

# PIXINGUINHA E BENEDITO

## WORKSHOP

A FLUTE AND SAX PLAYING WORKSHOP BASED ON *CHORO* STYLE

### INTRODUCTION

This is a 75 minute workshop which consists of a practical and a theoretical part. It intends to present a brief history of *choro* as well as to give music students and/or woodwind professionals some playing experience. It will be given by two acclaimed Brazilian woodwind players Mário Sève and David Ganc.

### PROGRAMME

- 1- **Brief Historical Overview**
- 2- **Short History of the Flute and the Saxophone in *Choro* Style, and their main interpreters**
- 3- **Short Biography of Pixinguinha**
- 4- **The *Choro* Musical Vocabulary since Pixinguinha:**
  - a) melodic phrasing; form;
  - b) rhythmic phrasing (the interpretation of the Brazilian syncopation).
- 5- **The Pixinguinha and Benedito Lacerda Duet:**
  - c) brief history;
  - d) the counterpoint in the *choro*;
  - e) original recordings.
- 6- **Pixinguinha and Benedito Lacerda by Mário Sève and David Ganc:**
  - a) the research;
  - b) arrangements and recordings;
  - c) repertoire and musical genres used by the musicians: (*lundu, samba, choro, maxixe, baião, frevo, valsa*); play-along.
- 7- **Hands on**

Participants are invited to play two tunes (one in up tempo and the other in slow tempo) together with the artists.

## **DETAILED PROGRAMME**

### **Introduction to the History of *Choro***

*The Choro* is a musical genre that was born in Rio de Janeiro, Brazil, in the end of the 18<sup>th</sup> century. Originated from the adaptation and the interpretation of the European melodies and dances like polka, Scottish, and waltz by popular musicians. Initially played by the flute, acoustic guitar, and a small four string guitar called “cavaquinho”, to which was later added the mandolin, tambourine, clarinet, etc...

It is the most important genre of the Brazilian instrumental music, musician’s music (like the jazz in the USA) and it is the main source of inspiration for the work of great Brazilian composers such as Pixinguinha, Villa-Lobos, Tom Jobim, Hermeto Pascoal, among others.

### **Short History of the Flute and the saxophone in the choro style and their main performers**

The flute was the first solo instrument in choro music and the creation of this style is credited to flautist and composer Joaquim Callado (1848 /1880).

The saxophone was brought to Brazil in the end of the 18<sup>th</sup> century and its first soloist was Viriato Figueira. It was recorded for the first time in Brazil in 1915, just a few years before the first jazz recording session. Brazil developed a very particular school of saxophone played by outstanding musicians like Ratinho, Luis Americano, Abel Ferreira e Pixinguinha, and many others.

### **Brief Pixinguinha’s Biography**

Composer, arranger, flute and sax player. Pixinguinha (1897 / 1973), was one of the biggest names of Brazilian music of all times. Virtuoso flautist and outstanding composer, also worked as a great arranger and maestro. He joined several famous groups like "Os Oito Batutas", “Velha-Guarda” and the Duo “Benedito Lacerda & Pixinguinha”, where he innovated the role of saxophone in choro music by playing his famous improvised counterpoints. Pixinguinha wrote approximately 2000 pieces, among them “Rosa”, "Lamentos" and "Carinhoso", some of most special songs in the Brazilian songbook.

### **The Choro musical vocabulary since Pixinguinha**

The choro, like other musical genres, has its own code, which defines its style. Based on the bilingual book (English/Portuguese) “Choro vocabulary – studies and compositions” Ed. Lumiar/[www.lumiar.com.br](http://www.lumiar.com.br), written by *Mário Sève*, the choro way of playing will be dissected evolving its peculiarities like:

- a- melodic phrasing – scales, arpeggios, articulation and ornaments
- b- form, usually includes 3 or 2 parts with modulation
- c- rhythmic phrasing, accentuation, rhythmic freedom, special emphasis on the interpretation of the Brazilian syncope, typical choro figure that belongs to all Brazilian music – exemplifying how the written figure is played in practice.

## **Pixinguinha and Benedito Lacerda – The Duet**

### **Studies on the trajectory of the duo:**

- a) brief history – all artists or groups that worked with choro, history of the duo Flute/Tenor Sax shaped in the 40's, by Pixinguinha and Benedito.
- b) The counterpoint in the *choro*. Pixinguinha developed the language of counterpoint to the highest degree, improvising or composing a second melody as important as the main one. For this work he is known as the J.S. Bach of Brazilian popular music.
- c) Original recordings – the duo left many recordings realized in the 40's. Some of them will be played, chosen from 78 RPM records or radio broadcasts (transcribed to CD-R), that are the base of the *cd “Pixinguinha e Benedito” by Mário Sève and David Ganc.*

### **“Pixinguinha and Benedito” by Mário Sève and David Ganc.**

Development of a method of studying, writing the scores and recording the work of Pixinguinha and Benedito Lacerda in all different phases.

- a) research: the use of original recordings, transcribed for score.
- b) Arrangements and the recording session: how it was made, preserving its principal melodies played in the original duet, but with a contemporary view. The use of “regional”, typical choro/samba ensemble: acoustic guitar, cavaquinho and percussion, added by brass and string section.
- c) Repertoire and most used rhythms. The compositions were chosen to show the great diversities of Brazilian rhythms, with its distinct cells, as in several types of music – like *lundu, samba, choro, maxixe, baião, frevo, valsa*. These contrasts will be explored during this stage of the workshop.
- d) Play-A-Long – use of the rhythm section, recorded on the CD – with ac. guitar, cavaquinho, accordion and percussion, to illustrate the examples.

### **Hands on**

Participants are invited to play two tunes (one in up tempo and the other in slow tempo) together with the artists.