ABSTRACT

Title of Dissertation:	SELECTED FLUTE TRADITIONS IN THE AMERICAS: BRAZILIAN *CHÔRO*, CUBAN *CHARANGA*, AND CLASSICAL MUSIC APPLICATIONS
	Ceylon Mitchell II, Doctor of Musical Arts in Flute Performance, 2022
Dissertation directed by:	Associate Professor of Flute, and Division Coordinator of Winds & Percussion, Sarah Frisof, School of Music

My artistic practice focuses on flute traditions within the Americas, including Brazil, Cuba, and the United States. My performance dissertation repertoire consists of flute-led classical and popular dance-genre compositions from Brazilian, Cuban, and African American composers. With the shared roots of African syncopated rhythms and European dance forms, these composers contribute distinct cultural backgrounds and musical languages to the African diaspora and the world.

Despite the cruel atrocities of the Middle Passage that forced enslaved Africans to the New World for exploitation and economic gain, religious, racial, and musical syncretism led to the emergence of new distinct cultures in our global society. The African soul persevered through the euro-social pressures of chattel slavery, racial violence, religious conversion, and cultural appropriation in the Americas. Religious and musical traditions, both inexorably linked, constitute the most prominent elements of Afro-Cuban, Afro-Brazilian, and African American cultures. In the hands of Afro-Cubans and Afro-Brazilians, musical elements with religious roots transformed Western European classical dance forms into multiple genres, specifically the Brazilian *chôro* and modern Cuban *danzón*.

The Brazilian *chôro*, born in mid-nineteenth-century Rio de Janeiro, is an instrumental genre of popular music that utilizes the Afro-Brazilian lundú rhythm, the European polka, and other influences.[1] The improvisatory nature of *chôro* mirrors that of North American jazz, and virtuosity is a hallmark of the style. Like the initial negative perceptions of jazz in the United States, white Brazilian high society initially labeled the Brazilian *chôro* with a poor connotation as white elites did not want to be associated with *chôro*'s African elements.

The Cuban *charanga* is a flute-led ensemble dating back to the late-nineteenth century. The *charanga* traditionally performs Latin dance music such as the *danzón*, the *chachachá*, the *son montuno*, the *guajira*, and more. Originally derived from the Spanish word for street band, the term "*charanga*" endured a pejorative connotation and referred to poor, mostly Black, Cubans.[2] Typical of nineteenth-century Afro-Latin America, many Afro-Cubans worked as musicians to "improve their lot" while their white counterparts deemed the profession as improper.[3]

Ironically, Black cultural expression now forms the basis of popular and mass culture in the Americas. From slavery in the Americas to the present, enslaved Africans and their descendants endured themes of anti-Black racism, invisibility, and cultural co-optation. Despite these injustices, enslaved Africans have exercised themes of resistance, resilience, and hope through musical invention. To highlight African cultural resilience and influence in music, my performance dissertation recitals explore the similarities and differences between Brazilian *chôro*, Cuban *charanga*, and United States musical idioms (e.g., jazz) through a Western European classical music lens.

---

[1] John P. Murphy, *Music in Brazil: Experiencing Music, Expressing Culture* (New York: Oxford, 2006), 30–35.
[2] Sue Miller. *Cuban Flute Style: Interpretation and Improvisation* (Lanham: The Scarecrow Press, Inc., 2014), chap. 1, Kindle.
[3] Miller, *Cuban Flute Style,* chap. 1.

Supplemental performance video files include:

- Guantanamera (Joseíto Fernández) (1929)
- Tumbao a lo Paganini (Orlando “Maraca” Valle) (2020)
- Ceylon's Danzón (Ceylon Mitchell) (2021)
- Pare Cochero (Miguel Angel Banguela and Marcelino Guerra) (1941)
- Tico-Tico No Fubá (Zequinha Abreu) (1917)
- Cochichando (Pixinguinha, João de Barro, and Alberto Ribeiro) (1944)
- Naquele Tempo (Pixinguinha and Benedito Lacerda) (1947)
- Cheguei (Pixinguinha and Benedito Lacerda) (1938)
- Carinhoso (Pixinguinha and Benedito Lacerda) (1917)
- Um a Zero (Pixinguinha) (1919)
- Sonatina for Flute and Guitar (Radamés Gnattali) (1964)
- Sonatina for Flute and Piano (M. Camargo Guarnieri) (1947)
- Tríptico (Clarice Assad) (2020)
- Suite popular brasileira (Júlio Medaglia) (1993)
- Amazonia (Valerie Coleman) (2020)
- Portraits of Langston (Valerie Coleman) (2007)
- Afro-Cuban Concerto for Woodwind Quintet (Valerie Coleman) (2001)

SELECTED FLUTE TRADITIONS IN THE AMERICAS: BRAZILIAN *CHÔRO*, CUBAN *CHARANGA*, AND CLASSICAL MUSIC APPLICATIONS

By

Ceylon Narvelle Mitchell II

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2022

Advisory Committee:
Professor Sarah Frisof, Chair
Professor Nancy Mirabal
Professor Fernando Rios
Professor Robert DiLutis
Professor Tim Powell
Professor Jason Nichols

© Copyright by

Ceylon Narvelle Mitchell II

2022

Acknowledgements

This performance dissertation would not be possible without the efforts and enthusiasm of my music collaborators: Alexander Kostadinov, piano; Michael Homme, oboe; Melissa Morales, clarinet; Jonathan Zepp, bassoon; Molly Flanagan, french horn; Derek Maseloff, french horn; Cristian Perez, guitar; Sistah Joy, poetry; Dominique Patrick Noel, timbales; Eliot Seppa, double bass; Ellington Carthan, piano; Fran Vielma, congas; Jeannette Lewis, flute; Johnny Walker Jr., cello; Lucas Ashby, percussion; Lynn Veronneau, vocals; Madeleine Jansen, violin; Sarah Park, violin; Seth Kibel, tenor saxophone; Sheyda Peyman, vocals; Taisha Estrada, vocals. Thank you.

I am eternally grateful to my many flute mentors over the course of my career for their insightful pedagogy, brilliant music modeling, and care: Sharon Nowak, Corinne McVee, Barbara Eberhart, Dr. Laura Koenig, Linda Toote, Judy Grant, David Houston, Leah Arsenault, Janese Sampson, Dr. Saïs Kamalidiin, Dr. Sarah Frisof. Thank you.

My research would not be complete without my Latinx music colleagues, friends, enthusiasts, and heroes: Armando Castellano for his enlightenment, encouragement, and friendship; Nestor Torres for his inspirational career and willingness to instruct me; Orlando "Maraca" Valle for his patience and score transcriptions of many original works; Danilo Lozano for introducing me to the history of the Cuban *charanga* and his father, Rolando Lozano; Dr. Marysol Quevedo for her patience and scholarship in Cuban music; Maestro Leo Brouwer for expanding my scope of Cuban classical music with his oeuvre; Niurka Gonzales for her wonderful recordings of works by Cuban composers; Dr. Laurie Frederik for supporting my early exploration into Latinx culture; Pablo de Olivera for introducing me to the wonders of *chôro* and *samba* culture with the *Gimme a Band! Gimme a Banana!* Pointless Theatre musical; Daniel Dalarossa, for his willingness to meet with me often via Zoom and teach me *chôro*

history; Melissa Wertheimer for her camaraderie, gracious spirit, and scholarship in Latin American composers; Valerie Coleman for always squeezing me into her busy schedule. Thank you.

This project could have only reached the finish line with the encouragement and insight from my wonderful dissertation committee: Professor Sarah Frisof, Professor Nancy Mirabal, Professor Fernando Rios, Professor Robert DiLutis, Professor Tim Powell, Professor Jason Nichols. Thank you.

I owe my early development as an artist, hard worker, service-oriented individual, and lifelong learner to my dear parents and “big lil sister”: Ceylon Mitchell, Sr., Valerie Fletcher-Mitchell, Tarah Jackson. Thank you.

To my boys, Ceylon Nehemiah Mitchell III and Daxton Isaiah Mitchell, you’ve helped me discover a wealth of energy, care, patience, and joy that I didn’t know I possessed. Thank you.

To my “sweet pooh” and wife, Denys Symonette Mitchell, you’ve challenged and supported me to be a better man, father, and husband. I love you.

Finally, thank you to the Father, Son, and Holy Spirit for leading me and guiding me every step of the way. You’ve brought me this far by faith. Amen.

Table of Contents

ACKNOWLEDGEMENTS .... **II**

TABLE OF CONTENTS .... **IV**

LIST OF TABLES .... **V**

LIST OF MUSICAL EXAMPLES .... **VI**

CHAPTER 1: HISTORICAL CONTEXT **1**

CHAPTER 2: POPULAR DANCE: CHARANGA AND CHÔRO (SEPT 29, 2021) **6**

GUANTANAMERA (JOSEÍTO FERNÁNDEZ) (1929) **6**

TUMBAO A LO PAGANINI (ORLANDO "MARACA" VALLE) (2020) 7

BRAZILIAN CHÔRO 13

Cheguei (Pixinguinha and Benedito Lacerda) (1938) 18

Carinhoso (Pixinguinha and Benedito Lacerda) (1917) 18

Um a Zero (Pixinguinha) (1919) 20

CHAPTER 3: BRAZILIAN CLASSICAL: TWENTIETH CENTURY & BEYOND **21**

RADAMÉS GNATTALI: SONATINA FOR FLUTE AND GUITAR (1964) **21**

CLARICE ASSAD: TRÍPTICO (2020) 27

CHAPTER 4: VALERIE COLEMAN: EXPLORING THE AMERICAS (BRAZIL, CUBA, UNITED STATES) **31**

PORTRAITS OF LANGSTON (2007) 33

CONCLUSION **41**

BIBLIOGRAPHY **42**

List of Tables

Table 1: Selected Statistics: Trans-Atlantic Slave Trade ... 2
Table 2: Selected Verses: Guantanamera ... 7
Table 3: Lyrics: Pare Cochero ... 13
Table 4: Form: Cochichando ... 17
Table 5: Form: Naquele Tempo ... 17
Table 6: Form: Cheguei ... 18
Table 7: Lyrics: Carinhoso ... 20
Table 8: Form: Um a Zero ... 20
Table 9: The seven major orishas and their attributes ... 39

List of Musical Examples

Music Example 1: Tresillo Rhythm 3
Music Example 2: Son Clave Rhythms 4
Music Example 3: Cinquillo Rhythm 4
Music Example 4: Baqueteo Rhythm 9
Music Example 5: Flute Solo Transcription: Ceylon Danzón 10
Music Example 6: Lead Sheet: Pare Cochero 13
Music Example 7: Bembé (or 6/8) Clave Rhythm 36
Music Example 8: Tresillo Rhythm 39
Music Example 9: Rumba Clave rhythm 40

Chapter 1: Historical Context

In the New World, and Latin America specifically, a long and complicated history of syncretism, also known as hybridity or cross-fertilization, exists in all aspects of life between European, African, and indigenous cultures. This specific syncretism has continued through today, leading to ambiguous origins and issues of cultural authenticity, especially when nations have "controlled national memory" and "kept their shape by shaping their citizens' understanding of the past" in the service of state-sponsored nationalist endeavors[4]. Core to this nationalist narrative is the common invisibility of Afro-descendants in the Americas, except where unavoidable: slavery and plantation agriculture for national economic wealth. Yet, the American story across the New World consists of African resistance, resilience, and hope throughout colonialism, Christian conversion, cultural genocide through whitening initiatives (e.g., Blanqueamiento in Cuba and Branqueamento in Brazil), cultural appropriation with mass media, and state co-optation of Black social movements.

