F, the second theme reappears in *tutti*, followed by the first theme, as if the form was going backward. Now the first theme is heard with a lighter mood, because saxophones replace the trumpets on the melody, a way to vary the density as, for instance, Ralph Towner did in his arrangements for the Moscow Symphony Orchestra in *Oregon in Moscow* (2000) or as Eberhard Weber did in his album *Orchestra* (1988).

A further association with Eberhard Weber is made by developing material from the themes in a section previous to its exposition. In my case, the introduction was made long enough to convey fragments of the themes (harmony, rhythm, motivic snippets), thus providing a different view of the main material before it is actually presented.

Liv 07 Anos (Carlo Estolano)

String quartets are not frequently seen in the works of ECM Jazz artists. Keith Jarrett is perhaps an exception: he wrote a piece to be performed by guitarist Ralph Towner with strings and also a piece for string quartet included on *In the Light*, his 1973 contemporary classical album issued by the Sudfunk Symphony Orchestra Stuttgart, conducted by Mladen Gutesha.

My intention with this piece was somewhat different: I wanted to fuse a string quartet with a jazz trio (electric guitar, double bass and drums), the strings playing not as an orthodox quartet but rather mixed with the other instruments evenly. The string writing is polyphonic with complementary phrases and thematic material, neither foreground nor background. Similarly, I tried to place the electric guitar not as the lead instrument of a band but just as one more instrument in a septet playing chamber jazz. In many earlier jazz albums, strings are more often used as a backdrop to convey lush harmonies, instead of actively participating with thematic material. Such arrangements are found in *Charlie Parker with Strings* (1950) and *Fusion! Wes Montgomery and Strings* (1963). European Jazz artists were probably led to polyphonic writing through their classical training. But the arrangements on the albums by Charlie Parker and Wes Montgomery were made respectively by Neal Hefti and Jimmy Jones, both of whom had a strong background in jazz.

In *Liv 07 Anos* the structure is derived from two contrasting themes and is conventional in the sense that, were it not for the thematic development and variations, the form would be that of a jazz standard. The first theme reflects a European jazz influence, with spacious phrases and held notes, whereas the second is strongly based on Brazilian syncopated styles, with short attacks and the extensive use of a rhythmic motif.

I was unable to find string players that could perform comfortably with both a relaxed but precise jazz feel and a solid Brazilian style, and hence this piece has not

been recorded or performed. I tried to find an ensemble that would be interested and capable of such an enterprise and to offer them the piece for rehearsing and recording, even without my participation. I think it might have been helpful for my research to see how another group of musicians would interpret this hybrid style. However, in this folio, this piece is presented only as a score.

Much as in *Open Sea*, the introduction of *Liv 07 Anos* explores the chord sequence of the first theme in an extended way, while the rhythmic character of the piece is established by means of a texture in which guitar and strings alternate short melodic fragments with the attack of chords in ‘stabs.’

The first theme has the kind of oblique character found in some European jazz melodies, in that it uses modalism, Lydian chords and intervals that make it sound mysterious—not openly affirmative but rather suggestive. The syncopation of *maracatu* and *samba* are heard in the second theme, with anticipations and with harmonies that utilize modes not commonly seen in jazz, such as the so-called enigmatic mode (1, b2, 3, #4, #5, #6, 7). I wanted to use Brazilian elements in combination with contemporary material in a way that would allow a listener to notice rhythms that resemble Brazilian styles but not to explicitly conclude ‘this is *samba*’ or ‘this is *maracatu*’.



Excerpt of first theme (measures 41 to 45)



Second theme fragment (measures 53 to 56)

The *Maracatu* style can be heard on woodblocks along with the second theme:



(Measures 54 and 55, drum set)

One way to convey a percussive character with strings is by interweaving two rhythmic patterns in *pizzicato*, forming a single percussive unity, as if all were being played by one instrument (see below).

Five staves of music, each labeled with "pizz." at the beginning. The notation shows a complex interweaving of rhythmic patterns across the staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The patterns are designed to create a unified percussive texture.

(Measures 26 to 29)

The alternation between passages in *pizzicato* and *arco* is intended to generate a variety of textures that can act as a subtle modulation between classical and Brazilian jazz, with longer notes associated with the former and percussive *pizzicato* sounds with the latter.

In the interlude that precedes the guitar solo, the harmony is formed by chords from the first theme that are however modified into their relative and parallel forms,

retrograded. Thus, for example, C#sus is replaced by Emaj7(#11) and Amaj7(#11) by Am9.

The guitar solo has two parts: one, over *pizzicato* strings, with a clean guitar sound; and the second, with long notes on strings and a different chord sequence with material taken from the Coda, in which the guitar timbre becomes distorted and the drums assume a ‘tribal’ feel. These qualities have parallels in some works by Norwegian guitarist and composer Terje Rypdal; on his album *Melodic Warrior* his distorted guitar floats over harmonies heard from the strings of the Brückner Orchestra of Linz and the Hilliard Ensemble (Rypdal, 2003).

After the solo, guitar and drums are silent during a section for strings that develops the second theme. The chord sequence for this section is the retrograde of the interlude that introduces the solo. This more contrapuntal treatment of strings was used in the string pieces Keith Jarrett wrote for *In the Light* (1973).

When the first theme is heard for the second time, a new variation departs from the original phrase but follows the original length and rhythmic motif. It is slightly altered to fit a different chord sequence, applying new colours to previously heard material. That new texture is followed by the drums, which now use a hard bop double-time feel on the cymbals, as seen in a number of Jack DeJohnette and Jon Christensen works in recordings such as *Terje Rypdal, Miroslav Vitous Jack DeJohnette* (Rypdal, 1979) and *Solstice* (Towner, 1975), respectively.

Jan Garbarek

“I live in a cultural neighbourhood which is scattered geographically around the world” says saxophonist, flutist and composer Jan Garbarek (Garbarek in *Lake and Griffith*, 2007, 61). His statement echoes the concept of ‘*Música Universal*’ (Universal Music) that Hermeto Pascoal used when referring to his own style.

While playing free jazz working with Don Cherry in George Russell's Big Band in Stockholm, Garbarek was encouraged to look into his folk background for material to build his own voice. His first albums remained free jazz in style, but after *Witchi-Tai-To* (ECM, 1973), he found the sound that defined his career. A clear and glacial intonation on a number of reeds and flutes, including several multi-cultural ones from diverse origins, embeds tinges of Native American, Asian and African sounds in his music.

