Brazilian urban music improvisation

Nilton Moreira
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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)

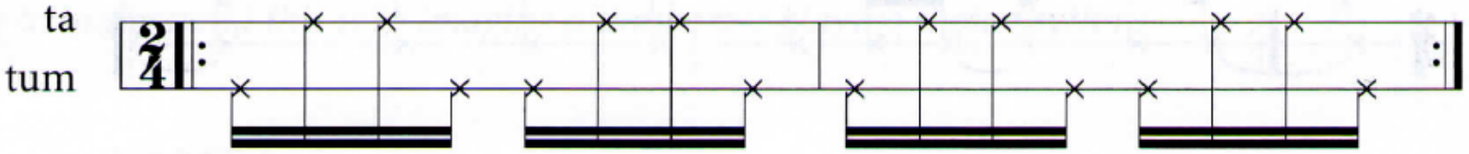
- Choro or Maxixe

- Music for trumpet

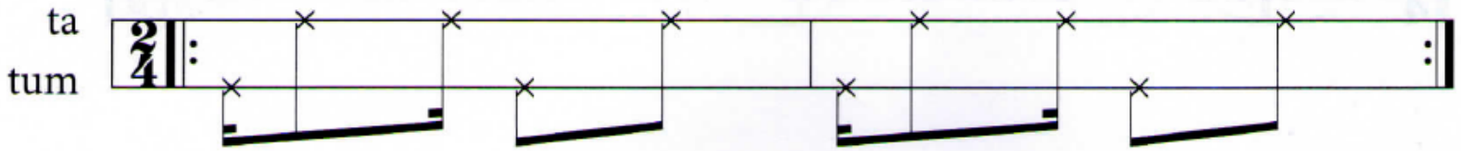
Guitar patterns
(Zé Paulo Becker)

