

**THE MUSICAL THOUGHT OF EGBERTO GISMONTI IN
7ANÉIS FOR PIANO**

DOCTORAL ESSAY

Submitted to the Graduate Professional Committee for Approval

By

MARCELO G.M. MAGALHÃES PINTO

Candidate for the degree of

Doctoral of Musical Arts

Department of

Jazz and Contemporary Media (PIANO)

Eastman School of Music

Of the

University of Rochester

January 28th, 2015.

Endorsed by:

Department Chair: _____

Advisor: _____

Reader: _____

EASTMAN SCHOOL OF MUSIC
DOCTORAL RESEARCH PROJECT

We, the undersigned, appointed to read the Doctoral Research Project written by
Marcelo G.M. Magalhaes Pinto candidate for the
Doctor of Musical Arts degree, state that the research project is accepted in partial
fulfillment of the dissertation requirement.

Title of Doctoral Research Project: The Musical Thought of
Egberto Gismonti in 7 ANKIS for Piano

Doctoral Research Project Advisor: Dain Tefr 1/28/2015
(Signature and date)

Doctoral Research Project Reader (within the dept.): [Signature] 1/30/2015
(Signature and date)

Doctoral Research Project Reader (outside the dept.): David Dink 1/30/2015
(Signature and date)

Contents

The *Choro* and the development of popular music in Brazil

- 1.1 The Roots of Brazilian Music.....
- 1.2 The Development of Brazilian Music.....
- 1.3 Specific Genres Related to *Choro*.....
 - 1.3.1 *Modinha*.....
 - 1.3.2 *Polka*.....
 - 1.3.3 *Habanera*.....
 - 1.3.4 *Lundu*.....
 - 1.3.5 *Maxixe*.....
- 1.4 Other Vocal Repertories.....
- 1.5 Musical Characteristics of the *Choro*.....
- 1.6 Conclusion-----
- 2 An analysis of Egberto Gismonti in *7 Anéis* for piano
 - 2.1 Section 1 (mm. 1-68).....
 - 2.2 Middle Section (mm. 69-181).....
 - 2.3 Section 2 (mm. 183-205).....

Bibliography.....

Appendix 1: Transcription of Gismonti's *7 Anéis*

Appendix 2: Graphic Interpretation of Sections 1 and 2

The *Choro* and Egberto Gismonti's *7 Anéis* for piano

Abstract

The project traces the history of the *Choro* and analyzes Egberto Gismonti's *7 Anéis* for piano solo. Since Gismonti's composition is a prime example of the *Choro*, the discussion begins with a brief survey of the genre and its role in the development of Brazilian music. The paper traces the origins of Brazilian music back to the country's discovery in 1500 through its expansion in the 19th and 20th centuries. In the process, the essay describes various precursors of the *Choro* and draws attention to the importance of the piano and the role of the Portuguese language in the development of the genre. Having outlined the historical background of the *Choro*, the paper surveys the main characteristics of *Choro* and demonstrates ways in which Gismonti's *7 Anéis* is an example of the genre.

The *Choro* and the development of popular music in Brazil

1.1 The roots of the Brazilian Music

Choro is a musical genre from Brazil that arose in the late 19th century in the city of Rio de Janeiro. The word *choro* literally means “a cry, a weep” in Portuguese and, in musical contexts, it is associated with works having very expressive melodies and played by small instrumental groups. These works, which were based on the European dances, were played in ballrooms and were popular throughout Rio de Janeiro during the 19th century (Almeida, 1999: 22). Since it presents a unique blend of indigenous and European sounds, *Choro* is one of the most significant genres of Brazilian music and can only be understood as a byproduct of the country’s complex history.

During the period from 1500, when the country was discovered first by the Portuguese, until the 19th century, Brazil was a rural colony that was largely inhabited by native Indians, African slaves, and European emigrants. Each group contributed to the musical life of the country in different ways. Whereas the contributions of the Indians were very modest, that of the African slave was enormous. As Mariz explains:

It is important to point out that the symbiosis of African musical folklore with the dominating European cultural baggage was very slow and almost imperceptible in the first years of colonization. Everything that was related to the slaves was despised, and the progressive rise of the *Mulattoes* in the Brazilian society did not help the acceptance of the African population. Actually, it was the opposite; the *Mulattoes* in Brazil denied any relationship that could link them with their continent of origin. [...] The slaves and their descendents (who were getting whiter at each generation) became the

most significant players in the music field, since in that time the musician was either an employee or a servant. (Mariz, 1983: 34).¹

He adds: “Moreover, the evident musicality of the Africans lead them to be the ideal interpreters, and, in due time, the creators of the music that was being made in Brazil.”

It is clear from Mariz’s description that African slaves influenced Brazilian music not so much by impose their culture to the country’s inhabitants, but rather by inspiring influenced them by their musicality. One of the reasons for this is that the slaves came from many parts of the African continent, e.g., Angola, Congo, and Yoruba, each part having its own musical traditions (Cançado, 1999: 85). Once they came into contact with the European music, however, they developed it in remarkable ways to create a unique Afro-Brazilian idiom (Almeida, 1999: 14).

European culture influenced Brazilian music occurred in two ways. First, when *Jesuit* priests arrived in the 16th century to colonize the country they brought with them a large body of modal church music, both plainchants and Renaissance polyphony. Second, when colonists streamed into the country in the 18th and 19th centuries, they came with newer repertoires of tonal music. (Almeida, 1999: 13). Since Portugal did not have a thriving musical tradition, much of this music came from Austria, Germany and Italy (Almeida, 1999: 14). But the Portuguese did bring various rhythmic patterns developed by their African descendants, as well as a huge variety of instruments,

¹ All translations are made by the author.

especially the flute, the guitar and the *cavaquinho*.² These instruments would later form the basis of the *Choro*.³

1.2 The Development of the Brazilian music

By the first half of the 19th century, popular music in Brazil divided into two groups: that which originated in Europe and that which originated in Africa (Carvalho, 2006: 38). The former became more intense when the Portuguese court relocated from Lisbon to Rio de Janeiro in 1808 in order to escape from the invasion of Napoleon. On arriving in Rio, the court found a very small city, without any sanitation, “with the bare minimum of educational facilities, and without printing presses”, no libraries or museums (Appleby, 1983: 29). Magaldi (2004: xvi) suggests that the colonial setting “hosted a small aristocracy of wealthy landowners served by a majority of Blacks, Mulattoes, slaves, and freedmen, and only a thin stratum of middle-class workers.” Nonetheless, Rio de Janeiro became the capital of the entire Portuguese empire and, in an attempt to replicate a modern European city, opened new presses, libraries, theaters, schools, as well as roads, pavements, sewers, other forms of infrastructure.

The desire to recreate things “European” stemmed in part from a lack of unity within Brazil; the quest for Brazilian nationalism,

² According to the *Michaelis Moderno Dicionário da Língua Portuguesa*, the word *Cavaquinho* means: little guitar with four strings. Available at: <<http://michaelis.uol.com.br/moderno/portugues/index.php?lingua=portugues-portugues&palavra=cavaquinho>>. Accessed on May 15th, 2012.

³ According to Vasconcelos: “[...] they [the Portuguese] brought all the basic musical instruments such as the flute, *cavaquinho* and the guitar – which will have an important role in the formation of *Choro* and in all our instrumental music played by small ensembles almost four centuries later - and also the piano, the viola, the ophicleide, the clarinet, the violin, the double bass, the violoncello, and the accordion. The *Pandeiro* – initially it did not have leather [...] also came from Portugal.” (Vasconcelos, 1984: 20 in Almeida, 1999: 15).

which would come to the fore in the early 20th century, was only beginning to take shape. To quote Magaldi:

The emperor also made it a priority to promote and subsidize European immigration. [...] foreign musicians were mostly responsible for bringing imported music to Rio de Janeiro. [...] Continuing to arrive until late in the century, the immigrants were mostly Portuguese, Italians, French, and Germans with not only astute eyes (and ears) for music, but also a business sense that reflected their clear understanding of the need of Rio de Janeiro residents to use music as a means to stand on an equal footing with the Europeans. (Magaldi, 2004: 6)

Immigrants brought a variety of popular and folk music including *Schottisches*, *Mazurkas*, *Waltzes*, *Habanera* and *Polkas*. According to Castagna (ND: 1): “these dances [...] have become so common as entertainment for the elite in Rio, that they counted on the contribution of composers of the royal period, even though they were dedicated to opera and sacred music compositions.”

But, as Almeida has point out, the influx of European vernacular music created a perfect environment for the development of distinctly Brazilian genres:

The strong tradition of the ballroom – whether popular, or aristocratic - in Rio de Janeiro of the 19th century has defined an evolution of the Brazilian popular music from European ballroom genres. From the constant actions of the genuinely Brazilian musical tendencies to the musical characteristics – rhythmic, harmonic and melodic – of the European dances, permanent national genres arose, such as *Maxixe*, the *Brazilian Tango*, the *Choro*, and the *Samba*. (Almeida, 1999: 21)

It is also important to remember that most published music circulating in Brazil was printed in Europe and was invariably scored for piano, either solo piano works, especially variations and fantasias on popular operatic tunes, arrangements of arias for voice and piano, or piano reductions of operas, European ballroom dances. In fact, Rio de Janeiro at that time “was an extremely profitable market for piano dealers and manufactures” (Magaldi, 2004: 8). The piano therefore played an increasingly significant role in the development of Brazilian music starting in the 19th century.

Although music was consumed by all segments of Brazilian society, the musicians themselves tended to belong to lower social strata and were generally treated along the same lines as manual laborers. In fact, Brazilian music was generally performed by the blacks and *Mestizos* (Carvalho, 2006: 38). As a result, Brazilian music inevitably acquired a black/*Mestizos* feel. That was true whether they performed traditional European vernacular music at dance halls in Rio or whether they played their own types of music.

1.3 Specific genres related to *Choro*

1.3.1 *Modinha*

One of the most important genres related to the *Choro* is the *Modinha*. As Almeida (1999) points out, it was very popular not only in Portugal, but also on the streets of Brazil. The word itself is a diminutive form of *Moda*, a generic term for song or melody. According to Appleby (1983), it is considered the only form of Brazilian popular music that does not have a folk origin. Guerra-Peixe (1954/2012) suggests that the *Modinhas* provided the *Chorões* its distinctive bass driven texture, the *baixaria*.⁴ As he explains:

⁴ *Chorões* is the name given to the musicians who played the *Choro*.

It was in Rio de Janeiro that the old *chorões* found the best field to play their *serenatas*.⁵ Musical ensemble for excellence, the *Choro* was also characterized by that mestizo's originality that was introduced by the Brazilians in the *baixaria* of the guitar (counterpart in the bass part of the instrument), since the *Modinhas* until the *Polkas* and more recently in the *Choros* (musical genre). (Guerra-Peixe, 2015: 2).

There are numerous examples of *Modinhas* in the modern Brazilian literature, including those by Heitor Villa-Lobos and Antônio Carlos Jobim. Almeida (1999:35) also sees connections between *Modinha* and the waltz:

In Brazil, the Waltz and the *Modinha* shared mutual influences. The *Modinha* started to utilize a 3/4 measure, while the Waltz adopted a slower tempo and assumed a more melodic, intimate and bucolic character, thus originating the Brazilian Waltz, which would abandon the dancing character and would firm itself as one of the main genres of the *Seresta* music through the *Choro* musicians. It also distinguished in the salons with the pianistic compositions of Ernesto Nazareth.⁶

He continues: “Nostalgic and evolving, mainly in minor keys, the Brazilian waltz got typical instruments from the *Choro* (mainly the guitar and the flute), without mentioning the characteristics from the *Choro*, such as the inverted harmonies, bringing the expressive

⁵ *Serenata* means a romantic musical/vocal performance that is held under one's windows.

