

**The Brazilian seven-string guitar:
Traditions, techniques and innovations**

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Submitted in partial fulfilment of the requirements of the degree of
Master of Music - Musicology/Ethnomusicology (with course work component)

September 2013

Melbourne Conservatorium of Music

The University of Melbourne

Produced on archival quality paper

Abstract

Since the early 1980s a new and unique repertoire has emerged for the seven-string guitar, known in Portuguese as the *violão de sete-cordas*, a Brazilian instrument typically played in *choro* ensembles. This thesis demonstrates, through musical analysis, that this new repertoire is a result of two converging musical influences, both the Brazilian six-string guitar repertoire and the traditional accompaniment role of the seven-string guitar in *choro* ensembles. *Choro* is a genre of Brazilian instrumental music that developed in Rio de Janeiro during the late nineteenth century and continues to be played throughout Brazil, as well as gaining popularity in other parts of the world. The Brazilian seven-string guitar emerged in Rio de Janeiro at the beginning of the twentieth-century; photographic evidence and recordings confirm that it was included in *choro* ensembles as early as the 1910s. Traditionally strung with steel strings and played using a metal thumb-pick, the instrument provides a counterpoint accompaniment line that is generally improvised. In the early 1980s a small number of musicians experimented with the use of nylon strings; this resulted in timbral variations and greater expressive qualities similar to the standard classical guitar. Guitarists began to use this new version of the seven-string guitar as a solo instrument, as well as in other musical settings outside of typical *choro* groups; this significant development is referred to as the *duas escolas* or two schools of performance practice. In this thesis, a selection of works composed between 1983 and 2012 is analysed, considering elements such as rhythm, harmony, melody and form, along with issues of performance practice and instrumental techniques and discussing the distinguishing musical features that contribute to the new seven-string guitar repertoire.

Declaration

This is to certify that:

- i. the thesis comprises only my original work towards the masters except where indicated in the Preface,
- ii. due acknowledgement has been made in the text to all other material used,
- iii. the thesis is 20,000 words as approved by the Research Higher Degrees Committee.

Signed:

Acknowledgments

I wish to acknowledge and sincerely thank my supervisor Dr Melanie Plesch for her expertise and patience, as well as the ongoing support provided throughout the development of this thesis.

Thanks to Ken Murray and Professor Catherine Falk for their continuing encouragement, guidance, valuable advice, and for providing me the opportunity to pursue research into my area of interest.

I am grateful for the financial contribution awarded by the ‘2012 Norman Macgeorge Scholarship’, which allowed me the opportunity to undertake fieldwork in Brazil.

I was fortunate to meet Doug de Vries, who inspired me to move to Melbourne to pursue my studies into Brazilian music; thanks for your inspiration, generosity and enthusiasm.

I am appreciative for the time and generosity shown by the musicians I encountered in Brazil who were so willing to contribute to my research. Special thanks to Valter Silva, Yamandu Costa, Rogério Caetano, Paulo Aragão and Maurício Carrilho in Rio de Janeiro; Zé Barbeiro, Gian Corrêa, Luisinho Sete-Cordas and Roberta Valente in São Paulo; Paulinho Moura in Belém do Pará, and Fernando César and Alessandro Soares in Brasília.

The love and support of my family has been invaluable, thanks to Mum and Dad; a special thanks to Vanessa White.

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Introduction

This thesis will discuss the Brazilian seven-string guitar and examine the changes that have led to the emergence of a new seven-string guitar repertoire. I will argue that the new repertoire for the Brazilian seven-string guitar is a result of converging musical elements from both the established six-string Brazilian guitar repertoire and the traditional seven-string guitar and its role in *choro* ensembles. The new repertoire infuses distinctive musical characteristics drawn from the pre-existing *choro* and six-string guitar traditions as well as new influences. Through an historical overview and a thorough musical analysis I will demonstrate how changes in the seven-string guitar led to the emergence of a new repertoire.

Choro is a genre of mostly instrumental music that developed from the uniquely Brazilian combination of European, African and indigenous influences. The music grew out of the polkas, mazurkas and waltzes that were popular during the middle decades of the 1800s in the salons and ballrooms of Rio de Janeiro. These dance forms were then embraced by local middle class musicians who played together socially in bars and backyards. They adapted the forms and the instrumentation of these dances so that by the late nineteenth century their way of performing these European dances had become known as *choro*. The groups specialising in this music became known as *regionais* and developed out of trios of flute, guitar and *cavaquinho* (a small 4-string soprano guitar) known as *ternos*.¹ By the 1930s a typical *regional* consisted of *cavaquinho*, six-string guitar, seven-string guitar, *pandeiro*,² as well as flute, clarinet or *bandolim*, which played the lead melody.

The seven-string guitar appeared in Brazil in the second decade of the twentieth century and became a key element of these groups, supplying the baselines and counterpoints, a role it still occupies in many current *choro* groups. It is traditionally played with steel strings which are plucked or struck with a metal thumb-pick known as a *dedeira*.

¹ Thomas G. Garcia, and Tamara Elena Livingston-Isenhour, *Choro: A Social History of a Brazilian Popular Music*. (Bloomington Indiana: Indiana University Press, 2005), 26.

² *Pandeiro* is a tuned frame drum with zils, similar to the tambourine. Gerard Béhague, 'Brazil', *Grove Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/03894> (accessed 28 July 2013).

In the early 1980s a small number of guitarists experimented with nylon strings on their seven-string guitars and developed a technique similar to the standard six-string classical guitar, using the right-hand thumb, without the *dedeira*, and fingers, allowing for more timbral variations and greater expressive qualities.³ The nylon-string version or, as Luiz Otávio Braga calls it, the “*violão de sete cordas solista*” attracted the attention of musical prodigy Raphael Rabello,⁴ who was already established as a solo guitarist in the early 1980s. By embracing the nylon strings Rabello became an enormous influence on a new generation of aspiring guitarists keen to explore this new version of the seven-string guitar.⁵ From this context emerged the repertoire studied in this thesis, including compositions by Rabello and by his friend and collaborator Maurício Carrilho, as well as new works from contemporary seven-string guitarist-composers who are following the musical path taken by Rabello.

In the first chapter I present a survey of the literature on the Brazilian seven-string guitar. Literature in both Portuguese and English is reviewed in three general categories: history, performance practice and key musicians. In this chapter I show that while a number of references to the seven-string guitar, its performers and repertoire exist, there is not yet a full study contemplating the new repertoire for the Brazilian seven-string guitar, like the one attempted here.

In Chapter 2 I discuss my methodology which draws on interviews conducted during fieldwork in Brazil, musical transcriptions, analysis and bibliographical sources. Primary sources include interviews with important Brazilian guitarist-composers and musical examples taken from transcriptions and notated scores. Secondary sources that contributed additional information include literature on *choro* and Brazilian music, historical texts and academic treatises.

In order to provide a historical context for this study, in Chapter 3 I explore the history of the instrument, including key historical moments, important musicians and significant changes to the instrument, particularly those that occurred during the twentieth century. In Chapter 4 I provide a stylistic profile of the new repertoire for the Brazilian seven-string guitar, focusing on works composed between 1983 and 2012. I take into consideration issues of rhythm,

³ Maurício Carrilho, *Violão de 7 Cordas*, 2009, <http://ensaios.musicodobrasil.com.br/mauriciocarrilho-violao7cordas.pdf> (accessed 4 April 2012).

⁴ Luiz Otávio Braga, *O Violão de 7 Cordas, Teoria e prática*, ed by Almir Chediak, (Rio de Janeiro: Lumiar Editora, 2004), 7.

⁵ Carlos Galilea, *Violão Ibérico*, (Rio de Janeiro: Trem Mineiro Produções Artísticas, 2012), 158-159.

texture, harmony, and performance practices, and demonstrate how the new repertoire comprises elements from both the established six-string guitar repertoire and the traditional seven-string guitar as it functions in *choro* music. The main findings are summarised in the conclusion, where I also provide avenues for further research.

Chapter 1: Literature review

The literature on Brazilian guitar and *choro* music ranges from general acknowledgments of various styles and instruments to more detailed historical and biographical accounts. In recent years, more specific instructional methods, books and dissertations on the seven-string guitar have appeared.

This literature falls under three general categories: history, performance practice and key musicians. The first group includes works on the history of *choro* as well as the development of the *violão de sete cordas*, hereinafter the seven-string guitar. The second group includes literature on the two schools of performance that have developed in recent decades. It traces the history of the instrument and its performance as a steel-string guitar (*violão de aço*), through to its shift into a nylon-string guitar. The third group contains literature on key performers and composers.

Choro history

Henrique Cazes' *Choro. Do quintal ao municipal*, now in its fourth edition, covers the history of *choro* and includes a number of chapters addressing the *violão de sete cordas*.¹ Cazes provides a thorough historical account of *choro*, from the emergence of the genre in the 1870s, along with biographical facts on musical pioneers from that era. Cazes dedicates whole chapters to the most important musicians. Social and historical aspects of *choro* are addressed, covering the first musical *soirées* known as *rodas de choro*,² the earliest recordings,³ international tours by *choro* groups known as *conjunto* or *regional*,⁴ and the impact following the appearance of national radio stations in the 1930s. He also discusses the formation of *choro* groups and the wider exposure of the genre.⁵ The chapter 'O violão brasileiro' includes references to the most important seven-string guitarists, including pioneer Tute (Arthur de Souza Nascimento, 1886-1957) and Dino Sete Cordas (Horindino da Silva,

¹ Henrique Cazes, *Choro. Do quintal ao municipal*. (São Paulo: Editora 34, 2006).

² *Ibid.*, 17.

³ *Ibid.*, 39-44.

⁴ *Ibid.*, 57-62.

⁵ *Ibid.*, 83-89.

1918-2006).⁶ Cazes presents concise chapters on a range of *choro*-related topics including recordings, musical education and the contemporary *choro* scene.

Two books by André Diniz include direct references to the seven-string guitar together with important historical information about the instrument and its earliest practitioners. His *Almanaque do Choro: A história do chorinho, o que ouvir, o que ler, onde curtir* presents a detailed historical overview of *choro* and also provides brief and concise bibliographical and historical information on the genre's most important and famous musicians. The lineage from Tute to Dino Sete-Cordas onto Raphael Rabello (1962-1995) is discussed in relation to the development of the seven-string guitar.⁷ Diniz includes a short overview of the instrument in the chapter 'Instrumentos do Choro' together with a brief testimony from Dino Sete-Cordas.⁸

In 2011, André Diniz published a biography of Pixinguinha (Alfredo da Rocha Vianna Filho 1897-1973), *Pixinguinha, o gênio e o tempo*.⁹ The book not only recounts biographical facts and historical anecdotes covering Pixinguinha's long and illustrious career, but it also contains a large number of rare photographs presented in chronological order.

Maurício Carrilho answers questions about the history of *choro*,¹⁰ in an interview by Almir Chediak, included in the introduction to the songbook *CHORO Volume 1*.¹¹ He addresses early composers and musicians, as well as the formation of the earliest orchestras and ensembles in Rio de Janeiro. Carrilho also discusses the ophicleide,¹² a now outdated brass instrument, and briefly mentions its role in the earliest *choro* ensembles and how the seven-string guitar came to occupy its position in *choro* groups.¹³ The interview briefly mentions Dino Sete-Cordas, but does not go into any detail other than acknowledging the fact that Tute

⁶ Ibid., 48.

⁷ André Diniz, *Almanaque do choro; a história do chorinho, o que ouvir, o que ler, onde curtir* (Rio de Janeiro: Jorge Zahar Ed, 2003), 46.

⁸ Ibid., 76.

⁹ André Diniz, *Pixinguinha, o gênio e o tempo* (Rio de Janeiro: Casa da Palavra, 2011).

¹⁰ Maurício Carrilho is a guitarist, arranger and composer. He is the founder of Acari Records, the first record label from Brazil that specialises in *choro* recordings, which in 2001 launched the series *Principles of Choro*, a compilation of 15 compact discs of classic *choro* recordings from the early twentieth century. In 2000, he founded *Escola Portátil de Música*, along with Luciana Rabello, where he continues to teach the guitar.

¹¹ Almir Chediak, *CHORO Volume 1* (São Paulo: Irmãos Vitale, 2009), 44-51.

¹² Ibid., 46.

¹³ This link between the ophicleide and the development of the seven-string guitar will be explored in depth in Chapter 3.

and China (Otávio da Rocha Vianna, 1888-1927) were the first to use the seven-string guitar in Brazilian music.¹⁴

A small number of books by Brazilian authors have recently been published. Marcia Taborda's *Violão e Identidade Nacional: Rio de Janeiro, 1830-1930* provides an excellent early history of the guitar in Rio de Janeiro and recounts the origins of the guitar in Brazil and its use in early Brazilian musical styles such as the *modinha*, *lundu*, *maxixe*, *choro* and *samba*.¹⁵ She discusses the little-known and short-lived appearance of the guitar known as the *violão-bolacha*, a peculiar looking instrument perhaps related to the seven-string guitar.¹⁶

Alexandro Gonçalves Pinto's book *O Choro: reminiscencias dos chorões antigos*, published in 1936, is one of the first ethnographical accounts of *choro*. It contains nearly three-hundred biographies of musicians from this era,¹⁷ and also includes a brief biography and testimony of China. There is, however, no mention of the seven-string guitar. The old-fashioned Portuguese used by Pinto receives an updated version by Pedro de Moura Aragão.¹⁸ In his thesis, Aragão provides a detailed historical and social analysis of *choro* in the late nineteenth century and early twentieth-century, together with an analytical critique of Pinto's famous work.

The history of *choro* has been documented by authors such as Thomas Garcia and Chris McGowan, who agree on key dates and other historical facts such as the influence of European dances like waltz, mazurka and polka on *choro*.¹⁹ Idelber Avelar and Christopher Dunn describe this 'Brazilianised' way of playing European dance forms in post-1860 Rio de Janeiro as *polka-tango*, *polka-lundu* and *polca maxixada*.²⁰ These dance forms lead directly

¹⁴ Chediak, *CHORO Volume 1*, 49.

¹⁵ Marcia Taborda, *Violão e identidade nacional: Rio de Janeiro 1830-1930*. (Rio de Janeiro: Civilização Brasileira, 2011), 148-149.

¹⁶ The historical and musical connection between the two instruments will be examined in chapter 3.

¹⁷ Pedro de Moura Aragão, *O baú animal: Alexandre Gonçalves Pinto e o choro* (PhD thesis, Universidade Federal do Estado do Rio de Janeiro, 2011), iii.

¹⁸ Ibid.

¹⁹ Thomas G. Garcia and Tamara Elena Livingston-Isenhour, *Choro, A Social History of a Brazilian Popular Music* (Bloomington Indiana: Indiana University Press, 2005), 2. and Chris Mc Gowan and Ricardo Pessanha, *The Brazilian Sound. Samba, Bossa Nova and the Popular Music of Brazil* (Philadelphia: Temple University Press, 1998), 159.

²⁰ Idelber Avelar and Christopher Dunn, 'Music as Practice of Citizenship in Brazil', *Brazilian Popular Music and Citizenship*, ed. Idelber Avelar and Christopher Dunn (Durham and London: Duke University, 2011), Avelar and Dunn note that the polka in its classic form reiterates the repetitions of the basic binary accents, but

to the emergence of Brazil's first urban musical genre, the *maxixe*, which soon became known as *choro*.²¹

Performance Practice

Luiz Octávio Braga credits Dino Sete-Cordas as “placing the seven-string guitar in the professional [music] scene”.²² In the introduction to his seven-string guitar method *O Violão de 7 Cordas, Teoria e Prática*, Braga includes a list of those he considers the most important seven-string guitarists in Brazil. He describes the *duas escolas*, or two schools of performance that have developed since 1980 and provides an eye-witness historical account of how and when they were formed.²³ His book contains twenty-five full transcriptions of *baixarias* for seven-string guitar.²⁴ The majority are taken from Braga's own recordings, four transcriptions are from Dino's classic recordings, and one is a transcription of an accompaniment by Raphael Rabello.²⁵

Rogério Caetano's recently published method for the seven-string guitar, *Sete Cordas-Técnica e estilo*, includes a number of performance techniques such as developments in right-hand and left-hand techniques. He also addresses the contemporary harmonic and melodic advancements realised in recent years.²⁶ Caetano makes an interesting reference to the practice of figured bass, also known as *basso continuo*,²⁷ and compares this historic performance practice with the role of the seven-string guitar in *choro* music.²⁸ The book focuses on steel-string (*cordas de aço*) style playing, demonstrates Caetano's own contemporary approach to performance, and includes musical examples and exercises in the style of Dino Sete-Cordas.

once the polka had been appropriated by popular and particularly Afro-Brazilian musical practices, the ‘Brazilianised’ form of the polka principally became an uneven, syncopated accentuation of rhythmic patterns.

