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Brazilian music for youth choir by FUNARTE: exploring issues of pedagogy and authenticity in Brazilian choral music

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BRAZILIAN MUSIC FOR YOUTH CHOIR BY FUNARTE:
EXPLORING ISSUES OF PEDAGODY AND AUTHENTICITY IN
BRAZILIAN CHORAL MUSIC

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Diego Daflon Tavares Pinto

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ABSTRACT

The purpose of this study is to stimulate the dissemination of Brazilian choral repertoire, especially the pieces from the series Brazilian Music for Youth Choir by FUNARTE, and provide accurate interpretative information for authentic performance and effective teaching. Musical and pedagogical analyses of three of the pieces from the series by FUNARTE (2009) were done as means to the purpose of the study. In addition, ethnographic interview were held with the composers of each of those pieces, Paulo Malaguti, Leandro Maia, and Caio Senna, and the technical-pedagogical coordinator of the series, Eduardo Lakschevitz. Through the interviews with the composers it was possible to identify musical and pedagogical approaches relevant to accurate performance of Brazilian choral music, as well as to raise the discussion about authenticity in Brazilian music, which seemed to be a taboo among Brazilian musicians. The interview with the technical-pedagogical coordinator helped to understand the purpose of FUNARTE and the Choral Project.

This study found that choral music in Brazil is a multifaceted phenomenon that does not fit the categories folk, popular, or classical music alone; so, it can be considered a style apart. The composers' opinion about authenticity proves that it is flexible and that Brazilian musicians are open to new interpretations of Brazilian music. Complementary materials such as translation and IPA version of the pieces, and suggested reading and recording are provided to support music educators on an accurate and authentic performance of Brazilian choral repertoire.

I. INTRODUCTION

When the choral series *Brazilian Music for Youth Choir* by FUNARTE was published in 2009, I realized this material arrived at an important moment of Music Education in Brazil. The lack of choral repertoire for youth choir already was a significant issue for educators, and recent changes in the educational law could make the issue even bigger, given that educators today need repertoire even more than before, when Music Education was not mandatory in the schools. Since 1971, when Music Education was removed from the curriculum of public schools in Brazil, the return of this discipline to the classroom has been a topic of debate. Brazilian artists, musicians, music teachers, composers, and those interested in culture and the humanities have been meeting frequently since 2004 to discuss re-integrating music education into the national curriculum. At a meeting at the composer Francis Himes' house in April 2006, the *Grupo de Articulação Parlamentar Pró Musica* (Group of Parliamentary Articulation Pro Music – GAP) was created with the purpose of moving the discussion to the National Congress. Among the groups involved with GAP are the International Society for Music Education (ISME) and the *Associação Brasileira de Educação Musical* (Brazilian Association for Music Education – ABEM). The movement started by GAP is called *Quero Educação Musical na Escola* (I Want Music Education at School), and its first political act was to hold a seminar entitled *Música Brasileira em Debate* (Brazilian Music in Debate) for the House of Representatives and, later, the Senate. The purpose of the seminar was to raise awareness on the topic and encourage discussion.

In 2006, Bill PL330/06 was introduced to reinstate music education under law in Brazil (LDB 9.394/96). Two changes were suggested by Bill PL330: first, that music would be mandatory in all public schools and, second, that it would be taught by professionals with

degrees in Music Education. In 2008, PL330/06 was enacted as Law 11.769/08; however, the suggestion that the courses be taught by professionals was denied. Opinions on Law 11.769/08 diverge. On one hand, those who support it say that many people, both musicians and non-musicians, wanted the law to be approved, and argue that it is indeed beneficial to music education in Brazil. On the other hand, many music educators and scholars understand that the country does not have the infrastructure needed to abide by the law. Specifically, the number of recently graduated music educators cannot fill the demand and those educators who are already in the field are not sufficiently prepared. Furthermore, schools do not have the necessary resources appropriated, such as music classrooms, instruments, and other teaching materials. Another issue less discussed, but no less important, is the scarcity of repertoire for some types of music classes. For instance, the number of choral compositions appropriate for children and youth is small and difficult to access. Sobreira (2008) noted that implementing the new law (Law 11.769/08) without addressing these fundamental issues makes the law “superficial and unsatisfying” (p. 48). Changes resulting from Law 11.769/08 cannot be ascertained yet, because the schools have three years to integrate music into the curriculum. Therefore, the impact of the changes will not be seen until the end of the 2011 school year (which runs from January through December).

When the theme “mandatory music teaching at school” is discussed, one period in the history of Music Education in Brazil is usually used as a reference: the *canto orfeônico* (Orpheonic Singing) movement developed and administrated in the 1930s by Heitor Villa-Lobos (1887-1957), one of the most outstanding Brazilian composers in the twentieth century. Even though some music educators may argue that the resurgence of music education advocated by GAP does not refer to Orpheonic singing, Sobreira (2008) noted that the relationship between the

current movement and the one led by Villa-Lobos is evident, particularly with respect to the underlying practical and financial reasons. According to Sobreira (2008), choral singing could be one of the most accessible tools of music education in public schools. Based on this concept, one initiative that is helping the new law of music education to achieve its goals is the *Projeto Coral* (Choral Project), by FUNARTE, through various series of choral compositions available for free download on the project's website. The availability of choral compositions by FUNARTE not only contributes to the growing repertoire of Brazilian choral repertoire, but also encourages the embracement of choral singing as an efficient tool of music education in this new phase in Brazil.

Considering the significance of FUNARTE's Choral Project to music educators in Brazil, the dissemination of this repertoire is necessary so that the benefits can reach the maximum of educators possible. In order to provide a basis to music educators who will make use of that repertoire, musical analysis of the pieces will be useful to the understanding about interpretation of Brazilian choral music. For this reason, it is also important to raise the discussion about authenticity in Brazilian choral music, and hear from those involved in the project of FUNARTE concerning authenticity and its application to the pieces in this repertoire. In addition, not only how to make music is important, but also how to learn is a necessary approach. These pedagogical approaches are especially important to conductors and singers unfamiliar with the choral tradition in Brazil.

The exploration of these matters can optimize the influence of such an important initiative in Brazilian choral music. As stated on the project's website, "The FUNARTE editions of choral music mark perhaps the most important Brazilian effort in this genre since the labor devoted to this area by Villa-Lobos in the years 1932-1945" (FUNARTE, 2007). In fact, on the

main page of *Quero Educação Musical na Escola*'s website,¹ the phrase “return of music education to schools” may suggest that supporters of the movement desire a return to Villa-Lobos’ pedagogical model. That pedagogical model was fostered by an ideological climate in Brazil in the early twentieth century known as *movimento Escola Nova* (New School movement).

The New School Movement

In the early twentieth century, industrialization and urbanization were under way in many countries. Facing this reality and concerned about preparing Brazil for industrial development, a group of Brazilian intellectuals increased their focus on education. They understood that education would serve as the main tool to “shape the country” (Ruzza, 2008, p. 58). Inspired by the political ideas of equality and the right to education, they believed that public education, available to everyone and controlled by the State, would be the only way to address social inequality. As noted by Ruzza (2008), this belief led to a movement called *Escola Nova* (New School) and, in 1932, resulted in the *Manifesto da Escola Nova* (the New School Manifesto). The manifesto was signed by various intellectuals after the president, Getúlio Vargas, issued a call to educators to cooperate with the government (Ruzza, 2008, p. 59).

Led by Anísio Teixeira, Fernando de Azevedo and Lourenço Filho, the movement was heavily influenced by the work of North American philosopher John Dewey (1859-1952) and French sociologist Émile Durkheim (1858-1917). The movement advocated that education should have a secular orientation, thereby being set apart from the influence of the Catholic Church, and that the State should be responsible for providing integral education to all individuals (Ruzza, 2008, p. 55). The main idea drawn from Dewey’s work was that education provides the only way to build a democratic society that respects the characteristics of each

¹ <http://www.queroeducacaomusicalnaescola.com/index2.htm> Accessed on 11/15/2010

individual, without disregarding the individual as a part of the whole society (Dewey, 1916). Similarly, Durkheim's influence lies on the idea of education being a social fact (Durkheim, 1956). This ideological climate gave birth to Heitor Villa-Lobos' Orpheonic singing, a model of music education to revive the patriotic spirit in Brazil.

Villa-Lobos and the Orpheonic Singing Movement

Heitor Villa-Lobos (1887-1959) was undoubtedly the Brazilian composer who achieved the most international recognition. From 1922 to 1930, he spent most of his time in Europe, where his music, due to its "exotic appeal" (Vassberg, 1969, p. 56), was well received. Villa-Lobos' prestige outside of Brazil can be inferred from the article written by Béhague (2001), in which the composer is described as "the single most significant creative figure in 20th-century Brazilian art music." His career received international acclaim, especially after his first visit to the United States in 1944. In the United States, Villa-Lobos conducted his own works with the Janssen Symphony Orchestra in Los Angeles, the Boston Symphony Orchestra and, at the request of Stokowski, the New York Symphony Orchestra (Béhague, 2001.).

Villa-Lobos is, therefore, a very important Brazilian figure. However, "it can hardly be doubted that Heitor Villa-Lobos made his most important contribution to Brazilian culture not as a composer, but as the founder of the *canto orfeônico*" (Vassberg, 1975, p. 170). According to Vassberg (1975),

the name of Villa-Lobos' medium was derived from Orpheus, the figure in Greek mythology whose musical skill was so great that he could charm the gods of the nether world. Orpheonic singing was not new. It had originated in France in the 1830's, with the name "orpeon" being first used for a joint concert of several choirs. But the name also came to be used for any a cappella choral group. By the early twentieth century, there

were nearly two thousand orpheons in France, functioning as singing societies for working men. From France, the institution spread to other parts of Europe, and eventually to Brazil. (p. 165)

When Villa-Lobos returned from Paris to Brazil in 1930, he perceived an atmosphere of “indifference and of absolute incomprehension of racial music, this great music which creates power of nationalities” (1940, p. 17-18). Villa-Lobos believed that music could be used as a tool to inspire passion for the nation in people’s hearts, engendering a nationalism such as that he saw in other countries. Noticing as well the drastic state of music education in Brazil, he created a program that would educate children not only in music, but also in patriotism. According to Vassberg (1975), “Villa-Lobos insisted that the objective of his *canto orfeônico* was not merely aesthetic, but that it had a threefold purpose: music education, the advancement of Brazilian music, and service to the state by instilling a feeling of patriotism and national unity” (p. 165-166). Specifically, Vassberg (1969) describes Villa-Lobos’ philosophy of Orpheonic singing as follows:

Villa-Lobos differentiated three types of instruction in group singing. The first is destined to prepare groups for the performance of serious liturgical or secular music. The second is designed to prepare groups for singing lyric or popular music. The third, the *canto orfeônico*, has a threefold purpose: to provide a general music education; to develop an interest in national music; and to perform the service of integrating the individual into the community and instilling in him a spirit of patriotism (p. 59). That philosophy was supported by educators, who viewed choral singing as a symbol of modern society. They also believed that Brazil would only resolve its problems through education. (Vassberg, 1969)

In 1931 Villa-Lobos organized a huge rally and gathered a twelve-thousand-voice chorus, made up of students, teachers, soldiers, and workers, the first public demonstration in Brazil of his approach to music education. Villa-Lobos' educational ideas pleased then President Getúlio Vargas (1882-1954), who named the composer *Superintendente de Educação Musical e Artística* (Superintendence of Musical and Artistic Education – SEMA). In conjunction with Anísio Teixeira, one of the leaders of the New School movement mentioned earlier, Villa-Lobos created a program based on Orpheonic singing. One of the biggest projects organized by SEMA was the writing and publication of *Guia Prático* (Practical Guide; 1932), a six-volume guide to Orpheonic singing for teachers, which contained all types of musical examples “from Indian chants of Brazil to the classics of universal music literature” (Vassberg, 1975, p. 167). In 1932, President Getúlio Vargas signed the decree that made the teaching of Orpheonic singing obligatory in the schools.

Ruzza (2008) observed that music played an important role in Brazil, referring specifically to the *Conselho Nacional de Canto Orfeônico* (National Council of Orpheonic Singing), whose purpose was “to study and develop the general guidelines and techniques that would govern the teaching of Orpheonic singing throughout the country . . .” (p. 85). In 1961 Orpheonic singing was replaced by general Music Education as a discipline in the schools, because, as the law stated, “music should be felt, played, [and] danced, besides sung” (Lei de Diretrizes e Bases, 1961). In 1971, a new law diluted Music Education and incorporated it into the discipline of *Educação Artística* (Artistic Education), along with the other arts.

Following the adoption of the latter law, music lost its prominence, becoming an activity of secondary importance in the teaching process rather than a necessary component of the curriculum. However, in 1996, the enactment of Law 9.394/96 (Lei de Diretrizes e Bases, 1996)

made Artistic Education mandatory and new curricular parameters were developed. This 1996 law represented an advance compared to the former law, but music still remained subject to Artistic Education. In 2008 Law 11.769/08 altered Law 9.394/96, making music a mandatory discipline in the schools once again. Since schools have until the school year of 2011 to implement the new law, any substantial changes cannot be determined yet.

Choral Music in Brazil

Though music has been present throughout Brazil's history, according to Pereira Silva (2005), it was during the transition to the twentieth century that it began to be influenced by musical nationalism. He asserted, "Although the composers of this period continued to be essentially academic and their ideals were geared to European romantic and post-romantic music, . . . they were also engaged in creating a national musical idiom" (p. 1). Therefore, it was during this period that Brazilian music began to shape its own identity.

Silva (2010) mentioned the presence, at the beginning of the twentieth century, of some "well-organized polyphonic collective singing activity, with or without instrumental accompaniment, a fact owed to João Gomes Junior and João Batista Julião" (p. 5). He also claimed that orpheonic singing was present in Brazil even prior to Villa-Lobos' educational program. For example, in 1921, teacher-training colleges were authorized to organize "orpheonic rehearsals" (Silva, p. 5). Silva also stated that the activities of the *Orfeão Piracicabano* in Piracicaba, São Paulo, the *Coro dos Mil* (Choir of a Thousand), in Pelotas, Rio Grande do Sul, and the *Sociedade Coral Brasileira* (Brazilian Choral Society), in Rio de Janeiro, Rio de Janeiro, all of which took place during the 1920s. Concerning choral music in Brazil in the twentieth century, Silva observed that ". . . between the 1950s and the 1960s choral music was composed

in a diverse context in which romantic, impressionist, and neo-classical styles coexisted” (p. 5).

Lakschevitz (2010) also talked about choral singing in Brazil, noting that

the large area of the country, the profound mixture of influences that come together to construct Brazilian culture (African, European and Indigenous Indian), and the diversity of musical styles make it nearly impossible to make any general statements regarding the country’s choral music. (p. 5)

Given this mixture, studying the different styles of choral music in Brazil may be the best approach to understanding the broader musical scenario. One representative example of choral singing in Brazil that has become very popular is the company choir. This phenomenon, which has been discussed by many authors including Morelembaum (1999), Teixeira (2005), Rocha (2007), and Lakschevitz (2010), has become part of the culture of Brazilian companies. In Brazil, it is common for companies, both public and private, to sponsor choirs in which their own employees sing. This activity is often described as a period of relaxation for the employees, in which the corporate hierarchy is irrelevant as people in different positions sing together. Additionally, Lakschevitz (2010) called attention to the similarities between choral activity and people’s work behavior. Lakschevitz argued that the social interactions in a choir are very similar to those found in a corporate environment. He stated that, “Companies are also motivated to sponsor employee-based choirs with an eye to creating or reinforcing a reputation for being an institution that works to supply social needs of the local community through culture endeavors” (p. 9).

Another representative example of choral singing in Brazil is the growing number of arrangements of *Música Popular Brasileira* (Brazilian Popular Music – MPB), for either small or large vocal groups. Fernandes (2010) related that during the military dictatorship (1964-1985),

singing in a choir provided one of the few opportunities for young people to feel part of a group. He noted that, “Western traditional repertory (represented by both European music and traditional-sounding Brazilian folk-music arrangements) found itself distant from the urban reality and young people’s aspirations at the time” (p. 10). It was at this time that conductors began experimenting and creating arrangements of *MPB* for their choirs. Fernandes mentions that the first examples of this trend were the CORALUSP (University of São Paulo Choir), with arrangements by Damiano Cozzela; the medical school choir *Coral da Faculdade de Medicina da Santa Casa de São Paulo*, directed by Samuel Kerr, and the English language school choir *Coral da Cultura Inglesa*, directed by Marcos Leite.

The choral scenario in Brazil was also marked by initiatives by institutions aiming to stimulate and promote the choral tradition in that country. One of those initiatives started in the 1970s and was called Villa-Lobos project. Promoted by *Fundação Nacional de Artes* (National Foundation of Arts – FUNARTE), this project consisted of workshops for choir conductors throughout Brazil and publication of choral compositions, and was coordinated by choral conductor Elza Lakschevitz. A recent initiative inspired by that Villa Lobos project is contributing to the apparent demand for choral repertoire since Law 11.769/08 was implemented: the *Projeto Coral* (Choral Project) by FUNARTE.

FUNARTE and the Choral Project

According to Brum (2006), significant initiative from the government towards Brazilian culture began in the 1930s, during the administration of President Getúlio Vargas. During that period, “public institutions were created with the aim of producing, preserving, and disseminating cultural goods [in Brazil]” (Brum, 2006, p. 85). It was in this atmosphere, prolonged through decades, that FUNARTE was created in 1975, even before the creation of the

Ministry of Culture, in 1985. FUNARTE is today a branch of the Ministry of Culture with the aim of “encouraging the production and training of artists, development of research, preserving the memory and educating the public for the arts in Brazil,” as stated on the website.²

The institution is organized in five areas: visual arts, music, theatre, dance, and circus. According to its website, the department of music has three divisions: *Música Popular* (Popular Music), *Música Erudita* (Classical Music), and *Projeto Bandas* (Bands Project). Today, the activities by FUNARTE for choral music are integrated to the Classical Music division. In his interview, Eduardo Lakschevitz mentioned some issues with such organization of the music division, concerning the categorization of Brazilian choral music. Concerning this classification, Lakschevitz said, “If you go to one of those panels [of choral conducting], there are people singing *frevo*³, *xaxado*⁴, and so on. But is this classical music? Choral singing is an activity which transcends classical and popular.” Based on this reality, Lakschevitz understands that Choral Music should be a category alone.

The first contribution by FUNARTE to choral music took place from late 1970s to early 1990s through a project called *Projeto Villa-Lobos*, coordinated by Elza Lakschevitz. That project, said Eduardo, trained and connected many people from the “choral environment” in Brazil. It represented the first project dedicated to Brazilian choral music. In 2007 Eduardo Lakschevitz was invited to resume that project through an event called *Painel FUNARTE de Regência Coral* (FUNARTE Panel of Choral Conducting), and later in the same year, another project was suggested, which aimed to republish some of the Brazilian choral repertoire published in the 1980s. This new project, which represents the first phase of the current *Projeto*

² <http://www.funarte.gov.br/a-funarte>

³ Brazilian genre from the state of Pernambuco.

⁴ Northeastern dance and musical genre.

Coral, and goes from original compositions to pieces based on Brazilian folk songs, had a goal of disseminating the Brazilian choral repertoire internationally, with free sheet music available on the website, as well as translated lyrics, International Phonetic Alphabet (IPA) version, and recordings of the pronunciation.

After the success of this project, a new series was organized, now with a focus on youth choir. The reason for choosing such an age group, according to Lakschevitz, was because of the lack of repertoire. Except for the general goal of making Brazilian choral repertoire available on the website, the series *Música Brasileira para Coro Juvenil* (Brazilian Music for Youth Choir) is especially addressed to Brazilian conductors and choirs, and for this reason, translations, IPA versions, and pronunciations are not available as it is for the previous series. According to Lakschevitz, one issue of the first phase of the choral project is difficulty of the pieces, which reinforced the need of a repertoire that would be easier to sing, especially for younger singers.

Twelve composers from different regions of the country were invited to write original compositions for the series Brazilian Music for Youth Choir. The first requirement was that those composers should be or have been choral conductors. Besides this requirement, the piece should be written in a tessitura comfortable to young singers, have text from public domain or from the composer's authorship, written for three or four parts, and be pleasant to adolescents. In addition, the score should present chord symbols besides the piano part, in order to make it possible the accompaniment by other instruments or even pianist who cannot read traditional music notation.

Lakschevitz emphasized that no instruction concerning musical genre was given. The composers had the freedom to choose any genre on which to base their music. "Curiously, . . .

some [composers], such as “Pauleira”⁵ and Tom K⁶ . . . tried to send things more or less traditional,” Lakschevitz said. As a result of this freedom of choice given to the composers, this series is characterized by a variety of genres and styles, which in some way represents the musical diversity in Brazil, and gives a vast range of potential approaches for teaching Brazilian music. Therefore, the series *Brazilian Music for Youth Choir* by FUNARTE makes an important contribution to choral educators in Brazil during this new chapter of music education even though that contribution was not the primary goal of the series.

According to FUNARTE’s website, where the digital issue of the series is available for free download, this initiative perhaps may be the most important Brazilian undertaking of this kind since Villa-Lobos’ Practical Guide was published in 1932. A third phase of the choral project, which focuses on repertoire for Children’s chorus, is in progress. According to the technical-pedagogical coordinator for the choral project, Eduardo Lakschevitz, all of the series will be available on a single website.⁷

The current study focused on the series *Música Brasileira para Coro Juvenil*, in which twelve composers were asked to write a choral piece for junior high through high school level. This project, supported by FUNARTE, represents an important contribution not only to Brazilian musical culture, but also to Brazilian Music Education. By integrating the themes of choral music, youth, and Brazilian genre, the series contributes to the strengthening of Brazilian culture and represents the return of a conscious attitude by the State towards music as an essential component of the educational development of future citizens, an attitude that gained force in the twentieth century in Brazil, but unfortunately was lost.

⁵ Paulo Malaguti’s nick name.

⁶ Composer of *É Com Você Mesmo*, in the series by FUNARTE (2009).

⁷ www.funarte.gov.br/projetocoral

Even though choral music has been incorporated into Brazil's musical culture, the scarcity of published choral repertoire and materials about choral singing in Brazil, or its dissemination, is still an issue. In addition, this art has not been part of most schools' activities. It is believed, though, that through Law 11.769/08, in conjunction with the public's belief in the benefits of choral singing, choral teaching will be increasingly adopted by music programs in schools nationwide. However, more capable music educators and a wider variety of age-appropriate and accessible teaching materials are necessary.

The purpose of this study is to stimulate the dissemination of Brazilian choral repertoire, especially the pieces from the series *Brazilian Music for Youth Choir* by FUNARTE, and provide accurate interpretative information for authentic performance and effective teaching. The following questions guide the data collection process:

1. What are the features of Brazilian choral music and how are they manifested?
2. How do composers and teachers/conductors deal with authenticity in Brazilian Choral Music?
3. How can music educators in Brazil and abroad make use of the pieces as a pedagogical instrument, especially in choral rehearsal?

The scarcity of prior research on authenticity in Brazilian music made it necessary to consult those who are professionally engaged in musical activities in Brazil and who may deal with these issues frequently. Moreover, since the series by FUNARTE provides the primary material of the analysis, documenting the voices of the composers regarding their own compositions and the technical-pedagogical coordinator regarding the series was important, because they can speak with ownership about their work. Yet, the purpose is not only to present the repertoire, but to promote discussion about its performance and provide materials that will

support authentic and effective teaching. In other words, this study not only examines authentic musical materials in Brazilian music, but especially introduces pedagogical means to authenticity usually performed in that culture.