⁶ *Seresta* refers to the music played at the *Serenata*, which can be instrumental or with singers. Some *Choros* can be used in *Serestas*, but not all *Seresta* music is *Choro*.

motion from the bass, which play counterpoint against the melody, so common to guitar from the *Choro* and *Seresta*.”⁷

1.3.2 Polka

The polka was also an important influence on Brazilian music during the 19th century. Originally from Bohemia, the lively 2/4 dance was introduced by immigrants and was immediately performed in the ballrooms of the *carioca* elite.⁸ To quote Tinhorão:

In fact, the *Polka* launched in the concert halls of the rich and in the living rooms of those who were more wealthy the rhythm 2/4 in *allegretto*, which transmitted to the dancers such a vivacity, very similar to the euphoric moment of the Brazilian economy, destined to reach its peak with the surplus of the commercial trade in 1860. (Cited by Carvalho, 2006: 41)

Almeida (1999: 20) confirms Tinhorão’s claim that the polka was an aristocratic dance, though he notes that it immediately migrated to the street where it was played by small instrumental groups, or *Choro*, and incorporated into carioca Carnival activities. In his book *O Choro: reminiscências dos chorões antigos* (1936) Pinto goes even further to suggest that, like the samba, the polka is a Brazilian tradition: “It is the only dance that closures our costumes, the only one that carries the *Brazilianness*.” (Pinto 1936 in Albin,

⁷ One example of *Modinha* – among the several examples available – is the first movement of Heitor Villa-Lobos’s *Bachianas Brasileiras No. 1*.

⁸ The word *carioca* is the name given to those who are born in the city of Rio de Janeiro.

2012).⁹ Although there are indeed connections between the polka and the *Choro*, it is important to note that there are also some significant differences. Example 1 shows that, like the march, the polka emphasizes both beats of the measure.



Example 1: Basic notation of the accompaniment patterns of the European *Polka*

The *Choro*, however, stressed the second beat more than the first with the melody anticipating the harmony. Such rhythmic transformations can be seen in *Apanhei-te Cavaquinho*, a polka written by the great Brazilian *Choro* composer Ernesto Nazareth (1863-1934).¹⁰ As shown in Example 2, the rhythmic patterns of the left hand clearly resemble those of a polka (Example 1). But the melody in the right hand, with its three-note pickups, seem much more like that of a *Choro* than that of a European polka.¹¹ Ironically, the oldest known example of the *Choro*, Joaquim Antonio da Silva Callado's *Flôr Amorosa* (1877) was meant to be a polka (Almeida, 1999:21).

⁹ Available at: <<http://www.dicionariompb.com.br/polca/dados-artisticos>>. Accessed on May 21, 2012.

¹⁰ The piece was published and probably composed in 1914. Available at: <<http://www.dicionariompb.com.br/ernesto-nazareth/dados-artisticos>>. Accessed on May 22, 2012.

¹¹ A full detailed explanation about the characteristics of *Choro* is discussed in the following section of this chapter.

Apanhei-te Cavaquinho

(POLCA)

Ernesto Nazareth

1914

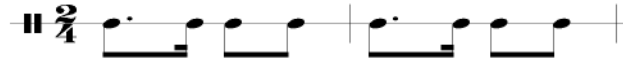
The musical score for 'Apanhei-te Cavaquinho' is presented in four systems. Each system consists of two staves: a treble clef staff and a bass clef staff. The first system is labeled 'Piano' and includes an 8va dynamic marking. The second system is labeled 'Pno.' and includes a triplet of eighth notes. The third system is labeled 'Pno.' and includes an 8va dynamic marking. The fourth system is labeled 'Pno.' and includes an 8va dynamic marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Example 2: *Apanhei-te Cavaquinho*

1.3.3 *Habanera*

Finally, the *Choro* was also influenced by the *Habanera*. According to the Oxford Music Online, the *Habanera* is: “A Cuban dance, possibly of African origin, that became popular in Spain. In slow 2/4 time, with the first quaver of the bar dotted, it was further

developed in South American music as the quicker but similar Tango.”¹² The pattern is shown in Example 3.



Example 3: “*Habanera* rhythm”

According to Sandroni (2000, p. 55), the so-called “*Habanera* rhythm” is actually one of many manifestations of this rhythm. This leads him to suggest that the Cuban *Habanera*, the Argentinean *Tango*, and the Brazilian *Tango* (*Maxixe*) are ultimately inter-related. This idea is further supported by the fact that these genres all fuse element of different races.

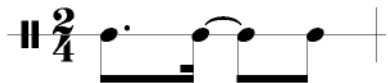
Once again, the issue becomes one of rhythmic articulation. According to Carpentier (1985), Cuban music shows the same shift in its accentual scheme as Brazilian music:

Whites and Blacks play the same popular composers.
But the Blacks, they add an accent, energy, something
that is not written but has a lot of spices. [...] For their insinuation
in the bass, [...] a series of displaced accents,
a pleasant complication, the “way-of-making”, created a
habit that became a tradition. (Cited by Sandroni,
2000: 57).

The following example shows the way the original rhythm could be changed with the addition of a tie, thereby implying harmonic anticipation. Example 4 is a variation of the “*Habanera* rhythm”

¹² Available at:
<http://www.oxfordmusiconline.com.ezp.lib.rochester.edu/subscriber/article/grove/music/12116?q=habanera&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_epm&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit>. Accessed on May 23, 2012.

shown in Example 3. The result is similar to the sorts of syncopated patterns found in the Brazilian music from the second half of the 19th century.



Example 4: The addition of a tie from the first to the second beat.

Example 5 shows a *Lundu*, another rhythmic pattern that appears in many Brazilian pieces of the same period:



Example 5: The *Lundu*

Significantly, this configuration resembles the rhythmic patterns found in many early jazz compositions such as Scott Joplin's *The Entertainer* (see Example 6). Notice how the lack of a tie in the left hand means that there is no sense of harmonic anticipation.



Example 6: Scott Joplin, *The Entertainer*

1.3.4 *Lundu*

Another genre that contributed greatly to the development of *Choro* was the *Lundu*. African origin and popular in the 18th and 19th centuries, it is generally comic in character and, as explained by

Vassberg (1976: 46), was transformed from a Black folk dance into an urban popular song. The syncopated character of the *Lundu*, which was already noted in Example 5 can be heard very easily in the first movement of the *Sinfonia do Rio de Janeiro de São Sebastião*, by Francis Hime.¹³

1.3.5 *Maxixe*

Fusing the Brazilian polka with the syncopated rhythms of Cuban Habanera and the African *Lundu* gave birth to the *Maxixe* (Carvalho, 2006: 42), a close cousin of the *Choro*.¹⁴ According to Chasteen (1996):

One could *maxixe* (verb) to various kinds of music, including *Polkas*, *Lundus*, Argentinean *Tango*, and ultimately, *Sambas*. *Maxixe* was not a specific rhythm. It was a way of moving one's body and also a way of syncopating and accenting the performance of the music. [...] *Maxixe* was not danced in the houses of "decent" people. In the dichotomous division of the social world into "house" and street", *Maxixe* belonged strictly to the street (which includes most public places). (Chasteen, 1996: 39).

The *Maxixe* was originally associated with poverty and promiscuity but, through the music of composers like Ernesto Nazareth, it soon moved to theaters and salons. According to Andrade, Nazareth

¹³ Francis Hime, *Sinfonia do Rio de Janeiro de São Sebastião*. Biscoito Fino: Rio de Janeiro, 2000.

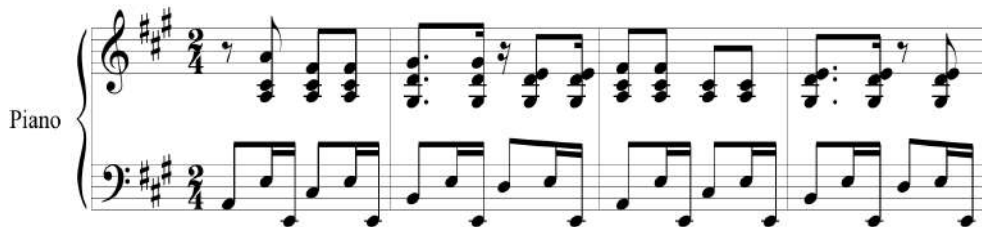
¹⁴ According to Tinhorão (1998 in Carvalho, 2006: 41): "It would be from the way these bands played, mainly the Polkas with influences of the *Lundu*, that it would shape the sound so unique for the dancers of the poor ballrooms – that seems to be called *Maxixe*."

transformed the *Maxixe* into an authentic Brazilian dance “free from the African-Spanish character of the *Habanera*.”¹⁵

Although Nazareth was certainly a very important composer of the *Maxixe*, he actually labeled many of them as *Tangos* due to the low status of the *Maxixe* in the *carioca* society. According to Appleby (1983: 81): “the most frequent rhythmic patterns in Nazareth’s tangos relate to *Habanera*, but historically Nazareth’s tangos relate to a popular Brazilian dance, the *Maxixe*.” As shown in Examples 6a and 6b, both passages present the *Maxixe* in different ways.



Example 6a: Extract from *Odeon* (1910) classified by Nazareth as Brazilian *Tango*.



Example 6b: Extract from *Brejeiro* (1893), also classified by Nazareth as *Tango*.

According to Almeida (1999), the main differences between the *Tango Brasileiro* and the *Maxixe* is that the former “has a slower beat” and “is more elegant.” The *Maxixe* is also more elaborate melodically and harmonically and therefore more amenable to listening than to dancing (Almeida, 1999: 61). As it happens, Nazareth was also familiar with several classical composers who lived or worked in Rio.

¹⁵ Available at: <http://ernestonazareth150anos.com.br/Texts/listCategory/17>. Accessed on December 17th, 2014.

According to Fernandes (2010: 101), he took classes with the composer Charles Lucian Lambert, who may have influenced him about the music of Chopin.¹⁶ Nazareth also knew Heitor Villa-Lobos, who, later on, dedicated to him his *Choro #1* for acoustic guitar. And he was deeply moved by the music of Darius Milhaud, who visiting Rio in 1917.¹⁷

1.4 Other Vocal Repertoires

The development of music in Brazil also depended on vocal music of one sort or another: the fado from Portugal, the Lundu, from the slaves, and the Modinha from Brazil (Nicolay, 2012: 59). Freire (2004) has also emphasized that opera was especially prominent in Rio:

[It] was undoubtedly a phenomenon of great importance in the *carioca* environment in the 19th century. [...] Furthermore, its importance can be traced on the influence that it had in the melodies of *Modinhas*, in the sacred repertory, as well as in the fact that it generated the most part of the pianistic repertory of the 19th century in Rio de Janeiro (reductions, fantasias, arrangements, etc.), which were presented in the *carioca* salons during all the century, in the voices of the singers and the piano of amateurs and professional piano players (Freire, 2004: 102).

