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Infância: a Brazilian Suite in Three Movements for Jazz Orchestra

Cassio Vianna

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

INFÂNCIA: A BRAZILIAN SUITE IN THREE MOVEMENTS
FOR JAZZ ORCHESTRA

A Dissertation Submitted in Partial Fulfillment of the
Requirements for the Degree of
Doctor of Arts

Cassio Fernando Barbosa Vianna

College of Performing and Visual Arts
School of Music
Jazz Studies

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has been approved as meeting the requirement for the Degree of Doctor of Arts in the College of Performing and Visual Arts in the School of Music, Program of Jazz Studies

Accepted by the Doctoral Committee

__________________________________________
H. David Caffey, M.M., Research Advisor

__________________________________________
Dana Landry, M.M., Committee Member

__________________________________________
Socrates Garcia, D.A., Committee Member

__________________________________________
Stephen Luttmann, M.L.S., M.A., Faculty Representative

Date of Dissertation Defense __________________________

Accepted by the Graduate School

__________________________________________
Linda L. Black, Ed. D.
Associate Provost and Dean
Graduate and International Admissions
ABSTRACT


Infância: A Brazilian Suite in Three Movements for Jazz Orchestra is an original music composition in which I blend a variety of Brazilian music elements with the traditional jazz big band style.

American jazz and Brazilian popular music share similar African and European roots, but it was only in the 1940s that Americans became aware of the music coming from Brazil, through the work of Brazilian singer Carmen Miranda, who starred in many Hollywood movies and Broadway shows, performing songs by some of the greatest Brazilian composers of the time. Later in the 1960s, with the arrival of bossa nova in the US, Brazilian music enjoyed its widest acclaim, rising to a position of prominence within the jazz standard repertoire. Since the 1960s, the relationship between Brazilian music and American jazz has greatly expanded, mostly thanks to collaborations between artists from both countries.

With Infância: A Brazilian Suite in Three Movements for Jazz Orchestra, I am offering a Brazilian-influenced jazz piece that reaches beyond the obvious groove-based compositional approach. Thus, Infância includes typical melodic lines, rhythmic patterns, characteristic elements of orchestration, and a subtle blending of Brazilian folkloric genres.
In addition to the creation of a new musical work, this dissertation provides an analysis of such Brazilian elements, their histories, and their contextualization within Brazilian geography and social structure. It also provides a description of the compositional process itself, with a study of the composition techniques used in the writing of this piece, which include set theory, modalism, and jazz functional harmony.

My hope is that Infância will contribute to the expansion of the repertoire for jazz orchestra, while providing detailed information to composers, arrangers, performers, scholars, and listeners who wish to deepen their understanding of Brazilian musical genres.
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Special thanks to Dana Landry and the UNC Jazz Lab Band I for regularly performing my music during my time as a student at UNC; your support has helped me produce more and better music. Thanks to the brilliant musicians who recorded Infância; you brought life to my music.

Thanks to my mom Maria do Carmo Barbosa for her vision, faith, and selflessness. Thanks also to all my family in Brazil who follow my accomplishments from a distance with pride and joy.

Very special thanks to my wife Bethany and to my son Luciano; your love, your patience, your care, and your encouragement have made this journey possible. I love you greatly!
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CHAPTER I

INTRODUCTION

The histories of American jazz and Brazilian popular music share many similar traits: the strong influence of African musical practices, the use of music both as a means for individual expression and for the establishment of a national identity, and the extensive combination of folk musical elements with classical European traditions. The Catholic colonization both in Brazil and in the American south – particularly in New Orleans – provided a relatively tolerant cultural environment, which allowed African slaves to retain many of their cultural practices, therefore deeply affecting the popular music developed in those particular areas.

Beginning in the late 1930s, Brazil and the US became increasingly closer, both politically and culturally, allowing them to develop strong cultural ties, and to exchange significant musical elements over time. In the next decades, this relationship would be characterized by mutual fascination and shared influence.

The first significant arrival of Brazilian music in the US happened in 1940, when Brazilian singer Carmen Miranda made her first Hollywood movie, *Down Argentine Way*. Miranda’s arrival in the US was, in a sense, the consequence of a political move: during the pre-World War II years President Franklin Roosevelt’s Good Neighbor policy
promoted reciprocal cultural exchanges between the United States and Latin American countries.¹

Over the next years, Miranda’s beautiful voice, her catchy samba songs and exotic clothing – the fruit-hat became one of her trademarks – captivated America through many featured movies and theater productions. Miranda’s performances introduced Americans to talented Brazilian composers such as Dorival Caymmi and Ary Barroso. Barroso composed the famous “Aquarela do Brasil,” a song known in the US as simply “Brazil.” His songs were featured in several Walt Disney films.

As a consequence of all the attention given to this new sound coming from Brazil, many American popular artists and jazz bands recorded Brazilian tunes in the 1940s and the 1950s. The song “Brazil,” for example, was recorded by Les Paul and His Orchestra (1948) and Wes Montgomery (1956)². Even more remarkable was the song “Tico-Tico” (also known as “Tico Tico no Fubá”), which was recorded by Gene Krupa and His Orchestra (1944), Stan Kenton (1944), Charlie Parker (1948), Oscar Peterson (1950), and many others.³

In this initial musical exchange between Brazil and the US, Brazilian music was presented to American audiences as an “exotic” and extravagant art form. This type of characterization was hardly unfamiliar to white American audiences who had already been introduced to jazz and other African American traditions as exotic “jungle” music.

¹ Jairo Severiano, *Uma história da música popular brasileira: das origens à modernidade* (São Paulo, Brazil: Editora 34, 2008), 149.
One more decade would pass before Brazilian music would start to be valued in the US not just for its extravagance and novelty, but for its virtues as a unique musical language. It was the bossa nova of the early 1960s that acquired this status, exerting great influence on the way that many American musicians composed and arranged.

The bossa nova movement started in Rio de Janeiro in the late 1950s. In 1959, the new sound was presented to the world through the French movie *Black Orpheus*, the Academy Award winner in the category of best foreign movie. But it was the 1962 recording of “Desafinado” by Stan Getz and Charlie Byrd that brought bossa nova to wider American audiences. The song reached number fifteen in the Billboard charts. A new bossa nova recording by Stan Getz, the 1964 *Getz/Gilberto* album, reached number two on the charts. The impact of bossa nova in the US was so enormous that, according to writers Chris McGowan and Ricardo Pessanha, “pop and jazz listeners alike were entranced by the cool Brazilian swing and [its] warm lyrical beauty.” For the next decades, both American pop and jazz composers would start to incorporate Brazilian elements into their productions.

Certainly, this incorporation of Brazilian elements by American composers was a gradual process. Besides the fact that many composers began to utilize bossa nova and samba “grooves” in their compositions, Brazilian percussion became essential in many jazz and pop recordings after the 1960s, particularly in “jazz fusion.”

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this trend is the successful career of Brazilian drummer Airto Moreira, who performed in some of the most remarkable jazz fusion recordings of the late 1960s and early 1970s, including the 1971 Weather Report album; Chick Corea’s Return to Forever (1972) and Light as a Feather (1972); and several of Miles Davis’ recordings, including Bitches Brew (1969).

In Brazil, the bossa nova movement from Rio de Janeiro had been a major influence on many young musicians spread all over the nation. This young generation of the 1960s and 1970s began to blend other Brazilian genres from their particular regions with bossa nova and with a variety of new sources, creating a much broader musical genre called MPB (música popular brasileira, or Brazilian popular music). By then, the opportunities for Brazilian musicians in the US were wide open, and the arrival of new Brazilian styles in the US was a natural consequence. This new influx of Brazilian genres in the US expanded the compositional possibilities for many jazz musicians fascinated by that music. “In a strange sort of way, [Brazilian music] infiltrated the modern pop world without them knowing it,” recalls American composer, pianist, and producer George Duke.⁶

From the late 1960s until the 1980s there was a deepening influence of Brazilian music on jazz in particular. Brazilian and American musicians started to record together, and many important partnerships were established: Stan Getz with João Gilberto, Wayne Shorter and Herbie Hancock with Milton Nascimento, Chick Corea with Airto Moreira

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and Flora Purim, and Pat Metheny with Nana Vasconcelos and Toninho Horta, to name just a few examples. More subtle elements of Brazilian music started to become important compositional resources for jazz composers in the US. In George Duke’s words, Brazilian music “has affected jazz musicians and songwriters a lot, including how they melodically approach their music.” Duke recounted a visit to Brazil in 1970, describing his fascination with the music he encountered, the many albums he purchased, and the time spent trying to understand this music. Back in the US, “I sat down and tried to emulate those songs, to compose in that area […] the same way I learned to play jazz, I learned to play Brazilian music.”7

At the turn of the twenty-first century, many American artists still incorporate Brazilian elements into their music. Maria Schneider is, perhaps, one of the most important jazz composers to acknowledge this influence in her musical output. In a 2008 interview for the Philadelphia Music Project Magazine, Maria Schneider describes this influence:

I went to Brazil. Of course you cannot go to Brazil without having every aspect of your life changed […] and it changes you molecularly, you know? And the shift, the biggest shift that came to my music in Brazil — those are things you don’t even realize when you’re going through it — you realize it two records later. All of a sudden I realized joy came into my music after I went to Brazil. Before Brazil, my music was dark, intense, dance heavy, minor, Phrygian, with small intervals towards the bottom. Brazil happened to me and all of a sudden everything started to lift and be light.8

7 Ibid., 175-6.
It is interesting to notice in her words how this Brazilian influence in her writing style seems to have gone far beyond the traditional rhythmic adaptations and use of typical Brazilian instruments. It also goes far beyond the “carnival” stereotype to which many still refer when describing this music. Her words suggest that it has, in fact, changed her compositional style in a fundamental way: it has become an important element of her own voice as a composer, along with many other influences that can still be heard in each one of her current works.