More important than defining what Brazilian music is and what the true manifestations of authenticity in the music of this country are, the way in which musicians deal with the topic represents the ultimate goal of my study. The reason for this approach with a focus on the teaching and learning process comes from the understanding that teaching multicultural music should be contextualized (Abril, 2010; Campbell, 2004), because music does not happen apart from culture. For the same reason, understanding the features of Brazilian choral music is necessary. Hence, the collection of information and materials presented here helps to shift the focus “from thinking of music as object to thinking of it as practice or experience” (Abril, 2010, p. 4), and aims to bring educators, Brazilian or non-Brazilian, not familiar with that musical culture to a deeper and more effective experience with Brazilian choral music.

II. METHOD

The first stage of data collection to my research entailed the analysis of the series Brazilian Music for Youth Choir. Three of the twelve choral compositions contained in the series were analyzed individually. This particular number of pieces was chosen so as to fit my research schedule, yet still provide a general representation of the series. The pieces chosen were *O Nosso Mundo Não Vai Acabar*, by Paulo Malaguti (see Appendix A), *Vida Viração*, by Leandro Maia (see Appendix B), and *Namoro Não é Crime*, by Caio Senna (see Appendix C). All three pieces were analyzed musically first, to determine the compositional elements used by the composer, especially form and genre and with particular attention paid to harmonic, melodic, and rhythmic patterns characterizing musical genres used in Brazil.

The musical analysis of the pieces provided a baseline for exploring issues of authenticity. This information also was useful in the later stages of data collection, when the analyses were compared to the composers' comments about their own works. The analysis applied to these pieces was based on my academic learning since my Undergraduate program. Formal structure was analyzed according to my study with Dr. Jeffrey Perry (Louisiana State University) and Dr. Carlos Alberto Figueiredo (*Universidade Federal do Estado do Rio de Janeiro*, Brazil), and from Dr. Figueiredo I also used the instructions on phraseology. Harmonic analysis was based on my study with Professor Antonio Guerreiro de Faria (*Universidade Federal do Estado do Rio de Janeiro*, Brazil). The musical elements chosen to be part of the analysis, as found in the flowcharts in Appendixes A, B, and C, were taken from requirements set by Dr. Kenneth Fulton (Louisiana State University) in the choral literature and conducting class. Those elements were chosen because they embrace both musical and pedagogical aspects that a conductor should know in order to reach a successful interpretation of the piece. Although

rhythm is considered a significant element in all of the three pieces, it is not adequately represented in flowchart format; therefore, issues of rhythm are presented within the discussion of each piece in this section.

Considering that the materials resulting from this study may be useful to foreign educators not familiar with Brazilian music, each piece was also analyzed from a pedagogical standpoint. This analysis includes range and tessitura, context of the text, translation of the text into English, and phonetic transcription based on the International Phonetic Alphabet (IPA). This approach yielded instructions for an authentic interpretation of each piece for the singers (with respect to Brazilian music). Moreover, the musical elements described in the musical analysis were systematically organized, including suggestions regarding how to teach the pieces. A list of suggested readings and recordings for each genre represented by the three pieces was also provided in their respective Appendixes, as well as a list of complementary suggested readings in Appendix D.

The second stage of the data collection consisted of semi-structured interviews (Spradley, 1979) with the series' coordinator and the composers of the pieces analyzed. The interviews were necessary for a deeper understanding of the purpose of the series, since that information is not clearly presented on the website. The interview with the technical-pedagogical coordinator, Eduardo Lakschevitz, was useful for understanding the purpose and philosophy of the project and how it is reflected in the material. Lakschevitz explained the process of choosing the composers, the instructions given to them, and the organization of the website, which also includes recordings of each piece. Interviewing the composers provided data not only on their pieces and compositional process, but also on Brazilian choral music. The composers who participated in the interviews were Caio Senna, Paulo Malaguti, and Leandro Maia, all good

sources considering their background in Brazilian choral music and music education. As suggested by Spradley (1979), a good source is one who has learned the culture through formal instruction, but years of informal experience are also very important, and all of the sources listed above can be included in both categories.

The first criterion for choosing the composers was geographic viability; two of the three composers and the series' coordinator live in Rio de Janeiro. The only composer who does not live in Rio de Janeiro was chosen because of his professional profile as an accomplished music educator and because his music contributed to the musical variety desired. The second criterion was genre of the pieces; a variety of genres was preferred so as to present the musical diversity in Brazil, as represented in the series. Exemption from institutional oversight was requested and granted by the Louisiana State University Institutional Review Board (IRB). The application form with signatures can be found in Appendix E.

Three topics formed the basis of the interviews with the composers: Brazilian music, authenticity in Brazilian choral music, and the series by FUNARTE. The types of questions followed the model suggested by Spradley (1979). Descriptive questions, grand-tour questions, and mini-tour questions guided participants through the interview topics (see Appendix F for Semi-Structured Interview Protocols). Within those topics, the questions went from broad definitions of Brazilian music and features of Brazilian choral music, to the composers' background in choral music and their compositional process, and pedagogical approaches to Brazilian choral music, as well as to their own compositions in the series. The goal was to narrow the scope of the questions to the point where the composers could discuss their particular compositions for the series.

Throughout the interviews, questions were asked to elicit examples that deepened and clarified the ideas shared by the composers. Example questions were particularly useful when discussing Brazilian genres and authenticity. What was unique about these examples is that the composers provided them not only through words but also through music. Some interviewees chose to sing, clap, whistle, or hum when trying to explain certain musical ideas. Contrast questions also were asked, particularly with respect to Brazilian genres and correlations. For instance, the composers were asked to compare samba to *pagode*, and rock to Brazilian rock.

Besides these questions, the composers were given a task to help gather more data. The task concerned structural questions about Brazilian genres, which they answered by sorting cards with the genres written on them. Blank cards were also provided so that the composer could include genres not cited. The purpose of this task was for each composer to create a taxonomy that showed the relationship between traditional Brazilian genres and sub-genres. This information was important for the discussion about authenticity in Brazilian music, helping the reader understand its organization.

Most of the interviews took place in December 2010, in Rio de Janeiro, Brazil, except for the interview with Leandro Maia, which was conducted by video call over the Internet using Skype software. All of the interviews were conducted in Portuguese, the primary language of both the interviewees and the interviewer, and recorded digitally for later analysis. Besides the recording, fieldnotes (Emerson, Fretz, and Shaw, 1995) were taken in order to complement the information in the audio. The interview conducted via Skype was recorded using the tool Skype Recorder. A protocol of questions was used as a guide (see Appendix F), although interviewees were free to talk off-topic, and the interviewer asked follow-up questions based on the answers given by each interviewee. The interview flowed like a friendly conversation, and every effort

was made to provide a comfortable environment for the interviewees (Spradley, 1979). Due to the flexibility of the interview protocol and the specific schedules of the interviewees, the interviews varied in duration. The interview with Caio Senna was 60-minutes long, resulting in a single-spaced transcription of 18 pages. Paulo Malaguti's interview took 110 minutes and resulted in 27 pages of transcription. For Leandro Maia's interview, 130 minutes were recorded and the transcription was 31 pages.

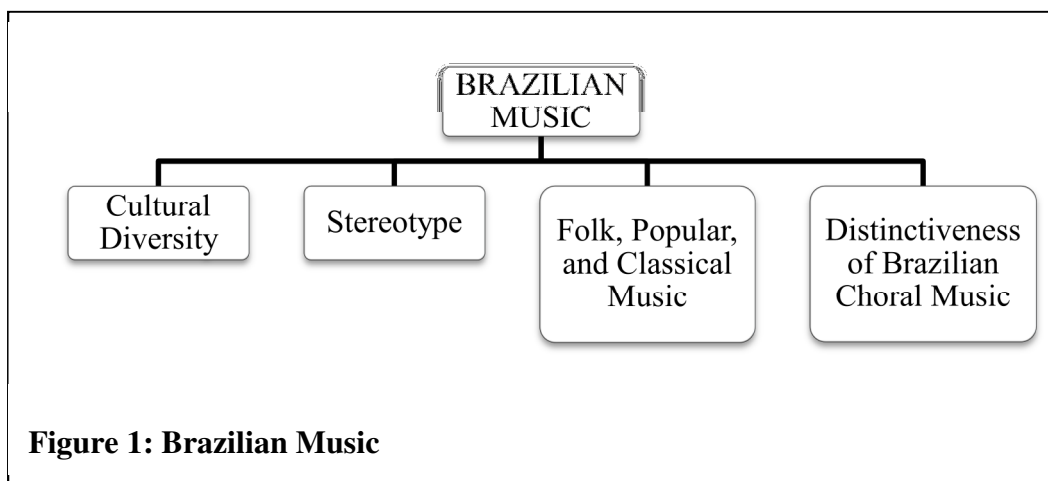
The interviews were fully transcribed in Portuguese by the interviewer. On a laptop computer, a folder was created for each composer containing the original transcription of his interview in Portuguese, his analyzed piece from the FUNARTE series, and diagrams of the taxonomy of Brazilian genres built by the composer. The transcriptions were read several times and marginal comments were added. The data were organized by codes and broad themes (Creswell, 2005), to facilitate searching through the data and cross-referencing different parts of the interview. Afterwards, the codes and themes were organized in a table, on a separate document, showing their respective correlations. Some themes emerged from the interviews with the composers, which are related to the initial interview topics Brazilian music, Authenticity, and FUNARTE (see Figures 1, 2 and 3 for themes and codes that emerged from the interviews). Each of the themes was organized by subthemes, and those narrowed to smaller codes. Obviously, the different codes received different focus during the analysis, based on the frequency that they appear on the data. Each theme was assigned a color, which was used to highlight the text in the transcription. This method of using different colors on the data allowed the themes to be identified on the text more efficiently. Triangulation (Creswell, 2005) was achieved by comparing among and between data sources, which were the interview transcriptions, the cards task and the music scores, and member checking process.

This final report includes the three pieces along with their respective analytical flowchart, as well as range and tessitura, translation and IPA version for the lyrics, and a list of suggested readings and recordings that will help educators to learn more about the genres of those pieces. Regarding the recordings of the pieces, though they cannot be downloaded, each one can be listened to online at the series' website.⁸ This material is of great importance not only for music educators in Brazil, but also for educators abroad, and will hopefully stimulate further research on Brazilian choral music, as well as more choral compositions using Brazilian genres.

⁸ http://www.funarte.gov.br/projetocoral/?page_id=63

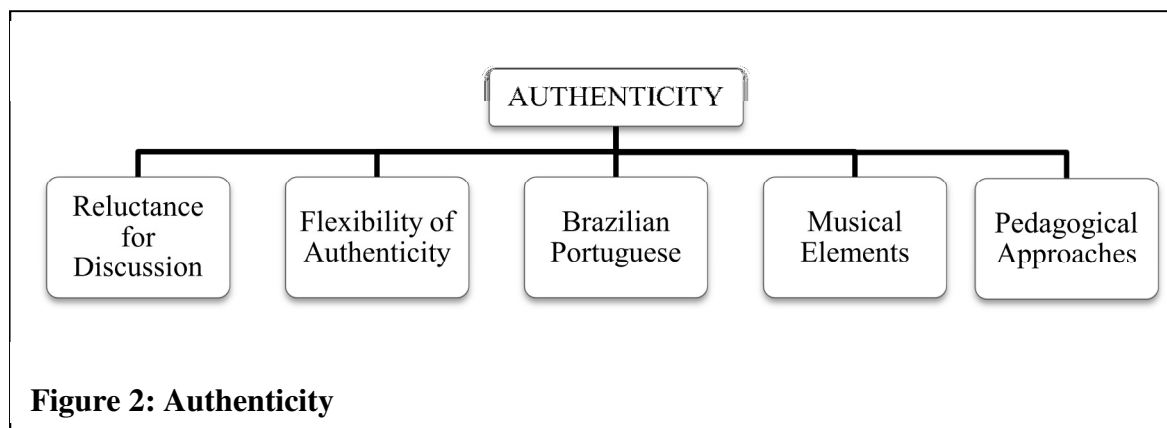
III. ANALYSIS

The analysis of data represented the means to answering the questions that guided this research for different reasons. The emergent themes cultural diversity, stereotype; folk, popular, and classical music, and distinctiveness of Brazilian choral music, which are related to the interview topic Brazilian music (see Figure 1), allowed me to understand the complexity of talking about Brazilian music as a single style, because of its diversity. Consequently, the presence of stereotypes was often mentioned in the interview as a result of superficial knowledge especially from outsiders (Brazilian and non-Brazilian). The emergent themes in this topic also helped me to see more clear how categories such as folk, popular, and classical music are distinct, but still related to each other, which will be discussed later. Besides, it was found that choral music in Brazil can be related to any of these three categories mentioned, and therefore can be considered a category apart, being this the main aspect of singularity in choral music in Brazil.



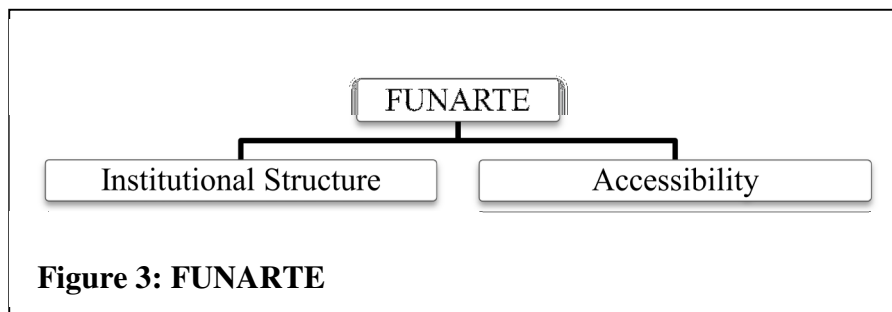
On the second topic, authenticity, the main emergent themes were reluctance for discussion, flexibility of authenticity, Brazilian Portuguese, musical elements, and pedagogical approaches (see Figure 2). Although some of the emergent themes under this topic could be considered as part of the topic Brazilian music, those were chosen to be set apart because of its

frequency and importance during the interviews. The reluctance of the interviewees to talk about authenticity in Brazilian music was present through the entire interviews, and a result of the interviewees' opinion that this concept cannot be applied to Brazilian music. Behind this reluctance was the idea of flexibility of authenticity, since some aspects such as musical elements (melody, harmony, instrumentation, to cite a few) and approaches for assimilating the musical culture were frequently mentioned by the interviewees, even though they did not use the word authenticity.



Concerning institutional structure and accessibility, which are emergent themes related to the third topic, FUNARTE (see Figure 3), the first one was present mainly in the interview with Eduardo Lakschevitz, the technical-pedagogical coordinator of the Choral Project by FUNARTE. This theme involved the discussion about purpose and mission of FUNARTE, and the administrative organization of that institution, which allowed me to understand that although the Choral Project belongs to the category of Classical Music, according to Lakschevitz there should be a separated category for it, for the same reason mentioned before that choral music in Brazil cannot be characterized only folk, popular, or classical, and therefore represents a category alone. How the Choral Project answers to that purpose of FUNARTE could also be

heard in the speech of all the interviewees, especially on the theme accessibility of the series for choral directors and singers in the entire country.



The data analysis starts with the interviewees' profiles, which gives basic biographic information about the each interviewee. Such information were gathered during the interview and complemented through member checking process. Subsequently, an exploration of the emergent themes, beginning with the ones related to the first interview topic, Brazilian music. The theme Cultural Diversity is explored by presenting information about the musical genres represented in the music pieces studied. Then, the discussion about authenticity in Brazilian music is emphasized, where the opinions of the interviewees is compared to previous research on the topic. Pedagogical approaches to authenticity in Brazilian music emerged from the interviews and represent an important set of information for authentic learning and performance of Brazilian music. The chapter closes with the analysis of the three pieces from the three composers interviewed. The voice of the interviewees is present throughout the entire analysis and represents the main source of information and opinions.

Interviewees' Profiles

Eduardo Lakschevitz

Eduardo Lakschevitz is professor of Music History at *Universidade Federal do Estado do Rio de Janeiro* (UNIRIO). He holds a Master's degree in Choral Conducting from University of

Missouri-Kansas City (UMKC), where he studied with Dr. Eph Ehly, and a Doctor's degree in Music Education from UNIRIO. In the 1990s, Lakschevitz founded the *Oficina Coral*, a non-governmental organization through what he coordinated the Choral Conducting International Courses, in Rio de Janeiro, and conducts research on community choir, with a focus on company choirs and corporate education through music.

Lakschevitz has served as the technical-pedagogical coordinator of the Panels of Choral Conducting by FUANRTE since 2007, as well as the choral publications in the Choral Project (2007, 2009, and 2011). Lakschevitz has served as guest lecturer at Westminster Choir College, Syracuse University, Idaho State University, *Escola de Música e Belas Artes do Paraná*, University of Nebraska-Lincoln, and University of Missouri Kansas City. His compositions have been recorded in Brazil, Venezuela, the United States, and Slovenia.

Paulo Malaguti (Pauleira)

Paulo Malaguti de Souza Weglinski, also known as “Pauleira,” was born in the city of in Rio de Janeiro in 1959. He is son of a Polish immigrant, his mother's parents were Spanish and French, and Paulo's wife is from Iceland. In his words, “this is a ‘mess’ of which Brazil, thank God, is made.” In his interview Malaguti said that, considering this background (mostly European), it is a victory to him being able to compose and perform samba. Malaguti studied Piano and Composition at the New England Conservatory until 1988. Concerning this period, the composer called attention to his introduction to Ethnomusicology, and his excitement about the subject then. As a pianist, Paulo Malaguti also worked played with Edu Lobo, Wagner Tiso, César Camargo Mariano, Sebastião Tapajós, and Clara Sandroni, to name a few.

Malaguti's contribution to Brazilian Choral Music is that he was, as he considers himself, one of the first, along with Marcos Leite, to introduce Brazilian popular music into the choral

setting, through the vocal group *Céu da Boca*, in the late 1970s and early 1980s. He said that this new idea was to provide a new sonority, going against the Classical sonority for singing. One of his influences to begin making arranges for choir with this new idea was the Argentine vocal group *Buenos Aires Ocho*. Paulo said that *Céu da Boca* was created naturally, when choristers from the Pro-Arte choir started to meet at his house as a smaller group and sing Paulo's arrangements of Brazilian popular songs.

In 1994 Malaguti created *Arranco de Varsóvia*, a vocal group dedicated the performance of samba, exclusively. In 1997 the group published the single *Quem é de Sambar*, with which the group was indicated to the Sharp award of music, on the category "best samba group." Currently Malaguti has been dedicated to directing company choirs. He also has a group called *Canto do Rio*, an advanced choir dedicated to several musical genres. Most of the arrangements sung by those choirs are written by Malaguti.

Leandro Maia

Leandro Maia is a singer, acoustic guitarist, composer, and music educator from the city of Porto Alegre, Rio Grande do Sul. He began his choral activities singing in a youth choir directed by Agnes Schmeling, and studied choral arranging techniques with Alexandre Vieira, who worked with Schmeling as a director of the same choir. Later Maia became Schmeling's assistant, and during that period Maia conducted the choir and wrote arrangements more often. He graduated in Artistic Education with a focus in Music at *Universidade Federal do Rio Grande do Sul* (UFRGS) in 2002. He earned a Master of Letters degree with a focus in Brazilian, Portuguese and Luso-African Literature in 2007, with a thesis titled *Quereres de Caetano: da canção à Canção* (2007), in which he does a musical-literary analysis of *O Quereres* by Caetano Veloso, stressing the singular relationship between text and music in the *canção*. Maia also

completed a specialization in Letters with focus on the Praxis of Textual Creation in 2004 at *Centro Universitário Ritter dos Reis*, with a monograph titled *A Palavra-Canto é Uma Ponte* (The word-singing is a bridge).

Maia has worked as a conductor, arranger, and composer for choral formations, with emphasis on youth choirs, participating in collections such as Brazilian Music for Youth Choir (FUNARTE, 2009). Several of his arrangements have been selected to the International Choir Festival of Belo Horizonte, and his works are sung by vocal groups throughout Brazil. Maia's experience as a conductor goes from youth choirs to community choirs of adults. Maia was also part of *Federação de Coros do Rio Grande do Sul* (Choir Federation of Rio Grande do Sul), and now is dedicating himself to the career of songwriter and singer. He won the *Açorianos* Prize, in the category Revelation and *Troféu RBS Cultura* for the CD-Book *Palavreiro* and has been conducting lectures and conferences in Brazil and abroad on "Poetic of Canção," a lecture-show that has already been presented at several events and universities abroad, through the *Foro Latinoamericano de Educación Musical* (FLAD) and the *Associação Brasileira de Educação Musical* (Brazilian Association for Music Education - ABEM).

Maia served as music educator at public schools in Porto Alegre from 2006 to 2009. In 2005 Maia represented the State of Rio Grande do Sul in the *Câmara Setorial de Música*⁹ (Sectorial Chamber of Music), where he actively participated in the movement for mandatory music education in the schools. Currently, he resides in Pelotas, Rio Grande do Sul, where he dedicates himself to the artistic work, cultural production and teaching at the *Universidade Federal de Pelotas* (Rio Grande do Sul, Brazil) in Distance Education.

⁹ The Sectorial Chamber of Music was formed by representatives of 16 states and the Federal District, by the Ministry of Culture and FUNARTE, in order to advocate for the interests of musicians and music educators concerning mandatory music education in the school.

Caio Senna

Caio Senna was born in 1959 in the city of São Paulo, and has lived in the city of Rio de Janeiro since 1969. He studied functional harmony with Ian Guest, and conducting technique, ear training and musical analysis with Carlos Alberto Figueiredo, and was part of the vocal group *Céu da Boca*, directed by Paulo Malaguti, for several years. He also participated in various editions of the *Curso Internacional de Regência Coral* (Choral Conducting International Course), held in the State of Rio de Janeiro. Senna graduated in Composition at *Universidade Federal do Rio de Janeiro* (UFRJ) in 1982, from the class of Professor Ronaldo Miranda, and earned his Master of Music degree in the same institution in 1995. He earned his Doctoral degree at *Universidade Federal do Estado do Rio de Janeiro* (UNIRIO).

Senna participated in many concerts and performances as a pianist, keyboardist, and choir director. He also has several of his compositions recorded by Brazilian musicians, and has been part of the group of composers *Prelúdio 21* since 2003. Some of his teaching activities include a course in Ouro Preto, Minas Gerais, during the *I Seminário Brasileiro de Música Instrumental* (First Brazilian Seminar on Instrumental Music), popular piano in the *Seminário de Música Pro Arte* between the years 1986 and 1996, and *Festivais de Verão de Música Brasileira* (Summer Festivals of Brazilian Music) and the *Curso de Verão de Música Popular Brasileira* (Summer Course in Brazilian Popular Music), organized by the *Seminário de Música Pro Arte*.

In 2001, Senna won the first prize in the category “composition for string orchestra” in the *Concurso Nacional FUNARTE de Composição* (FUNARTE National Competition of Composition) with the piece *Pulsar*. Senna is professor in the department of composition and conducting in the *Instituto Villa-Lobo* at UNIRIO since 1997. His catalog of compositions has so

far 221 works for various formations, mostly for chamber groups, vocal and instrumental. He completed thirty years of career as a composer in 2008.

