

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

2/4

MAXIXE

ta
tum

2/4

ta
tum

2/4

Cavaquinho patterns (Henrique Cazes)

- MAXIXE

2/4

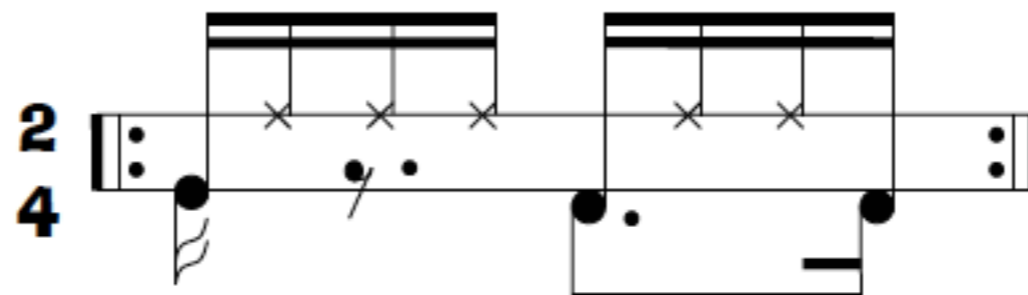
Ex.: *Dorinha, meu amor*
(José F. de Freitas)

- CHORO

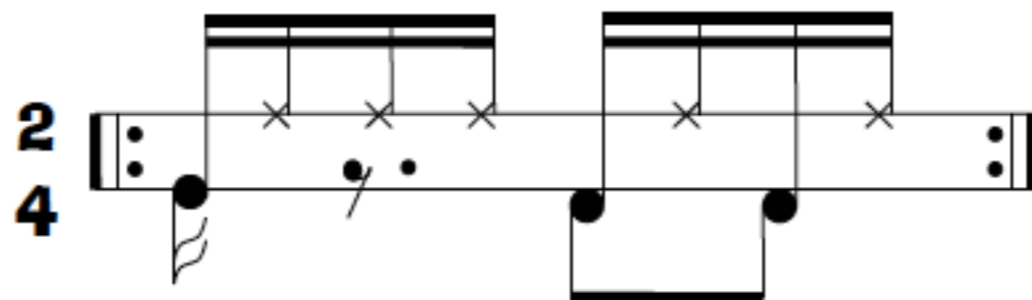
2/4

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

Pandeiro patterns (Celsinho Silva)



CHORO/SAMBA



MAXIXE

Harmonic Aspects

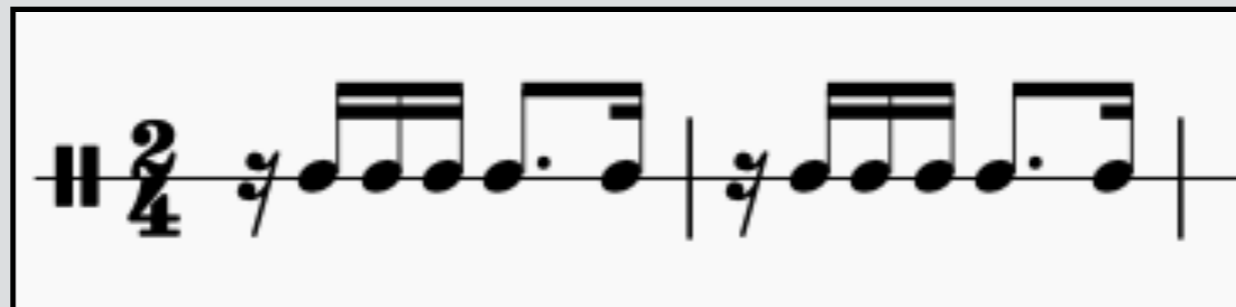
The image displays a musical score for guitar in 2/4 time, key of D major. The score is divided into three systems, each with a treble and bass staff. The first system (measures 1-5) features a key signature of one sharp (F#) and a 2/4 time signature. The second system (measures 6-10) starts with a measure rest and continues with a key signature of two sharps (F# and C#). The third system (measures 11-14) continues in the two-sharp key signature. Chord labels are placed above the notes: G and D7 in the first system; D7, B7, Em, E7, and A7 in the second system; and D7, G, D7, and G in the third system. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

37 G G^7 C Am Dm G^7

41 C^7 B^7 $\text{B}^{\flat 7}$ A^7 Dm D^7

45 G^7 C Dm G^7

Practical activity



Thank you!

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Flamenco

Bonfíglio de Oliveira

Chords: G, D7, G, D7, G, D7, D7, B7, Em, E7, A7, D7, G, D7, G, D7, B7, Em, C, G/D, D7, Θ_2^1 , 1 G, 2 G, Em, B7, Em, E7, Am, D7, G, F#7, B7, Em, B7, Em, G7, C, E7, Am, A# \circ , Em, B7, 1 Em B7, 2 Em D7

Box: DC e Θ_1

37 Θ_1 G G⁷ C Am Dm G⁷

41 C⁷ B⁷ B^{b7} A⁷ Dm D⁷

45 G⁷ C Dm G⁷

49 C⁷ B⁷ B^{b7} A⁷ Dm Fm⁶ C G⁷

53 $\frac{1}{C \ G^7}$ $\frac{2}{C \ D^7}$ DC e Θ_2

55 Θ_2 G G D⁷



Flamengo

Bonfiglio de Oliveira

1 A E7 **A** A E7

5 A E7 A E7

9 A E7 C#7 F#m F#7

13 B7 E7 A E7

17 A E7 C#7 F#m D

21 A/C# E7 **1.** A **2.** A **B** F#m C#7

25 F#m F#7 Bm E7

29 A F#m G#7 C#7 F#m C#7

33 F#m A7 D F#7

Flamego - B♭ Instruments

2

37 Bm B[♯] F[♯]m/C[♯] C[♯]7 F[♯]m A

D.S. al Coda

45 D Bm Em A⁷ D C[♯]7 C⁷

49 B⁷ Em E⁷ Gm A⁷

53 D Em A⁷ D C[♯]7 C⁷

57 B⁷ Em Gm⁶ D/F[♯] A⁷ D

61 D Bm Em A⁷ D C[♯]7 C⁷

65 B⁷ Em E⁷ Gm A⁷

69 D Em A⁷ D C[♯]7 C⁷

73 B⁷ Em Gm⁶ D/F[♯] A⁷ D E⁷

D.S. al Fine

73 A

E♭ Instrument

Flamenco

maxixe

Bonfiglio de Oliveira

♩ = 92

A

E B7 E B7 E B7 E

8 B7 G#7 C#m C#7 F#7 B7 E

To Φ, #

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

21 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

38 C#m C#m C B7 E B7 E E7

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

48 B7 E7 A6 Bm E7 A F#7

55 Bm Dm A E7 **1.** A **2.** A B7 D.C. al \sharp

60 E