Transatlantic Slave Trade to the Americas

European enslavement of Africans began in the 15th and 16th centuries. Around 1530, the Portuguese began to transport Africans from West Africa to Spanish mines and plantations in the New World. Later, other European nations joined the slave trade for economic gain. France, England, Holland, and Spain soon became active in the brutal manipulation and deception of enslaved Africans. This era began in 1488 when Bartolomeu Dias sailed from Portugal and around the Cape of Good Hope. In 1498, Vasco da Gama explored the coastal regions of Africa, opening the gates for European exploration and conquest. Both Dias and da Gama sought a route

[4] Nikole Hannah-Jones. *The 1619 Project: a new origin story* (New York: One World, 2021), xxvii.

to the East Indies, and both took Africans to Europe in bondage. When the New World was invaded in 1492 and the Europeans failed to fully enslave the Native Americans, they forced Africans into chattel bondage and shipped them to labor in what was to become the New World: North America, South America, Central America, and the Caribbean. Significantly, slavery lasted much longer and to a harsher extent in Brazil and Cuba than the United States.

	United States	Cuba	Brazil
No. of Africans Imported (Approx.)	400,000	800,000	4,000,000
Slavery Duration (Approx.)	1619-1865	1505-1880	1538-1888
Major Export(s)	Cotton	Sugar, Coffee	Sugar, Diamonds

Table 1: Selected Statistics: Trans-Atlantic Slave Trade

The largest numbers of Africans enslaved for New World labor came from the Yoruba people of modern-day Nigeria, Benin, and Togo in West Africa. Their culture and religion tended to dominate the sub-culture of the slave society, carrying on surviving elements of African culture. [5]

New Cultures in America

Music, born from religious practices such as the early Medieval church or ancient African kingdoms, has always been essential to individual expression and cultural identity. “For centuries, European conquerors, soldiers, priests, settlers, bureaucrats, farmers, and travelers brought with them their cultures, customs, values, social mores, religions, and laws. They also brought with them their music, dances, instruments, and poetic forms, with all their social and religious implications, since music was for the Europeans, as it is for any human civilization, an integral part of who they were. The sounds emanating from the colonial churches and the aristocratic salons represented much of their cultural identity, in much the same way that the

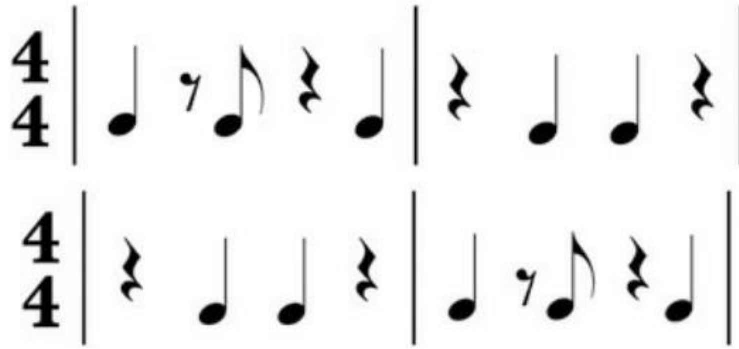
[5] Baba Ifa Karade. *Handbook of Yoruba Religious Concepts* (Newburyport: Red Wheel/Weiser, 2020), 6.

drums of the enslaved Africans or the *huéhuetls* of the native Mexicans represented their cultural identity. Numerous musical traditions, many of them descended from Spanish medieval folk music and poetry, accompanied the settlers across the ocean and quickly became ensconced in colonial society."[6] European dances achieved great popularity in the Americas. Whether homegrown or imported, these popular songs and dances nonetheless readily acquired a distinct American flavor, influenced by native and African elements. Usually introduced in the salons of the elite, rural people quickly adopted European dances and transformed them into folk dances. "The influence of Spanish songs and the *décima* form are commonplace throughout Latin America, for example in the Cuban *punto*, the Peruvian *socabón*, the Mexican *canción*, the Panamanian *pindín*, and the Colombian *vallenato*."[7]

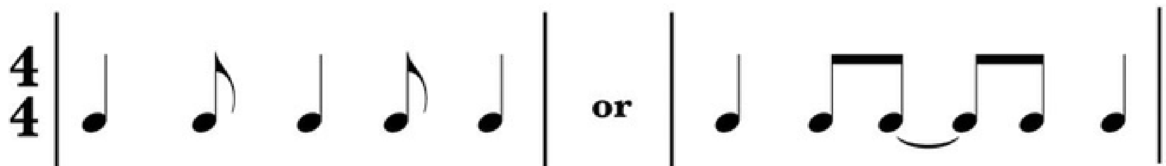
Between 1505 and 1888, slavery legally existed in the Americas; as many as twenty million slaves came from Africa under the most inhumane conditions.[8] They brought with them much of their culture, religion, and music, all of which in turn influenced to various degrees the cultural development of the new European dominions. Music of West Africa and Afro-Latin America have complex rhythms and syncopations, often based on patterns such as the *clave, tresillo,* and *cinquillo*.

Music Example 1: Tresillo Rhythm

[6] Mark Brill. *Music of Latin America and the Caribbean* (New York: Routledge, 2016), 13.
[7] Brill, *Music of Latin America and the Caribbean*, 14.
[8] Henry Louis Gates, Jr. *Black in Latin America* (New York: New York University Press, 2011), 16.



Music Example 2: Son Clave Rhythms[9]



Music Example 3: Cinquillo Rhythm[10]

The form of the music tends to be open-ended and in two parts (AB), as opposed to the symmetrical, closure-oriented ternary form (ABA), typical of European music. Songs consist of short, repeated phrases in call-and-response form, as opposed to long elaborate melodies. Rooted in Central and West Africa, the drum is the instrument of choice; drum music typically combines complex interlocking rhythmic patterns. Most importantly, African inhabitants of the Americas almost invariably adopted European and native traits, instruments, forms, and styles, combining them with their own. In other words, the music of these New World Africans became syncretic. Mixing African and European cultures did not automatically yield a generic result, as can be attested by the marked differences between Brazilian *samba*, Cuban *son*, Colombian *cumbia*, Jamaican *reggae*, Dixieland *jazz*, etc.

---

[9] Javier Díaz. *The Afro-Cuban Percussion Handbook* (New York: Javier Díaz, 2020), 5.
[10] Javier Zalba. *Flute Soneando, The Flute in Cuban Popular Music* (Tübingen, Germany: advance music, 2007), 19.

Religious syncretism did not yield generic results either. While the Spanish and Portuguese practiced Catholic Christianity and the English practiced Protestant Christianity, enslaved Africans throughout the Americas developed their own belief systems based on communications with the ancestral spirits who dwelled in the African continent. Afro-Brazilians developed *Candomblé*; Afro-Cubans developed *Lucumí/Santería*; and African Americans developed the Black Church. With their sacred and secular devotion through music, these new Afro-Latin Americans and African Americans would greatly impact each other, the Americas, and global society.

Chapter 2: Popular Dance: Charanga and Chôro (Sept 29, 2021)

Guantanamera (Joseíto Fernández) (1929)

While the enslaved Afro-Latin Americans developed their African-based rhythms through slavery and colonialism into the twentieth century, the white elite favored the songs and dances of their European heritage. The style that comes closest to a pure Hispanic expression is that of the *guajiros*, rural farmers from the eastern part of Cuba whose Spanish ancestry dates to the early days of the colony. The term *guajiro* is allegedly a derivation of the English term "war-hero". *Guajiras* are wistful and melancholy folk ballads that evoke the Spanish homeland. *Guantanamera* is an incredibly famous *guajira-son* that took American audiences and the world by storm in the 1930s-1960s and beyond. Typically performed by *son conjuntos* and *charanga* ensembles, *Guantanamera* follows a verse-chorus form, eventually ending in an open *son montuno* section with an antiphonal pattern between the lead *sonero* singer's improvisations and a unison response from the *coro* (chorus). Joseíto Fernández, Beny Moré, and others became famous for their ability to utilize the fixed rhymes of the *regina* and *décima* forms as the foundation for free-flowing improvisation.[11]

The *décima* is a ten-line poetic form derived from Renaissance Spain and believed to have first become popular in Cuba during the eighteenth century. Each line of the text typically contains eight syllables and follows a strict rhyme scheme (an *espinela*) in the form A-B-B-A-A-C-C-D-D-C. *Décima* poetry serves as the basis for a great deal of the *música guajira* performed by immigrants from Spain and the Canary Islands. The lyrics can be precomposed or improvised by the singers at the moment of performance. *Música guajira* songs employing *décimas* often

[11] Raul Fernandez. *From Afro-Cuban Rhythms to Latin Jazz* (Berkeley: University of California Press, 2006), 26.

use stock melodic phrases common to many other pieces; the primary focus is on the poetry and the skill with which singers can invent rhyming couplets and *décimas* based on themes.[12]