The opportunity to describe some of these Brazilian elements, to identify their origins and traditions, and to create an original piece of music that exemplifies their use, is what encouraged me to write this dissertation.

**Purpose of Study**

The objective of this dissertation is to compose a three-movement Brazilian suite for jazz orchestra entitled *Infância*, a Portuguese word that means “childhood.” The piece is inspired by scenes from my childhood, growing up in Rio de Janeiro, Brazil, and it utilizes several elements of Brazilian music, including typical rhythmic patterns, elements of orchestration, harmonic textures, and melodic lines. The piece then serves as the object of analysis, which focuses on the historical contexts of such elements and on their applications as compositional tools.

In the process of writing this piece, I have purposefully included a variety of such elements, in order to create a piece of music that is both enjoyable to the listener and yet informative and useful as an educational resource.
In addition to the traditional jazz orchestra instrumentation, typical Brazilian instruments were included in the orchestration of this piece. Detailed explanation of their use in particular Brazilian genres is provided in Chapter II. The following table identifies the traditional jazz orchestra and the typical Brazilian instruments added in this work.

Table 1. The expanded jazz orchestra in *Infância*

<table>
<thead>
<tr>
<th>Traditional Jazz Orchestra</th>
<th>Additional Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Woodwind Instruments</strong></td>
<td><strong>Brass Instruments</strong></td>
</tr>
<tr>
<td>Alto saxophones I &amp; II (doubling on flute and soprano saxophone)</td>
<td>Trumpets I, II, II &amp; IV (doubling on flugelhorns)</td>
</tr>
<tr>
<td>Tenor saxophones I &amp; II</td>
<td>Tenor Trombones I, II &amp; III</td>
</tr>
<tr>
<td>Baritone saxophone</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Need for Study**

An original musical composition expresses the artist’s particular vision and understanding of the world. My personal and academic experiences both in Brazil –
where I received a Baccalaureate degree in Brazilian Popular Music – and in the US have provided me with a better understanding of both musical cultures, their differences and similarities, and their unique and successful convergences over the past fifty years.

The creation of this original work fulfills two important demands. First, from an academic standpoint, this new musical work and its analysis provide useful information for performers, composers, and arrangers who want to expand their understanding of Brazilian music genres. Through a deeper comprehension of the subtle elements present in Brazilian music, musicians of all nationalities can better incorporate such resources into their own creative works, whether in writing or in performance practices.

Second, from a cultural standpoint, this work helps reinforce the importance of Brazilian genres in American culture. Jazz has become a universal musical language, and the deep connections between jazz and Latin styles are an essential aspect of this universality. My belief is that, by expanding the repertoire of original compositions in Brazilian style for jazz orchestra, I may reach new audiences, contributing to the promotion of jazz music as a whole.

**Methodology**

I was born and raised in Rio de Janeiro, which allowed me to experience a variety of Brazilian styles firsthand through live concerts, TV and radio shows, recordings, street music, popular music festivals, and in every aspect of my daily life. In my teenage years, as I started to pursue a career in music, I was drawn closer to professional musicians and mentors who inspired me to value the music traditions of my country.
In addition to my cultural heritage, both the pursuit of a bachelor’s degree in Brazilian popular music and my work as a performer, producer, and arranger in the Rio de Janeiro scene provided me with the tools to better understand and investigate more deeply the origins of Brazilian musical traditions. I became increasingly interested in Brazilian jazz, which in turn led me to move to the US, where I would, for the next years, broaden my understanding of American jazz and pursue a career as a jazz composer. Like any other artistic creation, a musical composition reflects the composer’s personal experiences, musical background, and unique vision. My experiences both as a musician and as a researcher have played an important role in the creation of this new compositional work.

In my analysis of the piece, I utilize sources that describe the history and important characteristics of particular musical genres. Information regarding motivic development, elements of orchestration, and composition techniques utilized in the piece are provided as well. Sources include books written both in English and in Portuguese – which I translate – and transcriptions from Brazilian recordings that help identify the origins of these elements.

In the composition of the piece, I utilized a variety of writing techniques to create both functional and non-functional harmonies, both in tonal and in modal contexts.

Interviews were not required for the completion of this work. All of the necessary information regarding the origins and applications of these musical elements have been extensively published both in Brazil and in the US. The merit of this work is on the originality of the compositional work and on the unique ways the aforementioned elements have been combined for the successful completion of the piece.
CHAPTER II

THE EXPANDED JAZZ ORCHESTRA

Musical instruments, as well as certain combinations of musical instruments, possess characteristic tone qualities that can often be associated with long-standing traditions. The use of particular instruments in the orchestration of a musical work can either reinforce or break such traditions. In either case, the orchestration of a piece of music is often as important in defining its character as any other compositional element. For composer Nikolay Rimsky-Korsakov, “orchestration is part of the very soul of the work.”9

In my suite Infância, I have expanded the traditional jazz big band sound to include instruments that are associated with certain Brazilian musical genres. Thus, the orchestra’s overall tone quality provided me with a unique sound, which became an important element of connection between the two musical traditions. These instruments are the piccolo and the flute, percussion instruments typical of Brazilian musical genres, and the tenor voice used as an instrument (wordless vocals).
To better identify the use and the importance of these instruments in their historical context, it is essential to comprehend Brazil’s cultural and political development since its discovery in 1500.

**Brazil: A Brief History**

Brazil is the largest and most populous country in Latin America, and its territory is the fifth largest in the world. The country’s diverse population and the interactions between people of different backgrounds and cultures have generated an incredible variety of cultural and artistic expressions.

Portugal’s discovery of Brazil in 1500 initiated a long colonization process that lasted until 1822. The first Portuguese settlements in Brazil “were carefully selected bays and secluded coves near the magnificent four-thousand-mile coastline and its innumerable white sandy beaches.”

Coastal cities like Rio de Janeiro, Salvador, and Recife received a great number of African slaves, which pushed them to quickly develop and become important cultural centers.

It is important to understand that Brazil is the only Portuguese-speaking country in Latin America, which helped the country to keep its population somehow unified. The dangers of the dense forests slowed the colonizers’ move westward, which also kept Brazilians more culturally connected with Europe and Africa than with other Spanish-speaking countries within the continent. The reason why Brazilian musicians tend to

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disassociate their music from the broad “Latin music” genre is not simply a matter of national pride: Brazil’s physical isolation from the rest of the South American continent during most of its colonization, and the wide variety of local music sub-genres originating from the country’s peculiar mixture of cultures, all contribute to the understanding that the music produced in Brazil is quite different from any other music produced in Latin America, therefore deserving a category of its own.

Portugal had the powerful influence of the Catholic Church, and so did the Portuguese colonies. The Catholic doctrine in Brazil opened space for a process of syncretism – in which religious elements from different cultures are blended together – to take place, particularly between Catholic traditions and African rituals.11 This relative freedom enjoyed by Africans to express their culture – as long as they adapted their religious practices to the Catholic faith and its values – is an important factor for the development of Brazil’s rich and diverse culture.

Each state in Brazil developed its distinct and multifaceted musical traditions. Claus Schreiner describes Brazil as a melting pot, in which a “particular song form of Portuguese origin might very well combine with African influences in Bahia, with Amerindian elements in the country’s interior, and with an African-Amerindian synthesis in the South.”12 In each one of these places, that same song form might fulfill different social roles.

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Unlike American demographics, which historically have remained separate, in Brazil the different ethnic groups tended to mix. Almost half of today’s Brazilian population is formed by “Afro-Brazilians, *mulatos* (descendants of Africans and Europeans), *cafusos* (descendants of Africans and indigenous Brazilians), and *caboclos* (descendants of Europeans and indigenous Brazilians).”

**Musical Instruments in Brazil**

In general terms, African slaves brought to Brazil many percussion instruments unknown in Europe. Several string instruments brought by the Portuguese to Brazil, such as the fiddle and different types of guitars, were also of African origin, but many of these had already been incorporated to Portuguese and other European cultures centuries before the discovery of the Americas. Amerindian musical practices did not include any string instruments, but they did use percussion instruments, different types of rattles, and flutes. The Amerindian influence on Brazilian culture is less prominent than that of the African and Portuguese: while the Portuguese and their African slaves lived in the coastal cities of the country, Amerindians fled west into the forests. The Amerindian influence increases as we consider the music and culture of the Brazilian hinterlands.

From the beginning of Brazil’s colonization, both native Brazilians and African slaves learned to play various European instruments as well as their folk and religious music. The Jesuits improved the natives’ instruments and taught them how to play

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liturgical music. In the cities, African slaves often performed musical duties for religious services, civil celebrations, or simply for the amusement of their masters, thus absorbing – and transforming – traditional European musical genres.

**Piccolo and Flute**

Flutes and pipes of all kinds were part of Portuguese, African, and Amerindian cultures alike. Therefore, it is often difficult to trace the origins of any particular fife lineage in Brazil. Documents show that, in the beginning of Brazil’s colonization, primitive flutes and ocarinas used by Amerindians were made of bamboo, clay, or bird’s bones.¹⁴

Due to the cultural integration between Portuguese, African, and to a lesser extent, Amerindian cultures, it is reasonable to suggest that both Amerindians and Africans slowly adopted the better instruments brought by the Portuguese, while keeping their traditional instruments that did not have substitutes available in European traditions, such as many percussion instruments.

One of the most characteristic instruments in popular and folk bands in Brazil is the *pífano*, a small flute often made of bamboo. The sound of the *pífano* in conjunction with percussion instruments is very familiar to most Brazilians, who identify the instrumentation as typical of a Northeastern sound. *Bandas de pífanos* (*pífano* bands) are small, rustic groups that play at popular festivities and processions in the states of

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Pernambuco and Ceará. *Pífanos* are traditionally played in pairs, often in parallel thirds or sixths.