An ECM artist from the start of the company, Garbarek was born in 1947 in Mysen, Norway. Winner of a jazz saxophone contest in Oslo when he was fifteen years old, Garbarek first played on the jazz scene in the capital and later joined George Russell's big band, where he remained for four years. After recording in 1967 for an association for jazz promotion in Oslo, his second album as leader was released in 1969 with a quartet composed of guitarist Terje Rypdal, bassist Arild Andersen and drummer Jon Christensen, all of them Norwegian and also artists that would be associated with ECM over the next few years. Since his first collaboration with Manfred Eicher in *Afric Pepperbird*, playing with the same ensemble, Garbarek has participated in an extensive list of recordings with a number of different ensembles, either as a soloist or as a member of another group.²²

Garbarek's association with the Hilliard Ensemble, a male vocal quartet from England devoted to early music, resulted in three critically acclaimed releases: *Officium*, recorded in an Austrian monastery in 1994, followed by *Mnemosyne* and *Officium Novum* in 2010. In these unorthodox albums, Jan Garbarek plays improvised lines over a tapestry of vocal harmonies in compositions by Renaissance authors such as Cristobal de Morales and Pierre de la Rue.²³

²² The 'European quartet' or 'Scandinavian quartet'—names given by some jazz scholars to the group Keith Jarrett recorded with—is—has, through its memorable albums, established a standard for the 'ECM sound' (Fordhamin Lake and Griffith, 2007, 15). In fact, the level of interaction and expressiveness achieved on those recordings is such that it allows the group to begin with a simple, standard score with a melody and a chord sequence and then to build sections that sometimes seem like they were indeed written beforehand.

²³ Collaborators from different cultural backgrounds also include Indian Trilok Gurtu, Brazilian Egberto Gismonti and Tunisian Anouar Brahem.

The exploration of early music textures through improvisation is also part of my own background as a student. After graduating, some classmates and I decided to experiment with J. S. Bach's fugues and inventions by trying to insert improvisation into the pieces. By investigating how to apply techniques and procedures from classical counterpoint, imitation, variations and others, I learned to incorporate more elements and to make distinct 'schools' mix smoothly. I like it when an instrument external to a style is played by exploring its syntax rather than by imposing its own.

ART LANDE
JAN GARBAREK

VELVET

*♩ ~ 90
loose time*

Chord symbols: G^6 , A^6 , E^9_{sus} , $F^{\#9}_{sus}$, $G^{\#9}_{sus}$, A^7_{sus}/F , A^3_{sus}/F , $C^{\#7}$, A^{-7} , B^7_{sus} , E^9 , A^{-maj7} , E^9 , $C^{maj7\#}$, E^9 , E^{add9}/C

'Velvet'. Art Lande and Jan Garbarek, 1973 (Jazz Noteheads).

'Velvet' (above) exemplifies one way to use improvisation in a classical context, blending classical and jazz in a texture created by only two instruments. First,

the concept of groove as a steady pulse is made more fluid. Instead of a rhythmic pattern that pervades the piece, several grooves are present, following the phrases of the melody, associated with changes in time signature. Rhythm is dealt with here, therefore, as in an *a piacere* interpretation. Second, in this short theme the score is taken as a mere guide for improvisation, making interaction and hearing, two essential factors in jazz, important to the result. Each repeat finds the piano searching for new spaces in which to realise the chords: arpeggios, embellishments, bass lines, short attacks. Third, the harmonies are modal, with chords drawn from different keys and only one identifiable functional cadence: B7(sus4) to E(add9) in measures 15 to 16. Other details contribute to the fusion of styles. The changes in time signature are not commonly seen in jazz standards, normally written solely in 4/4 or 3/4. The saxophone does not improvise, only delivering the melody, an inversion of the usual roles for solo and accompaniment; technically, the piano is the moving improviser, although it provides the accompaniment as well. And finally, the theme is presented in a set resembling improvised variations, creating a form that resembles a classical *rondo*.

Free Improvisation Duo

The recordings of this group of artists are largely devoted to exploring collective improvisation. In the first recordings of ECM artists, spontaneous collective creations were much influenced by American free jazz, with an energetic discourse, a certain harshness and frequent atonality. However, after eight years, the same musicians were creating delicate textures, with nuances, space, sections with a steady groove and solos. By comparing *SART* by Jan Garbarek, released in 1971, with his album *Eventyr* from 1980, or with Terje Rypdal's eponymous release by the trio he formed with Miroslav Vitous and Jack DeJohnette, from 1979, the change in the treatment of free improvisation becomes clear .

In music like this, the outcome will depend on the character and musical background of the performers. Meeting Hugh Vincent was a great benefit to this project, because of his classical background and interest in contemporary jazz, improvisation and crossover of styles and genres.

In order to focus on certain elements for the purpose of research, I wrote scores as a sequence of instructions. This enabled a series of sections, each based on a given mode, rhythm pattern, chord, intervals, or just on graphic representations of effects and extended techniques. The duration, technique, ornaments, dynamics and character of each section are to be defined by the musicians on stage. The timing and location of solos is also spontaneous, in a constant exercise of hearing and allowing the time and space for the events to unfold. In providing these instructions, I was careful to make sure that they were open to sound entirely different if played by different people, even if the instrumentation remained the same. I hoped to guide the players along a path on which they would visit specific materials, although with a large number of possible results.

Trisnut Coins

An anagram of ‘instructions,’ *Trisnut Coins* is somewhat related to some of the collective improvisations Jan Garbarek recorded either with Ralph Towner in *Solstice* (1975) or with John McLaughlin and Zakir Hussein in *Making Music* (1986). However the atmosphere and texture, inclined to consonance, and the concern with building a logical structure seems to me closer to his duo with pianist Art Lande in *Red Lanta* (1973). In that duo it is clear that there is written material, although it is treated with substantial freedom. The level of interaction requires an acute sense of complementarity, in which performers must rapidly understand the function of the material they just heard and respond musically to it.

I chose procedures intended to generate a collection of textures also present in classical contemporary music: pitched and non-pitched sounds, prepared piano, atonality, electronic effects and extended techniques.

In section B the prominent sense of D Major arose spontaneously. Also noticeable is the constant pulse established in section C, when the mandolin is phrasing as in a *cadenza*. In a significant number of recordings by the aforementioned artists, free improvisation does not necessarily mean that the results will be chaotic or

without a pulse or groove. In albums by Jan Garbarek and Ralph Towner for instance, there are pieces in which collective improvisation led to moments of tonality and solos upon a steady groove: *Solstice* (Towner, 1975) and *SART* (Garbarek, 1971).

