

*Música
Criativa:
Performance,
Improvisação e
Inovação
Volume II*

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Música Criativa:
Performance, Improvisação e Inovação
Volume II

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Prefácio

Toda atividade humana envolve um mover, um sentir e um pensar. Na ação musical, assim como na performance, todas essas funções estão presentes. Na performance, entretanto, embora haja a possibilidade de ora uma, ora outra ser mais insinuante ou visível, a ação será sempre uma conciliação possível dessas funções. Ao escrever essa ideia, torna-se evidente que há uma reflexão na qual a ponta de lança do trio *mover – sentir – pensar* está em pensar, ainda que seja preciso mover o corpo imbuído de uma certa atmosfera do sentir.

Na realização do Congresso Pensar Música, há o encontro humano, tão caro e necessário, especialmente nos tempos trans-pandêmicos que ainda vivemos em 2022. Todavia, além do encontro, a coletânea de textos apresentada aqui, fruto das comunicações orais, é um convite ao pensar, ainda que a leitura mobilize um mover e inspire um sentir. Portanto, é com alegria que oferecemos ao leitor o segundo livro relativo às apresentações dos pesquisadores que participaram da edição de 2021 do Congresso Pensar Música.

O tema geral “música criativa, improvisação e inovação” norteou as apresentações do congresso. Na presente publicação, cada pesquisador apresenta um recorte de sua pesquisa referente a esse tema. Procuramos organizar a sequência de textos da maneira com a qual os temas foram apresentados nas mesas da edição de 2021. Escapa a essa organização, no entanto, o texto do Manuel Falleiros cuja participação no congresso se deu na primeira edição em 2020.

Em seu texto, André Queiroz apresenta uma reflexão sobre a relação entre o trabalho do baterista Esdra Neném Ferreira, a presença dos fundamentos rítmicos do Candomblé em sua performance e como tal junção se constitui enquanto fundamento para sua ação musical, particularmente no que se refere a sua atenção às interações durante as performances. Wanderson Soares traz, a partir de sua dissertação de mestrado, um olhar sobre o trabalho de regência do compositor, arranjador e instrumentista, Letieres Leite. Para desenvolver seu pensamento, o autor dialoga com a teoria das músicas audiotáteis, analisando a peça *Aláfia* adotando como fonte primária a gravação de duas apresentações da referida peça. Almir Côrtes, por sua vez, dirige seu olhar a performance de Gilberto Gil nas peças *Oriente* e *Expresso 2222* durante o concerto ao vivo na USP, em 1973. Côrtes investiga a relação do material musical e as circunstâncias culturais e políticas em que ele emerge, apresentando

trechos transcritos e apontando suas observações e reflexões. Gabriel Improta, por sua vez, apresenta uma visão sobre o desenvolvimento do movimento do sambajazz no Rio de Janeiro, sua relação com a modernidade, a liberdade e a improvisação, analisando algumas de suas características. João Machala traz, também a partir do seu trabalho de mestrado, uma investigação sobre a articulação ao trombone do músico Raul de Sousa, sua singularidade e o seu papel na construção da identidade do músico. Diego Terra apresenta uma continuidade do seu trabalho de pesquisa cujo foco é o saxofonista Juarez Araújo, com ênfase no seu estilo de improvisar, ilustrando-o com o exemplo de sua performance na canção *É luxo só* presente no disco *Gal Tropical* de 1980. Pablo Sousa aborda um estudo de caso sobre a performance solo de Dave Holland da peça *Mr. PC* (John Coltrane) ocorrida no concerto Dave Holland Solo at JazzBaltica 2003. A análise da transcrição realizada revela aspectos do estilo do artista. Richard Boukas, músico e compositor estudioso da música brasileira, aporta uma descrição do seu trabalho de compositor, levando em consideração os padrões que ele observou em peças de autores fundamentais na música popular brasileira, em especial no gênero do choro. Por fim, Manuel Falleiros apresenta aspectos do seu trabalho de pesquisa no estabelecimento das bases conceituais para a elaboração de um plano de criação, interpretação e performance de música improvisada com vídeo.

Esperamos, assim, contribuir para o desenvolvimento da pesquisa em música, oferecendo os apontamentos e as reflexões dos pesquisadores em torno desse vasto território, da ação musical de criar, improvisar e inovar. Temos também a alegria de ver se consolidar a parceria entre o Instituto das Cidades Criativas e a Escola de Música da UFMG para a realização do Congresso Pensar Música, dentro da programação do Savassi Festival, assim como para as publicações no selo Minas de Som.

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Choro tributes: compositional process and performance suite in twelve movements for diálogos duo

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Abstract: This article explores the compositional process of *Choro Tributes*, a suite written in 2019 for Diálogos Duo in twelve movements and recorded in 2020. As with all nine suites and one hundred pieces in our original repertoire, each movement of Choro Tributes is dedicated to an illustrious Brazilian composer-musician– from seminal icons Ernesto Nazareth and Pixinguinha to living masters Hermeto Pascoal and Guinga. The goal of each tribute is to reflect the composer’s essential stylistic aspects through my own creative instincts. I consider this to be an improvisational experience guided by my knowledge of each composer’s work. Each movement is based on a characteristic composer’s work (model) to establish the choro subgenre, form, tempo, melodic and harmonic vocabulary and incorporating idiomatic choro ensemble textures into a complete guitar accompaniment. In this article, I present my compositional process as a series of eight phases– beginning with a predetermined list of composers and concluding with final scores which are then revised through ongoing rehearsals and performances. Common aspects of choro performance practice (melodic, rhythmic and harmonic variations, bass lines played by the seven-string guitar, accompaniment patterns) are notated directly into the clarinet and guitar scores so that musicians less familiar with the style will render more idiomatic performances.

Keywords: Choro; clarinet and guitar duo; Brazilian instrumental music; contemporary composition; composition process.

Suíte choro tributes: processo composicional

Resumo: Este artigo explora o processo composicional de Choro Tributes, uma suíte composta em 2019 para o Diálogos Duo em doze movimentos e gravado em 2020. Assim como todas as nove suítes e cem obras que compõem nosso repertório original, cada movimento de Choro Tributes é dedicado a um ilustre compositor-músico brasileiro— de ícones seminais Ernesto Nazareth e Pixinguinha até os mestres contemporâneos Hermeto Pascoal e Guinga. O objetivo do tributo é refletir os aspectos estilísticos essenciais de um compositor homenageado através de meus próprios instintos criativos. Considero isso como uma experiência de improvisação, guiada pelo meu conhecimento das obras de compositor. Cada movimento é baseado em uma obra característica (um modelo) de compositor para estabelecer o subgênero do choro, sua forma, andamento, vocabulário melódico-harmônico e incorporar texturas idiomáticas de um regional de choro em um acompanhamento completo de violão. Nesse artigo, apresento meu processo de composição como uma série de oito fases— começando com uma lista predeterminada de compositores e concluindo com as partituras finais que são então revisadas por meio de ensaios e apresentações. Aspectos comuns da prática do choro (variações melódicas, rítmicas, harmônicas, baixarias de violão sete cordas, levadas) são escritas diretamente nas partituras de clarinete e violão, para facilitar a compreensão e autenticidade da interpretação pelos músicos menos familiarizados com o estilo, permitindo realizações informadas.

Palavras-chave: Choro; clarinete e duo de violões; música instrumental brasileira; composição contemporânea; processo de composição.