Musical Diversity in Brazil

Brazil is a country of continental proportions, as it is the biggest country in South America and the fifth biggest on Earth. When the Portuguese arrived in 1500 and colonized the country, there already was possibly an estimate of three million indigenous people inhabiting the land (Levy, 1974). During the colonial period, which began in 1530, slaves were brought from Africa. Therefore, the tripartite Portuguese-African-Amerindian term paints the picture of Brazil's early social structure. Moreover, people from other countries moved to Brazilian over the years, although under different circumstances.

As a result of so many influences, Brazilian culture is extremely diverse, and so is its music. We can find genres spawned from the indigenous, African, and Western-European influences, as well as from fusion among them. Yet other genres were influenced by people that arrived in Brazil during the 19th and early 20th centuries, and world music continues to influence music-making in Brazil. Hence, one approach to avoiding redundancies when discussing Brazilian music is to understand that the term "Brazilian music" relates to different categories of music from Brazil. I understand the only broad, and realistic, definition of Brazilian music to be the one stated by Caio Senna in his interview: "I think if the music is made here in Brazil, it is Brazilian." This definition is acceptable because it truly embraces any possibility of composition, as well as represents the open and unrestricted mindset of some musicians in Brazil. The identity of Brazilian music cannot be understood as singular. In his interview, Leandro Maia said, "First of all, there is not one Brazilian music, but many Brazilian musics." His claim is supported by the countless number of genres throughout the country, including those newly emerging. "I think

that authenticity comes from this diversity,” says Maia. Therefore, it seems more appropriate to ponder the identity of Brazilian music within each genre, or at least each genre group or family.

When selecting musical criteria to define the music of a country, more than a simple geographic distinction is needed. The distinction between traditional or folk music, popular music, and classical music is necessary. The different concepts presented by Schippers (2010) clarify those different areas with respect to Brazilian music, especially traditional music. According to Schippers, “*tradition* is defined fairly statically and mostly in terms of aural transmission” (p. 42). Even then, other authors have a more flexible concept about tradition. In his dictionary of philosophy, Willemsem (1992) defined tradition as “an essentially dynamic reality.” Schippers (2010) also stated that “traditions that keep changing with the demands of the times, in an organic way, or in a conscious effort to retrain relevance to their audience are probably rule rather than exception” (p. 45).

Both approaches to tradition, static and dynamic, presented by Schippers (2010) are present in the musical scene of Brazil. Regarding the static approach, Schippers said that “it is more likely that old masters regret next generations abandoning some aspects they held dear, while perhaps not fully appreciating new ideas and techniques developed by the next generation” (p. 47). A comment by Murphy (2006) well represents this protective attitude: “Which is the ‘authentic’ samba? It is tempting to pick one style, such as that of Velha Guarda da Mangueira, which performs classic samba of the early twentieth century, and call it *the* authentic style and the others adaptations or distortions” (p. 7).

However, the protective attitude is understood and acceptable in many cases. As affirmed by Schippers (2010), “conservatism forms an important mechanism that is in the interest of living tradition: it stops or slows down random or ‘faddish’ change” (p. 47). Based on this

concept, I believe that both old and new generations play important roles in the Brazilian musical scene. While some musicians dedicate their work to preserving tradition, others adopt the dynamic approach, which allows for “music styles deriving their existence from a continuous process of change and innovation, with the music being continually exposed to new influences” (Schippers, 2010, p. 46).

Although the concept of static tradition distinguishes traditional and folk music from popular and classical music, the concept of tradition as dynamic more realistically portrays the relationship between the musical categories. For instance, popular and classical musicians in Brazil often use traditional Brazilian music, or elements of that music, to different degrees, as is done in two of the pieces chosen for this research: the samba *O Nosso Mundo Não Vai Acabar*, by Paulo Malaguti, and the Northeastern *toada Vida Viração*, by Leandro Maia. Moreover, this dynamic approach to tradition even allows that musics from other cultures find their space in the Brazilian culture and shape themselves to the reality of that country, which is the case of Brazilian rock.

The diverse musical genres in Brazil can be analyzed by various ways. In the cards task with the composers interviewed, for instance, each composer looked at the relationships between the genres in a personal way. Malaguti organized the genres geographically, and added other genres he considered important as a general representation of Brazilian traditional genres (see Figure 4). On the other hand, Senna did not add new genres his taxonomy, and organized the genres in two categories, urban and rural, with some genres belonging to either classifications (see Figure 5).

Different from the other composers, Maia chose two way of classification. First, he organized geographically, which according to him also shows the familiarity between the genres.

Second, he created the category *Congada* or Afro-Brazilian Drums to comprise genres rooted in the tradition brought by the African slave to Brazil, even though those genres belong to different regions of that country. As well as Malaguti, Maia added genres to complement his taxonomy (see Figure 6). Considering such a vast number of genres throughout Brazil, only those with a close relationship to the pieces by FUNARTE analyzed for this research will be treated in the next section.

Rio de Janeiro	Midwest	Bahia	Northeast	Maranhão
<i>Bossa nova</i> <i>Chôro</i> <i>Samba</i> <i>Jongo</i>	<i>Moda de Viola</i> <i>Cantoria</i> <i>Sertanejo</i>	<i>Afoxé</i> <i>Ijexá</i> <i>Samba Reggae</i>	<i>Forró</i> <i>Frevo</i> <i>Côco</i> <i>Baião</i> <i>Maracatu</i> <i>Caboclinhos</i>	<i>Boi do Maranhão</i>

Figure 4: Taxonomy of traditional Brazilian genres, by Paulo Malaguti

<i>Bossa Nova</i>	<i>Frevo</i>	<i>Jongo Cantoria</i>
<i>Chôro</i>	<i>Forró</i>	<i>Moda de Viola</i>
<i>Samba</i>	<i>Baião</i>	<i>Côco</i>
Urban —————> Rural		

Figure 5: Taxonomy of traditional Brazilian genres, by Caio Senna

Samba

Samba is undeniably the most popular Brazilian genre, being present all over the country. It has become so popular that its musical features can be unequivocally associated with the standard features of Brazilian music as a whole. According to Senna: “If they [foreigners] look at

the music of Rio Grande do Sul, that folk music that is made there, they will think it is less Brazilian than other things. What they want is Rio de Janeiro, samba, because they think this is characteristic.” However, the various manifestations of samba throughout Brazil show that this genre presents a different face depending on the location. In his study of the evolution of samba, Sandroni (2008) discussed how the “nationalization” of samba happened. The recognition of samba as a national patrimony is clear in the words of Malaguti, who said, “I think that [the samba] is an art really ours.” According to Sandroni (2008), the first event that led toward the recognition of the genre as a national patrimony was the movement of the genre from Bahia to Rio de Janeiro, the country’s capital, from 1763 to 1960. Sandroni (2008) mentioned that the creation of *samba carioca* (samba from Rio de Janeiro) began in 1917 with the recording of *Pelo Telefone*, by Donga, who first named the genre. By the early 1930s, the genre exhibited well defined features, with many rhythmic improvements. “It is only at this moment that samba assumes in a more unmistakable way the condition of national genre for excellence” (Sandroni, 2008, p. 97).

One very important comparison made by Sandroni (2008) was that between *samba baiano* (samba from Bahia) and *samba carioca*. The difference also may be understood by reference to the parallel of folk samba and popular samba. On one hand (according to Sandroni), is samba with no official history, exhibiting rural features. On the other hand is urban samba, whose name is on music scores. Therefore, the same name is given to different genres. Sandroni maintained that this naming convention is the main cause of confusion about the origin of the genre. While one may say that samba “was born” in Rio de Janeiro in 1917 with *Pelo Telefone*, it is also said that samba was born in Bahia. For the purposes of this study, I focused on samba in

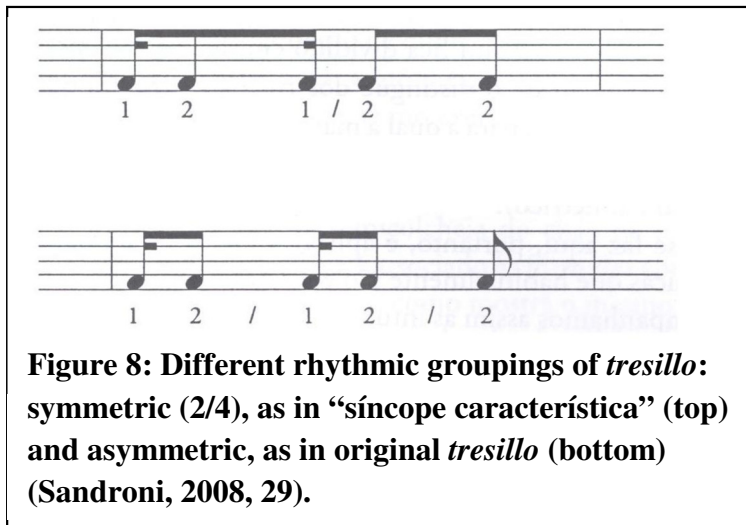
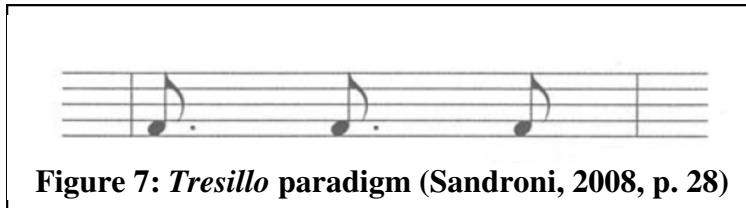
its popular version, samba carioca, as this version displays features that can clearly be found in the various recordings and music scores.

Geography/Family		
Samba	<i>Côco</i>	<i>Moda de Viola</i>
<i>Chôro</i>	<i>Baião</i>	<i>Cantoria</i>
<i>Bossa nova</i>	<i>Frevo</i>	<i>Cateretê</i>
	<i>Forró</i>	

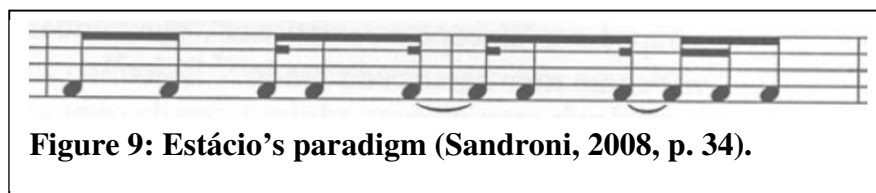
Congada/Afro-Brazilian Drums
<i>Jongo</i>
<i>Tambor de Criola</i>
<i>Carimbó</i>
<i>Maçambique</i>

Figure 6: Taxonomy of traditional Brazilian genres, by Leandro Maia

Sandroni (2008) stressed two phases of samba in Rio de Janeiro, which is notable mainly for its rhythmic evolution. The author stated that the first phase is based mainly on the *tresillo*, a term created by Cuban scholars to define a rhythmic cell found in various Latin-American genres influenced by African origin. The *tresillo* paradigm is identified by a sixteenth-note pattern organized in the following way: 3 + 3 + 2 (see Figure 7 for *tresillo* notation). According to Sandroni (2008), one variation of the *tresillo* paradigm became in the beginning of the twentieth century was so relevant that Brazilian musicologist Mario de Andrade (1893-1945) labeled it *síncope característica* (characteristic syncopation), a term that has become well known in Brazilian musicology (see Figure 8 for notational comparison between *síncope característica* and *tresillo*). The same pattern is popularly known as *síncope brasileira* (Brazilian syncopation), which has been proven to be an equivocal definition, based on the presence of the same pattern in other musical cultures, as mentioned before.



The second phase of samba, according to Sandroni (2008), is stressed by a very important rhythmic change initiated by *sambistas* (samba players) from the Estácio neighborhood. The new rhythmic pattern is identified by a sixteen-beat pattern, configured in the following way: (2 + 2+ 3) + (2 + 2 + 2 + 3) and other variations. This pattern is called *paradigma do Estácio* (Estácio’s paradigm) by Sandroni (2008; see Figure 9 for notation of Estácio’s paradigm) and can be found in the melody and accompaniment of numerous sambas since the early 1930s. Beyond the different sambas throughout Brazil, *samba carioca* developed into different types such as *samba enredo*, *partido alto*, *samba canção*, *pagode*, and *bossa nova*, to cite a few. These subgenres differ in tempo, harmony, rhythmic pattern, context of the lyrics, and even orchestration.



One type of samba that has stood out in recent decades is known as *pagode* (Murphy, 2006). According to Murphy, this subgenre has two styles: “a rootsy, backyard style of samba that flourished in the 1960s-1980s, and a more commercial style that dates from the 1990s to the present” (p. 24). The term “*pagode*” is generally understood to mean “a party,” an event at which people dance and play samba. However, the precise etymology of the term is unknown (Murphy, 2006). According to Murphy, “*pagode* is distinguished musically by a slower tempo compared to *samba-enredo*, rich harmonies, and the use of *partido-alto* rhythm and song form” (p. 25). Such a definition conflicts, in part, with that provided by Paulo Malaguti in his interview. Malaguti mentioned that *pagode* is known for having a simple harmony and a poor melody, sometimes with a single note. “[*Pagode* is] music of very easy assimilation, too easy, that has none subtleness, has no melodic characteristic that gives more depth,” Malaguti said.

On the other hand, Malaguti’s and Murphy’s examples of the harmony used in *pagode* are basically the same. As presented in Malaguti’s piece, *O Nosso Mundo Não Vai Acabar*, the harmonic progression is based on the cycle I – vi – ii7 – V7 (measures 18-25; 26-37; 86-93 and their repetitions), while the cycle presented by Murphy (2006) is ii7 – V7 – I – V7. However, although such harmonic progression is found in *pagode*, it can neither be restricted to this genre alone, nor represents *pagode*’s entire harmonic paradigm. First, the progression shown can be found in other musical genres, including other types of samba. Second, even Malaguti’s piece has contrasting harmonic sections with sophisticated chords such as the progression IV7 – [ii7-V7] – iii7 (measures 38-40). For this reason, writing about harmonic features that characterize samba, especially *pagode*, is a delicate mission, since the commercial influence has allowed the genre to change as it pleases the interpreters. The same happens with orchestration, considering that some *pagode* groups have incorporated instruments such as electronic keyboards and

saxophone in their performances. Therefore, the elements that characterize *pagode* today vary from a group to another. Its identity as a genre is only clear through its connection with the major features of samba, especially the paradigms of *tresillo* and *Estácio*.

In spite of being considered a national patrimony, some people believe this genre is not as natural to Brazilian people as it used to be in the past. “Incredibly, samba is no longer rhythm familiar to Brazilians,” Malaguti said. His affirmative is based on his experience with people who cannot reproduce samba rhythms naturally. For instance, about an occasion of one of FUNARTE’s Panels of Choral Conduction, when Malaguti was invited to teach and conduct a choir in a state outside Rio de Janeiro, he mentioned a conversation with another choir director, “She said, ‘the pianists did not know how to play rock.’ I said, ‘No. What pianists do not know is how to play samba.’” According to Malaguti, this phenomenon of distancing from samba happens with classical musicians who many times have less contact with the genre, and with a new generation that has been more exposed to other genres such as rock than to samba. However, this is not something exclusively recent. Apparently, the “fall” of samba can be associated with the rise of rock in the 1970s and 1980s. For instance, Senna mentioned that his on experience with popular music has been marked more by rock than by other traditional Brazilian genres. “I began to listen to ‘Brazilian music,’ . . . MPB, when I was sixteen. Until then I listened to rock or pop,” Senna said. Therefore, the fact that samba has suffered loss of popularity along the years, according to Malaguti, is one of the reasons why it is important to present some the musical elements characteristic of the genre. In addition, these information provide basic elements of the genre that can be identified even in the choral setting. Although samba is not originally associated with the choral style, the presence of these musical elements is able to keep the genre’s identity.

Northeastern Music

In this section, I discuss the genres of the Northeast as a whole rather than a single genre because many of the genres from that region of the country share similar musical features. Because of the similarities between some genres, Northeastern music is usually labeled as *forró*, especially by those unaware of some details of those genres. As mentioned by McGowan and Pessanha (1991), “*forró*, which originally meant and still means a party or place to play Northeastern dance music, would be used as a generic tag for danceable northeastern styles such as *côco*, *xote*, *xaxado*, and the more festive varieties of *baião*” (p. 136). Murphy (2006) also explained the term, saying that

forró is a more general term that is used in several ways: as a genre label to refer to uptempo *baião*; as an umbrella term for a family of Northeastern dance rhythms; as a label for a dance style; as a label for a dance or party at which these rhythms are performed; and as the name of a place where such a party takes place (p. 95). *Cantoria*¹⁰ is another important genre in the Northeastern region, and is characterized by the storytelling and *desafios* (challenges; combats) between the *cantadores* (singers). The figure of the *cantadores* is often associated with the *viola caipira*, also called Northeastern viola in that region. Such a picture is so strong that it well represents the music of the Northeast. “When you hear Northeastern [music] . . . Setting the mode I could already see *viola caipira*,” Maia said when talking about the suggested instrument to the accompaniment of this music.

The Northeastern artist known for presenting the music of his region to the rest of the country was Luiz Gonzaga (1912-1989). Singer and *sanfoneiro* (*sanfona*/accordion player), Luiz

¹⁰ *Cantoria* literally means the act of singing.

Gonzaga caused Northeastern music to be appreciated by Brazilians, even though *bossa nova* and other genres were very popular, especially at the 1950s and 1960s.. In 1946, Luiz Gonzaga recorded *Baião*, a song that gave its name to the new genre. Thus, Luiz Gonzaga is known as “the king of *baião*.” McGowan and Pessanha (1991) stated that Gonzaga modernized *baião*, which used to be a cycle of dances influenced by African culture. McGowan and Pessanha (1991) describe *baião* as having a 2/4 syncopated rhythm and “a natural scale with a raised fourth and flattened seventh (sometimes mixing this with a minor scale)” (p. 136). Such a scale has the same characteristics of the Lydian and Mixolydian Church modes, and where frequently mentioned by Maia in his interview, and represents the main element of his music that addresses the Northeastern musical culture. Talking about an unintentional quotation in his music of *Asa Branca*, by Luiz Gonzaga, Maia said, “I did not use that super premeditatedly, but I was in that cultural environment, understand? The [Lydian-Mixolydian] mode came . . . Northeastern music,” in a sense that for him those mode are so strongly associated to that region’s musical culture, that similar melodic ideas can be found in different songs, even by coincidence. Again about the modal features of his music, Maia said, “It is Lydian, something very Northeastern,” and he also address this mode as “the Northeastern mode,” an expression often used by musicians in Brazil.

The distinction between some Northeastern genres is clearer if the specific rhythmic patterns played by the percussion instruments in each of those genres are compared. Murphy (2006) defends that *forró* represents a symbol of Northeastern identity because of several elements, and mentions that Luiz Gonzaga is the strongest of these elements, through “his music, his style of speaking and dressing, and his lifelong commitment to his native region” (p.107). Among these elements from Northeastern culture represented through music, the context of the

songs, which “always reminds listeners of the Northeastern backlands and the June patron saint festivals” (Murphy, 2006, p. 108) is also a very strong of these elements.

Rock in Brazil

Unlike the genres discussed above, rock is not related to any traditional Brazilian genre. Nonetheless, it became part of Brazil’s popular musical culture, as a result of outside influences. Regarding those influences and the discussion about what authenticity in Brazilian music is, Senna said, “Brazilian popular music receives influence from all over the place. And then, after all, there is that whole discussion [on authenticity] that was depleted by the nationalists. That discussion lost its meaning during the 1980s.” His speech exemplifies the change of concept about authenticity, in this case through rock. Senna added, “Brazilian rock . . . that’s what really overtook . . . from the 1980s, which is my time.” Maia also shared his opinion about Brazilian rock in his interview: “Then you think, ‘So if the guy makes a rock he didn’t make Brazilian music.’ No. Rock is an excellent Brazilian music.” Maia also mentioned that Brazilian rock is “very characteristic,” meaning that it has its individual features.

Rock has been present in Brazil since the 1960s and has influenced the birth of a style (or styles) characteristic of that country. Also known as “*Brock*,” and called *Tropical Rock* by McGowan and Pessanha (1991), Brazilian Rock is largely accepted as part of the popular music of Brazil. It is important to mention that, as stressed by MacGowan and Pesanha, “because Brazil has absorbed so many influences—national and international—there is not one uniform Brazilian rock style” (p. 182). The history of rock in Brazil shows that the genre gained particular features over time, and is now considered a genre with local features and different expressions (MacGowan and Pessanha, 1991). In Senna’s opinion, as far as general features, Brazilian rock is closer to what in America is called pop or pop rock. “What is called Brazilian rock sounds more

like pop than rock,” he said. Senna also mentioned that Brazilian rock sounds more “well behaved,” or maybe a “light” rock. However, Senna clarifies that he is not an expert in the subject, though he has listened to rock and considers it to be part of the 1980s generation. Besides this general features, it is understood that some styles of rock played in Brazil could not be included in such a definition as explained by Senna. Considering the variety of styles, it is mainly the common origin (American and English rock) that justifies a single denomination for the various faces of the genre in Brazil.

According to McGowan and Pessanha, the first rock tune composed in Brazil was *Rock ‘n’ Roll em Copacabana*, by Calby Peixoto.¹¹ Thereafter, say the authors, more Brazilian singers began to sing Portuguese versions of American and English rock tunes. Since the 1960s, Brazilian musicians have produced “their own version of bubble-gum rock, Beatles-styled pop rock, hard rock, punk rock, folk rock, and heavy metal” (p. 181), as well as mixtures with other genres. For instance, in his interview Maia mentioned the fact that the song *Faroeste Caboclo* (far-west caboclo¹²) mix rock with features of *repente*.¹³

Even though rock has been present in Brazil since the 1960s, “Brazilian rock came of age in the eighties” (McGowan and Pessanha, 1991, p. 181). According to the authors, the 1980s generation, which they consider the third generation of Brazilian rock, was “the strongest and most creative generation of rock musicians Brazil has yet seen” (p. 188). The authors also believe that the great success of rock musicians during that decade was a result of the increased censorship imposed by the military government (1964-1975) and the socio-economic crisis in Brazil. The popularity of rock in Brazil makes it a genre well accepted by Brazilian choirs,

¹¹ Even though the artist was not a *roqueiro* (rocker).

¹² “A Brazilian of mixed white and Indian” (Oxford Dictionaries Online).

¹³ Northeastern genre characterized by challenges between the singers with improvised text.

arrangers and composers, and allows the genre to be incorporated to Brazilian choral music successfully.

Authenticity in Brazilian Music

When I was an undergraduate student, I took jazz piano lessons with the pianist Haroldo Mauro Jr., in Rio de Janeiro, Brazil. Haroldo is an accomplished jazz pianist and has lived in the United States for many years. One day he gave me an assignment to write a solo on the tune *Minority* by Bill Evans, which I was studying at the time. I had become familiar with jazz by listening to CDs, going to jam sessions, and even playing casually with friends before I studied with Haroldo. I also had had lessons on jazz harmony and improvisation with my previous teachers. So, writing an “improvisation” should not have been an impossible assignment for me.

For the next class, I had written and memorized my solo. Even though I followed all the “rules” of improvisation, I still was not convinced that I had written a good solo. After I played the solo for Haroldo, he asked me if he could play my solo. He sat down at the piano, looked at the score, and played the notes that I had written. I was surprised, however, because now it sounded like real jazz. I tried to pay attention to how he was playing, and he also talked to me about the way it should be played, but none of those things could make me understand and simply play as he did. I remembered this story while doing the data analysis for this study, when I was struggling to understand all the conflicting ideas, either from the interviewees or from my own background. Similar to my experience in the jazz piano class, I discovered that the elements of Brazilian genres that make them sound unique go beyond melody, harmony, rhythm, or any other notational music feature.