One of the most important popular groups in this style is the *Banda de Pífanos de Caruarú*, a six-piece band of *pífanos* and percussion from the Northeastern state of Pernambuco. The group was formed in 1924, and it is one of the most traditional instrumental music groups in Brazil. The group remains active through the children, nephews, and grandchildren of its founders. In 2004, the group’s *No Século XXI, No Pátio do Forró* received a Latin Grammy Award in the category Best Brazilian Roots album.

In *Infância* I used the piccolo paired with an additional flute to achieve this peculiar Brazilian sound. My choice to use the piccolo instead of the traditional *pífano* is due to its more polished sound and better intonation with the rest of the orchestra.

**Percussion Instruments**

The extensive use of percussion instruments in Brazilian music is a result of Portuguese, Amerindian, and African traditions. In addition to the drum set typical of jazz ensembles, I have added nine other percussion instruments to the orchestration of *Infância*: shakers, *ganzá*, *agogô*, triangle, congas, tambourine, mark tree, sleigh bells, and the *surdo*. While some of these instruments are extensively used in the Western European tradition, others have been closely associated with particular Brazilian genres.
Triangle

The Portuguese brought several percussion instruments to Brazil that were part of European musical traditions, including the tambourine and the triangle\textsuperscript{15}. The triangle is a metal rod shaped as a triangle and open on one corner. Its use in Europe dates to the tenth century, when it was applied in religious ceremonies in medieval churches.\textsuperscript{16}

A distinct use of the triângulo was developed in Brazil. In the European tradition, the triangle is often used as a type of sound effect, while in the Brazilian Northeastern tradition it has become a strong rhythmic element. In Brazilian genres, the performer holds the triangle with one hand and a metal beater with the other, with which s/he strikes the instrument. The sound of the triangle is clean and metallic, and its tone quality

changes as the performer holds the instrument more firmly (closed) or more loosely (open). Triangles are produced in different sizes, producing different pitches.

Ganzá

The ganzá is a type of shaker brought to Brazil by the African slaves. It is a cylinder around 2” in diameter, and anywhere from 6” to 18” in length, filled with beads or pellets. There are versions of the ganzá with two or three cylinders attached to each other.

Figure 2. Ganzá. Used by permission of André Barreto.

The ganzá is generally utilized when a louder and brighter shaker sound is desired, as in the traditional Carnival parades of Rio de Janeiro and São Paulo, where samba music is performed by groups of at least two hundred and fifty musicians.

Congas

Congas – also called atabaques in Brazil – are the largest hand drums in African tradition. Very popular in Latin American music, the congas are deeply associated with African rituals, and with the Candomblé religion.
These instruments are normally used in sets of two or three, played by the musician’s fingers and hands. The head diameters vary from 10” (for the highest drums) to 13” (for the lowest). Congas can be applied to any typical Brazilian genre.

Figure 3. Congas. Used by permission of André Barreto.

Agogô

The *agogô* – also known as agogo bells – came to Brazil through Africa, and it is employed in African Brazilian dances such as *capoeira*, and in rituals of the *Candomblé* religion.

The *agogô* consists of two small cone-shaped bells on a steel hoop. With one hand the player holds the instrument, and with the other a wooden or metal stick.
Different tone qualities are produced by striking the bells at different spots, and by squeezing the bells close together.\footnote{James Holland, \textit{Practical Percussion: A Guide to the Instruments and Their Sources} (Maryland: Scarecrow Press, Inc., 2003), 2.}

Figure 4. Agogô. Used by permission of André Barreto.

The agogô is typically used in the Brazilian samba, but many other genres have adopted the instrument as well, with slight rhythmic variations. The following example shows a typical rhythmic samba pattern for the agogô.

Ex. 1: Samba pattern for agogô
Surdo

Brazilian samba bands use a large, double-headed bass drum called *surdo*. They are produced in a variety of sizes, usually from 14” to 24” head diameter. The instrument is about 24” deep, and it is played with a wooden beater which is covered with leather. The free hand is also used, usually to muffle the sound, when necessary.

Traditionally, the *surdo* is played on beats 2 and 4 of a samba groove, but it can also be used to emphasize bass notes in any Brazilian genre. Other types of bass drums are associated with specific Brazilian styles, but many of them are interchangeable. The *alfaia*, for example, is frequently utilized in the *maracatú* genre.

Figure 5. *Surdo*. Used by permission of André Barreto.

The Voice as an Instrument

A peculiar and influential musical genre was developed in the Brazilian State of Minas Gerais. This style is marked by an intense melodic lyricism, modal harmonies, and a characteristic use of the voice as an instrument in wordless vocals. The use of the male
voice in high-pitched falsetto is very characteristic of this so-called *estilo mineiro*, a style that has gained national and international fame over the past fifty years through the work of Brazilian composer and singer Milton Nascimento and his contemporaries.

**Culture and Music in Minas Gerais**

Minas Gerais is one of the four states in the Southeastern region of Brazil, along with São Paulo, Rio de Janeiro, and Espírito Santo. It is the only one of them that is not located on the coast. Today, Minas Gerais is the second most populous of all twenty-six Brazilian States.

The name Minas Gerais means “general mines,” which brings us to the discovery of gold and gemstones in the area, which prompted its fast colonization starting in 1695. In fact, “a practically nonexistent Portuguese population in that year grew to over thirty thousand by the year 1709.”\(^{18}\) Separated from the coast by a mountain range, the state’s isolation “preserved Portuguese cultural traditions such as Catholicism that were absorbed into native culture elsewhere in Brazil.”\(^{19}\)

By the second half of the eighteenth century, Minas Gerais’ constant growth – both of its population and of its economy – along with its geographic isolation gave birth to a kind of artistic and musical development never seen in any other colonial period. Both the government and the church supported cultural activities, and the “wealth

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generated in the mines financed a musical boom in Lisbon that rebounded to Minas Gerais.”

With such a fertile artistic environment, Minas Gerais became a strong musical center, supporting almost a thousand active musicians from 1760 to 1800.

Because of the high demand for performances, both in religious and civil festivities, many home-based conservatories were formed, producing a highly musically trained society. Brazilian musicologist Fernando Curt Lange suggests that from the beginning of Minas Gerais’ settlement, the population’s “strange devotion for music” was a consequence of its people’s “nostalgia and isolation, as well as [a result of] the Portuguese musical tradition, ever-present […] in its people and in those who sought a new life overseas, in the mysteriously rich Brazil.”

Interestingly, both the children of whites and the children of African slaves received music instruction and served as musicians at local churches.

The end of the gold rush, around the end of the eighteenth century, brought severe changes in the economics of Minas Gerais forcing many musicians and businessmen to seek work in other colonial centers. This caused Minas to revert to an agrarian economy and simpler lifestyle; however, it retained the cultural richness of the gold rush era.

Speaking of the classical music tradition in Minas Gerais, Charles Perrone explains: “The composers whose production has been documented cultivated pre-classic

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21 Ibid.
24 Ibid.
homophonic style, writing mostly liturgical works for chorus with orchestral accompaniment. Many of the extant popular traditions of the region are also devotional.”²⁵ Perrone describes folksong traditions that have been preserved in Minas Gerais as an important source for these types of melodies: a combination between Portuguese sentimental songs (*modinhas*), narrative songs, and the popular *toadas* (local folkloric tunes). “Such repertories come from small towns and from the many ranches and plantations in the interior.”²⁶

Milton Nascimento and Música Mineira

By the 1960s, a young and unknown Milton Nascimento was composing and developing with a group of other popular musicians what would soon be recognized as a popular music genre specific to that land, the so-called *música mineira*, or the music from Minas Gerais. Not that this was an academic or intentional process. The music of Nascimento and his friends naturally evokes “the rich historical and cultural legacy of the region where he and his associates grew up.”²⁷ Because of this natural and “unintentional” process, this popular music drew on several musical traditions from Minas Gerais: folk, sacred, and classical music were all combined with the contemporary music that could be heard on the radio at that time.

²⁶ Ibid.
²⁷ Ibid., 138.
Milton Nascimento was born, interestingly enough, in Rio de Janeiro, in 1942. Milton’s mother died when he was only two years old. Adopted by the white couple who had employed his mother, Nascimento moved to Três Pontas, Minas Gerais, in 1945. As a young Catholic devotee, Nascimento sung the church chants with his falsetto voice. As a teenager, he met Wagner Tiso, his neighbor, with whom he formed his first band, playing an eclectic mix of music styles.

Milton became a celebrity in 1967, when a friend submitted three of his songs to the famous Festival Internacional da Canção (International Song Festival), which took place in Rio de Janeiro. Reluctant to perform at this highly competitive event, Milton ended up winning the award for best performer, and his song “Travessia” (later recorded by Sarah Vaughan under the title “Bridges”) was chosen as the festival’s second-best song.

The “Mineiro” Singing Style

The use of the voice in the estilo mineiro does not come from an operatic tradition. In the popular music of Minas Gerais, the melodies are sung without vibrato and, although sometimes “passionate,” they carry a sense of melancholy.

For Nascimento, his falsetto voice seems to have a deep connection with emotion. Used to sing at church and at his father’s small radio station, at the age of twelve Nascimento became worried about losing his falsetto to puberty.

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“I associated emotions with a female voice, so I was afraid I would lose my heart when I couldn’t sing with a female voice anymore. [...] Then one time I was playing next to my father’s office when I heard a singer come on the radio. It was Ray Charles, a man, and he was singing with heart! Then I knew no matter what happened to my voice, I would never lose my heart.”

