

Flute in Brazil: Exploring the integration of classical and popular compositions with the most prominent flute genre in Brazil, the Choro.

Brazil History Background

- Portuguese Monarchy (1807-1822)
- Brazil's monarchy independence declared by Don Pedro I on September 7th, 1822.
- Don Peter I abdicates the throne and his 5 year-old son Don Peter II will reign from 1822-1889), officially ruling from 1831.
- Princess Isabel abolishes slavery May 13th, 1889
- 15 of November 1889, Deodoro da Fonseca proclaims Brazil as a Republic.

Princess Isabel Golden Law is the mark for a major change in Brazil's history and the beginning of a rapid integration of several races, in which defines the development of several music genres in Brazil, being Choro the basis of many genres.

Classical Brazilian Composers

Composers like Heitor Villa- Lobos (1887-1959), Francisco Mignone (1897-1986), Mozart Camargo Guarnieri 1907-1993), Luciano Gallet (1893-1931, Oscar Lorenzo Fernandez (1897-1948), Radamés Gnattali (1906 –1988), César Guerra-Peixe (1914- 1993), Osvaldo Lacerda (1927-2011) researched Brazilian folk genres to apply into classical music.

Gabriela Gimenes, flute
Claudia Nascimento, flute
Pam Beaty, seven string guitar
Esteban Diaz, percussion

Em Duas Flautas (1986)

César Guerra-Peixe (1914- 1993)

1. Prelude
2. Valsinha (Waltz)
3. Afro Sofisticado (Sophisticated Afro)
4. Cantiga (Song)
5. Frevo (Brazilian genre from Northeast Brazil that originated as a Carnival march explored in the early 20th century).

Example of Frevo Rhythm:

Traditional orchestration

The notation shows three staves. The top staff, labeled 'Pandeiro', features a series of eighth notes with accents (>) and beams, creating a rhythmic pattern. The middle staff, labeled 'Caixa', shows a similar eighth-note pattern with accents. The bottom staff, labeled 'Surdo', has a sparse pattern of quarter notes with accents, indicating the base drum's role.

Baião Caraivana (2012).

Douglas Lora (b.1978)

Baiao is also a genre from the Northeast played by a base drum, accordion and a solo instrument or voice. It is played in the streets of Northeast Brazil and it is also known to be the base rhythm for Repente (“sudden music”), an improvised song. A famous baiiao composer was Luiz Gonzaga who popularized the genre in the 1950s.

Example of Baião rhythm:

Example A

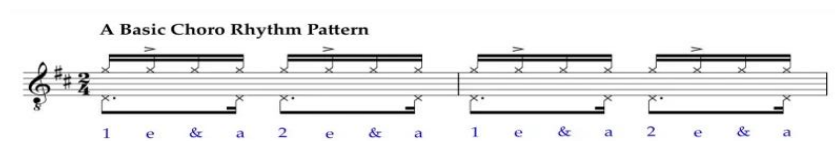
This notation shows a single staff with a series of eighth notes, each with an accent (>) and a beam, representing a rhythmic pattern typical of the Pandeiro instrument.

Example B

This notation shows a single staff in 4/4 time. It features a series of eighth notes with accents (>) and beams, interspersed with rests and a final quarter note, representing a more complex rhythmic pattern.

Choro is the combination of European music genres such as polka, waltz and mazurka with the African rhythms lundu and batuque. It was highly disseminated in the 19th century by flutist Joaquim Antonio da Silva Callado and globalized by Alfredo da Rocha Viana Filho, known as Pixinguinha (1897-1973) .

Example of Choro Rhythm:



Segura Ele (1948) - Pixinguinha (1897-1973) and Benedito Lacerda (1903-1958)

Noites Cariocas (1957) Jacob do Bandolim (1918-1969)

Carinhoso (1917) Pixinguinha (1897-1973)

References

<https://musicabrazilis.com/>

<https://www.choromusic.com/o-que-e-o-choro/o-que-e.html#.ZEG9xezMLnQ>

<https://acervo.casadochoro.com.br/Works>

<https://abmusica.org.br/banco-de-partituras/>

<https://sescpartituras.sesc.com.br/#/sescpartituras/partituras?titulo=&compositor=&idsFormacao=&idsInstrumentos=3402&idsColecoes=>

Adolfo, Antonio. *Brazilian Music Workshop: Book and CD*. N.p.: Alfred Publishing Company, Incorporated, 2016.

Castro, Ruy. *Bossa Nova: The Story of the Brazilian Music That Seduced the World*. Chicago Review Press, 2012.

Crook, Larry. *Brazilian music: Northeastern traditions and the heartbeat of a modern nation*. Santa Barbara, CA: ABC-CLIO, 2005.

Fryer, Peter. *Rhythms of resistance: African musical heritage in Brazil*. Connecticut: Wesleyan University Press, 2000.

Guerra-Peixe, César. *Estudos de folclore e música popular urbana*. Organização , introdução e notas de Samuel Araújo. UFMG, Belo Horizonte: 2007.

Higino, Elizete. *Oswaldo Lacerda: catálogo de obras*. Rio de Janeiro: Academia Brasileira de Música, 2006.

Brazilian Popular Music and Globalization. United States: Taylor & Francis, 2013.

Livingston-Isenhour, T.E. and Thomas George Caracas Garcia. *Choro: A social history of a Brazilian popular music*. Bloomington: Indiana University Press, 2005.

Pessanha, Ricardo and Chris McGowan. *The Brazilian sound: Samba, bossa nova, and the popular music of Brazil*. Philadelphia: Temple University Press, 1998.

Vassberg, David E. African Influences on the Music of Brazil. *Luso-Brazilian Review* 13 (Summer, 1976): 35-54.