Preface

A composer's candid discussion of their creative compositional process has always been fascinating to me. For certain, it is an idiosyncratic and organic experience too difficult to distill into an intellectualized rubric. A composer's style evolves in direct relation to his or her native culture, adopted external influences, the work of their predecessors and contemporaries; favored genre(s) and instrumentation(s); professional opportunities and keynote collaborations.

As each major work presents its unique challenges, it is through the empirical problem-solving process that new strategies (both intuitive and more consciously organized) turn the deepest wheels of artistic and stylistic evolution.

Broader insights can be gleaned from personal correspondence with family and musical colleagues. Revelations of a more technical nature can offer a more in-depth and revealing self-portrait, such as Oliver Messiaen's text *Technique of My Musical Language* (1944) and Stravinsky's Harvard University lectures published as *Poetics of Music* (1939). Much to the contrary, Béla Bartók was averse to sharing or teaching any of his compositional methods, leaving the task to music theorists such as Erno Lendvai in: *Béla Bartók: an analysis of his music* (2000).

I have been composing and performing contemporary Brazilian music for more than forty years. My original works include Brazilian-based jazz, chamber, choral and solo repertoire for guitar and other instruments. Since 1995, I have presented historical Brazilian repertoire as arranger-director of the Choro and Brazilian Jazz ensembles at the New School for Performing Arts in New York City. See Brazilian Music Projects in the Links section of References.

Key duo collaborations have been a rich and inspiring vehicle for my composing: with Brazilian pianist Jovino Santos Neto (from 1998-2005), Croatian tambura virtuoso Filip Novosel (from 2013-14), and French clarinetist Louis Arques in Diálogos Duo since 2016. Creating a body of original works has been critical to developing a unique ensemble identity through producing compelling performances and recordings.

In this article I will present the compositional process I implemented for *Choro Tributes*– (2018-19), the fourth of nine suites I have written for Diálogos Duo. Comprised of eight Phases, this was the first suite for which I employed a pre-compositional strategy and single genre focus.

The process began with a list of Choro composers/musicians to whom I dedicated the tributes, spanning nearly a century and a half of Choro’s evolution. Given my extensive immersion in their music and choro repertoire as a whole, I reexamined their works from a compositional standpoint, identifying key stylistic traits. I then chose a choro subgenre for each composer and model piece as a guide for “channeling” their idiosyncratic vocabulary in my tribute piece.

After summarizing the three pre-compositional phases, I will discuss Phase Four: Compositional process and strategies in more depth. This pertains to the “craft” of composing– merging intuitive creative impulses with more consciously disciplined processes for developing thematic materials, harmonic vocabulary and complete thematic sections. Given space limitations, I have reserved detailed discussion of the remaining four phases for an expanded version of the article, which will be posted on a dedicated webpage which includes the video presentation upon which this article is based.

It is important to clarify that my identification and use of the eight compositional phases in writing *Choro Tributes* was not a preconceived creative methodology. Its creation was a totally intuitive process whose phases were clarified retrospectively, while preparing Diálogos Duo’s *Choro Tributes* educational residency at The New School- Mannes in early 2020.

In all five Diálogos Duo suites composed since *Choro Tributes* (including the most recent, “*Sarau para o Pixinguinha*”, 2022) my pre-compositional strategies have been

further refined and codified, providing a broad structural arc for creating works of up to twenty movements (*Sambistas Imortais*, 2021). It is my hope that composers of all styles will draw inspiration from this article—trusting their creative intuition and developing strategic processes that facilitate their creative vision.

1. Diálogos Duo and Compositional Output

Some colleagues have asked how I have composed nine suites, one hundred movements for Diálogos Duo since the fall of 2016. It is quite simple. When collaborating with an exceptional musician, one has to seize each opportunity to compose as if it were the only opportunity. My mission is to build a robust body of work for musicians to enjoy studying, performing and improving technique; expand their stylistic scope to Brazilian music and form strong connections with those musical traditions to which they have dedicated the core of their energies.

Diálogos Duo's repertoire would not exist if I was composing for a hypothetical clarinetist. Louis Arques has been a creative and artistic asset of immeasurable advantage. His natural virtuosity, stylistic versatility and keen instincts allowed him to assimilate the intricacies of Brazilian rhythms and melodic phrasing with great facility. His embrace of such challenges has driven me to create works of greater scope, complexity and pursue our artistic evolution.

2. Evolution of the Tribute Concept

Alongside the critical importance of collaboration, compositional inspiration is also ignited by a total immersion in a particular composer's music. I listen intensely for a concentrated period of time, identify key influences that make their style unique and a perennial contribution to the repertoire of their era. Transcription of melodic, harmonic and accompaniment elements is also a by-product of such sonic immersion.

Once I reach a critical point of listening saturation, I will begin composing with their vocabulary as a core impetus for my initial ideas. Such pieces are a tribute, whether or not they are identified as such. As far back as the early 1980s I was composing Brazilian jazz tributes to Chopin, Bach, Brahms and other classical composers. In the 1990s I wrote chamber music tributes to Hermeto Pascoal and Jacob do Bandolim, all of which were choros or its subgenres. Since 2008, all the pieces written for my Brazilian jazz ensemble

Quarteto Moderno were tributes– to Toninho Horta, Sérgio Santos, Guinga, Hermeto, Radamés Gnattali and Luiz Gonzaga among others.

When I co-founded Diálogos Duo in 2016, our first two tribute suites (*Diálogos for Clarinet and Guitar*, *Diálogos for Bass Clarinet and Guitar*) were composed incrementally– one piece per week for seven weeks, without any pre-compositional planning. Our third suite, *Centenário* was an eight-movement dedication to my father, Gus Boukas, who exposed me to classical music as an infant and plotted the inexorable course for me to become a professional musician.

Since our first three suites featured a variety of Brazilian genres, what if I devoted our fourth suite entirely to one genre? Of all the Brazilian music I had composed, performed, arranged and studied, Choro was the most obvious choice. Its vast repertoire includes numerous subgenres: samba-choro, choro-canção, choro ligeiro, polca, tango brasileiro, passo dobrado, quadrilha, schottisch, batuque, maxixe, corta-jaca, valsa, valsa brilhante, valsa espanhola, modinha. I decided to design a suite of choro tributes linking subgenres with composers from each era, providing a scope and diversity that could support a larger work than the previous suites.

3. Compositional Phases of Choro Tributes

Listed below are the eight phases I traversed while planning, composing, rehearsing, performing and revising *Choro Tributes*:

Phase One: Primary Suite Focus; Creating a Master List of Composer Tributes

Phase Two: Assimilation of Composer Style Traits

Phase Three: Selecting Model Piece of Tribute Composer as basis of Original piece

Phase Four: Compositional Process and Strategies

Phase Five: Technical Considerations for Clarinet and Guitar

Phase Six: Completion of Engraved Scores

Phase Seven: Movement Titles and Final Performance Sequence

Phase Eight: Score Revisions based on Rehearsals and Performances

The first three phases are pre-compositional, and establish the architecture of the work.

Phases four and five constitute the core creative work, and are a synergy of:

- 1) intuitive creative choices informed by my stylistic familiarity with the tribute composers' work;
- 2) conscious strategies to create, reshape and expand upon primary motivic material;
- 3) clarinet thematic writing and guitar accompaniment which achieve a complete duo sound.

Phases six through eight comprise the final distillation of the work: engraved scores, movement titles, movement sequence and revisions informed by rehearsals and performances.