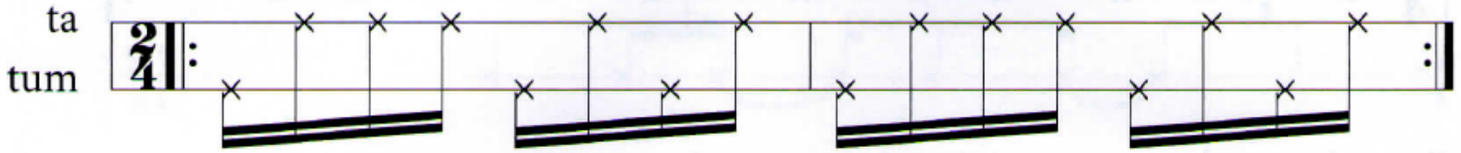
Zé Paulo Becker

CHORO

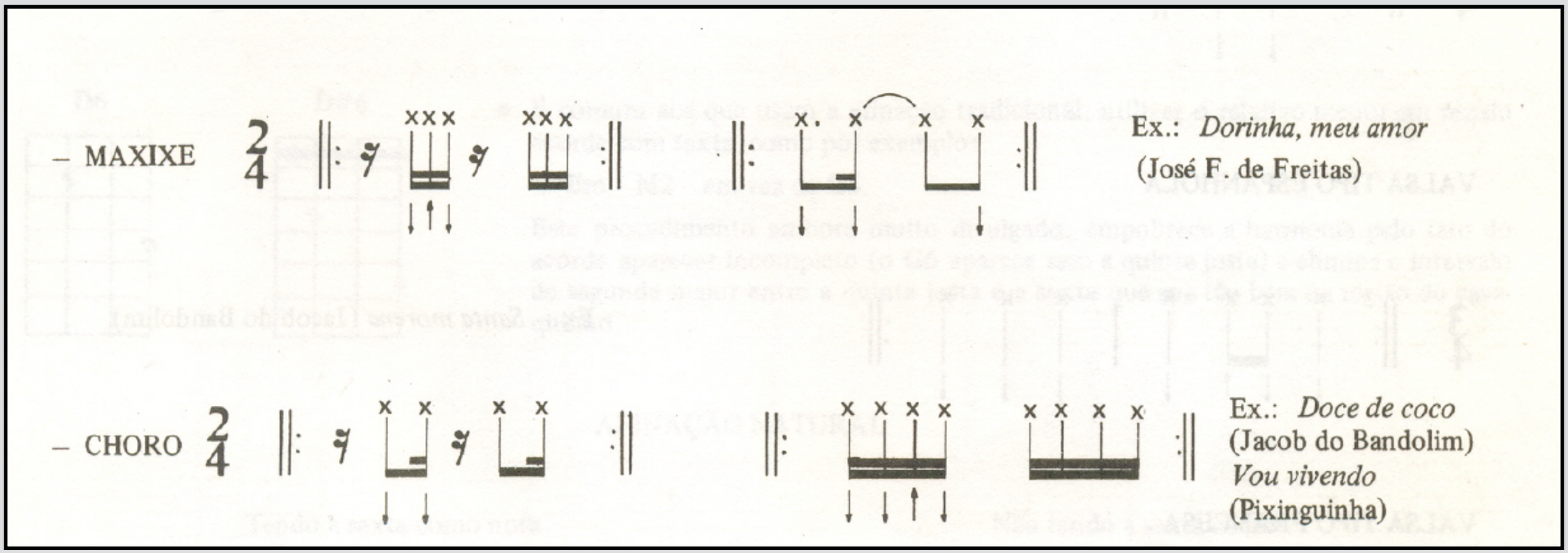


MAXIXE

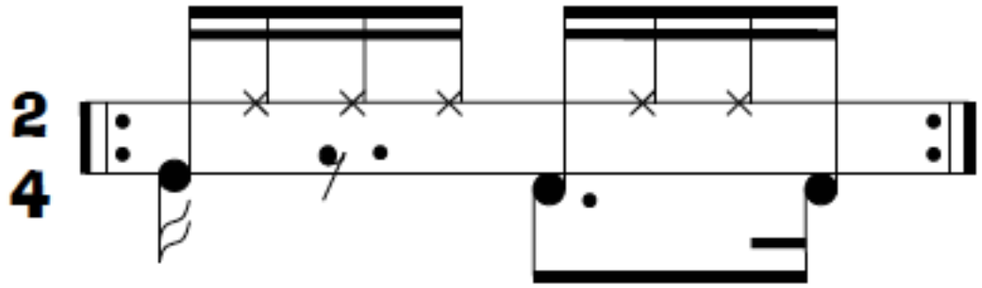




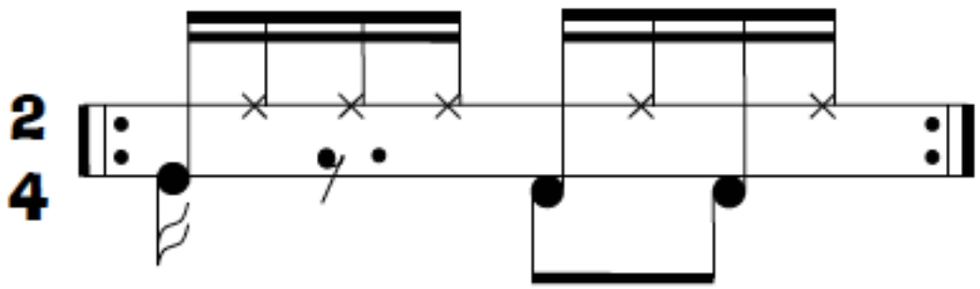
Cavaquinho patterns
(Henrique Cazes)



Pandeiro patterns
(Celsinho Silva)

