

# **Brazilian urban music improvisation**

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# **Choro - Rio de Janeiro**

## **African music - European music**

### **- African rhythmic influence -**

Musical traditions of West and Central Africa, regions from which many enslaved Africans were brought to Brazil.

Groups such as the Yoruba (Nigeria and Benin), Bantu (Angola, Congo, and Mozambique), and Ewe-Fon (Togo and Ghana) introduced complex rhythmic practices, including polyrhythms, syncopation, and repetitive patterns.

# **Choro - Rio de Janeiro**

## **African music - European music**

### **- European musicians influence -**

The presence of European musicians in Brazilian orchestras played a significant role in this process. Starting in the 19th century, with the arrival of the Portuguese Royal Family in 1808, there was a great stimulus to culture and the arts in the country, including classical music and concert music.

These musicians brought with them influences from musical styles such as the waltz, polka, and minuet, which began to be adapted to the Brazilian context.

# Musical aspects

Harmonically more verticalized improvisation: This refers to an improvisational style that emphasizes harmonic structures, with a focus on vertical harmonies rather than linear melodic development.

Counterpoint aspects, also influenced by European music: The incorporation of counterpoint, a technique originating in European classical music, involves the interaction of independent melodic lines that are harmonically interwoven.

African rhythmic aspects integrated into improvisation through the knowledge of rhythmic patterns performed by accompanying instrument: This refers to how African rhythmic patterns, often embodied in the accompaniment, are integrated into improvisational practices, creating a unique blend of rhythmic complexity and cross-cultural influences.

# **Flamengo - Bonfiglio de Oliveira**

- Bonfiglio de Oliveira (1894-1940)
- Choro or Maxixe
- Music for trumpet

# Guitar patterns (Zé Paulo Becker)

Zé Paulo Becker

**CHORO**

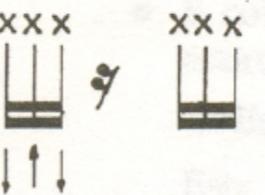
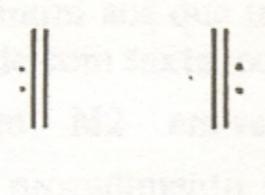
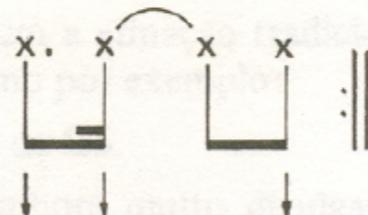
ta tum | 2 || : | X X X X | X X X X | X X X X | X X X X | : |

**MAXIXE**

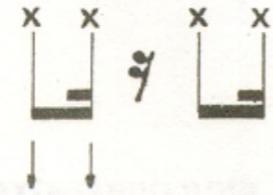
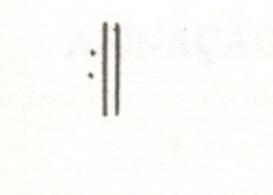
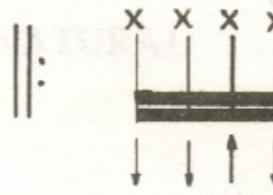
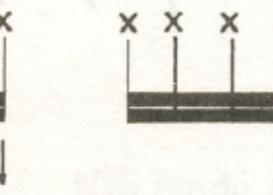
ta tum | 2 || : | X X X | X X X | X X X | X X X | : |

ta tum | 2 || : | X X X | X X X | X X X | X X X | : |

# Cavaquinho patterns (Henrique Cazes)

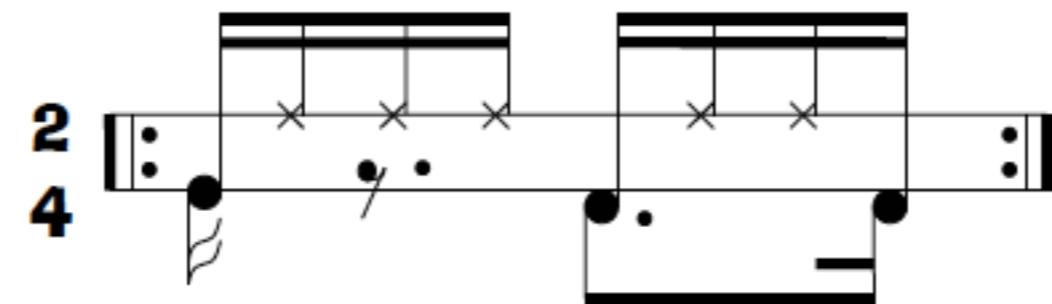
– MAXIXE  $\frac{2}{4}$  ||: ♫  ♫  || |:  |:  ||

Ex.: *Dorinha, meu amor*  
(José F. de Freitas)