²¹ Diniz, *Almanaque do choro*, 28.

²² “Dino fixou o violão de sete cordas na cena musical profissional.” Luiz Otávio Braga, *O Violão de 7 Cordas Teoria e prática*, ed by Almir Chediak (Rio de Janeiro: Lumiar Editora, 2004).

²³ Braga, *O Violão de 7 Cordas, Teoria e prática*, 7.

²⁴ The *baixaria* is the counterpoint bass line played by the seven-string guitar.

²⁵ Braga, *O Violão de 7 Cordas, Teoria e prática*, 65-119.

²⁶ These will be looked at in detail through analysis and transcription in Chapter 4.

²⁷ A *basso continuo* (through bass or thoroughbass) is an instrumental bass line which runs throughout a piece, over which the player improvises a chordal accompaniment. The bass may be figured, with accidentals and numerals (‘figures’) placed over or under it to indicate the harmonies required. Continuo realization is essentially an improvised art. ‘Continuo [basso continuo]’, *Oxford Music Online*, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/06353> (accessed 10 June 2013).

²⁸ Rogério Caetano, *Sete Cordas-Técnica e estilo* (São Paulo: Garbolight, 2010), 14.

São Paulo-based guitarist and researcher Gian Corrêa compares and contrasts the musical approaches of Dino Sete-Cordas and Rogério Caetano.²⁹ Based on a thorough analysis of two recorded performances of *Sim*, a composition by Cartola (Angenor de Oliveira, 1908-1980), Corrêa presents a detailed account of the seven-string guitar and its musical language and function. Specifics such as the construction of the seven-string guitar, tunings and the use of the *dedeira* are covered. Guided by his choice of subjects, Dino and Caetano, Corrêa's monograph focuses on the traditional seven-string guitar with steel strings, with almost no mention of the nylon-string version of the instrument or the new repertoire.

Pedro Gervason Marco Borges has made three complete transcriptions and one lead sheet of compositions by Raphael Rabello. He also includes a number of transcribed arrangements of classic *choros* as recorded by Rabello.³⁰ Borges provides a brief overview of the history of the seven-string guitar. He dates the introduction of the Brazilian seven-string guitar at 1920; but does not provide any specific evidence to support this claim. He reiterates the roles China, Tute and Dino played in the development of the instrument.³¹ Borges divides Rabello's career into two phases, the first when Rabello performed as an accompanist in groups, playing on steel strings with a *dedeira*, and the second phase when he embraced the nylon-string version of the seven-string guitar as he pursued a solo career in the 1980s.³²

Remo Pellegrino offers an analysis of Dino Sete-Cordas's style of accompaniment based on classic *choro* and *samba* recordings.³³ He also provides an historical overview of *choro*, but avoids speculating on any specific dates for the first appearance of the seven-string guitar into Brazilian music.³⁴

Richard Miller's doctoral dissertation provides a thorough examination of *choro* music.³⁵ Although he does mention the seven-string guitar briefly, he concentrates his research on the early history of *choro* and its ties with art music through the connection with Heitor Villa-

²⁹ Giancarlo Corrêa de Souza da Silva 'Uma Abordagem Sobre O Violão de Sete Cordas' (B.Mus. monograph, Instituição de Ensino Superior Faculdades Integradas Cantareira, 2012).

³⁰ Pedro Gervason Marco Borges, 'O Violão de Raphael Rabello' (B.Mus, UFMG, 2007-2010), 5-55.

³¹ Ibid., 59.

³² Ibid., 59.

³³ Remo Tarazona Pellegrini, 'Análise das acompanhamentos de Dino Sete Cordas em samba e choro' (M.Mus thesis, Universidade Estadual de Campinas, 2005).

³⁴ Ibid., 23-31.

³⁵ Richard Elbert Miller, 'The Guitar in the Brazilian Choro: Analysis of Tradition, Solo and Art Music' (PhD Dissertation, The Catholic University of America, 2006).

Lobos. Lastly, Australian guitarist and scholar Michael Bevan includes in his thesis a number of references to the seven-string guitar along with some scored examples of *baixarias* and arranged accompaniments.³⁶ Bevan provides a comprehensive historical overview of *choro* although he does not elaborate on the history of the seven-string guitar.³⁷

Guitarists

Dino Sete-Cordas is recognized as the most influential figure in the history of the seven-string guitar and its role in the *regional*.³⁸ There is no scholarly literature addressing Dino's influence on contemporary seven-string guitars, but there is a short online article by Nana Vaz de Castro in which a number of contemporary seven-string guitarists, such as Raphael Rabello, Marcello Gonçalves and Lucas Porto, give short testimonials about Dino's influence over the current generation of musicians.³⁹ In an online article written for the project *Músicos do Brasil: Uma Enciclopédia*, Maurício Carrilho states that the luthier "Silvestre built Dino his first seven-string guitar in 1952".⁴⁰ Carrilho discusses the resurgence of interest in *choro* in the mid-1970s, especially in the media, and how this led to the seven-string guitar being embraced by a new generation of Brazilian musicians.⁴¹

Luís Fabiano Farias Borges addresses Raphael Rabello's contribution to Brazilian music and his important position in the history of the seven-string guitar.⁴² He presents historical aspects of *choro*, including a chapter on Dino Sete Cordas and his influence on the genre. Borges includes a number of transcriptions along with a harmonic and musical analysis of Dino's musical innovations.⁴³ Raphael Rabello's musical and technical contributions to the seven-string guitar are examined and a musical overview of *baxarias* from the first phase of his career is complemented by a thorough analysis of two of Rabello's solo compositions. Borges also explores some of the hybrid-techniques and other innovations Rabello made during his brief but influential career.

³⁶ Michael Bevan, 'Aspects of interpretation and improvisation in the performance of Brazilian guitar music' (M.Mus, Elder Conservatorium of Music, The University of Adelaide, 2008), 25-26.

³⁸ Ibid., 1-7.

³⁸ *Regional* is the name given to a typical *choro* ensemble, this is interchangeable with *conjunto*.

³⁹ Nana Vaz de Castro, *7-string guitarists talk about Dino* (13 March 2001),

<http://www.allbrazilianmusic.com/materias/ver/7string-guitarists-talk-about-dino> (accessed 7 May 2011).

⁴⁰ Maurício Carrilho, *Violão de 7 Cordas*, 2009.

⁴¹ Ibid.

⁴² Luís Fabiano Farias Borges, 'Trajetória estilística do *choro*: O idiomatismo do violão de sete cordas, da consolidação a Raphael Rabello' (M.Mus, Universidade de Brasília, 2008).

⁴⁴ Ibid., 72-90.

Carlos Galileia's new book *Violão Ibérico* includes a number of direct references to the seven-string guitar including its pioneers and development, along with a number of references to contemporary players such as Yamandu Costa, Marcello Gonçalves and Swami Jr. He refers to the seven-string guitar as the future of guitar playing in Brazil, an instrument that offers greater harmonic and rhythmic possibilities.⁴⁴ There are a number of quotes and testimonials by important seven-string guitarists such as Luiz Otávio Braga, Maurício Carillho and Yamandu Costa. Luiz Otávio Braga's key role in the shift to *duas escolas* is included.⁴⁵ Not unlike Marcia Taborda's recent book, Galileia also covers the complete history of the guitar in Brazil from the arrival of the Jesuit missionaries with their *violões*.⁴⁶ Taborda's survey finishes in 1930, although some later twentieth century guitarist such as Turíbio Santos (1943-), Garoto (Annibal Augusto Sardinha, 1915-1955) and Sebastião Tapajós (1944-) are mentioned in passing.⁴⁷ Galileia goes into far more detail when it comes to contemporary Brazilian guitarists including an extended discussion on the importance and influence of Raphael Rabello, describing his arrival on the 1970s music scene in Rio de Janeiro "as a bomb exploding".⁴⁸ In Chapter 14 Galileia includes complete interviews with Yamandu Costa, Marcello Gonçalves and Swami Jr amongst others.⁴⁹

There appears to be little written about these contemporary seven-string guitarists. Some on-line websites and fan pages exist although the majority of the literature seems to stop at the appearance of Raphael Rabello in the early 1980s. Galileia is the only author who mentions these important contemporary Brazilian musicians who are the focus of my research. His interviews provide a good cross reference to my own interviews conducted during my ethnographical fieldwork in 2012.

⁴⁴ Carlos Galileia, *Violão Ibérico*, (Rio de Janeiro: Trem Mineiro Produções Artísticas, 2012), 257.

⁴⁵ *Ibid.*, 258-262.

⁴⁷ *Ibid.*, 33.

⁴⁷ Taborda, *Violão e identidade nacional*, 19.

⁴⁸ Galileia, *Violão Ibérico*, 157.

⁴⁹ *Ibid.*, 301-332.

Chapter 2: Methodology

The methodology for this thesis is based on interviews conducted during fieldwork in Brazil, musical transcriptions of seven-string guitar compositions, analysis of scores and transcriptions and bibliographical research.

Through bibliographical research in Australia I was able to source a number of books, articles and academic treatises, some of which were obtained through interlibrary loan at The University of Melbourne. During initial research I found a broad range of general literature on Brazilian music, with only a few academic dissertations focused on the seven-string guitar. This initial survey helped narrow down my topic and focus on a specific area of study which is the new repertoire for the seven-string guitar.

Bibliographic research abroad during fieldwork in Brazil included visits to a number of libraries and archives: the Institute of Jacob do Bandolim (*Instituto Jacob do Bandolim*) at the prestigious Museum of Sound and Image (*Museu do Imagem e do Som*, MIS), the *Escola de Choro Raphael Rabello* (Raphael Rabello Choro School) and the library of the *Escola de Música Villa-Lobos*.

Sourcing new musical publications from Brazil is often difficult, as they are produced in limited numbers by small publishing houses. During my fieldtrip I was able to acquire newly released publications in Portuguese that provided useful historical and biographical information, such as the books by Marcia Taborda, André Diniz and Henrique Cazes discussed in Chapter 1.

I conducted fieldwork among key performers and composers of the new seven-string guitar repertoire in Brazil between June and August 2012. I am fluent in Portuguese and have a thorough knowledge of *choro* music, developed as a result of extensive instrumental training on the Brazilian seven-string guitar and the *cavaquinho*. As a result, during my fieldwork I was able to develop a rapport with the musicians central to my research. The interviews were conducted informally and I approached the ten musicians involved in person or by phone once I had arrived in Brazil. All were enthusiastic about my project and willing to participate in the interviews, expressing surprise that a foreigner was conducting research into this area

of Brazilian music. As Yamandu Costa commented at the end of his interview, “What a good idea, this is great research... This is also very important research for us [in Brazil].”¹

I prepared a list of questions as well as formal ethics documents before my fieldtrip.² Although musicians in Brazil addressed many of my prepared questions they often extended the discussion to include unexpected or related topics. Some of these were related to the history of the seven-string guitar and significant developments in the contemporary *choro* scene. Interviews were recorded on a ZOOM Q3HD hand held digital camcorder and took place in a variety of informal settings including restaurants, bars, backstage greenroom and musicians’ homes. The translations of interviews used in this thesis are my own.

My practical knowledge of *choro* and my instrumental skills allowed me to participate in and experience *choro* music making. From participating in *rodas de choro* and performing in masterclasses,³ receiving invitations to ‘sit-in’ as a guest musician with groups to having acute theoretical discussions with master musicians, my instrumental ability provided a way to experience the social interaction and observe the attitudes and behaviour of *choro* musicians in a creative environment. My experience aligns with the concept of bi-musicality as established by Mantle Hood in the 1960’s,⁴ which has become one of the most influential concepts in the history of ethnomusicology.⁵

In order to conduct a musical analysis of the repertoire it was first necessary to write it down as it does not exist in score or published format. Therefore, it was necessary to transcribe a selection of the repertoire. The transcriptions I made, in order to analyse musical elements and examine musical influences, were sourced from both commercial audio recordings and my own field recordings. I selected a small number of compositions that I felt contain musical characteristics that are representative of the distinctive musical features contributing to the ever growing contemporary repertoire for the Brazilian seven-string guitar.

¹ Yamandu Costa, interview with Adam May, Rio de Janeiro, 3 August, 2012.

² Ethics clearance for this research was granted by the Ethics Committee of the University of Melbourne on the 4th of June 2012, under the HREC number: 1237919.

³ *Rodas de choro* are informal gatherings where a group of musicians play *choro* together.

⁴ Mantle Hood, ‘The Challenge of Bi-Musicality’, *Ethnomusicology* Vol.4, No. 2 (1960): 55-59.

⁵ Hood believed that experiencing a musical culture and tradition first hand by learning to perform the music through musical training with a teacher from the tradition was one of the most effective ways of conducting fieldwork. Bruno Nettl, ‘The Study of Ethnomusicology. Thirty-one Issues and Concepts’ 2nd Ed, (Chicago: University of Illinois Press, 2005), 50.

The most active and prominent guitarist-composers appear in this research; they were selected based on my own studies and interests, and through discussions in Brazil with other researchers and guitar aficionados such as Alessandro Soares and Caio Cezar.

In some cases I was able to question the composers about aspects of the transcriptions during the interviews. For example, the interview with Fernando César in Brasília was helpful in transcribing his composition *Mãos de Anjo*. Other transcriptions were made with the aid of specialised software that slows down the tempo of a section of music while still maintaining the original pitch.⁶ This software's equalization and mixing options enabled me to bring out certain frequencies and hear the guitar parts more clearly; this was especially useful for fast *baixaria* passages and also for older recordings of *choro* groups from the 1960s. I initially wrote down the music using traditional manuscript paper and pencil, and then transcribed it into the music notation software *Sibelius*.

A wide range of scores and transcriptions provide context for my study, some of these were sourced directly from musicians such as Zé Barbeiro and Maurício Carrilho, who provided me with notated scored copies of their compositions. An accurate transcription of Yamandu Costa's *Samba pro Rafa* made by Doug de Vries was useful in preparing musical examples, and a transcription of *Pedra do Leme* made by Pedro Gervason provided a basis for my own arrangement of this composition by Raphael Rabello and Toquinho.

As stated in the introduction, the main aim of this thesis is to show that the new seven-string guitar repertoire contains elements of both the six-string guitar and the seven steel-string guitar repertoire. In order to achieve this goal, I provide a stylistic profile of the selection of compositions, considering elements such as rhythm, harmony, melody and form, along with issues of performance practice and instrumental technique. I compare the new repertoire to excerpts taken from the six-string guitar repertoire and to the traditional seven-string guitar role in *choro* ensembles and identify and discuss the distinguishing musical features that contribute to the new seven-string guitar repertoire.

⁶ Called the Amazing SlowDowner, it is available from <http://www.ronimusic.com/> (accessed 20 August 2013).

Chapter 3: A history of the seven-string guitar

This chapter will outline the history of the seven-string guitar, starting with the earliest historical accounts from the European classical-guitar tradition as well as the widespread popularity of the seven-string guitar in nineteenth-century Russia. Then it will discuss in detail the sudden and yet unexplained appearance of the instrument in Brazil at the beginning of the twentieth-century, and its central role in the development of *choro* music. Within the Brazilian context, it will then focus on key musicians and significant developments such as the emergence of two distinct schools of performance-practice.

Pre-Brazil

Musicians and instrument makers have experimented with the design and construction of the guitar for centuries; these experiments include adding extra strings to the guitar in attempts to extend the harmonic and melodic possibilities of the instrument. In eighteenth-century Europe there were efforts to extend the range of the guitar below the standard six-string guitar. Italian guitarist Federico Moretti, for instance, in his 1780 method for the six string guitar, *Principios para tocar la guitarra de seis órdenes*, declares that he in fact played a seven-string guitar.

...although I use the guitar of seven single strings, it seemed more appropriate to accommodate these Principles to six courses, that being what is generally played in Spain: this same reason obliged me to publish them in Italian, in 1792, adapted for the guitar with five strings, because at that time the one with six was not known in Italy.¹

Instruction for the seven-string guitar can be found in José Antonio Vargas y Guzmán's guitar method published in Mexico in 1776. This indicates that the seven-string guitar had been transported from Europe to the New World during the eighteenth century.²

¹ Harvey Turnbull, et al. "Guitar." *Grove Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/43006> (accessed 5 February 2013).

² José Antonio Vargas y Guzmán, *Explicación para tocar la guitarra de punteado por música o cifra*. (Veracruz, 1776).