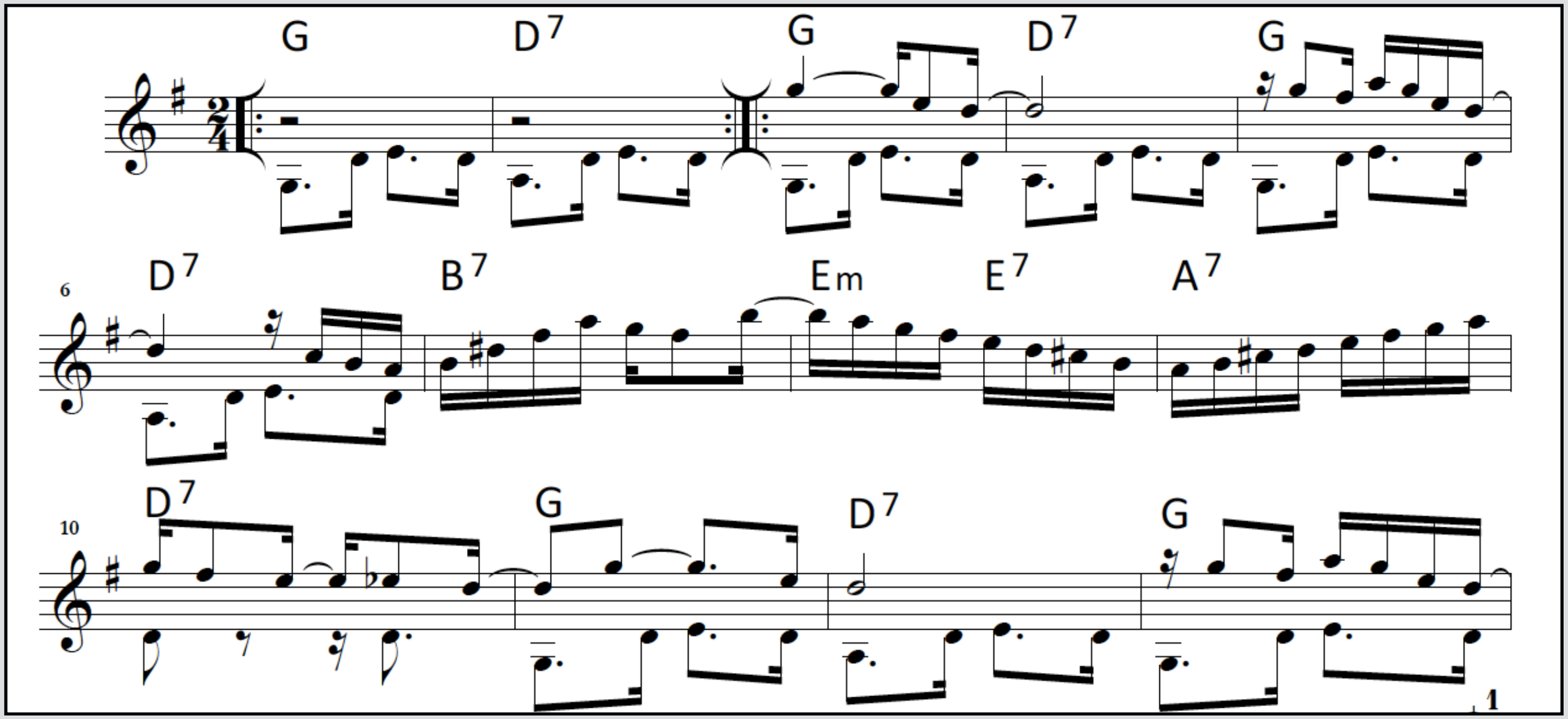


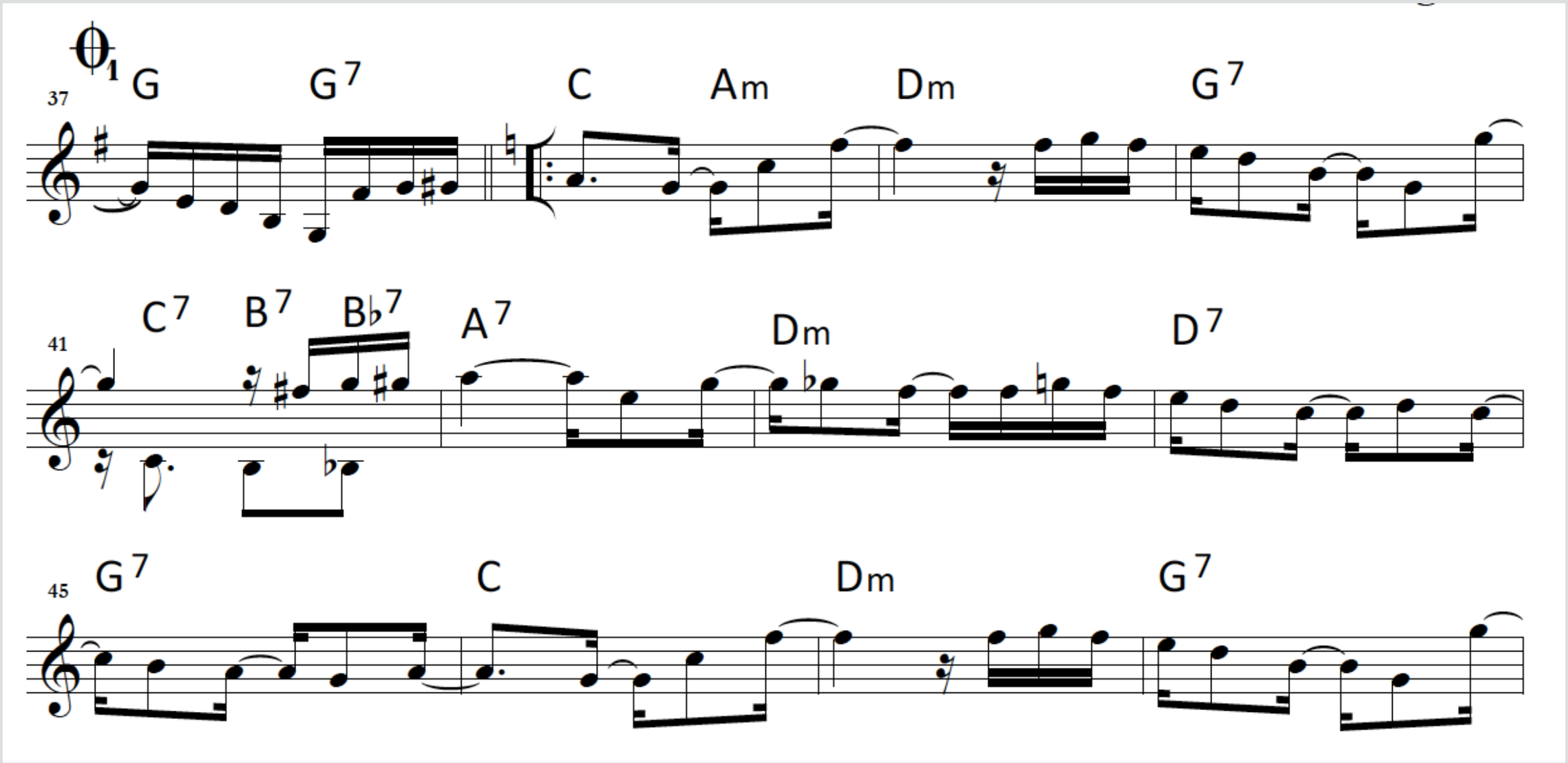
CHORO/SAMBA



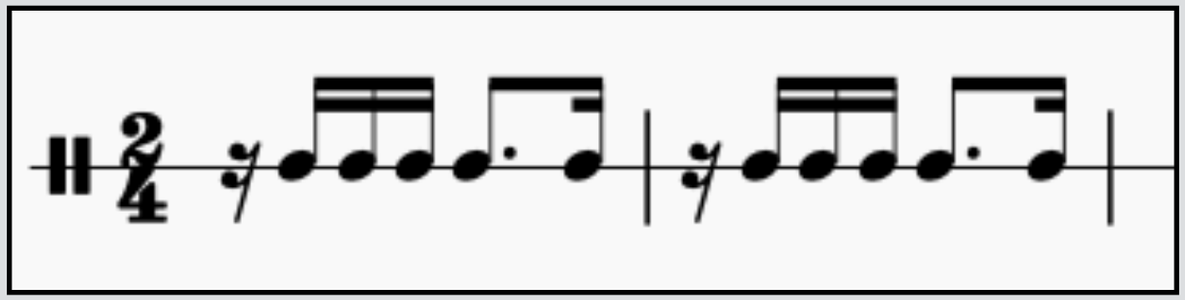
MAXIXE