4. Phase One: Primary Suite Focus; Creating a Master List of Composer Tributes

It was July 19, 2018. On a blank sheet of paper I made a chronological list of tribute composers, beginning with seminal composers Ernesto Nazareth, Chiquinha Gonzaga, Anacleto de Medeiros, and concluding with Hermeto Pascoal and Guinga– the two living masters who have had the most profound influence on my composing. The first list was fifteen composers. From a more realistic performance standpoint, I reduced it to twelve composers and gave the suite a working title: *A Dozen Choro Tributes*.

In a middle column, I listed several choro sub-genres and connected tribute composers with sub-genres that seemed to be fertile choices.

5. Phase Two: Assimilation of Composer Style Traits

My longtime immersion in Choro provided the foundation for internalizing and channeling key stylistic influences of each tribute composer. Fifteen years of arranging for the New School Choro Ensemble prepared me for consolidating three instruments (six and seven string guitars, cavaquinho) into a single guitar accompaniment. Revising the guitar parts continued for sixteen months after writing the initial sketches, and extended right up to the point of the premiere on November 8, 2019.

The suite was recorded in March 2020, the Duo's second CD, *Choro Tributes*.

6. Phase Three: Model Piece of Tribute Composer as guide for original piece

Once I had linked each tribute composer with a specific sub-genre, the next step was to select a model piece as creative focus for the tribute. I listened carefully to all recordings available by the composer (including live performances), noting the following stylistic aspects:

1. Melodic and rhythmic identity of thematic motives, their variations and development
2. Tonal scheme of themes A, B, C: ex. I – VI - IV for major keys, I – III - Ima for minor keys
3. Harmonic vocabulary: underlying progressions, inversions, “surprise” modulations
4. Tempo (beats per minute) relative to the subgenre’s customary range
5. Form (ex. AA BB A CC A), introductions and codas (if any), short or sustained endings
6. Idiosyncratic performance traits of the principal melodic soloist: phrasing, embellishments
7. Accompaniment: *levadas* (grooves), stop-time, *baixarias* (bass lines) and other counterpoints

The pre-compositional phases were now complete. I could now view the suite’s broader arc.
Master List: Tribute Composers, Subgenres, Models

Composer	Subgenre	Model
Ernesto Nazareth (1863-1934)	valsa	<i>Faceira</i>
Anacleto de Medeiros (1866-1907)	schottisch	<i>Santinha</i>
Heitor Villa-Lobos (1887-1959)	modinha	<i>Bachianas brasileiras no. 5</i>
Pixinguinha (1897-1973)	maxixe	<i>Proezas do Solon</i>
Luperce Miranda (1904-1977)	choro ligeiro	<i>Picadinho da baiana</i>
Radamés Gnattali (1906-1988)	samba-choro	<i>Cabuloso</i>
Garôto (1915-1955)	choro	<i>Nosso choro</i>
Jacob do Bandolim (1918-1969)	samba-choro	<i>Gostosinho (*)</i>
Waldir Azevedo (1923-1980)	samba-choro	<i>Brasileirinho</i>
Paulo Moura (1932-2010)	choro-canção	<i>Chorando baixinho (*)</i>
Rafael Rabello (1962-1995)	(composed by Abel Ferreira (1915-1980))	
Hermeto Pascoal (1936-)	choro	<i>Intocável (*)</i>
Guinga (1950-)	choro seresta	<i>Inventando moda</i>

Figure 1, “Common aspects between original pieces and their models” shows a comparison of three movements from *Choro Tributes* and their models. Common aspects

include sub-genre, tempo, form, tonality/modality, harmonic scheme of the three thematic sections, thematic references to the model and accompaniments.

Figure 1

CHORO TRIBUTES: COMMON ASPECTS between ORIGINAL pieces and their MODELS
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# 6	MANHOSO	Model: Gostosinho (Jacob do Bandolim)	Score: p. 38
# 9	DOIS IRMÃOS NO CÉU	Model: Chorando baixinho (Abel Ferreira) arrangement: Paulo Moura e Rafael Rabello (tribute artists)	Score: p. 63
# 12	SOM LIVRE	Model: Intocável (Hermeto Pascoal)	Score: p. 87

• ASPECTS of COMPARISON •

- GENRE/SUB-GENRE (Choro, Samba-choro, Valsa, Maxixe, Choro-canção, Schottisch)
- TEMPO
- FORM
- TONALITY / MODALITY
- HARMONIC SCHEME between three Thematic Sections (ex. A= I, B = VI, C = VI)
- THEMATIC REFERENCES
- ACCOMPANIMENT

# 6	MANHOSO	Model: GOSTOSINHO (Jacob do Bandolim)
• GENRE	samba-choro	
• TEMPO	Gostosinho 116 bpm, Manhoso 92 bpm	
• FORM (see below)	Gostosinho is more traditional (AA B A CC A) than Manhoso (AA BB CC A)	
• TONALITY / MODALITY	Major	Gostosinho (G) Manhoso (Bb)
• HARMONIC SCHEME	Gostosinho is more traditional (I VI IV) than Manhoso (I III VI ^{ma} II ^{ma})	
• THEMATIC REFERENCES and ACCOMPANIMENT	Both pieces: Second (B) theme begins with ninth ; Accompaniment rhythm is authentic samba.	

	<u>GOSTOSINHO</u>			samba-choro	Gma		
	A	A'	B	A'	C	C'	A''
	8 + 8	8 + 8	8 + 8	8 + 8	8 + 8	8 + 8	(8 + 8)
	I		VI (Emi)	I	IV (C)		I
6.	<u>MANHOSO</u>			samba-choro	Bbma		
	A	A'	B	B'	C	C'	A''
M7	8+8+8	8+8+8	8 + 8	8 + 8	8 + 8	(8 + 4)	8+8+8
	I		III ^{mi} (Dmi)	IV (Eb) (bII/VI)	V ^{ma} (G)> IV ^{mi} (Ebmi)	V ^{ma}	II ^{ma} (C) (IV/VI ^{ma})

Fig. 1 (continued)

12 SOM LIVRE

Model: INTOCÁVEL (Hermeto Pascoal)

- GENRE choro
- TEMPO moderado: Intocável 76 bpm, Som livre = 63 bpm
- FORM Introduction and “Outro-duction” uses same thematic material, varied. **Som livre** is more traditional (AA BB A CC A) than **Intocável** (AB CC AB)
- TONALITY / MODALITY Both are in F major but very unstable and modulatory in character.
- HARMONIC SCHEME
Both pieces: the third phrase of main (A) theme uses a cycle of fifths beginning in a remote region. Frequent progressions by whole or half step, rapid harmonic rhythm in eighth notes.
- THEMATIC REFERENCES and ACCOMPANIMENT
Both main (A) themes begin with the note C in the same octave (subconscious choice). Melodic phrases using sixteenth note sextuplets is a frequent feature of Pascoal’s choro compositions. Accompaniment vocabulary is consistent with what pianist Jovino Santos Neto uses in **Intocável**: very percussive and use of jazz extensions in chord voicings.

INTOCÁVEL

(F)

INTRO	A	B	C	C'	A	B	OUTRO
6 + 4 blllmi	7 + 4 I	6 + 6 (C5) bVma	4 x 4 bVma MOD	6 + 4 + 4 + 5	7 + 4 I	6 + 5 (PE) bVma	6 + 2 (PE) vamp blllmi

12. SOM LIVRE (F)

INTRO	A	A'	B	B'	A''	C	C'	A'''	OUTRO
M3 4	4 + 4 + 8 I	8 + 8	4+6 bVlma MOD	8 + 7 < E >	4+4 I	4+4 Vlma MOD		8+8+3 I	5 Vlma (E)
	blllmi > bllma (C5)								

The chronological sequence of tribute composers by their birth date was not the order in which I composed the movements. Whichever composer inspired me at the moment was where my creative focus and efforts would be concentrated. Ironically, the first two tribute composers who “emerged” were the most contemporary: Hermeto Pascoal and Guinga. *Som livre* and *Choro sussurro* became movements 12 and 11 in the final performance sequence. *Solstício de verão* (no. 3, ded. Ernesto Nazareth) and *Dois irmãos no céu* (no. 9, ded. Paulo Moura and Rafael Rabello) were composed last, both with fully notated guitar accompaniments.