Yo soy un hombre sincero	I am an honest man
De donde crece la palma	Where the palms grow
Yo soy un hombre sincero	I am an honest man
De donde crece la palma	Where the palms grow
Y antes de morirme quiero	And before I die, I want
Echar mis versos del alma	Throw my verses from the soul
Yo quiero cuando me muera	I want when I die
Sin patria pero sin amo	Without country but without master
Yo quiero cuando me muera, compadre	I want when I die, dear friend
Sin patria pero sin amo	Without country but without master
Tener en mi tumba un ramo	Have a bouquet on my grave
De flores y una bandera	Of flowers and a flag

Table 2: Selected Verses: Guantanamera

Tumbao a lo Paganini (Orlando "Maraca" Valle) (2020)

Cuba has a long tradition of powerhouse *charanga* flutists. Orlando "Maraca" Valle (b. 1966–), born into a family of musicians in Havana, Cuba, is one of Cuba's top flute players. His style is progressive and scintillating while still maintaining clear links to the past, from traditional Cuban forms to Latin Jazz. He eventually formed his own group in 1999, Maraca & Otra Visión. During the pandemic many of his albums inspired me, so I emailed him with

[12] Ibid.

inquiries for his sheet music. To my delight, he graciously transcribed many of his original pieces and arrangements; I gladly purchased them. He dedicates his *Tumbao a lo Paganini* to Roberto Ondina, considered one of the first Afro-Cuban classical flutists in the early 1900s. The work begins like a typical Paganini caprice with melodic sequences passed between the flute voices, implying forward harmonic motion. After this introduction, the piece proceeds into the *tumbao* groove, a bass line rhythmic ostinato, within a 2-3 *rumba clave* framework and a V-I progression in A-minor. Solo virtuosic passagework emerges and develops as the *tumbao* groove responds like a baroque *ritornello*. The duo ensemble explores a mix of classical, romantic, and jazz harmonic language, and flute 1 cadenzas bridge the sections. For the daring flutist, the piece builds to an open *son montuno* for improvisation (improvisación abierta) before ending with a Latin jazz-influenced coda.

Ceylon's Danzón (Ceylon Mitchell) (2021)

During my studies at the University of Maryland, College Park, and my participation in the Strathmore Artist in Residence (AIR) program, several Cuban *danzónes* and *chachachás* greatly inspired me. One of my residency responsibilities included commissioning a new piece, so I exercised my composition skills to write the work myself in the style of a Cuban *danzón*, performed by my own ad-hoc *charanga* ensemble. The standard *charanga* line-up consists of flute (wooden five-key or Boehm-system flute), violins, piano, bass, *güiro*, *tumbadora* (congas), *paila* (timbales) and vocals. Innovations to the *danzón* over time led to the augmentation of the original *charanga* formation to an expanded line-up with a string section (three or four violins, occasionally including a viola and cello), congas and vocalists. The unique flute style of improvisation is fascinating, high in register (often above the flute’s traditional range), rhythmic,

occasionally melodic, heavily articulated, and far more arpeggiated than in jazz, with a call-and-response structure that creates a special kind of relationship between soloist and ensemble.[13]

The typical *danzón* has a rondo form (ex: ABACAD) and consists of: "A" = introductory paseo section (8 measures), "B/C" = verses, and "D" = extended open *son montuno* section with a faster tempo, increased percussion, flute improvisations, and dance-like energy.

Music Example 4: Baqueteo Rhythm[14]

For my paseo "A" section, I quoted *Pueblo Nuevo* (1946), a *danzón* by Cuban bassist Israel "Cachao" López. It is one of his many compositions dedicated to a Cuban venue where he frequently played as part of the *charanga* Arcaño y sus Maravillas. *Pueblo Nuevo* has become a standard of the *danzón* genre, regularly performed by *charanga* ensembles over the years and utilizing the idiomatic *baqueteo* ostinato rhythm (Music Example 4) in the percussion section. My "B" and "C" verse sections have similar aspects of *Clavelitos (Little Carnations),* the classic *chachachá* originally conceived by Quinito Valverde (1875-1918) as a Spanish *zarzuela* but "Cubanized" by the famous Orquesta Aragón *charanga* ensemble of the 1940s and 1950s. The lighthearted C-major quality of my composition eventually transitions to an A-minor *montuno* section (i-V-i) with the use of an idiomatic 4-bar *danzón* motif in mm. 46-49. I outline a rough transcription of my flute solos below (Music Example 5).

---

[13] Miller, *Cuban Flute Style,* Preface.
[14] Zalba. *Flute Soneando* 19.

Full Score 13

50 *Fl. Solos*

Triple Tonguing

Fl.

Music Example 5: Flute Solo Transcription: Ceylon Danzón

An antiphonal pattern between lead *sonero* (improvised) and responding *coro* (“Ooo, el tumbao vamos a disfrutar” / “Ooo, let's enjoy the tumbao”) continues the *montuno* section.

Cuban Dance Music

During the colonial period, rural areas favored the Spanish-derived *zapateado* folk dances, and the urban gentry engaged in popular *bailes de salon* (ballroom dances) including the minuets, waltzes, quadrilles, and rigaudons from Europe. The *contradanza*, related to the French *contredanse* and English figure dances, found favor in the upper-class salons. Cubans soon developed their own dances, notably the famous *habanera* (literally, a dance from Havana), a version of the *contradanza* with added African syncopations and swaying rhythms. In the 1840s, Spanish composer Sebastian Yradier wrote one *habanera* known as “El arreglito.” Georges Bizet later inserted it into his 1875 opera *Carmen*.[15] Despite its African rhythmic influence, the *contradanza* and the *habanera,* along with other dances such as the *garande* and the *guiriguay*, mostly reflected the European proclivities of the Spanish gentry, in great contrast to the lively

[15] Brill. *Music of Latin America and the Caribbean* 136.

drum rhythms emanating from the slave quarters. Yet this division did not last for too long. By the middle of the nineteenth century, European dances slowly became "Africanized" with the infusion of the syncopated *clave* and *cinquillo*, adopted by the urban working classes, and performed in the dance halls that dotted the slums of Havana, Matanzas, and Santiago. For the next century, Afro-Cuban cultural elements continued to displace the power structures of white supremacy, though not without struggles and protestations.

In Cuba, the new danzón genre reigned as the most lasting result of this stylistic evolution. It combined a fast syncopated *baqueteo* rhythm (Music Example 4) with European-style dancing. The *danzón* quickly became popular throughout the island, especially among the Black and Mulatto populations, though the white Cuban elite looked upon the genre suspiciously and still favored their traditional ballroom *contradanzas* and *habaneras*. The *danzón* also became associated with the wars of independence at the end of the nineteenth century, and thus became the first important state-sponsored nationalistic style in Cuba, aligned with the new government's ideologies of national identity. It continued to gain popularity after 1900 as derivative dances such as the *danzonete* and the *chachachá*. Important twentieth-century performers of these styles included the Orquesta Original de Manzanillo and the Orquesta Aragón.[16]

Eventually, the Cuban *son* began to evolve into the famous *mambo*, preserving the *son* rhythms and percussion yet replacing the *son* guitars with piano and a thick brass section to result in a jazzy big-band sound. Never one of the traditional Afro-Cuban dances, the *mambo* emerged in Havana in the 1930s. Though several musicians lay claim to its invention, Pérez Prado was the undisputed king of the *mambo*; he infused Cuban rhythms into a wildly original style. Prado left Cuba for Mexico City in 1949 and became instantly successful throughout the

[16] Brill. *Music of Latin America and the Caribbean* 137.

world with his *mambos*. Cuba, specifically Havana, became the playground for many wealthy East Coast residents of the United States, especially during Prohibition in the 1920s.[17] The mysterious exoticism of Latin rhythms, which conveyed a hot, sultry, even dangerous atmosphere, mesmerized the North Americans. Various nightclubs quickly emerged to cater to the wealthy foreigners, notably the famous Tropicana, which opened in 1939 and supported the early careers of many famous Cuban musicians. The "Latin Craze" soon began, a movement in the United States and Europe that revered the music and culture of Latin America, particularly Cuba, but also other Latin American styles and artists, notably the Brazilian Carmen Miranda and the Peruvian Yma Súmac. This rage for all things Latin continued for two decades, finally abetting with the advent of rock and roll in the late 1950s.[18]

Pare Cochero (Miguel Angel Banguela and Marcelino Guerra) (1941)

Pare Cochero ("Stop Coachman") is another famous *danzón*, popularized by Orquesta Aragón. As indicated in the lead sheet (Music Example 6), this fast dance piece demands stamina and precision from the flutist, utilizing the altissimo range almost exclusively and spending most of the time in the *montuno* section. A driving *tumbao* bass line and catchy syncopated lyrics appear throughout the composition.

Soy un chico delicado	I am a delicate boy
Que nací para el amor	that I was born for love
Este coche me ha estropeado	this car messed me up
Para las pilas señor	for the batteries sir
Ya me duele la cabeza	My head hurts now

[17] Brill. *Music of Latin America and the Caribbean* 139.
[18] Ibid.

Tengo estropeado un piñón	I have a damaged pinion
Y si sigo en este coche	And if I'm still in this car
Voy a perder un pulmón	I'm going to lose a lung
Cochero, pare, pare cochero	Coachman, stop, stop coachman
Cochero, pare, pare cochero	Coachman, stop, stop coachman

Table 3: Lyrics: Pare Cochero

Music Example 6: Lead Sheet: Pare Cochero[19]

Brazilian Chôro

The Brazilian *chôro* is an intriguing, imaginative, and beautiful music. This musical genre, born in mid-nineteenth-century Rio de Janeiro, "symbolizes Brazilianness because it is

[19] Chuck Sher. *The Latin Real Book* (Petaluma: Sher Music Co., 1997), 405.

among the first distinctively Brazilian ways of composing and playing instrumental music."[20] Like the national dish feijoada, where a lot of different ingredients are thrown in to make the stew, *chôro* has its roots in African syncopated rhythms and European dance forms, including the Afro-Brazilian *lundú*, the Cuban *habanera*, and the European polka, creating a unique style. The polka arrived in Rio de Janeiro around 1845[21], a time when social dances were shifting away from group dances to paired dances. The melancholy way Brazilian musicians phrased polka melodies as well as the low-register guitar countermelodies led to the term *chôro*, referring to weeping ("chorar" means "to cry"). Traditionally, the common instrumentation included a solo flute providing ornamented melodies, two guitars and cavaquinho providing improvised accompaniment and melodic counterpoint, and percussion, usually pandeiro, providing the rhythmic background of syncopated sixteenth notes aligned with the solo melody.