¹⁶ According to Appleby (1983), Lambert is French. However, according to the website <<http://www.ernestonazareth.com.br/>>, he is from New Orleans.

¹⁷ As stated by Milhaud: “The rhythms of this popular music intrigued and fascinated me. There was an imperceptible suspension in the syncopation, a languorous breath, a subtle pause, which seemed to me very difficult to capture. [...] One of the best composers of music of this kind, Nazareth, played the piano in the lobby of a movie theater on *Avenida Rio Branco*. His way of playing – fluent, indefinable and sad - helped me to better understand the Brazilian soul” (Appleby, 1983: 83).

According to Freire (2004), there were “musical exchanges” between high and low genres. On the one hand, serious music often contained popular elements. For example, Mário de Andrade notes that a priest named José Maurício never lost an opportunity “to imprint a *Modinha* accent” on “the adagios and solos of his masses” (Freire, 2004: 102).¹⁸ On the other hand, popular music often took on a more serious character. For example, the African *Lundu*, was transformed into songs that were performed at elite salons (Freire, 2004: 103).

According to Andrade, the Portuguese language became element of agglutination of its different cultures and helped Brazil achieve a sense of cultural identity and national unity (Pereira, Kerr, 2004: 218). Nonetheless, the language was often spoken and written in diverse ways in different parts of the country. Megenney (2002: 588) has also suggested that modern Brazilian versions of Portuguese are the result of several creole languages spoken in the colonial Brazil and that this diversity ensured that each region had its own accent. The issue of language is important to the present discussion because it is widely believed that the *Choro* was influenced not only by the music from Europe (form, harmony) and Africa (rhythm), but also by the way the black community actually spoke the Portuguese language in Rio de Janeiro. To quote Andrade: “The soft nasal sound and the discrete cracked are constant in the Brazilian voice. They are present in the *carioca*’s choir of *Maxixe*” (Piccolo, 2006: 23).

1.5 Musical characteristics of the *Choro*

¹⁸ He was a priest and a sacred composer. During the time of Dom João in Rio, he was appointed as the Royal Chapel’s Capela Meister. His work was greatly influenced by Haydn. Also, in 1819 he performed the Mozart requiem for the first time in Brazil, which was accounted by Sigismund Neukomm as a great musician who deserved the attention of the “European cultural world” (Appleby, 1983).

Having described some of the precursors of the *Choro*, it is now time to consider its musical characteristics. Normally in 2/4, the *Choro* usually has five sections: three statements of a refrain separated by intervening sections built from different material, thereby creating the formal scheme ABACA. The melodies of the *Choro*, which are usually played by the flute, are typically embellished with appoggiaturas, chromaticism, descending arpeggios, long phrases, passages built from the melodic minor scale over the dominant, and prominent upbeat gestures (Almeida (1999), Santos (2002), and Carvalho (2006)). For the most part, the old *Choros* are diatonic and scalar; the individual phrases very often have a three-note pick up at the beginning.¹⁹ As noted above, many melodies have the romantic feel of the *Modinha*.

Normally played on a seven-string guitar, the bass tends to fulfill three main roles: this part either projects the underlying harmonies, adds a counter-melody, or sustains a pedal tone. In the first case, they usually do so by moving from one inversion to another, intensifying the rhythm along the way (see Example 7).

The musical notation for Example 7 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a time signature of 2/4. The right hand (treble clef) plays chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The word "Piano" is written to the left of the staves.

Example 7: Ernesto Nazareth, *Brejeiro*, mm. 9-10.

In the second case, the bass line is used melodically as a so-called *Baixaria*. Two good examples are shown in Examples 8a and 8b from Ernesto Nazareth's *Bambino*. In Example 8a, the bass line adds a downward arpeggio in mm. 2 and 4 that enters into a dialog with the melody in mm. 1 and 3. And in Example 8b, the bass (here

¹⁹ Refer to Example 2.

in the upper part of the chords of the left hand) adds a chromatic countermelody C3-B2-B \flat 2-A2 in mm. 48-50 and the descending arpeggio in m. 51.

Example 8a: Ernesto Nazareth, *Bambino*, mm 2-4.

Example 8b: Ernesto Nazareth, *Bambino*, mm 46-51.

In the third case, the bass often sustains a simple pedal tone in introductions or transitions. In the case of Example 9,

Example 9: Marcelo Magalhães Pinto *Choro Lá em Casa* (2007).

Sometimes the melody can actually appear in the bass with the accompaniment assigned to the flute and *cavaquinho* (see Example 10).



Example 10: Ernesto Nazareth, *Odeon* (1910).

Harmonically, the *Choro* tends to have a very simple vocabulary of chords: these chords tend not be altered, though they become more sophisticated in the first half of the 20th century, thanks to the influence of idioms. From a rhythmic perspective, the most remarkable feature of the *Choro* is its prominent use of syncopations. As mentioned above, this phenomenon creates a “delay factor.” To quote Appleby (1983):

The choreographic fact and the minute differences in application of the “delay factor” give each dance its specific quality. Without the knowledge of these factors a pianist attempting to perform the works of Nazareth is unable to capture the characteristic quality of the sound, which has been transmitted by aural tradition and escapes definition in the score (Appleby, 1983: 80).

The persistent use of syncopations suggests, however, some possible connections between the *Choro* and Ragtime. Certainly there are other points of similarity: both used a form with a recurrent refrain with modulations and both have the same time signature (2/4) deriving from the *Polka*. The difference between the two genres lies in their approach to improvisation: since the *Choro* conceived of improvisation in a very limited sense as a means of melodic variation in the solo voice, whereas Ragtime allows the entire ensemble to

improvise, with the soloist sharing the “solo” with a melodically active band. This difference is immediately obvious from comparing *Boogalusa Strut*, as recorded by Sam Morgan’s New Orleans-style jazz band in 1927 and *Recordando*, as composed by Pixinguinha, a proponent of the early *Choro*.²⁰

Although the *Choro* offers to melodic instruments very limited opportunities to improvise, it gives the accompanying instruments considerably more latitude. As Albino and Lima (2011) explain:

So the most original small group of our country – the *Choro* - was formed by Callado. It was formed from its origin by one solo instrument, two acoustic guitars and one *cavaquinho*, in which only one of the components knew how to read written music; everybody else should be improvisers of the harmonic accompaniment (Albino and Lima, 2011: 77).

In other words: “The *chorão* does not commit himself with the improvisation, because the melody is rich enough, hence the spots that will be improvised are subjected to his own will” (SA, 2000: 67 in Lima, 2011:78).

Whereas the improvisatory aspects of the *Choro* were originally far more limited than those of jazz and relied less on the melody instruments and more on the accompaniment, the situation changed during the course of the 20th century when *Chorões* came into contact with jazz. Performers such as Pixinguinha, Patápio Silva and others began to include improvised sections into their music. To quote Roschel (2012):

²⁰ *Boogalusa Strut* is available at: <<http://www.youtube.com/watch?v=FJ1EMW18hk8>>. Accessed on July 23, 2012; and *Recordando* is available at: <<http://www.youtube.com/watch?v=B-ujjO9Xrlw>>. Accessed on July 23, 2012.

These first musicians were gathered by chance and there were no rules concerning the number of instrumentalists. Due to this informality, various sorts of instrumentations today are seen in the *Choro* groups. The most important skill that a musician had to have was the ability to improvise (Roschel, 2012: 2).²¹

Nowadays, the *Choro* has evolved into a rich and vibrant genre, one that is open to the inclusion of new sounds, altered scales, modulations to distant keys, and elements from countless other genres.

1.6 Conclusion

The genre *Choro* emerged at the end of the 19th century, through of mixture of African and European cultures in Rio de Janeiro, Brazil. Musically, it fuses elements of the Luso-Brazilian *Modinha*, the European *Polka*, the Cuban habanera, the African *Lundu*, and the *Maxixe*. The *Choro* became an autonomous genre when those elements interacted with local variations in the Portuguese language. In contrast to jazz, the *Choro* relies on improvisation in very limited ways: instead of focusing on the improvisatory nature of the melodic lines, it allows the bass line (*baixaria*), to improvise counterpoints against the melody. During the course of the 20th century, however, the *Choro* has evolved considerably, migrating from the street to the theater. Composers such as Heitor Villa-Lobos raised *Choro* to a new level by combining it with other genres. Furthermore, with the advent of jazz, the genre expanded its harmonic and melodic vocabulary, while

²¹ Available at: <<http://almanaque.folha.uol.com.br/choro.htm>>. Accessed on June 28, 2012.

maintaining its underlying rhythmic foundation. It also began to rely on improvisation in bold new ways.

2) **An Analysis of Egberto Gismonti in 7 *Anéis* for piano**

Egberto Gismonti is Brazilian multi-instrumentalist and composer who was born in the city of Carmo, RJ (Brazil) in 1947. He was influenced by his parents to play both the piano and the guitar since his childhood, which, later on, proved to be very important in the delineation of his musical thought as a performer and as a composer (Magalhães Pinto, 2009: 28).

While living in Paris, he studied Nadia Boulanger and Jean Barraqué. Back to Brazil, he focused his work on Brazilian music, encompassing elements from the most diverse regions of the country.

The piece *7 Anéis*, which is the focus of this paper, was extracted from the album *Alma*, recorded in 1987. The whole disc is based on his works for solo piano, with the occasional use, in some tracks of other instruments, including electronic ones. The reason of the choice of this piece by this researcher is due to the fact that *7 Anéis* summarizes the past and foreshadows the future of *Choro*, as well as, of Brazilian music. Gismonti declared to Bernotas (2008:1) that *Choro* is the basis upon which everyone should cross by.

The form of Gismonti's *7 Anéis* for piano features three sections: *Section 1* (mm. 1-68) consists of the theme and five variations; *Middle Section* (mm. 69-181) develops the material; and *Section 2* (mm. 182-205) adds two more variations. The three sections are considerably different from one another. There are, however, some similarities between *Sections 1* and *2*, in which Gismonti explores various techniques of motivic development and harmonic transformation. In the process of analysis, I will use the term "variation" as it perfectly fits Gismonti's style of improvisation,

which relies on the manipulation of surface motives and chords without changing the underlying melodic/harmonic structure. Given the ways in which Gismonti gradually transforms his material, it is more beneficial to treat these passages as variations rather than choruses. *Middle Section* differs in from other sections as it mixes motives from *Section 1* with modal elements creating a polymodal texture and transforming the rhythmic components along the way. To aid the analysis, Appendix 1 includes the transcription of the entire piece and Appendix 2 features an analytical graph.

2.1 Section 1 (mm. 1-68)

Section 1 begins with a 12 mm. theme. This theme features two sub-sections: one is 8 mm. long (A) and divides into two 4 mm. groups; the other is four measures long (B). Taken as a whole, the theme uses three melodic/rhythmic motives: *motive a* consists of a three note pickup gesture in sixteenth notes followed by two eighth notes with a downward motion forming the interval of a third; *motive b* presents a group of sixteenth notes moving downwards with an upward leap of a tenth at the end; and *motive c* projects a rhythmic pattern of 16th-8th-16th. Since *motive c* outlines the harmony occurring in the left hand, it is voiced, most often, with the chordal root in the bass, with the 5th and the 3rd above. Occasionally the chord appears in an inverted form to facilitate a better voice leading (see Example 11).