The initial sketches of the suite were completed in ten days. Compositional flow was intense, often working on three pieces at the same time. Most movements were written in one continuous session or two sessions on the same day. Half of the sketches included detailed guitar accompaniments with fingerings. The other half were written as a lead sheet, with chord symbols and rhythmic accents. It was clear that if I became preoccupied with details of the guitar part, my creative focus would shift away from thematic writing and lose the facile but fragile continuity.

7. Phase Four: Compositional Process and Strategies

7.1 Choro Theme Identity and Resiliency

Choro themes exemplify key aspects which govern its thematic nature and construction:

- 1) The primary motive of a choro’s “A” theme has a strong melodic and rhythmic identity. They are noted for their motivic economy and thematic unity, acting as “melodic signatures.”
- 2) Motives and longer phrases lend themselves to repetitions, variations, embellishments and reharmonization, achieving the thematic unity and economy so common in choro melodies.

3) Symmetrical phrase lengths (four or eight bars) with supporting harmonies allow a theme to unfold effortlessly. A thematic section is usually sixteen bars (two eight-bar subsections, four four-bar phrases). Such symmetry establishes a set of listener expectations.

4) For the composer, themes should easily identify as being most appropriate for the primary (A), secondary (B) or tertiary (C) theme within a typical (AA BB A CC A) form.

5) Underlying harmonic progressions are highly functional (perhaps less the case in more contemporary pieces). Choro harmony frequently employs:

- a) chord inversions and chromatic harmonies which create scalar bass line movements;
- b) brief modulations: III minor or III major in major keys, V minor in minor keys;
- c) harmonic surprises: the most common is the use of the Neapolitan (bII^{ma}) and bVI^{ma}.

6) Accompaniments include baixarias (rapid bass line melodic fills) played traditionally by the seven-string guitar (*violão sete cordas*). These occur either at the end of melodic phrases or in shorter “call and response” exchanges with the melody. Syncopated ensemble rhythmic figures (known as “hits”, anticipations, stop-time accents) can also assume their own character in a theme.

7.2 Using Sonic Imagery for Primary Theme; Rhythmic Character; Melodic Focus Notes

An effective strategy for generating initial ideas is sonic imagery. I use the first four-bar phrase of the “A” theme from the model piece’s original recording, and create an imaginary loop (vamp) in my ear. This includes the melody, all accompaniment instruments and the underlying harmonic progression. It is a passive form of internal listening, i.e., requiring little or no effort. Then I omit the melody and let the phrase continue playing. Some short motives or thematic ideas will usually emerge that reflect the stylistic inclinations of the tribute composer.

The first appearance of an A theme’s primary motive can be different lengths and begin at different rhythmic locations within the measure. Choro themes most frequently use a three-note pickup into the first full measure (ex. *Gostosinho*, Jacob do Bandolim; *Um a zero*, Pixinguinha).

The ideal form of an initial thematic idea is a complete four-bar phrase: a distinct interval sequence delivered by a compelling rhythmic gesture, supported by a functional harmonic progression. More often, it is a brief motive consisting of two to five notes.

If no distinct motivic ideas emerge in my head, it may be because the underlying harmonic progression is too specific and creatively restricting. An alternative approach is to create an imaginary vamp using only the first chord. In this more simplified harmonic environment, brief motivic ideas will emerge more easily. It is important to keep in mind that the first chord of A themes is not always tonic chord. Pixinguinha's *Naquele tempo* begins with a II-V-I progression; Jacob do Bandolim's *Santa Morena* and Ernesto Nazareth's *Apanhei-te, cavaquinho* begin with the V chord.

Most initial motives of an A theme feature a prominent melodic focus note in relation to the tonality (ex. root, 3rd, 5th, 7th, 9th). It acts as an anchor for the primary motive and possibly a whole four-bar phrase. For example, in Waldir Azevedo's *Brasileirinho*, it is the major 3rd of the tonic harmony. A focus note does not have to be the first note of the motive. In Jacob do Bandolim's *Noites Cariocas*, the main focus note (major 7th) is the phrase's last note.

If a brief motive emerges as one or more melodic intervals, it is essential to find a compatible rhythmic gesture to deliver those notes, something natural and “catchy”, almost as if it was spoken. Such rhythmic character propels an initial motive forward to completing the first four-bar phrase.

The reverse situation may occur, where a strong rhythmic gesture appears first, but without a definite series of melodic notes. In this instance, I try this strategy:

I consciously impose a melodic focus note (ex. fifth of the harmony) over the first chord and try to hear brief melodic shapes based around that note. Once a distinct motivic idea with a clear melodic contour, rhythmic gesture and harmonic support has emerged, I notate it on a separate sheet of music paper. Several variations may be competing for my attention, and I notate all of them. Such variations are useful for later statements of the main theme.

7.3 Writing thematic phrases based on a Groove and Chord Progression

Sometimes my first sonic impulses will be a groove (*levada*) and chord progression for the first four-bar phrase. I loop that progression in my head and compose a series of possible motives or longer phrases. Though this process may seem counter to the melodic prominence of choro, it does offer an improvisational approach to thematic writing that is harmonically responsive.

Thematic Observations

When I begin hearing thematic ideas in my head, I take note of these main aspects:

- 1) What instrument is playing the melody? Is it the same as the composer's model recording?
- 2) Does the motive begin with a pickup? Or does it begin after a rest?
- 3) Is the melodic contour of the motive mostly ascending, descending or a combination of both?
- 4) Is there a melodic focus note related to the underlying harmony? The 3rd? 7th? Flatted 5th?
- 5) What is the rhythmic character and gesture of the motive? Does it propel the melody forward?
- 6) Is there an underlying harmonic progression? Are there alternative harmonizations?

This examination of initial materials not only determines if they are compelling enough to drive an A theme, but the possible directions I can continue writing the remainder of the theme.

7.4 Progressive Variation Drill for Initial Ideas

Once I have written a motive with a strong melodic/rhythmic character, I compose a series of progressive variations. The first goal is to expand the motive into a complete four-bar phrase, with supporting harmonies. I often start with one measure of melody over a single harmony.

To illustrate this compositional strategy, I use *Sambando na praia* (movement no. 10), a samba-choro in B minor dedicated to Radamés Gnattali. The main mood I wanted to capture was the melodic intensity and strong jazz influence from Gnattali's model piece, *Cabuloso*. See page one of Figure 2, "Progressive Variation Drill". The initial motive consisted of the bass line pickup (*baixaria*) and first measure (seven notes ending with the high C#).

Here are some observations about the first four-bar phrase, addressing the six questions raised in section 7.3.

1) Melodic instrument: Since my reference recording of *Cabuloso* was the interpretation by Paulo Sérgio Santos, I heard clarinet as my thematic instrument.

2) Melodic pickup or rest: The motive begins after a sixteenth-note rest. This is because I composed an eight-bar guitar introduction (groove) before hearing the theme. The *baixaria* at the end of the introduction also begins after a sixteenth-note rest and has a descending shape in sixteenth notes. This gesture is then picked up by the main motive, but ascending.