Beginning in the 1870s and 1880s, a group of composers and performers in Rio de Janeiro began adding *chôros* to their repertoire of polkas, tangos, and *maxixes*, and pieces with the title "*chôro*" began to appear. This group included the flutist Joaquim Antônio Callado (1848-1880), the pianist Chiquinha Gonzaga (1847-1935), the pianist Ernesto Nazareth (1963-1934), and the clarinetist and saxophonist Anacleto de Medeiros (1866-1907). Before the jazz band instrumentation came into use in the 1920s and while *samba* was still emerging, *chôro* groups provided much of the music heard in cafés and private parties.[22] In addition to intimate *rodas de chôro* (*chôro* circles), *chôro* groups appeared in concert halls throughout Brazil and in televised performances. Sound recordings began in the 1920s.[23]

---

[20] Murphy, *Music in Brazil:* 29.
[21] Murphy, *Music in Brazil:* 30.
[22] Mike Marshall, *Brazilian Chôros, Second Edition*. (Oakland: Adventure Music Publishing, 2014), 17.
[23] Murphy, *Music in Brazil,* 29.

Though the *chôro* genre is usually instrumental, some compositions include lyrics. *Chôros* typically have three sections with modulations between them, and use the European rondo form, in which the first theme returns in alternation with contrasting themes. As previously stated, the improvisatory nature of *chôro* mirrors that of North American jazz, and virtuosity is a hallmark of the style. *Chôro* and jazz have shared characteristics for two reasons. First, they arose from similar conditions, as musicians in the United States and Brazil, many of them African American or Afro-Brazilian, respectively, played European genres such as marches and polkas with more rhythmic energy and incorporated improvisation into their performances. In both genres, musicians who learned music by ear and incorporated improvisation into their playing interacted with those who read music notation. Second, *chôro* musicians have used elements of jazz style and instrumentation in their interpretations of *chôro*.

Tico-Tico No Fubá (Zequinha Abreu) (1917)

Made famous by Carmen Miranda, *Tico-Tico No Fubá* ("the crown sparrow in the cornmeal") became the most renowned and performed Brazilian song in the whole world, partially thanks to the North American movie *Saludos Amigos*, in which Miranda starred. The origin of the name of this famous *chôro* is odd. In one evening of 1917, at a dance held at the Grêmio Literário e Recreativo of his hometown, Zequinha told the musicians of the orchestra that he wanted to try a brand-new composition (an early draft) and asked them to follow him. He then started to play *Tico-Tico* on the piano, and the highly experienced orchestra followed him, improvising. Noticing the enthusiasm of the dancers, Zequinha said to the orchestra: "It looks like a crown sparrow in the bran." During the break, he told the musicians: "All right, it worked, now we must get a name for the song," to which a bass player replied: "But you've already given

it a name! The crown sparrow in the bran!" (Tico-Tico no farelo). Later, for euphonic and rhythmic reasons, it became "The crown sparrow in the cornmeal" (Tico-Tico no Fubá).[24]

Pixinguinha

The flutist and saxophonist Alfredo da Rocha Vianna Jr. (1897–1973), more commonly known as Pixinguinha, is arguably the most influential composer in the preservation of *chôro* music during the twentieth century. His compositions form the core of the *chôro* repertoire. Pixinguinha was an Afro-Brazilian composer and instrumentalist who revolutionized counterpoint in *chôros* and *samba*. In 1964, historian and musicologist Ary Vasconcellos wrote in his classic *Panorama da Música Popular Brasileira*, "If you have 15 volumes to talk about all Brazilian popular music, you can be sure that it's too little. But if you have only enough space for one word, not everything is lost; write quickly: Pixinguinha."[25] After all, Vasconcellos continued, "What other name, besides Pixinguinha, an instrumentalist, composer, orchestrator, conductor, and all this in brilliant form, could really better represent Brazilian popular music of all time?"[26] Pixinguinha was not only wildly popular, but also well-respected among white erudite music critics of the era. He is also credited, though controversially, with being one of the first to incorporate influences from jazz into Brazilian popular music.

In the 1920s, Pixinguinha began to record with saxophone, rather than flute. As his hands began to tremble in the 1930s and 1940s, Pixinguinha switched permanently to saxophone. Along with this change, he also incorporated the trumpet and trombone into his arrangements, arguably due to influences from North American jazz, in part since these changes came after an

[24] Ary Vasconcelos, *Panorama da Música Popular Brasileira na Belle Époque* (Rio de Janeiro: Livraria Sant'Anna, 1977).
[25] Ibid.
[26] Ibid.

international music exposition in Rio de Janeiro in 1922 and Pixinguinha's visit to Argentina from 1922-1923.

In the 1920s, with his group Os Oito Batutas, Pixinguinha toured internationally and helped to raise awareness of Brazilian music at a time when other new United States music genres, such as jazz, enjoyed ever-increasing popularity in Europe. Some white Brazilians expressed opposition to the group's trips because they did not want Brazil to be represented abroad by Black musicians or influenced by jazz. The recordings Pixinguinha's group made in 1928-1932 are significant because his arrangements blended horns of the jazz band with Brazilian string and percussion instruments to create a distinctly Brazilian orchestral language.[27]

Cochichando (Pixinguinha, João de Barro, and Alberto Ribeiro) (1944)

Translation: "Whispering"

A section	D-minor, descending 3rds motif, frequent melodic use of the *lundú* rhythm.
B section	F-major with a pattern of melodic suspensions.
C section	D-major with harmonic sequence of 5ths (mm. 40-43).

Table 4: Form: Cochichando

Naquele Tempo (Pixinguinha and Benedito Lacerda) (1947)

Translation: "In That Time"

This slow *chôro* is presumably one of Pixinguinha's oldest *chôros.*

A section	D-minor with simple, repetitive harmonic progressions and winding melody.
B section	F-major with quirky and unpredictable melodic lines and rare triplets.
C section	D-major with a simple melody, allowing for rhythmic and comping creativity.

Table 5: Form: Naquele Tempo

[27] Murphy, *Music in Brazil:* 32.

Cheguei (Pixinguinha and Benedito Lacerda) (1938)

Translation: "I've Arrived"

This *chôro* is one of the best-known works by Pixinguinha.

A section	F-major with melodic emphasis on the second 16th-note of each bar, consistent with the general *chôro* groove from the *lundú* rhythm.
B section	D-minor with contrary motion between falling, arpeggiated melody and rising, unhurried counterpoint line.
C section	Bb-major with slightly adventurous harmonic progressions and restless activity between the melody and counterpoint.

Table 6: Form: Cheguei

Carinhoso (Pixinguinha and Benedito Lacerda) (1917)

Translated to "Tenderly Loving," *Carinhoso* has stood the test of time with unrequited love as the theme. Pixinguinha composed his most well-known *chôro* in 1917 at the age of 19. The composer originally identified the work as a "slow polka" since it didn't follow the traditional three-part *chôro* model of the time. Embarrassed and facing a pessimistic initial reception, he set aside *Carinhoso* for over ten years. Later, in the late 1960s, Pixinguinha said if he were to classify the song again, he would call it a "slow *chôro*."[28] *Carinhoso* was first released in December 1928 by the Orquestra Típica Pixinguinha-Donga. The song would go on to become "the song of the twentieth century," when Braguinha (Carlos Alberto Ferreira Braga, also known as João de Barro) composed the lyrics in 1936, upon request by the actress and singer Heloísa Helena. Helena wanted a new song to perform with the show *Parada das Maravilhas*, and she suggested that Braguinha add lyrics to *Carinhoso*. Braguinha agreed, and he immediately went to see Pixinguinha play *Carinhoso* at the dance hall El Eldorado. That same

[28] Jairo Severiano, *Yes, nós temos Braguinha* (Rio de Janeiro: Martins Fontes/FUNARTE, 1987).

night, he hurriedly wrote lyrics for the song that went on to become perhaps the best-known and one of the ten most recorded Música Popular Brasileira (MPB) songs of all time.[29]

Meu coração	My heart,
Não sei por que	I don't know why
Bate feliz	Beats happily
Quando te vê	When it sees you
E os meus olhos ficam sorrindo	And my eyes can't stop smiling
E pelas ruas vão te seguindo	And, through the streets, they go on following you
Mas mesmo assim	But even so
Foges de mim	You avoid me
Ah! se tu soubesses como eu sou tão carinhoso	Ah, if you only knew how loving I am
E o muito e muito que te quero	And just how much I want you
E como é sincero meu amor	And how sincere my love is
Eu sei que tu não fugirias mais de mim	I know you wouldn't run from me anymore
Vem, vem, vem, vem	Come, come, come, come…
Vem sentir o calor dos lábios meus	Come feel the warmth of my lips
À procura dos teus	Seeking yours
Vem matar esta paixão	Come quench this passion
Que me devora o coração	Which devours my heart
E só assim, então	And only then

[29] Ibid.

Serei feliz, bem feliz	Will I be happy – very happy

Table 7: Lyrics: Carinhoso

Um a Zero (Pixinguinha) (1919)

Translated to "1 - 0," this *chôro* was composed in honor of Brazil's victory over the Uruguayan national team in the 1919 South American championship.

A section	C-major, highly syncopated main theme that ventures on metrical displacement.
B section	G-major, demands stamina, agility, and flexibility from the flutist.

Table 8: Form: Um a Zero

Chapter 3: Brazilian Classical: Twentieth Century & Beyond

Radamés Gnattali: Sonatina for Flute and Guitar (1964)

I. Cantando con simplicidade

II. Adagio: Espressivo e poco Rubato

III. Movido

Radamés Gnattali (1906–1988) belongs to the third generation of Brazilian state-sponsored nationalist composers. He was born on January 27, 1906, in Porto Alegre, nineteen years after his contemporary Heitor Villa-Lobos. Over fifty years of work, Gnattali has contributed a vast and wide-ranging musical output. He composed equally well in classical and popular music genres. In addition to symphonies, string quartets, and twenty-six concerti for different instruments and innumerable solo pieces and songs, his works include an important cycle of fourteen compositions, the *Brazilianas*, written for different instrumental combinations and modeled after the *Chôros* and the *Bachianas* by Villa-Lobos. Apart from the solo pieces, he also composed six concerti for guitar and orchestra and several chamber works with guitar.