Section D demonstrates how events may take another course and actually improve the final result: the piano was supposed to deliver a melody with long notes to contrast with the percussive mandolin; however, by playing rhythms, the pianist built a tense and polyrhythmic mood. This culminated with a natural entry in the next section of a kind of *fugatta* form, with intertwined lines in atonal texture. The piece ends, however, as it started, with the punctating texture.

Osmas & Cseeds

This piece explores harmony as its main feature. Its anagrammic title came from the words ‘scales and modes’. It utilises more extensive solos and changes intended to suggest modal jazz sonorities.

After starting in the same mode, the performers are requested to adopt two modes simultaneously to create a tense, chromatic texture: A Mixolydian and C# diminished. When combined, these produce A, Bb, B, C, C#, D, D#, E, F#, and G, a collection that has an A altered dominant character.

The changes between sections happen naturally until the 5/4 groove, when the piano solos in Phrygian mode against a guitar *ostinato*. This section ends with a long descending phrase on guitar, so in this case the free improvisation is meant to be consistent, with the players pursuing the same objective. It should be noted, however, that this is not required in the score, and if the musicians change this ending the overall result would also change significantly.

The change from G whole-tone to Ab Major (or Ionian) is meant to bring light and air to the end of the piece, emerging from the dense texture as if moving from an urban to a rural soundscape. This encapsulates in miniature the transformation made by Jan Garbarek and his collaborators, changing from a radical and harsh free jazz in

the late 1960s into a more contemplative and luminous approach towards free improvisation.

Napsh, Thyme, Trr

‘Rhythm patterns’, again transformed by anagram into the title, are explored in this piece, which starts with a two-against-three pattern. Interestingly the performers seem to have had the same thought; by alternating modes they help sustain interest through section A.

The B section has solos by piano and guitar in a 7/8 time signature, with the guitar anticipating the change to a Brazilian folk texture by altering the 7/8 pattern to make it sound like a *samba*.

In section C the Brazilian character becomes explicit with the insertion of a folk rhythm, *maracatu*. In this case the *maracatu* pattern is split into two halves that are played at the same time, like two mirrors that multiply a reflected object infinitely.



First half of *maracatu* pattern



Second half

For the theme of the traditional-jazz-oriented section in Eb Major, only the rhythm and chord sequence are notated, allowing diverse harmonies to be formed by randomly occurring intervals in the key.

Ralph Towner

American guitarist, pianist and composer Ralph Towner was born in 1940 in the state of Washington. Classically trained on piano, he later took up the guitar, fascinated with the instrument to the extent of travelling to Vienna to receive lessons from Karl Sheitak at the prestigious Vienna Music Academy for one year. Back in New York, he became a member of Paul Winter's Winter Consort, where he would have the opportunity to explore what would be later called 'world music', incorporating a multi-cultural approach towards rhythms and styles. In this ensemble he met percussionist Collin Walcott, bassist Glen Moore and oboist Paul McCandless, with whom he would form one of the preeminent jazz groups playing world music: Oregon.

Much like the artists discussed previously, Towner began his association with producer Manfred Eicher in the early days of ECM Records. Towner had been friends with bassist Glen Moore (a future member of Oregon) since their student days in 1960 at the University of Oregon. They were making music together again in New York in 1969 as part of folk singer Tim Harding's group, when they were introduced to Paul Winter.²⁴

The four musicians created Oregon, a group first called Music of Another Present, and made their first recording in 1970. However due to the failure of the recording label, this was not released until 1980. Thus, chronologically, Oregon's first

²⁴Winter was exploring the sounds of nature and animals in a multi-cultural context and had formed a group named the Winter Consort. Among its members were Glen Moore, jazz and classical oboist Paul McCandless, and multi-instrumentalist Collin Walcott. In its third release, *Road* (1970), Winter Consort achieved such recognition that the astronauts of the Apollo 11 mission took 'Icarus' (a composition by Towner) to the moon to be combined with sounds of Earth in a disc left for posterity (Calvitti, 2017).

release was in 1972, when Vanguard Records issued *Music of Another Present Era*. Towner was simultaneously recording for ECM with Oregon, as both a solo artist and, in *Diary* (1973) and *Blue Sun* (1983) as a collaborator in groups formed by Jan Garbarek, Gary Burton, Egberto Gismonti, Weather Report, John Abercrombie and others.²⁵

Brazilian pianist and guitarist Egberto Gismonti, also recording for the German label, met Towner in New York. After listening to his music and jamming together, Gismonti asked Towner to participate in his forthcoming ECM album *Sol do Meio Dia*, along with Jan Garbarek and Naná Vasconcelos. However, the influence of Brazilian music, probably played a more important role in Towner's musical development than is generally known. Towner himself acknowledges playing a number of guitar pieces by Brazilian Baden Powell (see chapter 3). He toured as sideman for Brazilian *bossa nova* singer Astrud Gilberto in 1970, with bassist George Mraz and drummer Airto Moreira, and played *bossa nova* in his first years as a jazz free-lancer pianist in New York. In his own words: "Actually I have to say a big part of my playing comes from Brazilians. I don't think people quite notice it this much, but that's a big part of my musical influence, especially Jobim's writing, I was really influenced by that." (Towner in Calvitti, 2017)

Oregon approaches multi-cultural music by creating a dialogue between different cultures. Instruments associated with different folk styles are heard together playing a third style. As explained by Ralph Towner himself, the external elements he incorporates into his music are primarily conceptual, not literal. "We were not trying to play Indian music or Brazilian music, but we were using a lot of the instruments and the elements from those musical heritages" (Towner in Calvitti, 2017).

²⁵ Especially fruitful was the collaboration with American guitarist John Abercrombie, who was also enthusiastic about fusing jazz with other genres. The synergy between classical/12 string guitar and electric guitar/mandolin was powerful and generated two successful albums—*Sargasso Sea* (1976) and *Five Years Later* (1980), both produced by Manfred Eicher for ECM—and several concerts as a duo (Lake and Griffith, 2007, 119).

10110-115 Waterwheel -Ralph Towner

B-(trigg.)

B-

B-(trigg.)

B-

Amänd tenst frist...

B-(trigg.)

B-(tr) A1/9 E/G# Gm7 F#A# E- B-(tr) A# A1/9 E/G#

Gm7 F#A# E- B-(trigg.)

