

Mike Marshall

Second Edition

Brazilian Choros

The second edition of the Brazilian Choro book is the result of the work of many hands - a collaborative effort in the best sense of the word. Some of the most dedicated *chorões* we have here in the States as well as in Brazil have added their impressions and two cents and have helped make this book what it is. They must not go unnoticed.

Clarinetist and saxophonist Andy Connell provided most of the transcriptions for the first edition with lots of input on chord progressions from the wonderful Brazilian guitarist/composer Carlos Oliveira. Pianist Jovino Santos Neto provided the Hermeto Pascoal charts as well as countless hours of inspiration to us all.

This edition has been painstakingly reviewed and expanded with additional transcription and a greatly improved layout by our music editor and project coordinator, mandolinist Amy Burcham. Her effort shaped many of the improvements you see. I can't thank her enough.

7-string guitarist Colin Walker also contributed transcriptions, as well as invaluable guidance based on his insight into this material and its recorded performances. He had a major role in addressing many of the harmonic questions, artfully simplifying chord progressions while maintaining just enough information to keep us all smiling.

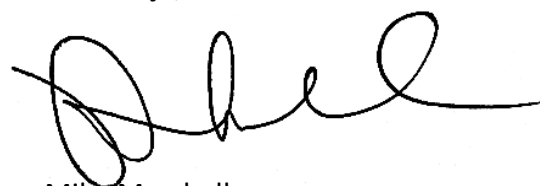
Mandolinist Daryl Robertson provided crucial input and the much-needed voice of the North American mandolinist throughout the process, making sure we maintained fidelity to Jacob do Bandolim's essential passages and proposing added guidance on rhythms and tune structure for non-Brazilian players.

Percussionist Brian Rice and Brazilian *bandolinista*/guitarist Almir Côrtes shared their deep knowledge of rhythms used in choro so that we could indicate which ones might fit well with each tune.

We have put all of our heads together and attempted to arrive at reasonably useful playable versions of these tunes. They are intended mainly for educational purposes, as a way to introduce folks to this amazing art form. Of course there is a tremendous amount of freedom allowed within the Choro tradition and players will have their own ways of varying these melodies and chord progressions based on their own backgrounds and inspirations.

The hope here is that this book will provide you with a window into this wonderful musical world. Good luck and good travels!

Um abraço,

A handwritten signature in black ink, appearing to read 'Mike Marshall', with a stylized, cursive script.

Mike Marshall

Choro music, not unlike American Jazz, is a living art form with a certain amount of improvisation or variation expected on the part of both soloist and rhythm section. While these charts intend to convey, as clearly as possible, the composer's intent, in most cases there is no "official" or "urtext" version of these pieces. Most groups playing this music, in fact, do not use charts at all. Repeats are intended to include improvisation in the style of choro, and repeated sections can be added or removed to fit the individual ensemble. In keeping with this spirit, we have included trills, grace notes, and other embellishments only in note-for-note transcriptions or in passages where their use helps to define the melody.

Recorded versions of these tunes by Mike and friends are listed below, as referenced in the Table of Contents:

- WC**..... *Tasting the Wine Country*, Mike Marshall Quintet - 2001
- S**..... *Serenata*, Mike Marshall and Jovino Santos Neto - 2003
- CF**..... *Mike Marshall & Choro Famoso* - 2004
- BD**..... *Brazil Duets*, Mike Marshall - 2005
- NW**..... *New Words*, Mike Marshall & Hamilton de Holanda - 2006
- MMCL**..... *Mike Marshall & Caterina Lichtenberg* - 2010
- L**..... *Limiar*, Almir Côrtes - 2013
- MT**..... *Mike Marshall & the Turtle Island Quartet* - 2014
- SV**..... *Segunda Vez (Second Time)*, Mike Marshall & Choro Famoso - 2014

In addition, many of the compositions in this book have been recorded by more than one major performer, or with varying instrumentation. A list of resources for comparative listening is located in *For further study* (pp. 141-2).

Transcriptions based on recordings by the original composer or a major interpreter were contributed by:

Colin Walker:

Evocação de Jacob, Queira-me Bem, Sete Estrelas, Tenebroso, Uma noite no Sumaré

Mike Marshall:

Gostoso, *Murmurando* (Jacob do Bandolim) - Mike Marshall's solo mandolin arrangements*

Almir Côrtes, PhD, UNICAMP (Universidade Estadual de Campinas, Instituto de Artes), São Paulo:

Lamentos (Pixinguinha), *supplement** - Jacob do Bandolim, 1967 recording

Doug Hoople:

Odeon (Nazareth)- Mike Marshall's solo mandolin arrangement*

Andy Connell:

Initial versions, multiple scores

Amy Burcham:

Vibrações (Jacob do Bandolim), *supplement**; revisions, multiple scores

*Supplements and solo mandolin arrangements are included as full transcriptions.