For many years Gnattali served as the composer and conductor for the National Radio Orchestra in Rio de Janeiro where most of the best instrumentalists were his colleagues and friends. His position was similar to that of a court composer; he was asked to compose for different occasions and for whichever musicians happened to be available. For each composition, he would keep in mind the technical and musical characteristics of the musicians for whom the pieces were intended. Stylistically, Gnattali was committed to nationalist ideology. When asked in the mid-1960s to include a work of his in a series of concerts at the Museum of Modern Art in Rio de Janeiro, he flatly refused when he found out the other featured composers would be Webern and Stockhausen. According to his own program notes for his Sonatina for Flute and

Guitar (1959), “He did not have the burning sense of mission nor the ambition of Villa-Lobos which would have made him see an opportunity of having his own compositions performed along those of the European *avant garde*.”

The vast territorial expanse of Brazil, the multiplicity and exuberance of musical material, and the generosity of emotion and intense musicality of his country’s people inspired Gnattali. He did not need anything else. Gnattali’s work raises questions not only about the boundaries between “classical” and “popular” music but about the concept of “Brazilian music” more broadly. He worked in a context that was defined by profound concerns with national identity, or “Brazilianness” (Brasilidade). During the 1930s and 1940s, intellectuals and artists in Brazil sought to distinguish their culture from the cultures of Argentina, Portugal, and the United States. Rádio Nacional was a powerful state-sponsored instrument in fashioning a nationalist consciousness through its popular music programming; a rival station, far less popular, was Rádio MES, which focused on classical music broadcasts. The achievement of Gnattali and his colleagues at Rádio Nacional, the historian Bryan McCann argues, was to present “Afro-Brazilian popular music not as mere entertainment but as both a sophisticated artistic form deserving the highest orchestral standards and as a repository of a national cultural essence.”[30]

Significantly, Brazilian classical composers such as Heitor Villa-Lobos, Francisco Mignone, César Guerra-Peixe, and Radamés Gnattali, to name a few, understood and incorporated popular Brazilian traditions. In his own words, Gnattali states, “I was never frustrated to write and play popular music. It gives me great pleasure and I really like it. I enjoyed the simple opportunity to mingle with Pixinguinha, a fabulous guy, with Garoto, Dino [Horondino José da Silva], João [João da Baiana], Jacob [Jacob do Bandolim], all excellent

---

[30] Bryan McCann, *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil* (Durham: Duke University Press, 2004), 34.

musicians. If I had gone to Europe, maybe I could have become a great pianist – I believe I was qualified – but then I would never have become a Brazilian composer."[31]

In the 1960s, the Brazilian public had less interest in *chôro* music. In response, a core group of players, including the composer Radamés Gnattali, continued to cultivate it in private *rodas de chôro* (*chôro* circles). In the 1970s, a revival of interest in *chôro* began that has continued to the present. Gnattali was at the forefront of efforts to present *chôro* on an equal basis with traditional Western European classical music. He formed the Camerata Carioca, a chamber group active from 1979 to 1985, to perform *chôros* and arrangements of classical works in "concert programs that included *Tributo a Jacob do Bandolim*, *Vivaldi & Pixinguinha*, *Uma Rosa para Pixinguinha*, and the LP *Tocar*."[32]

In his Sonatina for Flute and Guitar (1959), Gnattali displays his interest in fusing the European classical tradition with folk and popular styles. The work has clear links to the classical tradition, European modernism, and jazz with an exploration of duo sonata textures and chromatic harmonic language. A flute-dominated texture, supported by colorful and sometimes pungent jazz-influenced harmonies, especially in the first movement, "Cantando com simplicidade (allegro moderato)," gives way in certain passages to close imitation of melodic and rhythmic motives between the voices. The chromatic sonorities are shifting, even protean in character. The harmonic colors in the second movement, "Espressivo e poco Rubato (Adagio)," occasionally have an impressionistic quality with melodic lyricism. The final movement, "Movido," is a virtuosic tour de force for the flute, like a nimble jazz improvisation. Here, lively Afro-Brazilian dance rhythms alternate with more abstract interludes and rhapsodic, lyrical

[31] "Speak out, maestro - Radamés Gnattali," accessed April 21, 2022, https://radamesgnattali.com.br/speak-out-maestro/?lang=en.
[32] Murphy, *Music in Brazil:* 34.

moments; this construction of individual movements out of strongly contrasting sections is also characteristic of Gnattali's music.

M. Camargo Guarnieri: Sonatina (1947)

I. Allegro

II. Melancolico

III. Saltitante

The son of a barber in the Brazilian city of São Paulo, Mozart Camargo Guarnieri (1907-1993) was the most important Brazilian composer next to Villa-Lobos. He worked as a gigging pianist for silent films, providing private lessons in composition. A scholarship enabled him to study with Charles Koechlin (1867-1950) in Paris, where he met several leading figures in musical life. In 1939, the outbreak of war compelled him to return to Brazil, where he continued his career as a conductor and composer, a strong advocate of music derived from the varied folk material of his country. Upon his return to Brazil, he became the principal conductor of the São Paulo Symphony Orchestra. He was a co-founding life member of the Brazilian Academy of Music in 1945, and he later became honorary president of that institution. In 1950, Guarnieri wrote an open letter condemning the recent alliance of Brazilian composers who followed the dodecaphonic techniques of Schoenberg. In reaction to the serialist movement in Brazil, Guarnieri created a new Brazilian nationalist school with the ideals of using traditional Brazilian music in classical forms. He wanted to encourage young composers to value the same nationalistic aesthetics he had learned from the Brazilian modernist poet and music critic, Mario de Andrade. A notable nationalist trait of twentieth-century Brazil, the state government determined which music traditions and groups best represented "Brasilidade" (Brazilianness), often resulting in the marginalization of Afro-Brazilian culture.

Camargo Guarnieri's catalog of works represents a legacy of incalculable worth for Brazilian culture, as has his influence as a teacher on several generations of younger composers. Many of his works display striking contrasts between potent rhythm, dense and emotionally charged soundscapes, and melodies full of Brazilian inspiration. His 1947 Sonatina for flute and piano, while not in the standard flute canon, is significant in modern flute literature because of the challenging technical demands and rhythmic vivacity. Although Guarnieri uses primarily Western European harmonies and forms in the construction of his works, his flute compositions have an unmistakable Brazilian character. Guarnieri incorporates stylized idiomatic elements into his compositions. He uses Afro-Brazilian syncopated dance rhythms or the *tresillo* rhythm in nearly every measure of his flute compositions. He frequently writes rhythmic ostinati in his accompaniments, a characteristic of Brazilian popular music. In the Sonatina, Guarnieri devotes the left hand of the piano to a rhythmic ostinato and uses the right hand melodically. Like his *Improvisations* for solo flute, the Sonatina uses metrical ambiguity in each movement. Guarnieri achieves this ambiguity through frequent meter changes, syncopations, and rhythmic ties across important beats. Also, Guarnieri creates the themes in each movement through thematic development of motives from the first few measures. Each movement also has several melodic sequences. At the end of each movement, the first section returns after a contrasting section. Guarnieri uses more Afro-Brazilian rhythms and melodic devices in this piece than his other flute works.

The slow, lyrical second movement, "Melancolico," contrasts greatly with the first movement. Guarnieri uses hemiola throughout the movement within a polyphonic and sparse texture. The piano harmonies are simple and contain expressive, melancholic non-harmonic tones. The predominant tonality is E-minor with modal and chromatic alterations. A unifying

feature of this movement is the lilting rhythmic ostinato in the left hand of the piano. The lyrical first theme begins in the right hand of the piano. Guarnieri repeats several melodic notes in the melody, creating both an insistent expressiveness and an allusion to popular Brazilian music. Traditionally, Brazilian love song composers used repeated notes in the melody to bring more attention to the text. In the coda, Guarnieri draws upon the rising scale motive from m.9. In mm. 74-75, the flute line descends chromatically while the piano restates the first two measures of the theme. The flute responds with the chromatic alteration of the first theme before sustaining its final E-natural note. The piano's final harmony contains three stacked open fifths, E-B, G-D, and A-E. In this final chord, Guarnieri represents the notes of open guitar strings in a final idiomatic statement.

Throughout the third movement, "Saltitante (jumpy)," Guarnieri uses idiomatic elements from Brazilian music. He crafts a perpetual sixteenth-note motion (*moto perpetuo*) in a quick tempo. This dance-like rhythmic drive suggests Afro-Brazilian urban dances. Again, Guarnieri often writes repeated notes in the melody, a characteristic of modern Brazilian popular music. Other idiomatic elements in this movement include melodic sequences, rhythmic ostinati in the accompaniment, syncopations, and melodic variations. The meter is predominantly simple duple, but Guarnieri inserts more complex meters throughout the movement such as 3/8, 5/8, and 9/16. He varies phrase repetitions melodically, harmonically, and rhythmically. The piano left-hand accents the *tresillo* rhythm throughout the movement. In the coda, Guarnieri draws upon themes from both the "A" and "B" sections.

Clarice Assad: Tríptico (2020)

I. Espirais (Spirals)

II. Um lugar Sereno (A Quiet Place)

III. Rio, 1991

A powerful communicator renowned for her musical scope and versatility, Brazilian American Clarice Assad (b. 1978–) is a significant artistic voice in the classical, global music, pop, and jazz genres. A Grammy-nominated composer, celebrated pianist, and inventive vocalist, she is renowned for her evocative colors, rich textures, and diverse stylistic range. As an innovator, she has presented her award-winning VOXploration podcast series, discussing music creation, songwriting, and improvisation, throughout the United States, Brazil, Europe, and the Middle East. With her artistic talents sought after by artists and organizations worldwide, this multi-talented musician continues to attract new audiences both onstage and off. Born in Rio de Janeiro, Clarice Assad is one of the most widely performed Brazilian classical music composers of her generation.