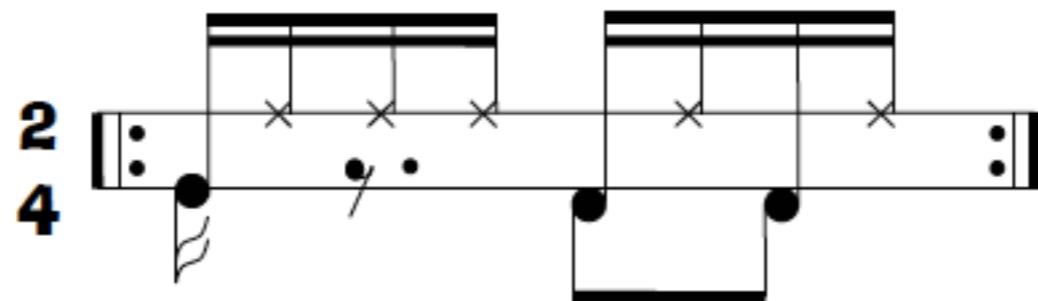
– CHORO  $\frac{2}{4}$  ||: ♫  ♫  || |:  |:  ||

Ex.: *Doce de coco*  
(Jacob do Bandolim)  
*Vou vivendo*  
(Pixinguinha)

# Pandeiro patterns (Celsinho Silva)



CHORO/SAMBA



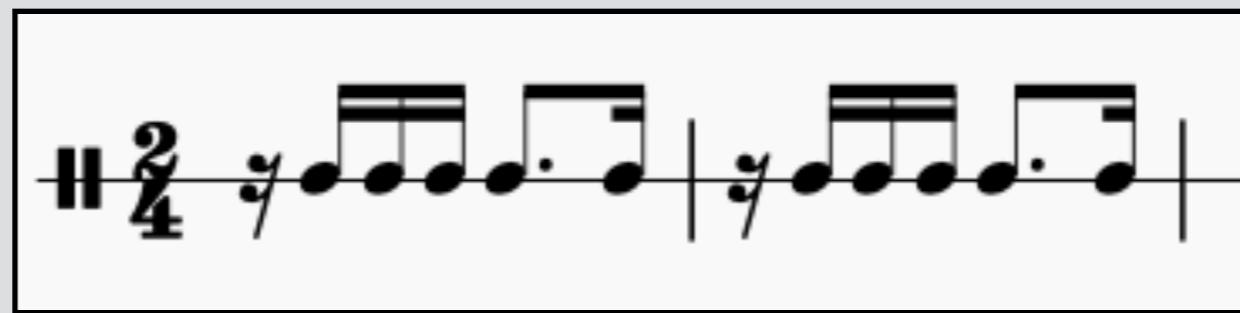
MAXIXE

# Harmonic Aspects

A musical score consisting of three staves of music. The top staff starts with a G chord (two eighth notes) followed by a D<sup>7</sup> chord (one eighth note, one sixteenth note, one eighth note). The middle staff begins with a D<sup>7</sup> chord at measure 6, followed by B<sup>7</sup>, Em, E<sup>7</sup>, and A<sup>7</sup>. The bottom staff starts with a D<sup>7</sup> chord at measure 10, followed by G, D<sup>7</sup>, and G again. The music is in common time (indicated by a '2' over a '4') and features various rhythmic patterns including eighth and sixteenth notes.

Musical score for piano, featuring three staves of music. The top staff starts at measure 37 with a treble clef, a key signature of one sharp, and a time signature of common time. It includes chords G, G<sup>7</sup>, C, Am, Dm, and G<sup>7</sup>. The middle staff starts at measure 41 with a treble clef, a key signature of one sharp, and a time signature of common time. It includes chords C<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, Dm, and D<sup>7</sup>. The bottom staff starts at measure 45 with a treble clef, a key signature of one sharp, and a time signature of common time. It includes chords G<sup>7</sup>, C, Dm, and G<sup>7</sup>.

# Practical activity



# Thank you!

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# Flamengo

Bonfiglio de Oliveira

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '2') and uses a treble clef. The key signature is one sharp (F#). The chords used throughout the piece include G, D<sup>7</sup>, G, D<sup>7</sup>, G, D<sup>7</sup>, B<sup>7</sup>, Em, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, D<sup>7</sup>, B<sup>7</sup>, Em, C, G/D, D<sup>7</sup>, G, B<sup>7</sup>, Em, E<sup>7</sup>, Am, D<sup>7</sup>, G, F#<sup>7</sup>, B<sup>7</sup>, Em, B<sup>7</sup>, Em, G<sup>7</sup>, C, E<sup>7</sup>, Am, A#<sup>O</sup>, Em, B<sup>7</sup>, Em, B<sup>7</sup>, Em, D<sup>7</sup>, and a final ending section labeled 'D C e Φ<sub>1</sub>'.

