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Recital I.

03 March 2017. Recital Hall, UNCG.

Johannes Brahms: *Clarinet Sonata, Opus 120, Number 2*, Carlos Guastavino: *Clarinet Sonata*, Belá Bartók: *Contrasts*.

Recital II.

13 April 2018. Recital Hall, UNCG.

Frederic Chopin: *Nocturne, Op. 9, No 2*, Arthur Benjamin: *Le Tombeau de Ravel*, Johannes Brahms: *Clarinet Trio in A minor, Op. 114*.

Recital III.

15 November 2018. Recital Hall, UNCG

Claude Debussy: *Premier Rhapsody*, Theresa Martin: *Gryphon*, Nino Rota: *Clarinet Trio*, Pixinguinha and Benedito Lacerda: *Ingênuo*, Pixinguinha: *Segura Ele*.

In this paper, I focused on the instrumentation of the early *choro* ensemble and its development since its inception. I demonstrated why early *choro* began using these particular instruments, which ended up influencing *choro* style for all future *choro* variations persisting through today. I explored the capabilities of some of these instruments and how each of them is associated with a functional role in fulfilling different parts of *choro*. In addition, I documented how some of these instruments arrived in Brazil and why they became so popular in the contemporaneous Brazilian musical scene and remain so through the present time.

THREE RECITALS AND A DISSERTATION DOCUMENT:
THE EARLY *CHORO* ENSEMBLE

by

Darkson Magrinelli Rocha

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Approved by

Committee Chair

APPROVAL PAGE

This dissertation written by Darkson Magrinelli Rocha has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
Kelly J. Burke

Committee Members _____
Mary Ashley Barret

James B. Douglass

Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

THE EARLY *CHORO* ENSEMBLE

Introduction

The Brazilian popular music known as *choro* has its origins in the mid-nineteenth century as a mixture of European, African, and indigenous Brazilian influences. The music was most often instrumental, but sometimes lyrics and vocals were added to the ensemble. This music was influenced by rhythmic elements from both Africa and Brazil. *choro* were very popular in the middle of the nineteenth century and represent a synthesis of some of the European dance forms and harmonic structure, especially in dances such as the waltz, polka, and serenade.¹ There were also other dances developed in Brazil around the same time, such as *Maxixe* and *Lundu*. These dances were influenced by African traditions and also had a huge impact in *choro*, especially in the rhythmic aspect.² These dance influences will be explored in greater detail later in the paper.

¹ Livingston-Isenhour, Tamara Elena and Thomas George Caracas Garcia, *Choro: A Social History of Brazilian Popular Music* (Bloomington, IN: Indiana University Press, 2005), 177.

² Livingston-Isenhour and Caracas Garcia, 22-33.

Instrumentalists began to incorporate elements from each of these dances while they were performing in bars and other social gatherings. These instrumental ensembles rapidly became known and standardized as the *choro* ensemble. The events where these early *choro* ensembles were performing began to be known as *Roda de choro*. Little by little, the music performed by these ensembles gradually came to be called *choro* or *chorinho*, and the performers were the *chorões*. These early *choro* ensembles were formed informally by amateur and professional musicians, and generally included a soloist instrument (usually the flute), a *cavaquinho* (which looks like a small guitar but with 4 strings), one or two guitars, and, a *pandeiro* (Brazilian tambourine).³

Although the early *choro* was influenced by popular dances (such as the waltz and the polka) which had been imported to Brazil, it had some distinct differences, especially in melody and rhythm. Each of these differences, including the use of the indigenous instrumentation, made *choro* a unique and enduring genre. In this paper, I argue that the early *choro* ensemble used this particular set of instruments because they were the instruments played by the non-professional musicians who were the ones to first begin to assimilate *choro* into Brazilian popular music.

³ Eric A. Murray, "Tradition and Innovation in the Pedagogy of Brazilian Instrumental Choro" (PhD diss., Kent State University, 2013), 9-11.

Table 1. *Choro* Timeline.⁴

Middle 1800 – Salon dances like the Polka become popular in Europe
1808 - The king of Portugal arrives in Brazil with his court
1821 – The king goes back to Portugal but leaves his son in Brazil as Emperor
1822 – Brazil’s Independence from Portugal
1837 – The Waltz arrives in Rio de Janeiro
1845 – The Polka arrives in Rio de Janeiro
1848 - The birth of the flutist Joaquim da Silva Calado
1851 – The Schottische arrives in Rio de Janeiro
1859 – The flutist Mathieu-André Reichert arrives in Brazil
1867 – Calado writes the <i>choro Flor Amorosa</i>
1869 – Calado writes two polkas <i>Querida por todos</i> and <i>A sedutora</i>
1870 – Calado creates the <i>choro</i> ensemble “ <i>Choro Carioca</i> ” and the first <i>choro</i> ensembles start to play their music in the neighborhoods of Rio de Janeiro
1873 – Calado plays a concert for his friend Reichert
1889 – Proclamation of the Republic of Brazil
1889 – Chiquinha Gonzaga writes <i>Só no Choro</i> , which is the first piece to have the term <i>choro</i> in its name

⁴ Celso Rizzi, *Musica brasileira: O chorinho através dos tempos* (e-galáxia, 2016), 134-139, Adobe PDF eBook.

1912 – Pixinguinha writes his first <i>choro</i> <i>Late de Leite</i>
1918 – Pixinguinha writes one of the most famous <i>choro</i> , <i>1x0</i>
1920 – <i>Choro</i> became a genre of music in Rio de Janeiro

Problem Statement / Research Questions

In this paper, I focused on the instrumentation of the early *choro* ensemble and its development since its inception. As I native Brazilian, where *choro* was always present in my life, I decided to research how the *choro* began and how it evolved into a genre so closely identified with Brazil. Related questions included: Why early *choro* began using the specific instrumentation consisting of guitar, cavaquinho, melodic instrument, and pandeiro, which ended up influencing *choro* style for all future *choro* variations that persist through today; how each of these instruments became associated with a functional role in fulfilling different parts of *choro*; and how the introduction of guitar, cavaquinho, and pandeiro from the Iberian Peninsula made a huge impact on indigenous music making. Although flutes have been documented in Brazil from before colonial times, I also wanted to explore how the introduction of the modern flute may have impacted the formation of the *choro*. Finally, I wanted to understand why the instruments from the early *choro* ensemble

became so popular in the contemporaneous Brazilian musical scene and how they influenced the present *choro* scene throughout the world.