Clarice Assad's recent composition for flute and guitar is a wonderful and serious contribution to the repertoire. *Tríptico (Triptych)* is a three-movement suite commissioned by flutist Amalia Tortajada and guitarist Andrea González Caballero, inspired by popular Brazilian rhythmic concepts such as *frevo*, *chôro*, and *canção* (song). The first movement, "Espirais (Spirals)," alludes to *frevo*'s vibrant musical style. Contrastingly, the second movement, "Um lugar Sereno (A Quiet Place)," is a soothing, simple *canção* (song). The final movement, "Rio, 1991," is the development of an eight-measure *chôro* melody that Assad began composing while still an adolescent living in Rio de Janeiro, Brazil. Thanks to the incentive of this commission, Assad later completed the *chôro* musical material. Tortajada and Caballero's musicianship and

excitement for her work motivated Assad to travel back in time and rescue some of her fondest and oldest memories of her native country.

The first movement, "Espirais (Spirals)," contains a romantic improvisatory introduction full of extended harmonies with a constantly veiled key-center around D-major. The adventurous main theme contains hemiolas, a surprising 5/8 section, accented syncopations, chromatic harmonies, grooving ostinati, sequential developments in phrases, and soloistic motifs regularly exchanged between the flute and guitar. The second movement, "Um lugar Sereno (A Quiet Place)," presents an A-major melody grounded with a hemiola framework, ternary form, and rich harmonies in the guitar. The final movement, "Rio, 1991," is a lively A-major Brazilian dance centered around the *tresillo*, *baião,* and *lundú* rhythms with percussive grooves, subito dynamics, extended harmonies, chromatic voice-leading, and a dynamic 7/16 improvisatory beatbox flute section.

Júlio Medaglia: Suite popular brasileira (1993)

I. Chôro

II. Baião

III. Seresta

IV. Frevo

Júlio Medaglia (b. 1938–) is a Brazilian composer, arranger, and conductor. Born in São Paulo, he studied theory and conducting with Hans-Joachim Koellreutter. He continued his studies at the Musikhochschule in Freiburg, Germany, and privately with Pierre Boulez, Karlheinz Stockhausen, and Sir John Barbirolli, with whom he worked as an assistant conductor. After his return to Brazil in 1966, he established a solid reputation as a conductor, eventually working with all the major orchestras in the country, in addition to launching his career as an

arranger and composer for film and theater. In 1970, Medaglia worked with conductor Gunther Schuller in the United States and returned for another period of study in Germany, during which period he produced several arrangements of Brazilian popular music and composed more than one hundred scores for German television movies.

Returning to Brazil in 1974, he worked with several musical and cultural institutions in the country, and he contributed the soundtrack for hundreds of Brazilian movies, plays, and television programs. Among the institutions that he has directed are the Teatro Municipal in Rio de Janeiro, the Orquestra Sinfônica do Teatro Municipal in Brasília, and the Festival de Inverno de Campos do Jordão in São Paulo. In 1991, the City Theater of Rio de Janeiro, fashioned after the Parisian Opera House, celebrated a reopening after four years of restoration. In honor of this occasion, and because of Wolfgang Amadeus Mozart's birthday celebration, the theater invited the members of the Berlin Philharmonic Wind Quintet as soloists of the Symphonia Orchestra of Rio de Janeiro.

The quintet met Júlio Medaglia during the ensemble's first tour to Brazil. The members showed interest in the charm and virtuosity of Brazilian instrumental music and asked Medaglia about names and composers of this type of music. He decided to write a specific idiomatic piece for them. As a result of the encounter, Medaglia composed the virtuosic *Chôro em Berlin*, which served as an encore at the remaining concerts on the quintet's tour. He later wrote three additional pieces with Brazilian rhythmic elements to create a suite, featuring various Brazilian dance forms. The pieces by Júlio Medaglia trace their origins back to Afro-Brazilian folklore and are transcriptions for wind quintet. Unsurprisingly, Medaglia dedicates his *Suite popular brasileira* to the Berlin Philharmonic Wind Quintet.

The first movement, "Chôro," grabs the audience with a spirited homophonous introduction before leading into a virtuosic and chromatic "A" section main theme in the flute and clarinet. Keeping with the *chôro* genre's idiosyncratic characteristics, Medaglia includes counterpoint material in the oboe and bassoon during sustained melody notes. A rhythmic ostinato in the horn complements and completes the ensemble roles. In the "B" section, the clarinet takes charge with flourishing sequential arpeggios as the rest of the ensemble participates in a call-and-response fashion with syncopated *lundú* rhythms. The character of the movement mimics that of American ragtime, however, *chôro* music has double syncopation (melody and bass) while traditional ragtime typically only has syncopation in the melody with an unsyncopated bass line.

The second movement, "Baião," is a traditional Brazilian dance rhythm from the Northeast, part of the *forro* genre. The horn and bassoon lead the groove as the melody passes from the solo flute to the oboe and clarinet duo amongst modal harmonies and chromatic voice leading. A contrasting "B" lento section eventually leads us back to the "A" section dance party. The third movement, "Seresta," captures the nostalgic and amorous atmosphere of the serenade in Brazil with tempo variations that are typical of the *seresta* tradition. The movement alternates between a lively waltz with metrical ambiguity and a sentimental, sequential, and expressive melody. The final movement, "Frevo," is a Brazilian dance full of deep knee-bends, kicks, and whirls. The quintet creates their own Brazilian carnival atmosphere with fast, chromatic, and scalar passagework and homophonous rhythmic hits. Extended syncopated phrases create excitement and tension as the ensemble maintains the groove with ever-growing complexity (ex: mm. 28-31) to a frenetic, festive finish.

Chapter 4: Valerie Coleman: Exploring the Americas (Brazil, Cuba, United States)

Valerie Coleman-Page (b. 1970–) is an internationally acclaimed, Grammy-nominated flutist and composer. She is an alumna of Chamber Music Society of Lincoln Center CMS Two Fellowship program, laureate of Concert Artist Guild competition, and is the creator of the Imani Winds ensemble. Listed as "one of the Top 35 Women Composers" in the *Washington Post*, Valerie has recently become the first African American woman to be commissioned by the Philadelphia Orchestra, and has received the Herb Alpert Awards Ragdale Prize, Van Lier Fellowship, MAPFund, and ASCAP Honors Award, among others. Chamber Music America listed her work, *UMOJA*, as one of the "Top 101 Great American Ensemble Works." She received multiple commissions from Carnegie Hall and others including: The Philadelphia Orchestra, Orpheus Chamber Orchestra, Americans Composers Orchestra, Collegiate Band Directors National Association, Chamber Music Northwest, National Flute Association, and Hartford Symphony Orchestra. Valerie is a highly sought-after recitalist and clinician with a reputation of transformative skill.

Amazonia (2020)

Amazonia commemorates the forest known as the "lungs of the earth," and is a poem that describes its natural beauty that progressively becomes destroyed, as the dark aspects of human nature intrude upon its vitality. The work begins at "Sunrise" with the sounds of nocturnal animals (e.g., frogs and insects) and leaves moving erratically throughout the foliage. Tree frogs, tamarin monkeys, and macaws sing their sounds, while drops of dew fall from the leaves and provide a raindrop-esque motif throughout the first part of the work. The opening motif in the flute gives a fragmented taste of the grooves and rhythms found in Brazilian music.

As the *Amazonia* scene is set, a simple melody emerges, representing the carefree children of the Amazon innocently playing throughout the jungle and river, immune to the dangers that lurk around them. The melody is a sweet dance that turns to a more mature stance that describes the peaceful pride of the tribal adults. They live an intentional way of life that is unimpeded by technology and urban landscape, greed, and crime. Following a brief flute cadenza, the section ends with a still life "Sunset" of reds, oranges, and yellows.

As the work unfolds, darker elements soon cloud the landscape, in a section called, "Menacing." The piano ominously marks the entrance of poachers and mercenaries into the rainforest, with an aggressive yet stealthy march. They proceed to drive out the tribes from the forest through intimidation and assault. Here the flute becomes the aggressor as its lower register articulates the word "fire" in Morse code as an impending signal to the burnings that will soon occur. Elements of *samba* emerge within the "Più Mosso" section (m. 180) as the piano performs a macabre dance that symbolizes the greed of corporate interests. They circle the forest like vultures, ready to feast on the defenseless. Shouts, runs, and anger precede the start of fire trickling through the rainforest, signified by a single note shared between the flute and piano that chromatically undulates and becomes more intense as the fires build and consume. *Amazonia* ends in an intense panic of shrieks and screams. As the fires in the Amazon rainforest have decimated thousands of acres, Coleman intends this work to memorialize what was once a natural wonder, undisturbed by the greed of man.

Portraits of Langston (2007)

I. Prelude: Helen Keller

II. Danse Africaine

III. Le Grand Duc Mambo

IV. Silver Rain

V. Jazz Band in a Parisian Cabaret

VI. Harlem's Summer Night

A new era for African Americans began in the early 1900s with the Harlem Renaissance. For the first time in United States history, the disciplines of visual art, music, and literature simultaneously took a turn to celebrate African American culture. Langston Hughes stood in the center of that cultural explosion, and like many African American artists who lived in Harlem, Hughes had dreams of living in Europe, living a life unfettered from segregation.

Portraits of Langston is a suite in six short movements and Coleman's take on Hughes' poetic memories of Harlem and Europe (mainly Paris). These movements can be performed separately or in its entirety. Coleman chooses Hughes not because of who he is in literature, but because he was in fact, an "eye-witness" to legends born. His poems are so descriptive of the era, with references to settings and individuals that influenced him: Josephine Baker, Helen Keller, the music of Harlem jazz clubs, and the nightlife of Parisian cabarets. Coleman states: "The imagery of what Hughes provides gives me quite a historical palette that inspires me to illustrate a work truly unique to duo repertoire." Stylistically, this work incorporates many different elements that are translated into woodwind technique: the stride piano technique, big band swing, cabaret music, *mambo*, African drumming, and even traditional spirituals. Each movement is a musical sketch of selected (and lesser known) poems from Langston Hughes' vast library. "Le Grand Duc Mambo" is the only exception. It is a musical sketch of the Le Grand Du

jazz club in the scandalous red-light district of Montmartre, where Hughes worked as a busboy for twenty-five cents a night. Coleman recommends that poetry for each movement is read prior to their performance by either a guest speaker of the performers themselves. For “Le Grand Duc Mambo” movement, she suggests reading the humorous short story “One night, there was a terrible fight at the Grand Duc” from Hughes’ personal memoir *From the Big Sea*.

Coleman’s *Portraits of Langston* was commissioned by the Flute/Clarinet Duos Consortium and received its world-premiere recording by the McGill/McHale Trio, an international all-star ensemble of flute, clarinet, and piano.