There are two important points: 1) it is common for a *baixaria* and melody to have a conversational exchange, often sharing thematic material; 2) if the first compositional impulse is hearing an introduction/groove (before hearing the main motive), the initial motive will soon emerge.

3) Melodic contour 4) structural note 5) rhythmic character

The first measure outlines an ascending contour in sixteenth notes, ending with a perfect 5th skip up to the 9th as the main focus note to B minor. By contrast, the second measure is all descending, using syncopated eighth notes. Frequent melodic devices include: chromatic passing tone (CP), chromatic lower neighbor note (CN), alternating melodic contour (AC). Rhythmic devices: anticipation of last sixteenth note (RA), consecutive syncopation of eighth notes (CS). These are all qualities which promote thematic economy and unity. Using such devices is more intuitive than conscious, based on stylistic familiarity. Analysis follows empirical creative practice.

6) Underlying harmonic progression:

The harmonic progression that supports the first four-bar thematic phrase must show clear tonal function. It will facilitate the harmonic flow into the second phrase. In *Sambando na praia*, after two bars of (Bm6/9) I needed harmonic balance. I used a variation of a (II – V) progression to complete the phrase (II – bIIIdom), which uses the tritone substitution

(C9#11) instead of (F#7). I harmonized the anticipated F# at the end of measure 2 as the 11th of C#ø:

/ Bmi 6/9 / Bmi 6/9 / C#ø / C9 (#11) / (I - I - II ø - bII dom)

Once I established the harmonies for the first phrase, I wrote down the chord symbols at the top of the page and began composing variations beginning with the same initial motive. The first variation became the second phrase; the second variation started the second half of the theme.

This points out an important aspect: the chronology of composed variations may not correspond to their final location in the piece. Sometimes earlier variations are used for later statements of the main theme, or a later variation can be used as the first statement of the theme. It's best to notate all possibilities on a separate page from the main score.

7.5 Progressive Variation starting with one Interval and two Harmonies

Figure 2: Progressive Variation Drill
Sambando na Praia / Manhoso

SAMBANDO NA PRAIA (no. 10) © Richard Boukas

Descending **Guitar baixaria** (16th notes) (m 8 of Intro) previews rhythmic structure of theme in following bar

Clarinet (initial 2 bar motive, alternating melodic contour (AC))

melodic focus note = 9th

consecutive syncopation (CS)

Bmi6%

chromatic passing tone (CP)

rhythmic anticipation (RA)

ascending contour, 16th notes (scale and partial arpeggio) (RA)

descending contour, (RA) (partial arpeggio)

First Complete Four Bar Phrase

Bmi6% (11th) **C#ø7(11)** **C9(#11)** **Guitar chordal answer fills in melodic space**

First Variation becomes second complete phrase of theme
CP, RA, AC predominate

melodic focus note maintained (AC)

Bmi6% (RA) (CP) **F#ø7** (CP) **B7b9** (CP)

lower (RA) chromatic neighbor note (CN)

Second Variation becomes beginning of theme's second half

Bmi6% (CP) **C#ø7(11)** (CP) **C/F#** **Clarinet fills in previous melodic space**

Blues variation of m. 3

Last 8 bars of theme feature **cycle of fifths** chord progression and preceding melodic/rhythmic devices

Emi9 (N) (CP) **A13b9** (RA) **Dma9#5** (RA) (RA)

Gma6% **C#7alt** **F#7b5** end of melody is variant of initial guitar baixaria

----(CS)----

----(CS)----

(RA)

2 **MANHOSO (no. 6)**

#1. B $\flat$ ma G $\flat$

starting interval = ascending ma 6 (bVI harmony outside diatonic structure)

#2. B $\flat$ ma G $\flat$ G $\flat$ /F $\flat$

Melodic Goal: chromatic structural connection between chords

added 3rd inversion dominant to create bass line movement

EXPANSION DRILL for PICKUP BAR

3-note pickup typical of choro chromatic lower neighbor note Upper/Lower Neighbor notes (4-note pickup) syncopation (S) by 1/16th note anticipation

Triad outlined + tied anticipation (CN) N N (S) (S)

Scale fills in (ma 6) interval 5-note pickup 6-note pickup with chromatic passing tone (CP) rhythmic shift **FINAL VERSION** 7-note pickup for maximum momentum

Extending Melody into 2nd Bar of B $\flat$ melodic continuity in 2nd bar from upper register varied repetition of continuity motive

B $\flat$ ma (6) G $\flat$ G $\flat$ /F $\flat$ Cmi

(static) syncopation N (RA)

FINAL VERSION B $\flat$ ma (6) G $\flat$ G $\flat$ /F $\flat$ Cmi

more activity used in bar 1 N (RA) imitation of baixaria

added **Guitar baixaria** creates conversational counterpoint and balances against single note in melody

On page two of Figure 2, *Manhoso* (tribute to Jacob do Bandolim, movement no. 6) illustrates a more incremental approach to thematic construction— starting with a single interval, building up to a complete four-bar phrase. I decided these three aspects in advance: 1) the piece would be in a major key (Bb); 2) the focus interval is an ascending major 6th outlining the 5th and 3rd of the Bb triad (F to D); 3) harmonies are Bb major and Gb major, two bars each.

After establishing that Bb major and Gb major would be the initial harmonies, I decided to build the theme using the structural melodic connection (D-Db). This initiated an expansion drill for the pickup, building incrementally from three to seven notes. In the final version I added a *baixaria* counterpoint in the guitar which is then imitated in the clarinet.

8.1 Summary of Primary Themes and Motives

2

7. Réquiem ded. Heitor Villa-Lobos (modinha, 42 bpm)

Choro Tributes / Boukas
Summary of Themes and Motives

mf espressivo

mp

mp

mp

mp

Note: 1. Sixteenth note arpeggios in the accompaniment support the lyrical melody and furnish essential movement in the texture.
2. Alternate guitar tuning (sixth string = C, fifth string = G), enriching the harmonic colors and expanding overall range.

8. Choro do Sol ded. Waldir Azevedo (samba-choro, 94 bpm)

f

f

Note: 1. Rhythm of the theme is less syncopated than the majority of choros in the suite and the genre as a whole.
2. Chordal progression $G > F\#7$ is not common in most choro, referring to a jazz harmonic vocabulary.

9. Dois Irmãos No Céu ded. Paulo Moura e Rafael Rabello (choro-canção, 48 bpm)

mp

mp

Note: Underlying structure of the theme forms a descending D minor scale (*).

10. Sambando Na Praia ded. Radamés Gnattali (samba-choro, 102 bpm)

mp

mp

Note: 1. Rhythmic contrast of sixteenth notes (m. 1) with consecutive syncopations (m. 2-3).
2. The chordal response of the guitar (m. 4) acts as a thematic element throughout the piece.

Figure 3: Choro Tributes Summary of Primary Themes and Motives

© Richard Boukas

1. Não Diga Agora! dedicated to Pixinguinha (maxixe, 76 bpm)

G D⁷ D/C G/B B⁷/D[#] B/A Emi/G Emi

11. Choro Sussuro ded. Guinga (choro-seresta, 70 bpm)

The musical notation for Choro Sussuro consists of two systems. Each system has a top staff for the principal melody and a bottom staff for guitar accompaniment. The first system is in G major, with a key signature of one sharp (F#). The second system is in D minor, with a key signature of two flats (Bb, F). The guitar accompaniment features a note-to-note counterpoint with the principal melody. Chord symbols are placed above the staves: ALyd and Db9#4/F in the first system, and Gbmaj6 and Dbmaj7b5/Ab in the second system.