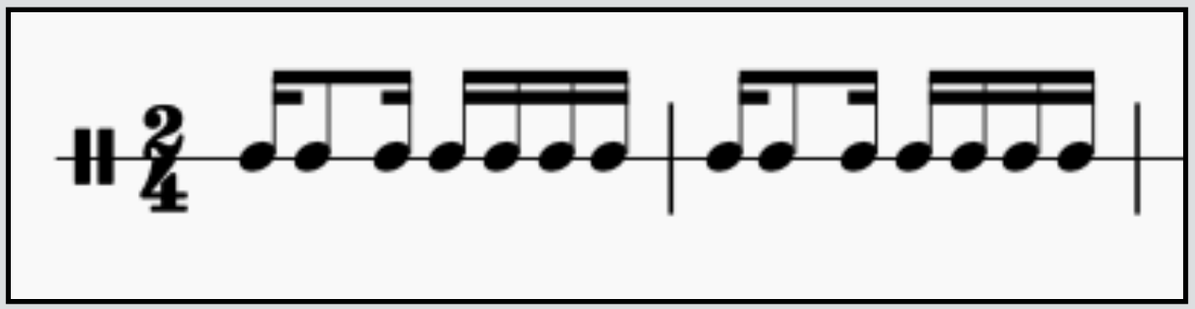
Harmonic Aspects




37
G
G7
C
Am
Dm
G7
41
C7
B7
B♭7
A7
Dm
D7
45
G7
C
Dm
G7

Practical activity





Thank you!