1 G  
2 G Em B<sup>7</sup> Em  
E<sup>7</sup> Am D<sup>7</sup> G  
F#<sup>7</sup> B<sup>7</sup> Em B<sup>7</sup> Em  
G<sup>7</sup> C E<sup>7</sup> Am A#<sup>O</sup>  
Em B<sup>7</sup> Em B<sup>7</sup> Em D<sup>7</sup>  
D C e Φ<sub>1</sub>

Flamenco / 2

Sheet music for Flamenco / 2, featuring six staves of musical notation. The music is in G major (indicated by a key signature of one sharp) and consists of six measures per staff.

**Measures 37-40:**

- Measure 37:  $\Theta_1$  G (G major chord).
- Measure 38: G<sup>7</sup>.
- Measure 39: C.
- Measure 40: Am.
- Measure 41: Dm.
- Measure 42: G<sup>7</sup>.

**Measures 41-44:**

- Measure 41: C<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>.
- Measure 42: Dm.
- Measure 43: D<sup>7</sup>.

**Measures 45-48:**

- Measure 45: G<sup>7</sup>.
- Measure 46: C.
- Measure 47: Dm.
- Measure 48: G<sup>7</sup>.

**Measures 49-52:**

- Measure 49: C<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>.
- Measure 50: Dm.
- Measure 51: Fm<sup>6</sup>.
- Measure 52: C.
- Measure 53: G<sup>7</sup>.

**Measures 53-56:**

- Measure 53: <sup>1</sup>C, G<sup>7</sup>.
- Measure 54: <sup>2</sup>C, D<sup>7</sup>.
- Measure 55: D C e  $\Theta_2$

**Measures 55-58:**

- Measure 55:  $\Theta_2$  G.
- Measure 56: G.
- Measure 57: D<sup>7</sup>.



# Flamengo

Bonfiglio de Oliveira

1 A E<sup>7</sup> & [A] A E<sup>7</sup>

5 A E<sup>7</sup> A E<sup>7</sup>

9 A E<sup>7</sup> C♯<sup>7</sup> F♯m F♯<sup>7</sup>

13 B<sup>7</sup> E<sup>7</sup> A E<sup>7</sup>

17 A E<sup>7</sup> C♯<sup>7</sup> F♯m D

21 A/C♯ E<sup>7</sup> 1. A 2. A B F♯m C♯<sup>7</sup>

25 F♯m F♯<sup>7</sup> Bm E<sup>7</sup>

29 A F♯m G♯<sup>7</sup> C♯<sup>7</sup> F♯m C♯<sup>7</sup>

33 F♯m A<sup>7</sup> D F♯<sup>7</sup>

Musical score for B♭ Instruments, featuring 8 staves of music with chords indicated above the staff. The score includes measures 1 through 33, with specific chords labeled: A, E<sup>7</sup>, C♯<sup>7</sup>, F♯m, D, B, F♯<sup>7</sup>, Bm, E<sup>7</sup>, A, F♯m, G♯<sup>7</sup>, C♯<sup>7</sup>, F♯m, C♯<sup>7</sup>, F♯m, A<sup>7</sup>, D, F♯<sup>7</sup>.

# Flamego - B♭ Instruments

2

37      Bm      B<sup>#</sup>o      F♯m/C♯      C♯7      F♯m

D.S. al Coda

**C** D      Bm      Em      A<sup>7</sup>      D      C♯7      C<sup>7</sup>

45      B<sup>7</sup>      Em      E<sup>7</sup>      Gm      A<sup>7</sup>

49      D      Em      A<sup>7</sup>      D      C♯7      C<sup>7</sup>

53      B<sup>7</sup>      Em      Gm<sup>6</sup>      D/F♯      A<sup>7</sup>      D

57      D      Bm      Em      A<sup>7</sup>      D      C♯7      C<sup>7</sup>

61      B<sup>7</sup>      Em      E<sup>7</sup>      Gm      A<sup>7</sup>

65      D      Em      A<sup>7</sup>      D      C♯7      C<sup>7</sup>

69      B<sup>7</sup>      Em      Gm<sup>6</sup>      D/F♯      A<sup>7</sup>      D      E<sup>7</sup>

D.S. al Fine

73      A

Eb Instrument

# Flamengo

maxixe

Bonfiglio de Oliveira

$\text{♩} = 92$

**A**

8 B7 G#7 C#m C#7 F#7 B7 E  
To ♦, ♭

14 B7 E B7 G#7 C#m A E B7 E  
1.

21 2. E B7 E C#m G#7 C#m C#7 F#m

27 B7 E D#7 G#7 C#m G#7

32 C#m E7 A C#7 F#m Fxø C#m G#7  
D.C. al ♦

38 1. C#m C#m C B7 2. ♦ E B7 E E7

42 C A6 F#m Bm E7 A G# G F#7 Bm

48 B7 E7 A6 Bm E7 A F#7

2

D.C. al ♫

55      Bm      Dm      A      E7      | 1.      A      A      B7 | 2.      |

60      E