Status of Related Research

There have been other dissertations, papers, and articles about *choro*'s origin, influences, repertoire, and placement in Brazilian classical music. One example is the dissertation of Maurício Alvez Loureiro at the University of Iowa. The main subject of his dissertation is "*The Clarinet in Brazilian choro with an Analysis of the choro para Clarineta e Orquestra (choro for Clarinet and Orchestra) by Camargo Guarnieri*". From his dissertation, I not only found relevant information about the role that the clarinet plays in *choro*, but also particular information about the origin of *choro* and the terminology of the word *choro*.

Another important source that was helpful was Eric A. Murray's PhD dissertation "*Tradition and Innovation in the Pedagogy of Brazilian Instrumental choro*" at Kent State University, where he specifically discusses the formation of the first *choro* ensemble, as well as the informal gatherings where the *choro* players used to play *choro*. However, he does not discuss the development, the particular relationship among instruments, or how this ensemble defined *choro* music.

My work also relates to Catherine Keen Hock's dissertation from the University of North Carolina at Greensboro, titled "*The Pivotal Role of Messian's Quartet for the End of Time in the Establishment of the Clarinet-Piano Quartet Genre*". This dissertation was helpful in creating a parallel argument in how a specific instrumentation can influence the development and the creation of a genre. Moreover, Fabiana Magrinelli Rocha Dahmer's DMA dissertation "*The Influences of the French Flute School on Brazilian Flute Pedagogy*" from the University of Southern Mississippi helped me to find first-hand information about the arrival of the Boehm system flute in Brazil, and the influence that this instrument had in the development of the flute school in Brazil.

The sources which more closely relate to my topic are the PhD dissertation about the Brazilian *choro* written by Thomas George Caracas Garcia titled "*The Brazilian choro: Music, Politics and Performance*" at Duke University, and the book Caracas wrote with Tamara Elena titled "*choro: A Social History of Brazilian Popular Music*". These sources provided context and background information about Brazilian popular music, more specifically, the *choro*. A thorough review of the literature related to *choro* revealed many documents dealing with particular pieces, composers, or *choros* for specific instruments. Even though some of the literature may address the early *choro* ensembles, it does not further explore my fundamental question: why did the early *choro*

ensembles begin with the specific instrumentation consisting of guitar, cavaquinho, a melodic instrument, and pandeiro?

Procedures

I started my research with music books from Brazil which not only delved into the aspects of *choro*, but also approached the historical facts of the country during its period as a colony of Portugal. By doing this, I learned about the external influences on *choro* and its origins in Brazil. I went further with these sources to explore the first performers of *choro* and how each of these most relevant instruments in early *choro* arrived in Brazil. Some scores, recordings, dissertations, and journals helped me analyze further the organization of *choro* and the functional role expected of each instrument.

It is important to note that because I am a native of Brazil, I have a great deal of experience as a modern *choro* player. I am also a native speaker of Portuguese, which is the language required for research. Because of these two unique characteristics, I could conduct research and interact with the *choro* experts without any boundaries.

I learned during my early research that it is difficult to find substantial information about *choro* in the U.S. Moreover, the sources that I was able to locate here are written by Americans or other non-Brazilian scholars who may have studied the *choro* but have not lived the *choro*. Travel to Brazil was

necessary in order to consult primary sources and conduct research in the place and environment where the music started. For these reasons, the most important place that I visited was the city of Rio de Janeiro, the birthplace of this musical genre that has influenced Brazilian musical culture since 1870.

There are two specific places that I have visited to conduct my research. First, I went to visit the *Biblioteca Nacional do Brasil* (National Library of Brazil) to be able to access primary sources that not only deal with the colonization of Brazil, but also the music that was played in the country at that time (sixteenth century). There, I also conducted research about the African and indigenous traditions in Brazil. Together with the European heritage, these influences were what led to the inception of *choro*.

This library (and other museums that I visited), houses information on the instruments that formed the early *choro* ensemble; this is another area of my research. I explored how the instruments played by the early *choro* ensemble arrived in Brazil, why they became popular, and why they remain so today. I also conducted research at the National Museum in Rio de Janeiro and am very fortunate to have completed my research for this document shortly before the tragic fire that burned the famous museum to the ground.

The second archive I visited was the museum/library *Casa do choro* (House of *choro*). There I was able to consult primary sources about the first *choro* ensemble named *Choro Carioca*, which formed in the late nineteenth

century. My research involved accessing the scores for musical analysis and being able to confirm the contemporaneous instrumentation. The *Casa do choro* is the only place where I could find this primary source documentation. In addition, my research was further informed in June 2018, when I went to visit some of the places where the first *choro* ensembles performed. In the late 19th century, the popular places to perform *choro* were located in the most historical and populated areas of Rio de Janeiro. These places still exist, but many are now museums, although some remain houses and bars.

CHAPTER II

WHAT IS *CHORO*?

The origin of the name *choro* is controversial because it has more than one supported answer. Most people from the classical musical audience know the term *choro* due to the name given to a series of compositions, each titled *choro*, by the most prominent classical composer from Brazil, Heitor Villa-Lobos (1887-1959). The reality for the classical music audience is that Villa Lobos did not invent the *choro*, although many of his compositions are related to *choro*. Instead, popular *choros* were performed much earlier and served as an influence on his writing.

The term *choro* was also used to refer to certain salon dances that were introduced to Brazil during the late nineteenth century. Similar to how samba quickly became associated with a dance form, fairly early on, the use of the term *choro* became the name of a musical genre. Even though most of the *choro* pieces are lively and fast, in Portuguese the word *choro* means “crying” or “weeping” and *chorões* (the *choro* players) means “weepers”.⁵ Therefore, it should not be surprising to learn that many *choros* have a melancholy flavor

⁵ Diniz, André, *Joaquim Calado, o Pai do Choro* (Rio de Janeiro, RJ: Jorge Zahar Ed., 2008), 29.

and invoke sadness in the listener, especially the *choro Canção* (*choro Chanson*) or *Valsa choro* (*choro Waltz*).

Perhaps the most influential definition for the origin of the word *choro* can be traced from the word *chormeleiro*. In Europe, there were similar groups of wind players who mostly played the *charamela* (a double-reed instrument like the shawm). “The initial model for the Brazilian *charamela* groups, like the instruments themselves, came from Europe where *charamelas* were present in political, religious, military, and civic life”.⁶ Through the process of colonization, these similar ensembles were established firmly into Brazilian culture. In Brazil, the players in these groups were referred to as *chormeleiros* and comprised a mixture of whites, mulattoes, Africans and Amerindians. It resulted in a mixture of European and African musical heritage.⁷ *chormeleiros* were hired to play not only in the houses of rich people, but also in public events on the streets, farms, or in other informal gatherings.⁸

The informal approach to the music making by the *chormeleiros* may be one more influential factor in the naming of the *choro* genre, because there is even more meaning behind the term *choro*. It is also a way to feel, to play, to

⁶ Crook, Larry, *Brazilian Music: Northeastern Traditions and the Heartbeat of a Modern Nation* (Santa Barbara, CA: ABC-CLIO, 2005), 31

⁷ Crook, 32.