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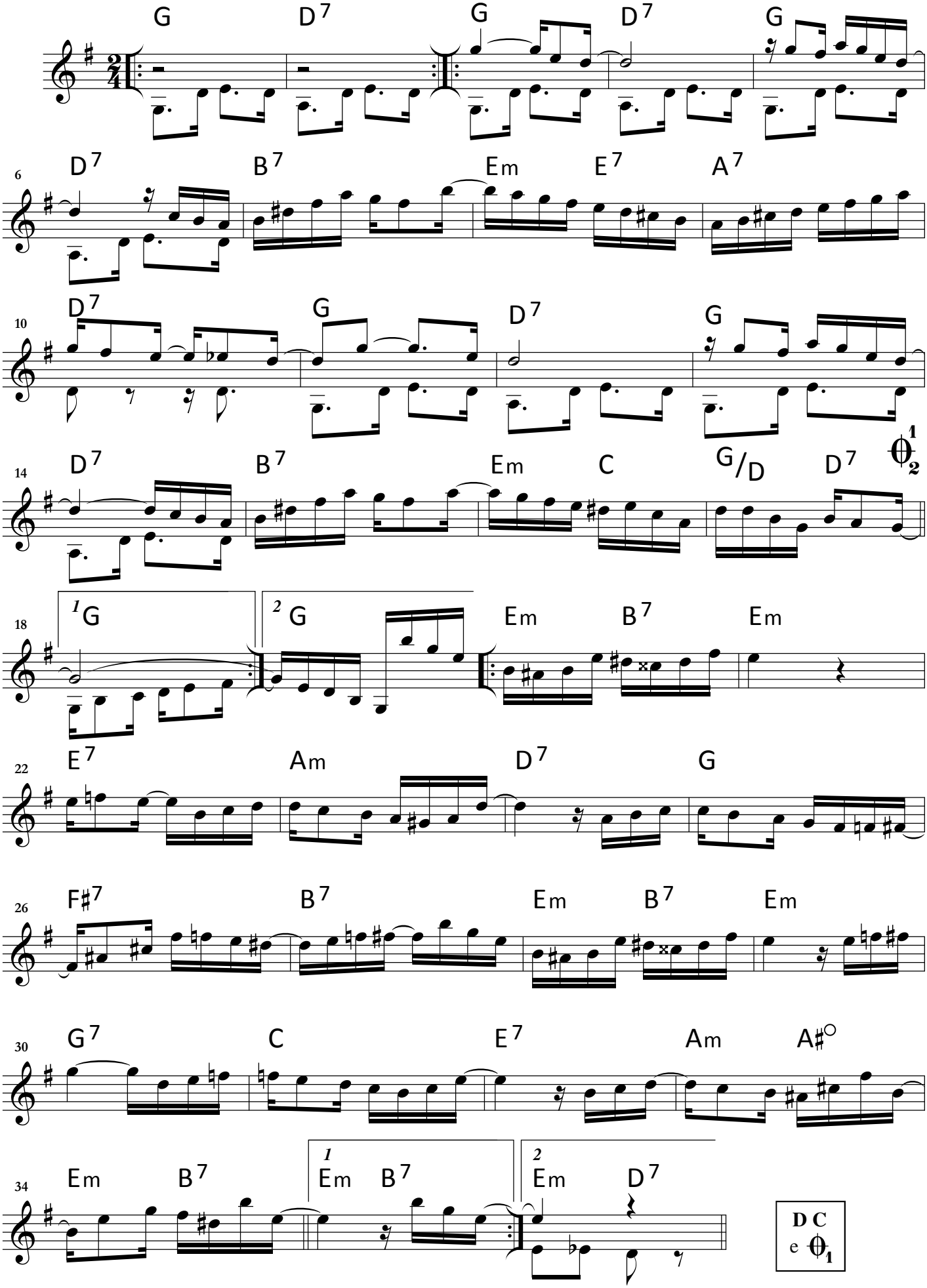
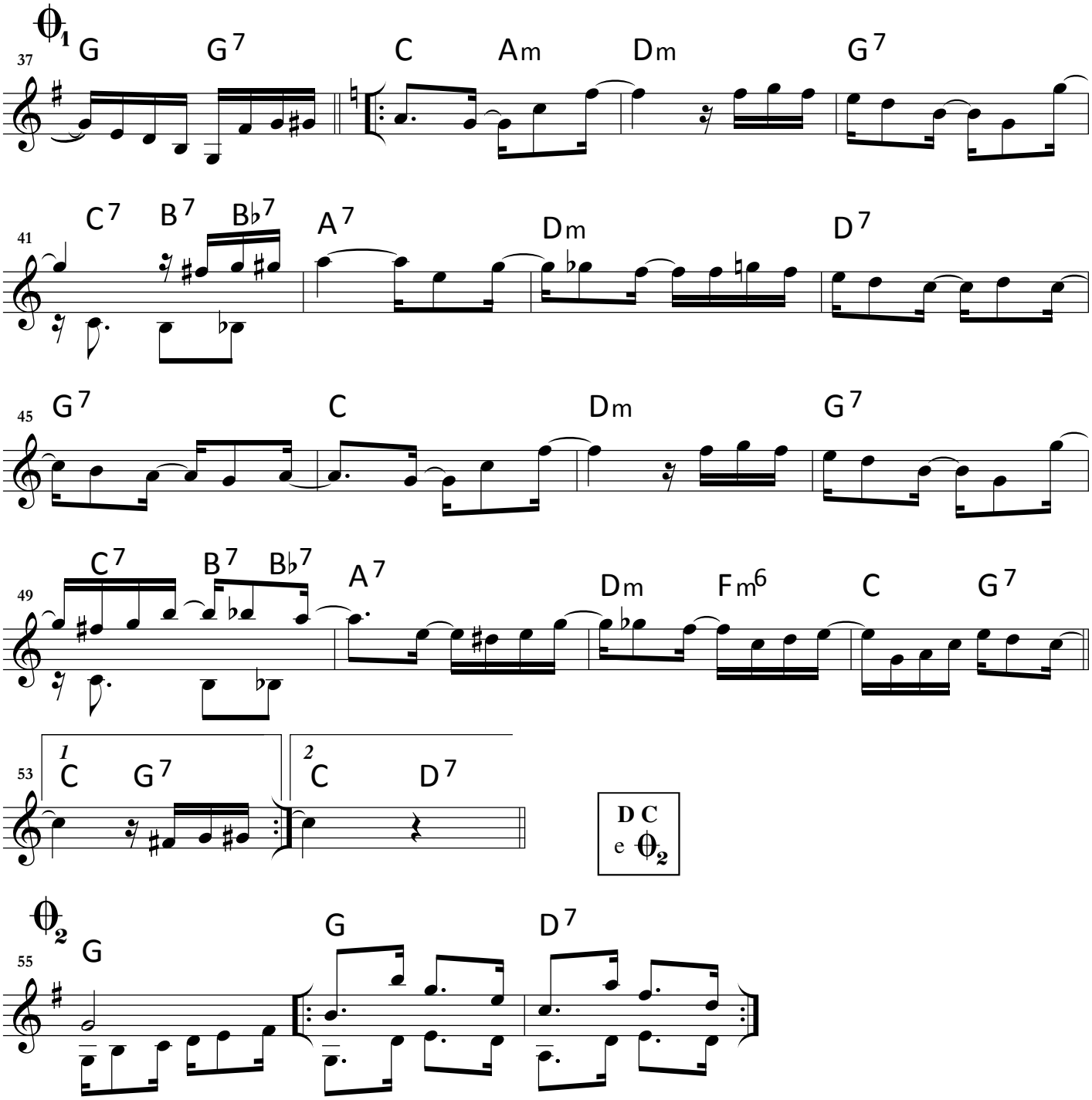
Flamengo