- Note: 1. The two phrases form a sequence, initiated by the third of each harmony.
2. Eighth note guitar accompaniment provides a note-to-note counterpoint with the principal melody.

12. Som Livre ded. Hermeto Pascoal (choro, 63 bpm)

- Note: 1. Through all three themes, the rhythmic intensification using sixteenth note triplets.
2. All themes begin with the fifth of the harmony, but with different intervals and melodic contours.

First:

The first theme of Som Livre is in G major, with a key signature of one sharp (F#). It features sixteenth note triplets and various chords: F2/A, Abmaj7b6, Gmij7sus, A7#5, D9, Bmij11, C/Bb, and A13#11. The notation includes a dynamic marking of mf and a 3/4 time signature.

Second:

The second theme of Som Livre is in D minor, with a key signature of two flats (Bb, F). It features sixteenth note triplets and various chords: Dbmaj9, E7alt, Ebmij9, Ebmij/Db, C9, and Cb9. The notation includes a dynamic marking of f and a 3/4 time signature.

Third:

The third theme of Som Livre is in G major, with a key signature of one sharp (F#). It features sixteenth note triplets and various chords: D9, C9#11, F13, Bb9#11, Eb9#4, C#mij11, G9#4, and Bb/Ab. The notation includes a dynamic marking of f and a 3/4 time signature.

In Figure 3, “Summary of Primary Themes and Motives” the first phrases of all twelve primary (A) themes are presented in their final performance sequence, with commentary on their melodic, rhythmic and harmonic characteristics. The broad range of choro subgenres available and compositional eras represented by the tribute composers resulted in a suite of diverse vocabularies, tempos and moods.

8.2 Motivic and Harmonic Relationships between Thematic Subsections and Phrases

If we use sixteen bars as the model for a choro thematic section, it typically divides into two eight-bar subsections, each consisting of two four-bar phrases. Some themes are double-length (32 bars). These include *valsas* and *samba-choros*, which have slower harmonic rhythm (a good example is Jacob’s *Receita de samba*, two bars per harmony).

Thematic and harmonic content between subsections can have these relationships:

1) One motive is used to generate both subsections (all four phrases). This is the most economical way of producing an A theme. In Pixinguinha’s *Vou vivendo* (F major), the second subsection is in F minor and Ab major. This provides harmonic contrast to counterbalance the four repetitions of a single motive.

2) The second subsection is a varied repetition of the first. In this model, the first and third phrases are nearly identical, while the fourth phrase is a melodic and harmonic variation of the second. An example of this thematic construction is Pixinguinha’s choro-canção, *Naquele tempo*.

3) Separate motives are used for each phrase of the first subsection, and new material is used for both phrases of the second subsection. Pixinguinha’s *Cheguei* is a clear illustration.

8.3 Brief Modulations in Primary Thematic Writing

Brief modulations are common in A themes. Such harmonic movements are localized and different from tonal centers which define entire thematic sections. They can occur in the second phrase of the first subsection (ex. Pixinguinha, *Proezas do Solon*, measure 6, V major; *Escovado*, Ernesto Nazareth, m. 6-8, III minor), or the first phrase of the second

subsection (ex. Dilermando Reis, *Se Ela Perguntar*, m. 11, V minor; *Pavilhão brasileiro*, Anacleto de Medeiros, m. 12, III major). This aspect of choro harmony obviously deserves a broader discussion.

Brief modulations used in *Choro Tributes* include the following:

III major: m. 7, first subsection: no. 2. *Anacletozinho*, F; no. 5 *Meu Violão é o Chorão*, D.

III minor: m. 13, first subsection: no. 8. *Choro do sol*, (samba-choro, double length), G.

V minor: m. 6, first subsection: no. 9. *Dois irmãos no céu*, C minor.

V major: m. 13, first subsection: no.10 *Sambando na praia*, (samba-choro), B minor

9. Final Movement Sequence and Compositional Form

The final movement sequence was Phase Seven, listed below by title, subgenre, tempo, key (A theme) and any alternate guitar tunings. It was determined after several rehearsals.

Choro Tributes for clarinet and guitar

1. *Não diga agora* (maxixe) (76 bpm) ded. Pixinguinha (1897-1973) G major
2. *Anacletozinho* (schottisch) (112) ded. Anacleto de Medeiros (1866-1907) F major
3. *Solstício de verão* (valsa) (80, 130) ded. Ernesto Nazareth (1863-1934) D major
4. *O Bandolim sabe tudo* (choro ligeiro) (84) ded. Luperce Miranda (1904-1977) C major
5. *Meu violão é o chorão* (choro) (48) Solo Guitar ded. Garôto (1915-1955) D major
6. *Manhoso* (samba-choro) (92) ded. Jacob do Bandolim (1918-1969) Bb major
7. *Réquiem* (cantilena) (64) ded. Heitor Villa-Lobos (1887-1959) C minor (6 = C, 5 = G)
8. *Choro do sol* (samba-choro) (94) ded. Waldir Azevedo (1923-1980) G major
9. *Dois irmãos No céu* (48) (choro-canção) Abel Ferreira (1915-1980) D minor (6 = D)
ded. Paulo Moura (1932-2010) & Rafael Rabello (1962-1995)
10. *Sambando na praia* (samba-choro) (102) ded. Radamés Gnattali (1906-1988) B minor
11. *Choro sussuro* (choro seresta) (70) ded. Guinga (1950-) Db major
12. *Som livre* (choro) (63) ded. Hermeto Pascoal (1936-) F major

Here are the forms used in *Choro Tributes* and those movements which illustrate them:

Standard form (AA BB A CC A): nos. 1, 2, 3, 8, 9, 12.

Similar to the Standard form but eliminate repeats of A, B or C themes: nos. 5, 6, 11.

Use of a fourth (D) theme: nos. 4, 5

Modified AA B A form: no. 7

Use of an “Introduction and Coda/”Outroduction”: nos. 3, 9, 11, 12.

10. Premiere, Recording, Play-along

Without breaks, *Choro Tributes* was 53 minutes of music. Including pauses and brief comments to the audience, its actual performance time was 75 minutes. In February 2019, we scheduled the premiere for November 7, presented by the New York City Classical Guitar Society. The concert took place at Tenri Center, next door to where I teach at New School Jazz and where I met Louis, which became our rehearsal space. Tenri was an ideal venue for our duo; acoustically resonant, intimate and conducive to attentive audience listening. We recorded and shot video of the whole performance, which can be seen the Duo homepage.

We recorded the suite in February-March 2020 for a CD release in May. Our decision to isolate the instruments while recording the CD was not only to preserve maximum control during the master mix. Given our intention to present Duo residencies using *Choro Tributes* as the curriculum, we produced alternate mixes and released the Choro Tributes Playalong. It is a digital zip file featuring panned instruments (clarinet in left channel, guitar right, with countoff click), scores and parts in PDF format, user guide and composer commentary. The playalong has been a primary practicing resource for residency students and their faculty. Using various audio apps like Audacity, the player can manipulate tempo and key independently. In some of the parts written for A Clarinet, a Bb clarinetist can lower the key by a half-step and read the more negotiable A part.

Closing Thoughts

Writing this article about *Choro Tributes* has been an inspiring and revelatory experience. It is the first time I have shared my compositional processes in an academic journal. It helped me identify organic and intuitive strategies in a clear and codified manner, and has served as the working pre-compositional model for the five Diálogos Duo suites which followed.