The use of wordless vocals reveals a political struggle in Brazil that provoked the instrumental use of the voice as a form of protest. In 1964, a military coup took place in Brazil, and censors were looking for any kind of political subversion and hidden messages in popular music. Many musicians left Brazil in exile, some were arrested for a while, and all of them were censored. Recorded music had to be revised and pre-approved by the military censorship. When certain songs were not approved, recording companies would often ask the artists to write new lyrics. Nascimento did not want to play this game, and at times decided for wordless tracks. According to Nascimento, there was no logic in the censors’ rules. After a while, censors started to suspect his voice itself. “At the time, I did lots of stuff with [percussionist] Naná Vasconcelos,” Nascimento said. “Stuff without lyrics, just sounds and voices and birds, and censors would ask, ‘What does this voice or bird mean?’ It was funny.” This particular use of the voice as an instrument provides instrumental music with a song-like feel, a technique that has been used by many great jazz composers, especially since the 1970s. Chick Corea with his group Return to Forever (featuring Brazilian singer Flora Purin), Wayne

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29 Ibid., 166.
Shorter, Pat Metheny, and Maria Schneider, to name only a few, have all made extensive use of the voice as an instrument influenced by Brazilian music.
CHAPTER III

MOVEMENT I: THE NOMAD

The first movement of *Infância* was inspired by my childhood experiences moving to different houses almost every year, due to my parents’ constant work transfers. The piece is comprised of three distinct sections: 1) a twenty-eight-measure segment in 4/4 meter, representing a child’s relative living stability; 2) a long section in 5/4 meter (mm. 29-185), representing a road trip, in which a child’s mind is filled with excitement and expectations for the changes ahead, despite the unsettling nature of the move; and 3) a seventeen-measure segment, which returns to the 4/4 meter, representing a new home for the child to settle again. In this last section, the original theme of the first section slowly returns, though the open end of the movement suggests that this new settlement might be just temporary.

Table 2. Form chart for The Nomad

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C (A')</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1-28)</td>
<td>(29-185)</td>
<td>(186-202)</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>5/4</td>
<td>4/4</td>
</tr>
</tbody>
</table>

The B section in 5/4 meter is the core of the composition, and it is comprised of three distinct themes, a short interlude, and improvised solos.
Rhythmic Elements 1: Maracatú

The 4/4-meter section of The Nomad employs a rhythmic pattern typical of the Northeastern musical genre called maracatú. The maracatú is a type of folkloric performance from the state of Pernambuco, in which African Brazilians and mulattoes join in choreographic procession and dance to remember their slave ancestors.\(^{31}\) The procession includes a group of about one hundred musicians playing percussion instruments such as the alfaia (a type of bass drum which I replaced with a surdo in The Nomad), a caixa de guerra (“war-snare”), and several different types of shakers. Performers sing in a call-and-response form, usually between a lead singer and a chorus.

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The following example demonstrates a typical maracatu groove performed by the snare and the bass drum, as I apply in mm. 5-24, and mm. 186-194.

Ex. 2: Maracatu rhythmic pattern adapted for the drum set, The Nomad, m.9

Maracatu celebrates the rich culture and history of African Brazilians, reminding the new generations about the importance of their traditional practices and cultural roots. It is for this reason that I chose to use the genre as a metaphor for the character’s home, before he is uprooted and sent to another place. The maracatu returns at the end of the movement, as if to assure the character that no matter how far one goes, one’s heritage will always find new ways to flourish again.

Rhythmic Elements 2: The 5/4 Meter

While most Brazilian music genres of both Portuguese and African origin are based on regular meters, a distinct use of odd meters – as well as compound meters – was developed in Minas Gerais, particularly in the música mineira style of Milton Nascimento and his contemporaries.

This use of odd meters is also an influence of the choir music sung in the baroque churches of Minas Gerais. The rhythm in the plainchant or Gregorian chant style – so often heard and sung in Minas - is “the free rhythm of speech; it is a prose rhythm, which of course arises from the unmetrical character of the words to be recited – psalms,
prayers, and the like. In other words, it is the text that dictates the rhythmic flow of the composition.

Nascimento recalled the first time he came to New York, when he was invited to a birthday party which many local musicians attended. When asked to play one of his compositions, he played his song “Ponta de Areia.” Perhaps misled by the apparent simplicity of the melody, based on the pentatonic scale, many musicians tried to follow along, but no one could do it. Wayne Shorter, who was also present at the party, smilingly told Nascimento, “You’re very tricky, ‘cause it sounds like a children’s song but no one else can follow you.”

Ex. 3: Excerpt of “Ponta de Areia,” by Milton Nascimento

It is important to emphasize, however, that there is no purposeful attempt on the part of the composer to make the music difficult or more appealing from a technical standpoint. The eventual oddness is the result of an “ideal” balance between melodic (or textual) phrasing and the required pauses. Composers Pat Metheny and Lyle Mays have mastered this style of composition, in which the melodic flow feels so natural, that the rhythmic oddness remains unnoticed until the music is finally notated. Speaking of his

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famous composition “Have You Heard,” which starts in 7/4 meter with constant meter changes throughout, Metheny reveals: “when I went to write it out, the meter changes were a surprise – I was sure it was in 4/4. One of the most fun tunes we have to play live.”

In The Nomad, the odd meter represents the character’s sense of displacement. The geographical and cultural distance between the two musical genres included in this movement – maracatú and música mineira – also provides a metaphor for the character’s challenging change of environment, his struggle to absorb the culture of the new place, and his ultimate settlement into a new way of life.

Composition Technique 1: Melody

In The Nomad, I wished to avoid the obvious patterns of tonal music, which I accomplished by using a pitch class set as the melodic and harmonic material in the composition. Even though a key center is never established, the constant use of particular intervals provides the composition with a sense of cohesion and unity.

Contemporary classical composers use pitch class sets in distinct ways. My goal is to demonstrate my particular use of the technique and how I have applied it to the jazz language. It is important to point out that I understand the composition technique as a tool, and not as an end goal. There are instances in which I have let my instincts decide the best way to approach the music.

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The Nomad is based on the 4-note pattern D, C#, Ab, Bb, which is the initial melodic statement in m. 5. In my use of the technique, more important than these absolute notes is their relationships. For this reason, I describe the pitch class set as [1-5-2], which refers to the distance in semitones between the four notes: one semitone between D and C#, five semitones between C# and Ab (the smallest distance between them, that is), and two semitones between Ab and Bb. These three intervals (m2, P4, M2) are, in fact, the base of the melodic and harmonic structure of this entire composition. In the following example, notice that the interval between C# and Ab is treated as a P5, due to an octave displacement.

Ex. 4: The Nomad, melodic motive, mm. 5-6

It is important to keep in mind the difference between a pitch and a pitch class. A pitch is a particular tone, for example, the A right above middle C on the piano. A pitch class is a collection of pitches that have the same name, for example, all the pitches named A. Therefore, I consider the interval of a minor 2\textsuperscript{nd} equivalent to a major 7\textsuperscript{th}; the interval of a perfect 5\textsuperscript{th} is equivalent to a perfect 4\textsuperscript{th}; the interval of a major 2\textsuperscript{nd} is equivalent to a minor 7\textsuperscript{th}; and so forth. In other words, the intervals from the original

\footnote{Joseph Nathan Straus, \textit{Introduction to Post-Tonal Theory} (Englewood Cliffs, N.J.: Prentice Hall, 1990), 2.}
motive may be used in any octave. The following example demonstrates how the same notes can produce different melodic lines when used at different octaves.

Ex. 5: Pitch classes may be used in any octave

Once the pitch class set is defined, I look for variations of the intervallic patterns starting from the same note (D). For example, if instead of moving up a M2 from the 3rd to the 4th note, I moved down a M2, the resulting melody would be D, C#, Ab, Gb. The resulting motive would still have the same intervals contained in the first motive.

Ex. 6: Motivic variation resulting from an intervallic inversion

By inverting intervals from the original pitch class set, I create a collection of distinct motives that retain the same overall intervallic structure (cohesion), and yet result in unexpected and surprising melodic variations. The following example displays all the possible variations resulting from the initial motive, all starting from the same note D.

Ex. 7: Variations of the original motive. Intervals remain the same.
In my particular use of this technique, I consider any one of the twelve notes a possible starting point for the motives. In the composition process, motives may be used partially, and contrapuntal derivations such as melodic inversion, retrograde, augmentation, and diminution may also be freely used. The following examples demonstrate my use of the initial motive and its variations throughout the piece.

Ex. 8: The Nomad, initial motive followed by a variation, mm. 5-11

Notice that both melodies contain the same intervals m2, P5 (or its inversion, P4) and M2. Between the two motives, I do not establish any pre-defined relationship. For instance, the distance between the last note of the first motive (A#) and the first note of the second motive (B) is arbitrary.

The next segment displays two incomplete statements of the motive by the flutes, soprano saxophone, and piano. These incomplete statements feature the m2 and the P5 intervals, but not the M2. Each incomplete statement is followed by a complete statement of the motive by the alto saxophone, trumpet and guitar. The complete statements in these measures are the first ones in the piece to include repeated notes.
In mm. 17-20, the melody moves down to the basses, presenting four full statements of the motive. The last one of these statements is in full unison (m. 23), and it includes two repeated notes.

The arpeggio-like phrase in m. 24 is also an incomplete statement of the motive.

Notice that only the m2 and the P5 are utilized in the sequence, played by the flutes,
soprano saxophone, guitar, piano, and partially by the trumpets. The complete pattern is m2-P5-m2 (starting on C#), m2-P5-m2 (starting on F#, which is a P4 above the original C#), and a final P5 into Bb.

![Musical notation of the complete pattern]

Ex. 12: The Nomad, m. 24

Between mm. 29-32, a new tempo and a new meter are set up by the drums, initiating a longer section which is the core of the composition. The first theme in this 5/4-meter section (mm. 33-48) is played by the brass instruments, and it features four distinct variations of the initial motive. The first variation (mm. 33-34) ends with a descending M2.