⁸ Alves Loureiro, Maurício. “The clarinet in Brazilian Choro with an analysis of the Choro para Clarineta e Orquestra (Choro for Clarinet and Orchestra) by Camargo Guarnieri” (DMA diss., University of Iowa, 1991), 26-29.

phrase; it is reimagining music from different cultures through a Brazilian lens.⁹

In this paper, I am approaching *choro* not only as a style or a genre, I am also referring to it as an ensemble, as a concept for a group of musicians, and as music which was played in social gatherings by informal musicians through a combination of particular instruments.

Influences on Early *Choro*

As mentioned in the introduction, early *choro* was highly influenced by certain European dance forms. Examples of these dances include the polka, the schottische, the waltz, and serenade. The waltz arrived in Brazil in 1837, the Polka arrived a little later in 1845, and the schottische in 1851, although the polka probably had the most influence. The native Brazilians heard this music, but some of them could not study, read actual scores, or even perform in the original instrumentation because they had no formal musical training or access to other instruments. Instead, they took what they heard, adapted to the instrumentation available to them, and created their own original music. However, since some *choro* players were also training in bands, they had the ability to read music.¹⁰ As a result, *choro* was often a mix of non-trained musicians, alongside with literate musicians.

⁹ Rizzi, 81.

¹⁰ Murphy, John P. *Music in Brazil* (New York: NY, Oxford University Press, 2006), 31.

The earliest national Brazilian dances that developed in the eighteenth and early nineteenth centuries as a result of the influence of the European dances were the *Seresta* and *Modinha*. With the addition of Brazilian and African rhythmic flavors, new local genres of music ended up being created, such as the *Lundu*, the *Maxixe*, and finally, the *choro*. The emergence of *choro* is strongly related to these dances that rapidly became popular in the Brazilian musical scene¹¹ and to the characteristic rhythmic syncopations derived from African Brazilian heritage.

Example 1. Afro-Brazilian Rhythm. ¹²



It is interesting to know that we can see a similar European and African impact happening in Cuba with the *danzón*, the *beguine* in Martinique, and *ragtime* in the United States. Each of these styles incorporated elements from European and African dances.¹³

¹¹ Vasconcelos, Ary. *Raizes da Musica Popular Brasileira* (Rio de Janeiro: RJ, Rio Fundo Editora, 1991), 33.

¹² Livingston-Isenhour and Caracas Garcia, 32.

¹³ Livingston-Isenhour and Caracas Garcia, 32.

Choro's Development and Brazilian Musical Heritage

Brazilian musical heritage is both heavily intertwined with Portugal's musical heritage and influenced by Portugal's long-standing involvement in the African slave trade. Early colonists brought their African slaves with them, which had further impact on Brazilian cultural life. Between 1550 and 1810 over five million Africans were transported to Brazil. The sexual relations between Portuguese colonial men with Amerindian and African women produced a huge miscegenation in Brazil. There were even terms that were used to identify these mixed raced people. For instance: *mulatto* was a mix of European and African; *caboclo* and *mameluco* were European and Amerindians; and *cafuzo* for a mix of Amerindian and African. There were many other classifications such as: *mestico*, *moreno*, *chulo*, *pardo*, etc. which were used also to classify hair types, skin pigmentations, and other physical attributes.

Miscegenation was considered an acceptable way to increase the population of the territories and to bring Africans into colonial society. For instance, in the Brazilian colony it was possible to a mulatto, son of a slave mother with white father, to learn a useful trade, gain freedom and rise to a higher place in the colonial society. Brazil had a better understanding of racial identification, and this flexibility to accept miscegenation, made Brazil a society with a more harmonious racial democracy.¹⁴ The United State imposed a rigid

¹⁴ Crook, 19-21.

Anglo-American privileged system leading to strict patterns of segregation and condemnation of miscegenation. In Brazil, as a result of the centuries of inter-racial union and tolerance for difference, racism is not as prevalent.

The kingdom of Portugal was temporarily relocated to Brazil from 1808 to 1821, which included the transference of the king's court and a large population of native Portuguese. As a reminder, it was during this time period (early nineteenth century) that dances like polkas, waltzes, and the schottische were very popular in Europe. These dances arrived in Brazil with Portuguese and other European immigrants. At this same time, Rio de Janeiro was established as the capital of Brazil and Portugal; it also rapidly became the center of Brazilian cultural life.¹⁵ The new capital was the birthplace of this musical style that has influenced and defined the popular music of Brazil since its inception. It is also interesting to note that because Brazil had been a Portuguese colony since 1500, the Portuguese language was gradually adopted as the language of Brazil. Brazilians have thoroughly adopted this language as their own.

The Early *Choro* Ensemble and Brazilian Nationalism

In 1822, Brazil was one of the first Latin American colonies to declare its independence from a European country. Similar to how expressions of

¹⁵ Mariz, Vasco, *A música no Rio de Janeiro no tempo de D. João VI* (Rio de Janeiro, RJ: Casa da Palavra, 2008), 18-22.

nationalism in music began in the 1870's in Europe, nationalism in music began to emerge in Brazil slightly earlier with the 1857 composition for piano *Cayumba* (Dance of the Negros) by Carlos Gomes, which incorporated elements of the African dance Lundu. Composers associated with European nationalism include Manuel de Falla in Spain, Bedrich Smetana and Antonin Dvorak in Czech Republic, Edward Grieg in Norway, Jean Sibelius in Finland, and Bela Bartók in Hungary. With the relatively recent declaration of independence in Brazil, it is understandable that composers wished to express their feelings of pride in their country by the incorporation of Brazilian traditional music. The first authentic Brazilian national movement in music was expressed through the early *choro* ensemble.¹⁶

Other well-known genres representing Brazilian Nationalism include the samba and the bossa nova. Samba emerged around the same time as *choro* but was much more closely associated with African influenced percussion and African dance. The Bossa Nova was strongly influenced by American jazz. Many recognize this genre through Tom Jobim's song *Garota de Ipanema* (Girl from Ipanema). As the popularity of the samba and later on the bossa nova grew, the popularity of the *choro* declined until its revival in 1970.¹⁷ These three genres

¹⁶ Rizzi, 82.