Santería

Lucumí/Santería music and dance has been a major source of Caribbean music for centuries. Central to Santería are the orishas, ancestral deities whose origins can be traced to West Africa, where they are still very much worshiped today. Over time, enslaved Africans saw Yoruba faith and Christian beliefs become one: practitioners simultaneously (and sincerely) prayed to both the African orisha and the equivalent Christian saint. Conversely, feast day celebrations honored a specific saint, but also his or her equivalent orisha. The European and African belief systems thus melded into one syncretic religion.

Santería relies heavily on dancing and music, and particularly on drumming traditions that are specific to various rites. The sacred *batá* drums, double-headed hourglass-shaped drums, are the heart of the rituals and possess a spiritual force, known as *aña*, to communicate with the spirits. The three drums produce six distinct sounds that are used to recreate African tonal languages, including prominently that of the Yoruba. A chorus of singers chant call-and-response liturgical songs over complex interlocking rhythmic patterns.[33]

---

[33] Brill. *Music of Latin America and the Caribbean* 132.

Rumba has its roots in Bantú fertility rites from Central Africa. It was traditionally performed with drums and claves on sugar plantations on the western side of Cuba. Variations of the *rumba* include the *yambú*, a slow dance for couples; the *columbia*, a dynamic dance for men designed to show off manly attributes; and the *guaguancó*, an intensely suggestive dance that involves male pelvic thrusts called *vacunao* ("vaccination," symbolizing sexual penetration), while the female dancer performs the *botao* ("rejection"), defending her honor by using her skirt to prevent her partner from getting too close.[34] By the 1930s various *rumba* bands began popularizing the dance across the island, often in nightclubs and cabarets. Soon thereafter, the *rumba* was introduced to the United States and became popular worldwide. In its new international incarnation, it became infused with jazz and popular elements to eventually become an important ballroom dance.

Afro-Cuban Concerto for Woodwind Quintet (2001)

I. Afro

II. Vocalise

III. Danza

The *Afro-Cuban Concerto for Woodwind Quintet* is a work that focuses on Afro-Cuban rhythms, the feel of Santería worship, and the virtuosity of woodwind instruments. Santería worship has its origins in the Caribbean and is based on the Bantu and Yoruba beliefs of West Africa combined with elements of Roman Catholicism. In her program notes, Coleman states: "Often mistaken for a 'neo-classic' work due to its harmonic structure, the essence within the concerto is purely African and Cuban. All African-derived music has a basic structure from

[34] Brill. *Music of Latin America and the Caribbean* 133.

which all music from every genre (including classical) has benefitted." The feel of spirituality, passion, and rhythmic precisions brings the essence of Afro-Cuban music to life in this piece.

As with virtually all of Valerie Coleman's works, the composer encourages performers to improvise when they have solos (within the Afro-Cuban vernacular for this work) and embellish "when the mood hits." For the first movement, "Afro," the introduction represents the collective voice of worshippers within the Santería religion. The introduction (played by the oboe and horn) is a call to worship, followed by the traditional *bembé* (or 6/8) clave ostinato. The clave is the root of this movement and continues throughout the entire piece, overt or implied. At different times, each member within the ensemble takes a short solo that demonstrates a sense of improvisation over the constant clave.

Music Example 7: Bembé (or 6/8) Clave Rhythm

The Yoruba believe themselves descended from goddesses and gods, from an ancient spiritual capital, Ile-Ife. They show their special concern for the properties of right living through their worship of major goddesses and gods, each essentially a unique manifestation of life force. These important deities bear the name of orishas, which are the divinities of Yoruba people. Each orisha requires special worship, song, and sacrifice. Afro-descendants in the Americas have kept these deities alive in the world-reality of the Yoruba through conscious masking of them behind Catholic saints and related social-ritual performances. Catholicism, with its numerous patron saints, has made the masking possible. Since the Portuguese and Spanish were Catholic

and major enslavers of Yoruba elite as prisoners, the faith tradition survived virtually intact, at least at the core.[35]

[35] Karade, *Handbook of Yoruba Religious Concepts*, 5).

Oriṣa	Attributes
Obatala	Creator of Human Form, Elder of the Oriṣa, Wisdom, Purity, Morality, Strategy, High Intelligence, Peace-maker, Father, God of the White Cloth, Silver.
Elegba	Messenger of the Oriṣa, Courier of Offerings and Sacrifices, Policeman of the Yoruba Cosmology, Guardian of the Crossroads, Holder of Aṣe (Power) among the Oriṣa, Laterite Sone.
Ogun	Oriṣa of Iron, War, Creator of Civilizations, Courage, Strength, Justice and Oaths, Executioner, Path Maker, Force, Stabilization, Security, Protection, Vehicles and Tools.
Yemoja	Motherhood, Mother of Waters, Family, Sexuality, Sorcery, Primal Waters, Nurturer.
Oṣun	Sensuality, Fine Arts and Humanities, Love, Beauty, Graciousness, Gracefulness, Money, Sorcery, Luxury, Brass, God, Cowrie, Rivers, Intuition, Divination.
Ṣango	Kingly, Stately, Orator, Sorcery, Virility, Dance, Music (Drums), Masculinity, Business, Fire, Lightning, Stones, Protector/Warrior, Magnetism.

Oya	Tempest, Guardian of the Cemetery, Winds of Change, Warrior, Hurricanes, Storms, Death, Progression.

Table 9: The seven major orishas and their attributes[36]

The "Vocalise" second movement begins as a prayer with the bassoon and horn blending a unison melody into a unique and soothing color. The *habanera* presents itself through a three-note motif (like the *tresillo*) that sustains the entire movement. The horn melody at the end of the work turns the prayer into a hot summer day in Havana.

Music Example 8: Tresillo Rhythm

In the Yoruba religion, *adura* (prayer) is very important. Making supplications to one's orisha is an essential part of Yoruba worship. Prayers to the divinities are for the purification and elevation of base human qualities. The highest form of prayer is that of the devotee asking for nothing except transcendence and protection.[37]

A powerful and brief tutti begins the third movement, "Danza," with the flute solo promising a percussive and wild feeling throughout the piece. We hear the *rumba* in its many variations amidst improvised sounding solos that give each wind instrument a spotlight, especially the bassoon. The last movement presents the biggest challenge for the woodwind

[36] Karade, *Handbook of Yoruba Religious Concepts*, 38.
[37] Karade, *Handbook of Yoruba Religious Concepts*, 56.

quintet, due to the quickness of the *rumba* and the music's demand for stability within layers upon layers of percussive rhythms. When stability is achieved, the repetitive rhythm takes on a life of its own, creating a spirited and scintillating dance.

Music Example 9: Rumba Clave rhythm

Conclusion

My performance dissertation programs demonstrate the unique attributes of the Brazilian *chôro*, Cuban *charanga*, and United States musical idioms (e.g., jazz) rooted in African struggle, sorrow, and success in the New World. Due to historical and ever-evolving hybridity between Latin America and the United States, the amount of mutual influence is incalculable on both macro and micro scales. European exploration, colonialism, slavery, international conflicts (e.g., the Spanish-American War), industrialization, and mass media distribution (e.g., print, radio, recording industry, and broadcast television) have enabled the Caribbean, specifically Cuba, to serve as a locus of transnational cultures for centuries since 1492. No music genre has existed in a vacuum, especially with the phenomenon of the "Latin Tinge" from the nineteenth century through the present.

The height of this American exchange, predominantly between Cuba and the United States and later including Brazil, includes the 1930s *rumba* craze, the 1940s origins of Latin jazz with popular big bands and orchestras, and the 1950s popularity of *mambos, chachachás*, and *bossa nova*. My research has enlightened me on the sheer impact of Black cultural expression in the New World, long regarded by white local and national elites as primitive, barbaric, and inconsequential. However, this expression has been crucial to the development of our modern American cultures. For my future career, I will continue to stretch my performance boundaries within Latin folk-popular genres and expand the classical music canon with works that display their undeniable influence and ingenuity.

Bibliography

Brill, Mark. *Music of Latin America and the Caribbean.* New York: Routledge, 2016.
The Music of Latin America and the Caribbean is the first text written on the rich musical heritage of this region, specifically for the non-music major. The text is arranged by region, focusing on major countries and regions (Mexico, Brazil, Peru, etc. in Latin America and Jamaica, the Virgin Islands, Haiti, etc. in the Caribbean). In each chapter, the author gives a complete history of the region's music, ranging from classical and classical-influenced styles to folk and popular music.

Díaz, Javier. *The Afro-Cuban Percussion Handbook.* New York: Javier Díaz, 2020.
The Afro-Cuban Handbook spotlights the history and notation on most of the traditional percussion genres of the Afro-Cuban cultural legacy. Written for the advanced player, its components unmask the mystery of Latin percussion and reveal these dynamic rhythms in full clarity. Percussion students of all types will benefit greatly from this method book for many years. Javier Diaz is a percussionist living in New York City. He has played with Diana Ross, Gladys Knight, Pedro Martinez, Sean Kingston, Edmar Castaneda, and the Ara Oko Folkloric Group. Mr. Diaz is well-versed in classical percussion and active with several orchestras and chamber music groups. He has lectured on Afro-Cuban percussion at The Juilliard School in New York, Paws Music Institute in Los Angeles, the Peabody Conservatory in Baltimore, and at New York University. He received his B.M. from the University of Southern California, Los Angeles and his M.M. from The Juilliard School, New York.

Fernandez, Raul. *From Afro-Cuban Rhythms to Latin Jazz.* Berkeley: University of California Press, 2006.
This book explores the complexity of Cuban dance music and the webs that connect it, musically and historically, to other Caribbean music, to *salsa*, and to Latin Jazz. Establishing a scholarly foundation for the study of this music, Raul A. Fernandez introduces a set of terms, definitions, and empirical information that allow for a broader, more informed discussion. He presents fascinating musical biographies of prominent performers: Cachao López, Mongo Santamaría, Armando Peraza, Patato Valdés, Francisco Aguabella, Cándido Camero, Chocolate Armenteros, and Celia Cruz. Based on interviews that the author conducted over a nine-year period, these profiles provide in-depth assessments of the musicians' substantial contributions to both Afro-Cuban music and Latin Jazz. In addition, Fernandez examines the links between Cuban music and other Caribbean music genres; analyzes the musical and poetic foundations of the Cuban *son* form; addresses the *salsa* phenomenon; and develops the aesthetic construct of *sabor*, central to Cuban music.