![Musical notation of the first variation]

Ex. 13: The Nomad, motivic variation, mm. 33-34.

The next variation presents an octave displacement between the third and the fourth notes. In other words, the last interval is a m7, rather than a M2.

![Musical notation of the second variation]

Ex. 14: The Nomad, motivic variation, mm. 37-38
The third variation (mm. 41-42) features inversions of the intervals, and also rhythmic transformations through the repetition of notes.

Ex. 15: The Nomad, rhythmic variation of the motive, mm. 41-42

The fourth variation features an incomplete statement of the original motive, containing only three notes; this variation is highly modified. Notice that the original motive is introduced in retrograde form (starting with a M2, rather than a m2). The next interval is a M3, which does not belong to the original motive, but it completes the harmonic structure of measures 45-48, which is the chord Em\textsuperscript{Maj7}/D#, which will be explained later in this chapter.

Ex. 16: The Nomad, motivic variation, mm. 45-46

Measure 53 introduces the listener to a new theme, which I call the main theme of the piece. It is comprised of four four-measure phrases, written in the lyrical style of \textit{música mineira}. The melodic character of this style includes a wide vocal range which reaches the falsetto register of the tenor voice, sung without vibrato. The vocal range of this melody is of a M13 in its first and second statements (mm. 49-81), and of two octaves in its final statement (mm. 161-176).

Even though this theme is not a direct development of the initial motive, there are two elements that create a sense of cohesion between this section and the rest of the
piece. First, notice that sequences of intervals from the original motive permeate this alternate melody.

Ex. 17: The Nomad, main theme, mm. 49-61

Second, and perhaps most importantly, it is the bass structure that provides an important element of unity to this section. The bass roots change every two measures, yielding a complete statement of the original motive every eight measures. Notice that the second statement of the motive by the bass is incomplete.

Ex. 18: The Nomad, bass roots supporting the main theme, mm. 49-64

The following example demonstrates the main theme supported by the bass roots, which state the initial motive.
Ex. 19: The Nomad, melody and bass roots, mm. 49-64

The same chord progression supports the two improvised solos: the guitar solo (mm. 81-112) and the tenor saxophone solo (mm. 121-152). Likewise, by stating the original motive, the bass roots provide cohesion to these particular sections of the piece.

The two improvised solo sections are connected by an eight-measure interlude (mm. 113-120). The melody of the interlude, which is played by the basses, is developed from the initial motive.
Ex. 20: The Nomad, first phrase of the interlude, mm. 113-116

Regarding the “modified and incomplete statement of the original motive” in the example above, at the end of the first phrase of the interlude (m. 114, beat 5), notice that the correct representation of the original motive would be D, C#, F#. Instead, I opted for a different order of these notes (C#, D, F#), which yields different intervals, but it keeps the same pitch classes.

Ex. 21: The Nomad, alternate use of the original motive, m. 114

The second phrase of the interlude also quotes the original motive through the use of similar intervallic patterns. In this case, because most of the intervals are either M2 or m2 (which could be derived from any major or minor scale), it is also important to consider the shape and the rhythm of this melody as a provider of motivic cohesion.

Ex. 22: The Nomad, second phrase of the interlude, mm. 117-120
At the end of the interlude, there is yet another development of the original motive. In mm. 119-121, the trumpets respond to the second phrase of the interlude with 1) an incomplete statement of the original motive; and 2) a seven-note phrase derived from the original motive. Notice how the second phrase in the next example starts with the original m2 interval, ascends in stepwise motion for the range of a P4, and then it completes the intervallic pattern of the original motive by skipping a P5 and closing with a M2.

Ex. 23: The Nomad, lead trumpet, mm. 119-121

The third and last theme of the 5/4-meter section (mm. 153-160) repeats, with slight rhythmic variation, the original theme from the 4/4-meter section. Notice the similarities between the two melodies, and their different rhythmic structures.

Ex. 24: The Nomad, distinct rhythmic approaches to the same thematic material
This third theme concludes with an incomplete statement of the original motive. This happens both in mm. 157-160, and in mm. 181-184. The latter concludes the 5/4-meter section of the piece.

The third and last section of The Nomad returns to the maracatú style. A two-measure melodic line derived from the initial motive is repeated four times. Notice how, in the second phrase (m. 187), the M3 created between A and C# implies a P5 between C# and F#, which seems to be the modal center of the phrase.

Ex. 25: The Nomad, mm. 186-187

Throughout the eight measures in which this melody repeats, the bass line presents several variations of the original motive in augmented form.
Ex. 26: The Nomad, mm. 186-194

In m. 195, the original theme returns, concluding the piece in the same way most of the sections concluded: with an incomplete statement of the initial motive. However, I decided to present the complete four-note motive, disguised as an incomplete, three-note melody. Notice how the last interval (M2), which is melodically omitted, is in fact presented in the vertical relationship between the melody and the bass. In other words,
the three-note melody presents the m2 and the P5 intervals, while the third note (C) is played simultaneously with a D on the bass, completing the intervallic pattern (M2) of the original pitch class set.

Ex. 27: The Nomad, final melody, mm. 199-202

**Composition Technique 2: Harmony**

The harmony of The Nomad is also based on the pitch class set from which the melodies derive. I approached the harmonic structure in two distinct ways: 1) by simply utilizing a four-note chord derived from the pitch class set; and 2) by adding complemental notes to the four-note chord to create new chords that are translatable into the standard jazz chord notation.

To utilize four-note chords derived from the pitch class set, the notes of the set just need to be organized vertically. Notice that the notes within the chords can be arranged in any order, which means that any one of them can be the bass, for instance.
In the section “Composition Techniques 1: Melody” (p. 36), I demonstrated all of the possible variations of the pitch class set beginning on the note D. All such variations featured the intervallic pattern [1,5,2], which represents m2/M7, P4/P5, M2/m7.

When organizing these variations vertically, chords are created that internally contain the same intervallic relationships as the original motive. However, because of the many possible ways in which the chord tones can be arranged, these resulting chords provide many distinct sonorities. The following are a few suggested chords, all originated from the note D, but keep in mind that every one of these chords can be freely inverted, therefore creating new harmonic possibilities. Also, keep in mind that the note D is just a point of reference; any note can initiate the pitch class set.

Ex. 29: Chords containing the same intervallic pattern as the original motive

A simple example of my use of the four-note chord in The Nomad can be found in the first two statements of the original motive, in mm. 4-6, and then in mm. 13-16. Notice how the piano contains an ostinato line (F#, G#) that is the M2 of the pitch class set C#, D, G#, F#. When the melody starts, the four-note chord is completed.
Ex. 30: The Nomad, mm. 4-6

In m. 13, the set is C, C#, F#, E. Once again, the piano has an ostinato line (E, F#) and the melody completes the four-note chord with the notes C and C#.

Ex. 31: The Nomad, m. 13

My second approach to the harmony is to add extra notes to the four-note chord. These added tones often assume the characteristic of chord extensions, depending on what I determine to be the root of the chord. By doing so, I purposefully define a modal quality for the passage, also implying the scale to which it belongs. For example, in m. 33, the pitch class set is Gb, F, Bb, Ab. One of the four-note chord options would have the spelling Gb, Bb, F, Ab, which would be notated as Gb^{maj^9} (with an omitted 5th).

Ex. 32: The Nomad, m. 33
When opening this chord for the brass instruments, I added the notes B (or Cb) and Db, which allowed me to create a secondary, parallel variation of the original motive.

![Original set](image)

Parallel set, with added tones

Ex. 33: Added tones allow for parallel variations of the same motive

By adding these tones, and by choosing Bb as the root of the chord, I defined Bb Phrygian as the mode of this section. The following example demonstrates my voicing of the brass instruments in this section, and the resulting Bb Phrygian scale.

![Trumpets](image)

Bb Phrygian scale

Trombones

Ex. 34: The Nomad, brass voicing, m. 33

All these techniques combined give me a wide range of harmonic possibilities. The fundamental idea of this technique is that each chord used in the piece will feature intervals from the original motive. There is a desirable balance to be reached between the consistency of these intervals throughout the chord progressions, and the variety of moods and sound qualities provided by such chords. As an example of such balance, we will look at the chord progression that supports the improvised solos. Notice how, despite featuring the same intervals, these chords possess very distinct characters.
Ex. 35: Chord progression for improvised solos
CHAPTER IV

MOVEMENT II: DISTANT DREAMS

The second movement of Infância was inspired by my early fascination with orchestrated music. I started studying piano at age eight, beginning to play at church services soon after. Even though I have always enjoyed playing the instrument, the idea of becoming a composer always seemed more attractive to me, and it also seemed to be the best fit for my introverted temperament. At age eleven, I began to compose rudimentary songs, while becoming more interested in orchestrated music of all kinds: Brazilian large ensembles, classical music, jazz big bands, and pops orchestras. At that time, most of my music listening was through the radio, which did not offer me choices; and so, I listened to everything I could. Fortunately, there was a lot of good Brazilian popular music on the radio all the time.

Listening to orchestras and big bands, I found it fascinating that there were individuals who could single-handedly write arrangements and all their individual parts. I soon decided that I wanted to do just that, but the path to achieve this goal seemed very unclear and far beyond my reach. The inspiration for the title Distant Dreams comes from this early desire and restlessness concerning my future as a musician.

This movement is my attempt to musically recall and express that same young passion, in a composition that displays both the formal simplicity and the strong lyricism typical of the Brazilian songs I listened to as a teenager, particularly the music of
Brazilian composer and pianist Ivan Lins, whose career rose to prominence in the mid-1970s, around the same time I was born. Lins has been one of the greatest influences on me as a listener, and on my writing style. Distant Dreams is my tribute to him and to his remarkable work.