Bonfíglio de Oliveira

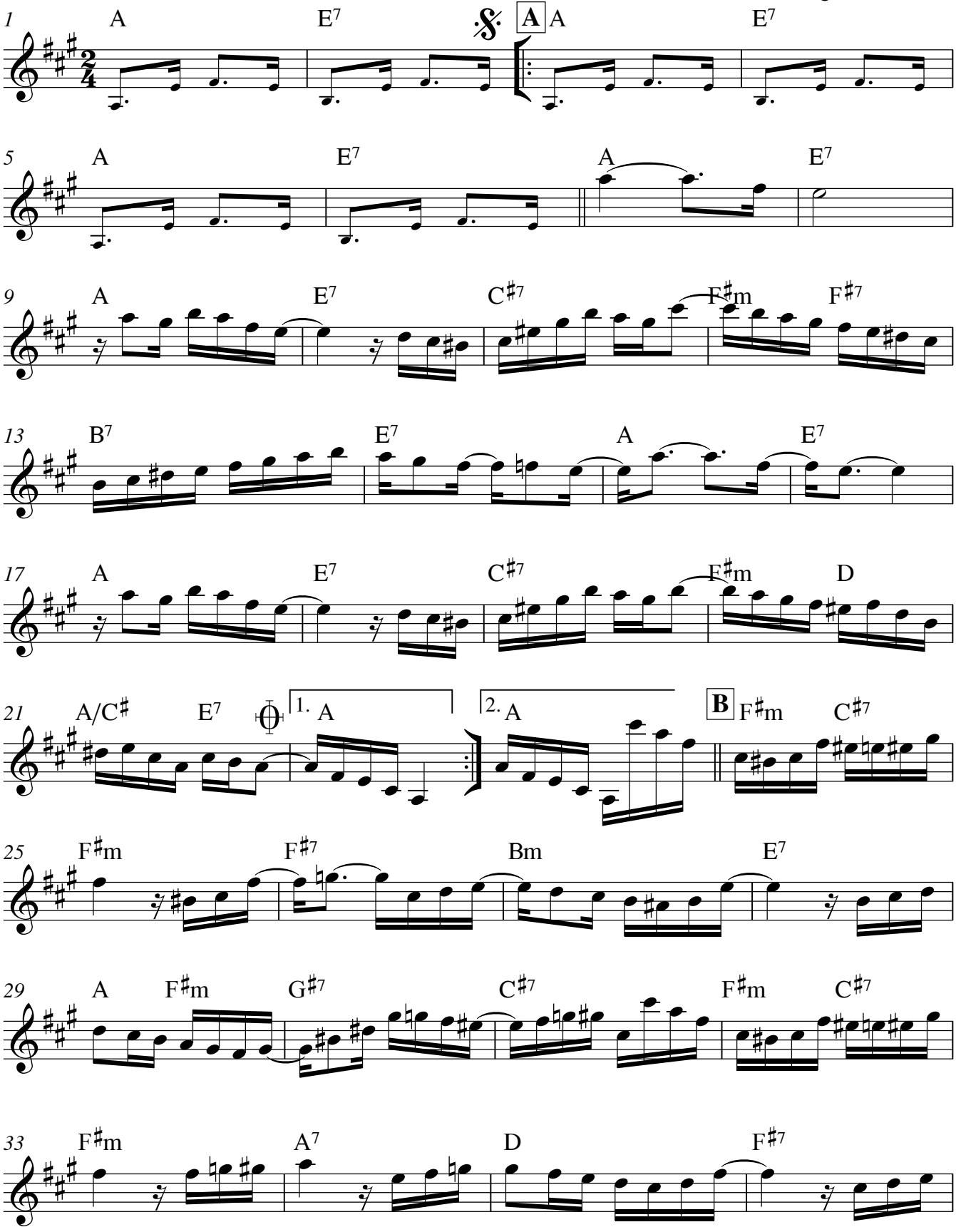


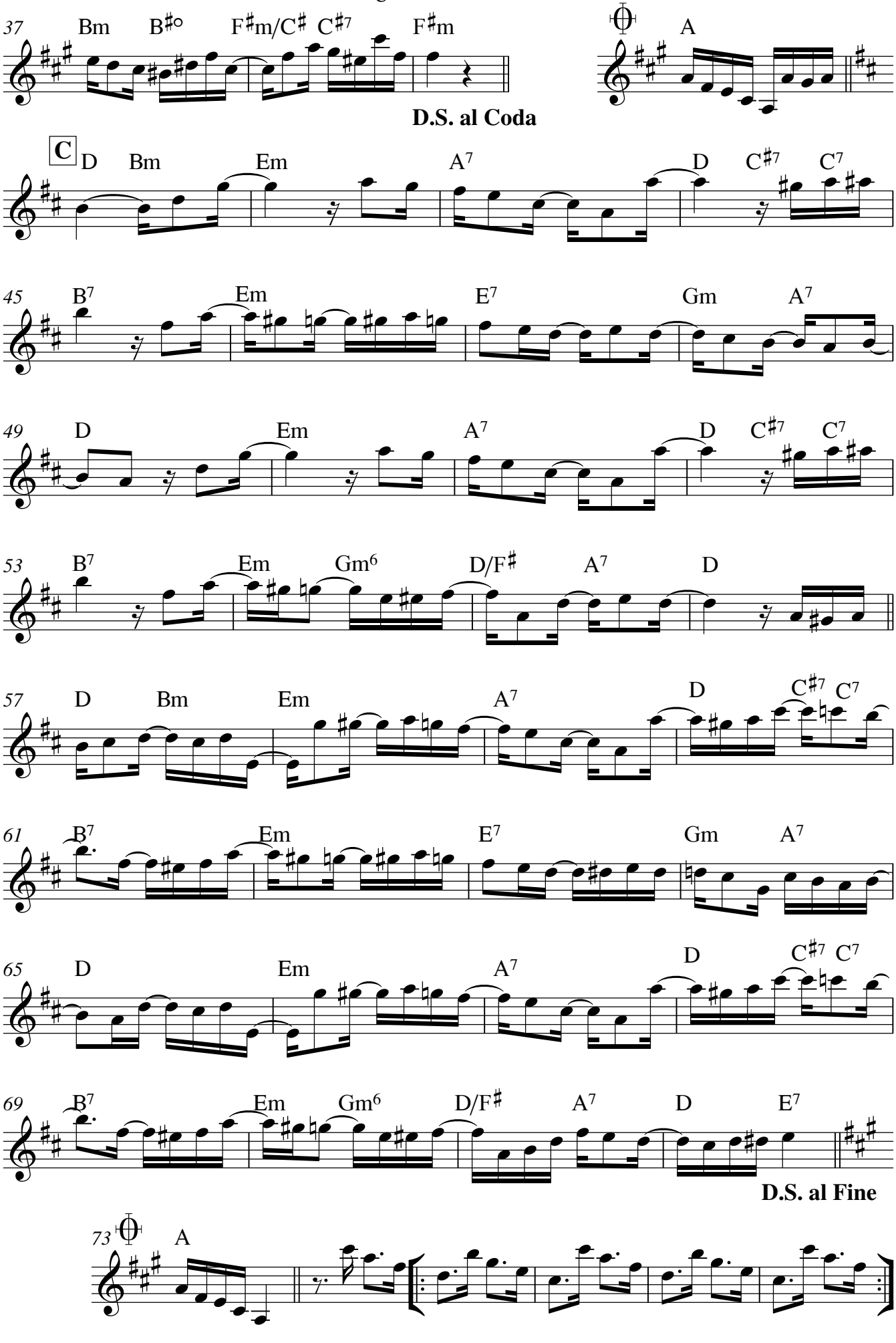

1
37
G
G7
C
Am
Dm
G7
41
C7
B7
Bb7
A7
Dm
D7
45
G7
C
Dm
G7
49
C7
B7
Bb7
A7
Dm
Fm6
C
G7
53
1
C
G7
2
C
D7
D C
e
2
2
55
G
G
D7