When dealing with issues of authenticity, two main questions must be raised. First, what exactly defines authenticity? According to Schippers (2010), the early-music revival movement

during the 1950s and 1960s viewed the concept of authenticity as something “historically correct” (p. 47). However, the author himself recognizes that it is difficult to maintain the idea of reproducing music “in a historically correct manner or in original context” (p. 47). Schippers (2010) adds that “it is not clear which aspects of the music need to be ‘correct’ in order to be authentic” (p. 53). The second question is: how far must one go to be considered authentic in a determinate genre or style? According to the idea defended by Schippers (2010), “the various approaches to authenticity can be represented as a continuum, ranging from interpretations tending towards reproduction to emphasis on originality” (p. 53). Therefore, authenticity should be understood as dynamic rather than static (Schippers, 2010).

This dynamic approach to authenticity explained by Schippers (2010) seems to be a tendency in today’s global society. As stated by Wade (2004), “we can no longer assume that ethnic musical materials will serve as markers of particular ethnic identities” (p. 16). This phenomenon happens because of the continuous cultural exchanges that are becoming increasingly common, along with openness from culture bearers. As stated by Wade (2004), old musical boundaries are usually ruptured, and “the creative process continues as music as music making become what people want them to be” (p. 16). Such a process could not be possible if based on a static and over-protective approach to authenticity.

Therefore, regardless of what approach is chosen, static or dynamic, one borrowing the music of another culture should be mindful about treating it as much faithful to the original as possible (Omolo-Ongati, 2005). In fact, when an outsider is careful about learning a different musical culture, such an attitude is considered respectful by the insiders (Omolo-Ongati, 2005). In this sense, respecting the other culture therefore means “treating the music in a way that if he encounters it in a different environment, is able to recognize it, that is, maintaining the

spirituality of the music” (Omolo-Ongati, 2005, p. 63). Rather than making it vague, the fact that Omolo-Ongati uses a non-musical word, spirituality, to address authenticity helps to understand that the musical elements alone are not enough to express authenticity.

The relationship of people with music go beyond pitches and rhythms, i.e., “people make music meaningful, whether that meaning is individual or communally agreed upon” (Wade, 2004), and understanding those meanings is part of an authentic pedagogical approach to world music. Campbell (2004) talked about “music-as-culture approach” (p. 216) and the importance of knowing the context in what the music is. “The study of music ‘close-up,’ in all of the cultural details that surround its sound, and to draw back in consideration of its broader implications, is a certain way of knowing it fully (Campbell, 2004, p. 216). In other words, learning world music fully means learning the contexts and meaning to what that music is attached.

Understanding the dynamic process of authenticity is relevant now only for outsiders willing to learn another musical culture, but it is something that applies to insiders as well. For instance, Wiggins (2005) talked about the learning process of xylophone of the Dagara and Lobi people from the North region of Ghana, where players are not expected to teach, but the learner has to learn by observing others and then create their own style. “A musical idea borrowed from another player will often be transformed to some extent” (p. 16). The fact that this phenomenon also happens inside a musical culture gives to outsiders permission to attempt an interpretation of that musical culture, knowing that discrepancies differences are to be expected, and in some cases, almost mandatory. However, immersion to the culture, or “enculturation,” as stated by Wiggins (2005), is still required and must be approached mindfully, and in this case approaching authenticity is more than learning the music; it means learning how to learn. “Learning in the traditional way comes closest, of course, to an understanding of the meaning of the music for its

original creators (although this is far from static), but will only be available to people who learn in that environment and live within the culture for long enough” (Wiggins, 2005, p. 16). At the beginning of my research, the purpose of dealing with issues of authenticity in Brazilian music was to provide the audience with the main elements that characterize Brazilian music as a whole, and some Brazilian genres individually. The goal was to collect musical information that is usually treated subjectively, either in the composition or the performance process, and provide concrete and objective material that would help non-Brazilian educators succeed in teaching and performing Brazilian music more authentically.

However, the interviews with the composers and the technical-pedagogical coordinator of the series revealed that authenticity is a concept with many divergences, and discussions regarding authenticity are never-ending. Even though I was aware of the difficulty of discussing this topic, the idea was to generate discussion among Brazilian musicians, since I considered it to be under-discussed issue by Brazilian musicians and scholars. However, this research showed that the topic may be under-discussed due to the intense subjectivity that surrounds it. Therefore, the purpose of this section is to discuss the issues that are usually raised during the discussion about authenticity in Brazilian music, and present my interpretation of the composers’ words about this topic, even when the term authenticity is not used directly.

One of the reasons why people diverge over authenticity is because the meaning of the word is so vast, allowing for different interpretations. The interviews showed that the three composers’ understanding of authenticity is related to the traditional approach, with which they do not agree. The composers seemed to be uncomfortable with the word “authenticity.” Discussing such a topic was not natural for them, because, according to them, the word “authenticity” may sound discriminative, which the Brazilian popular music scene is not. The

word can cause such confusion that some musicians are even repulsed by it: “I’m ‘scared to death’ of this word, I’ll tell you. Because I don’t think this exists, you understand?” Malaguti said when asked about his definition of authenticity in Brazilian music. Caio Senna also believes there is no authenticity in Brazilian music. “I think there is good music and bad music. And that alone is a completely personal definition,” he said.

This attitude towards the subject of authenticity is the first barrier to its discussion in Brazilian music, because some musicians do not believe that there is such a thing. Brazilian music is so broad, and changes happen so fast, that they believe that one cannot define what authentic Brazilian music is. The discussion about whether or not there is authenticity in Brazilian music is not the point. The composers’ words confirmed that authenticity is not relevant to some insiders. As Leandro Maia said, “I think maybe that’s the big cultural gap, you know? It is a cultural issue. For us this point is not important. . . .Not necessarily having this defined is part of our culture.”

For some interviewees, discussing authenticity is not common in their practice of appreciating music. Senna said, “I hear a song and I think it is well made, I think it is poorly made, I think it works, it does not work, it gives me pleasure, it gives me no pleasure, it pleases me, it does not please me. But I never wonder, when I am in the audience, ‘Oh, this is an authentic Brazilian Music.’” The findings of Campbell (1996, p. 68) in a study on music education and ethnomusicology showed that the viewpoints of some ethnomusicologists correspond to that of the composers interviewed in this study: “Interestingly, authenticity was deemed by some of the ethnomusicologists interviewed as having minimal importance” (p. 51). The findings of the present study seem to confirm this notion.

Opinions regarding authenticity in Brazilian music not only vary from person to person, but also from time to time. While the composers interviewed seemed to be very open to change, in 1961 Carlos Lyra wrote a song called *Influência do Jazz* (The Influence of Jazz), which expressed his discontent concerning genre changes brought about by the influence of the American genre. The first verse of this song reads, “Poor samba of mine went mixing up and modernizing, and lost itself.” However, what can be seen as harmful by some can be seen as beneficial by others. Malaguti, in contrast to Carlos Lyra, also called attention to the influence of jazz on samba, but in a positive way, as a conscious and purposeful influence. “[Tom Jobim¹⁴] got to give a personal face to samba, which became jazzy,” Maia said. On the other hand, opinions on the consideration of authenticity during the compositional process are different. Maia, for instance, said, “I consider all the time this matter of naturalness, the functional, the poetic, subjective, that we can translate as authenticity.”

Discussing authenticity in Brazilian music is also complicated by the fact that the elements of traditional Brazilian music can be found in other musical cultures, as stressed by the interviewees. Either in the melodic ideas, or harmonic progressions, rhythmic paradigms and so on, the elements in Brazilian genres were brought to Brazil from people who moved there from different parts of the globe. In addition, because of the exposure to other modern cultures facilitated by globalization, the music in Brazil is constantly being re-shaped.

It is understandable that many genres have specific musical elements that are characteristic of that genre. However, the fact that these elements can be found in other musical cultures makes it difficult, once again, to define authenticity. Though this variety is clearly

¹⁴ Antônio Carlos Brasileiro de Almeida Jobim (1927-1994). Brazilian composer, arranger, songwriter, and pianist, who participated in the Bossa Nova movement and wrote the song “The Girl from Ipanema.”

noticed in the popular music of Brazil today, the genres considered traditional or folkloric also have been influenced. Senna mentioned that “[there is music] from a lot of places that sounds tremendously like the Northeastern [Brazilian] folklore,” maybe because of melodic mode used or a specific rhythmic pattern. He also points out, “there is folk music that we sing that comes from Europe. Those *cantigas de roda* (nursery rhymes) that we have, many come from the Iberian Peninsula.” While some influences from European music are clear and evident, other are not, but they still cannot be denied. “There are many *serestas*¹⁵ from Minas Gerais that sounds like Italian music,” Senna said, and continued, “See why this discussion about what is Brazilian music is so difficult?” Brazilian musical genres share so many similarities with the music of other countries because of the constant influences those genres face. “Who lives in the city, an urban composer, he will have influence all over the place in the world. So, how are you going to separate . . . how do you filter this?” Senna said.

Schippers (2010) also drew attention to the question of whether authenticity is based on specific musical elements, such as “notes, instruments used, the setting, the context, the sound, the attitude or frame of mind of musicians or audience, or other intangible aspects of the total musical experience” (p. 48). Omolo-Ongati (2005) mentioned a personal communication with Onyeji, a delegate in ISME 2004, who said that “before borrowing music, one must identify the most important features or elements that should be maintained in order not to distort the music” (p. 63). However, he did not mention what these elements are, which reinforces the idea of responsibility from the borrower on making decisions about the music. Therefore, it takes an ethnomusicological approach to find out what are the “most important features” in a different musical culture, and understand the cultural values behind them.

¹⁵ Brazilian genre characterized by romantic lyrics and sentimental melodies. Also used as a synonym to serenade.

A delicate point about defining authenticity from specific musical elements lies on the fact that those elements can be found in the music of other countries as well. To avoid this controversy, it is possible to understand that not only the elements show the authenticity of the music, but also the use and matching of them can be unique. Malaguti showed that he agrees with this approach when he said, “Maybe authenticity is related to the depth of the work, the song the guy made, the quantity of symbols that he aggregated, that he got to transmit, to communicate.” Maia also talked about the use of musical elements that can be related not to Brazilian music as a whole, but to specific genres. “In this sense, perhaps there is authenticity, and perhaps Americans listening to it [would say], ‘Hey, this is Brazilian music, because it has a specific scale, a specific cadence, proper rhythmic treatment,’” Maia said.

Since it is virtually impossible to make absolute statements about authenticity in Brazilian music by consulting such a small number of subjects, the purpose of the interviews was not to determine one truth about Brazilian Music, but to show that there are different opinions, or “many truths,” about Brazilian Music; this study presents only a few of them. Consequently, their opinion is presented in this section. The issue of authenticity in Brazilian music constitutes a theme usually under-discussed by Brazilian musicians. The great variety of musical manifestations in a country the size of Brazil makes it extremely difficult to label all of those manifestations as a singular thing, and this difficulty may be the main reason why such a discussion is avoided. Therefore, the interviews also represent an attempt to incite and stimulate discussion about the topic.

The repulsive attitude from the interviewees towards authenticity does not represent a negative point. In fact, their attitude allowed me to understand maybe the most important finding of this research. When the interviewees stated that, “there is not authenticity in Brazilian music,”

it means that they are open to various interpretations of Brazilian music. This represents an important door to non-Brazilian musicians and music educators, since there is a consent from insiders “allowing” that their music be explored in a freer way. The importance of this “permission” from the insiders is more evident when we compare the protective attitude of other musical cultures, where they may not allow outsiders to experience their music in a way that is not the traditional way cultivated by them.

One point of agreement between all the composers was that specific genres imply specific instrumentation. All composers in the series suggested specific orchestrations for the performances of their respective pieces on the recordings available on the series’ website, and some of them also shared their preferences in the scores, although they are open to other possible instruments not suggested by them initially. “I think I would choose *viola caipira*, would pick, well, *rabeca*, very Brazilian instruments, you know, in this sense. Instruments authentic of the genre, you know?” Maia said about his piece, *Vida Viração*, defined by him as Northeastern *toada*. Malaguti also suggested the orchestration for his piece, *O Nosso Mundo Não Vai Acabar*: “So, for me, the ideal in this music would be a *cavaco*¹⁶ and a *pandeiro*.”¹⁷ Concerning Senna’s piece, although it is not considered a traditional Brazilian genre, the composer agreed that some instruments would better fit the style, which he defined as pop. “It was I who asked to be recorded with guitar, bass, and drums . . . because I thought they have more to do with the character of the music,” Senna said.

Another aspect that caused confusion in the interviews was regionalism. Senna and Malaguti agreed that the samba that is known worldwide is genuine and is from Rio de Janeiro. Senna called attention to the fact that the samba has different faces in different parts of Brazil.

¹⁶ Short term for cavaquinho; Four-string instrument similar to the Hawaiian *ukulele*.

¹⁷ Frame-drum hand-percussion instrument similar to the tambourine.

“Samba is Rio de Janeiro. There are ‘sambas’ spread away, things that sound very little like samba from Rio de Janeiro,” he said. However, Malaguti, discussing his experiences teaching his piece to a choir in Goiás, said that did not sound right to him. “A *carioca* making samba is very different,” he said. One of the reasons why he views that performance as inauthentic is that the accent of people from that state is very different from the Brazilian Portuguese spoken in Rio de Janeiro.

The interviews also revealed that stereotypes cause major mistakes when searching for authenticity in Brazilian music, especially by outsiders. Senna, who classifies himself as a classical composer, described the following experience: “I remember one time I sent a lot of my pieces to Austria, to a program, and they were only interested in that part of my work that had ‘Brazilian rhythms.’” According to Senna, this confusion happens because of the traditional point of view. Although Brazilian classical composers often receive inspiration from popular music, as shown by Davis (2009), their music cannot be considered less Brazilian if not using elements from folk/popular music. Concerning his compositions, Senna said, “Under the terms of discussion of what is traditional . . . my music is not always ‘Brazilian.’ Often it is not. This one, for example, that I made [*Namoro Não é Crime*] is not ‘Brazilian.’ . . . It does not have the Brazilian rhythm.” What Senna means is that his music would not be considered Brazilian if the presence of characteristic rhythms were the only criteria for such classification, even though he is Brazilian. Considering the issue of stereotypes, Maia also presented his idea of what can be understood as authenticity. According to him, authenticity comes not from mechanically following rules, but from a natural process of composition. “What guarantees the authenticity is the naturalness. In other words, no need to follow a program,” Maia said. “Stereotype breaks down naturalness. Thus, if the naturalness is broken, it breaks authenticity,” he added.

Among the different opinions regarding authenticity in Brazilian music, there was one element that all of the composers agreed was authentically Brazilian: the language. They unanimously agreed that Brazilian Portuguese is the main thing that distinguishes Brazilian music from the music of other countries, even other Portuguese-speaking countries. More than the grammatical structure or the pronunciation of the language, the main aspect of the language mentioned by the composers was its musicality. According to Maia, Brazilian Portuguese influences how music is interpreted in Brazil. “The Portuguese spoken in the Brazilian way, I think it defines a lot also of our musicality,” he said. Malaguti’s opinion reinforces this idea: “The Portuguese spoken in Brazil has musicality, it has a melody.” Malaguti also discussed the influences of other cultures on Brazilian Portuguese, which in turn influence the music: “I think the language resulted from the African influence.” This unique identity can be explained by the history of Brazil.

As reported by Levy (1974), immigration played a very important role in the formation of Brazil’s population. By the time the Portuguese arrived in Brazil in 1500, it is estimated that one to three million indigenous people already occupied the land. After 1550, the traffic of African slaves from various countries and ethnicities officially began, continuing until the mid-19th century (Levy, 1974). In the 19th century, the ongoing need for a work force as well as for the protection of borders provided support for the immigration of other groups. Under the influence of Empress Maria Leopoldina de Austria, the first groups of immigrants came from central European countries such as Austria, Germany, and Switzerland (Levy, 1974). After slavery was abolished in 1889, other groups began to immigrate to Brazil, including Italians, Spaniards, Japanese, and others (Levy, 1974).

Inevitably, this diversity impacted the formation of Brazilian culture in many respects, including language. Stephens (1994) said that “Brazilian Portuguese, like American English, has freely acquired new lexical items from other languages, especially African and Amerindian languages” (p. 536). Stephens (1994) also stated, though less influential “ethnic terminology has also been enriched through the incorporation of Europeanisms—borrowings from European languages such as Spanish, French, Italian, and English—with only a slight impact on the overall Brazilian system” (p. 536).

Although defining authenticity in Brazilian music seems to be never-ending, its discussion helps us to note that contemporary Brazilian musicians are open to different interpretations and new ways of making music in Brazil. The reluctance on determining what authenticity represents shows us that it is approached in a flexible and dynamic way. In the same way, all the interviewees seemed to be receptive to non-Brazilians approaching Brazilian music. In fact, this approach becomes more effective considering not only the musical elements in Brazilian music but also some pedagogical approaches common in that country.

Pedagogical Approach to Brazilian Music

The importance of this section lies on the fact that it provides ways to an authentic learning and performance of Brazilian music. In other words, instead of stating what is authentic, these approaches show how to approach it authentically. Schippers (2010) discussed three approaches to teaching world music in the classroom, comparing the relationship between the original (traditional) and the new reality (the classroom and its context). In the first approach, the new reality matches the original completely, so “the educational experience is identical to the source or model—which is rare” (p. 53). In the second approach, the new reality and the original partially relate, i.e., “certain aspects correspond to the source or model—which is most common”

(p. 53). Finally, the third approach represents no relationship at all between the new reality and the original, which the authors explain as follows: “the new experience has a completely new identity—which defeats the purpose of most world-music programs” (p. 53). The purpose of this section is to present some approaches to teaching and learning Brazilian music, based on the interviews and analysis of materials. These approaches are not meant to establish a unique approach to learning Brazilian music, but simply to make one aware of the methods usually adopted by the musicians and educators in Brazil, and assimilate the elements of music making in Brazil as deep as possible, such as suggested by Schippers (2010) on the second approach to teaching world music, which was mentioned above. Using these instructions, music educators may gain a broader practical understanding about Brazilian music and will be able to teach their students using musical experiences that make sense in the learning process, instead of relying only on the music scores.

Issues of Language

The influence of other cultures on Brazilian Portuguese, as mentioned previously, is reflected in words that became part of the Brazilian vocabulary, as well as in the Brazilian way of speaking. Yet, the language within Brazil can sound specific to one region or another, due to the different cultural groups that influenced the different regions. “The speech leads to a different kind of timbre,” said Senna in his interview. The influences from the diverse people who immigrated to Brazil distinguish the language spoken in Brazil from the language spoken in other Portuguese-speaking countries. This unique timbre imbues both speaking and singing. For instance, Senna mentioned some features of Brazilian Portuguese: “The timbre, for example, tends to be a little more open, tends to be a bit more nasal, in certain situations.” In his discussion of multicultural music, Parr (2006) mentioned language as an important facet of learning how to

sing music from a different musical culture. He states, “The additional effort to learn the language will result in a more authentic performance and a better understanding of the music’s cultural roots” (p. 36). In this sense, learning Brazilian Portuguese, as far as knowing the pronunciation and understanding the meaning of the words, helps the interpreter to understand Brazilian culture and better reproduce musical elements related to the musicality of the language.

While learning and understanding well another language would take too long, knowing at least the pronunciation of the new language is already an advantage for a more authentic performance. Gaining access to the International Phonetic Alphabet (IPA) version of the text would provide valuable support for the previous approach, by contributing to a conscious and precise pronunciation of the language. Some aspects of the language can be hard to understand for non-speakers, and for those familiar with the IPA system, learning how to pronounce phonemes is easier if they can see how the sound is represented. For example, using IPA, the nasality of Brazilian Portuguese could be visually associated with French, since some of the symbols would be represented in the same way. Ideally, the best source of information would be the composer or poet for several reasons. Firstly, due to regionalism, many words will require a singer to decide which pronunciation is correct, which is difficult for non-Portuguese speakers. Unlike Brazilian classical music, no formal standard has ever been established for vocal popular music in Brazil, which affords performers the freedom to make their own decisions. Finally, although there is a standard accent for the language spoken in Brazil, the composer may want to use a distinct accent for a given genre because of the region with which both the accent and the genre are associated.

Therefore, in order to give an authentic performance of Brazilian music, especially with respect to the correct pronunciation of the text, one should consider some important steps.

Firstly, as suggested by Parr (2006), “wherever possible, leaders should find a native speaker of the language to assist in the learning process” (p. 36). This approach may present difficulties in the case of minor languages, but as Parr (2006) stated, “With widespread immigration and new means of communication, chances are good that the conductor will not have to travel halfway around the world to find someone who speaks the language” (p. 36). In addition, the native speaker could declaim the text according to the rhythm of the particular song, allowing the listener to notice elisions and liaisons that would only happen within the context of a performance. Following these steps the interpreter will be able to assimilate details that are naturally performed by native speakers, and thus be closer to a more authentic performance.

Learning by Rote

The interviews also revealed that traditional Brazilian genres are better learned by rote, because of their complex rhythmic structure. “For example, the notation of a rhythmic line of samba is something extremely complex, according to the Western-European notation logic,” Maia said. This complexity occurs because many Brazilian genres are rhythmically based on African musical traditions, and the structure of African music does not precisely match the Western-European method of notation. Maia referred to this issue, saying, “African music is not organized by measures, but ‘timelines.’ Scholars of African music identify rhythmic paradigms, not measures.”

Maia described his approach for addressing this issue: “So, when I send a score to the conductor...*bah!*¹⁸ He looks that and judges it to be super difficult. Now, if we sit down for half an hour, an hour with the choir and work on these musical structures, people understand it.” Teaching by rote is usually successful because even people who are not musically trained are

¹⁸ Interjection used mainly by people from Rio Grande do Sul state.

familiar with the rhythmic paradigms. Contact with the musical culture plays such a strong role in music making that understanding the rules of the Western-European tradition is not even necessary.

Parr (2006) highlighted the importance of learning multicultural music by rote: “pieces traditionally learned by rote should be taught by rote, even to choirs who read music well” (p. 36), which is the case for choral music in Brazil. Parr added, “The experience [of learning by rote] will develop the singers’ aural abilities, challenging them to learn in a different way” (2006, p. 36). Furthermore, learning by rote circumvents the binding of singers to rhythmic inflections that cannot be precisely expressed using musical notation.

Therefore, a notational issue in Brazilian music occurs at two points: when the composer attempts to write as precisely as possible what he knows is rhythmically correct, but is not successful, and when singers try to sing in such a way that matches the composer’s intention, at least with respect to a rhythmically authentic representation. Thus, performing music by strictly following the score will affect authenticity, because it is especially difficult to achieve an authentic sound while reading (especially sight-reading) the complex rhythmic paradigms in Brazilian music. Doing so may inhibit people from singing naturally and confidently. For this reason rote learning is an effective way to approach authenticity.

Learning by Listening

Another option for those who seek to perform a Brazilian piece is listening to the piece performed by a Brazilian musician, if possible, or even by a foreign musician with a great deal of experience in the genre. Tools such as *iTunes* and *Youtube.com* can be extremely useful for this approach. Different musicians can provide diverse interpretations and still be considered authentic. However, the variety of interpretations available for a single song may be either

beneficial or harmful. A broad range of interpretations provides rich information about the features of a song or genre; however, some of those interpretations may shun the original features of the genre.