During the nineteenth-century some luthiers continued experimenting with the guitar's design by adding an extra low string. At the request of guitarist Napoléon Coste (1805- 1883), French luthier René Lacôte constructed a seven-string guitar. The Lacôte guitar featured a floating seventh string, which was played as an open string suspended off the main fingerboard. Coste is considered one of the most important guitar composers of the Romantic period and during his career he mostly wrote for, and performed on, the seven-string guitar designed by Lacôte.³

At the same time that Coste and other guitarists were playing seven-string guitars in Europe, a seven-string guitar tradition in Russia was prevalent. Unlike its European counterpart, the Russian instrument had the seventh-string on the fretboard. Another unique characteristic of the Russian seven-string guitar was its tuning, in thirds as opposed to the standard guitar tuning in fourths, known as 'open G-tuning'⁴ (Example1). The instrument was popular throughout Russia during the first-half of the nineteenth-century, and a number of Russian guitarist-composers including Andrei Sychra, Semion Aksionov and Mikhail Vysotsky created a solo repertoire during this period.⁵ Oleg Timofeyev refers to this era as the Golden Age of the Russian Guitar.⁶

Example 1. A comparison between Russian tuning and traditional six-string guitar tuning.

Russian seven-string guitar open G tuning	Standard guitar tuning
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³ Erik Stenstadvold. "Coste, Napoléon." *Grove Music Online. Oxford Music Online*. Oxford University Press, 2013, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/06654> (accessed 5 February 2013).

⁴ Matanya Ophee, *The Russian Collection Volume IX, 19th Century Etudes for the Russian seven-string guitar* (Columbus Ohio: Editions Orphée, 2008).

⁵ Oleg Vitalyevich Timofeyev, *The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of the Russian Seven-String Guitar Music, 1800–1850* (Ph.D. Dissertation, Department of Music, Duke University, 1999), 152.

⁶ Timofeyev, *The Golden Age of the Russian Guitar*, 4.

The seven-string guitar fell out of fashion in Russia towards the end of the nineteenth-century as social and political changes took place.⁷ There was a brief revival of the instrument in the early twentieth century, coinciding with the earliest Russian tours and European successes of Spanish guitarist Andrés Segovia, who at this time was introducing a new repertoire for the six-string ‘classical guitar’ to a wider audience.⁸ According to Matanya Ophee, the seven-string tradition in Russia was kept alive by the Russian gypsies working in popular music genres at the time.⁹

A direct link between the Brazilian *violão de sete-cordas* and the Russian seven-string guitar is yet to be proved. However, Russians and gypsies lived in Brazil since at least the end of the nineteenth century. Russian migrants were part of the wave of immigration that took place in Brazil in the last quarter of the nineteenth century, as a result of changes in demographics in Europe and also due to a need to increase the population of the workforce within Brazil.¹⁰

The 1993 article ‘*Tem cigano no samba*’ (There is something gypsy in samba), by Brazilian journalist and musicologist Ary Vasconcelos, mentions that gypsies frequented the earliest *choro* and *samba* musical gatherings in Rio de Janeiro.¹¹ Vasconcelos argues that the gypsy influence in Brazilian folklore is yet to be fully studied and appreciated. He writes, “Pixinguinha and João da Bahiana revealed to me that there was a group of gypsy composers, singers, and musicians who cultivated *samba* with true mastery and who made an important, possibly decisive, contribution to the genre.”¹²

Much of the history of gypsies in Brazil has been transmitted as an oral tradition and stories associated with them have become urban legend; moreover, it is not clear if the gypsies referred to by Vasconcelos were Russian, as the Portuguese word *ciganos* is the general term for all gypsies.

⁷ Matanya Ophee, ‘The Russian Seven String Guitar: Celebration of an Anniversary’, Mérida Lecture 2003, <http://www.guitarandluteissues.com/rmcg/merida.htm> (accessed 3 February 2013).

⁸ Graham Wade and Gerard Garno, *A New Look at Segovia-His Life, His Music, Volume 1*, (Missouri: Mel Bay Publications, 1997), 65.

⁹ Matanya Ophee, ‘The Russian Seven String Guitar: Celebration of an Anniversary’, (accessed 13 February 2013)

¹⁰ Mikhail Troyansky, ‘Russian Brazil in Rio Grande do Sul’, *International Affairs* 9 (2012): 194.

¹¹ Ary Vasconcelos, ‘Tem cigano no samba’, *Revista Piracema* Vol.1(1993), 107.

¹² *Ibid.*, 108.

Brazil

The early history of the Brazilian seven-string guitar, known as the *violão de sete-cordas*, is vague. Historians can only speculate on as to how it first appeared in Brazil. It is agreed, however, that it emerged at the beginning of the twentieth-century in Rio de Janeiro and it is widely accepted that China (Otávio de Rocha Vianna, 1888-1927) and his contemporary Tute (Arthur de Souza Nascimento, 1886-1957) were both responsible for the seven-string guitar's entry into Brazilian music.¹³ The earliest photographic evidence of a seven-string guitar is a 1918 photo of *Grupo Caxangá* that shows China seated in the front row on the far left, clearly holding a seven-string guitar (Figure 1).¹⁴

¹³ *O fato e que a partir de Tute e de seu contemporaneo China, o violao de 7 cordas entrou na musica brasileira para nao sair mais*” Mauricio Carilho, *Violao de 7 Cordas* (2009).

<http://ensaios.musicodobrasil.com.br/mauriciocarrilho-violao7cordas.pdf> (accessed 4 April 2012).

¹⁴ André Diniz, *Pixinguinha, o gênio e o tempo*. (Rio de Janeiro: Casa da Palavra, 2011), 60.

Figure 1. *Grupo Caxangá*. Note how China is clearly holding a seven-string guitar that has four tuning pegs on the left (upper) side of the headstock and 3 tuning pegs on the right (lower) side accommodating the seven-strings.¹⁵ The headstock is extended to allow for the extra tuning peg, resulting in the unusual shape.



There is also a 1914 photo of *Grupo Caxangá* with China standing in the back row holding a guitar.¹⁶ Due to the quality of the photo it is impossible to see and count the number of strings on the guitar; however, the headstock is identical in shape to the instrument in Figure 1, suggesting that it may be the same seven-string guitar.

¹⁵ The headstock is the widened piece at the end of the neck of a guitar, to which the tuning pegs are fixed. "headstock". Oxford Dictionaries. Oxford University Press.

<http://oxforddictionaries.com/definition/english/headstock>(accessed 10th May 2013).

¹⁶ Henrique Cazes, *Choro. Do quintal ao municipal* (São Paulo; Editora 34 Ltda, 2006), 55.

The first sound recording of the seven-string guitar dates from 1917. Tute can be heard playing on *Sofres porque queres*, a *choro* written and performed by Pixinguinha and his ‘Grupo do Pechinguinha’, recorded onto shellac disc and released by Odeon records.¹⁷

Born in Rio de Janeiro, Tute began his musical career as an adolescent playing the bass drum and cymbals in the *Banda do Corpo de Bombeiros*, the Fire Department Band.¹⁸ This band had been formed in 1896 by one of the first composers of the *choro* genre, Anacleto de Medeiros (1866-1907).¹⁹ In his late teenage years Tute began playing the guitar and soon became a much sought-after musician.

Tute developed a characteristic accompaniment style with a robust and secure phrasing that became known as *pé de boi* (the foot of the ox). His distinctive way of playing the *baixaria* (bass lines) and accompaniments,²⁰ generally in a quaver rhythm, held the ensembles together and provided a secure musical foundation for the soloists.²¹

An interesting addition during these earliest years of the seven-string guitar in Rio de Janeiro was the appearance of the guitar known as the *violão-bolacha*. The dimensions of the *bolacha* differs from a standard guitar construction: the depth of the sides were shallower and the width of the ‘hips’ was wider. This made for a quite peculiar looking instrument and may have resulted in its unusual name: *bolacha* is the word used in Brazil for a wafer-biscuit. This instrument was used by Donga (Ernesto Joaquim Maria dos Santos), who played guitar in Pixinguinha’s seminal group *Os Oito Batutas*.²² Donga acquired the *violão-bolacha* in 1906 or 1907, from the well-known music shop *Cavaquinho de Ouro*, which was also a social meeting point for musicians.²³ Apparently the instrument was created by the luthier Cunha, who worked and made guitars and *cavaquinhos* in this shop.²⁴ The odd-looking instrument held by Donga, seated in the front row on the right-hand side in Figure 1, seems to fit the

¹⁷ Diniz, *Pixinguinha, o gênio e o tempo*, 60.

¹⁸ Cazes, *Choro. Do quintal ao municipal*, 48.

¹⁹ Thomas G Garcia, and Tamara Elena Livingston-Isenhour, *Choro: A Social History of a Brazilian Popular Music*. (Bloomington Indiana: Indiana University Press, 2005), 69.

²⁰ *Baixaria* is the bass line performed on the seven-string guitar. These bass lines are the essence of the instrument. The function of the seven-string guitar is to provide harmonic support to the soloist and to play the role of the bass, providing an improvised and often intricate counterpoint to the melody.

²¹ Cazes, *Choro. Do quintal ao municipal*, 48.

²² Donga co-composed the song, ‘Pelo telefone’, which is credited as being the first recording of a samba, in 1917.

²³ Marcia Taborda, *Violão e identidade nacional: Rio de Janeiro 1830-1930*. (Rio de Janeiro: Civilização Brasileira, 2011), 148.

²⁴ *Ibid.*, 148.

description of the *violão-bolacha*.²⁵ The most interesting aspect of the *violão-bolacha* in relation to the seven-string guitar was its tuning. Author and guitar historian Marcia Taborda discovered that the *bolacha* was tuned a fourth lower than traditional guitar tuning, thus facilitating an extended bass range.²⁶ This lower bass range was soon to be covered exclusively by the seven-string guitar and the *violão-bolacha* eventually fell out of use.

Guitarist and ethnomusicologist Gian Correâ states that during his ethnographical research older guitarists in São Paulo relayed stories of attaching a low seventh-string to a standard six-string guitar off the finger board, suspended in a similar way that French luthier René Lacôte had done when designing and constructed his seven-string guitars for Napoléon Coste a century earlier.

This string would be played as an open string and could be tuned to any low pitch that suited the key of the music or to a musician's individual preference.²⁷ Even though he is familiar with the hypothesis of the Russian origins, Correâ believes that the seven-string guitar developed in Brazil through experimentation by Brazilian guitarists out of a necessity to play the low counterpoint accompaniment lines, the *baixarias*.

The ophicleide and *baixarias*

Alfredo da Rocha Vianna Filho (1897-1973), affectionately known as Pixinguinha, is considered the most important *choro* musician of all time.²⁸ Alongside Heitor Villa-Lobos (1887-1959) he is seen as Brazil's most important musician across all eras and musical genres.²⁹ His elite position in the history of Brazilian popular music is celebrated on *Dia Nacional do Choro*, National *Choro* Day, each year, which falls on his birth date, the 23rd of April.

A child prodigy, Pixinguinha was playing professionally at the age of fourteen and worked closely with his teacher Irineu de Almeida (1873-1916), also known as Irineu Batina.³⁰ Irineu was a member of *Banda do Corpo de Bombeiros*, the Fire Department Band, in which he

²⁵ Diniz, *Pixinguinha, o gênio e o tempo*, 60.

²⁶ Marcia Taborda, *Violão e identidade nacional*, 148.

²⁷ Gian Correâ, Interview with Adam May, São Paulo, 31st July, 2012.

²⁸ Thomas G Garcia and Tamara Elena Livingston-Isenhour, *Choro*, 98.

²⁹ André Diniz, *Pixinguinha, o gênio e o tempo*, 161.

³⁰ Cazes, *Choro. Do quintal ao municipal*, 51.

played the trumpet, tuba, trombone and ophicleide.³¹ In Brazil the ophicleide was the first instrument to play the counterpoint bass lines or *baixarias*; over time the role of this instrument was taken by other low-range instruments such as the euphonium, the tuba, the contrabass and, eventually, the seven-string guitar.³²

O Choro by Pinto published in 1936, lists and documents the activities of 208 musicians. Of these musicians, fifty are identified as playing the ophicleide.³³ Although it was superseded by other instruments and then vanished, Pinto's chronicle demonstrates the ophicleide's popularity and importance during the early part of the twentieth century, i.e., the formative years of *choro* music.

Pixinguinha performed in Irineu's group *Choro Carioca*. In 1911 the group recorded a number of compositions including Pixinguinha's own '*São João debaixo d'água*'.³⁴ On these recordings Pixinguinha played the flute and Irineu Batina played the counterpoint melody on the ophicleide. Irineu's approach to playing the counter-melody, which had an improvised character, had a profound influence on how Pixinguinha would compose and perform throughout his career.³⁵ When Pixinguinha later took to playing the tenor saxophone in favour of the flute, his primary musical reference was Irineu's way of playing the ophicleide. As Maurício Carillho told me,

Dino (Horondino José da Silva) and Meira (Jayme Florence) played six-string guitars. When Dino, in 1952, started playing seven-string guitar he transferred onto the instrument a lot of what Pixinguinha was playing on the tenor saxophone. On the recordings of Benedito Lacerda and Pixinguinha's group from 1943 until 1946, 1947, Dino managed to transfer this contrapuntal musical language onto the guitar, I think this is the greatest contribution from Dino. His predecessors, Tute and China, did not manage to arrive at this [musical] point. Dino had the fluency and virtuosic improvised counterpoint lines that Pixinguinha played on the tenor saxophone. Pixinguinha's teacher at the beginning of the twentieth century, Irineu de Almeida played the ophicleide. When Pixinguinha played the saxophone he was thinking of the ophicleide, his reference was the ophicleide, right up to his sound of his tenor saxophone

³¹ The ophicleide is a keyed brass wind instrument, the bass member of the family whose soprano is the keyed bugle (it is classified as an aerophone, as it has a mouth piece similar to that of a bass trombone). It was patented by the French maker Halary (Jean Hilaire Asté) in 1821. Reginald Morley-Pegge, et al. 'Ophicleide.' *Grove Music Online* Oxford University Press, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/40954> (accessed June 9, 2013).

³² Diniz, *Almanaque do choro*, 73.

³³ Alexandre Gonçalves Pinto, *O choro: Reminiscências dos chorões antigos* (Rio de Janeiro, 1936).

³⁴ Diniz, *Pixinguinha, o gênio e o tempo*, 38.

³⁵ Cazes, *Choro. Do quintal ao municipal*, 52.

sounded more like a ophicleide than that of a tenor saxophone. When one hears the recordings of Irineu de Almeida with Pixinguinha, who was only 13 or 14 years old, playing the flute, you understand Pixinguinha the musician, the sound of Pixinguinha's saxophone, the contrapuntal language, where all this came from...³⁶

Dino Sete-Cordas

Horondino José da Silva (1918-2006), known as Dino Sete-Cordas, is recognized as the most influential figure in the history of the seven-string guitar, and a pioneer of its role in the *regional*.³⁷ Dino is responsible for the way the *baixaira* is performed on the Brazilian seven-string guitar. He created the musical language and consolidated its role and function in the *regional*. The melodic, harmonic and rhythmic phrases he developed are now seen as standard and obligatory *baixarias* for any seven-string guitarist.³⁸ He conceived new rhythmic articulations that added movement and virtuosity. Luiz Octávio Braga credits Dino with “placing the seven-string guitar in the professional [music] scene.”³⁹

Alessandro Soares conveyed the well-known story that Dino, out of respect for Tute, did not begin playing the seven-string guitar until 1952, when Tute retired.⁴⁰ Prior to that date Dino played the regular six-string guitar; in 1952, Dino asked the luthier Silvestre to build him a seven-string guitar like the one Tute had been using.⁴¹

Dino performed in Benedito Lacerda's (1903-1958) *regional* alongside Pixinguinha, during the late 1930s and 1940s, and was directly influenced by and learnt from Pixinguinha. It was during his time in Lacerda's *regional* that Dino incorporated the musical technique of ‘call and response’ into his style, by finishing or answering the melodic phrases of Lacerda and Pixinguinha (Example 2).⁴²

³⁶ Maurício Carrilho, interview with Adam May, Rio de Janeiro, 28th June, 2012.

³⁷ *Regional* is the name given to typical *choro* ensembles, this is interchangeable with *conjunto*.

³⁸ Rogerio Caetano, *Sete Cordas-Técnica e estilo*. (Sao Paulo: Garbolight, 2010), 7.

³⁹ “Dino fixou o violão de sete cordas na cena musical profissional.” Luiz Otavio Braga, *O Violão de 7 Cordas, Teoria e pratica*, ed by Almir Chediak. (Rio de Janeiro: Lumiar Editora, 2004), 7.