The image shows a musical score for a piano piece in 4/4 time, G-flat major. It features three distinct motives: 'motive a' in the treble clef, 'motive b' in the treble clef, and 'motive c' in the bass clef. Motive a consists of a quarter rest followed by a quarter note G-flat, an eighth note A-flat, and a quarter note B-flat. Motive b is a more complex eighth-note pattern starting on G-flat. Motive c is a rhythmic pattern in the bass clef consisting of quarter notes G-flat, A-flat, B-flat, and C-flat, with quarter rests on the strong beats.

Example 11: The three main motives of Section 1.

The material shown in Example 11 appears eight times: six times in Section 1 (the theme and five variations), and two times in Section 2. Each time it appears, the theme undergoes motivic and rhythmic developments. In some instances, motives from one variation return in other variations; however, none of them depart from the characteristics of the *Choro*. Gismonti's playing thus is thoroughly traditional, especially since the harmony is seldom altered and the left hand maintains the same rhythmic pattern.

Theme (mm. 1-12)

The piece 7 *Anéis* begins with *motive a* in G \flat . The first phrase (mm. 1-5) is subdivided into two groups of two-measure each and is immediately repeated with characteristic ornamentation in mm. 5-8. The supporting harmonies are mainly diatonic and the rhythm projects two half notes per measure.

The bass part is typical of a *Choro* group and, as shown in Examples 12a-12b, uses *motive c* with rests on the strong beats.

Harmony	G \flat	B \flat m	C \flat	A \flat ⁷ /C	G \flat /D \flat	B \flat ¹³ /D	C \flat ⁷ /E \flat	D \flat ⁷	G \flat
Functional	I	iii	IV ^{maj7}	II ^{6/5}	P ^{6/4}	III ⁶	IV ^{6/5}	V ⁷	I
Analysis									
Measure number	1		2		3		4		

Example 12a: Harmonic development of the first 4 measures.



Example 12b: Left-hand line in mm. 1-4: use of half step motion in the bass from the third of G^b , while the upper part delineates the harmony.

This procedure heightens the level of syncopation, which is already present in the pattern itself. Remarkably Gismonti keeps the melodic flow continuous switching between the rhythmic activity from one voice to another.²²

The harmony is anticipated several times, always by a 16th note: in m. 1, for instance, it occurs on the last 16th note of beat 2 and last 16th note of beat 4. For the most part, Gismonti carefully controls the harmonic quality of the notes appearing in the left hand: in m. 1, the G^b2 on beats 3 and 4 functions as the b13 of B^bm ; in m. 3, the $D2$ natural on beat 3 functions as the 3rd of B^b ; in m. 4, C^b3 functions as the b13 of E^bm and as the 7th of D^{b7} occurring on beat 2. The structure of the left-hand pattern, then, features a smooth voice-leading connection between chords, which adds to the overall flow of the music.

The melody superimposed over the G^b triad, is built from two small motivic cells: ascending (*motive a*) and descending (*motive b*). Although these cells outline the G^b triad, they are embellished with passing tones, shown in Example 13. The first phrase begins and ends on G^b3 .

²² Please, consult the score (mm. 1 and 2).

Example 13: Cellular construction of the melody using members of a G^b triad

The first four measures are then repeated in mm. 5-8 (see Examples 14a-14b). In mm. 5-8, the left hand continues with *motive c* using the rearranged pitch collection from mm. 1-4. The melody is displaced by an 8th-note rest in m. 5, and highlights *motive b* with every other note transposed up a third. The comparison of m. 3 and m.7 shows the use of the same structural pitches embellished with an assortment of lower neighbors and passing notes.

Example 14a: Rhythmic and Pitch comparison between mm.1-4 and 5-8.

Example 14b: Harmonic anticipation (m. 7, beat 1) and addition of lower neighbor (m. 7) and appoggiatura (m. 8).

The change in texture in mm. 9-12 is foreshadowed by a succession of descending 16th notes (*motive b*) accompanied by *motive c* occurring the left hand. This changes in m. 9 as the right hand features three beats of *motive c* and the left hand explores a stream of 16th notes. Both hands converge with the continuous 16th notes on beat 4 of m. 9. Example 15 shows that the rate of harmonic rhythm is doubled. Although both hands have the same rhythmic gestures, a couple of performance issues are worth noting: 1) in order to propel the rhythm forward, the last 16th note of every four-note group of the right hand receives an accent; 2) the two hands are slightly displaced.²³

Harmony	A ^b m/G ^b D ^b 7(b9)/F G ^b maj7	A ^b /C D ^b /C ^b G ^b	A ^b m/G ^b D ^b 7(b9)/F G ^b maj7	A ^b /C D ^b 7
	E ^b m7	/B ^b	E ^b m7	G ^b
Functional	ii ^{4/2} V ^{6/5} I ii7/V	V ⁶ /V V ^{4/2} I ⁶	ii ^{4/2} V ^{6/5} I ii7/V	V ⁶ /V V7
Analysis				I I
Measure Number	9	10	11	12

Example 15: Harmonic development in mm. 9-12.

Besides changing the texture again in mm. 9-12, Gismonti also alters the layout of the chords so that they are arranged in close positions (see Example 16). As a result, half steps and thirds are the most utilized intervals.

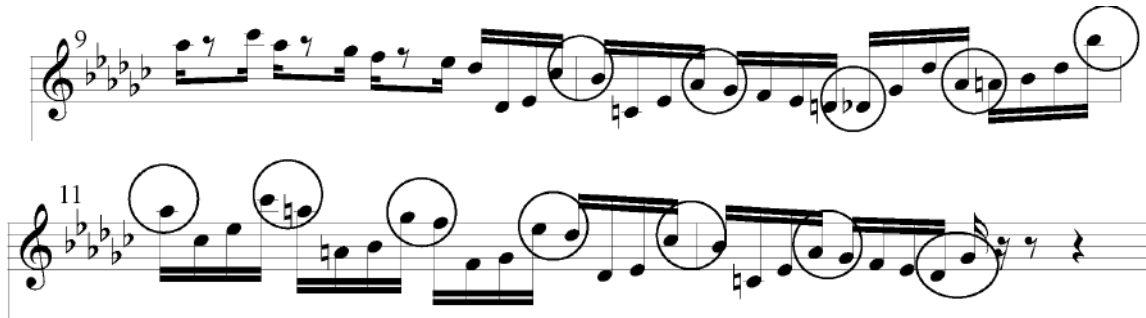


²³ This should be done in case the reader wishes to play like the composer played in the recording. The composer explained during a live concert that the displacement of the hands represents the way his former teacher used to play.



Example 16: Half step and thirds as a way to connect chords in mm. 9-12.

Example 17 illustrates ways in which Gismonti reworks the melody by adding two or more notes.



Example 17: Melody based on a two-note group filled with chord tones.

Variation 1 (mm. 13-24)

Variation 1 begins just like mm. 5-6: the melody is displaced by a eight-note rest, there is the addition of an appoggiatura on the second half of beat 1 and the addition of G^b on the last note on beat 3. *Motive b* is repeated like in mm. 5-6, with the addition of a cluster on the last note of beat four (m. 14). In m. 15, *motive a* is rhythmically modified with an addition of 16th notes (see beats 1 and 2) and in m. 16 *motive b* is extended with a descending scale repeating the melodic motive from mm. 2 and 3. In mm. 13-16, the left hand uses the same pattern as before, with exception of the second half of m. 16, where it accentuates the upbeats to enhance the motivic development of the right hand on beats 3 and 4.

Measures 17-18 repeat the rhythmic arrangement of m. 13 adding a 9th on beat 1 (m. 17) and a chordal seventh that resolves to

the 13th on beat 3. This phrase continues in m. 18 with elements of m. 3 and the melody transposed up a third. The second half of m. 18 outlines a Lydian harmony on account of D4 in the right hand.

In m. 19 Gismonti displaces the right-hand melody by an 8th-note rest similar to m. 13. The left hand uses the same pattern except for a group of 16th notes on beat 3. A continuous stream of 16th notes on beat 3 prepares the arrival of the B Section (see Example 18).

Example 18: Continuous motion from the third beat of m. 19 until the end of m. 20.

The B Section is played exactly the same as the previous ones. The only two difference are in m. 24: the third beat has an arpeggiation within a span of one octave beginning on the G^b3 (root); and on the second half of the fourth beat, there is an anticipation of the melody of the next variation.

Variation 2 (mm. 25-36)

Variation 2 is characterized by a high pitch range and subtle changes in texture. The first measure of this variation (m. 25) begins anticipated by an eighth note. Instead of using *motive c* as a pattern for the left hand on the first 2 beats of the measure, this variation begins by using the following rhythmic configuration on beats 1 and 2: one 8th note and two 16th notes. In combination with the rhythm played by the right hand, Gismonti creates three closely packed syncopated events, shown in Example 19:



Example 19: Pervasive syncopation

The melodic line in m. 26 is the same as in m. 14, but transposed up an octave. The comparison of the last beats of m. 27 and m. 15, indicates that instead of repeating the descending scale with 16th notes, Gismonti ties the 8th note into the next measure, which displaces the melody. This particular displacement is rhythmically and harmonically explored in the second half of m. 28 and the beginning of m. 29: m. 28 features the #5 (D4) on beat 3 and #9 (A3) on beat 4; m. 29 has a natural 9 (A3) on beat 1. In m. 29 and m. 30, the line in the right hand outlines the harmony with the root, the 9th and the 3rd of G^b. Yet, *motive a* is expanded with tied 8th notes that continuously displaces the underlying harmony. This procedure ends in m. 30, where the right hand plays straight 8th notes on beat 1 and 2, and the upbeats to beats 3 and 4, shown in Example 20:



Example 20: Condensation of *motive b* and expansion of *motive a*.

The melodic content occurring in mm. 28-30 is the first instance of improvisation in this piece. In these measures Gismonti leaves the original melody in order to develop a motive. In m. 31, the melody returns as in m. 19 with two noticeable differences: 1) the melody is an octave higher embellished with an appoggiatura; 2) beat 3 of m.

31 features a motion from pitch B^b4 to the upper neighbor delaying the resolution to G^b4.

Although the melody in mm. 31-32 returns, now it is without the characteristic anacrusis. The only melodic activity occur on beats 3 and 4 of m. 32 with the straight 16th notes in the left hand outlining the G^b triad.

The B Section of Variation 2 features a modified melodic and rhythmic structure, which creates a stark contrast with the other B sections. Although the left hand uses the same accompaniment, the right hand employs 16th notes throughout; in m. 33, they are organized as interchanging groups of triplets and sextuplets, against four 16th-note groups in the left hand.

The comparison of the melodic shape in m. 33 and m. 34 with the original melody in m. 9 and m. 10 shows the use of similar pitch collections. In m. 33, the melody features a diatonic pitch content with an intricate polyrhythmic organization: 3 against 4, and 6 against 4, shown in Example 21:

Example 21: Melodic sequence and polyrhythm.

Measures 34-36 feature additional melodic changes in comparison to the previous section: in m. 34, the melody changes direction by going down a sixth on beat 1 and reaching the original melody on beat 3 in the same measure. On beat 4 the melody changes again, moving upwards and modifying the content until beat 3 of m. 36. The last change in this section features the use of *motive c* in the left hand of m. 34 on beats 1 and 2.

Variation 3 (mm. 37-48)

This variation establishes motivic and rhythmic continuity with the previous variation. In m. 37, Gismonti plays a single A^b3 on the upbeat of beat 1. This pitch functions as a common note and connects the G^b and B^bm chords.