It is important to mention that free interpretation, fusion of tendencies, mixing genres, and so on, is acceptable to many Brazilian musicians. All the interviewees for this study, for instance, proved to be very open to personal interpretations of Brazilian music, and none of them agrees that Brazilian music is unchangeable or that it bears only a single interpretation. Therefore, the approach suggested here, of learning by listening, is only meaningful for those who have authenticity as an aim and who wish to approach as closely as possible the roots of a genre.

Performances by people who are closer to or members of a musical culture can reveal features not easily noticed by looking at music scores. For instance, the website for the series *Música Brasileira para Coro Juvenil* provides not only the scores, but also recordings for all twelve pieces published. The recordings, performed by three different choirs from Rio de Janeiro, are not meant to standardize, but rather to suggest an interpretation for each piece. In his interview, the technical-pedagogical coordinator, Eduardo Lakschevitz, revealed the purpose of the recordings:

PINTO: Why was there the idea to put the recordings in the website?

LAKSCHEVITZ: To give an example.

PINTO: An example of what?

LAKSCHEVITZ: Of somebody singing that song. Now, it is very clear, I think . . . That is one version of one person. That is not the ‘absolute law of the world’, of how it has to be sung. That is one possibility.

Therefore, combining scores with recordings is one way to maximize the learning potential, especially if the goal is an authentic performance. On one hand, the score can help singers understand the music logically, which provides a structure for the learning process. On the other hand, listening to recordings can reveal tacit musical information that will contribute to an authentic performance of the piece.

Learning from Immersion in Authoritative Standards: The *Craques*¹⁹ of Brazilian *Canção*²⁰

While learning by listening to diverse versions of a song can help reveal the interpretative issues of that song, learning from a broader perspective provides another option. One may not want to assimilate to the musical culture to the point of being able to apply the learned knowledge to any instance, whether performing or even composing and arranging. In this case, it may be useful to listen to a variety of pieces that better represent a genre and its different styles. So, listening to and being immersed in a specific musical culture characterizes one successful method of learning. This approach is useful for assimilating all of the elements of authenticity, such as rhythm, melodic motives, scales, melodic inflections, harmonic progressions, idiomatic expressions, and so on. For those who are members of Brazilian culture, or more precisely each of the musical cultures within Brazil, these features are absorbed intuitively through the media and musical manifestations throughout the country. “I consider [authenticity] intuitively,” said Malaguti, in a sense that he does not need to think about being authentic when composing, because the musical elements of samba and other Brazilian genres are naturally part of his musical vocabulary

Consequently, intuition also influences how people make music, whether composing or performing. Discussing his piece, *Vida Viração*, Maia mentioned a melodic motive he used that

¹⁹ Portuguese word used in Brazil in sports, especially soccer, for players with superior skills.

²⁰ Portuguese term for song; Sung music.

is also found in the famous song *Asa Branca*: “I did not use that super premeditatedly, but I was in that cultural environment, understand? The [Lydian] mode came. . .Northeastern music.”

What Maia means is that both his piece and *Asa Branca* share musical elements commonly found in genres from Northeastern Brazil, in particular, the mode or modal scales such as Lydian and Mixolydian.

Hence, it is possible that the most effective way to absorb most of the Brazilian genres is by immersion in those musical cultures and listening to various musical references, both instrumental and vocal. Other methods could be useful for understanding the general culture of a place or group, but the very features of a musical culture are learned by listening, and being broad minded is important, especially in a big country like Brazil. To illustrate, Maia explained what would be an effective approach for teaching his piece: “You don’t need necessarily to show slides of the Northeastern *sertão*, but introduce the ‘sound world.’”

This approach also is feasible for people who have never had contact with a specific musical culture or were not even born in Brazil. Maia said, “A non-Brazilian composer can make Brazilian music. What is needed? Having contact with the culture, having contact with, perhaps, the Brazilian reality, or with the various realities.” There is an increasing number of non-Brazilian musicians making Brazilian music in a very authentic way, thanks to globalization, which allows people to acquire CDs, DVD, and all kinds of materials so that they can be in contact with the culture. Some musicians even travel to Brazil and interact with Brazilian musicians in an attempt to learn and absorb Brazilian musical genres.

However, before accessing the increasing number of recordings in the music industry or the innumerable performances taking place daily, how can one determine which of the various music manifestations provide the most authentic representation of a genre? Two of the

interviewees, Maia and Malaguti, shared that they consult representative examples of Brazilian music, especially vocal music, which provides standards that they follow, even if intuitively, for composing and arranging Brazilian music.

Malaguti talked about his source, or his reference, of authenticity for composing Choral music. “Man...It is not something I think about, but. . .my references are the *craques* of Brazilian *canção*.” According to Malaguti, these artists have reached a level of quality that he judges to be the best standard of authenticity in Brazilian music because of its depth of insight into the genre. In Malaguti’s case, although he already has a solid understanding of the samba due to his experience over the years, he still references those artists who he considers the most authoritative regarding the authenticity of that genre. In other words, even though the phenomenon of assimilating authenticity usually happens intuitively, by being aurally connected to a musical culture with no systematic attitude towards it, the assimilation also can be purposefully initiated by selecting and listening to those references. Since this approach to authenticity is adopted even by Brazilian musicians, it can also be followed with success by outsiders, indeed.

Corporal Expression on Brazilian Choral Singing

According to Senna, physical expression is a common feature of musical performance in Brazil. “There is an imbalance that comes from the fact you cannot sing still. I don’t. I think there are things that . . . are part of music making,” he said. One possible explanation for this phenomenon is provided by the strong relationship between music and dance in Brazil, especially as influenced by the African heritage. However, there is no scientific proof supporting this explanation.

Although it is difficult to explain why people move when singing, the phenomenon cannot be denied. Senna compares Brazilian choruses to American and European ones, saying that he has not seen this same phenomenon in groups from other places. “This is not a defect,” Senna says. “This is a feature. So from that standpoint, yes, I can speak of a Brazilian choral music.” On the other hand, Maia called attention to the fact that the absence of physical movement in a performance can jeopardize the natural way of singing, and consequently authenticity. “How many times have I seen a choir singing super rigid a popular Brazilian *canção*. Why? Because it is the way people get to sing together. Because they don’t have a rhythmic education to comprehend other paradigms other than those . . . traditional.”

Abrahams (2010), when discussing Ciavatta’s music-teaching method, *O Passo* (The Step), addressed body engagement while making music, which is one of the fundamental concepts for such a method:

The body is a means to not only make music but to understand it. Whenever students make music, their bodies move. Whether they are singing or playing musical instruments their bodies are engaged. Often, the engagement is involuntary. (p. 182)

Another explanation for this phenomenon lies in the origin of some genres. Many of the Brazilian musical genres, such as samba, *xaxado*, *baião*, and *frevo*, to cite a few, are also names of dances. The reason is the relationship between music and dance, since music serves dance in many cases in Brazilian popular culture. It means that the rhythms in the music are inevitably related to the dance moves in such a way that it can be impossible to detach it from corporal understanding. Therefore, physical engagement in the music is an important element in music making, not only for relaxing but also for helping singers to understand and perform more efficiently the rhythms of, for instance, Brazilian music.

Arrangements versus Compositions

During the interviews with the composers, they all addressed choral arrangements more than choral compositions proper, except when discussing the pieces they wrote for the series by FUNARTE. Arrangements built on folkloric or popular *canções*²¹ have become very common in Brazil and seem to be the most frequent type of repertoire sung by choirs throughout the country. “It has become the common practice for choirs to sing arrangements of popular music,” mentioned Malaguti. Using empirical rather than scientific knowledge, Maia talked about the repertoire usually sung in Brazil in concerts and choir festivals: “You would identify that the majority of the repertoire . . . is not originally for choir. [It is] a product of arrangement and adaptation to the choral idiom.”

Arranging *canções* into a choral piece is so common that it can even exemplify the compositional process of some choral composers. Malaguti, for instance, said, “Curiously, the things that I have written for choir, that I consider choral compositions, ended up being *canções*, that have the ‘face’ of Brazilian *canção*.” Malaguti also mentioned that his piece in the series, *O Nosso Mundo Não Vai Acabar*, was originally a solo song that he adapted to choir when invited by FUNARTE to write for the series. Likewise, Maia revealed that he usually arranges his own *canções* into choral pieces.

Considering the fact that traditional Brazilian vocal genres are not originally choral, but *canções* sung in unison, the closest expression of authenticity would, then, be found in the original *canções*, instead of the arrangement of them. Inevitably, when a *canção* is adapted into choral language, it produces a different representation of that genre or the original idea, although it does not need to be considered inauthentic. Consequently, when conductors and choir wish to

²¹ Plural of *canção*

perform an arrangement of a Brazilian popular *canção*, it is important to consult the original source, which is the solo version of the piece, as well as different recordings of the piece sung by a solo singer.

Analysis of the Pieces by FUNARTE

The musical analysis presented in this section attempts to present elements that can help the educator teach the pieces using a partial approach to the authenticity (Schippers, 2010) of the genres represented by those pieces. The main reason for choosing such an approach is that it is not clear what the definition of complete authenticity is. In addition, it is understood that each group will interact with this repertoire differently. Thus, the elements presented here should be approached from the standpoint of each group, using a non-static approach to authenticity (Schippers, 2010).

O Nosso Mundo Não Vai Acabar

O Nosso Mundo Não Vai Acabar (Our World will not End) talks about a romantic relationship between a boy and a girl who are worry about the end of the world. According to Malaguti, the inspiration for this text was his own son, who on the turn of the millennium was also worry about the rumors about the end of the times. In general, the text expresses the cravings of the lovers to go to another level in their relationship quickly, since the world is about to end. The end of each section says, “Calm down . . . Let’s fall in love.” In this text, Malaguti wrote the boy’s text to the male voices, and the girl’s text to the female voices, creating this way a dialogue between the genres. This structure is well organized with the form of the music, which is strophic. So, each genre sings the primary melody in different strophes. This form is complemented by an introduction before each strophe, a contrasting section after the strophes, and a closing.

The peculiarity in Paulo Malaguti's piece begins at the style marking, "Funk Pagodinho Coral." Firstly, the reference to funk has a local connotation. As opposed to original funk, such as that interpreted by James Brown, in Brazil, funk is currently called *funk carioca* (funk from Rio de Janeiro), "a fusion of hip hop, electro and Brazilian popular music" (<http://www.dicionariompb.com.br/dj-marlboro/biografia>). According to Malaguti, his intention was to create something that would be accessible to teenagers, and funk, along with vocal percussion, is very inviting to that age group in Brazil. Regarding *pagodinho*, which literally means little *pagode*, the word is simply an affectionate way to say *pagode*. The use of the suffix -inho in Brazil relates not only to the small size of something, but also to the degree of affection (Oliveira, 2010). As stated before, *pagode* is a type of samba and, according to the composer, his intention was to refer to the more commercial genre.

As mentioned by the composer, one of the harmonic progressions used in this piece is meant to refer to the *pagode* genre, which is I – vi – ii7 – V7. This progression is found not only in *pagode*, but also in *partido-alto*²² and *samba baiano*²³. Another strong harmonic reference is the use of a minor mode in the section that I called *D* (measures 103 to 114). The harmonic song form Major – minor – Major is also seen in italics, in which the minor-mode section provides contrast to the previous and prospective major-mode sections.

The piece by Malaguti presents many elements found in different types of samba. The text "vai" (go), found in measure 18 when the melodic part of the introduction begins, is also found in other sambas. During his interview, the composer mentioned that it was based on some *pagode*, but he could not remember which one. The best reference that I could locate is in the intersession of *Samba Diferente*, by the *pagode* group Molejo, where this text is sung on the

²² A type of samba

²³ A type of samba

upbeat repeatedly. Another reference to this word is found in *Só Danço Samba* by Antonio Carlos Jobim and Vinicius de Moraes.

The piece is full of characteristic rhythmic patterns, in both the choral parts and the piano. Some references to Estácio's paradigm (Sandroni, 2008) apply. Although the complete rhythmic cell (sixteen-beat pattern) is not found within the piece, one half of it (2 + 2 + 3 + 2) is present in many moments, such as measures 39 (bass) and 69 (soprano and alto). Understanding this rhythmic organization influences the articulation, and thus an authentic performance of this genre. Other rhythmic cells are not only characteristic of the genre, but also relate to specific instruments used in samba. For instance, the dotted eighth-note followed by a sixteenth-note, such as the one in the piano (measure 18, left hand), in ostinato, is characteristic of the bass played on an acoustic guitar. Another rhythmic cell related to an instrument is found in measure 20, in the right hand of the piano. The *Brazilian syncopation* with the silent first beat is one of the rhythms played by *cavaquinho*, a small string instrument with the tuning D-G-B-D (from the lower to the higher-pitch strings). The pattern initiated by the altos in measure 3 characterizes not only the rhythm, but also the onomatopoeic representation, of *chocalho* (shaker), also commonly used in samba genres.

Another strength of *O Nosso Mundo Não Vai Acabar* is found in its citations of well-known sambas. The first one is from *Wave* by Antonio Carlos Jobim, and it first appears as a melodic citation only, in measures 21 to 23, taking the form of a question-answer between bass and alto. The same melody, with the original text, is quoted at the end of the piece, in measures 142 to 147, sung again by bass and alto. The second samba to be cited is *E o Mundo Não se Acabou* (And the World Did Not End) by Assis Valente, from which not only the melody but also the text it cited (measures 148 to 150). This citation fits the new piece very well, since both

have the same context: the end of the world. The entire score for this piece, as well as a flowchart with the analysis of the piece, range and tessitura, a word-by-word translation of the text, IPA version of the text, and suggested readings and recordings can be found in Appendix A.

Vida Viração

Vida Viração (Life Changes) was constructed within a musical context that he Maia called “Northeastern universe.” The first representation of this “universe” is expressed through the text. The lyrics begin with optimistic mood and presents words such as “heart” and “passion” in a happy way. However, the break happens when the word “but” is stated. From then on, the mood of the text becomes almost depressive, using expressions such as “life is not fun” and “life is game, life is luck, it is not passion.” The mood of the text throughout the entire piece suggests this conflict between hope and despair. Although no geographic reference is made by the text, a conflict of feelings is frequently present in songs like those by Luiz Gonzaga, whose music, according to Murphy (2006), “articulated the nostalgia felt by Northeastern migrants to the large cities of the south, a migration comparable to the Great Migration of African-Americans in the United States from the rural south to large northern cities during the first half of the twentieth century” (p. 99). An example of such feelings is found in the text of one of the most famous Northeastern songs, *Asa Branca* by Luiz Gonzaga and Humberto Teixeira:

When I looked the land burning
Like a Saint John’s holiday bonfire
I asked to God in heaven:
Oh! Why all that anguish?
...
When the green of your eyes

Spread over the fields

I assure you: don't cry, okay?

That I'll return, my sweetheart.

This antagonism present in *Asa Branca's* lyrics, represented by the contrast between suffering and hope, is the same present in Maia's piece, and this is another way the composer represents the "Northeastern universe" mentioned by him.

The structure of the music is influenced by the theme and variations form. This form is presented by theme (measures 1-21), two variations (measures 22-41; 66-85), and a *scherzo* section between variations I and II (measure 42-65). The *Theme* section is organized into five phrases, which I called *A* (1-4), *B* (5-8), *C* (9-12), *D* (13-16), and *D'* (17-21), which differs from *D* only in the cadence. Though not marked on the score, the genre of this composition, according to the composer, is *toada nordestina*, which brings the idea of *Cantoria* through lyrical melodies and literal expressions. The piece's introductory text also calls attention to the "perfect matching between music and text" (p. iv), which can be clearly identified in symbolism found throughout the piece. The affect of the text in *A* suggests happiness and hope. Symbolism is also present in this section, as represented by the ascending melody and the words *voou* (flew) and *poeira* (dust). The contrast is first presented in *B*, initially through the word *mas* (but), then in the affect of the rest of the text, which suggests disappointment and despair, and also through the Dorian mode, which can relate to the minor mode in the tonal system. Although the harmony and melody return to those used in *A*, the character and affect extends through *C* and *D*.

Two phrases introduce irregularity into the form. Firstly, *D* and *D'* only occur in the *Theme* section. Secondly, a new phrase, *E* (38-41), is presented in *Variation I* and repeated in *Variation II*. This new phrase reflects the character and affect of *B* and *C*. The only feature that

distinguishes *E* from *B* and *C* is the plagal cadence at its end, which was only present in *D'*.

Although the melodic materials from *D* are not reproduced in the variations, they provide the fundamental materials in the *scherzo* section. The main melody in the *scherzo*, consisting of four-measure phrases repeated throughout the section by different parts, is constructed from the motive sung by the altos and basses in measures 13-14 and the next motive sung by the sopranos and tenors in measure 14. Also to be highlighted about the *scherzo* is the present of the characteristic rhythmic cell of *baião* sung by tenors and basses from measure 46.

As stated in the introduction for the music sheet, the melody “reminds the popular musical tradition from Northeastern Brazil” (p. iv), due to the use of modes usually applied in musical genres from that region of the country. The presence of G natural in some instances, such as in measures 20, 22, and 39, also can be interpreted as Ionian, since the subtonic characteristic of the Mixolydian mode is absent. These modes have D as the principal scale degree. Contrasting sections are presented in the Dorian mode, in which B is the principal scale degree. Awareness of this modal harmonic and melodic structure serves to avoid confusion when teaching the piece. For instance, for sight-singing purposes, the choir may be asked to sing A as *do*. This approach will avoid constant changes, and only the one accidental, G natural (*te* in the sol-fa), requires attention. However, after the choir is familiar with the melodies, it is important to emphasize that D is the principal scale tone (or B in the Dorian section). The harmony and modes do not change their respective sections throughout the piece; rather, the variations are textural. The theme is predominantly in unison, but most of the time the variations are polyphonic, with a few exceptions.

Maia’s piece was written for four-part mixed choir and piano. Chord symbols are provided, so other harmonic instruments may be substituted for the piano or the pianist may

choose to play more freely. The short tessitura for all of the voices favors performances by choirs as young as middle-school students. On the other hand, since the context of the piece can be applied to every person, it will win the approval of adults as well.

Even though the score contains a piano part, during his interview, Leandro Maia suggested the *viola caipira* as the harmonic instrument for accompaniment. The author's choice contributes to the authenticity of the performance of the piece. However, as suggested for the entire series, the performance of this piece may be accompanied by any harmonic instrument. The entire score for this piece, as well as a flowchart with the analysis of the piece, range and tessitura, a word-by-word translation of the text, IPA version of the text, and suggested readings and recordings can be found in Appendix B.

Namoro Não é Crime

Namoro Não é Crime (Dating Is Not a Crime) is a song about love. The text of this song tells how women exist to men, such as flowers exist to the nose. Its central idea says, "Let us all love . . . because dating is not a crime, in the judge's opinion," in a sense that love should be lived with no fear of repression or judgment. In this piece the musical structure, which is related to the poetic structure, organized as introduction, verse, pre-chorus, chorus, and bridge. Such a nomenclature is well disseminated among bands in different popular genres, including pop and rock, and I borrowed this way of labeling this formal structure from my experience playing piano/keyboard with pop rock musicians in the United States. Although the music repeats following the same poetic structure, some variations occur on the second time this form is sung. Only three moments present irregular phrases: The two instances of *D* (31-40; 88-96) and *A'* (65-73).

The piece by Caio Senna is distinct from the others because it has no connection to traditional Brazilian genres. Except for the text, which is in Portuguese, the piece can be defined as pop rock. In his interview Senna first said this would call it pop, because pop is more “behaved” than rock, and because he relates rock to genres such as heavy metal. Then the composer agreed that it could, be called pop rock, or simply Brazilian rock.

More than any musical feature, *Namoro Não é Crime* deserves attention for its meticulous pedagogical approach. Although it is not intended to teach any specific musical ability, the piece was carefully built so that it would be easy to sing, yet enjoyable. In his interview, Senna said that he sought direction from Patricia Costa, a choir teacher from Rio de Janeiro, to whom he dedicated the piece. One of the suggestions made by Patricia Costa was the use of the tessitura, not only because young singers are able to sing it, but also because they feel comfortable with it. For instance, Costa appreciates that sopranos do not like notes that are too high because their voices may sound childish. Another suggestion she made was to use more counterpoint than homophony, because young singers can learn their part more easily if they can approach it horizontally. Counterpoint also allows all parts to sing the main melody at times, instead of always singing secondary materials.

The rhythmic pattern sung in the introduction by the altos and basses, which is repeated throughout the piece, is indeed the first musical feature that stands out on the performance of Senna’s piece. It consists of sixteen beats arranged in the following way: (3 +3 +2) (2 + 2 + 2 + 2), over a range of two measures in 4/4. Such a pattern is usually played by a solo guitar, as found in the introduction to *Johnny B. Goode (Go Johnny Go)* by Chuck Berry. Senna carefully placed accents that emphasize such a rhythmic pattern. Therefore, a clear interpretation of the

piece will be especially successful if the non-accented notes are sung much softer than the accented ones.

Another aspect of this piece that is characteristic of the genre is the harmonic sequence represented by the following formula: (descending perfect 4th + ascending minor 3rd), which results in modal mixtures such as bVII, bVI, and bIII. Although this progression may be found in genres other than rock, it is not identified with Brazilian genres. According to the composer, the use of cyclical harmony, one chord per measure repeating every eight measures, also was a strategy for making the piece easier to sing. In addition to the harmonic progression, the form of the music throughout the piece displays regularity, with eight-measure periods. The entire score for this piece, as well as a flowchart with the analysis of the piece, range and tessitura, a word-by-word translation of the text, IPA version of the text, and suggested readings and recordings can be found in Appendix C.

Pedagogical Approach in the Compositional Process

The composers who were interviewed for this study were aware of the series' target audience, youth choir, did not display a conscious intent to integrate pedagogical elements into their pieces, although they made use of pedagogical strategies while composing. However, this does not represent a negative attitude, considering the fact that the main goal of the series was to provide choral repertoire to that age group, but not to use it as a tool for teaching music. For this reason I make evident the distinction between having pedagogical elements in the music, i.e., elements in the piece that can be used to teach music, and pedagogical strategies for making that piece appropriate to that age group in different aspects.

To exemplify these pedagogical strategies in the compositional process, Caio Senna consulted the conductor Patricia Costa in order to know how to make that piece easier to sing,

since he was worried about writing something that would be too difficult to a youth choir. However, during the compositional process, Senna did not think about what the singers could learn from his piece. “I really did not think about youth choir. I thought about choir alone,” said Senna. This approach illustrates a compositional approach that focuses more on the artistic side of music than on the pedagogical one. Discussing his compositional approach, Maia said, “I didn’t compose a piece to learn the name of the notes, for example. It is a piece to learn how to sing music. It is a piece to learn that text and music relate to each other in order to build a meaning.”

Despite the composers’ attention on writing pieces that were not too difficult to young singers, all of the composers interviewed still considered the difficulty of the piece a significant issue. Although this aspect is not exactly a pedagogical matter, it can decisively affect the singers’ learning. Maia said that he used pedagogical ideas only to serve the music, so that people would feel comfortable when singing. As stated above, Senna consulted Patricia Costa, a youth choir director, for guidelines for this age group. “I called Patricia Costa and asked her to delineate to me, and she narrowed it down in a very radical way,” he said, meaning that the instructions given by the conductor were too specific, which gave him many limitations for writing. Possibly because of these specific guidelines on which Senna based his composition, *Namoro Não é Crime* is considered one of the easiest to learn, as said by Lakschevitz.