⁴⁰ Alessandro Soares, interview with Adam May, Brasília 7th August 2012.

⁴¹ Diniz, *Almanaque do Choro*, 76.

⁴² Luis Fabiano Farias Borges, “Uma trajetória estilística do choro: O idiomatismo do violão de sete cordas, da consolidação a Raphael Rabello” (MMus, Universidade de Brasília, 2008), 75.

Example 2. ‘*Os Cinco Companheiros*’ by Pixinguinha, as heard on ‘*Chorinhos e Chorões*’ recorded in 1961, featuring Dino Sete-Cordas utilising the call and response phrasing (bars 1-10).⁴³

The musical score is presented in three systems. The first system (bars 1-5) features a vocal line and a guitar accompaniment. The chords are Dm, A7/C#, Cm, D7, and G7. The second system (bars 6-10) continues the vocal line and guitar accompaniment. The chords are C7, F, Dm, A7/E, E7, A7, C7/G, and F. The guitar part includes various techniques like triplets and slurs.

This elevated Dino’s position in the ensemble from being the accompanist playing a counter melody to performing a more prominent obligato role. From the 1950s he continued to develop and expand the function of the seven-string guitar, creating a new musical language for the instrument and establishing its standard inclusion in all *choro* groups. Dino was a member of three of the most important *choro* groups in the twentieth century, *Regional do Benedito Lacerda*, *Regional do Conjunto* and *Época de Ouro*, and appeared on countless recordings during his seventy-year career. It was not until 1991, however, that Dino recorded under his own name.⁴⁴ It is significant that Dino performed, on what is now a classic recording in Brazilian popular music history, alongside his protégé and heir-apparent Raphael Rabello.

Raphael Rabello

Raphael Rabello (1962-1995) is considered one of Brazil’s finest guitarists of all times and, in the words of Henrique Cazes, “undoubtedly the most dazzling talent that emerged from the generation of *chorões* in the 1970s.”⁴⁵ Rabello began his professional career at the age of

⁴³ *Chorinhos e Chorões* by Jacob do Bandolim was released by RCA Victor in 1961 and featured the ensemble *Época de Ouro* with Dino Sete-Cordas on seven-string guitar. The recording was reissued on CD by the *Instituto Jacob do Bandolim*, IJB 001, 2006.

⁴⁴ *Raphael Rabello and Dino 7 Cordas*, Caju Music, MCD-9221-2, 1991.

⁴⁵ Cazes, *Choro. Do quintal ao municipal*, 152.

fourteen, recording alongside classical guitarist Turibio Santos (b1943) on ‘*Choros do Brasil*’ playing the music of João Pernambuco, Dilermando Reis and Garoto.⁴⁶ During his prolific career, Rabello appeared on more than 400 recordings⁴⁷ and worked as an arranger and accompanist for some of Brazil’s best known vocalists.⁴⁸ In 1982 he recorded his first solo album ‘*Rafael Sete Cordas*’;⁴⁹ he went on to compose twenty-nine pieces for guitar.⁵⁰ Although Rabello included elements from flamenco, jazz, improvisation and classical music into his compositions, his *choro* background and roots defined his own musical vision. He states: “I follow the wave of Villa-Lobos and Radamés Gnattali- I am a nationalist.”⁵¹

Duas escolas: Two schools

Since the early 1980s there have been two distinct performance practices of the seven-string guitar, known as the *duas escolas* or two schools. In the first school the seven-string guitar is played with steel strings using a *dedeira*, this is the traditional approach that Dino Sete-Cordas took throughout his career. This approach was customary until Luiz Otávio Braga experimented with nylon-strings on his seven-string guitar in 1979. The technical approach on the nylon-string version is similar to the standard classical guitar technique of using the right hand thumb, without a *dedeira*, and employing the right-hand fingers, and is recognised as the second school of performance practice.⁵² This development attracted the attention of Raphael Rabello, who endorsed the new nylon-string version of the seven-string guitar.

As a teenager Rabello formed a *choro* group, *Os Carioquinhos* (The little Cariocas), with his sister Luciana on *cavaquinho* and Maurício Carrilho on six-string guitar. *Os Carioquinhos* would become the base of a new group, the *Camerata Carioca*. In an interview I conducted with Maurício Carrilho, he recalls how the *Camerata Carioca* was formed, and how this significant formation led to the creation of the nylon-string version of the seven-string guitar, which resulted in the *duas escolas* or two schools.

⁴⁶ <http://www.turibio.com.br/> (accessed 7th March 2013).

⁴⁷ Galilea, *Violão Ibérico*, 158.

⁴⁸ Fabio Zanon, 'Raphael Rabello', *O Violão Brasileiro*, aired 2010 (Brazil : Radio Nacional, 2010), Radio broadcast.

⁴⁹ In 1990 he started spelling his name Raphael Rabello.

⁵⁰ Pedro Gervason Marco Borges, ‘*O Violão de Raphael Rabello*’ (B.Mus, UFMG, 2007-2010), 61.

⁵¹ Raphael Rabello, ‘Linear notes’, *Cry, My Guitar*, GSP, 1010CD, 2005.

⁵² Carrilho, *Violão de 7 Cordas*, 2009, <http://ensaios.musicodobrasil.com.br/mauriciocarrilho-violao7cordas.pdf> (accessed 4 April 2012).

In the 1970's bandolim player Joel Nascimento had tried to play *Suite Retratos*, composed by Radamés Gnattali, a number of times with an orchestra, without success. Joel asked Radamés to make an adaptation of the orchestral part, arranged for instruments from the traditional *choro regional*. At first Radamés was not convinced by the idea, but Joel explained there was a new generation of *choro* musicians that can read music and are technically advanced who were capable of playing the 'Suite' as chamber music. Radamés took on this experiment. We started to rehearse, to begin with Radamés arranged the first three movements, the piece has four. On the day of Radamés' birthday, 27th January 1979, there was a party, in attendance were musicians who played in Radamés' quintet, Chiquinho, Zé Menezes, Dedão the double bass player...We played the first three movements for Radamés at the birthday party. He was most impressed with the results.⁵³

Carrilho adds that Radamés arranged the fourth movement and that the complete *Suite Retratos* was performed at the tribute concert commemorating the tenth anniversary of the death of Jacob do Bandolim.

When we played *Suite Retratos*, it was totally different to playing *choro*, which we had all been playing for a long time. I was 22 years old at this time, but had been playing in *rodas de choro* since I was 10 years old. This experience was very different. I saw at this moment a new window opening up for *choro*, and a new use of these instruments typical to the *regional*, this was a split, it commenced a new era of *choro*.

Raphael [Rabello] was still playing seven-string guitar with steel-strings, he left the group as he was in demand as an accompanist for singers and for recording sessions, he didn't have time to record all day long and then dedicate rehearsal time to the group. So he left and Luiz Otávio Braga replaced him, at that time Luiz also played seven-string guitar with steel-strings, at that time all seven-string guitars were strung up with steel-strings.⁵⁴

Luiz Otávio Braga perceived that since the guitars were performing, as a 'section', the seven-string guitar was not matching the timbre or the tone quality of the nylon-string six-string guitars of Carrilho and João Pedro Borges. As Carrilho recalls, "it wasn't blending in."⁵⁵ It was at this time that Braga experimented with nylon-strings on his seven-string guitar in order to match the timbre and balance of the two other guitarists in the ensemble.⁵⁶ He had a seven-string guitar, strung with nylon strings, made for him. According to Carrilho, "the

⁵³ Carrilho, interview with Adam May, June 2012.

⁵⁴ Carrilho, interview with Adam May, June 2012.

⁵⁵ Carrilho, interview with Adam May, June 2012.

⁵⁶ Luiz Otávio Braga, *O Violão de 7 Cordas, Teoria e pratica*, ed by Almir Chediak, (Rio de Janeiro:Lumiar Editora, 2004), 7.

sound of the group improved, the sonority of the group improved.”⁵⁷ In 1983, Braga asked concert guitarist and fledgling luthier Sergio Abreu “to build a seven-string guitar with the characteristics and qualities of a six-string concert guitar.”⁵⁸ Carrilho explains,

When Raphael played Luiz Otávio Braga’s nylon-string version of the seven-string guitar, he realised the instrument offered him more expressive possibilities, many more possibilities than the steel-string. So, Raphael had a luthier make him one as well and began playing professionally on this new instrument. He began using it more than the steel-string guitar. He recorded two more albums playing the traditional steel-string seven-string guitar, the first with Radamés playing repertoire composed by Garoto (Annibal Augusto Sardinha 1915-1955) and his first solo recording named “Sete-Cordas”. By his third disc Raphael was using the nylon-string. I believe this early part of Raphael’s career began the history of the nylon seven-string as a solo instrument.⁵⁹

From this point onwards the popularity of the nylon-string version of the seven-string guitar has continued to grow. More musicians are recognising and embracing the greater harmonic, rhythmic and technical possibilities the new instrument offers. Interest in the instrument, both in Brazil and abroad, has been enhanced by the presence of a new wave of dynamic and innovative guitarists such as Yamandu Costa, Marcello Gonçalves, and Rogério Caetano. As Yamandu Costa says, “The instrument has arrived, it won’t turn back. The Brazilian guitar of today is the seven-string guitar, without doubt.”⁶⁰

⁵⁷ Carrilho, ‘Interview with Adam May’, June 2012.

⁵⁸ “Em 1983, Sergio Abreu, a meu pedido, construiu um violão de sete cordas com as características e qualidades de um violão de concerto.” Braga, *O Violão de 7 Cordas, Teoria e Prática*, 8.

⁵⁹ Carrilho, interview with Adam May, June 2012.

⁶⁰ Yamandu Costa, interview with Adam May, August 3, 2012.

Chapter 4: Analysis of seven-string guitar compositions

“The musical language of the solo seven-string guitar is difficult. It exists today because of Raphael Rabello, but we now have Yamandu Costa and others like Marcello Gonçalves, Paulo Aragão and Rogérinho Ceatano composing for solo seven-string guitar.”¹

In this chapter I will analyse a number of new compositions for the Brazilian seven-string guitar in order to demonstrate how a range of musical influences have converged, and a number of innovations have contributed to the emergence of a new seven-string guitar repertoire. Focusing on works composed between 1983 and 2012, I will consider their relationship to both the existing six-string Brazilian guitar repertoire and to the role of traditional seven-string guitar in *choro* ensembles, and consider new influences. This time frame begins at an important moment in the history of the seven-string guitar when changes to the instrument occurred, as discussed in Chapter 3. Based on interviews undertaken in Brazil and on my continuing research, I have chosen to focus my attention on the most important contemporary guitarist-composers including Maurício Carrilho (b. 1957), Rogério Caetano (b. 1977), Fernando César (b. 1970), Yamandu Costa (b. 1980) and Zé Barbeiro (b. 1952).

Choro has historically been an oral tradition; therefore the fundamental nature of the seven-string guitar accompaniment in *choro* is improvisation. Compositions are not necessarily notated or published as scores or charts. While resources such as sheet-music, instructional methods and songbook compilations are becoming available, few written resources exist for the new seven-string guitar repertoire.

Much of the new repertoire is conceived and composed on the instrument and artists are developing their ideas and compositions through individual exploration on the guitar. As Fernando Cesar explains,

I have nothing written out. That is something popular music does not have, that uniformed way of writing [music out]. The seven-string guitar has always had that element of

¹ Zé Barbeiro, interview with Adam May, São Paulo, 30 July 2012.

improvisation, nothing is planned. This is bad for us, because we have very few [published resources].²

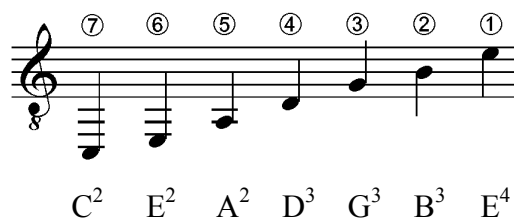
As part of my work for this thesis I have made one complete transcription and a number of transcriptions of sections of works; these were taken from audio recordings. In the analysis that follows I will use extracts from those transcriptions as well as excerpts from transcriptions made by others. My analytical procedure will take into consideration musical elements including rhythm, melody, harmony, texture and performance techniques, demonstrating how the new seven string guitar repertoire has developed from the converging elements of the two traditions mentioned above. Before going into the analysis I present information about the notation, theory and conventions followed throughout this chapter. Also included is an acknowledgment of the composers together with background information on the compositions to be analysed.

Basic notation and theoretical considerations

The seventh-string is traditionally tuned to a low C (Example 3a),³ thereby extending the range of the traditional six-string guitar by a minor third.⁴ When referring to note by letter-name a number will indicate which octave is being addressed (Example 3b).

A number inside a circle indicates which string is to be played. For example, ⑦ indicates the seventh string.

Example 3a. Traditional standard tuning for the Brazilian seven-string guitar.⁵



² Fernando César, interview with Adam May, Brasília, 6 July, 2012.

³ Dino Sete-Cordas (Horondino José da Silva) followed Tute (Arthur de Souza Nascimento) in using the seventh-string tuned to C²; however Dino replaced the lowest steel-string with a cello's fourth-string to achieve a more desirable tone. Carlos Galilea, *Violão Ibérico*, (Rio de Janeiro: Trem Mineiro Produções Artísticas, 2012), 257.

⁴ The sixth-string of a traditional guitar is usually tuned to E².

⁵ The guitar sounds an octave higher than notated.

In musical notation specific octaves can be identified using various naming systems. For the purpose of this thesis I am adopting the Scientific system. Other common equivalents are presented in Example 3b.

Example 3b. Octave range by letter-name and number.



Scientific	B ¹	C ²	C ³	C ⁴	C ⁵
Helmholtz	B, ₁	C	c	c'	c''
Solfège (Brazilian)	Si	Dó	Dó	Dó	Dó

With the introduction of the nylon-strings on the seven-string guitar, first by Luiz Otávio Braga and then by Raphael Rabello, guitarists continued to tune to the now standard C². As Luiz Octavio writes,

In theory, you can tune to B¹, or Bb¹, but the traditional *choro* and samba repertoire asks for C² tuning. What sounds good is the C², because of the tonalities [keys] that the songs were composed in.⁶

The flexible tuning of the seventh-string affects the resonances of the instrument and accommodates for a choice of keys. In recent years some prominent seven-string guitarists have been tuning down a semi-tone lower to B¹. Maurício Carrilho feels that B¹ makes more sense, that it continues the perfect fourth tuning that is used on the traditional six-string guitar. Other tuning variations include Bb,¹ used by Yamandu Costa in his solo guitar piece 'Elodie' and A¹, used by Maurício Carrilho in the concerto *Suíte para violão de 7 cordas e orquestra*.

⁶ Galilea, *Violão Ibérico*, 262.

The works and their composers

Yamandu Costa is regarded as the most well-known instrumentalist in Brazil today.⁷ His *Samba pro Rafa*, for solo guitar, was composed in 2007 in homage to Raphael Rabello.⁸

My first contact with the seven-string guitar was hearing Raphael Rabello, who was a reference, and our utmost reference, right ...He really was the one who created the [seven-string] concert guitar. The first time I heard the seven-string guitar was ‘Todos os Tons’ the record by Raphael Rabello. I fell in love with the depth and weight of the sound.⁹

Born into a musical family in southernmost state of Brazil, Rio Grande do Sul, Yamandu was exposed to many musical influences including the music of Argentina, Uruguay and Rio Grande do Sul’s distinct *gaúcho* musical styles.¹⁰ His composition *Cristal*, recorded in 2001,¹¹ reflects many of his early musical influences. As Fabio Zanon states, “Yamandu has had an immeasurable effect on the dissemination of instrumental music in Brazil.”¹²

Suíte para violão de 7 cordas e orquestra, composed by Maurício Carrilho in 2004, was orchestrated by Paulo Aragão and premiered by soloist Yamandu Costa. The *Suíte* is in three movements; I. ‘Lapa’ (choro), II. ‘Madrugada’ (valsa) and III. ‘Vassoura do Monge’ (chamamé).

The piece is symbolic, because it’s the first concerto for seven-string guitar soloist. But, I think the most important aspect is the concerto has taken *choro* to environments where *choro* isn’t heard, or at least hasn’t been heard for a long time, for example Canada and in France.¹³

⁷ Fabio Zanon, ‘Yamandu Costa’, *O Violão Brasileiro*, aired 2010 (Brazil : Radio Nacional, 2010), Radio broadcast.

⁸ Yamandu Costa, *Samba pro Rafa, Mafua*, Biscoito Fino, BF386, 2008.

⁹ Yamadu Costa, interview with Adam May, Rio de Janeiro, 3 August, 2012.