The rhythmic motive appearing in mm. 38-39 shows similar characteristics as the motive in mm. 28-29; this demonstrates Gismonti's ability to create large-scale relationships. The melodic content in mm. 38-39 is primarily diatonic and expands *motive a*; the melodic expansions feature suspensions and harmonic anticipations shown in Examples 22 and 23:

Example 22: Comparison of the use of the same melodic material in two different places, with different set ups.

Example 22: Comparison of the use of the same melodic material in two different places, with different set ups.

Example 23: Melody from mm. 38-41 with a note-by-note analysis showing passing notes and anticipation.

Example 23: Melody from mm. 38-41 with a note-by-note analysis showing passing notes and anticipation.

In mm. 42-43 the melody has a descending motion from A^b4 to D^b4 through a rhythmic pattern consisting of a rest and three 16th notes. With exception of the last note of this pattern, all others outline the upper structure triad of the following chords: A^b (13th in C^b), G^b (minor 7th in A^b), F (13th in A^b), E^b (4th in B^b). Compared to the previous variation, we see that these measures are fitting the space that was left empty in relationship to the other variations (please, refer to melodic graphic in Annex II). In mm. 43-44, Gismonti departs from the original melody by exploring different melodic and rhythmic ideas. Here, however, instead of a rest between this section and the B section that follows, he keeps the motion in straight 16th notes until the end of beat 1 in m. 45.

The B section in mm. 45-48 is identical to the previous sections. Measure 48, however, ends with on the 3rd of G^b triad tied to the next measure, which is very similar to the ending of Variation 1 in m. 24.

Variation 4 (mm. 49-56)

This variation begins with a rhythmic pattern consisting of 16th notes organized in groups of 5 plus 3 notes. This pattern implies the use of compound melody with a melodic line in the upper voice that moves upward from B^b3 in m. 49 up to G^b4 in m. 52. This melodic line outlines the G^b scale through the chord changes. The left hand continues in m. 49 with the *motive c* pattern but changes to an inverted cell of the *Baião* pattern in m. 50 on beats 2 and 4. *Baião*, shown in Example 24, is a musical genre from the northeast region of Brazil and is characterized by the following rhythmic pattern:



Example 24: The *Baião*.

In m. 51, while the right hand continues to play the rhythmic pattern introduced on the beginning of this variation, the left hand changes on beat 1 to a new pattern (which in the next section will become a new motive) and keeps beats 2 and 4 with the inverted cell of *Baião*, thus creating more rhythmic diversity.

In m. 52, the content of the right hand reaches a melodic climax and changes its rhythmic profile. On beat 1 of that measure, the right hand uses the same rhythmic profile as the left hand in m. 51 on beat 1. On the following beats, the shape of the original melody comes back in a displaced form.

Beats 1 and 3 of m. 53 have the same pitches, rhythms and accents as in m. 13. The only difference is that m. 53 begins with the melody on the downbeat, whereas m.13 commences on the upbeat of beat 1. The piece continues on mm. 54-55 with both hands playing similar ideas in comparison to the original melody. The only difference appears in m. 56 where Gismonti introduces a $G^{b\text{maj}7(\#11)}$ Lydian scale leading to G major.

Variation 5 (mm. 57-68)

Variation 5 is the one that has the least rhythmic and melodic anticipations. This variation is much more melodic than rhythmic in character in spite of the presence of *motive C* in the left hand. The melody is entirely diatonic and clearly outlines the underlying harmony. The B section enhances the harmonies with few notes, which creates a stark contrast with the previous variations. In this variation, Gismonti rhythmically develops *motive c*. The harmonic structure of mm. 65-66 is quite challenging: beat 1 of m. 65 we see an Am chord. From beat 2 on, Gismonti moves downward either by step or half step

on both hands. While in the right hand of m. 65 the melody features a similar rhythmic construction of m. 9, the left hand follows the motion downwards using the same rhythmic structure of the right hand, which creates intervals like major and minor seventh, sixths, and natural and diminished fifths.

Another way to interpret mm. 65-66 is to treat them within the context of the tonic key – G^b major. It seems that Gismonti is suggesting the tonic by using the G^b scale that, in combination with the pitches of the right hand, creates seconds and other dissonant intervals, which destabilize the underlying tonality. This scenario is shown in Example 25:

The image shows a musical score for two staves, treble and bass clef, in 2/4 time. The key signature has one sharp (F#). The score covers measures 65 and 66. In measure 65, the right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a descending line of eighth notes: G3, F3, E3, D3, C3, B2, A2. In measure 66, the right hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, F3, E3, D3, C3, B2, A2. Several notes in the left hand are circled: G3, F3, E3, D3, C3, B2, A2 in measure 65, and G3, F3, E3, D3, C3, B2, A2 in measure 66. These circled notes represent the G^b scale (G, A, B, C, D, E, F).

Example 25: Notes circled belong to the G^b scale, thus implying a return to the tonality or announcing a future texture in the piece.

In m. 67, Gismonti continues with the same rhythmic pattern in the right hand while the left hand fills the space left by the right hand with the following harmonic path: Am⁷-D⁷-D¹³-D⁷ in m. 67. and | A^{6/5}-D⁷ in m. 68). The chords in m. 67 are distributed between both hands, which creates a polytonal effect. The last measure of this variation is in 2/4, which in combination with the sparse texture in m. 65, closes the First Section of *7 Anéis* and ushers in the Middle Section.

2.2 Middle Section (mm. 69-181)

This section, like the previous one, is constructed with a few rhythmic and melodic motives that are effectively explored and transformed. The overall through-composed narrative of this section

mixes the modal elements from the previous section with the main tonality, creating a polymodal structure.

The transition in mm. 69-70 uses a simple rhythmic pattern in both hands that subsequently morphs into a trill, which bridges the *Section 1* and the *Middle Section*. Measures 71-72 can be analyzed in three different ways. First, as an outline of the A major triad (II of G) with the ninth in m. 71 (B3 natural) functioning as a passing tone –suggesting G Lydian. In m. 72 instead of G Lydian, as announced in the previous measure, Gismonti introduces pitches that outline the A triad with an assortment of diatonic and chromatic tensions (13th, major 7th, and natural and flat 9th). The second reading of this section reinterprets the pitches enharmonically within the orbit of the underlying tonic – G^b; they could be viewed as upper structure of the G^b7, which implies an altered dominant chord. The third interpretation is to consider the pitches in G major, recognizing elements brought from the *Section 1* in G^b. The rhythmic organization of this section features three distinct figures as shown in Examples 26a and 26b:



Example 26a: Motives *1*, *C* and *D*.

Pitches	G [#]	E	A	B ^b	C [#]	B	F [#]	E
Key (G ^b)	9	Minor 7 th	#9 th	3 rd	5 th	4 th	Root	Minor 7 th
Key (G)	^b 9 th	13 th	4 th	#9 th	#11 th	3 rd	Major 7 th	6 th .

Example 26b: Functional Analysis of m. 72

On the fourth beat of m. 72 we have *motive d*, which is transformed into the inversion of *motive l* in m. 73 by means of rhythmic manipulation, altering the accentuation of the original pitches, which leads to an alternation of pitches E and F#. Meanwhile, in the left hand, we see *motive c* being introduced with rests, which is very similar to the way this same motive was introduced in the left hand in the first measure of the piece, as shown in Example 27.

Example 27: Transformation of a pattern by means of rhythmic manipulation of *motive d*, combined with presentation of *motive c* in the left hand.

The transformation initiated in m. 73 leads us to a new pattern in m. 75, which is a repetition of triplets within a span of a minor third produced by the following pitches: G4, F#4, and E4 (enharmonically in G^b: flat ninth, root and minor seventh). These notes can be interpreted in three ways: they can be outlining A⁷, which in the left hand outlines the major third of A down to the ninth, and in the right hand with the seventh down to the fifth; it could also be viewed as E Dorian, which has the support in the right hand of the minor third moving to the root, and in the left hand of the thirteenth moving to the fifth; or it could be a cell of the G^{b7(b9)}. Mm. 74-76 seems to project E Dorian, since until it clearly indicates otherwise, the music is still in G major.

The pattern in triplets in the right hand from mm. 75-76 is interrupted by an eighth note rhythm in m. 77, alternating thirds on down beats (C#4 and E4) and fourths on up beats (F#4 and B4), which keep the E Dorian sonority. M. 78 begins with an inversion of *motive*

I (just like in m. 51) on beat one on the left hand (please, refer to Example 12), and on beats 2 to 4 it changes to *motive c*. On the right hand on beats 3 and 4 we have the *motive I*, which relates originally with *motive d* (like m. 74), and prepares the return of *motive d* in its original form. Indeed, in mm. 79-80, the left hand plays *motive d*, which is shifted to the right hand in m. 81 while the left hand plays a phrase outlining E Dorian. This phrase is constructed in the following way: Gismonti plays three-sixteenths notes that arpeggiates Em⁷. After that, it moves to the *motive c* pattern, which is characterized by a motion down to the root from the seventh.

The clear use of E Dorian represents the definitive establishment in this section of the G major tonality of the *Section I* (mm. 57-68). Therefore, we have elements of G^b in the right hand and G natural in the left hand.²⁴ In m. 82 the melody in the left hand begins arpeggiating Em⁷, just like in m. 81. Yet, instead of move down on the seventh, it moves up by step up to the fifth, where it leaps to the seventh and returns to the fifth by step. This phrase ends by arpeggiating Em⁷ downwards, beginning on its fifth. From mm. 85-89, while the right hand keeps playing *motive d*, Gismonti plays cluster over the *motive c*, which in comparison with the melody in mm. 81-84, shifts from E Dorian to E Lydian. It could also be viewed as G^{b7}.

Motive d is kept unchanged in the right hand until m. 100. In m. 89, Gismonti returns to the same material used in mm. 81-84 (E Dorian mode), with a downward scale in the left hand constructed using the *motive c* (beats 1, 2, and 3) and the inversion of *motive I* (beat 4), which moves in m. 89 from the tonic (E) down to the ninth

²⁴ Of course we could say that the right hand can be analyzed in G major, however, Gismonti already gave us a clue in mm.65 when he mixed these two tonalities.

(F[#]). Also, there is a motion by fourths in the lower part of the melody (left hand): on every last note of every beat we see in m. 89 the pitch E2, which moves to the pitch A1 in the next measure, which moves to pitch D1 in the following one.

In m. 92, the pattern of clusters - which outlines E Lydian or G^{b7} on the left hand over motive *c* - is back on the fourth beat and is kept until m. 94. Once more, Gismonti reuses in m. 95 the material used in mm. 81-84 (E Dorian mode), beginning in the left hand, a phrase from the fifth down to the root in m. 100, which is constructed following the pattern of a third down and a second up, always using the rhythmic pattern of *motive c*.

In m. 101 we have a change in texture in the right hand: instead of presenting *motive d* as a four 16th-note pattern, Gismonti condenses it into a single chord. This chord has a different rhythmic pattern, as seen in mm. 101-103. In the same way the left hand follows the texture change of the right hand, playing in m. 101 a melody that reuses the material from mm. 81-84 (E Dorian) but pending towards A Mixolydian. The rhythm of the melody is composed mainly by dotted eighth notes plus a sixteenth note per beat, which is a cell of the rhythm pattern called *Baião*.²⁵ This pattern changes only on the third beat of m. 102 where he uses *motive c* followed by *motive I* (as shown in Example 27) and back to *motive c* in m. 103.