Please note that due to length limitations, only Phases One through Four of my compositional process are discussed in full detail. An expanded form of the article is available at a link in References which contains the Savassi video presentation and other related content. Although the article is written in English, I welcome all Brazilian readers to write to me in Portuguese at my email address..

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I wish to express my deepest gratitude to clarinetist/bass clarinetist Louis Arques. His musical brilliance and six years of artistic collaboration in Diálogos Duo has invigorated my compositional output and created an artistic and educational platform that I never would have anticipated. I look forward to creating our next body of work, and already have a list of projects awaiting my attention.

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O TRIO: (Paulo Sérgio Santos, clarinet; Maurício Carrilho, guitar; Pedro Amorim, bandolim).
Rio de Janeiro: Sarau Promoções Culturais CDS-002, 1993.
11. *Choro sussuro* (choro seresta) ded. Guinga Model: *Inventando moda* #4
CHEIO DE DEDOS: (Guinga, guitar, composer). Rio de Janeiro: Velas 2700102, 1996.
12. *Som livre* (choro) ded. Hermeto Pascoal Model: *Intocável* #6
SÓ NÃO TOCA QUEM NÃO QUER: (Hermeto Pascoal e Grupo). São Paulo: Som da Gente / Capitol CDP-7 90559-2, 1987.



SOBRE OS AUTORES

Os professores Mauro Rodrigues (UFMG) e Clifford Korman (UNIRIO) se conheceram no Festival de Inverno da UFMG – Ouro Preto, em 1995. Houve uma empatia pessoal e musical imediata que deu início a uma amizade e a uma parceria profissional que se fortalece a cada projeto. A produção artística dos autores inclui gravações e apresentações que refletem a dedicação da dupla à música improvisada. No âmbito acadêmico, esse interesse tomou forma na criação do grupo de pesquisa “Improvisa”, com cadastro no CNPq. Coordenado pelos dois, desse grupo de pesquisa surgiram a série musical *Preparação para o imprevisível*, apresentada no Conservatório UFMG; orientações de pós-graduandos; e o primeiro livro do Congresso Pensar Música, produzido em parceria com o *Savassi Festival* e a editora Escola de Música da UFMG/Selo Minas de Som.

Almir Côrtes Barreto

Possui graduação em Instrumento (Violão Erudito) pela Universidade Federal da Bahia – UFBA (2003), Mestrado (2006) e Doutorado (2012) em Música pela Universidade Estadual de Campinas – UNICAMP na área de Performance Musical. Realizou estágio de um ano como pesquisador/artista visitante no Departamento de Jazz da Jacobs School of Music na Indiana University (2010/PDEE-CAPES), e seis meses na College of Creative Arts da San Francisco State University (2013/BEPE-FAPESP). É integrante da Orquestra Filarmônica de Violas de Campinas. Em 2005, Conquistou o prêmio de melhor música instrumental no III Festival de Música Educadora FM / Bahia, com a composição *Freveando*. Possui seis CDs lançados e tem realizado concertos e oficinas no Brasil e no exterior, com especial destaque para sua participação nos eventos: Latin American Culture Celebration (2010), promovido pela Berklee School of Music e o Mandolin Symposium (2011, 2012) na Universidade de Santa Cruz, California – EUA. Entre 2015/2016 atuou como Professor de violão popular na Universidade Federal da Integração Latino-Americana – UNILA. Foi Professor Colaborador na Faculdade de Música da UNICAMP, na qual realizou pesquisa de Pós-Doutorado (FAPESP) e é membro do grupo de pesquisa *Música Popular: história, produção e linguagem do Instituto de Artes*. Atua principalmente nos seguintes temas: música instrumental brasileira, música popular, choro, frevo, baião, improvisação,

bandolim, cavaquinho, guitarra, viola caipira e violão. Atualmente é Professor Adjunto de Análise da Música Popular, Arranjo e Prática de Conjunto do Instituto Villa – Lobos da UNIRIO. Também atua na Pós-graduação em Música, coordena a Orquestra de Cordas Dedilhadas da UNIRIO, a webserie Villa de Sons e é membro do grupo de pesquisa *Música: história, memória, acervos*.

André (Limão) Queiroz

Professor Adjunto de bateria na Escola de Música da UFMG. Desde 1995 atua em estúdios e palcos do Brasil e do mundo com artistas tais como: Milton Nascimento, Lô Borges, Samuel Rosa, Chico Amaral, Amilton Godoy, Nivaldo Ornelas, Juarez Moreira, Toninho Horta, Roberto Menescal, Celso Moreira, Chiquito Braga, Telo Borges, Cleber Alves, Yure Popoff, Maria Schneider (EUA), Thiago Delegado, Guilherme Monteiro, Alberto Continentino, Stephan Kurmann (Suíça), Cliff Korman (EUA), Simon Spang (Dinamarca), Thomas Rotter (Alemanha), Jonathan Crayford (Nova Zeândia), Ted Piltzecker (EUA), Chris Stover (EUA), Marina Machado, Marcos Lobo, Mauro Rodrigues, Aloísio Horta, Kiko Klaus, Continentrio, Wilson Lopes, Beto Lopes, Titane, Maurício Tizumba, Sagrado Coração da Terra, Renato Mota, Marku Ribas, Arthur Maia, Enéias Xavier, Magno Alexandre, Felipe Vilas Boas, Fernando Rocha, Alda Resende, Marcos Resende, Robertinho Brant, dentre outros. Como compositor, em 2007, foi um dos ganhadores do prêmio BDMG Instrumental com duas composições próprias e um arranjo. Em 2011, lançou seu primeiro CD autoral intitulado *André “Limão” Queiroz* e, em 2012, recebeu o prêmio “Marco Antônio Araújo” promovido pelo BDMG “Melhor CD de 2011”. Em 2017, lançou seu DVD ao vivo comemorativo de trinta anos de carreira em que, junto ao seu grupo, toca suas novas composições.

Diego Alex de Freitas Terra

Mestre em Música pelo Programa de Pós-Graduação em Música pela Universidade Federal do Estado do Rio de Janeiro e Bacharel em Música com habilitação em Saxofone pela Universidade Federal do Rio de Janeiro. Diego Terra é músico da Banda Municipal Santa Cecília, na cidade de Niterói/RJ. É formado pelo MBA em Gestão e Produção Cultural pela Fundação Getúlio Vargas e Docência do Ensino Médio e Fundamental pela Universidade Cândido Mendes. Músico atuante no cenário carioca, é saxofonista dos grupos Choro da Glória e Fanfarrada. Foi professor do Conservatório Brasileiro de Música, no qual iniciou sua vida como docente no início dos anos 2000.

Fernando Rocha

Professor Associado de percussão da Universidade Federal de Minas Gerais (UFMG) desde 1998. Possui doutorado em música pela McGill University (Montreal, Canadá), na qual estudou com Aiyun Huang e D'Arcy Philip Gray. Possui mestrado pela UFMG e bacharelado em Percussão pela UNESP, na qual tocou com o grupo PIAP e estudou com John Boudler, Eduardo Giancesella e Carlos Stasi. Entre 2015 e 2016, realizou pesquisa de Pós-Doutorado na Universidade da Virginia (EUA), oportunidade na qual atuou como Pesquisador/Artista Visitante. Ao longo de sua carreira, Fernando tem se dedicado especialmente à performance de música contemporânea, participando, como solista ou membro de grupo de câmara, de inúmeros festivais internacionais, tanto no Brasil quanto no exterior (USA, Canadá, Argentina, Chile, Uruguai, Alemanha, França e Portugal). Fernando também tem colaborado com vários compositores na criação de novas obras, tendo realizado a primeira audição de obras de Almeida Prado, Edson Zampronha, Sílvio Ferraz, Roberto Victorio, Sérgio Freire, Alexandre Lunsqui (Brasil), João Pedro Oliveira (Portugal), Lewis Nielson, Jacob Sudol (USA), Nicolas Gilbert e Geof Holbrook (Canadá). Atualmente é diretor do Grupo de Percussão da UFMG, do grupo de música contemporânea Sonante 21, além de membro do Duo Qattus (cello e percussão). Fernando também se apresenta regularmente com grupos e músicos de jazz e música instrumental brasileira.