Ivan Lins was born in Rio de Janeiro in 1945, and his first success, the song “Madalena,” was released in 1970. After a period of obscurity, he came to the spotlight again in 1975, and by then his music had started to display the characteristics that would define his writing style: a unique combination of melodic lyricism, a great variety of Brazilian rhythms, and interesting, complex harmonies. American jazz flutist Herbie Mann called Ivan Lins “the genius of lyrical music in Brazil, a magician with harmony.”\textsuperscript{36} For pianist George Duke, Ivan Lins is like “a modern-day Michel Legrand,” adding that “his chords are complicated, but the melody is so strong it’s undeniable.”\textsuperscript{37}

Lins writes music in a variety of popular genres, from ballads to baião, from samba to bossa nova, from pop to rock inflected tunes. Perhaps the best way to define Ivan Lins’ style is by looking at his musical influences. In his words, “there was a lot of jazz influence, bossa nova, Milton Nascimento, Dori Caymmi, Debussy, and Ravel.”\textsuperscript{38} Among the American artists who have recorded Lins’ music are George Benson, Quincy Jones, Take 6, The Manhattan Transfer, Patti Austin, Diane Schuur, Sarah Vaughan, Ella Fitzgerald, Joe Pass, Herbie Mann, Maria Schneider, and many others.

\textsuperscript{37} Ibid.
\textsuperscript{38} Ibid., 94.
In the composition of Distant Dreams, I abandoned the pitch class set technique utilized in The Nomad, as I searched for a more “song-like” style. To achieve this quality I have used a modal approach frequently heard in Ivan Lins’ music. In this modal approach, it is less important to adhere to the classical modes. My objective, instead, is to create harmonic “colors” that reduce – or even eliminate – the general sense of chord functionality, and produce tonal ambiguity.

**Rhythmic Elements: The Bossa Nova**

When the bossa nova appeared in the late 1950s, samba as a Brazilian popular music form had been around for at least four decades, and it had become a type of “official” genre of Brazil. As a consequence of this long-standing tradition, samba had already branched out into many subgenres, such as the *samba-maxixe* (the early sambas), *samba-canção* (a type of slower samba song), *samba-enredo* (played at the carnival parades), among others. Despite its roots in the samba tradition, the bossa nova genre of the late 1950s was not just a new, simplified type of samba. Antonio Carlos “Tom” Jobim defines bossa nova in terms of musical elements other than its groove: for him, bossa nova was a combination of rhythm, jazz harmonies, and a new, unique singing style, developed by the singer and guitarist João Gilberto.39 The new style from Rio de Janeiro was highly influenced by West Coast jazz, by progressive composers in the old *samba-*

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canção style, and by the modern classical music of Heitor Villa-Lobos, whom Tom Jobim frequently cited as having an important influence on him.\textsuperscript{40}

In Distant Dreams, I used a simple rhythmic variation of the bossa nova groove, which applies to the drum set, the bass, and one of the harmonic instruments, usually the guitar, which takes a rhythmic role while the piano plays freely. This simple pattern is typical of slow bossa nova tunes, like “Dindi,” by Tom Jobim.

![Bossa nova groove, as featured in Distant Dreams, mm. 16-17](image)

Ex. 36: Bossa nova groove, as featured in Distant Dreams, mm. 16-17

**Form of the Composition**

The arrangement is comprised of a fifteen-measure introduction, a thirty-two-measure chorus, a thirty-two-measure bridge, the re-exposition of the chorus now expanded to thirty-five measures, and a final six-measure codetta.

\textsuperscript{40} Chris McGowan and Ricardo Pessanha, *The Brazilian Sound*, 2\textsuperscript{nd} edition (New York: Billboard Books, 1998), 57.
The piece’s simplicity of form hides a variety of surprising elements which allow the music to flow in a less predictable way. Elements such as modulations, irregular section lengths, alternate chord changes for each one of the improvised solos, and the occurrence of motives from the other two movements, for example, will be explained in detail, section by section, in the following analysis.

**Introduction**

The fifteen measures that form the introduction of Distant Dreams can be divided into two distinct sections. The first four measures function as a pre-introduction, a type of interlude which helps connect the first and second movements by bringing the motive from The Nomad into a new harmonic context.
Notice how, at the end of The Nomad, both the complete and the incomplete motives are supported by chord structures directly related to the pitch class sets.

Ex. 37: Motive and supporting harmony in The Nomad, mm. 199-202

In the first four measures of Distant Dreams, the same motive is introduced with the support of a harmonic progression that is completely disassociated from the original pitch class set, as demonstrated in the following example.

Ex. 38: Motive from The Nomad, as presented in Distant Dreams, mm. 1-4
After a pickup measure (m. 5), the introduction starts in m. 6 with a harmonic progression that suggests the key of E minor. In m. 11 the Em chord is followed by A7, creating a ii-V progression that is immediately followed by another ii-V progression (Dm7(b5)-G7) leading to C minor, the initial modal center in the first chorus (m. 16). In the following harmonic analysis, brackets represent ii-V progressions in which the bass moves down a P5; dotted brackets represent ii-V progressions in which the bass moves down a m2; arrows represent dominant resolutions in which the bass moves down a P5; and dotted arrows represent dominant resolutions in which the bass moves down a m2 (the use of such dominant chords is called “tritone substitution”).

Ex. 39: Series of ii-Vs, shifting the modal center, Distant Dreams, mm. 6-15

**First Chorus**

The first chorus of Distant Dreams is a thirty-two-measure section in a A-B-A’-C form. The first six measures suggest the key of Eb major (though the Ebmaj7 in m. 18 has a #11, suggesting the Lydian mode), but the modal center shifts to Eb minor in m. 22, marking the end of the A section.

The B section starts in m. 24 with the appearance of a ii-V progression suggesting G major as the new modal center until m. 27. After an unrelated C/Bb chord in m. 28, a series of ii-Vs brings the B section to a close, and the harmony moves back to the original
Cm chord, in preparation of the next A’ section.

Ex. 40: Distant Dreams, first half of chorus 1, mm. 16-31

In the second half of this first chorus, notice that the A section is almost the same, but the last two measures (mm. 38-39) present an important harmonic shift: after resolving the ii-V progression in Eb minor, the Ab7 chord creates a ii-V progression, followed by a new ii-V half step higher. Because of this difference, I call this section A’. Notice how the next eight-measure section (mm. 40-47) is completely different from the B section presented in mm. 24-31, therefore I call it C section, which starts with a Dm chord. It is also important to notice how the end of this melody spills into the first two measures of the next section, which is the beginning of the first solo (mm. 48-49).
As in The Nomad’s main theme, the melody of Distant Dreams displays a lyrical, passionate character. The overall range of the melody in the first chorus is almost two octaves wide. When writing this type of melody, I always consider the tenor voice as a reference for the range, from its lowest notes to its falsetto range.
Bridge

The bridge is a thirty-two-measure section that contains two improvised solos: a sixteen-measure solo by the piano and a sixteen-measure solo by the trombone. There are two important elements that provide variety to this entire section.

First, for the first solo section, I wished to avoid the obvious repetition of the chord changes from the chorus. Notice that towards the end of the first chorus (C section, mm. 40-47), there is a slight decrease in the harmonic rhythm, with one chord per measure, as opposed to the two-chord per measure rhythm at the end of the A’ section (mm. 38-39). When the bridge begins, I decreased the harmonic rhythm even further, featuring one chord every two measures. There is also an increased sense of modality, as ii-V progressions and other elements of chord functionality are largely avoided in this section.

Second, for the trombone solo section, I wanted to differentiate it from the chord changes in the piano solo. Even though both solo sections start with the same chord progression (for eight measures), the second half of each one is different. In other words, I divided the entire bridge section in four eight-measure parts with a D-E-D-F form, in which D-E is the piano solo, and the D-F is the trombone solo. Notice the modal nature of this section, in which each chord seems to belong to a different tonality. Distinct harmonic “colors” are the key element of this section.
Notice how, in the last four measures of the trombone solo (mm. 76-79), I used the ii-V progression $F#m_7(b5) - B_7(b9)$ (the only in this section) as well as the tritone substitution $F^7(#11)$ to purposefully tonicize the key of E minor. This tonicization will be an important element of surprise in the next section, which will be explained in the second chorus analysis.

One final consideration for the bridge is my use of solo backgrounds, which are melodic or harmonic lines played as a background support for the improvised solo. Though usually simple and straightforward, I decided to include a four-note motive in mm. 67, 69 and 70, which is an anticipation of the motive that we will encounter in the third movement of Infância, called Baião Moderno, which will be explained in the next chapter. At this point, the listener cannot make the connection yet, but the subtle addition
of the motive will help to create a sense of continuity when the next movement is finally heard.

Ex. 44: Anticipation of motive from Baïão Moderno in Distant Dreams, mm. 67-70

**Second Chorus**

The second chorus of Distant Dreams presents three variations from the first chorus. First, it is presented two whole steps above the exposition, which explains my use of the ii-V progression at the end of the trombone solo in mm. 76-79.

Second, the first half of this second chorus is also an improvised solo. This is the first instance in which there is an improvised solo over the harmonic progression of the original melody. This means that the re-exposition of the theme is incomplete: only the second half of the chorus will be played in its original form (m. 96-116). In other words, the listener only hears the first part of the theme once (mm. 16-31).

Third, this second chorus is expanded in comparison to the exposition. When comparing the second half of the first chorus (mm. 32-47) with the second half of the second chorus (mm. 96-116), notice that the latter is five measures longer than the former. This is due to the insertion of two measures (mm. 107-108) in the middle of the chorus that extends the melody, and an alternate ending in which the note A is held for several measures. This alternate ending adds three measures to the original form of the
chorus. The following example compares choruses one and two, at the point in which two measures were inserted in the second chorus.