¹⁰ The term *gaúcho* refers to the figure of the horseman, originally linked to the cattle thieves and vagabonds of the frontier; the term was later used to describe the cowboys, ranchers and soldiers. Today any native from Rio Grande do Sul is referred to as a *gaúcho*.

¹¹ Yamandu Costa, ‘Cristal’, *Yamandú*, Estudio Eldorado, 278101, 2001.

¹² Zanon, ‘Yamandu Costa’.

¹³ Maurício Carrilho, interview with Adam May, Rio de Janeiro, June 26th 2012.

Performing *choro*-inspired music with an orchestra in concert halls is significant; it indicates a level of acceptance of the seven-string guitar as a serious concert instrument and demonstrates *choro*'s broadening popularity both in Brazil and internationally.

Pedra do Leme, composed by Raphael Rabello and Toquinho (Antônio Pecci Filho, b. 1946) was recorded by Raphael Rabello in 1988 for his self-titled album,¹⁴ possibly the first album recorded entirely on the seven-string guitar strung with nylon strings.¹⁵ The piece was recorded in a trio setting accompanied by Chiquinho do Acordeon (Romeu Seibel, 1928-1993) on accordion, and Dininho (Horondino Reis da Silva, b. 1949) on acoustic 'Bass Mariachi'.¹⁶ He later recorded the piece on a six-string guitar in 1994, which was released posthumously in 2005.¹⁷ I will examine musical characteristics taken from the 1988 recording; this arrangement demonstrates Rabello's use of the seven-string guitar as the lead instrument in a small ensemble.

Ze Barbeiro (1952) is a São Paulo based guitarist and composer. He has established himself as one of the premier seven-string guitar players and composers in Brazil and has composed over 170 *choros*. Henrique Cazes notes that the collaboration between Zé Barbeiro and *cavaquinista* Miltoninho stands out as one of the highlights in the contemporary São Paulo choro scene.¹⁸ *Paradigma* was written in 2012 for his protégé Gian Correâ and is an example of the traditional seven-string guitar, strung with steel-strings and played with a *dedeira*, being used as the solo or lead instrument in an contemporary ensemble setting.¹⁹ *Paradigma* was arranged by Gustavo Bugni for saxophone quartet and *pandeiro*, with the guitar playing the feature melody line. This addition to the new repertoire affirms what Rogério Caetano expressed, "I think the instrument still has much to say. For the steel-string, the traditional seven-string guitar, there are still very many things to be revealed."²⁰

¹⁴ Raphael Rabello, 'Pedra do Leme', *Rafael Rabello*, Visom LPVO-0018, 1988. Re-released on CD by as *Lamentos do Morro*, Acari Records, 2005.

¹⁵ Maurício Carrilho, interview with Adam May, Rio de Janeiro, June 26th 2012.

¹⁶ 'Bass Mariachi', also known as the *guitarrón*, is a six-string bass guitar used in Mexican mariachi ensembles. The most common *guitarrón* is tuned *a-d-g-c-e-a* and is descended from the archlute. Arturo Chamorro. 'Mariachi', *Grove Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/46539> (accessed 23 July 2013).

¹⁷ Raphael Rabello, *Cry, My guitar*, GSP, CD1010, 2005.

¹⁸ Henrique Cazes, 'Garoto e o choro em São Paulo', in *Choro. Do quintal ao municipal*. (São Paulo; Editora 34, 2006), 98.

¹⁹ Gian Correâ, 'Paradigma', *Mistura 7*, YBCD 084, 2013.

²⁰ Rogério Caetano, 'interview with Adam May', Rio de Janeiro, 29 June, 2012.

The waltz *Mãos de Anjo* is a collaborative composition between guitarists Fernando César and Rogério Caetano, composed when both musicians were living in Brasília.²¹ The reflective waltz, reminiscent of the popular waltzes composed by Dilermando Reis (1916-1977), is dedicated to the memory of Raphael Rabello.²²

Analysis

Rhythm

The underlying basic rhythm to *choro* and many other Brazilian popular music styles is the semiquaver subdivision (Example 4). The most common time signature in *choro* is 2/4, although other time signatures are used. In a *choro* group the *pandeiro* plays the constant semiquaver rhythm with accents; it is the distribution of accents that makes one style sound different from another.

Example 4. Basic semiquaver rhythm with accents, as played by the *pandeiro*.



In the solo guitar repertoire this steady semiquaver rhythm is interpreted by the guitarist. In order to add interest and variation they may choose to change the emphasis of certain notes of the constantly available layer of pulsation. This technique is demonstrated in the introduction to Raphael Rabello's *Pedra do Leme* (Example 5). The semiquaver pattern is arranged for seven-string guitar and rhythmic variation is achieved through the use of tied notes, pedal tones (seventh-string B¹) and natural accents heard in the highest voice in the chordal figures.

Example 5. The introduction of *Pedra do Leme* by Raphael Rabello (bars 1-4).

²¹ Fernando César is the principal guitar teacher at the 'Escola de choro Raphael Rabello' in Brasília. This choro music school was founded in 1998 and functions as the educational branch of Brazil's most active choro club, *Clube do Choro Brasília*.

²² Fernando César, 'Mãos de Anjo', *3 por 4*, DOP20, 2010. Re-released on *Um abraço no Raphael Rabello 50 anos*, Acari Records, AR40, 2012.

Variations on the basic semiquaver rhythm can be used to create other rhythms commonly used in *choro*. These permutations often replicate the rhythmic patterns of other instruments used in the *choro* ensemble, such as the *cavaquinho*.²³ A typical *cavaquinho* rhythmic strum pattern with accents can be seen in Example 6a.²⁴ This rhythm has been used in traditional solo guitar repertoire such as Villa-Lobos' famous *Choro No.1* (Example 6b), and can be found in the new repertoire for seven-string guitar, for example in Raphael Rabello's *Pedra do Leme* (Example 6c).

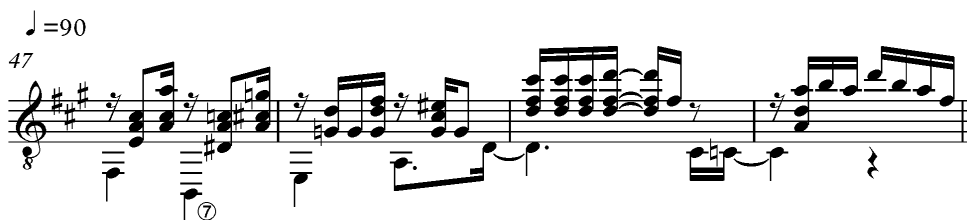
Example 6a. A typical *cavaquinho* rhythmic-strum pattern with accents.



Example 6b. *Choro No.1* by Heitor Villa-Lobos (bars 25-28).



Example 6c. *Pedra do Leme* by Raphael Rabello (bars 47-50).



These typical *choro* rhythms are found in the new repertoire for seven-string guitar. They are sometimes spread across the range of different strings using right-hand articulations as in *Samba pro Rafa* by Yamandu Costa (Example 7a). This layering of rhythmic parts with

²³ The *cavaquinho* is a Brazilian soprano guitar with four single strings tuned D⁴gbd⁵; it is also known as *machete*. Sibyl Marcuse, 'Cavaquinho', *Musical Instruments: A Comprehensive Dictionary*. (New York: Doubleday, 1964), 84.

²⁴ *Cavaquinho* players are expected to improvise the strum patterns, and subtle variations in timbre, contour and articulation make notating what are already highly syncopated rhythms problematic. Example 6a demonstrates a typical pattern, with accents, in its most basic form. Thomas G. Garcia and Tamara Elena Livingston-Isenhour, *Choro: A Social History of a Brazilian Popular Music*. (Bloomington Indiana: Indiana University Press, 2005), 5.

interlocking lines is another way a guitarist can imitate rhythmic patterns played by other instruments such as the *tamborim* or *agogô*.²⁵ These percussion instruments are found in large groups such as the *escolas da samba* as well as smaller *choro* and samba ensembles.²⁶

For instance, in the opening bars of *Samba pro Rafa* the seven-string bass figure enters and establishes the samba rhythm (example 7b).²⁷ The syncopated pattern is imitating the rhythmic bass lines played on the *surdo* in the *escola de samba*.²⁸ The entry of the seven-string adds sonic depth and weight, and gives the impression that a second guitar has joined the arrangement. The right-hand figures articulate a rhythm that evokes the pattern played by the *tamborim* (example 7c).

Example 7a. *Samba pro Rafa* by Yamandu Costa (bars 46-49).

♩ = 120
46

Example 7b. *Samba pro Rafa* by Yamandu Costa. Samba rhythm with seventh-string bass figure.²⁹

♩ = 120

²⁵ *Agogô* is a double cowbell, each bell has a different size, struck by a wooden stick. *Tamborim* is the smallest drum used in the samba schools, measuring about 15 cm in diameter.

²⁶ The *escolas de samba* or samba schools are large samba groups that play during the *Canaval* parade.

²⁷ The bass figure is transcribed from the guitar and *bandolim* duet arrangement.

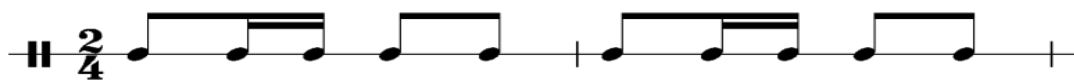
²⁸ The *surdo* is a large drum played with a wooden mallet. *Surdos* come in three sizes and are played in the *escola de samba*. The change in high-low pitch in the pulsation is what gives the *surdo* pattern its governing attribute. In its most basic function it marks the pulse with an emphasis on the second beat. Antonio Adolfo, *Brazilian Music workshop*, (Rio de Janeiro: Advance Music, 1993), 135.

²⁹ Example 4a is a transcription of the introduction as played on 'Samba pro Rafa' Yamandu Costa and Hamilton de Holanda, Natura, LMCD 0394, 2008.

Example 7c. Typical *tamborim* pattern.³⁰

Many of the already mentioned variations on the basic semiquaver pattern are related to particular genres and styles that precede *choro*. Experienced Brazilian musicians can recognise these sometimes subtle permutations as specific genres. Bruno Kiefer writes that the Brazilian-polka, for example, was a popular dance rhythm that resulted from the combination of the habanera rhythm, the German polka and the syncopations found in *lundu*, the traditional Afro-Brazilian dance (Example 8a).³¹

Graúna by João Pernambuco (João Teixeira Guimarães, 1883-1947) is one of his most well known solo guitar compositions. The opening figure is an example of the Brazilian-polka rhythm realised for solo guitar (Example 8b). The driving movement of the low notes played by the right hand thumb, follows the same pattern of the low tones struck on the *pandeiro*, the rhythm is completed by semiquaver subdivisions played by the right-hand fingers outlining the simple harmonic progression. This figure is an early model for many other solo guitar *choros* as it integrates the main rhythmic elements of the Brazilian-polka.

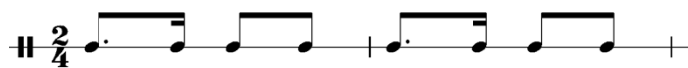
Example 8a. Base rhythm of the Brazilian-polka.**Example 8b.** *Graúna* by João Pernambuco (bars 1-8).

³⁰ Main attributes of the *tamborim* rhythms are that they are highly improvisatory and extremely loud.

³¹ Luiz Otavio Braga, *O Violão de 7 Cordas Teoria e pratica*, ed by Almir Chediak. (Rio de Janeiro: Lumiar Editora, 2004), 15.

The *habanera* is another genre that directly influenced the development of Brazilian music. It is one of the principal rhythms that were combined to create *choro* (Example 9a). Its rhythm can be found in some of the earliest *choros* by pioneers such as Joaquim Antônio da Silva Callado (1848-1880) and Ernesto Nazareth (1863-1934).³² Nazareth composed for the piano, which at the time was found in the salons of the elites and associated with the upper class. In an attempt to further distance himself from the *chorões* of the middle and lower classes, he chose to call his compositions ‘Tango Brasileiro’ as opposed to the terms *maxixe* or *choro*, which he saw as vulgar terms associated with the lower classes.³³ Many of Nazareth’s compositions have since been arranged for typical *choro* ensembles as well as for solo guitar. In *Odeon* we can see some elements taken from the typical *habanera* rhythm and arranged for solo guitar (Examples 9a and 9b).

Example 9a. The *habanera* rhythm.



Example 9b. *Odeon* by Ernesto Nazareth (bars 1-4).



Combinations and permutations of these early rhythmic and stylistic influences can be found in the new repertoire for seven-string guitar. The opening eight bars of Yamandu Costa’s *Cristal* demonstrate a number of the rhythmic elements previously discussed. The opening chordal theme is a variation on the *habanera* rhythm (Example 10). When discussing the piece and his compositional process and influences, Yamandu told me,

Crystal is a tango-choro, a type of choro- habanera, it has more tango ... with another kind of..... a different type of character, a stronger character, which we do not find as much in traditional choro. Choro is lighter music, yes? Sometimes it’s more joyful sometimes it’s sadder, but it doesn’t have this violent character, right? This is the more aggressive character in music that exists in the south. The music of Argentina has Hispanic influences, right?

³² David P. Appleby, *The Music of Brazil*. (Austin: University of Texas Press, 1983), 73-79.

³³ Thomas G. Garcia and Tamara Elena Livingston-Isenhour, *Choro, A Social History of a Brazilian Popular Music*. (Bloomington Indiana: Indiana University Press, 2005), 76.

These [influences] come from another place, well then; I believe in my case, this is where the compositions arise from...³⁴

Example 10. *Cristal* by Yamandu Costa (bars 1-9).

Another distinctive rhythmic device used in *choro* is the three-note anacrusis which acts as an aural cue to players in the ensemble. This cue appears at the beginning of many of the most well known *choros* for example *Flor amorosa* by Joaquim A. Callado (Example 11a). The three-note pickup has been used in many solo guitar pieces including works by Annibal Augusto Sardinha (1915-1955), better known as Garoto (Example 11b). Another function of this anacrusis is to create momentum towards the next strong downbeat. Raphael Rabello employs this characteristic rhythmic device when transitioning between sections in his seven-string guitar piece *Pedra do Leme* (Example 11c). Similarly, Yamandu Costa uses it to introduce the main theme of *Cristal* (Example 11d).

Example 11a. Three-note anacrusis to *Flor amorosa* by Joaquim A. Callado (bar 1)

³⁴ Yamandu Costa, interview with Adam May, Rio de Janeiro, 3 August 2012.

Example 11b. *Jorge do Fusa* by Garoto (bars 1-2)

♩ = 60

Example 11c. Three-note pickup to the second section of *Pedra do Leme* by Raphael Rabello and Toquinho (bars 19-20).

♩ = 90

Example 11d. *Cristal* by Yamandu Costa (bars 9-11).

♩ = 60

Zé Barbeiro's *choro Paradigma*, composed in 2012, uses many of the typical rhythmic elements of *choro*. Barbeiro describes his compositional approach as “combining a little of the traditional with the modern ... you can hear the traditional elements being pulled along by the modern sounds, these are the sounds I enjoy playing today.”³⁵

Paradigma is an example of a *choro* with an underlying semiquaver pulse that uses subtle rhythmic permutations (Example 12a). The piece also employs the semiquaver triplet, another common rhythm found in *choro*, which adds movement and momentum to the rhythm and provides contrast to the constant semiquaver groupings (Example 12b). This rhythmic variation can be heard in traditional *baixarias*, for example Raphael Rabello used the technique when accompanying *bandolim* player Joel Nascimento on the recording of *É do que há* (Example 12c).

³⁵ Zé Barbeiro, interview with Adam May, São Paulo, 30 July 2012.

Example 12a. *Paradigma* by Zé Barbeiro (bars 12-15).

♩=120
12 F#7 Bb7(b9) Em Am

Example 12b. *Paradigma* by Zé Barbeiro (bars 21-24).

♩=120
21 Em/G C9

Example 12c. A semiquaver-triplet *baxaria* played by Raphael Rabello on a recording of *É do que há* by Luiz Americano (bars 134-137).³⁶

♩=84
134 Dm Dm6/F E7 E/D

The tempo at which *choro* music is played varies, but fast tempos are increasingly prevalent. On the one hand, some of the dances from which *choro* emerged had fast tempos; on the other, *choro* tends to be performed as fast as possible as a demonstration of technical mastery. Fast tempos can be challenging on the seven-string guitar, especially in a solo context when maintaining a polyphonic texture, juggling rhythms, melodies and chords. Fast tempos can be found in the seven-string guitar repertoire; for example, *Samba pro Rafa* is performed at crotchet equals 116 bpm and *Paradigma* is marked crotchet equals 120 bpm.³⁷

Slow tempos are also found in *choro*; for instance, *Mãos de Anjo* by Rogério Caetano and Fernando César is an expressive waltz with a flexible tempo and extensive use of rubato.³⁸

The second movement of Maurício Carrilho's *Suíte para violão de 7 cordas e orquestra* is also a waltz, beginning with a tempo mark of *lento* (crotchet equals 80 bpm) and is performed

³⁶ Braga, *O Violão de 7 Cordas Teoria e prática*, 71.