The musical analysis of the pieces here presented meant to make a connection with each genre studied, and to show that any of those genres can be well represented in the choral setting. Also, understanding the origin of those musical elements will help the conductor to teach effectively not only the pieces in this study, but also other pieces that bear the same musical features. Moreover, the pedagogical analysis helps the conductor to be aware of the composers’

intention on making this repertoire appropriate to youth choirs. To sum up, educators will be able to have a more authentic and effective approach to the pieces and to Brazilian choral music in a broader way with the educational materials provided along the analysis of the pieces (see Appendixes A, B, and C).

IV. CONCLUSION

The most important outcome of this research was the stimulus of discussion about authenticity in Brazilian music, as opposed to giving answers concerning this issue. The analysis of the pieces in the series by FUNARTE, and particularly the interviews with the composers of those pieces, were crucial for illustrating the actual musical scene in the field of choral music in Brazil. On the other hand, I am aware that the opinions shared in the interviews are personal and do not represent the view of the entire country. For this reason, the interviewees chosen for this study were the composers of the pieces used, as they have the greatest authority when speaking about their own work.

This study clarified that there are very few features that can be ascribed to Brazilian choral music only. The main finding on this matter is that the diverse manifestation of choral music in that country, and the fact that it shows influence of folk, popular, and classical music, Brazilian choral music cannot does not fit any of those three categories, thus being considered a category alone. Some general features, as pointed out by the interviewees, do not relate to the music itself but to the way in which choral music is created in Brazil, such as by company choirs and choral directors with a basic level of musical training. This study also revealed that popular music genres form the basis for most current choral productions in Brazil and that arrangements are more common than compositions. This finding was strengthened by using triangulation between the interviewees' speech and member checking, and it proved that their opinion is coherent. Triangulation was also important to validate the composers' speech supported by their music.

Furthermore, it is clear that there is a taboo regarding authenticity in Brazilian music. The term is avoided because it has a strong connotation in Portuguese, seeming restrictive and

discriminative to some musicians. The interviews showed that even though none of the interviewees agreed with the use of the word “authenticity” to explain features of music made in Brazil, some of their comments revealed a more dynamic concept of authenticity, as expressed by Schippers (2010). That concept of authenticity as dynamic rather than static is ideal for explaining the controversies demonstrated in the interviews, since the interviewees seemed to be very receptive to changes and new influences on the music of Brazil.

Finally, this work makes an important contribution to non-Brazilian educators, as it not only provides broad knowledge about the musical culture of Brazil, but also introduces different methods for gaining greater insight, both theoretically and practically, into such a culture. By providing data on the musical genres and the approaches typically used for learning the cultural elements of those genres, this study provides a basis for performing not only the pieces by FUNARTE analyzed here, but also other pieces from the same series and other sources. Therefore, music educators should consider this work the starting point for an effective approach to Brazilian choral music, not by a historic point-of-view performance practice, but by providing an experience to the students that is as close as possible to that experienced by Brazilian musicians.

Future research can represent an important continuation of this present work by providing a more detailed analysis of the pieces in the series Brazilian Music for Youth Choir, including the three pieces already used in this present research. Such a detailed analysis could be strengthened by member checking with each composer. Their contribution with the analysis would help to reach a more precise interpretation of the musical elements in the pieces, as well as more effective way of teaching the pieces. This analysis could also focus on the accompaniment and seek information about how to play the accompaniment in an authentic way.

Considering the fact that the interviewees in the present research talked about Brazilian music in popular, not folkloric terms, and that they consider authenticity in a very flexible way, future research could take ethnographic interviews with musicians involved with folkloric movements in Brazil, in order to discover whether they believe in a dynamic or static approach to tradition. That same folkloric site could be useful for participant observation with the aim of understanding the pedagogical approaches in those musical traditions, in order to make available to outsiders seeking not only to understand authenticity in their musical tradition, but also in the performance of their music.

Considering the great impact of FUNARTE in the field of choral music in Brazil since the 1970s, as stated by Lakschevitz, future research could also evaluate the effects the work by FUNARTE on this field in Brazil. Consequently, this research would help to understand who the Brazilian choral director is today, in the sense of understanding the musical and professional features of people who assume the position as choral directors throughout the country, as well as their musical training. Concerning music making in the choral setting in that country, future research could evaluate programs of choral festivals in order to find what kind of repertoire is more evident, whether there are geographic differences in using certain repertoire, and whether the affirmation of Maia and Malaguti about the preference for arrangements of popular music is real in a national context.

It is my hope that this research will also stimulate the dissemination of Brazilian choral repertoire, including the series Brazilian Music for Youth Choir. I also hope that it will be useful to provide primary information about Brazilian choral music to educators in Brazil and abroad, and especially that it will open doors to non-Brazilian educators to make use of Brazilian choral repertoire in their pedagogical activities around the globe. Finally, I hope that this research will

instigate curiosity in the reader for learning more about the music of that country and seeking pleasure through listening, playing, singing, or teaching Brazilian music.

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APPENDIX A - O NOSSO MUNDO NÃO VAI ACABAR

O nosso mundo não vai acabar

Coro misto a três vozes

Sugestão de acompanhamento:
pandeiro e cavaquinho

música e texto Paulo Malaguti (Pauleira)
2008

Funk Pagodinho Coral ♩ = 90

Contralto

Tenor/Baixo

tum ki shi ku tá ki tum tum há! tum ki shi ku tá ki tum tum há

5

S

C

T/B

Na vi - ra - da do mi lê - nio mui - ta gen - tea - cre - di - tou que, o tal do

pli ki shi ku pli ki shi ku pli ki shi ku pli ki shi ku pli ki shi ku pli ki shi ku

tum ki shi ku tá ki tum tum há! tum ki shi ku tá ki tum

8

S

C

T/B

mun - do que, o tal do mun - do que, o tal do

pli ki shi ku pli que, o tal do mun - do pli ki shi ku pli que, o tal do

tum há! tum ki shi ku ta ki tum tum que, o tal do

11

S

C

T/B

mun - do i - a se, a - ca - bar é! é! pli ki shi ku pli ki shi ku

mun - do i - a se, a - ca - bar é! tum ki shi ku ta ki tum

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O nosso mundo não vai acabar

14

S *É sim!* *pléim E,o tal do*

C *pli ki shi ku pli ki shi ku pli ki shi ku pli ki shi ku pléim E,o tal do*

T/B *tum há! tum ki shi ku ta ki tum pléim E,o tal do*

17

C Am Dm7 G7 C Am

S *mun-do não se a-ca - bou Vai vai vai* *Vai vai vai*

C *mun-do não se a-ca - bou pli ki shi ku pli ki shi ku*

T/B *mun-do não se a-ca - bou tum ki shi ku ta ki tum*

21

Dm7 G7 C Am Dm7 G7

S *Vai vai vai*

C *vai va* *pli ki shi ku pléim pa ra ba da ba ia ba da*

T/B *tum pa da ba pa pa* *tum há!*

Paulo Malaguti (Pauleira)

24 C Am Dm7 C Am

S

C

T/B

pli ki shi ku pli ki shi ku pléim pléim tum tum tum tum

tum ki shi ku ta ki tum tum tum Vei - o, a - que - la mi - na gu - lo -

27 Dm G7 C Am Dm G7

S

C

T/B

pu ru pu ru pu pu pu ru pu ru "Eu tô ga -

sa gos-to - sa vei-o, impres-sio - nan-do me cha-man-do me se - can-do me di-zen-do "Tô ga -

30 C Am Dm7 G7 C Am

S

C

T/B

ma - da, ui!" da iu ru na na na na uh

ma - da" de-sar-vo - ra - da Vei - o nu - ma on-da_a-ca-cha -

O nosso mundo não vai acabar

33 Dm G7 C Am Dm

S
pu ru pu ru pu pu ru bu ru o

C
pu ru pu ru pu pu ru bu ru o

T/B
pan-te nu-ma pressa,a-lu-ci-nan-te co-mo se to-da,e-xis-tên-cia de-pen-des-se do meu

36 C Gm7 C7 F7M

S
bei - jo do meu de - se - jo ru

C
bei - jo do meu de - se - jo pu ru bu ru pu ru bu

T/B
bei - jo do meu de - se - jo Ce - do me fa - lou que,a-cre - di -

39 F#m7(b5) B+7 Em7 A7

S
fui fui ui ui

C
ru pu pu ru bu ru ru

T/B
ta - va no fi - nal do tem - po queIo re - lô - gio do mi - lê-nio se,es-va - í - a len -

Paulo Malaguti (Pauleira)

42 Dm7 G7 C

S fui ui ui ru ru pa ba

C e que res - ta - va, a - que - le bei - jo pra dar ru ru pa ba

T/B - to, e que res - ta - va, a - que - le bei - jo pra sa - tis - fa - zer - mo - nos

45 C7 F7M Fm6

S da ba da ba da ba da ba cal - ma! foi oi

C da ba da ba da ba da ba cal - ma! cal - ma!

T/B Cal - ma, eu dis - se lo - go cal - ma meu a - mor a - lô vai man -

48 Em7 A7(b9) D7

S foi oi iô iô

C cal - - - - - ma pra me, a - pai - xo - nar

T/B - so, eu que - ro, o tem - po que - ro to - do, o seu ca - lor i - men - so pra me, a - pai - xo - nar

O nosso mundo não vai acabar

51 A^b7 G7 C A^m D^m7 G7

S que-ro me, apai-xo - nar Vai vai vai

C que-ro me, apai-xo - nar pli ki shi ku pli ki shi ku pli ki shi ku pli ki shi ku

T/B que-ro me, apai-xo - nar tum ki shi ku tá ki tum tum há!

54 C A^m D^m7 G7 C A^m

S Vai vai vai Vei - o, a - que - le ca - ra ner - vo -

C pli ki shi ku pli ki shi ku plim Vei - o, a - que - le ca - ra ner - vo -

T/B tum ki shi ku tá ki tum tum tum tum pi

57 D^m7 G7 C A^m D^m7 G7

S so pin-to - so vei - o me - za - ran - do me pe - gan - do me chei - ran - do me le - van - do prá lam -

C so pin-to - so vei - o me - za - ran - do me pe - gan - do me chei - ran - do me le - van - do prá lam -

T/B dum tum tum tum tum tum pi dum tum tum tum

Paulo Malaguti (Pauleira)

60 C Am Dm G7 C Am

S ba - da u - ma fu - ra - da Vei - o que vei - o cor - ren - do

C ba - da u - ma fu - ra - da Vei - o que vei - o cor - ren - do

T/B tum tum pa pa ia ba da ba tum tum pi

63 Dm G7 C Am Dm G7

S vei-o,en-lou-que-cen-do vei-o ce-do mui-ta pres-sa mui-ta pressa,u-ma lo-co-mo-ti-va

C vei-o,en-lou-que-cen-do vei-o ce-do mui-ta pres-sa mui-ta pressa,u-ma lo-co-mo-ti-va

T/B dum tum tum tum tum tum pi dum tum tum tum

66 C Am Dm C7 F7M

S doi - da des-car-ri lha - da Ce - do me fa - lou que,a-cre - di -

C doi - da des-car-ri lha - da Ce - do me fa - lou que,a-cre - di -

T/B tum tum ma na ma na ma na ma tum tum pi

O nosso mundo não vai acabar

69 F#m7(b5) B7(b13) Em7 A7

S ta - va no fi - nal do tem - po que, o re - ló - gio do mi - lê - nio se es - va - i - a len -

C ta - va no fi - nal do tem - po que, o re - ló - gio do mi - lê - nio se es - va - i - a len -

T/B dum tum tum tum tum tum tum tum tu dum tu

72 Dm7 G7 C sus4

S - to, e que res - ta - va, a que - la tran - sa pra sa - tis - fa - zer - mo - nos ma na iã -

C - to, e que res - ta - va, a que - la tran - sa pra sa - tis - fa - zer - mo - nos -

T/B dum tum pi dum tum tum tum tum tum

75 C7 F Fm6

S - cal - ma, eu dis - se lo - go cal - ma meu a - mor a - lô vai man -

C ma na ma na ma cal - ma cal - ma a - lô vai man -

T/B ma na ma na ma na ma cal - - - - - ma

Paulo Malaguti (Pauleira)

78 Em7 A7(b9) D7

S - so,eu que-ro so-nho que-ro,a mor que,o co-ra-ção al - can - ce pra me,a-pai-xo - nar.

C - so eu que-ro,a mor que,o co-ra-ção al - can - ce pra me,a-pai-xo - nar.

T/B cal - - - ma que,o co-ra-ção al - can - ce pra me,a pai-xo - nar.

81 Ab7 G7 C Am Dm7 G7

S Que - ro me,a-pai - xo - nar. Vai vai vai

C Que - ro me,a-pai - xo - nar. pli ki shi ku pli ki shi ku vai vai

T/B Que - ro me,a pai - xo - nar. tum ki shi ku tá ki tum tum há!

84 C Am Dm7 G7 C Am

S Vai vai vai Me,a bra - ce me bei-ja,a-mor

C pli ki shi ku pli ki shi ku plim Me,a bra - ce me bei-ja,a-mo

T/B tum ki shi ku tá ki tum tum Me,a bra - ce,a-mor

O nosso mundo não vai acabar

87 Dm G7 C Am Dm G7

S Eu sei que_o nos - so mun - do não vai a - ca - bar me - ni - na Me

C Eu sei que_o nos - so mun - do não vai a - ca - bar me - ni - na Me

T/B Eu sei que_o nos - so mun - do não vai a - ca - bar me - ni - na Me

90 C Am Dm G7 C Am

S a - me me quei-ra bem Va - mo pa - rar com_es-sa to - li - ce to - tal de_a-po - ca -

C a - me me quei-ra bem Va - mo pa - rar com_es-sa to - li - ce to - tal de_a-po - ca -

T/B a - me me quei-ra bem Va - mo pa - rar com_es-sa to - li - ce to - tal de_a-po - ca

93 Dm G7 C Am Dm7 G7

S li - p - se now há! Vai vai vai

C li - p - se now há! pli ki shi ku pli ki shi ku vai va

T/B li - p - se now há! tum ki shi ku tá ki tum tum pa da ba pa

Paulo Malaguti (Pauleira)

96 C A m Dm7 G7 C A m

S Vai vai vai

C pli ki shi ku pléim pa ra ba da ba ia ba da pli ki shi ku pli ki shi ku

T/B pa tum há! tum ki shi ku tá ki tum

99 Dm7 G7 C A m Dm7 G7

S Vai vai vai

C vai vai pli ki shi ku pléim pa ra ba da ba ia ba da

T/B tum pa da ba pa pa tum há!

102 $\text{♩} = 74$ C m *leno suingado* Dm7(b5) G7

S Tan - tas são as pos - si - bi - li - da - des do mun - do da gen - te

C Tan - tas são as pos - si - bi - li - da - des do mun - do da gen - te

T/B Tan - tas são as pos - si - bi - li - da - des do mun - do da gen - te

staccato

O nosso mundo não vai acabar

105 Cm > Dm7(b5) G7 C Am

S da ca - be - ça dos se - res hu - ma - nos nes - sa vi - da pre - ci o - sa ma - ra - vi -

C da ca - be - ça dos se - res hu - ma - nos nes - sa vi - da pre - ci o - sa ma - ra - vi -

T/B da ca - be - ça dos se - res hu - ma - nos nes - sa vi - da pre - ci o - sa ma - ra - vi -

106 Dm G7 Cm Dm7(b5) G7

S lho - sa To - do di - a to - da, a noi - te, o ci - c - lo re - pe - te no mi -

C lho - sa To - do di - a to - da, a noi - te, o ci - c - lo re - pe - te no mi -

T/B lho - sa To - do di - a to - da, a noi - te, o ci - c - lo re - pe - te no mi -

staccato

111 Cm Dm7(b5) G7 C Am

S la - gre da con - quis - ta de, u - ma ra - ça que tá, a pe - nas co - me - çan - do tá se vi -

C la - gre da con - quis - ta de, u - ma ra - ça que tá, a pe - nas co - me - çan - do tá se vi -

T/B la - gre da con - quis - ta de, u - ma ra - ça que tá, a pe - nas co - me - çan - do tá se vi -

Paulo Malaguti (Pauleira)

114 Dm C7 F7M B7/F# B7(b13)

S ran - do u ru ru vai vai

C ran - do u ru ru vai vai vai

T/B ran - do Mas tem uns o - tá - rios que in - sis - tem nes - se pon - to fi - nal

117 Em7 A7 Dm7

S o-lho,escu - to chei-ro be - bo sin-to,o bai-xo,as - tral es - ses ca - ras não nas -

C escu-to chei-ro be - bo sin-to,o bai-xo,as - tral es - ses ca - ras não nas -

T/B chei-ro be - bo sin-to,o bai-xo,as tral es - ses ca - ras não nas -

120 F7sus4 C sus4 C7

S ce - ram pa-ra,o,en-can - ta - men - to pa pa ra ba da ba En -

C ce - ram pa-ra,o,en-can - ta - men - to pa pa ra ba da ba En -

T/B ce - ram pa-ra,o,en-can - ta - men - to - pa - pa ra ba da ba En -

O nosso mundo não vai acabar

123 F#m7(b5) Fm6 Em7

S
quan-to tan-tos pa-ram na per - gun-ta na ques-tão fa - tal - eu que-ro,a vi - da que-ro,o

C
quan-to tan-tos pa-ram na per - gun-ta na ques-tão fa - tal - eu que-ro,a vi - da que-ro,o

T/B
_quan-to tan-tos pa-ram na per - gun-ta na ques-tão fa - tal - eu que-ro,a vi - da que-ro,o

126 A7(b9) D7 Ab7 G7

S
bei-jo que-ro,o mun-do tal que-ro me,a-pai-xo - nar - que-ro me,a - pai-xo - nar

C
bei-jo que-ro,o mun-do tal que-ro me,a-pai-xo - nar - que-ro me,a - pai-xo - nar

T/B
bei-jo que-ro,o mun-do tal que-ro me,a pai-xo - nar que-ro me,a pai-xo - nar

129 $\text{♩} = 90$ C *a tempo* Am Dm7 G7 C A7

S
a tempo Vai vai vai - Vai vai vai

C
a tempo pli ki shi ku pli ki shi ku vai vai pli ki shi ku pli ki shi ku

T/B
a tempo tum ki shi ku tá ki tum tum há! tum ki shi ku tá ki tum

Paulo Malaguti (Pauleira)

D. 8 al 

132 Dm7 G7 Dm G7 C Am

S Me, a li - p - se now Me, a bra - ce me bei - ja, a - mor

C plim Me, a li - p - se now Me, a bra - ce me bei - ja, a - mor

T/B tum Me, a li - p - se now Me, a bra - ce, a - mor

135 Dm G7 C Am Dm G7

S Ju - ro que, o nos - so mun - do não vai a - ca - bar me - ni - na Me

C Ju - ro que, o nos - so mun - do não vai a - ca - bar me - ni - na Me

T/B Ju - ro que, o nos - so mun - do não vai a - ca - bar me - ni - na Me

138 C Am Dm G7 C Am

S a - me me quei - ra bem Va - mo pa - rar com, es - sa bur - ri - ce fa - tal de, a - po - ca -

C a - me me quei - ra bem Va - mo pa - rar com, es - sa bur - ri - ce fa - tal de, a - po - ca -

T/B a - me me quei - ra bem Va - mo pa - rar com, es - sa bur - ri - ce fa - tal de, a - po - ca -

O nosso mundo não vai acabar

141 Dm G7 C A m Dm7 G7

S li - p - se now há! Vai vai vai

C li - p - se now há! pli ki shi ku pli ki shi ku vai vai

T/B li - p - se now há! tum ki shi ku tá ki tum tum a - go - ra, eu já

144 C A m Dm7 G7 C A m

S Vai vai vai Vai vai vai

C pli ki shi ku pléim da on - da que se en - gueu no mar pli ki shi ku pli ki shi ku

T/B sei tum há! tum ki shi ku tá ki tum

147 Dm7 G7 *ritardando* C A7 Dm G7 C7

S — A - nun - ci a - ram, e ga - ran - ti - ram que o mun - do i - a se, a - ca - bar.

C pléim pléim A - nun - ci a - ram, e ga - ran - ti - ram que o mun - do i - a se, a - ca - bar.

T/B tum A - nun - ci a - ram, e ga - ran - ti - ram que o mun - do i - a se, a - ca - bar.

Flow chart of *O Nosso Mundo Não Vai Acabar*

Form	Introduction		A		Introduction	A		Introduction	B
Phraseology	x	y	a	b	y	a	b	y	c
Measure	1-17	18-25	26-37	38-51	52-55	56-67	68-81	82-85	86-93
Texture	Polyphonic	Polyphonic	Polyphonic*	Polyphonic*	Polyphonic	Polyphonic*	Polyphonic*	Polyphonic	Homophonic
Harmony	-	I - vi - ii7- V7	I - vi - ii7- V7	IV7[...] - bVI - V7	I - vi - ii7- V7	I - vi - ii7- V7	IV7[...] - bVI - V7	I - vi - ii7- V7	I - vi - ii- V7
Primary Material	Soprano (RAP)	Soprano	Tenor and bass	Tenor and bass	Soprano	Soprano and alto	Soprano and alto	Soprano	-
Secondary Material	Alto, tenor, and bass (vcal percussion)	Alto, tenor, and bass	Soprano and alto	Soprano and alto	Alto, tenor, and bass	Tenor and bass	Tenor and bass	Alto, tenor, and bass	-
Text	<i>Na virada..</i>	<i>Vai, vai, vai</i>	<i>Veio aquela mina.</i>	<i>Cedo me falou...</i>	<i>Vai, vai, vai</i>	<i>Veio aquele cara..</i>	<i>Cedo me falou...</i>	<i>Vai, vai, vai</i>	<i>Me abraça...</i>

(continued)

Form	Introduction	C		Introduction	Closing			
Phraseology	y	d	e	y	c		y'	z
Measure	94-102	103-114	115-128	129-132	86-92; 133	134-141	142-147	148-150
Texture	Polyphonic	Homofonic	Polyphonic, then homophonic	Polyphonic	Homophonic		Polphonic	Homofonic
Harmony	I - vi - ii7- V7	i - I	IV7[...] - bVI - V7	I - vi - ii7- V7	I - vi - ii- V7		I - vi - ii7- V7	I - vi - ii7- V7
Primary Material	Soprano	-	-	Soprano	-		-	-
Secondary Material	Alto, tenor, and bass	-	-	Alto, tenor, and bass	-		-	-
Text	<i>Vai, vai, vai</i>	<i>Tantas são...</i>	<i>Mas tem uns otários...</i>	<i>Vai, vai, vai</i>	<i>Me abraça...</i>	<i>Me abraça...</i>	<i>Agora eu já sei...</i>	<i>Anunciara m...</i>

Range and tessitura in *O Nosso Mundo Não Vai Acabar*

-	Soprano	Alto	Tenor	Bass
Range	G3-D5	G3-C5	C3-D4	G2-D4
Tessitura	C4-C5	A3-A4	C3-C4	G2-A3

O Nosso Mundo Não Vai Acabar – Translation
Poem: Paulo Malaguti

Na virada do milênio muita gente acreditou

On the turning of the millennium many people believed

Que o tal do mundo

That the world

Que o tal do mundo

That the world

Que o tal do mundo ia se acabar

That the world would end

É!

Yeah!

