

Título: Songs Of The People - the use of folkloric and traditional Brazilian music styles by contemporary Brazilian composers

Eixo Temático: Teoria e análise na área da música popular na América Latina

In this paper I investigate the influence of folkloric and traditional Brazilian music genres in the work of contemporary Brazilian composers. I aim to demonstrate that traditional Brazilian music styles exist as an intrinsic element of contemporary Brazilian music and that they inform compositions in a multitude of contemporary genres.

The paper is framed by a historical overview of the cultural and socio-economic forces that have shaped Brazilian music and society starting from the early modern period, with particular emphasis on the role of the transatlantic slave trade in Brazilian music. And it is grounded in a foundational framework of post-colonial theory as it pertains to the ongoing project of decolonization in musicology.

I present and discuss a series of transcriptions and analyses of Brazilian pieces and songs from a wide range of artists and genres to illustrate the influence of folkloric and traditional Brazilian music genres in the work of contemporary Brazilian composers at a rhythmic, melodic, and harmonic level.

The transcriptions and analyses include Egberto Gismonti's "Nó Caipira" and its relation to traditional instrumentation and rhythmic material, to the traditional song "Marinheiro Só," and to 1950s American jazz harmonic conceptions.

Also included is Gismonti's "Maracatu," with particular attention given to the process of translating the percussion-based polyrhythmic patterns of maracatu to the piano - as well as to how notions of embodiment and perceptions of socio-cultural expectations inform that process.

In the analysis of Neara Leão's version of Powell/Moraes' "Berimbau," particular emphasis is given to the limitations of standard notation when transcribing and analyzing grooves that exist in the intersections of the binary/ternary subdivision of the beat. Concurrently, I discuss how

socio-cultural elements from the African diaspora inform notions of microtiming and performance.

João Bosco's "O Ronco da Cuíca" is presented as an example that fuses traditional Afro-Brazilian rhythms with modern jazz harmony, specifically through the use of the *partido alto* comping pattern on guitar coupled with the use of 'So What'-inspired quartal voicings, typically associated with the modal jazz phase of trumpeter Miles Davis.

Marcelo D2's "Re-Batucada" is the final example analyzed here, with particular emphasis given to the use of percussion instruments and samba patterns within a hip-hop context and to the significance of such musical choices within (and in deviation from) the historical tradition of American hip-hop.

These analyses are further supplemented by an overview of some of the essential folkloric and traditional styles of Brazilian music, through the use of transcriptions of condensed percussion patterns. All of these transcriptions are the result of several years of direct interaction with folkloric and traditional ensembles in Brazil (including but not limited to: GRES Acadêmicos do Grande Rio, GRES Estação Primeira de Mangueira, Olodum, Capoeira Kilombolas, Maracatu Estrela Brilhante do Recife,

Palavras-chave - Brazil. post-colonial. Latin American studies. folkloric. jazz.