Excerpt from second half of first chorus

Excerpt from the second half of second chorus

Inserted measures

Ex. 45: Inserted measures in the second chorus of Distant Dreams

The following example compares the final measures of both choruses, with respective chord progressions, displaying the three-measure extension of the second chorus. Notice also that the two measures inserted in the previous section shifted the modal center, and at this point, the melody of this section is in the same modal center as the first chorus, even though both choruses started two whole steps apart.
Ex. 46: Extended ending in the second chorus of Distant Dreams

**Codetta**

The last six measures of Distant Dreams function as an interlude, a connection with the next movement, *Baião Moderno*. Just like the first four measures of Distant Dreams used the pitch class set from *The Nomad* to create a sense of transition between movements, the codetta uses the pitch class set from *Baião Moderno* to prepare the listener for the movement to come. The pitch class set and its developments will be explained in the next chapter. For now, notice how the codetta melody is the theme from *Baião Moderno* in augmented form.
Ex. 47: Codetta in Distant Dreams quoting *Baião Moderno* theme
CHAPTER V

MOVEMENT III: BAIÃO MODERNO

I was raised in the suburbs of Rio de Janeiro during the late 1970s and 1980s, at a time when Brazil went through one of its greatest financial crises. The military dictatorship that ended in 1984 left the country with high external debt, astronomical inflation, and growing social inequality. The lack of basic infrastructure in the suburbs was a consequence of decades of the government’s complete negligence regarding the needs of its citizens.

Despite being aware of these problems, even as a child, I hold good memories from that period. When I think about growing up in the outskirts of Rio, I recall with gratitude the sense of joy, the carefree – and, in hindsight, dangerous – freedom that we enjoyed in our daily lives. I feel greatly blessed for the creative ways that we, children, entertained ourselves amid so much social struggle. I recall playing soccer barefoot on unpaved streets, flying kites that often got dangerously stuck on power lines; I recall playing hide-and-seek in active construction sites.

The third movement of *Infância* recalls and celebrates those memories, and the joy of being a little Brazilian boy in the 1980s. The movement is filled with many small sections, to represent the variety of games, the energy, and the fun, which are unique to that place and time.
*Baião Moderno* is comprised of a long introduction, four distinct sections, two short bridges, three improvised solos, and a coda, as demonstrated in the following table.

Table 6. Form chart for *Baião Moderno*

<table>
<thead>
<tr>
<th></th>
<th>INTRO</th>
<th>A</th>
<th>VAMP</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>1-14</td>
<td>15-31</td>
<td>32-35</td>
<td>36-44</td>
</tr>
<tr>
<td>(m.)</td>
<td>14</td>
<td>17</td>
<td>4</td>
<td>9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
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<th>B</th>
<th>BRIDGE 1</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sop. Saxophone</td>
<td>mm. 45-76</td>
<td>77-84</td>
<td>85-88</td>
<td>89-96</td>
</tr>
<tr>
<td></td>
<td>(32 m.)</td>
<td>(8 m.)</td>
<td>(4 m.)</td>
<td>(8 m.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>SOLO 2</th>
<th>D</th>
<th>BRIDGE 2</th>
<th>SOLO 3</th>
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<tr>
<td>Trumpet</td>
<td>mm. 97-128</td>
<td>129-136</td>
<td>137-140</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(32 m.)</td>
<td>(13 m.)</td>
<td>(6 m.)</td>
<td></td>
</tr>
<tr>
<td>Drums</td>
<td></td>
<td></td>
<td></td>
<td>mm. 141-156</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>INTERLUDE</th>
<th>A</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>157-172</td>
<td>173-185</td>
<td>186-191</td>
</tr>
<tr>
<td>(m.)</td>
<td>16</td>
<td>13</td>
<td>6</td>
</tr>
</tbody>
</table>

Rhythmic Elements: Baião

During the nineteenth century, many popular dance forms developed throughout Brazil’s different regions. In the most developed centers where African culture was more prominent, African and European dances mixed over time. Many of these popular new forms were generically called *batuques*, describing any popular gathering in which people sang and danced together.
One of the many batuque variations developed in rural Bahia state, in the Northeastern region of Brazil, was called baião. The origin of the name is unclear, but some musicologists believe that baião comes from the word “bahiano,” which identifies the person born in Bahia.\textsuperscript{41} This folkloric tradition became popular in rural areas of other Northeastern states, but it was only in the 1940s that it achieved wide popularity through the radio and recordings made by singer and composer Luiz Gonzaga who, to this day, is considered the “King of the Baião.”

Until 1960, Rio de Janeiro was the capital of Brazil. Throughout the twentieth century, many migrant workers flooded into the big cities of Rio de Janeiro and São Paulo, trying to escape the drought and poverty of the Northeast, and hoping to find jobs and a better way of life in the rich southeast. With a growing Northeastern population in these cosmopolitan areas, important aspects of the Northeastern culture were incorporated into the Southeastern life style, particularly culinary, literary, and musical influences.

Luiz Gonzaga was born in the northeastern state of Pernambuco in 1912. He arrived in Rio de Janeiro in 1939, where he made a living playing his accordion at clubs and bordellos.\textsuperscript{42} Two years later, Gonzaga started recording singles, – waltzes, mazurkas, and polkas – but he was determined to make the baião popular in the big city. In 1946, he recorded the song “Baião,” which he wrote with lyricist Humberto Teixeira. The record

\textsuperscript{41} Severiano, Jairo. \textit{Uma história da música popular brasileira: das origens à modernidade} (São Paulo, Brazil: Editora 34, 2008), 280.

enjoyed immense commercial success, and soon many other composers embraced the style.

Gonzaga popularized and urbanized the *baião* style. He also standardized the basic *baião* instrumentation in this new urbanized setting: accordion, triangle, and *zabumba* (another type of *surdo*, or bass drum). The “Baião Era” would last until the late 1950s, when the bossa nova arrived. In the 1970s, Gonzaga’s career had a comeback, and to this day, *baião* remains one of the most popular genres in Brazil. Luiz Gonzaga died in his home state of Pernambuco in 1989.

The following triangle pattern is typical of the *baião* style.

![Ex. 48: Traditional baião pattern for the triangle](image)

The following example demonstrates the *baião* groove with its traditional instrumentation (triangle and bass drum), as well as its adaptation for the drum set, which I have used in *Baião Moderno*. 
Ex. 49: Baião groove and its adaptation for the drum set

I also included the maracatú “war-snare” pattern (mentioned in The Nomad) in mm. 9-10, 165-168, and 186-189 of Baião Moderno. Combinations of genres are very common in Brazilian popular music, and in this particular case, the addition of the maracatú pattern over the baião groove helps increase the tension in those passages.

Composition Technique 1: Melody

In the third movement of Infância, I again avoided the patterns of tonal music, opting for the pitch class set technique to achieve unpredictable melodies and colorful, modal harmonies.

Baião Moderno is based on the four-note pitch class set G, C, E, F#, which can be described as [5-4-2], representing the number of half steps between each note of the pattern. In other words, from any starting note, the pattern moves a P4 (or P5, which is its octave inversion), a M3 (or a m6), and a M2 (or a m7). These intervals are essential to the structure of the piece, both melodically and harmonically, as we shall see in this chapter.
Ex. 50: *Baião Moderno*, pitch class set

The first appearance of the pitch class set as a melodic motive happens in the introduction, where a four-measure bass line displays several variations of the set. Notice how, even though the fundamental note is always the G, the many variations of the set make it impossible to define any specific mode for the entire passage.

Ex. 51: Bass line features five variations of the set, *Baião Moderno*, mm. 1-4

In mm. 9-10, the set is melodically used, though with a few variations, as transitional material.

Ex. 52: Variations of the motive, *Baião Moderno*, mm. 9-10
In the example above, the first and second variations are direct repetitions of the original motive (P4-M3-M2). Variation 3 is a five-note pattern, in which the extra note B delays the conclusion of the M2 interval between F# and G#. Variation 4 is both incomplete and inverted (M3-P4). Variation 5 seems to be incorrect, because it apparently features the intervals P4-m3; however, the original idea for this variation was the cell B-D#-G# (M3-P4). In other words, variation 5 was conceived with the B placed an octave lower, yielding a G#m chord in its first inversion, but the chord was simply spelled out in its second inversion, instead. Notice the presence of what I call “filling material” on beat three of m. 10, which is to say that this material is unrelated to the original motive, generally filling up a given space between motivic variations. Beat four of m. 10 consists of a single interval from the original motive, the M3, inverted as a m6.

This two-measure phrase transitions into a four-measure vamp (mm. 11-14). A vamp is a short section in which an ostinato is played in preparation for the entrance of a soloist. This specific vamp-like section – which is still part of the introduction – sets up the mood of the piece, and defines the note G as the initial modal center for the A section. Notice how the bass presents the original motive in the form of an ostinato line.

Ex. 53: Motive as an ostinato bass line, *Baião Moderno*, mm. 11-12

The section A of *Baião Moderno* presents the main theme. The theme is comprised of four phrases, all featuring variations of the original motive and filling materials.
Ex. 54: *Baião Moderno*, first phrase of the main theme, mm. 15-17

In the example above, all occurrences of the motive present the original structure, except for variation 3, which presents the intervals in a different order (M3-M2-P4). Often, a particular variation of the motive allows me to establish a mode. Once I establish a mode, the filling material is usually drawn from that modal scale. The following example demonstrates both the variations of the motive, and the filling materials drawn from the temporary Db Lydian mode, which begins in m. 20.

Ex. 55: *Baião Moderno*, second phrase of the main theme, mm. 19-21

The third phrase presents a similar set of variations, as well as filling materials drawn from the Db Lydian mode (over a Dbmaj7/F chord), the Db melodic minor mode (over a Gb7(#11) chord), and the Eb Dorian mode (over a Ebmin9 chord).
Ex. 56: *Baião Moderno*, third phrase of the main theme, mm. 23-25

The fourth and last phrase of the main theme is divided into two two-measure melodic lines. Each one of these lines contains a sequence in which the motives overlap, forming an elision. Notice how the final motivic variation of each line yields different modes. This four-measure phrase (mm. 27-30) contains seven variations of the original motive.