¹⁷ Livingston-Isenhour and Caracas Garcia, 132.

continue to stand together on equal footing as forms of authentic Brazilian popular music.

Given this attention to the *choro* ensemble, Brazilian composers such as Antônio Carlos Gomes (1836-1896) or Alberto Nepomuceno (1864-1920) started to incorporate folk songs, *choro*, and other indigenous melodies into their compositions. Another example by Gomes of the incorporation of Brazilian/African traditions into classical compositions is the suite called *Quilombo*, which is divided into the European-named dances of quadrille, mazurka, gallop, polka and schottische. The name Quilombo represents a group of runaway slaves, and in this suite, the quadrille is subtitled with the name of the African dance *Cayumba* (see Ex.2).¹⁸ This is not necessarily a musical influence, rather, the name of the piece references a cultural one.

¹⁸ Livingston-Isenhour and Caracas Garcia ,177-179.

Example 2. *Cayumba*, Excerpted from the Suite *Quilombo* by Carlos Gomes.

Quilombo

Quadrilha brasileira sobre os motivos dos negros

I. Cayumba

A. Carlos Gomes

The image displays a musical score for the piece 'Cayumba' by Carlos Gomes. It consists of two systems of piano accompaniment. The first system begins with a dynamic marking of *ff* (fortissimo) in the left hand. The music is written in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and single notes. The second system continues the piece, starting with a measure number of 4. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Throughout the time the early *choro* ensemble started to develop into different forms and ensemble variations, Heitor Villa-Lobos brought the *choro* to world-wide prominence. He composed a cycle of fourteen *choros* for a variety of instruments and ensembles such as *Choros* No. 2, written for flute and clarinet (Ex. 3). In this *choro* you can see that the note E, which is repeated in the downbeat (written G for the A clarinet in the lower register), and the sixteenth note pattern resembles the bass and the rhythmic *choro* accompaniment to the melody which is played by the flute.¹⁹ This series of *choros* includes an

¹⁹ Alves Loureiro, 83.

Introduction to Choro (Overture for guitar and orchestra) and *Choros Bis* (for violin and cello). Villa Lobos also wrote the *Suite Populaire Bresilienne* (Ex.4) which is divided in five movements, each of them presenting a different dance that has influenced a particular style of *choro*. The movements are named Mazurka-choro, Scottish-choro, Waltz-choro, Gavota-choro and Chorinho.²⁰

Example 3. Villa Lobos *Choros No 2 for Flute and Clarinet* (measures 31-33).²¹

The image shows a musical score for two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes in the first measure, followed by eighth notes and a half note. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with slurs and accents. Dynamics include *f* (forte) and *f* > *p* (forte to piano). A measure number '31' is written at the beginning of the lower staff.

²⁰ Heitor Villa-Lobos website, "Suite Populaire Bresilienne," Indiana University, Latin America Music Center, accessed September 11, 2016, <http://villalobos.iu.edu/suite-populaire>.

²¹ Alves Loureiro, 83.

Example 4. Excerpt from *Suite Populaire Bresilienne*.

Gavotte-Choro

1

Heitor Villa-Lobos
Arranjo: A. Campana

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system starts with a tempo marking of quarter note = 120. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Performance instructions include "Pedale a giusto." and "sim."

Today *choro* ensembles are spread throughout the entire country of Brazil and the influence of *choro* can be found in the work of contemporary composers such as the multi-instrumentalist Hermeto Pascoal (1936). He is a musician who has taken the influence of the early *choro* to create authentic Brazilian popular music. Pascoal, who is from the northeast of Brazil, combines in his music, elements from *choro*, and rhythmic patterns such as the *baião*, and *frevô*, which are prevalent in northeast Brazil. In Example 5, we can see that contemporary *choro* became more dissonant, having more complexity in harmonic progression. *Chorinho para Ele* starts with chord changes on each beat that moves from F9, Bb7/6, Eb9, Ab 7/6, D6/9, C9, F7, D9, etc. This

harmonic progression is much more complex than the mostly triads and seventh chord progressions common in the early *choro*.

Example 5. Excerpt from *Chorinho Pra Ele* by Hermeto Pascoal.

Chorinho Pra Ele

Hermeto Pascoal

The musical score is arranged in two systems. The first system is labeled "Intro" and features a Flute part and a Guitar part. The Flute part begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The Guitar part is in the same key and time signature, playing a series of chords, with a dynamic marking of *p* (piano) and an 8va marking. The second system is labeled "A" and features a Fl. part and a Guit. part. The Fl. part begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The Guit. part is in the same key and time signature, playing a series of chords, with an 8va marking.

CHAPTER III

INSTRUMENTS OF THE EARLY *CHORO* ENSEMBLE

The choice of instruments in the early *choro* ensemble is one of the factors that distinguishes *choro* as a new genre and not simply an elaboration of European dance forms. The instruments which made up the early *choro* ensembles were quite different from the European dance ensembles which included orchestral strings and often a piano.²²

Choro did not begin with the upper class, nor was it intended to be played for the upper class. During the late nineteenth and early twentieth centuries being able to own a piano was something available only for very affluent people, like the aristocracy.²³ Because a piano was often not available to the social class of most *choro* players, they needed to content themselves with instruments that were readily available, such as the guitar or cavaquinho.²⁴

The grand piano became a symbol of distinction, of taste and social prestige, whether in the aristocratic villas of the suburbs, the upper- or middle-class city homes, or distinguishing the mansions of more cultivated planters and

²² Murray, 9-11.

²³ Livingston-Isenhour and Caracas Garcia, 73.

²⁴ Livingston-Isenhour and Caracas Garcia, 73, quoted in Gilberto Freyre, *Ordem e progresso* (Rio de Janeiro, RJ: Livraria José Olympio Editora, 1962), 105.

sugar processors from the humble or rustic. Contented with a mere guitar or cavaquinho, rustic plantation homes came to be known disdainfully as homes without pianos.²⁵

The early *choro* was usually played in bars, restaurants, or even in the slums throughout Rio de Janeiro. Of course, the slums were not a place anyone would expect to find a piano. Instead, instrumentation generally included a wind instrument, cavaquinho, bandolim, guitars and pandeiro.²⁶

Figure 1. Two Guitars (seven and six strings), Bandolim, Flute, Cavaquinho and Pandeiro.²⁷



Musicians from the center and northern parts of Rio de Janeiro, such as *Cidade Nova*, *Catete*, *Matadouro*, and *Estácio de Sá* in *Tijuca*, started to get together in informal gatherings to play *choro* in an ensemble context. Even today, these informal gatherings are called *Roda de choro*. These groups of

²⁵ Livingston-Isenhour and Caracas Garcia, 73, quoted in Freyre, 105.