Solo

B-(trigg.) || D.C. (utan reprise) 3/4

B-(trigg.) ad lib. *ppp.* *rit.* *ritardando*

Ralph Towner - "Batik"

'Waterwheel,' by R. Towner, 1978 (Kalles Scores)

In 'Waterwheel,' an iconic piece, all seems to originate from a characteristic 11/8 arpeggio that, through specific stressed notes, implies the melody about to

appear. The main mode is B Phrygian, used in both the theme and the solos. Secondary guitar layers were added by overdubbing to enrich the harmony. The classical chamber ambience is reinforced by the double bass, which plays long notes with the bow, in contrast to the drums, which are constantly moving. The unusual sonorities—although they are jazz in the deepest sense in that they are grounded in improvisation—do not sound like what is conventionally heard from a jazz guitar trio, which would include a walking bass and a shuffle rhythm on drums supporting a guitar that plays lines and chords in stabs.

Moreover, the solo section occurs over a different time signature, as if it took the first half of the original *ostinato*. The presence of the minor second, characteristic of the Phrygian mode, bestows an oriental atmosphere on the whole, while the pauses and tempo alterations reinforce the idea of a piece of classical chamber music.

Liv 10 anos

This is another piece dedicated to my daughter Liv, like *Liv 07 Anos*. The atmosphere and the main inspiration for this one derive from some of the recordings released by Oregon, the group Ralph Towner founded in the late 1960s. Combinations of classical music instruments, percussion, classical guitar and bass are present in albums such as *Violin* (1978), *Out of the Woods* (1978) and *Oregon in Moscow* (2000). I chose the flute and the recorder consort to evoke a medieval texture, made airy and *chiaroscuro* by the harmony; the piece is in the key of C and uses chords from the major, minor and other modes on C. Presented on the woodwinds, these form a sequence which alternates between bright and dark. In my opinion, when a piece of music uses instruments attached to different musical periods, the result tends to sound unreal or fantastical, as if our perception has become lost in a landscape of alternative sound references. Perhaps that is why Towner originally named his group ‘Music of Another Present Era,’ before renaming it ‘Oregon.’

In a reasonably fast tempo, the agitated guitar *arpeggio* that is the core of this piece starts after an introduction during which only the recorder consort is heard. The chord sequence here is different than in the rest of the piece, although derived from it.

The central *arpeggio* is based on a sequence of chords: C6maj7, Eb6maj7, Bbsus13, G7(#11), Abmaj7(13), Dbmaj7(13), and G7(#9). In the introduction I changed the first four chords into their relatives: Am11, Cm11, G9sus4 and E7(#11). I preserved the sus-chord function; it can be taken as either major or minor since it lacks the third, and like the dominant, it can create tension to prepare the return to Am.

In live performances I did improvise a few lines during the introduction, but in the recording I wanted to allow time and space for the ‘medieval’ texture to settle. My use of an ostinato as an anchor for the structure of a piece is similar to ‘Waterwheel,’ the 11/8 piece by Ralph Towner analysed above.



Guitar *arpeggio* (measure 21 –0.50 minute on recording)

Playing over this rhythmic *ostinato* made up of changing chords, the transverse flute delivers a delicate melody, like a bird that flies around, sometimes perching briefly on a note. This contains mostly long notes, with strategic repeated notes that link it to the rhythm section (guitar, bass, percussion).



Repeated notes on flute (measure 31 - 0.56 minute on recording)

With three melodies that alternate over the same chord sequence, the character of the piece resembles a children’s song (in fact, I later wrote lyrics for it), but with several subtle layers created by the flute and guitar. Improvisation occurs only in the

guitar, which is played with no effects, in an attempt to preserve a clear intonation and to highlight the polyphonic character of the work.

In section H, the guitar improvises on another chord sequence, derived from the original by switching the tonality of chords (except for the last one, which is kept as a dominant to act as a ‘turn around’—that is, a chord that prepares the return to the first chord in the sequence). In the second part of the solo, the atmosphere becomes darker by using a major seventh on Abm and on B diminished (which can also be notated as Bb/B). Both types of chords are present in a number of recordings by ECM artists, including Ralph Towner (see the discography). The piece ends with a fade out during which the continuing *arpeggio* and the woodwinds become gradually blurred, as in an image from which an observer is receding.

European Jazz/ ECM Jazz artists Discography

This list portrays recordings related to the contents of this Chapter, not the entirety of their works.

Eberhard Weber

- *The Colours of Chloë* (1973)
- *Yellow Fields* (1975)
- *The Following Morning* (1976)
- *Silent Feet* (1977)
- *Fluid Rustle* (1979)
- *Little Movements* (1980)
- *Later that Evening* (1982)
- *Chorus* (1984)
- *Orchestra* (1988)
- *Pendulum* (1993)
- *Endless Days* (2001)
- *Stages of a Long Journey* (2007)
- *Resumé* (2012)
- *Encore* (2015)
- *Hommage à Eberhard Weber* (2015)

Jan Garbarek

- *Til Vigdis* (Norsk Jazzforbund, (1967)
- *Esoteric Circle (Flying Dutchman, 1969)*
- *Afric Pepperbird* (ECM, 1970)
- *Sart* (ECM, 1971)
- *Triptycon* (ECM, 1972)
- *Red Lanta* (ECM, 1973) – with Art Lande
- *Witchi-Tai-To* (ECM, 1973)
- *Dansere* (ECM, 1975)
- *Dis* (ECM, 1976)
- *Places* (ECM, 1977)
- *Photo with Blue Sky, White Cloud, Wires, Windows and a Red Roof* (ECM, 1978)
- *Aftenland* (ECM, 1980)
- *Eventyr* (ECM, 1980)
- *Paths, Prints* (ECM, 1981)
- *Wayferer* (ECM, 1983)
- *It's OK to Listen to the Gray Voice* (ECM, 1985)
- *All Those Born with Wings* (ECM, 1987)
- *Legend of the Seven Dreams* (ECM, 1988)
- *I took Up the Runes* (ECM, 1990)
- *Ragas and Sagas* (ECM, 1992)
- *SART* (ECM, 1991)
- *Atmos* (ECM, 1992)
- *Madar* (ECM, 1992)
- *Twelve Moons* (ECM, 1992)
- *Officium* (ECM, 1994)
- *Visible World* (ECM, 1995)
- *Rites* (ECM, 1998)
- *Mnemosyne* (ECM, 1999)
- *In Praise of Dreams* (ECM, 2004)
- *Dresden* (ECM, 2009)
- *Officium Novum* (ECM, 2010)