Publication

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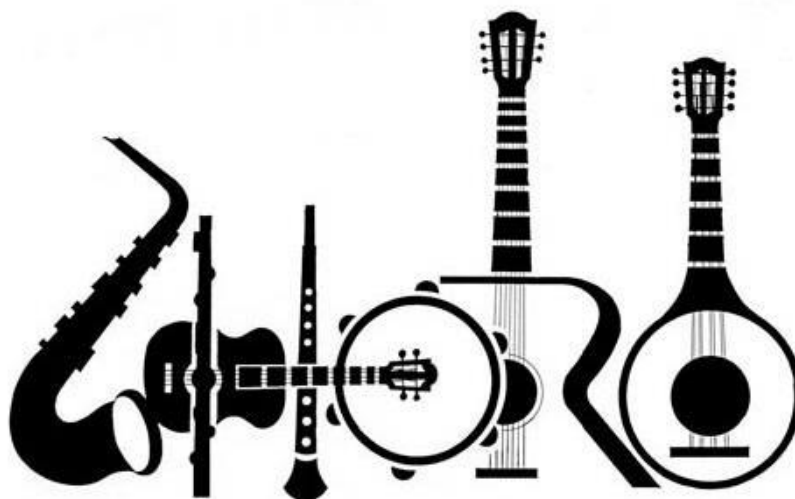
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23 de Abril Dia Nacional do Choro



National Day of Choro is celebrated April 23 throughout Brazil as a tribute to the birth of Pixinguinha. The national holiday, officially created on September 4, 2000, was the initiative of mandolinist Hamilton de Holanda and his students at the Raphael Rabello School of Choro.

A few words about rhythms

Brazilian rhythmic styles are rich and complex. They involve layers of syncopation performed by multiple instruments, each with a unique role - and these roles may vary from player to player and from era to era.

The choro repertoire uses several rhythmic styles, or grooves, each one the result of many years of musical collaboration, each with its own fascinating history. The rhythms share similar elements. Musicians may use different names for the same groove, because they've learned at different times from different sources. Learning how and when to use these grooves can be confusing! To help, we use the groove names shown in bold text below. These designations have been placed in the upper left corner of most of the tunes in this book, above the form (see below), based on the way the composer originally wrote the tune or on a recording by a major interpreter. *Options for Accompaniment* (pp. 137-8) provides rhythm pattern examples as a starting point for incorporating these grooves into your playing.

- ❖ **Choro** is the groove used by most of the tunes in this book. It includes some patterns that are typically used for slower tempos, and others typically used for faster tempos.
 - Slower choro tunes like *Vibrações* use one-bar grooves with subtle syncopated accents.
 - Faster choro tunes use two-bar grooves, characterized by a pulse on the downbeat of the first bar and a rest on the downbeat of the second bar. *Cochichando* uses this pattern.
 - Medium-tempo tunes like *Doce de coco* may use any of the choro grooves.
- ❖ **Samba-choro** reflects the rhythmic influence of samba music on choro. It's a two-bar groove, but with the bars "flipped" compared to a faster choro pattern: it starts with a rest on the downbeat of the first bar, and has a pulse on the downbeat of the second bar. The classic choros *Noites Cariocas* and *Bole bole* use this groove.
- ❖ **Maxixe** developed along with the maxixe dance popular in Brazil in the late 19th and early 20th century. It's a great one-bar rhythm pattern, the groove used in *Brejeiro*.
- ❖ **Baião** is a distinctive one-bar rhythm pattern from the northeast of Brazil used in more modern choro tunes.
- ❖ **Valsa** or waltz - in the choro tradition, this is usually played without percussion and often with a freer tempo.

Brazilian Rhythm Exercises are also included (pp. 139-40), to help in developing facility with some of the more common syncopations used in this music. Of course, the best way to learn a tune is to listen closely and play along with recordings, or better yet - GO to Brazil and experience the music first-hand with live players!

A few words about chords

In order to make chords larger and easier to read quickly, a few new chord symbols are used in this edition. You will see them alone or in combination with other chord tones and their alterations.

Symbol	Chord name	Chord tones
m	Minor	1-♭3-5
Δ7	Major 7th	1-3-5-7
ø	Half-diminished, or minor 7th flat 5	1-♭3-♭5-♭7
◦	Diminished 7th	1-♭3-♭5-♭♭7
+	Augmented	1-3-#5

- ❖ Voicings (inversions) allowing smooth movement between chords are commonly used in choro.
- ❖ The use of movement between inversions of a chord, to add interest in longer passages played over a single chord, is also a useful technique.
- ❖ Sometimes chord changes are played in anticipation of, not on, the down beat.
- ❖ Alternate bass or "slash" chords, in this book, are mainly intended for use by guitarists.
- ❖ In this book, a chord is meant to be repeated until another chord or a break is shown.

The form is an alphabetical map to the tune's structure - not including intros or endings - located in the upper left of most charts. It is provided as a way to navigate through a tune, especially when playing in a jam or group, when a section may be repeated fewer or more times than written depending on the number of soloists present.