In mm. 104-130 the motive *d* is kept constant in the right hand without changes. From mm. 104-108, Gismonti begins a melodic pattern in the left hand that consists of an alternation between the pitches G1 natural and A1 natural, which reinforces the A Mixolydian sonority in the left hand and is played always on the upbeat. The seed of this new pattern was launched in m. 74, where there was an alternation between pitches E4 and F[#]4. This alternation finishes in

²⁵ As explained in Example 24.

m. 108 where the pitches C^{#3} and D^{#3} are introduced in the left hand, while keeping in the right hand *motive d*, which refers to G^b key, thus shifting from A Mixolydian to A Lydian. This mode is confirmed when Gismonti plays in mm. 109-110 the *motive c*, in which he alternates between E3 natural with C^{#3}, and D^{#3} with C^{#3}, which confirms the A Lydian mode (considering A as the root on beat 1 of m. 108).

In m. 111, he continues to outline A Lydian, playing the third with the sharp eleventh in the left hand under *motive d* in the right hand, with the rhythmic pattern of a sixteenth note followed by a dotted eighth note on each beats of the measure, which is a very similar rhythmic pattern to the one used in m. 101. In m. 111, *motive c* on beat 1 is followed by a quarter note cluster formed by the third and the fourth of A – which brings the melody in the left hand back to E Dorian. On beat three, Gismonti returns to A Lydian and moves to E Lydian on the last beat of this measure.

In m. 113, for the first time we have a G^{#1} (enharmonically A^b), which in combination with the right hand, confirms the E Lydian mode. This pitch is introduced in the left hand on beat one. Yet, on beat two we have a cluster of pitches, A2 natural with B2 natural followed by the third and the sharp eleventh, which brings the melody back to A Lydian. On the fourth beat of m. 113, Gismonti develops in the left hand a cell of *motive I* (2 sixteenth notes) through a chromatic motion upwards by means of broken octaves, from the pitch G1 up a half step to A1 and back to G1 by step. This motion occurs on beats 1 and 2 of m. 114. On the fourth beat of this same bar (m. 114), Gismonti continues with the sixteenth note pattern, playing the melodic material of m. 112, which brings the melody back to E Lydian (considering A2 natural as a dissonance). The alternation between A2 and B^b2, and C^{#3} and E^b3 continues in mm. 115-116, always using the *motive c* as a rhythmic pattern.

Once again, Gismonti reuses in mm. 116-117 the same material of mm. 113-114 (broken octaves). Yet, instead of repeating the broken octaves pattern from pitches G1 up to A1, he goes from pitch G1 up to B1 in the following way: the motion upwards is chromatic (G1 to B1) and the descending motion is by step. By the way this pattern is structured, we could say that in m. 117 on beats 1 and 2 we have E Lydian and on beats 2 and 4 E Dorian.

In m. 118, we see once again the cluster of mm. 115-116, which brings the melody back to E Lydian or G^b Mixolydian using the same rhythmic pattern of m. 111. In m. 119, the clusters continue over the *motive c* pattern, which is interrupted in m. 120 by the third appearance of the broken octave pattern. This pattern is expanded a little more in relation to the last one: it begins in G1 and moves upwards chromatically up to B1 natural. From this pitch the melody has a leap up to D2 natural and descends in the E Dorian scale.

In m. 122 we see the left hand alternating between F[#]1 and G1, using *motive 1* (2 sixteenth notes) on beats 1 and 4. This alternation continues until m. 126 where the left hand moves up from F[#]1 to C[#]2 in m.128. In the next two measures (mm. 129-130), Gismonti plays the clusters with a dotted eighth note, which outlines A Lydian.

The introduction of A Lydian in these two measures (mm. 129-130) prepares a complex polyphonic structure in mm. 131-134. This structure breaks the *motive d* pattern that was initiated in m. 81 and was kept in *moto perpetuo* until m. 130 (with a few interruptions). It is divided in three voices. Rhythmically, it introduces the *Baião* rhythmic pattern in its original form, shown in Example 28.²⁶ In mm. 133-134, we see a clear return to the A sonority of the beginning of this section (m.71).

²⁶ Please refer to mm. 51 and 101.

Example 28: Polyphonic texture in three voices.

Gismonti continues in the right hand of m. 135, the pattern established in the last four measures, while in the left hand he plays *motive c* on beats 1, 3, and 4, which outlines A Mixolydian. On beat 2 of this same measure, we see a group of four 16th notes, which returns on beat 2 of m. 136. The 4 beats of measure 136 presents almost the same rhythmic configuration as m. 135: beat 1 has *motive c*, followed by a group of four 16th notes on beat 2, and by an inversion of *motive 1* on beat 3 and by the original form of this same motive on beat 4.

In m. 137, the left hand features four 16th-note groups (played on beat 2 of mm. 135-136) morphing into *motive d* played by the left hand. The right hand plays the 5th and 3rd of the A major chord on the upbeat, over the *motive d*. Harmonically, both hands continue to outline A Mixolydian.

The new pattern of *motive d* established in mm. 137-138 is smoothly transformed in m. 139, where the new form of *motive d* is played with the older form at the same time. While the left hand plays the new form of *motive d*, the right hand, which for the last 8 measures was playing sparse notes on the up beat, now (m. 139) has a three-sixteenth note group on beat 1 that is followed by *motive c* on beat 2 and back to *motive d* on beats 3 and 4. Melodically, in m. 139 the first note of the right hand function as an appoggiatura that resolves on

the head of beat 2. Although the pattern of *motive d* is brought back, we could say that harmonically the $A^{7(b9/\#9)}$ is the harmony that is being outlined, which changes to $A^{7(\#11)}$ in the next measure where the left hand returns with the clusters.

The clusters of m. 140, which alternates between $D\#3$ and $E3$, and $C\#3$ and $D\#3$, are at first, played using the pattern of *motive c*. This pattern will be transformed in m. 144 where it is shifted to set of triplets on beat one, which, in the same way is transformed to a group of four sixteenth notes on beat 2 of the same measure, leading finally to a sextuplet sixteenth notes in m. 146. The right hand also has its texture changed: in m. 143 Gismonti plays $E5$ (preceded by a $D\#5$ appoggiatura), which alternates with a $D5$ natural (preceded by a $C\#5$ appoggiatura), always stressing the upbeat. This texture change in the right hand leads to a straight eight-note cluster pattern in m. 144, consisting of $E4-D\#4$ and $E5-D\#5$. This pattern in combination with the pattern of the left hand creates tension, since it is repeated in mm. 145 and 146 - where the right hand transposes it one octave up, while the left hand plays sextuplets-, thus increasing the tension even more.

The tension generated in mm. 143-147 is partially released in m. 148 with a change of texture, which is organized in groups of two measures and has the rhythmic pattern in the right hand of a 16th note rest plus seven 16th notes in both measures of the group. The left hand is also organized in groups of two measures but with differences from one group to another: the first group (mm. 148-149) has a 16th note followed by a dotted eight note rest on the head of beat 1 and 3 in the first measure of the group, which is an inverted cell of *Baião*, and in the second measure it has the same cell on beat one followed by the *motive c* on beat 3 and the *Baião* pattern on beat 4. The second group (mm. 150-151) has the *motive c* pattern in both measures. The third group (mm. 152-153) has a variation of the *Baião* pattern in the first

measure and the first half of the second measure, whereas in the other half, it has the *motive c* pattern. The fourth group (mm. 154-155) is like the second. Melodically, we have on the right hand the $A^{7(\#11)}$, which is supported on the left hand by the root and seventh, as shown in Example 29:

The image shows a musical score for two groups of music. Group 1 (measures 148-151) and Group 2 (measures 150-153) are both in G major. The right hand plays a melody in eighth notes, and the left hand plays a complex rhythmic pattern. Circles highlight specific rhythmic patterns in the left hand of both groups.

Example 29: Use of two rhythmic patterns: *Baião* and *motive c*.

In m. 156 the chord that outlines A Lydian is played alone by the left hand on beat one. From the second half of beat 2 the right hand plays a melody in eighth notes outlining A Mixolydian, which is answered in the next measure in the lower register of the piano, using the same rhythmic structure. The organization of these two measures is repeated in mm. 158-159, always outlining A Mixolydian. The material of mm. 160-163 is the same material found in mm. 152-155.

Given their complexity, mm. 164 and 165 are quite challenging to transcribe, though Gismonti seems to outline a C^{7sus4} chord. Measure 166 marks the start of a transition to Variation 6: Gismonti plays in the right-hand pattern introduced in m. 148. But instead of repeating the same chord, he adds a descending line on the top of the

chord from the fourth down to the root, which, in combination with the left hand that plays over the *motive c* pattern, outlines the A^{7sus4} moving to A^7 . As in mm. 148-149, the music projects two-measure groups: m. 167 has the same structure of m. 166, though it adds a rising scale on beats 3 and 4 that outlines A Mixolydian.

The material of mm. 166-167 is repeated in mm. 168-169. Measures 170-171 transpose mm. 166 and 168 up a minor third and thus outline C^{7sus4} moving to C^7 . Just like mm. 166-167, the first half of m. 170 is repeated in m. 171 with a rising scale motion that outlines C Mixolydian. This is point at which Gismonti returns to the global tonic G^b . As shown in Example 30, he uses B^b triad as a bridge to G^b triad, which shares the pitch B^b as a common tone, as shown in Example 30:



Example 30: Modulation from B^b to G^b using the pitch B^b as a common tone.

In m. 172 the left hand keeps playing *motive c* pattern outlining the G^b and D^b harmonies in the following way: root- fifth – third on beat one and fifth- root fifth on beat two of G^b , followed by third–root-fifth on beat 3 and root-third-root on beat 4 of D^b . This way of dividing the chord is the same way as the one used in *Section 1*. The right hand on beats one and two plays the third and the root of G^b in straight sixteenth notes, whereas on beats 3 and 4 it plays the fifth and the third of D^b . On the first beat of m. 173, the harmony shifts to the vi degree of G^b , and on beats 3 and four to an alteration of the V of G^b .

On beat 1 of m. 174, Gismonti keeps the pattern outlining D^b on beats one and two and G^b on beats 3 and 4. From m. 175 until mm. 181, Gismonti plays a dominant pedal, which is organized in the

following way: m. 175 the root is in the right hand and in the left hand there is a rest on every down beat of all four beats, which is followed by a group of three sixteenth notes outlining $D^{b7(b9)}$; in mm. 176 and 177 this same chord with the same rhythmic structure shifts to the right hand, while the left hand plays a cell of the *Baião* pattern in octaves, on a descending motion outlining the E Mixolydian scale or the D^{balt7} . In the last four measures of this section we have a D^b pedal ($C^\#$ enharmonically), over which the 4th and the flat 9th are always present. There is an inner motion in the left hand in m. 178 departing from the 7th, moving to 13th in m. 179, moving to the 5th in m. 181.