²⁶ Murray, 11.

²⁷ Portal do Professor MEC, "Música Popular Brasileira-Choro," accessed April 14, 2019, <http://portaldoprofessor.mec.gov.br/fichaTecnicaAula.html?aula=40680>

musicians and events were very eclectic; the ensemble was a mix of musicians educated in conservatories who played together with amateurs, who were often bar or street musicians. These sessions would happen almost anywhere, in a yard, a house, or a place with good food and drink, after work or on Sunday afternoons, often lasting all night. Professional musicians enjoyed playing *choro* enough that they would often join these informal groups late at night, after they were finished with their professional engagements, and continue to play *choro* for many hours.

Rodas de Choro

The first *Rodas de choro* were held in the private homes of women who became known for hosting *Rodas de choro*, such as Durvalina, Maria Prata in *São Cristóvão*, or the Afro-Brazilian *Tia Ciata*.²⁸ Similar private home events hosted by women began earlier in France and continued on into the early 20th century. Many French women, such as *Mme. de Mainteneon*, became famous because of the renowned social gatherings in their salons.²⁹

Rodas de choro often took place in bars such as *Botequim Braço de Ouro*. Heitor Villa-Lobos used to attend one of these *Rodas de choro*. He used to go to the gatherings at the music store *O Cavaquinho de Ouro* in the central

²⁸ Livingston-Isenhour and Caracas Garcia, 43.

²⁹ Hamel, Frank. *Famous French Salons* (Nova York, NY: Brentanos, 1949), 5.

area of Rio de Janeiro. Another emergent Brazilian composer at that time, Anacleto de Medeiros, was often in attendance at the same Roda. Medeiros, who played the saxophone and clarinet, performed there with several flutists.³⁰ Medeiros was also the music director for the Fireman's Band in Rio de Janeiro as well as other private ensembles. He was responsible for transforming the musicians in those ensembles into excellent music teachers. In 1886, Medeiros received the diploma of professor of clarinet from the *Conservatório Imperial de Música*.³¹ It was this leadership of the ensembles that kept his teaching legacy alive.³²

These informal gatherings where musicians would engage to play *choro*, not unlike what happens today when a group of musicians gather with their instruments at a coffee shop or a bar, led the creation of the first documented *choro* ensemble, *Choro Carioca*. This ensemble had its first appearance in 1870 and was organized by the greatest *choro* player in Rio de Janeiro at that time, flutist Joaquim Antônio da Silva Callado (1848-1880). When he was still young, Callado started to play music influenced by European dance forms in the salons of Rio de Janeiro. This early characteristic style would later influence the basis

³⁰ Livingston-Isenhour and Caracas Garcia, 43.

³¹ Tinhorão, José Ramos. *Os sons que vem da rua* (São Paulo, SP: Editora 34, 2005), 122.

³² Gonçalves Pinto, Alexandre. *O Choro: Reminiscências dos chorões antigos* (Rio de Janeiro, RJ: Acari Produções Ltda, 2014), 65.

of *choro*. He can be considered the predecessor of a popular style of flute playing that generated many *choro* players in Brazil.³³

Callado's performance style included fast sixteenth-note passages, chromatic runs, the melodic arpeggiation of chords, and syncopation using African-derived rhythms. His stylistic approach to *choro* was ahead of his time. His playing was already showing the melodic characteristics present in the *choro* genre of the 1920s.³⁴ Callado was described as a god by everyone who heard his playing. He would play in *serenatas*, which were usually held on the streets, and he was joined with an accompaniment consisting of the *violão*, *cavaquinho*, *oficleide*, and *bombardão*³⁵ – instruments that at that time would create the beat for the chorões's hearts.³⁶ *Choro* was a mixture of musicians with no musical training, and those who were trained in bands or music schools. The *oficleide* and *bombardão* represent this connection between *choro* and the military bands.

³³ Magrinelli Rocha Dahmer, Fabiana, "The Influences of the French Flute School on Brazilian Flute Pedagogy" (DMA diss., University of Southern Mississippi, 2017), 25-26.

³⁴ Garcia, Thomas. "The Brazilian Choro: Music Politics, and Performance" (PhD diss., Duke University, 1997), 101.

³⁵ Violão is the guitar, cavaquinho is a kind of ukulele; oficleide and bombardão are brass instruments which delineate the bass line.

³⁶ Gonçalves Pinto, 11.

Figure 2. Oficleide.³⁷



Figure 3. Bombardão.³⁸



³⁷ MIMO International. "Musical Instruments Museums Online." Accessed April 14, 2019 http://www.mimointernational.com/MIMO/detailstatic.aspx?RSC_BASE=IFD&RSC_DOCID=OAI_ULEI_M0001598&TITLE=/tenor-ophikleide-bass-ophikleide

³⁸ Serenata. "Tuba Sinfonica 3 pistos Sib Bombardao." Accessed on April 14, 2019 <https://www.serenatanet.com.br/tuba-eagle-tub670-34-sinfonica-3-pistos-sib-bombardao-3111/p>

Callado's standard instrumentation for his ensemble *Choro Carioca* consisted of flute, cavaquinho, two guitars, and pandeiro.³⁹ This group and its instrumentation began to define what the *choro* ensemble meant. Moreover, the persistence of the *choro* until today and its development from being a style to becoming a genre is a result of the early *choro* ensemble and the idiomatic role assigned to each instrument in this music.

The early *choro* ensemble set up was able to create *malícia*, which is “an attitude of spirited competition in which one musician strives to outwit the other,” and the playful approach inherently found in Brazilian musicians into a music style that later became a genre of Brazilian popular music. Because of this *malícia*, some people refer to *choro* as a conversation between instruments.⁴⁰

As previously stated, *choro* had a connection to classical music due to its relationship with dance forms and the classical musicians who arrived in Brazil. However, due to the way that the *chorões* elaborated a top melody over harmonies and rhythms, early *choro* was mostly an aural tradition and probably more associated with improvisatory musicians. Fortunately, classically trained musicians such as Callado and Medeiros not only performed *choro*, but also

³⁹ Diniz, 36.

⁴⁰ Livingston-Isenhour and Caracas Garcia, 10.

began to transcribe *choro* into musical notation. Therefore, although *choro* was largely an aural tradition, some early compositions had been transcribed to notated form.⁴¹

Even though most extant sheet music has only the accompaniment written in lead sheet format - placing chords over the melody - there are many mistakes in most publications making it difficult for the performer to play an accurate interpretation without the aid of recordings. Moreover, this aural tradition and the need to experience the performance practice in its birthplace caused *choro* to have a regional impact.⁴²

⁴¹ Livingston-Isenhour and Caracas Garcia, 182.