³⁷ Bpm is the abbreviation for beats per minute, the unit typically used to measure tempo in music.

³⁸ *Mãos de Anjo* was originally recorded on Fernando César's 2010 record, *3 por 4*, the title is Portuguese for the three-four musical time signature, and the album is made up of twelve waltzes recorded on solo seven-string guitar.

expressively in the style of Dilermando Reis famous waltzes.³⁹ At bar 82 the waltz shifts into a one-in-the-bar feel marked *vivo* (crotchet equals 180 bpm) before returning to the original tempo in bar 189 to finish the second movement.⁴⁰

Although much of the new repertoire is based on classic rhythms such as *choro*, *samba* and waltz, new rhythmic influences have also been incorporated, for example *Frevinho*,⁴¹ by Yamandu Costa is based on the *frevo* rhythm from the north-east of Brazil,⁴² and both Yamandu and Maurício Carrilho have used the Argentine *chamamé* rhythm in their compositions. The third movement of Carrilho's *Suíte para violão de 7 cordas e orquestra*, 'Vassoura do Monge' (The monk's broom) is a *chamamé* and is an acknowledgment to Yamandu Costa's *gaúcho* roots.⁴³ The movement takes its inspiration directly from the folk music genre *chamamé*. This genre was created in Argentina and is a dance form generally accompanied by a guitar and button accordion.⁴⁴ The *chamamé* was adopted by the *gaúchos* of Rio Grande do Sul in Brazil, and was assimilated into their folk tradition.⁴⁵ It is a triple time rhythm with a cross rhythm in duple time, which creates an alternating 6/8 and 3/4 time hemiola.⁴⁶

For example, this music [*Suíte para violão de 7 cordas e orquestra*] by Maurício[Carrilho]. It is interesting because I see is many of the [musical] elements that collided on my arrival here in the centre of the country [Rio de Janeiro] incorporated into this music. The third movement of Maurício's concerto is a *chamamé*, an Argentinean rhythm. My intention has always been this, the union of these Latin American [music] traditions.⁴⁷

³⁹ Ivan Paschoito, *Great Guitarists of Brazil: Dilermando Reis*, Volume 1 (San Francisco: GSP, 1990), 2-3.

⁴⁰ This faster waltz is reminiscent of the waltz danced by couples in the first-half of the 1800s when the waltz was the most popular dance form in Rio de Janeiro, prior to the introduction of the polka. Idelber Avelar and Christopher Dunn, 'Introduction', in *Brazilian Popular Music and Citizenship*, ed. Idelber Avelar and Christopher Dunn (Durham and London: Duke University, 2011), 9-10.

⁴¹ Yamandu Costa, 'Frevinho', *Yamandu Costa and Rogério Caetano*, delira musica, BCD001, 2011.

⁴² *Frevo* is a genre of music from the north-eastern state Pernambuco. It is fast dance music usually performed during *Carnaval* by marching bands made up of brass and percussion instruments. Marco Pereira, *Ritmos Brasileiros*, (Rio de Janeiro: Garbolights, 2007), 78-79.

⁴³ The term *gaúcho* refers to the figure of the horseman, originally linked to the cattle thieves and vagabonds of the frontier borders of Brazil, Argentina and Uruguay. In Brazil any native from Rio Grande do Sul, Brazil's southernmost state, is referred to as a *gaucho*.

⁴⁴ Pablo B. González, 'Chamamé', In *Diccionario de la Música Española e Hispanoamericana*, Vol 3, (Madrid: Sociedad General de Autores y Editores, 1999), 534-535.

⁴⁵ Marco Pereira, *Ritmos Brasileiros*, (Rio de Janeiro: Garbolights, 2007), 50.

⁴⁶ Julian Rushton, 'Hemiola', *Grove Music Online*. Oxford University Press, accessed September 5, 2013, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/12768> (accessed 28 July 2013).

⁴⁷ Yamandu Costa, interview with Adam May, Rio de Janeiro, 3 August 2012.

Harmony

Choro harmony is based on standard nineteenth century European musical traditions. The earliest compositions follow predictable harmonic progressions and were not particularly innovative. The interest in early *choro* was more in its rhythmic character and the expressive melodic qualities displayed through instrumental virtuosity and/or ingenuity. In the middle of the twentieth-century a new harmonic sophistication was introduced into the genre, a result of Brazilian musicians coming into contact with North-American jazz music. Since the 1950s the harmonic elements of *choro* have increasingly been influenced by different musical styles and genres.

Common harmonic progressions such as I-IV-V-I in major keys, and i-III-VI-ii^o-V7-i in minor keys, are found in many *choros* from the late nineteenth and early twentieth centuries.⁴⁸ Composers developed variations based on these standard progressions, for example ‘Brejeiro’ by Nazareth follows a simple I-V⁷ or tonic to dominant-seventh chord sequence with a standard I-IV-V⁷-I cadence, with subtle variations (Example 13a). These standard harmonic progressions have continued to be used as templates for over a century and examples can be found in the new repertoire for seven-string guitar, albeit with variations (Example 13b)

Example 13a. The harmonic progression from the first section of *Brejeiro* by Ernesto Nazareth (bars 1-16).

| I | V⁷ | I | V⁷ | I | V⁷ | I | V⁷ | III⁷ | vi | II⁷ | V⁷ | I-I⁷ | IV-iv | V⁷ | I ||

Example 13b. The harmonic progression of *Samba pro Rafa* by Yamandu Costa (bars 9-17).

| I | iv^{maj9} | I | iv^{maj9} | vi | II7 | ii | V7 | I^{sus2} ||

Standardised cadences are one of the important identifying harmonic features of *choro*.⁴⁹ Cadences featuring II7-V7-I and ii-V7-I are most common. *Baixarias* are often improvised or variations played on established melodic bass lines and this is one of the defining characteristics of the seven-string guitar accompaniment style; however, cadences are often approached with pre-planned standardised or typified bass lines (Example 14a). Typical

⁴⁸ I will use traditional Roman numeral symbols when discussing harmonic functionality.

⁴⁹ Garcia and Livingston-Isenhour, *Choro, A Social History of a Brazilian Popular Music*, 7.

patterns are also found throughout the six-string repertoire (Example 14b). Compositions for the seven-string guitar are able to take advantage of the extended range, and in the lowest bass voice create interesting cadential voice leadings. For example in *Mãos de Anjo* the open seventh-string B^1 acts as the root note of the dominant seventh chord B^7 , and is sustained across the bar line and becomes the fifth of the tonic chord E major, this second inversion E major-thirteenth chord voicing is not possible on the traditional six-string guitar (Example 14c). In *Pedra do Leme*, Rabello takes advantage of the depth and sustain of the seventh-string, tuned to B^1 , to create an open voiced B^7 chord, the resonant seventh-string helps create a piano-like chord voicing (Example 14d).

Example 14a. Typical *baixaria* used for a ii^7-V^7-i cadence

$\text{♩} = 104$

F#7 B7 Em

Example 14b. *Choro No.1* by Villa-Lobos ii^7-V^7-i (Bars 31-32).

$\text{♩} = 90$

31 F#7 B7 Em

Example 14c. *Mãos de Anjo* by Fernando César and Rogério Caetano (Bars 6-7).

$\text{♩} = 50$

F#m11 B7 Emaj13

Example 14d. *Pedra do Leme* by Raphael Rabello and Toquinho (Bars 13-15).

$\text{♩} = 90$

13 B7 E7 A(add2)

Annibal Augusto Sardinha (1915-1955) better known as Garoto, was responsible for introducing harmonic elements drawn from jazz music to *choro*; these included chord extensions, harmonic substitutions and non-diatonic scale material.⁵⁰ His solo guitar compositions combine a variety of styles including *choro*, *samba*, classical music and jazz, and sound unlike any other *choro* music that came before him.⁵¹ Garoto's innovative harmonic approach, combined with existing *choro* rhythmic and melodic characteristics were a precursor to the bossa-nova style and had an enormous influence on all Brazilian guitarist-composers who followed him. Henrique Cazes believes had Garoto not died of a heart attack in 1955, aged thirty-nine, he would certainly have been the greatest [Brazilian] guitar composer of all time.⁵²

The musical influence of Garoto can be heard in Raphael Rabello's solo guitar compositions: the use of chord extensions, harmonic substitutions, especially for dominant chords as seen in *Jorge do Fusa* (Example 15a). The altered chords and unusual modulations are also harmonic aspects that Garoto brought to *choro* harmony that were embraced by Rabello. A clear example is the use of the tritone substitution for dominant-seventh chords, as seen in *Pedra do Leme* (Example 15b).⁵³ Contemporary seven-string guitarists Fernando César and Rogério Caetano employ jazz inspired chords such as minor-eleventh and major-thirteenth chords in their collaborative composition *Mãos de Anjo* (Example 15c). Yamandu Costa also includes altered and extended chords in his compositions, for example the dominant D7^{#5} chord which leads to the tonic G major in the final cadence of the second section of *Samba pro Rafa* (Example 15d). When discussing the influence of Rabello and Garoto on contemporary Brazilian guitarists, Rogério Caetano notes,

Raphael was very important because he was the guy who understood the overall shape of all the different veins [streams] of the guitar's Brazilian tradition. The guitar styles of Garoto, Baden [Powell], Dino [Sete-Cordas], Meira, the guitar of João Pernambuco. Raphael touched on all this, and had mastered the language of the legends. He had a very strong technique,

⁵⁰ Born in São Paulo, multi-instrumentalist Garoto (Annibal Augusto Sardinha, (1915-1955) is a major musical figure in the history of *choro* and popular Brazilian music in general. His career coincided with the launch of radio broadcasting in Brazil and in 1937 he moved to Rio de Janeiro to work at the prestigious Rádio Mayrink. It was here that he met and worked alongside singer Carmen Miranda and was invited to accompany her on her first tour of the United States of America. While on this tour Garoto had direct contact with American jazz and his virtuosity caught the attention of musicians Art Tatum and Duke Ellington. Garoto returned to Rio de Janeiro and continued performing, recording and composing.

⁵¹ Garcia and Livingston-Isenhour, *Choro, A Social History of a Brazilian Popular Music*, 115.

⁵² Cazes, *Choro. Do quintal ao municipal*, 94.

⁵³ In 1984 Raphael Rabello recorded a tribute to Garoto, *Tributo a Garoto* (Barclay). Rabello recorded with Garoto's friend and long-time collaborator Radamés Gnattali.

and Raphael took in all this information. So you can see today, you can feel, in the guitarist today who have these complete [musical] careers, they all have been influenced by Raphael. Because he is a reference for us, right? Yamandú Costa, Alessandro Penezzi and me too, we are heavily influenced by Rafa.⁵⁴

Example 15a. *Jorge do Fusa* by Garoto (Bars 15-16).

♩ = 60

15

Em¹¹ A⁷(#¹¹) D^{maj}9/A

Example 15b. *Pedra do Leme* by Raphael Rabello and Toquinho (Bars 38-39).

♩ = 90

E^b7^{alt.} D^{maj}7

Example 15c. *Mãos de Anjo* by Fernando César and Rogério Caetano (Bars 4 -7).

4

C⁷(sus⁴)/G C⁷/G F#^m¹¹ B⁷ E^{maj}¹³

Example 15d. *Samba pro Rafa* by Yamandu Costa (Bars 62-64).

♩ = 120

62

D⁷(#⁵) G

⁵⁴ Rogério Caetano, interview with Adam May, Rio de Janeiro, 29 June 2012.

The introduction of harmonic extensions and jazz related harmony by Garoto not only inspired Raphael Rabello, but has had an influence on contemporary seven-string guitarist-composers such as Yamandu Costa, as illustrated by the opening phrase of *Samba pro Rafa* (Example 16).

Example 16. Jazz influenced extended chords voicings in *Samba pro Rafa* by Yamandu Costa (Bars 1-9).

The musical notation for Example 16 is presented in two staves. The first staff shows the first five measures, and the second staff shows measures 6 through 9. The tempo is marked as ♩ = 120. The key signature is one sharp (F#). The chords indicated above the notes are: G(sus2), G#5(add9), G6%, B7(#9), Em9, A7, Am9, D7(b9), and G. The notation includes various accidentals and articulation marks such as slurs and accents.

Although it was not widely used in early twentieth-century *choro*, the whole-tone scale was introduced to the repertoire by Garoto in his piece *Jorge do Fusa* (Example 17a).⁵⁵ The scale outlines the dissonant augmented chord, and can be found in the works of art music composers such as Claude Debussy (1862- 1918) and Olivier Messiaen (1902-1992).⁵⁶ Debussy, along with Brazilian composer Radamés Gnattali, was one of the art music influences on Garoto's compositional style.⁵⁷

The scale has recently been included in the seven-string *baixaria* style of Rogerio Caetano and can be heard in his accompaniment lines as shown in example 17b, as well as in his improvisations. For example, the opening phrase to his improvised solo for *Beija-Flor* includes a whole-tone phrase which is later repeated during the improvisation (Example 17c).

⁵⁵ Whole-tone scale is a scale that divides the octave into six equal-tempered intervals of a whole tone. H.K. Andrews. 'Whole-tone scale' *Grove Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/30242>. (accessed August 10 2013).

⁵⁶ Giancarlo Corrêa de Souza da Silva 'Uma Abordagem Sobre O Violão de Sete Cordas' (B.Mus monograph, Instituição de Ensino Superior Faculdades Integradas Cantareira 2012), 46.

⁵⁷ Garoto composed *Debussyana* as a tribute to Debussy, and Villa-Lobos stated this was the composition by Garoto he liked most. Paulo Bellinati, *The Great Guitarists of Brazil: The Guitar works of Garoto Volume 1*. (San Francisco: GSP, 1991), 43.

Example 17a. The descending whole-tone melody *Jorge do Fusa* by Garoto (bar 8).

♩ = 60

A⁷(#5) D^{maj7}/F#

Example 17b. Rogério Caetano, whole-tone scale *baixaria*.⁵⁸

♩ = 70

D^{m7} D^{b7}(#5) C^{maj7}

Example 17c. Rogério Caetano uses a whole-tone phrase to begin his improvised solo on *Beija Flor* by Doug de Vries (Bars 1-2).⁵⁹

♩ = 96

1

Melody

Melody is commonly thought of as the most familiar and accessible of musical elements. For the purposes of analysis, however, the study of melody is quite problematic due to its interdependence on other musical material like form, rhythm and harmony.

Choro melodies do, however, have some general characteristics that frequently occur in the repertoire and can be helpful when analysing or identifying the genre. Common features include wide leaps, arpeggios based on the harmonic progressions, chromatic passages and the use of sequences. These stylistic aspects can also be recognized in the new repertoire for seven-string guitar

Many melodies found in *choro* are idiomatic to the instruments for which they were originally composed.⁶⁰ In the early *terno* ensembles the melody was traditionally played on

⁵⁸ Rogério Caetano, *Sete Cordas-Técnica e estilo*. (Sao Paulo: Garbolight, 2010), 95.

⁵⁹ Doug de Vries, 'Beija Flor', *Yamandu Costa and Rogério Caetano*, Deliria Musica, BCD001, 2012.

⁶⁰ Thomas G. Garcia and Tamara Elena Livingston-Isenhour, *Choro*, 11.

the flute, later in the larger *regionais*, it was performed on saxophones and *bandolims*.⁶¹ Pioneers such as Ernesto Nazareth and Chiquinha Gonzaga principally composed and performed on the piano.

Choro melodies played on the guitar use elements and influences taken from other instruments, combined with its idiosyncratic possibilities. The guitar melody in the second section of *Pedra do Leme* is reminiscent of *choro* melodies played on flutes and *bandolims* (example 18a). The 5 bar fragment includes scalar material, chromatic passing tones, small intervals such as major and minor thirds, an octave leap and a sequence of descending thirds. This high degree of melodic activity, sometimes referred to as melodic density,⁶² is characteristic of virtuosic melodies found in the wider *choro* repertoire (Examples 18b, 18c, and 18d).

Example 18a. *Pedra do Leme* by Rapahael Rabello and Toquinho (Bar 20-25).



Example 18b. *A ginga do mané* by Jacob do Bandolim (bar 1-4).