E o tal do mundo não se acabou

And the world did not end

Vai, vai, vai

Go, go, go

Vai, vai, vai

Go, go, go

Veio aquela mina gulosa, gostosa, veio impressionando

That girl came hungry, “juicy,” came impressing,

Me secando, me chamando me dizendo, “tô gamada”

Craving me, calling me, saying, “I’m in love,”

Desarvorada

Out of control.

Veio numa onda acachapante, numa pressa alucinante

She came on a crushing wave, on a breakneck rush

Como se toda existência dependesse do meu beijo

As if all the existence depended on my kiss,

(continued):

Do meu desejo

On my desire.

Cedo me falou que acreditava no final do tempo

Earlier she told me she believed in the end of the times,

Que o relógio do milênio se esvaia lento

That the clock of millennium was draining out slowly,

e que restava aquele beijo pra satisfazermo-nos

And that kiss remained to satisfying us.

Calma, eu disse logo, calma, meu amor, alô, vai manso

“Calm down,” I soon said, “calm down my love, hello, go tamely.

Eu quero o tempo, eu quero todo seu calor imenso

I want time, I want all you immense warmth

Pra me apaixonar quero me apaixonar

To falling in love. I want to fall in love.”

Veio aquele cara pintoso, nervoso veio me azarando

That guy came all charming, nervous, came flirting with me,

me pegando, me cheirando, me levando na lambada

Catching me, sniffing at me, bringing me to dancing.

Uma furada

Flawing!

Veio que veio correndo, veio enlouquecendo

He came running, came crazy,

Veio cedo, muita pressa, muita pressa uma locomotiva doida

Came early, rushing, rushing, a mad locomotive,

Descarrilhada

Derailed.

(continued):

Cedo me falou que acreditava no final do tempo

Earlier he told me he believed in the end of the times,

que o relógio do milênio se esvaia lento

That the clock of millennium was draining out slowly,

e que restava aquela transa pra satisfazermo-nos

And that “relation” remained to satisfying us.

Calma, eu disse logo, calma meu amor alô vai manso

“Calm down,” I soon said, “calm down my love, hello, go tamely,

eu quero_o sonho, quero_amor que_o coração alcance

I want dream, I want a love that my heart can reach

pra me apaixonar quero me apaixonar

To falling in love. I want to fall in love.

Me abraça me beija_amor

Hug me, kiss me, my love.

Juro que_o nosso mundo não vai acabar, menina

I swear our world will not end, girl.

Me ame me queira bem

Love me and wish me well.

Vamo parar com_essa tolice total (burrice fatal)

Let’s stop with this total foolishness (fatal silliness)

De apocalipse *now*

Of apocalypse now.

(continued):

Tantas são as possibilidades do mundo da gente,

Many are the possibilities of our world,

Da cabeça dos seres humanos nessa vida preciosa

Of human beings' mind, in this precious life,

Maravilhosa

Wonderfull.

Todo dia, toda noite, o ciclo repete

Every day, every night, the cycle repeats

No milagre da conquista duma raça que tá apenas começando

In the miracle of the conquest of a race that is just starting,

Tá se virando

Is managing it.

Mas tem uns otários que insistem nesse ponto final

But there are some “losers” who insist on this final point.

Olho, escuto, cheiro, bebo, sinto o baixo astral

I look, I hear, I smell, I drink, I feel the low mood.

Esses caras não nasceram para o encantamento

Those guys were not born to charming.

Enquanto tantos param na pergunta, na questão fatal

While many stop at the question, at the fatal question,

Eu quero a vida, quero beijo, quero um mundo tal

I want life, I want kiss, I want such a world.

Quero me apaixonar, quero me apaixonar

I want to fall in love, I want to fall in love.

(continued):

Agora eu já sei

Now I know

Da onda que se ergueu no mar

Of the wave that rose at the sea.

Anunciaram e garantiram que o mundo ia se acabar. . .

They announced and assured that the world would end. . .

O Nosso Mundo Não Vai Acabar - International Phonetic Alphabet

[na virada du milênju mujta ʒɛ̃tʃjakredʒitow]

Na virada do milênio muita gente acreditou

[kju taw du mũdo]

Que o tal do mundo

[kju taw du mũdo]

Que o tal do mundo

[kju taw du mũdo i:a sjaka'ba]

Que o tal do mundo ia se acabar

[ɛ]

É!

[ju taw du mũdu nãw si aka'bo]

E o tal do mundo não se acabou

[vaj vaj vaj]

Vai, vai, vai

[vaj vaj vaj]

Vai, vai, vai

[vej:wakela mina gulɔza goʃtɔza vej:woĩpresjonãdu]

Veio aquela mina gulosa gostosa veio impressionando

[mi sekãdu mi ʃamãdu mi dʒizẽdu to gamada]

me secando me chamando me dizendo "tô gamada"

[dʒizaxvorada]

desarvorada

[vej:u numa ɔdakaʃapãtʃi numa prɛsalusinãtʃi]

Veio numa onda acachapante numa pressa alucinante

[kõmu si todezifʃtɛsja depẽdesi du mew bezu]

como se toda existência dependesse do meu beijo

[du mew deseʒu]

do meu desejo

(continued)

[sedu mi falo kjakredʒitava nu finaw du tẽpu]

Cedo me falou que acreditava no final do tempo

[kju xelɔʒju du miẽnju siʃva:ia lẽtu]

que o relógio do milênio se esvaia lento

[i ki xestavakeli bezu pra satʃiʃfazermunus]

e que restava aquele beijo pra satisfazermo-nos

[kawmew dʒise logu kawma mew a'mo a'lo vaj mãsu]

Calma, eu disse logo, - calma, meu amor, alô, vai manso

[ew keru tẽpuwew keru todusew kalorimẽsu]

eu quero o tempo, eu quero todo seu calor imenso

[pra mjapajʃo'na keru mjapajʃona]

pra me apaixonar quero me apaixonar

[vej:wakeli kara pĩtozu nexvozu vej:u mjazarãdu]

Veio aquele cara pintoso, nervoso veio me azarando

[mi pegãdu mi zejrãdu mi levãdu na lãbada]

me pegando me cheirando me levando na lambada

[uma furada]

uma furada

[vej:u ki vej:u koxẽdu vej:wẽjlowkecẽdu]

Veio que veio correndo, veio_enlouquecendo

[vej:u cedu mujta presa muj:ta presa lokomotʃiva dojda]

veio cedo muita pressa muita pressa_uma locomotiva doida

[diʃkaxiʃada]

Descarrilhada

(continued)

[sedu mi falo kjakredʒitava nu finaw du tẽpu]

Cedo me falou que acreditava no final do tempo

[kju xelɔʒju du miẽnju siʃva:ia lẽtu]

que o relógio do milênio se esvaia lento

[i ki xestavakela trãza pra satʃiʃfazexmunus]

e que restava aquela transa pra satisfazermo-nos

[kawmew dʒisi logu kawma mew a'mo a'lo vaj mãsu]

Calma, eu disse logo, calma meu amor alô vai manso

[ew keru sõju kerwa'mo kju korasãw awkãsi]

eu quero_o sonho, quero_amor que_o coração alcance

[pra mjapajzona keru mjapajzona]

pra me apaixonar quero me apaixonar

[mjabrasa mi bejza'mo]

Me abraça me beija_amor

[ʒuru kju nõsu mũdu nãw vaj akaba mĩnĩna]

Juro que_o nosso mundo não vai acabar, menina

[mi ãmi mi kejra bẽj]

Me ame me queira bem

[vãmu pa'ra kwesa tolisi totaw (buxisi falaw)]

Vamo parar com_essa tolice total (burrice fatal)

[dʒiapokalipsi naũ]

De apocalipse now

(continued)

[tãtas sãw af posibili'dadiʃ du mũdo da ʒẽti]

Tantas são as possibilidades do mundo da gente,

[da kabesa dus serizumãnuʃ nesa vida presioza]

da cabeça dos seres humanos nessa vida preciosa

[maraviʎoza]

maravilhosa

[todu d̥zi:a toda nojtʃju siklu rɛpɛtʃi]

Todo dia toda noite o ciclo repete

[nu milagri da kôkiʃta dũma xasa ki tapẽnaʃ komesãdu]

no milagre da conquista duma raça que tá apenas começando

[ta si virãdu]

Tá se virando

[mas tẽj ũs otarjus ki ʃsistẽj nesi põtu finaw]

Mas tem uns otários que insistem nesse ponto final

[ɔʎwiskutu ʃejru bebu s̥itu abjʃuasʃtraw]

Olho, escuto, cheiro, bebo, sinto o baixo astral

[esis karas nãw na'serãw parwĩkãtamẽtu]

Esses caras não nasceram para o encantamento

[ĩkwãtu tãtus parãw na pergũta na keʃtãw fataw]

Enquanto tantos param na pergunta, na questão fatal

[ew kɛrwa vida kɛru bejzu kɛrũ mũdu taw]

Eu quero a vida quero beijo quero um mundo tal

[kɛru mjapajʃona kɛru mjapajʃona]

Quero me apaixonar, quero me apaixonar

(continued)

agorew ja sej

Agora_eu já sei

da òda ki sjexgew nu max

Da onda que se_ergueu no mar

anũsiarawi garãtĩrãw ki u mũdu i:a sjakaba

Anunciaram_e garantiram que o mundo ia se_acabar

Suggested Readings - Samba

Béhague, G. *Bossa & bossas: Recent changes in Brazilian urban popular music*. *Ethnomusicology*, 17 (2), 209-233.

Eisentraut, J. (2001). Samba in Wales: Making sense of adopted music. *British Journal of Ethnomusicology*, 10 (1), 85-105.

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Guillermoprieto, A. (1991). *Samba*. New York: Vintage Books.

Suggested Recordings – Samba

Dorival Caymmi. *Saudade da Bahia*. Universal, 2001.

Noel Rosa. *Feitiço da Vila*. Revivendo, 1999.

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Cartola. *Disfarça e Chora*. Emd Int'l, 2007.

Fundo de Quintal. *Roda de Samba*. Som Livre, 2006.

APPENDIX B - VIDA VIRAÇÃO

Vida Viração Coro misto a quatro vozes

música e texto *Leandro Maia*
2008

$\text{♩} = 100$

D E7 G/B D C G/B C Bm7

Soprano
Contralto
Tenor
Baixo

Piano

mf *mf* *mf* *mf* *mf* *p* *p*

Ba-teu a - sas e vo - ou co - ra - ção nu-ma,es-tra da de po - ei - ra,e pai - xão.
Ba-teu a - sas e vo - ou co - ra - ção nu-ma,es-tra da de po - ei - ra,e pai - xão.
Ba-teu a - sas e vo - ou co - ra - ção nu-ma,es-tra da de po - ei - ra,e pai - xão.
Ba-teu a - sas e vo - ou co - ra - ção nu-ma,es-tra da de po - ei - ra,e pai - xão.

Mas a vi-da não é par-que, não é di-ver-são, não é brin-que-do, não é jo go de,a-di-vi-nha-ção.
Mas a vi-da não é par-que, não é di-ver-são, não é brin-que-do, não é jo go de,a-di-vi-nha-ção.
Mas a vi-da não é par-que, não é di-ver-são, não é brin-que-do, não é jo go de,a-di-vi-nha-ção.
Mas a vi-da não é par-que, não é di-ver-são, não é brin-que-do, não é jo go de,a-di-vi-nha-ção.

Bm7 Bm7 E7 Bm7 Bm7 Bm7 E7 Bm7

S
C
T
B

mp *mp* *mp*

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Vida Viração

9 Bm7 C G/B C⁶ D D Am G D

S *f* A vi-da ba-te sem co-rin-ga na mão. vi-da,é jo-go, vi-da,é sor-te vi-da,é vi-ra-ção.

C *f* A vi-da ba-te sem co-rin-ga na mão. vi-da,é jo-go, vi-da,é sor-te vi-da,é vi-ra-ção.

T *f* A vi-da ba-te sem co-rin-ga na mão. vi-da,é jo-go, vi-da,é sor-te vi-da,é vi-ra-ção.

B *f* A vi-da ba-te sem co-rin-ga na mão. vi-da,é jo-go, vi-da,é sor-te vi-da,é vi-ra-ção.

13 D G/B D *mf* G D D G D

S *mf* A vi-da,é pai-xão. A nos-sa vi-da,é i-lu-são, a vi-da,é pai-xão.

C *mf* A nos-sa vi-da,é pro-va-ção pai-xão. A nos-sa vi-da,é i-lu-são, pai-xão.

T *mf* A vi-da,é pai-xão. A nos-sa vi-da,é i-lu-são, a vi-da,é pai-xão.

B *mf* A nos-sa vi-da,é pro-va-ção pai-xão. A nos-sa vi-da,é i-lu-são, pai-xão.

17

D G/B D G D D *crescendo* D *f* G D

S A vi-da,é pai - xão. A nos-sa vi-da,é i - lu - são, a vi-da,é pai - xão.

C A nos-sa vi-da,é i - lu - são pai - xão. A nos-sa vi-da,é i - lu - são, a vi-da,é pai - xão.

T A vi-da,é pai - xão. A nos-sa vi-da,é i - lu - são, pai - xão.

B A nos-sa vi-da,é i - lu - são pai - xão. A nos-sa vi-da,é i - lu - são, pai - xão.

f

21

D G D D *mf* E7 G/B D D

S Ba teu a - sas e vo - vou pai xão nu-ma,es-tra - da de po -

C Ba-teu a - sas e vo - ou a vi-da,é pai - xão

T ô a vi-da,é pai - xão nu-ma,es-tra - da de po -

B vi - da pai - xão

f *mf*

Vida Viração

25

C G/B C D D E7 G/B D D

S ei - ra_ei - lu - são. Ba - teu a - sas e vo ou paí-xão nu-ma,es-tra - da de po

C ei-ra e-rai-lu - são. Ba-teu a - sas e vo ou a vi-da,é paí-xão

T ei - ra_ei - lu - são. ou a vi-da,é paí-xão nu-ma,es-tra - da de po

B ei - ra_ei - lu - são. vi - da paí-xão

p

29

C G/B C D D Bm7 E7 Bm7 Bm7

S ei - ra_ei - lu - são. Mas a vi-da não é ver so, não é di - ver-são, não é ci - ne-ma, não é

C ei-ra ei-rai-lu - são. Mas a vi-da não é ver-so, não é di - ver-são, não é ci - ne-ma, não é

T ei - ra_ei - lu - são. ver-so, não é di - ver-são,

B ei - ra_ei - lu - são. não é di - ver-são,

mf

33

Bm7 E7 Bm7 Bm7 C G/B C D D

f *mp*

S fil-me de te le vi são. A vi-da ba-te sem co-rin-ga na mão. A vi-da ba-te sem co

C fil-me de te le vi são. A vi-da ba-te sem co-rin-ga na mão. A vi-da ba-te sem co

T fil-me de te le vi são. A vi-da ba-te sem co-rin-ga na mão. A vi-da ba-te sem co

B fil-me de te le vi são. A vi-da ba-te sem co-rin-ga na mão. A vi-da ba-te sem co

37

C G/B C D D E7 G D

f *accelerando*

S rin-ga na mão. Vi-da,é jo-go, vi-da,é sor-te não é é pai-xão

C rin-ga na mão. Vi-da,é jo-go, vi-da,é sor-te não é é pai-xão

T rin-ga na mão. Vi-da,é jo-go, vi-da,é sor-te não é é pai-xão

B rin-ga na mão. Vi-da,é jo-go, vi-da,é sor-te não é é pai-xão

Vida Viração

42 $\text{♩} = 120$

mp *D* *D/C* *G/B* *G m/B^b*

S A nos sa vi-da, é vi-ra ção, a nos-sa vi-da, é i - lu são, a nos-sa vi-da, é pro-va ção, a vida, é paixão.

C A nos-sa vi-da, é vi-ra ção, a nos-sa vi-da, é i - lu são, a nos-sa vi-da, é pro-va ção, a vida, é paixão.

T vi-ra ção i - lu são pro-va ção paixão

B vi-ra - ção i - lu - são pro-va ção paixão

46 *D* *D/C* *G/B* *G m/B^b*

S *mf* *mf* nossa vida, é vi-ra ção, a nossa vida, é i-lu são, a nos sa vi-da, é pro-va ção, a vida, é pai - xão.

C *mf* *mf* nossa vida, é vi-ra ção, a nossa vida, é i-lu são, a nos-sa vi-da, é pro-va ção, a vida, é pai - xão.

T to - da__ vi - da__ to - da__ vi - da__ to - da__ vi - da__ to - da__ vi - da__

B *mf* *mf* to - da__ vi - da__ to - da__ vi - da__ to - da__ vi - da__ to - da__ vi - da__

50

f D D/C G/B Gm/B \flat

S *f* A nos sa vida é diver são, a nos sa vi da é vi ra ção, a nos sa vi da é i lu são, a vi da é pai - xão.

C *f* A nos sa vida é diver são, a nos sa vi da é vi ra ção, a nos sa vi da é i lu são, a vi da é pai - xão.

T *f* to - da vi - da to - da vi - da to - da vi - da to - da vi - da

B *f* to - da vi - da to - da vi - da to - da vi - da to - da vi - da

54

f D D/C G/B Gm/B \flat

S *f* A nos sa vida é di ver são, a nos sa vida é vi ra ção, a nos sa vi da é i lu são, a vi da é pai - xão.

C *f* A nos sa vida é di ver são, a nos sa vida é vi ra ção, a nos sa vi da é i lu são, a vi da é pai - xão.

T *f* tum tum tum tum tum tum tum tum tum tum tum tum tum tum

B *f* tum tum tum tum tum tum tum tum tum tum tum tum tum tum

Vida Viração

58

D mf *D/C* *G/B* *G m/B^b*

S vo - a vi - da vo - a lon - ge nos - sa vi - da é nos - sa vi - da

C *mf* *mf* *mf* *mf*
é po - ei - ra co - rin - ga brin - que - do a vi - da

T to - da vi - da to - da vi - da to - da vi - da to - da vi - da

B *f*
A nos - sa vi - da é vi - ra - ção, a nos - sa vi - da é i - lu - são, a nos - sa vi - da é di - ver - são, a vi - da é pai - xão

m.d.
mf m.c.

62

D mf *D/C* *G/B* *G m/B^b* *G m D/A*

S vo - a vi - da vo - a lon - ge nos - sa vi - da é nos - sa vi - da

C *f* *f* *f* *f*
po - ei - ra co - rin - ga brin - que - do vi - da

T *f* *f* *f* *f*
é vi - ra - ção vi - da é vi - ra - ção vi - da

B *mf* *mf* *mf* *mf*
to - da vi - da to - da vi - da to - da vi - da

66 *ff* D E7 G/B D D C G/B C D

S Ba-teu a-sas e vo - ou co-ra-ção nu-ma,es-tra-da e po - ei - ra,e pai - xão.

C Ba-teu a-sas e vo - ou meu co-ra-ção nu-ma,es-tra-da e po - ei - ra,e pai - xão.

T Ba-teu a-sas e a - vo-a meu co-ra - ção nu-ma,es-tra-da e po - ei - ra,e pai - xão.

B Ba-teu a-sas e vo - ou co - ra - ção nu-ma,es-tra-da e po - ei - ra,e pai - xão.

70 *mf* D E7 G/B D C/E G/B C/G D

S Ba-teu a-sas e vo - ou co-ra-ção numa,estra-da e po - ei - ra,e pai - xão.

C Ba-teu a-sas e vo - ou meu co-ra-ção ei ra,a vi-da,é pai - xão.

T vo-a meu co-ra - ção numa,estra-da e po - ei - ra,e pai - xão.

B ô co - ra - ção ei - ra,e pai - xão.

Vida Viração

74

D B m7 E7 B m7 B m7

f

S (1) Mas a vi - da não é par - que, não é di - ver - são, não é brin - que - do, não é
(2) Mas a vi - da não é ver - so, não é di - ver - são, não é ci - he - ma, não é

C (1) Mas a vi - da não é par - que, não é di - ver - são, não é brin - que - do, não é
(2) Mas a vi - da não é ver - so, não é di - ver - são, não é ci - he - ma, não é

T (1) Mas a vi - da não é par - que, não é di - ver - são, não é brin - que - do, não é
(2) Mas a vi - da não é ver - so, não é di - ver - são, não é brin - que - do, não é

B (1) Mas a vi - da não é par - que, não é di - ver - são, não é
(2) Mas a vi - da não é ver - so, não é di - ver - são, não é

f

77

B m7 E7 B m7 B m7 C G/B C D

ff

S jo - go de, a - di - vi - nha - ção. A vi - da ba - te sem co - rin - ga na mão
fil - me de te - le - vi - são.

C jo - go de, a - di - vi - nha - ção. A vi - da ba - te sem co - rin - ga na mão
fil - me de te - le - vi - são.

T jo - go de, a - di - vi - nha - ção. A vi - da ba - te sem co - rin - ga na mão
fil - me de te - le - vi - são.

B jo - go de, a - di - vi - nha - ção. A vi - da ba - te sem co - rin - ga na mão
fil - me de te - le - vi - são.

ff

80 D C G/B C D D E7

S a vi-da ba-te sem co - rin - ga na mão. Vi-da,é jo - go, vi da,é sor - te não é

C a vi-da ba-te sem co - rin - ga na mão. Vi-da,é jo - go, vi da,é sor - te não é

T a vi-da ba-te sem co - rin - ga na mão. Vi-da,é jo - go, vi da,é sor - te não é

B a vi-da ba-te sem co - rin - ga na mão. Vi-da,é jo - go, vi da,é sor - te não é

84 G D D *mf* E7

S — é pai - xão vi-da,é jo - go, vi da,é sor - te não é

C — é pai - xão vi-da,é jo - go, vi da,é sor - te não é

T — é pai - xão vi-da,é jo - go, vi da,é sor - te não é

B — é pai - xão vi-da,é jo - go, vi da,é sor - te não é

f *mf*

Vida Viração

88

G D D

f

S — é pai - xão. vi - da, é jo - go, vi - da, é

C — é pai - xão. vi - da, é jo - go, vi - da, é

T — é pai - xão. vi - da, é jo - go, vi - da, é

B — é pai - xão. vi - da, é jo - go, vi - da, é

91

E7 G D

ritardando

S sor - - - te não é é pai - xão.

C sor - - - te não é é pai - xão.

T sor - - - te não é é pai - xão.

B sor - - - te não é é pai - xão.