⁴² Coelho, Tadeu and Julie Koidin, "The Brazilian Choro," *The Flutist Quarterly* (Fall 2005): 36.

Figure 4. Chorões Ensemble, Picture Dated 1906.⁴³



Why Were the Flute, Guitar, Cavaquinho, and Pandeiro Popular in Brazil?

The five-keyed flute (Fig.5) arrived in Brazil during the early sixteenth Century with the Jesuits. Along with converting the natives to Catholicism, the Jesuit priests also taught the flute because it was played in their ceremonies and processions. Beginning from this point, the flute started to be a part of the Brazilian culture.⁴⁴ In addition, Toninho Carrasqueira, the most important flutist

⁴³ IMS. "Pixinguinha Vida." Instituto Moreira Salles. Accessed on April 14, 2019, <https://pixinguinha.com.br/vida/>

⁴⁴ Vasconcelos, 25-26.

in *choro* today, states that flutes made by bamboo and wood were already played by indigenous natives of Brazil in their rites and ceremonies even before the arrival of the Portuguese.⁴⁵

Figure 5. The Five-key Flute.⁴⁶



Another piece of evidence supporting the prominence of the flute in Brazilian music is that the kingdom of Portugal was temporarily transferred to Brazil from 1808 to 1821. This included the transference of the king's court and a large population of native Portuguese. When the King Dom João VI went back to Portugal, he left his son Dom Pedro I as the Emperor of Brazil (1822-1889).

⁴⁵ Carrasqueira, Toninho. "Flauta Brasileira." In *Músicos do Brasil: Uma Enciclopédia Instrumental*, <http://musicodobrasil.com.br/clicks_counter.php?l=ensaios.musicodobrasil.com.br/toninhocarrasqueira-flautabrasileira.htm> (accessed October 1, 2016).

⁴⁶ <http://www.ernemusicsupplies.com/ekmps/shops/ernemusic/images/mullan-cadet-b-flat-flute-5-keys-2-piece-low-pitch--421-p.jpg>

During this time, Emperor Dom Pedro began to hire musicians to travel to Brazil and play music for the court. One of these players was the Belgian flutist Mathieu Andre Reichert, who went to Brazil in 1859 with two Italians, the clarinetist Cavallini and the horn player Cavalli, as well as two violinists from Holland, André and Luís Gravenstein. During this visit, Reichert met Joaquim Antônio da Silva Callado, and introduced him to the Boehm flute which Callado later incorporated into *choro* music.⁴⁷

The researches of Theobald Boehm in 1832 had established the model of the silver transverse flute (Boehm System) which Reichert had been one of the first people to bring to Brazil. This new system was not adopted without controversy, though. Even a famous duel took place, between Callado and Reichert himself, concerning the merit of each flute, the silver one and the one of ebony... as well as that of themselves as artists – a friendly and profitable dispute, at the end of which the original qualities of each player were reinforced.⁴⁸

The arrival of Reichert impacted the flute teaching and playing in Brazil. He became principal flute at the *Teatro Provisório*, and began to perform as a soloist in many Brazilian states. Reichert not only influenced flute players in Brazil to play this new instrument, he also influenced Brazilian composers such as Carlos Gomes to write for it.⁴⁹ *Choro* demanded agility and clarity in the

⁴⁷ Ernest Dias, *Odette, Mathieu Andre Reichert Um Flautista Belga na Corte do Rio de Janeiro* (Brasilia, DF: Editora UNB, 1990), 76-77.

⁴⁸ Dias, 87.

⁴⁹ Dahmer, Fabiana, 23.

upper register of the melody. Players were able to achieve those characteristics on this new Boehm flute.⁵⁰ Additionally, the fingerings on this new flute were easier for improvisation and sound projection. These two aspects were much better for popular gatherings in salons. In all aspects, the Boehm flute was easier to play than the wooden flute.

The guitar, cavaquinho, and pandeiro were also imported to Brazil during the period of colonization and became a standard part of Brazilian culture. Father Simão de Vasconcelos said that the indigenous natives of Brazil were inclined to learn music, and they spent nights and days learning it and teaching it.⁵¹ During the time of African slave trading, the African slaves were also trained as musicians and taught to play the guitar.⁵² With the birth of *choro*, the six-stringed guitar became very popular in Brazil. When two guitars were present in a *choro* ensemble, one guitarist would be part of the center (inner voices) and had an assignment of accompaniment.

Regardless of ensemble make up, the guitar always performed the very important characteristic bass line. The guitar also started to become a household instrument and was frequently used to perform in family *saraus*

⁵⁰ Lopes da Silva, Ana Cristina. "A Influência da Escola Francesa de Flauta no Rio de Janeiro no Século XX" (DMA diss., UNIRIO, 2008), 62.

⁵¹ Vasconcelos, 25.

⁵² Livingston-Isenhour and Caracas Garcia, 61.

(recitals). Even today it is still common to have a guitar in many homes in Brazil and it is largely connected with popular songs and dances. However, the guitar has also been part of the classical musical tradition of Brazil.⁵³

Another example of the importance of the guitar in Brazilian music is the use of this instrument to play *modinhas* — a lyrical and sentimental song which was popular in the royal Portuguese court. In Brazil, the use of the guitar as the primary instrument in *modinhas*, brought this song from the court to the streets.⁵⁴ Finally, in 1950 with the appearance of the *bossa nova* and exceptional *bossa nova* performers such as João Gilberto, Baden Powell, Turubio Santos, and Raphael Rabello, the guitar became a staple in the houses of Brazilians and a symbolic reference of Brazilian music to the world.⁵⁵

⁵³ Garcia, Thomas, 155.

⁵⁴ Coelho and Koidin, 37.

⁵⁵ Diniz, 49.

CHAPTER IV

THE *CHORO* STYLE AND ITS ORGANIZATION

Some researchers organize the early *choro* as a combination of a familiar melodic line (that should be ornamented), the *centro* (inner voices) providing harmonic and rhythmic flow, and a *baixaria* (bass line). In addition, the pandeiro (tambourine) provides additional rhythmic interest. I agree with this organization and can add from my personal experience that the early formation can also be viewed as music for a soloist with accompaniment which, of course, can be divided in this same way.