2.3 Section 2

Variation 6 (mm. 182-193)

This variation begins in m. 182 with a motion from the 4th to the 9th in the right hand and a G^b chord on the down beats one and two of the left hand. The right hand moves by a fourth on beats 3 and 4 while the left hand adds B^bm chord on the down beats of beats 3 and 4 (here with the addition of the fourth). Measures 183-184 then outline the original harmony with diatonic notes. Significantly, the repeated note of m. 183 is developed in the right hand in mm. 183-189. Although these measures use many of the same procedures as before, Gismonti extends the dominant on beats 3 and 4 of m. 185 rather than the playing the tonic. The *B section* of this variation follows *B section* of the Variation 1 (mm. 21-36) up an octave.

Variation 7 (mm. 194-205)

The piece's last variation is very similar to its first and second variations. The main differences appear in mm. 184 and 186: whereas the melody in m. 184, the melody begins on the downbeat forming a cluster with the ninth (which is repeated on the up beat of the third

beat of m. 184, whereas in mm. 13 the melody is displaced by one eighth note. Yet both variations coincide on the fourth beat. In mm. 186, Gismonti combines the original theme with Variation 2: beat one of m. 186 resembles the original theme and beat 3 recalls the same spot in m. 27. In mm. 197-202, variation 7 is just like variation 1. The last measure differs from all others because on beat 3 it has a motion upwards of sextuplets, which arpeggiates G^b, ending the piece one octave higher on the downbeat of beat 4.

3 Conclusion

After analyzing the piece *7 Anéis*, we see that this piece is approached in two different ways: the first, which is very tonal, has a theme of 12 measures that is transformed by means of variations. In these variations, Gismonti works over rhythmic and melodic patterns, which move away from the original theme as the variations occur. Yet, we see that there are some things that remain in all the variations, like for instance, the rhythmic pattern used for comping in the left hand.

Thus, when we compare this piece, or at least Sections 1 and 2, with traditional works from the *Choro* repertoire, we see that this one has many differences in many regards, like for instance the form, which is organized in variations, instead of having more sections that would have a recurrent theme intercalating with them, like a AABACA. Yet, we do see in these variations that all musical elements of *Choro* are fully employed and explored: the three-note pick up gesture at the beginning of phrases; the rhythmic pattern of sixteenth-note/eighth-note/sixteenth-note, which is used as the foundation in the left hand; the inversion of harmonies; the accentuation of the last sixteenth-note on the *B section* of every

variation; and the manipulation of the rhythm by means of displacement, thus creating syncope.

Comparing the Sections 1 and 2 with examples of Ernesto Nazareth, we see that even though Gismonti's piece is written in 4/4 instead of 2/4, he uses pretty much the same elements used by Nazareth, yet, with a great difference: the way Gismonti set up the melody and the accompaniment creates a complex polyphonic texture in which the result is much closer to New Orleans polyphony than to *Choro*. An example of this can be found right in the theme (mm. 1-12) where he establishes a contrapuntal texture in the *A section*, which includes a compound melody on the left hand outlining the harmony and projecting the bass, including all the expected bass interventions/responses/improvisations (*Baixaria*). All of this is combined with a lively melody in the right hand that is constructed following the tradition of *Choro*: pick up gestures, long phrases full of ornamentations, valorization of syncope, etc.

In the same way, in the *B Section*, we see how his thoughts point towards counterpoint and polyphony: as explained before this section is constructed having two voices in each hand that are disguised in two single lines. He could have played the left hand like Nazareth's work *Apanhei-te Cavaquinho* in Example 2. Rather, he uses a melodic pattern of straight sixteenth notes, that in addition to an accent on every first and last note of each four notes group, outlines the rhythmic pattern of *motive c*, which keeps the same groove of the *A Section*.

We could also compare the approach given by Gismonti in the *Section 1* with one of the approaches given to improvisation in modern jazz, where we see a complex discourse based on motivic development. It is true that in modern Jazz, when one is improvising, the distance from the original melody in the first chorus may be more accentuated than the distance of the theme and the first variation in

Gismonti's work. Yet, it is very clear that the further he is from the theme, the more complex the texture gets.

Actually, that is precisely the most difficult procedure in jazz: being able to construct over a predetermined material a discourse that unfolds naturally to somewhere, using the minimum amount of motives to accomplish it. And that is what he does in *Section 1*: he uses that theme as his basis for increasing the tension, which leads to the *Middle Section*.

The *Middle Section* is particularly interesting because it begins by summing up *Section 1*, by using at the same time, elements taken from the G^b tonality (Theme and Variations 1 through 4) with new modal elements that were taken from the G major tonality of Variation 5. These elements continue to use a few motives (either melodic or rhythmic) that are transformed in such a way that it is impossible to divide this *Middle Section* into sub-sections, which happens due to its "transformational" approach in which each event naturally unfolds to the next one, always using the same motives.

Thus, we see that Gismonti does not use the traditional form of *Choro* with a recurrent theme that is intercalated with other materials. Rather, he expands the traditional form by developing the theme and inserting into it the *Middle Section*, which deals with elements that are foreign to the genre: polymodality, "through composed" section, and spots without any melody.

Texturally, the piece develops only two textures, which are: melodic- in which there are compound melodies; and percussive, in which the rhythmic patterns become the "melody". This kind of approach is not new to the Brazilian music. Heitor Villa-Lobos has several examples that are very similar to the approach given by Gismonti in his piece. For instance, the piece *Prole do Bêbe No.1* has several examples of motivic transformation, polyphony, use of rhythmic pattern as a unifying element.

For those who wish to learn how to play *Choro*, this piece is one of best examples of what can be achieved in the genre. Inside it we can trace the seeds of the early composers - which grounds the music in history – as well as the influences of modern jazz. Also, for someone who had never been in contact with the genre, the pieces given as examples of *Choro* in this work are very useful tools for learning the genre as well.

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APPENDIX 1

TRANSCRIPTION OF 7 ANÉIS

7 Anéis (7 Rings)

Transcribed by Marcelo Magalhães Pinto from the album "Alma" (1993)

Egberto Gismonti

Piano

3

5

7

2 7 Anéis

Musical notation for measures 9 and 10. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 11 and 12. The right hand continues the melodic development with some rests, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 13 and 14. The right hand has a more active melodic line with eighth notes, and the left hand continues with eighth notes.

Musical notation for measures 15 and 16. The right hand features a complex melodic pattern with sixteenth notes and rests, while the left hand continues with eighth notes.

Musical notation for measures 17 and 18. The right hand has a melodic line with some chords and rests, and the left hand continues with eighth notes.

7 Anéis

3

19

Musical notation for measures 19-20. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

21

Musical notation for measures 21-22. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a consistent eighth-note accompaniment.

23

Musical notation for measures 23-24. The right hand shows a continuation of the melodic theme with some grace notes. The left hand accompaniment remains steady.

25

Musical notation for measures 25-26. The right hand features a more active melodic line with sixteenth-note passages. The left hand accompaniment is consistent.

27

Musical notation for measures 27-28. The right hand concludes the melodic phrase with a final flourish. The left hand accompaniment continues until the end of the system.

4

7 Anéis

Musical score for "7 Anéis", measures 30-38. The score is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The piece is in 4/4 time.

The score consists of five systems of two staves each (treble and bass clef). Measure numbers 30, 32, 34, 36, and 38 are indicated at the beginning of their respective systems.

Measure 32 features a dynamic marking of δ^{ua} (pianissimo) and includes complex rhythmic patterns with triplets and sextuplets in both hands. Measure 36 shows a melodic line in the treble clef that concludes with a whole note chord.

7 Anéis

41

Musical notation for measures 41-43. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a steady eighth-note accompaniment.

44

Musical notation for measures 44-45. The right hand has a more active melodic line with sixteenth-note patterns, and the left hand continues with eighth-note accompaniment.

46

Musical notation for measures 46-47. The right hand continues with sixteenth-note patterns, and the left hand maintains the eighth-note accompaniment.

48

Musical notation for measures 48-49. The right hand features sixteenth-note patterns with accents (>) on several notes. The left hand continues with eighth-note accompaniment.

50

Musical notation for measures 50-51. The right hand has sixteenth-note patterns with accents (>) on several notes. The left hand continues with eighth-note accompaniment.

6

7 Anéis

52

Musical notation for measures 52-53. The piece is in a key with five flats (B-flat major or D-flat minor) and 3/4 time. Measure 52 features a treble clef with a melody starting on G4, followed by a bass clef accompaniment of eighth notes. Measure 53 continues the melody in the treble and accompaniment in the bass.

54

Musical notation for measures 54-55. The key signature remains five flats. Measure 54 shows a treble clef melody with eighth-note patterns and a bass clef accompaniment. Measure 55 continues the melodic and harmonic development.

56

56

Musical notation for measures 56-57. Measure 56 features a treble clef melody with a sixteenth-note run and a bass clef accompaniment. Measure 57 shows a key change to a key with two flats (E-flat major or C minor) and a treble clef melody with a fermata. A dynamic marking of *ff* is present.

58

58

Musical notation for measures 58-60. The key signature is now two flats. Measure 58 features a treble clef melody with a fermata and a bass clef accompaniment. Measure 59 continues the melody and accompaniment. Measure 60 shows a treble clef melody with a fermata and a bass clef accompaniment.

61

61

Musical notation for measures 61-63. The key signature remains two flats. Measure 61 features a treble clef melody with a fermata and a bass clef accompaniment. Measure 62 continues the melody and accompaniment. Measure 63 shows a treble clef melody with a fermata and a bass clef accompaniment.

7 Anéis

7

64

Musical notation for measures 64-65. The piece is in G major (one sharp) and 2/4 time. Measure 64 features a treble staff with a sequence of eighth notes (G4, A4, B4, C5) and a bass staff with a sequence of eighth notes (G3, A3, B3, C4). Measure 65 continues with a treble staff sequence (D5, C5, B4, A4) and a bass staff sequence (D4, C4, B3, A3).

66

Musical notation for measures 66-67. Measure 66 has a treble staff sequence (G4, A4, B4, C5) and a bass staff sequence (G3, A3, B3, C4). Measure 67 has a treble staff sequence (D5, C5, B4, A4) and a bass staff sequence (D4, C4, B3, A3). The piece changes to 3/4 time at the end of measure 67.

68

Musical notation for measures 68-69. Measure 68 is in 3/4 time with a treble staff sequence (G4, A4, B4, C5) and a bass staff sequence (G3, A3, B3, C4). Measure 69 is in 4/4 time with a treble staff sequence (D5, C5, B4, A4) and a bass staff sequence (D4, C4, B3, A3).

70

Musical notation for measures 70-71. Measure 70 is in 4/4 time with a treble staff sequence of eighth notes (G4, A4, B4, C5) and a bass staff sequence of eighth notes (G3, A3, B3, C4). Measure 71 has a treble staff sequence (D5, C5, B4, A4) and a bass staff sequence (D4, C4, B3, A3).

72

Musical notation for measures 72-73. Measure 72 has a treble staff sequence (G4, A4, B4, C5) and a bass staff sequence (G3, A3, B3, C4). Measure 73 has a treble staff sequence (D5, C5, B4, A4) and a bass staff sequence (D4, C4, B3, A3).

8 7 Anéis

74

Musical notation for measures 74-75. Measure 74 features a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, then descending. The bass clef has a steady eighth-note accompaniment. Measure 75 continues the treble line with a series of sixteenth-note triplets, while the bass clef accompaniment remains consistent.

76

Musical notation for measures 76-77. Measure 76 continues the treble line with sixteenth-note triplets. Measure 77 shows the treble line moving to a chordal texture with a dotted quarter note followed by an eighth note, while the bass clef accompaniment continues.