Ralph Towner

- *Trios / Solos* (ECM, 1972)
- *Diary* (ECM, 1973)
- *Matchbook* (ECM, 1975)
- *Solstice* (ECM, 1975)
- *Sargasso Sea* (ECM, 1976)
- *Solstice/Sound and Shadows* (ECM, 1977)
- *Batik* (ECM, 1978)
- *Old Friends, New Friends* (ECM, 1979)
- *Solo Concert* (ECM, 1979)
- *Five Years Later* (ECM, 1982)
- *Blue Sun* (ECM, 1983)

- *Slide Show* (ECM, 1986)
- *City of Eyes* (ECM, 1989)
- *Open Letter* (ECM, 1992)
- *Oracle* (ECM, 1994)
- *A Closer View* (1998)
- *Lost and Found* (ECM, 1996)
- *Ana* (ECM, 1997)
- *Anthem* (ECM, 2001)
- *Time Line* (ECM, 2006)
- *From a Dream* (Which Way Music, 2008)
- *Chiaroscuro* (ECM, 2009)
- *Travel Guide* (ECM, 2013)
- *My Foolish Heart* (ECM, 2017)

Oregon

- *Our First Record* (Vanguard, recorded 1970, first released 1980)
- *Music of Another Present Era* (Vanguard, 1973)
- *Distant Hills* (Vanguard, 1973)
- *Winter Light* (Vanguard, 1974)
- *In Concert* (Vanguard, 1975)
- *Together* (Vanguard, 1976)
- *Friends* (Vanguard, 1977)
- *Violin* (Vanguard, 1978)
- *Out of the Woods* (Elektra, 1978)
- *Moon and Mind* (Vanguard, 1979)
- *Roots in the Sky* (Elektra, 1979)
- *In Performance* (Elektra, 1980)
- *Oregon* (ECM, 1983)
- *Crossing* (ECM, 1985)
- *Ecotopia* (ECM, 1987)
- *45th Parallel* (CBS/Portrait, 1989)
- *Always, Never and Forever* (Intuition, 1992)
- *Troika* (Intuition, 1993)
- *Northwest Passage* (Intuition, 1997)
- *Music for A Midsummer Night's Dream* (Intuition, 1998)
- *Oregon in Moscow* (Intuition, 2000)
- *Live at Yoshi's* (Intuition, 2002)
- *Prime* (CamuJazz, 2005)
- *The Glide* (CamuJazz, 2005)
- *1000 Kilometers* (CamuJazz, 2007)
- *In Stride* (CamuJazz, 2010)
- *Family Tree* (CamuJazz, 2012)
- *Lantern* (CamuJazz, 2017)

Terje Rypdal

- *Bleak House* (Polydor/Universal, 1968)
- *Terje Rypdal* (ECM, 1971)
- *What Comes After* (ECM, 1973)
- *Whenever I Seem to Be Far Away* (ECM 1974)
- *Odyssey* (ECM, 1975)
- *After the Rain* (ECM 1976)
- *Waves* (ECM, 1977)
- *Terje Rypdal, Miroslav Vitous, Jack DeJohnette* (ECM 1979)
- *Descendre* (ECM, 1980)
- *To Be Continued* (ECM 1981)
- *Eos* (ECM, 1984)
- *Chaser* (ECM, 1985)
- *Undisonus* (ECM, 1990)
- *Q.E.D.* (ECM, 1991)
- *If Mountains Could Sing* (ECM, 1995)
- *Skywards* (ECM, 1997)
- *Double Concerto/5th Symphony* (ECM, 2000)
- *Lux Aeterna* (ECM, 2002)
- *Vossabrygg* ECM, 2006)
- *Crime Scene* (ECM, 2010)
- *Melodic Warrior* (ECM, 2013)

John Abercrombie

- *Timeless* (ECM, 1975)
- *Sargasso Sea* (ECM, 1976)
- *Characters* (ECM, 1978)
- *Gateway* (ECM, 1976)
- *Gateway 2* (ECM, 1978)
- *Arcade* (ECM, 1979)
- *Abercrombie Quartet* (ECM, 1980)
- *M* (ECM, 1981)
- *Five Years Later* (ECM, 1982)
- *Solar* (Palo Alto, 1984)
- *Night* (ECM, 1984)
- *Current Events* (ECM, 1986)
- *Getting There* (ECM, 1988)
- *John Abercrombie, Marc Johnson, Peter Erskine* (ECM, 1989)
- *Animato* (ECM, 1990)
- *While We're Yong* (ECM, 1993)
- *November* (ECM, 1993)
- *Speak of the Devil* (ECM, 1994)
- *Homecoming* (ECM, 1995)

- *In the Moment* (ECM, 1996)
- *Tactics* (ECM, 1997)
- *Open Land* (ECM, 1999)
- *Cat 'n' Mouse* (ECM, 2002)
- *Class Trip* (ECM, 2004)
- *The Third Quartet* (ECM, 2007)
- *Wait Till You See Her* (ECM, 2009)
- *Within a Song* (ECM, 2012)
- *39 Steps* (ECM, 2013)
- *Up and Coming* (ECM, 2017)

Egberto Gismonti (see Chapter 1)

Kenny Wheeler

- *Gnu High* (ECM, 1975)
- *Deer Wan* (ECM, 1977)
- *Around 6* (ECM, 1980)
- *Double, Double You* (ECM, 1984)
- *Music for Small and Large Ensembles* (ECM, 1990)
- *The Widow in the Window* (ECM, 1990)
- *Angel Song* (ECM, 1997)
- *A Long Time Ago* (ECM, 1999)
- *Other People* (CAM Jazz, 2008)
- *One of Many* (CAM Jazz, 2011)
- *The Long Waiting* (CAM Jazz, 2012)
- *2013: Six for Six* (CAM Jazz, recorded 2008)
- *Songs for Quintet* (ECM, recorded 2013, released in 2015)

Dave Holland

- *Conference of the Birds* (ECM, 1972)
- *Emerald Tears* (ECM, 1977)
- *Life Cycle* (ECM, 1982)
- *Jumpin' In* (ECM, 1983)
- *Seeds of Time* (ECM, 1984)
- *The Razor's Edge* (ECM, 1987)
- *Triplicate* (ECM, 1988)
- *Extensions* (ECM, 1990)
- *Dream of the Elders* (ECM, 1995)
- *Points of View* (ECM, 1998)
- *Prime Directive* (ECM, 2000)
- *Not for Nothin'* (ECM, 2001)
- *What Goes Around* (ECM, 2002)

- *Extended Play: Live in Birdland* (ECM, 2003)
- *Overtime* (Dare2/Sunnyside, 2005)
- *Critical Mass* (Dare2/Sunnyside, 2006)
- *Pathways* (Dare2, 2010)
- *Prism* (Dare2, 2013)
- *Aziza* (Dare2, 2016)
- *Uncharted Territories* (Dare2, 2018)

Jon Christensen— sideman in numerous recordings by Towner, Garbarek, Weber, Wheeler, Jarrett and Rypdal.