Flow chart of *Vida Viração*

Form	Theme					Variation I				
Phrases	A	B	C	D	D'	A	A	B	C	E
Measure	1-4	5-8	9-12	13-16	17-21	22-25	26-29	30-33	34-37	38-41
Affect	Happiness, hope	Disappointment, despair				Happiness, hope		Disappointment, despair		
Texture	Unison	Unison	Unison	Polyphonic, then unison	Polyphonic, then unison	Polyphonic		Polyphonic	Polyphonic	Unison, then polyphonic
Mode	Lydian-mixolydian	Dorian	Lydian-mixolydian	Lydian-mixolydian		Lydian-mixolydian		Dorian	Lydian-mixolydian	Lydian, then mixolydian
Principal scale degree	D	B	D	D		D		B	D	D
Text	<i>Bateu asas...</i>	<i>Mas a vida...</i>	<i>A vida bate...</i>	<i>A nossa vida...</i>	<i>A nossa vida...</i>	<i>Bateu asas...</i>	<i>Bateu asas...</i>	<i>Mas a vida...</i>	<i>A vida bate...</i>	<i>Vida é jogo...</i>

(continued)

Form	Scherzo						Variation II					Coda	
Phrases	F	G	G'	H	H'		A	A	B	C	E	E	E
Measure	42-45	46-49	50-53	54-57	58-61	62-65	66-69	70-73	74-77	78-81	82-85	86-89	90-93
Affect	Braveness						Happiness, hope		Disappointment, despair			Disappointment, despair	
Texture	Polyphonic						Polyphonic		Unison	Polyphonic	Unison, then polyphonic	Unison, then polyphonic	
Mode	Mixolydian (despite Bb every 4 measures)						Lydian-mixolydian		Dorian	Lydian-mixolydian	Lydian, then mixolydian	Lydian, then mixolydian	
Principal scale degree	D						D		B	D	D	D	
Text	<i>A nossa vida é viração, a nossa vida é ilusão, a nossa vida é provação, a vida é paixão.</i>						<i>Bateu asas...</i>	<i>Bateu asas...</i>	<i>Mas a vida...</i>	<i>A vida bate...</i>	<i>Vida é jogo...</i>	<i>Vida é jogo...</i>	<i>Vida é jogo...</i>

Range and tessitura in *Vida Viração*

	Soprano	Alto	Tenor	Bass
Range	B3-F#5	B3- C5	B2-E4	Bb2-C4
Tessitura	D4-C5	B3-B4	D3-D4	B2-F#3

Vida Viração – Translation

Poem: Leandro Maia

Bateu asas e voou coração

My heart beat its wings and flew

Numa estrada de poeira e paixão

On a road of dust and passion

Mas a vida não é verso, não é diversão

But life is not verse, is not fun

Não cinema, não é filme de televisão

It is not cinema, is not a TV movie

Mas a vida não é parque, não é diversão

But life is not amusement park, is not fun

Não é brinquedo, não é jogo de adivinhação

It is not toy, is not a guessing game

A vida bate sem coringa na mão

Life hit without at hand

Vida é jogo, vida é sorte, não é paixão

Life is game, life is luck, it is not passion

A nossa vida é viração, a nossa vida é ilusão

Our life is change, our life is illusion

A nossa vida é provação, a vida é paixão

Our life is trial, life is passion

Voa vida, voa longe

Fly life, fly far away

Vida Viração – International Phonetic Alphabet

[batew azas i vu:ow korasãw]

Bateu asas e voou coração

[numajstrada dʒi pu:ejraj pajʃãw]

numa_estrada de poeira_e paixão

[mas a vida nãw ɛ vɛxsu nãw ɛ dʒivɛxsãw]

Mas a vida não é verso, não é diversão

[nãw ɛ sinẽma nãw ɛ fiwme dʒi televizãw]

Não cinema, não é filme de televisão

[mas a vida nãw ɛ paxki nãw ɛ dʒiverxsãw]

mas a vida não é parque, não é diversão

[nãw ɛ bɾĩkedu nãw ɛ jogu dʒjadʒivɪnasãw]

Não é brinquedo, não é jogo de_adivinhação

[a vida batʃi sɛj kurĩga na mãw]

a vida bate sem coringa na mão

[vidɛ ʒogu vidɛ sɔɾtʃi nãw ɛ pajʃãw]

vida_é jogo, vida_é sorte, não é paixão

[a nɔsa vidɛ virasãw a nɔsa vidɛ iluzãw]

a nossa vida_é viração, a nossa vida_é ilusão

[a nɔsa vidɛ provasãw a vidɛ paiʃãw]

a nossa vida_é provação, a vida_é paixão

[vo:a vida vo:a lɔʒi]

Voa vida, voa longe

Suggested Readings – Northeastern Music

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

Byrne, D. (1973). *Forró, etc.: Music of the Brazilian northeast*. Burbank, CA: Luaka Bop/Warner Bros

Draper, J. A. (2010). *Forró and redemptive regionalism from the Brazilian northeast: Popular music in a culture of migration*. New York: Lang.

Ramalho, E. B. (1997). *Luiz Gonzaga: His life and his music* (Doctoral Dissertation, University of Liverpool).

Suggested Recordings – Northeastern Music

Luiz Gonzaga. *Monumento Nordestino*. Sony BMG, 2007.

Dominguinhos. *Maximum*. Sony BMG, 2005.

Jackson do Pandeiro. *Isso é que é Forró!* Poligram, 1981.

Caju e Castanha. *Embolando no Futebol*. TRAMA, 2005.

Alceu Valença. *Forró de Todos os Tempos*. Sony BMG, 1998.

APPENDIX C - *NAMORO NÃO É CRIME*

Namoro não é crime

Coro misto a três vozes

Para Patricia Costa

música *Caio Senna*
2008

2008

texto *Tobias Barreto*

1833 - 1889

[illegible]

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Namoro não é crime

19 C G B \flat F G

S - - - te não po-de vi-ver fe-liz sem fa-zer seu na-mo-ri - - co

C não po-de vi-ver fe-liz sem fa-zer seu na-mo-ri - co na,o-pli-ni-ão do ju-iz

T/B - - - - - te não po-de vi-ver fe-liz sem fa-zer la la la la la

24 A A \sharp 4 A D *f* A \sharp 4 G/A C G

S la la la la la A-me-mos to-dos, a-me - - mos, é Cu-pli-do quem o diz

C A-me-mos to-dos, a-me - - mos, é Cu-pli-do quem o diz

T/B la la la la la A-me-mos to-dos, a-me - - mos, é Cu-pli-do quem o diz

29 B \flat F D A \sharp 4 C

S pois na-mo-ro não é cri - - - me, na,o-pli-ni-ão do ju-iz

C pois na-mo-ro não é cri - - - me, na,o-pli-ni-ão do ju-iz

T/B - - - pois na-mo-ro não é cri - - - me, na,o-pli-ni-ão do ju-iz

34 G G \flat B \flat B \flat B \flat G \flat

S na,o-pli-ni-ão na,o-pli-ni-ão la

C na,o-pli-ni-ão do ju-iz na,o-pli-ni-ão la la

T/B na,o-pli-ni-ão la la la

Caio Senna

39 *f* *p cresc*

S *f* *p cresc*

C *f* *p cresc*

T/B *f* *p cresc*

44 *mf*

S *mf*

C *mf*

T/B *mf*

49 *mf*

S *mf*

C *mf*

T/B *mf*

54

S

C

T/B

Con - si - de - ran - do que as flo - res e - xis - tem pa - ra o na - rir e as mu - lheres pa - ra os

na_o - pi - ni - ão do ju - iz; la la la la

lheres pa - ra os ho - mens na_o - pi - ni - ão do ju - iz; Con - si - de - ran - do que as mo - ças,

ho - mens la la la la la la la la as mo -

Namoro não é crime

50 C G B \flat F G D Em7

S a - ris-cas co-mo, a per-diz la la la la na, o-pi-ni -

C a - ris-cas co-mo, a per-diz la la la la na, o-pi-ni -

T/B gas la la la la de - vem ter seu per-di - quei - ro, na, o-pi-ni-ão do ju-iz;

64 A \sharp m4 A D A \sharp m4 A C G

S ão do ju-iz Con - si - de - ran - do que, a gen - - te não po-de vi-ver fe - liz

C ão do ju-iz Con - si - de - ran - do que, a gen - - te não po-de vi-ver fe - liz

T/B la la la la la la la la la não po-de vi-ver fe - liz la la la la la la

69 B \flat F G A \sharp m4 A A \sharp m4

S sem fa - zer la la la la la la la la na, o-pi - ni - ão do ju - iz

C seu na-mo - ri - - co na, o-pi - ni - ão do ju - iz

T/B sem fa - zer la la la la la la la la na, o-pi - ni - ão do ju - iz

74 D G/A C G B \flat

S A - me-mos to-dos, a - me - - mos é Cu - pi - do quem o diz la la la la pois na-mo-ro não é

C A - me-mos to-dos, a - me - - mos é Cu - pi - do quem o diz la la la la pois na-mo-ro não é

T/B A - me-mos to-dos, a - me - - mos é Cu - pi - do quem o diz la la la la pois na-mo-ro não é

Caio Senna

79 F G D Em7 A sus4 A A sus4 D A sus4 G/A

S cri - - - me na_o-pi - ni - ão do ju - iz A - me-mos to-dos, a - me - - - mos,

C cri - - - me na_o-pi - ni - ão do ju - iz A - me-mos to-dos, a - me - - - mos,

T/B cri - - - me la la la la na_o-pi - ni - ão do ju - iz A - me-mos to-dos, a - me - - - mos,

84 C G Bb F G A D

S é Cu - pi - do quem o diz pois na-mo-ro não é cri - - - me, na_o-pi - ni - ão do ju - iz

C é Cu - pi - do quem o diz pois na-mo-ro não é cri - - - me, na_o-pi - ni - ão do ju - iz

T/B é Cu - pi - do quem o diz pois na-mo-ro não é cri - - - me, na_o-pi - ni - ão do ju - iz

89 D D A D G D G A D D

S na_o-pi - ni - ão do ju - iz

C na_o-pi - ni - ão do ju - iz

T/B la la do ju - iz la la

94 D A D G D G A D D D A D

S na_o-pi - ni - ão do

C na_o-pi - ni - ão do ju - iz la la la la la la la la la la la la la la la la

T/B do ju - iz na_o-pi - ni - ão do

Namoro não é crime

The image displays a musical score for the song "The Rose Tree". The score is written for four parts: Soprano (S), Contralto (C), Tenor Bass (T/B), and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system starting at measure 99 and the second system starting at measure 104.

System 1 (Measures 99-103):

- Soprano (S):** The melody begins with a whole note G, followed by a half note D, and a half note E# (F#). The melody continues with eighth notes in the subsequent measures.
- Contralto (C):** The part consists of eighth-note accompaniment throughout the system.
- Tenor Bass (T/B):** The part consists of eighth-note accompaniment throughout the system.
- Piano:** The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

System 2 (Measures 104-108):

- Soprano (S):** The melody continues with eighth notes, featuring a sequence of chords: A, G/A, D, A=4/D, A, G/A, D, A=4/D, and A, D.
- Contralto (C):** The part continues with eighth-note accompaniment.
- Tenor Bass (T/B):** The part continues with eighth-note accompaniment.
- Piano:** The piano accompaniment continues with the same eighth-note pattern.

The score includes various musical notations such as notes, rests, and bar lines. The lyrics "la la la la la la la la" are written below the vocal staves. The piano part includes a "p" (piano) dynamic marking.

Flow chart of *Namoro Não é Crime*

Form	Intro	Verse		Pre-Chorus	Chorus	Bridge
Metric	-	A	A	B	C	D
Measure	1-8	9-16	9-16	17-24	25-30	31-40
Texture	Polyphonic				Homophonic	Polyphonic
Harmony	I [...] IV[...] - I	I - V - bVII - IV - bVI - bIII - IV - V (cyclic)				
Primary Material	-	Soprano		Alto	-	-
Secondary Material	-	Alto, tenor and bass		Soprano, tenor and bass	-	-
Text	-	<i>Considerando que as flores...</i>	<i>Considerando que as moças...</i>	<i>Considerando que a gente...</i>	<i>Amemos todos, amemos...</i>	<i>Na opinião do juiz...</i>

(continued)

Form	Intro	Verse		Pre-Chorus	Chorus		Bridge	Coda
Metric	-	A	B	A'	C	C	D	-
Measure	41-48	49-56	57-64	65-73	74-81	82-87	88-96	97-108
Texture	Polyphonic				Homophonic	Homophonic	Polyphonic	
Harmony	I - IV - I	I - V - bVII - IV - bVI - bIII - IV - V (cyclic)						I - IV - I
Primary Material	-	Tenor and bass	Soprano and alto, then tenor and bass	Soprano	-	-	-	-
Secondary Material	-	Soprano and alto	Tenor and bass, then Soprano and alto	Alto, tenor and bass	-	-	-	-
Text	-	<i>Considerando que as flores...</i>	<i>Considerando que as moças...</i>	<i>Considerando que a gente...</i>	<i>Amemos todos, amemos...</i>	<i>Amemos todos, amemos...</i>	<i>Na opinião do juiz...</i>	-

Range and tessitura in *Namoro Não é Crime*

	Soprano	Alto	Tenor	Bass
Range	C4-C5	A3-A4	D3-E4	D3-D4
Tessitura	E4-B4	C4-F#4	D3-B3	D3-B3

Namoro Não é Crime – Translation
Poem by Tobias Barreto (1833 – 1889)

Considerando que as flores

Considering that flowers

Existem para o nariz

Exist for the nose

E as mulheres para os homens,

And women for men,

Na opinião do juiz;

In the judge's opinion;

Considerando que as moças,

Considering that ladys,

Ariscas como a perdiz,

Skittish as the partridge,

Devem ter seu perdigueiro,

Must have their pointer [dog],

Na opinião do juiz;

In the judge's opinion;

Considerando que a gente

Considering that we

Não pode viver feliz

Cannot live happy

Sem fazer seu namorico,

Without having our flirting,

Na opinião do juiz;

In the judge's opinion;

Amemos todos, amemos,

Let us all love, let us love,

É cupido quem o diz;

It is Cupid who says so;

Pois namoro não é crime,

For dating is not crime,

Na opinião do juiz. . .

In the judge's opinion. . .

Namoro Não é Crime – International Phonetic Alphabet

[kõsiderãdu kjas floris]

Considerando que_as flores

[ezistẽj paru naris]

Existem para_o nariz

[jas mułeres parus õmẽjs]

E_as mulheres para_os homens,

[na_opiniãw du zu:is]

Na_opinião do juiz;

[kõsiderãdu kjas mosas]

Considerando que_as moças,

[ariskas cõmwa perdis]

Ariscas como_a perdiz,

[devẽj tex sew pexd̃zigej:ru]

Devem ter seu perdigueiro,

[na_opiniãw du zu:is]

Na_opinião do juiz;

[kõsiderãdu kjaʒẽtʃi]

Considerando que_a gente

[nãõ pɔd̃zi vivex felis]

Não pode viver feliz

[sẽi fazex sew namoriku]

Sem fazer seu namorico,

[na_opiniãw du zu:is]

Na_opinião do juiz;

[amẽmus todus amẽmus]

Amemos todos, amemos,

[ɛ cupidu kẽi u d̃is]

É cupido quem o diz;

[pojs namoru nãw ɛ krimi]

Pois namoro não é crime,

[na_opiniãw du zu:is]

Na_opinião do juiz. . .

Suggested Readings – Brazilian Rock

McGowan, C. and Pessanha, R. (1991). *Brazilian sound: Samba, bossa nova and the popular music of Brazil*. New York: Billboard Books, 1991.

Walden, S. T. (1996). *Brasilidade: Brazilian rock nacional in the context of national cultural identity* (Doctoral dissertation, University of Georgia).

Suggested Recordings – Brazilian Rock

Os Mutantes. *Os Mutantes*. Lilith, 2008.

Secos e Molhados. *Secos e Molhados*. Warner Music, 2008.

Cazuza. *Ideologia*. Universal Brasil, 1996.

Lulu Santos. *Eu e Memê, Memê e Eu*. BMG, 1995.

Legião Urbana. *Legião Urbana*. EMI, 1995.

Titas. *Volume Dois*. Wea International, 1999.

APPENDIX D – COMPLEMENTARY SUGGESTED READINGS

Brazilian Music (includes survey of various genres)

Appleby, D. P. (1983). *The Music of Brazil*. Austin: University of Texas Press.

Béhague, G. (1971). *The Beginnings of Musical Nationalism in Brazil*. Detroit: Information Coordinators.

Béhague, G. (2001). Brazil. In Grove Music Online. Retrieved from www.oxfordmusiconline.com.

Davis, D. J. (2009). *White face, black mask: Africaneity and the early social history of popular music in Brazil*. East Lansing: Michigan State University Press.

McGowan, C. and Pessanha, R. (1991). *Brazilian sound: Samba, bossa nova and the popular music of Brazil*. New York: Billboard Books, 1991.

Murphy, J. P. (2006). *Music in Brazil: Experiencing music, expressing cultures*. New York: Oxford University Press.

Brazilian Vocal Music

Lakschevitz, E. (Ed.). (2010). Choral singing in Brazil. *International Choral Bulletin*, 29, 5-15.

Medeiros, E. (2002). Oral tradition and Brazilian popular music. *Yearbook of Traditional Music*, 34, 1-8.

Instrumental Accompaniment (method; book and CD)

Faria, N., Korman, C. (2001). *Inside the Brazilian rhythm section: For piano, guitar, bass, and drums*. Petaluma, CA: Sher Music.

APPENDIX E – EXEMPTION FROM INSTITUTIONAL REVIEW BOARD (IRB) OVERSIGHT

Application for Exemption from Institutional Oversight

Unless qualified as meeting the specific criteria for exemption from Institutional Review Board (IRB) oversight, ALL LSU research/ projects using living humans as subjects, or samples, or data obtained from humans, directly or indirectly, with or without their consent, must be approved or exempted in advance by the LSU IRB. This Form helps the PI determine if a project may be exempted, and is used to request an exemption.

-- Applicant, Please fill out the application in its entirety and include the completed application as well as parts A-E, listed below, when submitting to the IRB. Once the application is completed, please submit two copies of the completed application to the IRB Office or to a member of the Human Subjects Screening Committee. Members of this committee can be found at <https://www.lsu.edu/screeningmembers.shtml>

-- A Complete Application Includes All of the Following:

(A) Two copies of this completed form and two copies of part B thru E.

(B) A brief project description (adequate to evaluate risks to subjects and to explain your responses to Parts 1&2)

(C) Copies of all instruments to be used.

*If this proposal is part of a grant proposal, include a copy of the proposal and all recruitment material.

(D) The consent form that you will use in the study (see part 3 for more information.)

(E) Certificate of Completion of Human Subjects Protection Training for all personnel involved in the project, including students who are involved with testing or handling data, unless already on file with the IRB. Training link: (<http://phrp.nhtsa.gov/users/login.php>.)

(F) IRB Security of Data Agreement: (<http://www.lsu.edu/irb/IRB%20Security%20of%20Data.pdf>)



Institutional Review Board
Dr. Robert Mathews, Chair
131 David Boyd Hall
Baton Rouge, LA 70803
P: 225.578.8692
F: 225.578.6792
irb@lsu.edu
lsu.edu/irb

1) Principal Investigator: Diego Daflon T. Pinto

Rank: Graduate Student

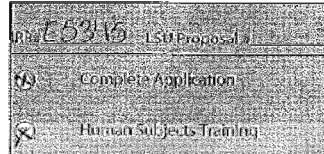
Dept: Music Education

Ph: 225-278-9632

E-mail: dpinto1@lsu.edu

2) Co Investigator(s): please include department, rank, phone and e-mail for each

Sarah J. Bartolome, Assistant Professor, Music Education
225-578-2481
sbartolome@lsu.edu



3) Project Title:

Brazilian Music for Youth Choir by FUNARTE: Pedagogy and Authenticity in Brazilian Choral Music

Study Exempted By:
Dr. Robert C. Mathews, Chairman
Institutional Review Board
Louisiana State University
203 B-1 David Boyd Hall
225-578-8692 | www.lsu.edu/irb
Exemption Expires: 12-13-2013

4) Proposal? (yes or no) no

If Yes, LSU Proposal Number

Also, IF YES, either

☐ This application completely matches the scope of work in the grant

OR

☐ More IRB Applications will be filed later

5) Subject pool (e.g. Psychology students)

*Circle any "vulnerable populations" to be used: (children <18; the mentally impaired, pregnant women, the aged, other). Projects with incarcerated persons cannot be exempted.

6) PI Signature: Diego Daflon Tavares Pinto

Date: 12/06/2010

(no per signatures)

** I certify my responses are accurate and complete. If the project scope or design is later changes, I will resubmit for review. I will obtain written approval from the Authorized Representative of all non-LSU institutions in which the study is conducted. I also understand that it is my responsibility to maintain copies of all consent forms at LSU for three years after completion of the study. If I leave LSU before that time the consent forms should be preserved in the Departmental Office.

Screening Committee Action: Exempted <input checked="" type="checkbox"/> Not Exempted <input type="checkbox"/>	Category/Paragraph <u>2</u>
Reviewer <u>Mathews</u>	Signature <u>[Signature]</u> Date <u>12/14/10</u>

APPENDIX F – SEMI-STRUCTURED INTERVIEW PROTOCOLS

Semi-Structured Interview Protocol for the Technical-Pedagogical Coordinator

1. What is the purpose of the series Brazilian Music for Youth Choir?
2. What is the purpose of the website?
3. How was this project conceived? What influenced this initiative?
4. How does the series fulfill FUNARTE's mission and philosophy?
5. What criteria guided the selection of composers?
6. Were the composers given instructions about how the pieces should be composed?
7. Why were recordings of the pieces also put available for download?

Semi-Structured Interview Protocol for Composers

1. How do you define Brazilian music?
2. How does Brazilian music distinguish from music of other countries?
3. How would you describe authenticity in Brazilian music?
4. What elements should a Brazilian piece contain in order to be considered authentic?
5. What is special about Brazilian music in the choral setting?
6. Is there any aspect of Brazilian choral music which you cannot find in music from other countries?
7. What is your involvement with choral music? How does this experience with choir help you when writing a choral composition?
8. Are there challenges in composing a choral piece on a Brazilian genre?
9. Do you consider authenticity when composing a choral piece? If no, why don't you? If yes, how do you deal with that?
10. What mistakes are usually found in choral pieces concerning authenticity?
11. What musical elements do you usually consider when composing a choral piece on a Brazilian genre?
12. In your opinion, concerning pedagogical issues, what is special about writing for youth choir?
13. The composition process happens in different ways with different composers. Could you describe your composition process, how you start, how develop the piece, and when you are sure that the piece is complete?
14. How do you define your piece regarding genre?
15. Did you receive specific musical requirements from FUNARTE staff to compose this piece?
16. How does your piece meet the purpose of the series?
17. Did you think about any pedagogical elements when composing this piece? What musical concepts and skills can be taught using this piece?
18. Are the lyrics related to the genre, the musical elements, and the age group involved? How?
19. How is the context of the lyrics related to the purpose of the series? How did the process of choosing/writing the text happen?
20. How would you teach your piece to a youth choir? Give me a brief overall plan from the first rehearsal to the point the piece is ready for performance.

APPENDIX G – CONSENT FOR FREE SHEET MUSIC DOWNLOAD FROM FUNARTE’S WEBSITE



Translation: “The Choral Project by FUNARTE also promotes the virtual edition of sheet music, for free download, in collections that include the choral repertoire edited previously, as well as specific pieces for youth and children’s choir.”

Retrieved from http://www.funarte.gov.br/projetocoral/?page_id=2 on 06/30/2011

VITA

Diego Daflon T. Pinto was born in São Gonçalo, Rio de Janeiro, Brazil. He started his musical career at the age of 13 as a keyboard player at Betel Evangelical Church, in his hometown. He became the choir director in that same church in 2004.

He earned a Bachelor of Music Education from *Universidade Federal do Estado do Rio de Janeiro* (UNIRIO) in 2009. In that institution he studied choral conducting with Dr. Eduardo Lakschevitz and Dr. Julio Moretzsohn, and wrote his final-project monograph titled *Solfège Learning at the Choral Rehearsal*, oriented by Professor Silvia Sobreira.

Mr. Pinto served as assistant conductor at Globo TV and FENASEG company choirs (Rio de Janeiro), directed by Dr. Eduardo Lakschevitz, teaching assistant in Choral Singing at UNIRIO with Dr. Carlos Alberto Figueiredo, and Orff instruments instructor at *Tim Música nas Escolas* project, in Rio de Janeiro Public Schools System. He earned his Master of Music degree with a focus in Music Education from Louisiana State University in 2011.