78

Musical notation for measures 78-79. Measure 78 has a whole rest in the treble clef. Measure 79 features a melodic line in the treble clef starting on G4, moving to A4, B4, and C5, with an accent (>) over the final note. The bass clef accompaniment continues with eighth notes.

80

Musical notation for measures 80-81. Measure 80 has a whole rest in the treble clef. Measure 81 features a melodic line in the treble clef starting on G4, moving to A4, B4, and C5, with an accent (>) over the final note. The bass clef accompaniment continues with eighth notes.

82

Musical notation for measures 82-83. Measure 82 features a melodic line in the treble clef starting on G4, moving to A4, B4, and C5, with an accent (>) over the final note. The bass clef accompaniment continues with eighth notes.

7 Anéis

84

Musical notation for measure 84. Treble clef, key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bass clef has a whole note chord of C4, E4, G4.

85

Musical notation for measure 85. Treble clef, key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bass clef has a whole note chord of C4, E4, G4, B4.

86

Musical notation for measure 86. Treble clef, key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bass clef has a whole note chord of C4, E4, G4, B4.

87

Musical notation for measure 87. Treble clef, key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bass clef has a whole note chord of C4, E4, G4, B4.

88

Musical notation for measure 88. Treble clef, key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The bass clef has a whole note chord of C4, E4, G4, B4.

10

7 Anéis

89

Musical notation for measures 89-90. Treble clef has a continuous eighth-note melody. Bass clef has a rhythmic accompaniment of eighth notes with some accidentals.

91

Musical notation for measures 91-92. Treble clef continues the eighth-note melody. Bass clef has a rhythmic accompaniment that ends with a whole note chord.

93

Musical notation for measures 93-94. Treble clef continues the eighth-note melody. Bass clef has a rhythmic accompaniment of chords.

94

Musical notation for measures 94-95. Treble clef continues the eighth-note melody. Bass clef has a rhythmic accompaniment of chords.

95

Musical notation for measures 95-96. Treble clef continues the eighth-note melody. Bass clef has a rhythmic accompaniment that includes a "Cua" marking.

7 Anéis

11

97

Musical notation for measures 97-98. The treble clef part features a steady eighth-note melody with a sharp sign on the second line. The bass clef part provides a rhythmic accompaniment with eighth notes and a final half-note chord.

99

Musical notation for measures 99-100. The treble clef part continues with eighth-note patterns. The bass clef part has a long, low note in measure 99 followed by a short eighth-note phrase in measure 100.

101

Musical notation for measures 101-102. The treble clef part consists of chords with eighth-note rhythms. The bass clef part continues with a steady eighth-note accompaniment.

103

Musical notation for measures 103-104. The treble clef part has a rest in measure 103 followed by a melodic phrase in measure 104. The bass clef part continues with eighth-note accompaniment.

105

Musical notation for measures 105-106. The treble clef part features eighth-note patterns. The bass clef part has a more complex accompaniment with eighth notes and some slurs.

12 7 Anéis

107

Musical notation for measures 107-108. The treble clef contains a continuous eighth-note melody. The bass clef features a simple accompaniment with quarter notes and rests.

109

Musical notation for measures 109-110. The treble clef continues with the eighth-note melody. The bass clef accompaniment becomes more complex, using chords and sixteenth-note patterns.

111

Musical notation for measures 111-112. The treble clef melody remains consistent. The bass clef accompaniment features a rhythmic pattern of eighth notes and rests.

113

Musical notation for measures 113-114. The treble clef melody continues. The bass clef accompaniment includes a melodic line with a slur and a fermata.

115

Musical notation for measures 115-116. The treble clef melody continues. The bass clef accompaniment features a rhythmic pattern of eighth notes and rests.

7 Anéis

13

117

Musical notation for measures 117-118. The treble clef part features a continuous eighth-note melody in G major. The bass clef part provides a steady accompaniment with eighth notes, including some triplets in measure 118.

119

Musical notation for measures 119-120. The treble clef part continues with the eighth-note melody. The bass clef part features a more active accompaniment with sixteenth-note chords in measure 119, followed by eighth notes in measure 120.

121

Musical notation for measures 121-122. The treble clef part continues with the eighth-note melody. The bass clef part features a steady accompaniment with eighth notes, including a triplet in measure 122.

123

Musical notation for measures 123-124. The treble clef part continues with the eighth-note melody. The bass clef part features a steady accompaniment with eighth notes, including a triplet in measure 124.

125

Musical notation for measures 125-126. The treble clef part continues with the eighth-note melody. The bass clef part features a steady accompaniment with eighth notes, including a triplet in measure 126.

14

7 Anéis

127

Musical notation for measures 127 and 128. The piece is in G major (one sharp). The right hand plays a continuous eighth-note melody: G4-A4-B4-C5-D5-E5-F#5-G5. The left hand plays a simple accompaniment: G3 (quarter), B2 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter).

129

Musical notation for measures 129 and 130. The right hand continues the eighth-note melody: G5-A5-B5-C6-D6-E6-F#6-G6. The left hand accompaniment continues with the same pattern as in the previous system.

131

Musical notation for measures 131 and 132. The right hand melody changes to a quarter-note line: G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter). The left hand accompaniment continues with the same pattern.

133

Musical notation for measures 133 and 134. The right hand melody continues: G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G7 (quarter). The left hand accompaniment continues with the same pattern.

135

Musical notation for measures 135 and 136. The right hand melody continues: G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter), G8 (quarter). The left hand accompaniment continues with the same pattern.

7 Anéis

15

137

Musical score for measures 137-138. The piece is in G major (one sharp). The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment.

139

Musical score for measures 139-140. The right hand continues with eighth-note patterns, and the left hand introduces a more complex accompaniment with some chords and a melodic line in the lower register.

141

Musical score for measures 141-142. The right hand maintains the eighth-note pattern, and the left hand features a dense, rhythmic accompaniment with frequent chord changes.

143

Musical score for measures 143-144. The right hand has a more active melodic line with some grace notes, and the left hand continues with a complex, rhythmic accompaniment. A fermata is placed over the final note of the right hand in measure 144.

145

Musical score for measures 145-146. The right hand features a simple, sustained melodic line with a few notes, while the left hand continues with a complex, rhythmic accompaniment. A fermata is placed over the final note of the right hand in measure 146.

16 7 Anéis

146

147

148

150

152

7 Anéis

This musical score is for the piece '7 Anéis' on page 17, covering measures 154 to 162. The score is written for piano and is in the key of D major (one sharp). It consists of five systems of music, each with a grand staff (treble and bass clefs).
- **Measure 154:** The right hand has a whole rest. The left hand features a complex rhythmic pattern of eighth notes with triplets and slurs.
- **Measure 156:** The right hand has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand continues with a dense eighth-note texture.
- **Measure 158:** The right hand has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand continues with a dense eighth-note texture.
- **Measure 160:** The right hand has a whole rest. The left hand continues with a dense eighth-note texture.
- **Measure 162:** The right hand has a whole rest. The left hand continues with a dense eighth-note texture.
Throughout the piece, the left hand maintains a consistent eighth-note accompaniment with various rhythmic groupings, while the right hand provides melodic accents and rests.

18

7 Anéis

164

Musical notation for measures 164-165. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth notes and rests.

166

Musical notation for measures 166-167. The treble clef staff features a complex rhythmic pattern with many beamed eighth notes. The bass clef staff has a steady bass line with eighth notes.

168

Musical notation for measures 168-169. The treble clef staff continues with the complex rhythmic pattern of beamed eighth notes. The bass clef staff maintains the steady eighth-note bass line.

170

Musical notation for measures 170-171. The treble clef staff has a dense texture of beamed eighth notes. The bass clef staff has a bass line with some chords and eighth notes.

172

Musical notation for measures 172-173. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a bass line with eighth notes and rests.

7 Anéis

173

18

Detailed description: This system contains measures 173, 174, and 175. The right hand features a melodic line with a trill in measure 175. The left hand has a simple accompaniment. A bracket labeled '18' spans measures 174 and 175.

174

Detailed description: This system contains measures 174 and 175. The right hand has a melodic line with a trill in measure 175. The left hand has a simple accompaniment.

176

rit.
Octave lower

Detailed description: This system contains measures 176 and 177. The right hand has a complex chordal texture. The left hand has a simple accompaniment. The instruction 'rit.' is placed above the right hand, and 'Octave lower' is placed below the left hand.

178

rit.

Detailed description: This system contains measures 178 and 179. The right hand has a complex chordal texture. The left hand has a simple accompaniment. The instruction 'rit.' is placed above the right hand.

180

Detailed description: This system contains measures 180 and 181. The right hand has a complex chordal texture. The left hand has a simple accompaniment. The key signature changes to three flats at the end of measure 181.

20

7 Anéis

182 *rubato*

185

187

190

192

7 Anéis

21

194

Musical score for measures 194-196. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

197

Musical score for measures 197-198. The right hand continues the melodic development with some triplet-like patterns, and the left hand maintains the eighth-note accompaniment.

199

Musical score for measures 199-200. Measure 199 features a complex chordal texture in the right hand with many accidentals, while the left hand continues the eighth-note accompaniment. Measure 200 shows a more melodic right hand.

201

Musical score for measures 201-202. The right hand has a more active melodic line with eighth notes, and the left hand continues the eighth-note accompaniment.

203

Musical score for measures 203-205. The right hand features a complex melodic line with many accidentals and a sixteenth-note triplet in measure 205. The left hand continues the eighth-note accompaniment.

APPENDIX 2

GRAPHIC OF THEME AND VARIATIONS (*SECTIONS 1 AND 2*)

7 Anéis

Score

Theme and Variations - Sections 1 and 2

Egberto Gismonti

This section of the score contains the Theme and seven variations. The music is written in 4/4 time and features a complex, rhythmic melody. The key signature is three flats (B-flat, E-flat, A-flat). The Theme begins with a series of eighth notes, followed by a more melodic line. The variations explore different textures and rhythmic patterns, including some with triplets and syncopation. The notation includes various articulations such as accents and slurs.

This section of the score contains the Theme and seven variations. The music is written in 4/4 time and features a complex, rhythmic melody. The key signature is three flats (B-flat, E-flat, A-flat). The Theme begins with a series of eighth notes, followed by a more melodic line. The variations explore different textures and rhythmic patterns, including some with triplets and syncopation. The notation includes various articulations such as accents and slurs.

7 Anéis 3

This musical score covers measures 1 through 3 of the piece '7 Anéis'. It features a 'Theme' staff at the top and seven vocal parts labeled v.1 through v.7. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the vocal parts. Measure 1 includes a 'p' dynamic marking. Measure 2 features a 'p' dynamic marking and a '7' marking above a note. Measure 3 contains a 'p' dynamic marking and a '3' marking above a note. A dashed horizontal line is present on the right side of the score, extending from the v.2 staff.

7 Anéis 4

This musical score covers measures 4 through 6 of the piece '7 Anéis'. It features a 'Theme' staff at the top and seven vocal parts labeled v.1 through v.7. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music continues with the eighth-note accompaniment. Measure 4 includes a 'p' dynamic marking. Measure 5 features a 'p' dynamic marking and a '7' marking above a note. Measure 6 contains a 'p' dynamic marking and a '6' marking above a note. The score concludes with a double bar line at the end of measure 6.