John Taylor

- *Azimuth* (ECM, 1977)
- *The Touchstone* (ECM, 1978)
- *Départ* (ECM, 1979)
- *Azimuth '85* (ECM, 1985)
- *Blue Glass* (Ronnie Scott's Jazz House, 1991)
- *Solo* (Sentemo, 1992)
- *How It Was Then ... Never Again* (ECM, 1994)
- *Overnight* (Sketch, 2002)
- *Rosslyn* (ECM, 2003)
- *Insight* (Sketch, 2003)
- *Where Do We Go From Here?* (CAM Jazz, 2004)
- *Songs and Variations* (CamJazz, 2005)
- *Whirlpool* (CamJazz, 2007)
- *Phases* (CamJazz, 2009)
- *Requiem for a Dreamer* (CamJazz, 2011)
- *Giulia's Thursdays* (CamJazz, 2012)
- *In Two Minds* (CamJazz, 2014)

Bobo Stenson

- *Underwear* (ECM, 1971)
- *The Sounds Around The House* (Caprice, 1983)
- *Reflections* (ECM, 1993)
- *War Orphans* (ECM, 1997)
- *Goodbye* (ECM, 2005)
- *Indicum* (ECM, 2012)
- *Contra la Indecisión* (ECM, 2018)

Miroslav Vitous

- *Infinite Search/Mountain in the Clouds* (1969)
- *Purple* (1970)
- *Magical Shepherd* (1976)
- *First Meeting* (ECM, 1979)
- *Miroslav Vitous Group* (ECM, 1980)
- *Journey's End* (ECM, 1982)
- *Atmos* (ECM, 1992)
- *Universal Syncopations* (ECM, 2003)
- *Universal Syncopations II* (ECM, 2007)
- *Remembering Weather Report* (ECM, 2009)

Keith Jarrett

- *Gary Burton and Keith Jarrett* (Atlantic, 1970)
- *Ruta and Daitya* (ECM, 1971)
- *Birth* (Atlantic, 1971)
- *Expectations* (Atlantic, 1972)
- *In the Light* (ECM, 1973)
- *Treasure Island* (Impulse!, 1974)
- *Belonging* (ECM, 1974)
- *Death and the Flower* (Impulse!, 1974)
- *The Köln Concert* (ECM, 1975)
- *Arbour Zena* (ECM, 1975)
- *Mysteries* (Impulse!, 1975)
- *The Survivor's Suite* (ECM, 1976)
- *Staircase* (ECM, 1976)
- *Hymns/Spheres* (ECM, 1976)
- *My Song* (ECM, 1977)
- *Personal Mountains* (ECM, 1979)
- *Nude Ants* (ECM, 1979)
- *The Celestial Hawk* (ECM, 1980)
- *Book of Ways* (ECM, 1986)
- *Changeless* (ECM, 1987)
- *Standards in Norway* (ECM, 1989)
- *J. S. Bach: Goldberg Variations* (ECM, 1989)
- *Vienna Concert* (ECM, 1991)
- *J. S. Bach: The French Suites* (ECM, 1991)
- *Dmitri Shostakovich: 24 Preludes and Fugues op. 87* (ECM, 1992)
- *Bridge of Light* (ECM, 1993)
- *Tokyo 96* (ECM, 1996)
- *W. A. Mozart: Piano Concertos, Adagio and Fugue* (ECM, 1996)
- *Inside Out* (ECM, 2000)
- *The Carnegie Hall Concert* (ECM, 2005)
- *Jasmine* (ECM, 2007)
- *Rio* (ECM, 2009)

Conclusion

This project was a very educational part of my PhD study, because multi-cultural elements form a natural part of it. The European jazz and artists that served as a source of inspiration all take such elements as an intrinsic part of their practice. Considering multi-culturalism across all five of my projects, the last one clearly draws the largest quantity of procedures and sonorities from sources beyond specific artists or styles. Classical chamber music, contemporary jazz, orchestral jazz, early music and elements from other genres were studied and incorporated. My objective was to investigate ways of applying such material, techniques and textures in original compositions, while seeking a balanced outcome.

In the introduction I noted the importance of Oswald de Andrade's proposal, in *Cannibal Manifesto*, that external influences should be approached through a filter of original Brazilian folk material. In this fifth project Andrade's proposition provided an important anchor as I pondered the pieces, arrangements and commentaries.

I also acquired the new technical skills necessary to write for a number of instruments I had not employed in my previous works. Beneficial, too, was performing with three different instruments (electric guitar, mandolin and classical guitar) in a number of mixed ensembles. The multi-textured quality of such ensembles welcomes a variety of instruments and timbres, especially when they come from an alternative style or culture.

The features explored in this chapter, in fact, constitute an important part of my compositional universe, since they are fundamentally concerned with combining styles and influences from different sources. The European jazz my music draws from is naturally inclined to use multi-cultural elements to form new blends. In this project I composed without overt plans to include this or that element of a style; rather, I simply tried to remain open to all styles and their elements. However, as indicated

earlier, I began composing and arranging in an environment that privileged the kind of European approach to jazz discussed in this chapter.

Portfolio Conclusion

After having completed a Masters degree in Jazz performance and composition in 2014 at The University of York, I came to the conclusion that investigating original combinations using Brazilian folk rhythms and European jazz had proven to be too ambitious a project to be studied in just one year. During the MA, I had primarily composed and presented original music based on multi-cultural blends, but with little research or reflection about the styles and composers involved. Encouraged by my MA supervisor, Dr. Jonathan Eato, I decided to deepen this investigation and try to devise a broader method to accommodate it. With more time, collaborators, field experiences and resources, I felt, I would be able to cover more styles, composers and aspects of composition and improvisation in multi-cultural musics.

Basing my methodology specifically on composers and styles notable for the presence of multi-cultural elements has proven to be very helpful in establishing landmarks in such a wide field. In fact, one could say all the musics of our planet are connected and share certain basic elements: such as rhythmic cells, intervals, harmonies in thirds, and so forth. Even when considering only improvised music, there are still elements in common. However, by choosing a number of influential styles and composers to focus on, the research became more consistent and permitted comparison of histories, encounters and implications that could provide a better basis for new compositions. Tracing the evolution of a given style, as well as the development and maturing processes of specific artists has allowed me to perceive similarities and particularities that suggest a reciprocity between the micro and the macro which is very real: the ways a style appropriates elements from another style are all comparable, even though the outcomes can be entirely different.