Form and Harmony

The harmony in early *choro* was not complex; it used the formal structure and characteristics of the polka. As a matter of fact, when the *choro* started it was called *polca serenata* (serenade polka) or *polca ligeira* (fast polka) with the standard European progressions. In the case of major keys, the most common progression was I-IV-V7-I, and in minor keys, I-III-VI-ii-V7-i⁵⁶ was often used. Regarding form, early *choros* were mostly composed in rondo form, ABACA, having each section basically the same length and in a 2/4 meter. If the *choro*

⁵⁶ Coelho, Tadeu, 39.

is in a major key, the B section will be in the parallel or relative minor, dominant, or tonic key, and the C section will be in the dominant or subdominant. If the *choro* is in a minor key, the C section may move to the parallel or relative major.

Melody

In *choro* the melody is played by a soloist; in the early formation, it was usually played by the flute, and in later formations it was played by the clarinet or another wind instrument. When the melody was presented the first time, the soloist would play the melody as it is written. Then, for any succeeding repetitions, the soloist was expected to embellish and could improvise the line. Woodwind instruments, such as the flute or clarinet, are well suited for this soloist role of embellishing melody due to their virtuosic capabilities. These instruments were introduced by European colonists which evoke European cultural influence.⁵⁷ A woodwind instrument can easily play the melodies with wide leaps and large range present in *choro*, a characteristic which makes *choro* difficult to sing.⁵⁸ It was common in some *choros* to have the melody begin with a pick-up of a few sixteenth-notes. (Ex. 6). It is likely that *choro* needed these pick-up notes to prepare the *chorões* (players of guitar, cavaquinho, and

⁵⁷ Livingston-Isenhour and Caracas Garcia, 3-4.

⁵⁸ Garcia, Thomas, 102.

pandeiro) for the start of the piece. Many of these players were not able to read music, therefore; a consistent pick-up would be beneficial.⁵⁹

Example 6. Melody Starting with Sixteenth-note Pick-ups.

Clarinet Bb

Espinha de Bacalhau

(Cod's bone)

Severino Araújo

♩ = 100

6

G6 G° G6 BmF# Dm/F E7 Am

C6 D7 G6 D7(#5) G6 G°

Center

Choro players refer to the combination of harmonic and rhythmic flow contributed by the inner instruments (not bass, not melody) as the *centro*. This center emphasizes the syncopations prevalent in *choro*. (Ex. 7). The cavaquinho capably fills the role. In the case of two guitars in a *choro* ensemble, one of the guitars can contribute to the center by playing a simpler line that just assists the cavaquinho in its rhythmic accentuations. This line can be played with chords in inversion that will help to provide good voice leading in the harmony.⁶⁰

⁵⁹ Garcia, Thomas, 105

⁶⁰ Livingston-Isenhour and Caracas Garcia, 5-6.

Example 7. Cavaquinho Rhythmic Accompaniment.⁶¹



Bass

The bass line is played by the other guitar in a mix of pedal chords that support the harmony. This line emphasizes the chord progression in a stepwise walking bass line that serves as a counterpoint to the melodic line. This line under the melody is called *baixaria* (the term comes from *baixo*, bass), its scalar runs being one of the most important characteristics of *choro* as shown in Example 8.⁶² The *baixaria* in early *choro* was more simple, with little chromaticism; later in the 1920 and 30's *choro*, the *baixaria* became more chromatic, and the better player the guitarist was, more complex and chromatic the bass line would be.⁶³

⁶¹ Livingston-Isenhour and Caracas Garcia, 6.

⁶² Livingston-Isenhour and Caracas Garcia, 6-7.

⁶³ Garcia, Thomas, 109.

Example 8. Melodies and Bass Lines from *Bicho Carpinteiro* and *Descendo a Serra*.⁶⁴

a. Descendo a serra

b. Bicho Carpinteiro

Rhythm

The rhythmic component defines *choro*, but it varies depending on the tempo. When *choro* is fast, it is technically called *chorinho*. The piece *Brasileirinho* written by Waldir Azevedo is a good example of this. But it also can be slow, as are many *choros* composed by Alfredo da Rocha Vianna, Jr.,

⁶⁴ Livingston-Isenhour and Caracas Garcia, 7.

nicknamed Pixinguinha.⁶⁵ The rhythmic line was usually not written down as it was expected that the players were familiar with their role and improvised during performances. An instrument was needed to give support to the rhythmic structure that was already set by other parts of *choro*. The pandeiro, a kind of tambourine, was the instrument used to give this rhythmic support by keeping a sixteenth note pulse and emphasizing the off beats and accents. Along with the guitar, these players are expected to improvise in a way that each individual part has a complementary rhythm which results in constant sixteenth notes punctuated by the accents in each part.⁶⁶ This is the instrument which supplies the drive and spirit to the *choro* ensemble. A good pandeiro player should know how to give this rhythmic support without having any score.⁶⁷

The *choro Flor Amorosa* (Ex. 9) demonstrates evidence for this ensemble formation and its roles in *choro*. The piece was composed in 1867 by Callado and is considered one of the first *choro* composed. It is arranged by Thomas Garcia for this specific early *choro* formation: flute, cavaquinho, and two guitars.⁶⁸ Click [here](#) to listen to this *choro*.⁶⁹

⁶⁵ Rizzi, 125.

⁶⁶ Garcia, Thomas, 113.

⁶⁷ Livingston-Isenhour and Caracas Garcia, 8-9.

⁶⁸ Livingston-Isenhour and Caracas Garcia, 9.

⁶⁹ <https://www.youtube.com/watch?v=SabLYXAdOGI>

Example 9. Excerpt from *Flor Amorosa* by Antônio Callado. Arrangement by Thomas Garcia.⁷⁰

Flor Amorosa

Antônio Callado
Thomas Garcia

The musical score is arranged for a chamber ensemble. It begins with a multi-measure rest for the first two measures. The flute part enters in the third measure with a melodic line. The guitar parts provide harmonic support with chords and rhythmic patterns. The score includes various musical notations such as notes, rests, and chord symbols (F, Bb, Cm, Bb).

Influences and Further Contextualization

The piece *Implorando* by Anacleto de Medeiros shows how a European dance, in this case the polka, influenced early *choro*. This piece has a simple melodic style, and has a tonal plan of the rondo, using keys closely related to the tonic D. A section - d minor, B section - D major, C section - Bb major (surprisingly the sixth scale degree). These characteristics are very common in the polka. There is also a typical chromatic bass line descent which is common

⁷⁰ Livingston-Isenhour and Caracas Garcia, 9.

in *choro*. This piece represents the compositional style of the early *choro* in a simplistic manner.⁷¹

Example 10. Excerpt from *Implorando*, by Anacleto de Medeiros (measures 14-22).⁷²



The piece *Os beijos de frade* (1856) by Henrique Alves de Mesquita (1830-1903) is considered a *polka-lundu* because it represents a fusion between both dances. This piece represents a dialogue between melodic and rhythmic aspects from Europe and Africa. The European polka melody was layered over the African lundu rhythm common in Brazil. This fusion is likely what influenced the origin of the early *choro* style.⁷³

⁷¹ Garcia, Thomas, 188-191.