Gabriel Muniz Improta França

É músico e cientista social. Em 2015, concluiu o doutorado em Ciências Sociais na PUC-RIO com tese sobre o movimento do *Sambajazz* e a atividade de músico no Rio de Janeiro. Atualmente, é professor de Violão Popular da Universidade Federal do Estado do Rio de Janeiro (UNIRIO) e membro do Programa de Pós Graduação em Música (PPGM) da UNIRIO, desenvolvendo pesquisa no campo da interpretação em música popular e da antropologia da música. Com extensa carreira como violonista e guitarrista, atuou ao lado de músicos como Maria Bethânia, Caetano Veloso, Roberto Carlos, Carlinhos Brown, João Donato, Raul de Souza, Paulo Moura, Wagner Tiso e Francis Hime, entre outros. Lançou três CDs como solista, arranjador e compositor (2003, 2011, 2016).

João Gabriel Cunha Machala

Doutorando em performance musical pela Universidade Federal de Minas Gerais e graduado em Engenharia Elétrica pela mesma universidade, João Machala é trombonista, compositor e arranjador e estudou música no Centro de Formação Artística do Palácio das Artes (2005-2007). Mestre em música pela UFMG (2021), Machala foi vencedor do prêmio BDMG Instrumental (2018) e do Jovem Instrumentista do BDMG (2013). O músico gravou em mais de 80 álbuns da cena mineira e já tocou com grandes nomes nacionais e internacionais, como Edu Lobo, Marcos Valle, Leila Pinheiro, Toninho Horta, Raul de Souza, Gilson Peranzetta, Léa Freire, Michael Pipoquinha, Andre Boccelli, Guillermo Klein, Darcy James Argue, Juarez Moreira, Célio Balona, Paula Santoro, Chico Amaral, Wilson Lopes, André Limão Queiróz, Mauro Rodrigues, dentre outros.

Manuel Silveira Falleiros

Coordenador do Núcleo Interdisciplinar de Comunicação Sonora da Unicamp – NICS/Unicamp. Pesquisador carreira PQ-UNICAMP. Vinculado ao Programa de Pós-Graduação em Música do I.A./UNICAMP. Compositor, improvisador, saxofonista. Desenvolve pesquisa em improvisação musical, práticas musicais contemporâneas, análise de música improvisada, criatividade e processos criativos. Coordena o grupo Improvisação Contemporânea, Processos Criativos e Cognição Musical e dirige o grupo de música experimental Coletivo Improvisado (<http://manufalleiros.com/ci/>).

Pablo Souza

Pablo Souza é Professor Assistente da UFMG, oportunidade em que atua como coordenador da área de Música Popular e leciona disciplinas de contrabaixo (acústico e elétrico), harmonia, improvisação e prática de conjunto. Possui bacharelado em Música com ênfase em contrabaixo erudito pela Universidade Federal de Minas Gerais (2006), com Fausto Borém, e mestrado em Música com ênfase em Jazz Bass Performance pela University of Louisville (2012), com Chris Fitzgerald e Sidney King. Foi professor de contrabaixo elétrico na escola de música Pró Music (2002- 2006) e professor de contrabaixo acústico no Projeto Orquestra Jovem do SESC (2012). Como contrabaixista, trabalhou em shows e gravações com Maria João e Mario Laginha, Milton Nascimento, Roberto Menescal, Juarez Moreira, Toninho Horta, Mike Tracy, Marcus Vianna, Túlio Mourão, Celso Moreira, Chico Amaral, Taryn Szpilman, Gunhild Carling, Luis Bonilla, Nivaldo Ornelas, Ted Piltzecker,

Chris Stover, Mark Lambert, Eugenia Melo e Castro, Alieksey Vianna, Titane, Weber Lopes, dentre outros.

Richard Boukas

Reconhecido internacionalmente como violonista, cantor, compositor, educador e pesquisador, é um dos principais representantes e divulgadores da música brasileira nos Estados Unidos. Desde 2016, integra o Diálogos Duo, juntamente com o clarinetista francês, Louis Arques. O Duo já lançou dois álbuns: *Choro Tributes* e *Homages to Brazilian Masters*. Por meio dessa parceria, Boukas compôs um extenso repertório de música brasileira contemporânea para clarinete e violão: nove suites e cem movimentos homenageando os grandes compositores e intérpretes brasileiros. No artigo que compõe o presente livro, Boukas apresenta a quarta suíte composta para o duo, “Choro Tributes”, abordando seu processo composicional. Desde 2008, Boukas é também líder e compositor do Quarteto Moderno, (da música instrumental, álbum “*Live! Ao Vivo!*”). Outras parcerias incluem o quarteto de clarinetes Sopros de Pernambuco (Recife), o clarinetista italiano Alessandro Carbonare e o PUBLIQuartet (EUA). Boukas lançou os álbuns *Balaio* (com o pianista Jovino Santos Neto), *Amazônas*, *Embarcadero* e *Commitment*. Ele foi co-líder e arranjador de *Tudo de Bom*, apresentando em destaque repertório da coleção *Calendário do Som* do Hermeto Pascoal (1996).

É mestre em Composição pelo Queens College/Aaron Copland School of Music (Nova York), onde desenvolveu sua dissertação sobre a música de Hermeto. Desde 1989, é professor da New School University College of Performing Arts (NY) e fundador-arranjador dos conjuntos Brazilian Jazz e Choro. No Brasil, foi professor convidado no Festival Internacional de Inverno de Campos do Jordão (SP), na Universidade Federal de Minas Gerais (UFMG) e na série virtual *Música em Debate*, do Instituto Federal de Pernambuco (IFPE).

Wanderson Lopes Soares

Violonista, compositor e arranjador. Possui mestrado em Música na linha de pesquisa de Linguagem e Estruturação pela Universidade Federal do Estado do Rio de Janeiro (UNIRIO) e graduação em Licenciatura em Música pela Universidade Federal do Espírito Santo (Ufes). É professor de harmonia, arranjo, improvisação, guitarra e Coordenador do Núcleo de Cordas Dedilhadas da Faculdade de Música do Espírito Santo - FAMES.

Entre as gravações se destacam os álbuns: *Poemas brasileiros* (2008), *Baobab Trio* (2012), *Wanderson Lopez trio ao vivo – VOA* (2014), *Orizzonti 6teto* (2017), *Baobab Trio - Ladeira* (2019), *Aprender a ser rio* (2020), *Milagre – Orizzonti* (2021), *Mostra Novos Horizontes* (2021) e *WL Ensemble* (2022). Como compositor de trilhas sonoras: *Curta Embarazadas* (2016), O.C.O 2018 para a CIA In Pares Cia de dança, MAKUMBA (2021) para a CIA In Pares Cia de dança, Trilha original para o Documentário Rosário dos Homens Pretos (2022), dentre outros.