Furthermore, by returning to styles and composers with which I had some familiarity, the creative process was eased. In these cases it was not necessary for me to learn completely new material. As I had always been interested in mixing musical material from distinct cultural traditions, I could draw on my own background in

shaping this PhD. My previous experience and knowledge of these styles and composers has allowed me to reassure myself about multi-cultural composition, arranging and performance, while at the same time clarifying areas in which my ideas were not clear. In deepening my knowledge about some of those subjects, I saw a number of new possibilities that may even lead me to another academic enterprise. I now am contemplating an investigation of creating chamber jazz music with a multicultural focus. This, in effect, applies a microscope to one topic of this portfolio—the ‘school’ that appears to me to be the most outstanding source of material for blending different styles, procedures and textures.

Making original music based on a multi-cultural perspective, and reflecting upon it, was the main focus of this PhD. My research highlighted interesting relationships between styles; and this in turn helped me to reach a deeper understanding of the personal choices I make as a composer. Perhaps because I am Brazilian and accustomed to the fact that my home culture has been host to many different cultural sources and produced a significant number of genres, this only became clear to me when living abroad, where familiar materials were not all around me.

Over these past five years, I have also acquired more experience in writing in different styles for different ensembles, as well as rehearsing, recording and playing with them. I had an opportunity to attend workshops, concerts and private lessons with influential European jazz musicians like John Taylor, Julian Argüelles, Steve Watts, Nikki Iles, Mike Walker, Mark Wingfield, Mário Laginha, John Warren and Martin France. All this was extremely helpful in understanding the dynamics and the evolution of the kind of European jazz that interested me. The chance to observe *in loco* the way they see improvisation, fusion of rhythms, interplay, how they practice, etc was also extremely enlightening. The seminars I gave about the development of my research helped me to reflect on the paths I had taken and to devise a language that could reach different audiences.

Being a foreigner in Europe, I have concluded that the perception I have of the music here, as an outsider, arises with a distance from the object that, conversely, helps me understand how a British or European musician would understand my own

and other cultural sources. With this in mind, I could devise strategies to best implement my musical ideas and concepts. I have also come to understand the importance of knowing the performers so well that one can write lines that exploit their best features, gauge when there will be space to propose unorthodox techniques, and when to allow them to decide on the best solution.

Learning about the birth and evolution of some genres and artists and about the relationships between them provided me with information that meshed with my reflections on the *Cannibal Manifesto* by Oswald de Andrade (Andrade, 1928) that is discussed above. After reading a number of theses and articles related to the crossover of genres, contemporary jazz, Brazilian jazz and improvisation, I have not found research that combines the study of specific styles or composers with original pieces that build on the research.

Because most pieces in this folio have a particular groove (or rhythmic pattern) that works differently from conventional jazz practices, it is necessary to help performers become familiar with such grooves. Aware of this, I fully notated some of the solo section accompaniments, a practice that I would not have adopted if performing with Brazilian musicians. Nevertheless, after having achieved a certain level of interaction with a group of musicians (particularly the ones participating in chapters 3 and 4), I felt confident enough to provide only the chord symbols. I ought also to acknowledge here the contribution of some intensely interactive improvisation in the company of experienced professional musicians who were genuinely interested in learning new styles.

Working with my own ensemble (*Carlo Filipe Quartet*) over the course of more than three years provided many valuable insights about learning another style, acquiring familiarity with its main characteristics, developing a personal voice when improvising and many other practical matters. On several occasions I have noticed that the key element that triggers the ease in interpreting a new style is the correct internal subdivision of rhythm.

The pieces in this portfolio represent only a few of the many ways to combine styles, procedures and elements from different cultural sources. Future work might

profitably entail further investigations into new ways of combining these resources: the use of different proportions, or a focus on specific parameters like timbre, rhythmic accent, harmonic system, form or instrumentation.

As I see it, to adopt a multi-cultural approach is principally to affirm that music itself consists of a myriad of identities and traditions to be valued but not sanctified in a rigid, unbending way. Ultimately, even these traditions are themselves the result of multiple processes of blending. The condition of the world today suggests that such unifying ideas—that art, primarily, arises from communication or exchange between different cultures—could be a positive force for change.