B♭ Instruments

Flamengo

Bonfiglio de Oliveira



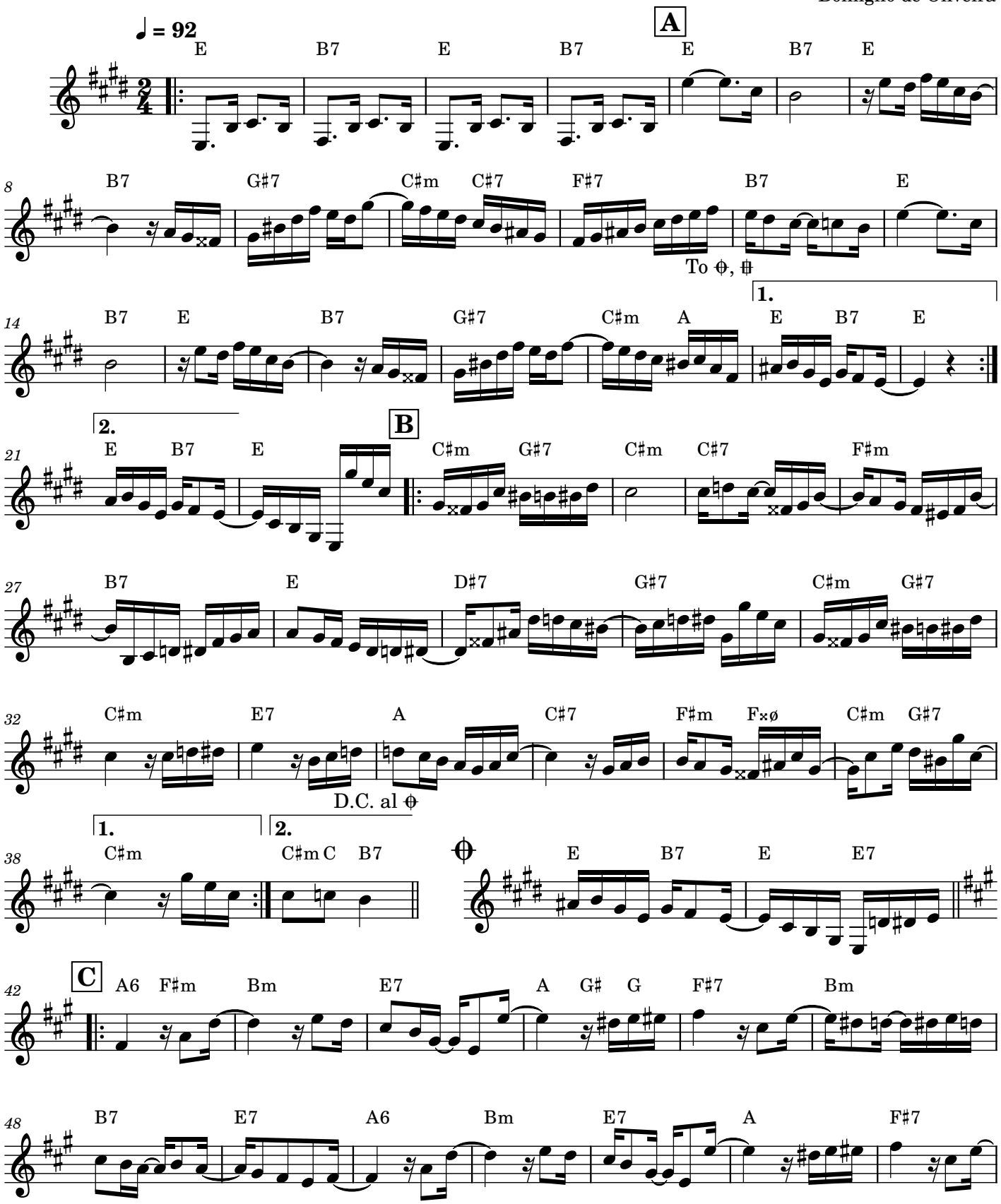
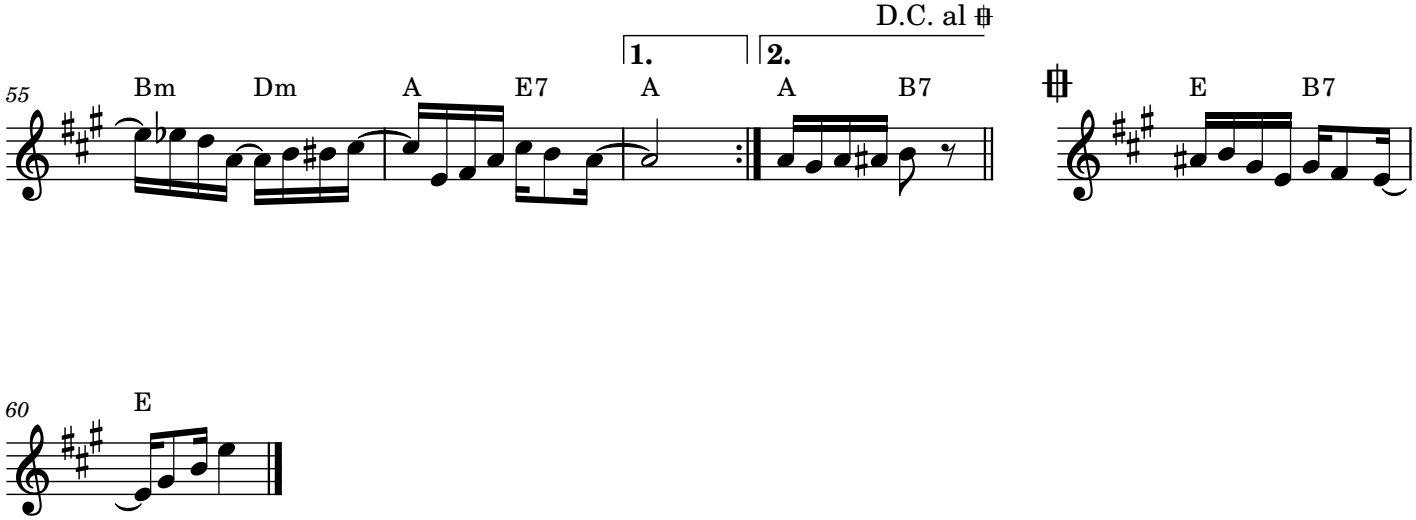

37 Bm B♯° F♯m/C♯ C♯7 F♯m
A
D.S. al Coda
C D Bm Em A7 D C♯7 C7
45 B7 Em E7 Gm A7
49 D Em A7 D C♯7 C7
53 B7 Em Gm6 D/F♯ A7 D
57 D Bm Em A7 D C♯7 C7
61 B7 Em E7 Gm A7
65 D Em A7 D C♯7 C7
69 B7 Em Gm6 D/F♯ A7 D E7
D.S. al Fine
73 A

Eb Instrument

Flamengo

maxixe

Bonfiglio de Oliveira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