Example 18c. *Segura ele* by Pixinguinha and Benedito Lacerda (bars 1-10).



⁶¹ The saxophone and *bandolim* were used by the prolific composers Pixinguinha and Jacob do Bandolim, both of whom contributed greatly to the popularity of these instruments in the *regional*.

⁶² Jan La Rue, *Guidelines for Style Analysis* 2nd ed. (Michigan: Harmonie Park Press, 1992), 73.

Example 18d. *Ameno resadá* by Ernesto Nazareth (bars 1-10).

♩ = 104

5

10

In guitar arrangements it is common to pass a melody across the different ranges of the instrument. This threading of melodic ideas can create a tapestry of melodic voices and is a way of directing the listener's ear to a particular musical motif. This weaving of voices can give the impression of multiple guitars being played.

When the harmonic material is removed from *Pedra do Leme*, leaving only the melody for the purpose of analysis, the change of voices can be observed in bar 22 (Example 19). The melody not only changes range through a descending leap of an octave (D^4 to D^3 : bar 22), but also the melodic density or activity decreases.

In the same example, the lower melodic part is answering the first three bars in a typical call-and-response phrase, imitating one of the characteristic roles of the seven-string guitar in the *regional*. The short melodic response in bars 23-26 is characterised by melodic-rhythmic repetition of wide intervals. When all the musical activity is included the polyphonic effect becomes evident, as can be seen in example 19b.

Example 19a. *Pedra do Leme* by Raphael Rabello and Toquinho, showing the melodic part in isolation (bars 20-26).

♩ = 90

20

24

Example 19b. *Pedra do Leme* by Raphael Rabello and Toquinho, complete part (bars 20-26).

The musical notation for Example 19b consists of two staves. The first staff, starting at bar 20, shows a melodic line with a wide range, including a high note in the second measure. The second staff, starting at bar 23, continues the melodic development with similar wide leaps and a descending phrase towards the end of the excerpt.

A wide melodic range across short phrases is another characteristic of *choro*, and it is particularly effective on the seven-string guitar. The opening melody to *Mãos de Anjo* uses a three octave range across six bars, and although some wide leaps are used in bar 1 and 2, the short phrase has a smooth melodic contour that resolves on the open seventh-string (Example 20).

Example 20. *Mãos de Anjos* by Fernando César and Rogério Caetano (bars 1-6)

The musical notation for Example 20 is a single staff in 2/4 time. It begins with a tempo marking of quarter note = 50. The melody starts on a high note and descends through several measures, ending on a low note marked with a circled 7, indicating the open seventh string. The notation includes various rhythmic values and accidentals.

Classic melodic phrases from the traditional seven-string *baixaria* language established by Dino Sete-Cordas are incorporated into *Samba pro Rafa* (Example 21a). The excerpt shows a standard two-bar *baixaria* descending to C^2 . It is crucial that the guitarist lands on a chord tone, in this case C^2 , at the right time in the phrase. As can be seen a combination of scale lines, neighbour note circling and chromatic runs may be used to fill in the melodic-rhythm of the *baixaria*. This technique is not limited to *baixarias*, however. Chromatism is used in *Samba pro Rafa* by Yamandu Costa to fill in the melodic-rhythm and create a virtuosic ascending phrase that ends on the chord tone G^5 (Example 21b).

Example 21a. *Samba pro Rafa* by Yamandu Costa (bars 52-54). *Baxaria* melody in the style of Dino Sete-Cordas.



Example 21b. *Samba pro Rafa* by Yamandu Costa (bars 34-36).



In *choro*, as in other genres and traditions, themes or motifs are often taken from pre-existing melodic material. This accepted compositional practice of quoting themes or passages is a means of connecting to the roots of the repertoire as well as showing a depth of knowledge of, and an engagement with, the tradition.

In the solo guitar piece *Running the scree* recorded on a seven-string guitar and released on *DdV Solo* in 2010, Doug de Vries uses melodic material taken directly from the opening theme of *Flor amorosa* (Example 22a) originally composed for flute by Joaquim Antônio da Silva Callado (1848-1880).⁶³ This famous *choro* is considered one of the first fully formed *choro* pieces.⁶⁴ De Vries quotes the first 8 notes from *Flor amorosa* and extends the melodic passage down to C² (example 22b). In the subsequent bars 2-3, de Vries repeats the melodic fragment which is transposed upwards outlining the harmonic progression (Example 22c).

Example 22a. Opening melody of *Flor amorosa* including the melodic fragment used as the musical quote.



⁶³ Australian guitarist-composer Doug de Vries (1960) is an internationally recognised Brazilian guitar expert. He is one of a few foreigners who have mastered the *choro* guitar style, and whose exceptional achievement has been endorsed by Brazil's leading musicians. His composition 'Beija-flor' (Hummingbird) was included on the 2011 recording by the two preeminent Brazilian seven-string guitarists, Yamandu Costa and Rogério Caetano.

⁶⁴ Garcia and Tamara Elena Livingston-Isenhour, *Choro*, 68.

Example 22b. *Running the scree* by Doug de Vreis featuring the quote from *Flor amorosa* (bar 1)

♩ = 100

Example 22c. *Running the scree* transposed melodic fragment (bars 2-4).

♩ = 100

2 3 4

Arpeggios based on the harmonic progressions are a common melodic device that occurs throughout the *choro* repertoire. For example arpeggio-based melodies can be found in the solo guitar works by Dilermando Reis, as shown in Example 23a. In the seven-string guitar repertoire *Samba pro Rafa* uses long streams of arpeggios covering a wide range of almost three octaves (Example 23b). Arpeggio-based melodies generally outline the harmonic progression of a piece; it is an especially effective way for a solo guitarist to imply the harmonic movement while maintaining a fluent and active melody as demonstrated in ‘Samba pro Rafa’ (Example 23c). Zé Barbeiro uses this characteristic melodic construction extensively throughout *Paradigma* and often links arpeggio tones with chromatic passing tones to create a smooth melodic flow (Example 23d).

Example 23a. *Conversa de Baiana* by Dilermando Reis (Bars 5-9).

♩ = 80

Dm A⁷ Dm A⁷ Dm

5 8

⑥ = D

Example 23b. *Samba pro Rafa* by Yamandu Costa (bars 66-72).

Example 23c. *Samba pro Rafa* by Yamandu Costa. The arpeggio based melody clearly outlines the harmonic movement (bars 13-14).

Example 23d. Arpeggios incorporating chromatic passing tones in *Paradigma* by Zé Barbeiro (bars 9-12).

Texture

The extended bass range is one of the most obvious differences between the seven-string and the traditional six-string guitar. The seventh-string extends the lower range of the guitar which not only allows for melodic lines to be played in this range, as used in traditional *baixarias*, but also increases the potential for more reverberant chord voicing. Guitar chords that include open strings sustain for longer duration as the sympathetic vibration of open strings played in combination with the seventh-string produces sustained and resonant chords. The depth of range available on the seven-string guitar allows guitarists to play chord voicings that are unachievable on the six-string instrument. For instance, the figure in Example 24 can only be played on a seven-string guitar. The highest melody note D⁵ is held

as the syncopated bass line using G^2 and C^2 is played on the seventh string. The use of the seventh-string allows this wide interval of two and a half octaves to be played with technical ease. On a six-string guitar G^2 is played at the third-fret on the sixth-string which makes fretting the D^5 simultaneously on the first-string physically impossible (Example 24)

Example 24. *Samba pro Rafa* by Yamandu Costa (bars 24-26).

The musical notation for Example 24 shows a syncopated bass line on the seventh string. The tempo is marked as $\text{♩} = 120$. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line starts with a half note G2 on the seventh string, followed by a quarter rest, then a quarter note C2 on the seventh string, and continues with a syncopated pattern. The guitar part is shown in a simplified manner with chord diagrams and a circled 7 indicating the seventh fret.

The *choro-waltz* *Mãos de Anjo* begins with an E major13 chord that features the seventh-string tuned to B^1 , a semitone lower than the traditional C^2 tuning. The B^1 is the fifth degree of the resonant six-note chord and by leaving the open seventh-string to sustain into bar 2 the B^1 becomes the root note of the subsequent B9 chord (Example 25).

Example 25. *Mãos de Anjo* by Fernando Cesar and Rogério Caetano (bars 1-3).

The musical notation for Example 25 shows a full seven-note chord. The tempo is marked as $\text{♩} = 50$. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The chord is labeled as E major13, B9, and E major7. The notation shows a treble clef, a key signature of three sharps, and a 3/4 time signature. The chord is shown as a full seven-note chord with a circled 7 indicating the seventh fret.

A full seven-note chord appears in the second bar of the guitar solo featured in the second movement of Maurício Carrilho's *Suíte para violão de 7 cordas e orquestra*. The tuning of the seventh-string is A^1 . As in the previous two examples the flexible seventh-string tunings accommodate and complement the tonality of the piece (Example 26).

Example 26a. 'Madrugada- valsa' by Maurício Carrilho features a seven-note chord (bars 25-26).

The musical notation for Example 26a shows a seven-note chord. The tempo is marked as $\text{♩} = 80$. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The chord is labeled as Am(add2). The notation shows a treble clef, a key signature of one flat, and a 3/4 time signature. The chord is shown as a seven-note chord with a circled 7 indicating the seventh fret.

The seventh-string A¹ provides enough depth and volume so that the lowest range of the guitar can be heard in combination with other instruments, including brass and timpani, as heard in Maurício Carrilho's *Suíte para violão de 7 cordas e orquestra* (Example 26b).

Example 26b. 'Madrugada-valsas' by Maurício Carrilho (bars 228-237).

♩ = 80

Distinct and resonant chord voicings with enhanced depth of range are easily achieved on the seven-string guitar, many of which are not possible on the traditional six-string guitar. The descending minor-seventh chord sequence in Example 27a demonstrates a full chord voicing incorporating the seventh-string while Example 27b shows this sequence of chords as it would normally be voiced on a six-string guitar. Similarly, the first-inversion A9 chord in example 27c employs an open voicing of two-and-a-half octaves, the use of open-strings creating a sonorous piano-like texture.

Example 27a. *Samba pro Rafa* by Yamandu Costa. Minor-seventh full chord voicing (bar 43).

Example 27b. Minor-seventh closed voicings as played on a six-string guitar.

Example 27c. *Samba pro Rafa* by Yamandu Costa (bars 70-71).

The image shows a musical score for guitar, specifically bars 70 and 71 of 'Samba pro Rafa' by Yamandu Costa. The key signature is A major (one sharp), and the chord is A9/C#. The notation is written on a grand staff with a treble clef. The right hand plays a series of chords and arpeggios, while the left hand plays a descending melodic line. A circled '7' is placed below the first measure, indicating a barre on the seventh fret. The piece features a 'campanela' effect, which is a harp-like cascading effect produced by overlapping open strings and fretted notes.

Campanela is a textural effect that has been popular with guitarists and composers since it was first played on the Baroque guitar in the 1700s. Open strings and fretted notes are used to produce a harp-like cascading effect, the overlapping of the open-strings ring across the fretted notes.⁶⁵ The campanela is used by João Pernambuco throughout his famous guitar solo *Brasileirinho* and is taken to the extreme by Villa Lobos in his 'Etude 11' where he uses up to five E⁴ in a sextuplet grouping (Examples 28 a and 28b). Campanela is incorporated into the seven-string repertoire by Yamandu Costa in *Samba pro Rafa*. The open first string E⁴ not only gives the player time to make the rapid shifts to fretted notes but produces a cascading campanella effect across the descending melodic line (Example 28c).

Example 28a. *Brasileirinho* by João Pernambuco (bars 1-4).

The image shows a musical score for guitar, specifically bars 1-4 of 'Brasileirinho' by João Pernambuco. The key signature is A major (one sharp), and the time signature is 2/4. The tempo is marked as ♩ = 112. The notation is written on a grand staff with a treble clef. The right hand plays a series of chords and arpeggios, while the left hand plays a descending melodic line. The piece features a 'campanela' effect, which is a harp-like cascading effect produced by overlapping open strings and fretted notes.

Example 28b. 'Etude No.11' by Heitor Villa Lobos (bar 49).

The image shows a musical score for guitar, specifically bar 49 of 'Etude No.11' by Heitor Villa Lobos. The key signature is A major (one sharp), and the time signature is 2/4. The notation is written on a grand staff with a treble clef. The right hand plays a sextuplet of sixteenth notes, while the left hand plays a descending melodic line. The piece features a 'campanela' effect, which is a harp-like cascading effect produced by overlapping open strings and fretted notes.

⁶⁵ James Tyler, 'Campanelas', *The New Grove Dictionary of Music and Musicians*, ed Stanley Sadie and John Tyrrell, 2nd ed. (London: Macmillan, 2001), 885.

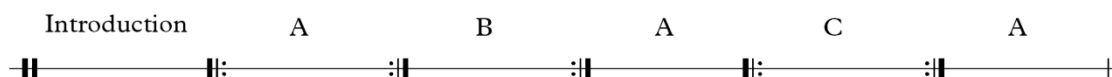
Example 28c. *Samba pro Rafa* by Yamandu Costa (bars 58-59).



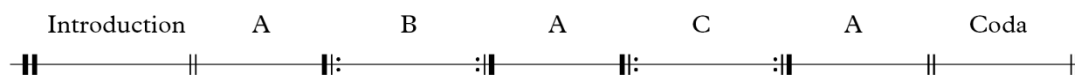
Form

Traditional musical structures are used in *choro*, generally ternary and rondo forms with repeated sections. The rondo form, which can be represented as ABACA, was used in European dance forms and later established in *choro* by pioneers such as Ernesto Nazareth (1863-1933) and Chiquinha Gonzaga (1847-1935). Pixinguinha and Jacob do Bandolim continued this convention of composing in the rondo form. A very common approach when restating the A sections is to play some variants on the theme; this is one of the ways in which the improvisations can be organised. *Paradigma* and *Pedra do Leme* are two examples of seven-string guitar compositions that adhere to the standard rondo form (Example 29a and 29b). *Samba pro Rafa* is an example of the rondo used in an extended format (Example 29c). The next most common form in *choro* is the ternary form (ABA) as used by Fernando César and Rogério Caetano for their waltz *Mãos de Anjo* (Example 30).

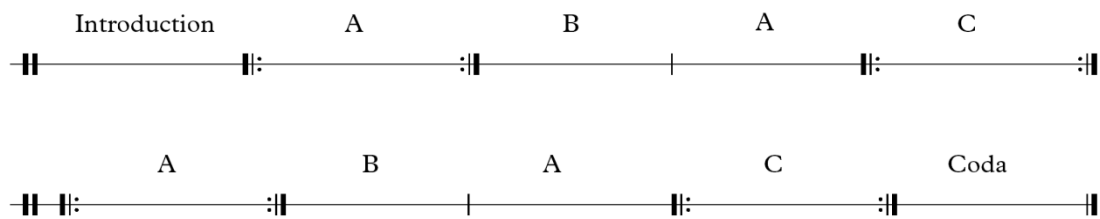
Example 29a. *Paradigma* by Zé Barbeiro. Standard rondo form.



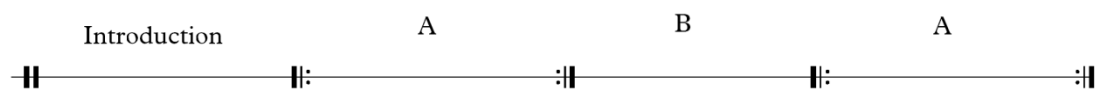
Example 29b. *Pedra do Leme* by Raphael Rabello and Toquinho.



Example 29c. *Samba pro Rafa* by Yamandu Costa. Repeated rondo form.



Example 30. *Mãos de Anjo* by Fernando César and Rogério Caetano. Ternary form.



Performance techniques

A fundamental difference between the ‘two schools’ or *duas escolas* of seven-string guitar are the practical techniques used to play the two different versions of the instrument. The nylon-string version is approached in a similar fashion to the standard classical guitar, using the right-hand thumb and fingers which allows for more timbral variations and greater expressive qualities than offered by the tradition steel-string approach of using the *dedeira*. Some techniques, however, do overlap and are often used on both versions of the instrument.

Left-hand slurs onto open-strings are a characteristic approach used by seven-string guitarist who use a *dedeira* and play on steel-strings. The right-hand thumb plays the majority of the notes in combination with left-hand legatos especially when phrasing descending melodic passages.⁶⁶ A slur, also known as *legado*, is a technique employed by the left-hand for sounding more than one note when only one is struck by the right-hand. The notes played in this way sound more connected than notes struck individually with the right-hand. An ascending slur is also known as a hammer-on and a descending slur is also called a pull-off.