LIST OF PERSONNEL IN EACH PIECE

CHAPTER 1 - ETERNAL CHORO

CONTRA GOLPE

CARLO ESTOLANO – ELECTRIC GUITAR
JAMES WILLIAMSON – PIANO

DESVIANDO A ATENÇÃO

CARLO ESTOLANO – ELECTRIC MANDOLIN
CRISTINA LORENA – PIANO

ANDRÉ DE SAPATO NOVO

CARLO ESTOLANO – ELECTRIC GUITAR
CRISTINA LORENA – PIANO

TICO TICO NO FUBÁ

CARLO ESTOLANO – ELECTRIC MANDOLIN
CRISTINA LORENA – PIANO

CHAPTER 2 – SAMBA JAZZ

ÁGUA-DE-BRIGA

CARLO ESTOLANO – ELECTRIC GUITAR
ALEC ROBINSON – PIANO
JOHN MARLEY – ELECTRIC BASS
JOHN ARNESEN – DRUMS

SAMBA SEM NOME

CARLO ESTOLANO – ELECTRIC GUITAR
ALEC ROBINSON – PIANO
JOHN MARLEY – ELECTRIC BASS
JOHN ARNESEN – DRUMS

PARTIDO ALTO

CARLO ESTOLANO – ELECTRIC GUITAR
ALEC ROBINSON – PIANO
JOHN MARLEY – ELECTRIC BASS
JOHN ARNESEN – DRUMS

INFLUÊNCIA DO JAZZ

CARLO ESTOLANO – ELECTRIC GUITAR
ALEC ROBINSON – PIANO
JOHN MARLEY – ELECTRIC BASS
JOHN ARNESEN – DRUMS

CHAPTER 3 – HERMETO “THE CHAMP” PASCOAL

A GENTE JÁ NASCE VIVO

CARLO ESTOLANO – ELECTRIC GUITAR
ALEC ROBINSON – PIANO
JOHN MARLEY – ELECTRIC BASS
JOE MONTAGUE – DRUMS

HOJE FOI UM DIA BÃO

TIM NEW – FLUTE
CARLO ESTOLANO – CLASSICAL GUITAR
DIAN YU – ELECTRIC BASS

CASPAR HASLAM - PERCUSSION

INTOCÁVEL

CARLO ESTOLANO - ELECTRIC GUITAR, ELECTRIC MANDOLIN
SARAH KEGERREIS - CELLO
CASPAR HASLAM - PERCUSSION

MONTREUX

TIM NEW - FLUTE
CARLO ESTOLANO - ELECTRIC GUITAR
DIAN YU - ELECTRIC BASS
JOE MONTAGUE - DRUMS

CHAPTER 4 - EGBERTO GISMONTI

JOYFUL AND BITTER

NIKKI FRANKLIN - VOICE
CARLO ESTOLANO - ELECTRIC GUITAR
JAMES WOOD - DRUMS, PERCUSSION

THE BEST TIME OF THE DAY

RICARDO ALVAREZ - TENOR SAXOPHONE
CARLO ESTOLANO - ELECTRIC GUITAR
JAMES WOOD - DRUMS

GESTURE

CARLO ESTOLANO - ELECTRIC GUITAR
VICENTE MAGALHÃES - ELECTRIC PIANO
RUPERT AVIS - ELECTRIC CELLO

CHAPTER 5 – CHAMBER JAZZ

TRISNUT COINS

CARLO ESTOLANO – ELECTRIC MANDOLIN
HUGH VINCENT – PIANO

OSMAS AND CSEEDS

CARLO ESTOLANO – ELECTRIC GUITAR
HUGH VINCENT – PIANO

NAPSH, THYME, TRR

CARLO ESTOLANO – ELECTRIC GUITAR
HUGH VINCENT – PIANO

LIV 10 ANOS

JENNIFER COHEN - FLUTE
CARMEN TRONCOSO – RECORDERS CONSORT
CARLO ESTOLANO – CLASSICAL GUITAR
JOHN MARLEY – ELECTRIC BASS
CASPAR HASLAM - PERCUSSION

OPEN SEA

UNIVERSITY OF YORK JAZZ ORCHESTRA
JOHN WARREN – CONDUCTION
CARLO ESTOLANO – ELECTRIC GUITAR
GUEST SOLOIST – MALCOLM SMITH

LIV 7 ANOS

(FOR ELECTRIC GUITAR, STRING QUARTET, DOUBLE BASS AND
DRUMS)
NOT PERFORMED OR RECORDED

Glossary

Agogô – Double or multiple bell percussion, originally from the West African Yoruba tradition, largely used in carnival parades in Brazil.

Baião – Brazilian North Eastern style, originating from Amerindian dances in the late 1800's. *Baião* is characterized by a syncopated 2/4 figure, typically performed by accordion, triangle and *zabumba*. A number of other folk rhythms in that region, such as *coco*, *farró*, *xote* and *xaxado*, share the same rhythmic pattern as *baião*.

Baixaria - Short phrases in the medium/low range, originally played by the seven-string guitar, connecting chords when the melody is resting. A detailed explanation with examples can be found in Chapter 1 – Eternal Choro.

Carioca – Person or thing related to Rio de Janeiro city. The original word is from the indigenous Tupi-Guarani language.

Cavaquinho – Small four-string Portuguese instrument, adopted in Brazil in several folk styles, such as *samba*, *choro*, *farró*, *coco*. Part of a *regional*.

Chocalho – Percussion instrument. Shaker.

Chorão – Term used to name a *choro* player or enthusiast.

Chord Tones– The individual notes forming a chord.

Choro–The first Brazilian urban genre, which emerged in Rio de Janeiro in the 1800's. *Choro* is acknowledged as a blend between European court styles and Afro-Brazilian dances. Detailed information is available in Chapter 1 – Eternal Choro.

Choro mole – Melodic and plangent *choros*, played in slower tempi.

Chorus – Among improvisers one chorus of a given song means the full length of that song played once. This definition is used for improvisation purposes.

Cozinha – In Brazilian music, the rhythm section of a band/ensemble, often consisting of piano, guitar, bass and drums.

Chord voicing – The way a musician distributes the notes in a chord.

Double stop – The technique of playing two notes at the same time on a string instrument.

Feel – In music, feel refers to the way the pulse is subdivided and how it is imagined by players when improvising.

Fill – A passage the musician is expected to fill up, generally at the end or between sections.

Filling – In a big band piece, the interventions of instruments (often) in *tutti*, in the course of a solo.

Forró – Brazilian traditional dance genre, comprising a number of styles such as *xote*, *xaxado*, *coco*, *baião*.

Frevo – Brazilian North-Eastern dance style, typically with costumes that include an umbrella, fast tempi and challenging melodies in semiquavers. Commonly played on the street by brass bands.

Gafieira – Style of samba typical in venues named *gafieiras* for dancers, characterized by medium fast tempi and the presence of brass instruments.

Groove – Propulsive rhythmic pattern that creates a compelling atmosphere to build superstructures on.

Jazz feel – The particular way traditional jazz musicians divide the pulse, perceiving it in triplets. Two quavers are interpreted as the first and third notes of a triplet.

Levada – Brazilian word for groove.

Maracatu – North-Eastern Brazilian rhythm in 2/4 time, with a strong percussive appeal. Dancers traditionally wear long colourful wigs.

Maxixe – Old-time Brazilian folk rhythm, highly syncopated and with a dance where the pair intertwine legs and hips. *Maxixe* is an important component of the first *choros*.

Ophicleide – Brass instrument with keys, created in 1817 and later replaced by the tuba. Largely employed by the first *choro* ensembles in the bass counterpoints known as '*baixarias*'.

Pandeiro – Hand frame skin drum, widely employed in a number of Brazilian folk styles.

Regional – Small ensemble used to accompany singers and soloists in various folk styles, such as *choro*, *baião*, *samba*, *forró*. A typical *regional* would consist of flute or mandolin, *cavaquinho*, guitar, *pandeiro*, triangle.

Samba no prato – Technique developed by some Brazilian percussionists in the Samba Jazz period (1950's), which consists of playing the syncopated figures normally heard on snare drum, on cymbals instead. This feature made samba sound similar to bebop.

Stabs – Attacks of chords in short notes, used in accompaniment to create syncopation.

Vamp – A short sequence of chords repeated a number of times which can be improvised over.

Voicing – The way a chord is set on an instrument or ensemble, with added notes in the closed or open position, etc.

Xaxado – A 2/4 medium tempo Brazilian folk dance from the North-East. *Xaxado* is a branch of *Baião*.

Xote – North-East 2/4 dance derived from *Baião*, in a slower tempo.

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