Gates, Jr., Henry Louis. *Black in Latin America.* New York: New York University Press, 2011.
Europeans shipped over 12.5 million enslaved Africans to the New World during the Middle Passage. While just over 11.0 million survived the arduous journey, only about 450,000 of them arrived in the United States. The rest, over 10.5 million, arrived in the Caribbean and Latin America. This astonishing fact changes our entire picture of the history of slavery in the Western hemisphere, and of its lasting cultural impact. These millions of Africans created new and vibrant cultures, magnificently compelling syntheses of various African, English, French, Portuguese, and Spanish influences.

Despite their great numbers, the cultural and social worlds that they created remain largely unknown to most Americans in the United States, except for certain popular, crossover musical forms. So, Henry Louis Gates, Jr. set out on a quest to discover how Latin Americans of African descent live now, and how the countries acknowledge—or deny—their African past. He explores the fact of race and how African ancestry presents itself in the multicultural worlds of the Caribbean and Latin America. Starting with the slave experience and extending to the present, Gates unveils the history of the African presence in six Latin American countries—Brazil, Cuba, the Dominican Republic, Haiti, Mexico, and Peru—through art, music, cuisine, dance, politics, and religion, but also the very palpable presence of anti-Black racism that has sometimes sought to keep the Black cultural presence from view.

Gnattali, Radamés. n.d. *Speak out, maestro - Radamés Gnattali.* Accessed April 21, 2022. https://radamesgnattali.com.br/speak-out-maestro/?lang=en.
This composer website contains a comprehensive list of interview excerpts regarding Gnattali's childhood, family, education, career, and influences.

Hannah-Jones, Nikole. *The 1619 Project: a new origin story.* New York: One World, 2021.
The New York Times Magazine's award-winning "1619 Project" issue reframed our understanding of American history by placing slavery and its continuing legacy at the center of our national narrative. This new book substantially expands on that work, weaving together eighteen essays that explore the legacy of slavery in present-day United States with thirty-six poems and works of fiction that illuminate key moments of oppression, struggle, and resistance. The essays show how the inheritance of 1619 reaches into every part of contemporary American society, from politics, music, diet, traffic, and citizenship to capitalism, religion, and our United States democracy itself. This is a book that speaks directly to our current times, contextualizing the systems of race and caste within which we operate today. It reveals long-glossed-over truths around our nation's founding and construction—and the way that the legacy of slavery did not end with emancipation but continues to shape contemporary American life.

Karade, Baba Ifa. *Handbook of Yoruba Religious Concepts.* Newburyport: Red Wheel/Weiser, 2020.
Most of the Africans who were enslaved and brought to the Americas were from the Yoruba nation of West Africa, an ancient and vast civilization. In the diaspora caused by the slave trade, the guiding concepts of the Yoruba spiritual tradition took root in Haiti, Puerto Rico, Cuba, Brazil, and the United States. In this accessible introduction, Baba Ifa Karade provides an overview of the Yoruba tradition and its influence in the Americas. He describes the sixteen orishas, or spirit gods, and demonstrates how to work with divination, use the energy centers of the body to internalize the teachings of Yoruba, and create a sacred place of worship.

Marshall, Mike. *Brazilian Chôros, Second Edition.* Oakland: Adventure Music Publishing, 2014.
Mike Marshall's vast knowledge, virtuosity and explorations of many musical styles has put him in the forefront of today's mandolin educators. This expanded edition of Mike's treatise on *chôro* music is an essential vehicle for any mandolinist or musician wishing to study this unique and wonderful style from Brazil. Many of the most dedicated *chôro* players have added their impressions on the wide variety of tunes.

McCann, Bryan. *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil.* Durham: Duke University Press, 2004.

"Hello, Hello Brazil" was the standard greeting Brazilian radio announcers of the 1930s used to welcome their audience into an expanding cultural marketplace. New genres like *samba* and repackaged older ones like *chôro* served as the currency in this marketplace, minted in the capital in Rio de Janeiro and circulated nationally by the burgeoning recording and broadcasting industries. Bryan McCann chronicles the flourishing of Brazilian popular music between the 1920s and the 1950s. Through analysis of the competing projects of composers, producers, bureaucrats, and fans, he shows that Brazilians alternately envisioned popular music as the foundation for a unified national culture and used it as a tool to probe racial and regional divisions.

McCann explores the links between the growth of the culture industry, rapid industrialization, and the rise and fall of Getúlio Vargas's Estado Novo dictatorship. He argues that these processes opened a window of opportunity for the creation of enduring cultural patterns and demonstrates that the understandings of popular music cemented in the mid–twentieth century continue to structure Brazilian cultural life in the early twenty-first century.

Miller, Sue. *Cuban Flute Style: Interpretation and Improvisation.* Lanham: The Scarecrow Press, Inc., 2014.

Richard Egües and José Fajardo are universally regarded as the leading exponents of *charanga* flute playing, an improvisatory style that crystallized in 1950s Cuba with the rise of the *mambo* and the *chachachá*. Despite the commercial success of their recordings with Orquesta Aragón and Fajardo y sus Estrellas and their influence not only on Cuban flute players but also on other Latin dance musicians, no in-depth analytical study of their flute solos exists.

In *Cuban Flute Style: Interpretation and Improvisation*, Sue Miller—music historian, *charanga* flute player, and former student of Richard Egües—examines the early-twentieth-century decorative style of flute playing in the Cuban danzón and its links with the later soloistic style of the 1950s, as exemplified by Fajardo and Egües. Transcriptions and analyses of recorded performances demonstrate the characteristic elements of the style as well as the styles of individual players. A combination of musicological analysis and ethnomusicological fieldwork reveals the polyrhythmic and melodic aspects of the Cuban flute style, with commentary from flutists Richard Egües, Joaquín Oliveros, Polo Tamayo, Eddy Zervigón, and other renowned players.

Miller also covers techniques for flutists seeking to learn the style—including altissimo fingerings for the Boehm flute and fingerings for the five-key *charanga* flute—as well as guidance on articulation, phrasing, repertoire, practicing improvisation, and working with recordings. *Cuban Flute Style* will appeal to those working in the fields of Cuban music, improvisation, music analysis, ethnomusicology, performance and performance practice, popular music, and cultural theory.

Murphy, John Patrick. *Music in Brazil: Experiencing Music, Expressing Culture.* New York: Oxford, 2006.

As the largest nation in Latin America, Brazil is home to some of the most celebrated music in the world. *Music in Brazil* covers a wide spectrum of this music, including *samba*, *bossa nova, Tropicália*, and *MPB (Música Popular Brasileira)*; regional traditional and popular music; Brazilian rock, rap, and electronica; and such genres as *sertaneja* (like country western music)

and *brega* (sentimental pop). *Music in Brazil* discusses themes of unity, diversity, cosmopolitanism, and verbal artistry. It shows how Brazilian music expresses the unity of the country's culture, discussing, for example, how *samba* plays a major part in annual carnival celebrations and provides a focus for nationalist sentiment. In contrast, the book also demonstrates how music represents the diversity of Brazilian culture, describing how each of Brazil's regions is home to unique genres of music, and how the audiences for various types of music reflect class distinctions.

Orovio, Helio. *Cuban Music from A to Z.* Bath, U.K.: Duke University Press, 2004.
Cuban Music from A to Z is an encyclopedic guide to one of the world's richest and most influential musical cultures. It is the most extensive compendium of information about the singers, composers, bands, instruments, and dances of Cuba ever assembled. With more than 1,300 entries and 150 illustrations, this volume is an essential reference guide to the music of the island that brought the world the *danzón,* the *son,* the *mambo,* the *conga,* and the *chachachá.* The life's work of Cuban historian and musician Helio Orovio, *Cuban Music from A to Z* presents the people, genres, and history of Cuban music. Arranged alphabetically and cross-referenced, the entries span from Abakuá music and dance to Eddy Zervigón, a Cuban bandleader based in New York City. They reveal an extraordinary fusion of musical elements, evident in the unique blend of African and Spanish traditions of the *son* musical genre and in the integration of jazz and *rumba* in the *timba* style developed by bands like Afrocuba, Chucho Valdés' Irakere, José Luis Cortés' NG La Banda, and the Buena Vista Social Club.

Severiano, Jairo. *Yes, nós temos Braguinha.* Rio de Janeiro: Martins Fontes/FUNARTE, 1987.
This source serves as a biography of Brazilian composer Braguinha with photographs and an extensive list of his compositions. Braguinha's career blossomed in the early 1930s as he cemented his reputation as a lyricist. His best-known lyrics came in 1937 when he penned words to the flutist/saxophonist Pixinguinha's *Carinhoso*, already established as an instrumental classic.

Sher, Chuck. *The Latin Real Book.* Petaluma: Sher Music Co., 1997.
This sheet music compilation contains over 550 pages of the best in contemporary and classic *salsa*, Latin Jazz, and Brazilian music. Detailed arrangements, exactly as recorded, help readers play in authentic Latin styles. Aspects include bass lines for each section, piano montunos, drum and percussion appendix, horn countermelodies, and lyrics (Spanish, Portuguese, English).

Vasconcelos, Ary. *Panorama da Música Popular Brasileira na Belle Époque.* Rio de Janeiro: Livraria Sant'Anna, 1977.
Between 1870 and 1919, Brazilian popular music went through one of its most charming phases. A period that, in a way, corresponds to the French Belle Époque (1880-1914), starting with the end of the Paraguayan War (1864-1870). This discography source is in the Portuguese language.

Zalba, Javier. *Flute Soneando, The Flute in Cuban Popular Music.* Tübingen, Germany: advance music, 2007.
Subtitled *The Flute in Cuban Popular Music*, this interesting volume is a hybrid of studies, play-along pieces, and background information. After a review of the history of the flute in Cuba, a chapter introducing the various genres of the music is followed by a section on how to play them

stylistically. Improvisation within these styles is also explored together with some basic analysis of the tunes included on the CD. More play-along tracks are then provided to enable the player to experiment with all the material covered. The exercises are made very playable with the use of the CD, and there are a few duets to add extra interest. These resources are very useful in a variety of circumstances.