⁷² Garcia, Thomas, 189.

⁷³ Seve, Mario. O fraseado do Choro: algumas considerações rítmicas e melódicas" (SIMPOM: Práticas Interpretativas, 2014), 1149, 1150.

Example 11. Excerpt from *Beijos de frade*, by Henrique Alves Mesquita.⁷⁴

18 **Tempo de Fado**
p Scherzo

25
25 Dos bei jos o gesto a - ma - vei Bem nao pos - so des - ere - ver Por que ecr do - elles - de Fra - des

One of the points I wish to make in this paper is that early *choro* players used the particular instrumentation of flute, cavaquinho, guitars, and pandeiro, because those were the instruments which were popular and available at that time in Brazil. This can perhaps be compared with what happened with Olivier Messiaen when he was a prisoner at Stalag VIII during the Second World War. During that time, he wrote the Quartet for the End of Time for clarinet, violin, cello, and piano because those were the instruments available to him while he was held prisoner in the German camp.⁷⁵ Just as the Messiaen Quartet

⁷⁴ Steve Mario, 1149.

⁷⁵ Rischin, Rebecca, *For the End of Time. The Story of Messiaen Quartet* (Ithaca, NY: Cornell University Press, 2003), 6-8.

influenced the rise of the clarinet/piano quartet genre,⁷⁶ the particular type of instrumentation in early *choro* ensemble influenced the development of the *choro* genre.

At its origin, *choro* was simply known as a music ensemble. It was later in 1920, through the works of Pixinguinha, who was not only a skilled performer and conductor, but also a competent composer and arranger, that *choro* became the genre that lives on today.^[1] Examples of his compositions are *1x0*, *Vou Vivendo*, or *Segura Ele* (click [here](#) to listen to this *choro* in a performance from my third DMA recital).

In February of 1922, marking the centenary of Brazilian's independence from Portugal, an important event called *Semana de Art Moderna* (The Week of Modern Art) took place in São Paulo. This event was conceived by a group of Brazilian intellectuals who were seeking an authentic national voice. This seminal event prompted the rise of professional *choro* ensembles known as *Regional*. *Choro* ensembles began to increase in size with the addition of more winds and percussion. The rise of the recording industry and radio was also very influential in the popularization and professionalization of *choro*. These changes in turn prompted demands for professional musicians and for composers to write quality works. Even though the old amateur *rodas de choro*

⁷⁶ Rena Catherine Keen Hock, "The Pivotal Role of Messiaen's Quartet for the Endo of Time in the Establishment of the Clarinet-Piano Quartet Genre" (DMA diss., The University of North Carolina at Greensboro, 2012), 1.

did not stop, *choro* was now part of mainstream media and *choros* started to require more technical and stylistic refinement.⁷⁷

When someone refers to *choro*, it is understood to mean Brazilian popular music with upbeat, syncopated rhythms, and with a fast-moving line. The harmony in *choro* was grounded in the contemporaneous dance music traditions and therefore *choro* was never harmonically progressive. The distinction of early *choro* as a genre was found, not in the harmony, but rather in the particular combination of instrumentation, melody, and rhythm.⁷⁸ As the *chorinho* began to include other instruments, aspects of melody and rhythm that were so identifiable with early *choro*, remain to this day. Nowadays it is common to find different ensemble formations playing *choro* as shown in Figure 6. This photo was taken during a performance that I played in bar in Caxias do Sul, in July 2018. In this performance we played *choro* with electric guitar, double-bass, clarinet, accordion and electronic percussion.

⁷⁷ Livingston-Isenhour and Caracas Garcia, 81-82.

⁷⁸ Livingston-Isenhour and Caracas Garcia, 11.

Figure 6. *Choro* Performance in Brazil in 2018.⁷⁹



Additionally, the *choro* *Ingênuo* (Ex. 12) by Pixinguinha is an example of the *choro* genre in an adaptation for a clarinet quartet which keeps the stylistic parameters presented by the instruments in the early *choro* ensemble. In this arrangement, the first clarinet is responsible for the florid melody. The other two clarinets provide the center of *choro* by imitating the cavaquinho and guitar. The bass clarinet plays the bass line with the characteristic scalar runs that were played by the other guitar in the early *choro* ensemble. A pandeiro can easily be added to this or any *choro* piece, however, this particular work is often played with no pandeiro accompaniment. Instead, all the clarinets work together with

⁷⁹ Magrinelli Rocha, Darkson. *Choro performance in Brazil*. July 2018, Caxias do Sul, RS.

strong off-beat accents to bring out the rhythmic element of *choro*. Click [here](#) to listen this arrangement from a performance in my third DMA recital at UNCG.

Example 12. Excerpt from *Ingênuo* by Pixinguinha Arranged for Clarinet Quartet by Carlinhos Ferreira.⁸⁰

Ingenuo (Choro)
Quarteto de Clarinetes

Pixinguinha / B. Lacerda
Arr: Carlinhos Ferreira

Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl.

⁸⁰ Pixinguinha, Benedito Lacerda, *Ingenuo (Choro)*, Quarteto de Clarinetes, arranged by Carlinhos Ferreira, Adobe PDF. 20140419072336.jpg

CHAPTER V

CONCLUSION

In this paper, I traced the development of the *choro* from its origins through today. I argued that the genre was influenced by three major factors: 1. European influences as a result of colonization, particularly the dance form of the polka; 2. African influences due to the importation of slavery; and 3. native Brazilian influences already in place. Although high society was more influenced by primarily the importation of European dance forms and styles, the development of *choro* involved confluences of high and low culture. *Choro* embraces a combination of African rhythms, European dance forms, and perhaps most importantly, the adoption of instruments readily available to even the poorest Brazilian. It was this collision of high-brow and low-brow musical cultures that had the greatest influence on the creation of this distinct genre.

The instruments in the early *choro* ensemble were the instruments played by musicians who started to assimilate the three influencing factors mentioned above while they gathered to make music and had fun drinking and eating. The right spirited environment, a good mix of cultural influences, and the lack of access to a piano provided the perfect combination of elements to spur on the

development of the *choro*. The development of this popular Brazilian art form was a result of influences from dance, particular instrumentation, the places where it was performed, and the musicians themselves. Each was identified by the name *choro*.

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