The right-hand thumb performs the *baixarias* with a rest-stroke action. The nylon-string seven-string guitar technique uses the right-hand thumb in a very similar way to classical

⁶⁶ Rogério Caetano, *Sete Cordas-Técnica e estilo*. (Sao Paulo: Garbolight, 2010), 12.

guitar technique; the thumb strikes the string in a downwards direction. A seven-string guitar technique, however, does incorporate many more thumb rest-strokes than standard classical guitar technique. Rest-strokes project a fuller-tone and produce more volume; they also allow the right-hand thumb to remain relaxed as the right-hand thumb plays the majority of notes in combination with left hand *legados*, and is a way of imitating the traditional right-hand technique used with a *dedeira* (Example 31a).

Example 31a. A typical *baixaria* phrase incorporating descending open-string slurs.⁶⁷

Descending slurs onto open-strings are integrated into *Samba pro Rafa* by Yamandu Costa. The virtuosic phrase shown in example 31b combines an arpeggio and scale that descends to C#² slurring onto open strings at every opportunity. Left-hand slurs are also a way of articulating phrases at rapid tempos.

Example 31b. *Samba pro Rafa* by Yamandu Costa featuring descending slurs onto open-string (bars 68-70).

Since the introduction of nylon strings in the early 1980s a small number of techniques have been appropriated from the flamenco guitar tradition by Brazilian seven-string guitarists. Raphael Rabello was the first Brazilian guitarist to incorporate the *alzapúa* flamenco guitar technique into his arrangements.⁶⁸ It can be heard in his arrangement of the Antonio Carlos Jobim (1927-1994) bossa-nova classic, ‘Samba do avião’.⁶⁹ *Alzapúa* requires the right-hand

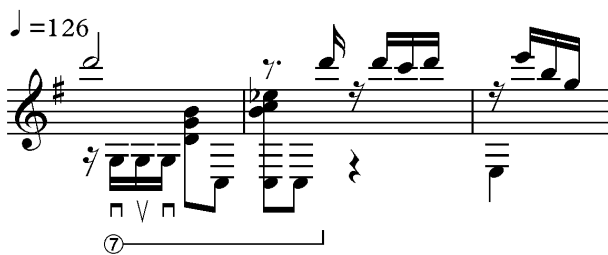
⁶⁷ Rogério Caetano, *Sete Cordas-Técnica e estilo* (Sao Paulo: Garbolight, 2010), 91.

⁶⁸ Carlos Galilea, *Violão Ibérico*, (Rio de Janeiro: Trem Mineiro Produções Artísticas, 2012), 159.

⁶⁹ Raphael Rabello, *Todos os Tons*, RCA, M10105, 1992.

thumb to play fast alternating down-and up-strokes, striking the string with the back of the right-hand thumb nail on the up-stroke, this technique results in a succession of fast notes. The technique has since been embraced by the new generation of seven-string guitarists including Yamandu Costa, as shown in Example 32. Guitarist Marco Pereira has developed an interesting technique which imitates the *alzapúa* although he uses a more traditional right-hand approach of thumb-index-thumb (p-i-p in guitar fingering conventions) to imitate the fast up-and-down thumb strokes used by flamenco guitarists (Example 33).

Example 32. The *alzapúa* flamenco technique as used by Yamandu Costa in the introduction of the live recording of *Samba pro Rafa*.⁷⁰



Example 33. Samba-funk right-hand pattern as used by Marco Pereira incorporating the p-i-p fingering imitating the *alzapúa* flamenco technique.



Improvisation

Improvisation is a fundamental element in *choro*. The *baixaria* and its performance on the seven-string guitar has always been associated with improvisation.⁷¹ In the *choro* repertoire melodies are generally performed as written and on the repeats of sections the soloist may improvise. Unlike jazz where melodies act as points-of-departure for elaborate and extended melodic inventions, *choro* musicians generally improvise by adding subtle melodic and rhythmic variations, for example melodic ornamentation. Improvisation provides the soloist an opportunity to enhance the composition, through respecting the composer's intentions and expressing good musical taste.

⁷⁰ Example 32 is a transcription of the *alzapúa* as played on 'Samba pro Rafa' Yamandu Costa and Hamilton de Holanda, Natura, LMCD 0394, 2008.

⁷¹ Rogério Caetano, *Sete Cordas-Técnica e estilo* (Sao Paulo: Garbolight, 2010), 14.

Opportunities for improvisation can be found in the new repertoire for seven-string guitar. In the *Suíte para violão de 7 cordas e orquestra*, by Maurício Carrilho, the third movement ‘Vassoura do Monge’ includes sections of improvisation for the soloist. Bars 197-234 are marked *Violão: improviso*, (Guitar: improvisation) and closes with a composed eight bar sequence that rapidly descends three octaves resolving on the B¹ (Example 34).

Example 34. ‘Vassoura do Monge’ by Maurício Carrilho. Descending sequence that concludes the improvised section (bars 227-234).

The musical notation for Example 34 consists of two staves of music in 6/8 time, with a tempo marking of ♩. = 120. The first staff, labeled '227', shows a descending sequence of eighth notes starting on a high G and moving down through several octaves. The second staff, labeled '231', continues this sequence, ending with a final note on the B¹ string, indicated by a circled '7' below the staff.

Rogério Caetano performs an improvised solo during the repeat of the first section of *Beija-flor* (Hummingbird) by Doug de Vries (Examples 34a and 34b). Much of the rhythmic and melodic material is taken directly from the theme as is common in *choro* improvisation; however, Caetano brings new melodic and harmonic ideas to the musical language of *choro* via his improvisations and accompaniments. As Fernando César notes,

Rogério [Caetano] is changing the language of seven-string guitar. In the way he uses the *choro* language, the expression of the phrases, the *baixarias*. He is doing new things; actually he is using new information. Basically, the seven-string used to use major and minor scales, arpeggios and chromaticism, like Dino [Sete-Cordas] did. Rogério is using whole-tone scales and like Raphael Rabello pentatonic scales as well. There are enough people now playing like Rogério that these new elements are becoming part of the *choro* language.⁷²

⁷² Fernando César, interview with Adam May, Brasília, 7 July 2012.

Example 34a. Rogério Cateano's improvised solo on the theme of *Beija-flor* (Hummingbird) by Doug de Vries (bars 1-10 from the improvised solo on the first section).⁷³

Example 34b. *Beija-flor* (Hummingbird) by Doug de Vries, theme from the first section (bars 1-9).

As we have seen, in the new repertoire for the seven-string guitar converge a number of elements from both the six-string guitar tradition and the seven-string accompaniment tradition used in *choro* music. A number of rhythmic patterns from nineteenth-century salon dances, such as the *maxixe*, polka and waltz, that preceded *choro* continue to be vital, and these dance rhythms, and variations thereof, are influencing contemporary compositions for seven-string guitar. Established rhythmic styles are being complemented by and merged with regional rhythms such as *frevo*, *chamamé* and *samba*. Established rhythmic devices such as the three-note anacrusis and semiquaver variations continue to be employed and are present in the new repertoire.

The harmonic language found in the new repertoire contributes to *choro*'s evolving harmonic sophistication. Traditional harmonic conventions found in *choro*, such as standardised cadences, have been complemented with contemporary elements. The influence of north-American jazz music, introduced to *choro* and to the Brazilian six-string guitar tradition by Garoto in the 1940s, is found throughout the new seven-string repertoire.

⁷³ The transcription of Rogério Caetano's improvisation on *Beija-flor* was made by Corey King.

Melodic elements include a high degree of melodic activity, the assimilation of classic *baixaria* phrases and the use of pre-existing melodies as thematic material. From the structural point of view, the use of ternary and rondo form are evident. A range of performance techniques are found in the new repertoire, these include established seven-string guitar techniques such as the extensive use of left-hand slurs, and right-hand thumb rest-strokes. New techniques from other guitar traditions, such as the flamenco *alzapúa*, are also being integrated. Finally, the importance of improvisation was discussed and contemporary harmonic and melodic approaches to improvisation were identified. My analysis has shown how a range of musical elements from the pre-existing *choro* and six-string Brazilian guitar traditions, together with new influences and innovations, have contributed to the emergence of new repertoire for the seven-string guitar.

Conclusion

“In the *choro* scene there are a lot of great things happening now, there is a rejuvenation of the *choro* language with new pathways being forged.” Paulo Aragão¹

Through the analysis of scores and transcriptions and a historical overview this thesis has demonstrated the range of influences that have contributed to the new repertoire for the seven-string guitar. As I have shown, since the introduction of nylon strings to the seven-string guitar in the early 1980s, many contemporary Brazilian guitarists have embraced the instrument, attracted by the possibilities offered by the extended range, flexible tunings and greater expressive qualities.

In chapter 3 I traced the key historical moments, beginning with the widespread popularity of the seven-string guitar in nineteenth-century Russia on to the appearance of the seven-string guitar in Brazil at the beginning of the twentieth century. I discussed important musicians from the early twentieth century such as Tute, China and Pixinguinha and their contribution to the fundamental role the seven-string guitar played in the development of *choro* music. The advancement of the role and function of the instrument in the *regional* was attributed to Dino Sete-Cordas. I showed how Dino was responsible for the way the *baixaria* is performed on the Brazilian seven-string guitar in ensemble playing. The melodic, harmonic and rhythmic phrases he created are now considered as standard and obligatory *baixarias* for any seven-string guitarist. These *baixarias* remain present in traditional accompaniment playing, and I demonstrated through analysis the manner in which *baixaria* phrases have been included in the new repertoire.

The importance of the *Camerata Carioca* and of Raphael Rabello in the emergence of the nylon-string version of the seven-string guitar was presented in detail through an interview conducted with Maurício Carrilho. This significant development in the early 1980s led to what Carrilho describes as the *duas escolas* or two schools of performance practice. A fundamental difference between the two schools was the technical approach. Guitarists began to play the seven-string guitar in a similar fashion to the standard classical guitar, using the right-hand thumb and finger to achieve more timbral variations and greater expressive qualities. This was in contrast to the traditional right-hand technique of using a *dedeira* where

¹ Paulo Aragão, interview with Adam May, Rio de Janeiro, 2 July, 2012.

the right-hand thumb plays the majority of the notes, which had been the standard approach developed by Dino Sete-Cordas.

Choro remains largely an oral tradition, with much of the new seven-string repertoire being learnt through transcription from audio recordings. The nature of oral transmission can lend itself to the measured dissemination of new ideas; this may contribute to a gradually dispersed repertoire. The compositional approach used by many contemporary composers may also be an obstacle in the wider distribution of the music. Yamandu Costa described his compositional method, “I compose with the guitar in my hands, and the whole composition unfolds in one sitting. I develop the piece as it comes in the moment. I don’t write anything down; I transfer my ideas straight onto the guitar.”² As I noted in Chapter 2, both Luis Otávio Braga and Rogério Caetano have published seven-string guitar methods, both books focus on traditional accompaniment techniques in the style of Dino Sete-Cordas, and neither author includes full scores or transcriptions of seven-string guitar compositions. I believe that the scarcity of available scores for the seven-string guitar underlines the lack of formal acknowledgement of the new repertoire.

The musical analysis in Chapter 4 demonstrated how the seven-string guitar repertoire has emerged from a number of pre-existing musical influences, primarily the conventional six-string Brazilian guitar tradition, and from the role of the seven-string guitar in *choro* groups. I have shown how typical *choro* rhythms and interlocking rhythmic patterns, often found in *regionais* and in percussion groups such the *escola de samba*, have converged into the seven-string guitar repertoire. Similarly, dance rhythms from styles and genres that preceded *choro*, such as the polka, *habanera*, *lundu* and waltz, have influenced the new repertoire.

Characteristics such as the three-note anacrusis and variations on the basic semiquaver rhythm were identified in new compositions by Zé Barbeiro and Yamandu Costa. The relationship between traditional rhythms and rhythms found in contemporary works was explored, and I explained how regional rhythms, such as *frevo* from the north-east of Brazil and *chamamé* from the south, are being integrated into the new seven-string guitar repertoire.

I also described how twentieth-century harmonic devices such as jazz infused chord extensions, harmonic substitutions and non-diatonic scale material were introduced in the 1940s by the prominent guitarist Garoto. His innovations influenced many of the Brazilian

² Yamandu Costa, interview with Adam May, Rio de Janeiro, 3 August 3 2012.

guitarists-composers who followed, including all the contemporary seven-string guitarists-composers included in this study. Melodic influences on the new seven-string repertoire were found in the traditional *baixaria* style developed by Dino Sete-Cordas together with other idiomatic *choro* melodies. The practice of using pre-existing melodic material in *choro* was also identified and presented in relation to new works for the seven-string guitar.

Using musical examples and analysis, this thesis has demonstrated how the six-string Brazilian guitar tradition and the long-established role of the seven-string guitar in *choro* converged to create new repertoire for seven-string guitar.

The new repertoire for the Brazilian seven-string guitar is an area of study yet to be fully explored, and many avenues for further scholarly research remain beyond this thesis. There is a growing repertoire of compositions still to be transcribed, performed and analysed. New and innovative composers are contributing to the repertoire, many of whom are incorporating interesting regional influences. A number of collaborations between seven-string guitarist-composers have recently occurred. Musicians included in this thesis, such as Yamandu Costa and Rogério Caetano have participated in duo projects with other seven-string guitarists like the veteran musician Valter Silva, composer Marco Pereira and the young *gaúcho* Arthur Bonilla, developing duet repertoire for seven-string guitars. Following the lead of Maurício Carrilho, other concertos for seven-string guitar have been composed including *Suíte Interiores Para Violão de 7 Cordas, Bandolim de 10 Cordas e Orquestra* by Yamandu Costa and Hamilton de Holanda, and *Suíte Fantasia Popular* by Paulo Aragão and Yamandu Costa.

In 2011, a four-part concert series titled *Mostra Choro Contemporâneo* (Presenting Contemporary *Choro*) was held at the *Central Cultural Banco do Brasil* (CCBB) in Rio de Janeiro. The third concert of this series was dedicated to new compositions for seven-string guitar and other instruments played in *choro*, composed by non-Brazilian musicians including Australian Doug de Vries, as well as composers from Denmark, North America, Perú, Japan and Portugal.³ The growing interest in the seven-string guitar in Brazil and internationally is generating numerous possibilities for future research.

This thesis adds an Australian contribution to the small number of dissertations, articles and books that have started to appear in Brazil over the last decade. The emergence of the

³ Paulo Aragão, interview with Adam May, Rio de Janeiro, 2 July, 2012.

repertoire for seven-string guitar is a recent element in the musical landscape in Brazil, and is yet to be fully recognised and appreciated. I hope this thesis will contribute to the growing interest in the seven-string guitar in Brazil, Australia and beyond. As Yamandu Costa aptly puts it: “It's the future of the Brazilian guitar: Seven-strings!”⁴

⁴ Yamandu Costa, interview with Adam May, Rio de Janeiro, 3 August, 2012.

Glossary of terms

Baixaria- The bass lines performed on the seven-string guitar. These are the essence of the instrument. The function of the seven-string guitar is to provide harmonic support to the soloist and to play the role of the bass, providing an often improvised and intricate counterpoint to the melody.

Bandolim -Mandolin.

Cavaquinho- Brazilian soprano guitar with four single strings tuned D⁴gbd⁵.

Camerata- chamber group.

Chorões- the plural of the term given to musicians who play choro, *chorão* in the singular.

Conjunto- traditional *choro* group.

Cordas do aço- steel-strings.

Dedeira- metal thumb pick.

Duas escolas- The two schools of performance practice for the seven-string guitar.

Escolas de samba- Samba schools, large samba groups that play during the annual *Canaval* parades.

Lundu- A song genre of African origin that in the nineteenth-century influenced the development of Brazilian popular music styles such as *choro* and *samba*.

Pandeiro- A tuned frame drum with zils, similar to the tambourine.

Regional - see *conjunto*.

Regionais- Plural form of *regional*.

Roda de choro- Informal gatherings where groups of musicians play *choro* together.

Surdo- A large drum played with a wooden mallet. *Surdos* come in three sizes and are played in the *escola de samba*. The change in high-low pitch in the pulsation is what gives the *surdo* pattern its governing attribute. In its most basic function it marks the pulse with an emphasis on the second beat.

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Title:

The Brazilian seven-string guitar: traditions, techniques and innovations

Date:

2013

Citation:

May, A. J. (2013). The Brazilian seven-string guitar: traditions, techniques and innovations. Masters by Coursework & Shorter thesis, Melbourne Conservatorium of Music, VCA & MCM, The University of Melbourne.

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