Ex. 57: *Baião Moderno*, fourth phrase of the main theme, mm. 27-30
After a short vamp (mm. 32-35), the B section starts in m. 36, presenting four variations of the original motive.

Ex. 58: Motivic variations, Baião Moderno, mm. 36-44

The B section is followed by a thirty-two-measure improvised solo (mm. 45-76) by the soprano saxophone. Following the solo, the B section returns for eight measures (mm. 77-84), until the arrival of the first bridge. In the context of this piece, a bridge is a short section which contains melodic material – as opposed to a vamp – and links two sections of the composition. In this case, sections B and C – which are both eight measures long – are linked by a four-measure bridge. In this first bridge, the melody is featured in the bass, and it contains four variations of the original motive.

Ex. 59: Bridge, Baião Moderno, mm. 85-88
Both the first and second variations present the intervals in the order M3-P4-M2, different from the original set (P4-M3-M2). Variation three presents the original set order, while variation four is incomplete. As I have pointed out before, the interval between the last note of a variation and the first note of the next does not follow any particular pattern; this is an arbitrary choice. Coincidentally, all these four variations are connected by a half step.

Following the first bridge, the C section displays an augmented version of the original motive. Notice how the motive is played at the end of mm. 89-92. The motive then blends with the harmony in mm. 93-95, as if only chords were being played (the intended melody is shown in the analysis).

Ex. 60: C section, *Baião Moderno*, mm. 89-96
A long, fast-moving melodic line (m. 96) brings the C section to a conclusion, as shown in the previous example. Notice that the melody ends on the down beat of m. 97.

The next section brings a new improvised solo, this time by the trumpet, without any harmonic support for eight measures (mm. 97-104). Chord changes start in m. 105, but these chord changes are different from the ones during the soprano saxophone solo (mm. 45-76). More on the harmonic structure of the piece will be covered later in this chapter.

The D section of *Baião Moderno* does not directly reference the pitch class set. For this section, I created a texture that contrasts with the rest of the piece in two distinct ways: 1) through a new rhythmic feel based on eighth-note triplets, which alternates with the *baião* groove throughout the section; and 2) through a stepwise melodic line that is largely derived from a simple chord progression which, after being played for four measures (mm. 129-132), is then transposed up a m3 (mm.133-136).
Ex. 61: D section, *Baião Moderno*, mm. 129-136

This section is followed by a second bridge, in which variations of the pitch class set are used as melodic material. This four-measure section connects the D section with the drum set solo.
The next sixteen-measure section features an improvised drum set solo (mm. 141-156). The drummer improvises for eight measures alone, and is then joined by the congas and the *ganzá* in m. 149. These percussion instruments support the groove through the remainder of the drum set solo.

The next section brings back the material from the introduction, which, here, works as an interlude (mm. 157-172), preparing the listener for the recapitulation of the piece. It is important to notice, however, that the interlude is slightly longer than the introduction, due to the insertion of two measures. This insertion happens in the small section that anticipates the vamp-like, final portion of the interlude. For comparison, notice how the motive was varied in mm. 9-10 (two measures long) of the introduction, and how this section reappears in an expanded form in mm. 165-168 (four measures long).
The recapitulation starts in m. 173, and it is interrupted in m. 185 with the arrival of the coda. The coda contains four measures of interplay between the bass and the upper voices, all featuring variations of the original motive. This interplay builds tension, preparing the listener for the final statement of the piece.
The final phrase of the piece comes not from the A, but from the C section, in a phrase that summarizes the piece’s motive with a series of variations. Unlike the first appearance of this phrase in m. 96, which closes on the note D, this final statement concludes on the note E. By doing so, the final interval of the piece is the same as the first: a P4.

Ex. 64: Coda, *Baião Moderno*, mm. 186-189

Ex. 65: Final phrase, *Baião Moderno*, mm. 190-191
Composition Technique 2: Harmony

As in The Nomad, the harmony of Baião Moderno is also based on the piece’s pitch class set. I have used three distinct approaches to create the movement’s harmonic structure: 1) by utilizing the four-note chords derived from the pitch class set; 2) by adding complemental notes to the original four-note chords to create harmonies that are translatable into the standard jazz chord notation; and 3) by adding to the four-note chords alternate bass notes that are unrelated to the original pitch class set. The following examples explain each one of these techniques.

The fundamental step in defining the harmonic structure of the piece is to write the possible variations of the pitch class set, and then organize them vertically. These are the possible variations of the set in which the starting note is G.

Ex. 66: Pitch class set variations and their resulting chords

It is important to point out that, even though these chords have only four notes, some of them are considerably dissonant. Also, the lack of a tonal relationship between these chords helps me combine them in ways that create a sense of dissonance and
instability, despite the chord’s apparent simplicity. At times, for example, I have even used simple triads, derived from the pitch class set (P4-M3-M2), to harmonize short passages. Even though the chords are very simple in their structure, the resulting chord progression is unstable and unpredictable. The second bridge exemplifies this approach.

Ex. 67: Harmonic reduction of the second bridge, *Baião Moderno*, mm. 137-140

The following example explains the relationship between each of these chords and the original pitch class set.
Ex. 68: Chords generated by the pitch class set

My second approach to creating the harmonic structure consists of adding notes to the original four-note chord, which allows me to define – or to alter – the mode at any given time. A good example is the chord resulting from the pitch class set G, D, F#, E. Notice that the resulting chord (if G is considered the root) lacks a third. At different times, I have used this chord with the addition of either a M3 or a m3.

Ex. 69: Adding notes to original chords

My third approach to the harmony consists of the addition of alternate bass notes to the four-note chord from the original motive. It is interesting to notice that chords that include the same intervals contained in the initial motive can acquire distinct sound qualities when played over different bass notes. For instance, in the example below, which is the beginning of the soprano saxophone solo section, the original motive originates the chord A\textsuperscript{maj7(#11)}. The second chord in the progression is simply the
repetition of the same chord structure, but now with an unrelated B on the bass, which turns the chord into a $B^9_{(13)}$ chord.

Ex. 70: Use of an alternate bass modifying the character of the chord
CHAPTER VI

CONCLUSION

Brazil is a large country with a rich and long history of miscegenation and blending of cultures. The broad variety of musical forms and genres in Brazil is one of the many aspects of this unique and diverse social construction. Infância: A Brazilian Suite in Three Movements for Jazz Orchestra is a creative work that presents many musical aspects of Brazilian culture in a cohesive way. During the writing process, I found myself composing both instinctively, based on my cultural heritage, and rationally, by exploring new knowledge acquired through this research.

The two essential objectives of this project were: 1) the composition of a new work of art which contributes to the expansion of the jazz big band repertoire, recognizing the importance and influence of Brazilian music in the establishment of jazz as a universal language; and 2) the presentation of research which provides a historical and theoretical analysis of the large variety of musical and compositional elements featured in the work. It is my hope that this research will allow composers, arrangers, performers, scholars, and listeners to further deepen their knowledge of Brazilian music through the reading of the sources cited in this dissertation.

Elements of the jazz language are pervasive in this work, from the traditional jazz big band sound in the orchestration, to the harmonic and chord-voicing concepts used, and to each one of the eight individual improvised solos featured throughout the piece.
The combination of both musical languages mirrors the fascinating ways in which both American and Brazilian cultures have interacted over time, influencing and being influenced by one another.

This piece has been recorded in my album *Infância*, and for reference purposes, the recording is included as part of this dissertation.
BIBLIOGRAPHY

Books


**Article**


**Websites**


APPENDIX A

FULL SCORE
Movement I: The Nomad

Instrumentation

Piccolo – Flute 1
  Flute 2
Soprano Saxophone
  Alto Saxophone
  Tenor Saxophone 1
  Tenor Saxophone 2
  Baritone Saxophone

  Trumpet 1
  Trumpet 2
  Trumpet 3
  Trumpet 4

  Trombone 1
  Trombone 2
  Trombone 3
  Bass Trombone

  Tenor Voice

  Guitar
  Piano
  Acoustic Bass
  Drum Set
  Percussion
Movement II: Distant Dreams

Instrumentation

Flute 1
Flute 2
Soprano Saxophone
Alto Saxophone
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Bass Trombone

Tenor Voice

Guitar
Piano
Acoustic Bass
Drum Set
Infância
A Brazilian Suite in Three Movements for Jazz Orchestra

II. Distant Dreams

© 2016 - Cassio Vianna - Vianna Music, BMI
Movement III: Baião Moderno

Instrumentation

Piccolo – Flute 1
Flute 2
Soprano Saxophone – Flute 3
Alto Saxophone
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Bass Trombone

Tenor Voice

Guitar
Piano
Acoustic Bass
Drum Set
Percussion 1
Percussion 2
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APPENDIX B

CD RECORDING
Musicians

Woodwinds

Sara Schuhardt – Piccolo and flute
Chang Su – Lead alto saxophone, soprano saxophone, flute
Sam Hesch – Alto saxophone 2, flute
Kenyon Brenner – Tenor saxophone 1
Darrel Watson – Tenor saxophone 2
Alyson Agemy – Baritone saxophone

Trumpets

Brad Goode (Lead)
Derek Watson
David Moore
Christopher Navarrete

Trombones

Mike Conrad (Lead)
Zach Rich
Copland Harris
John Mathews (Bass)

Rhythm Section

Matt Landon – Guitar
Tom Amend – Piano
Braun Khan – Bass
Jim White – Drum set
Flavinho Santos – Percussion

Special Guest

Julian Cary – Vocals

Recorded January, 2017