

## **LUIZA SALES RANGEL**

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Culminating Experience

### **From Singer to Songwriter: an artist's path in Brazilian Music**

#### **INTRODUCTION**

I had an early start in music, playing the violin, at only 8 years old. These first years were dedicated completely to classical music, playing in orchestras and singing in choirs until university, where everything changed. At the Federal University of the State of Rio de Janeiro (Unirio), the close contact with great musicians who were involved with Brazilian popular music inspired and influenced me to listen to the music of important composers like Djavan, Tom Jobim, Milton Nascimento, Gilberto Gil, Chico Buarque, Edu Lobo, Luiz Gonzaga, among others. My greatest idols were no longer the ones in the classical world: I wanted to sing like Elis Regina, Leny Andrade and Rosa Passos.

As a bachelor in Music Education, I worked for two years as a school music teacher, before realizing that my real goal in music was not being a full time educator. The production of my first album, “Breve Leveza”, started in 2011 and it was released in 2012, with the help of a great producer and great musicians, composers and arrangers. This album gave me the opportunity to tour in Brazil, playing for different audiences and, despite the struggles I went through, it was all worth. I also had a parallel project with an *acappella* vocal group, Ordinarius, which recorded and

released a CD in 2012, besides performing in different stages (including a tour in Germany, in 2013).

After the cycle with my first album was finished, arose the need to give a step forward in my relation with music making. I knew something had to be done to differentiate me from the many other singers that were releasing their projects in Brazil, and songwriting appeared as a new and better way to express my musical ideas.

First starting in the classical world, where perfection lies in reproducing with precision the standards of a tradition that was established centuries ago and then shifting to the Brazilian music environment, where most of it is learned by ear and creativity and flexibility are very important, I started to understand music through a new perspective. But now, the perspective of being a songwriter, which demands the use of creativity with structure, joining artistry and craft to make new forms of music, shows itself as a deeper level of engagement with music making.

Nowadays, being a singer seems like a more limited goal in face of the possibilities that are shown to me through songwriting, developing many aspects of my musicianship.

This project will show how the tools offered by Berklee Valencia helped me participate actively in more phases through the music making process – not just working as the entrepreneur for other’s compositions, but writing my own music, arranging, recording and also using the guitar as a second instrument, to perform

and compose. Hopefully, the result of these experiences will show the transformation of a singer into a singer-songwriter and a better musician.

My personal journey is related as well to the growing number of female singer-songwriters in Brazilian music. It is a recent phenomenon and deeply connected to the subject of gender in music and the question: “why aren’t there many female composers?”. This is a very profound discussion and this project does not intend to give answers to such serious question, but studying about the careers and work of female singer and songwriters in Brazilian music is helpful to the process of building my own identity as a woman and an artist – and I cannot avoid the identification with the theme. They will serve as an example to follow and to better understand the reasons that lead women not to be composers or songwriters and what are the struggles on that path.

During all years of my musical studies, I was taught to reproduce music written by others – whether as a violin student (with the classical repertoire) or as a singer (with Brazilian music). This project represents a shift in this reproductive relation with music to a creative relation with it.

### **PROJECT OBJECTIVES**

The goal of this project is to go through the process of becoming an artist who is engaged in all the aspects of composition, arranging, rehearsing and recording my music and to take control of my own work – and the final product of that experience will be shown in the recording of six original songs.

Discovering the skills and tools needed to become a singer-songwriter that is engaged with all the process of producing music, from composing and arranging to recording and live performance, this project will show the process a musician has to go through to be proficient in all areas of production of a musical project. In order to accomplish this, we will look into the following elements:

- What should a Brazilian female singer and songwriter do to distinguish herself from the many other ones that are starting to release their albums now;
- What elements and tools should this composer and performer have in her music to be noticed;
- In what ways the formal training in music college can improve the final result of this artistic work;
- What are the challenges faced by women in the songwriting area and music in general.

The main motivation of this project is a personal quest, to have a deeper understanding about music and a greater engagement with all the phases of the music making process, working as composer, singer, instrumentalist, producer, arranger and band leader.

During all years of my musical studies, I was taught to reproduce music written by others – whether as a violin student (with the classical repertoire) or as a singer - performing music composed by my friends. I was never motivated to write my own music and recently started to pay attention to the fact that there are more men than

women in music and this gender gap is even more evident when it comes to songwriters or composers in general (in classical or popular music) – and I began to discover relations between both facts.

After interviewing the Brazilian female composers Clarice Assad and Joyce Moreno and reading some articles about this gender gap in music, I felt a connection with their stories. There are plenty of studies that try to find an answer for the question “why aren’t there many women composers”? Looking into the subject, it is easy to find explanations about the music education system, that always encouraged women to be good instrumentalists (with the purpose of home entertainment) rather than being motivated to write their own music or to specialize in music as professionals – for their activities should be as housewives, not as professionals in any area.

Many are the reasons for that, and the goal of this project is not to work on explanations for this gender gap. However, I felt that what led me not to write my own music before was inherited from this culture of predominance of male composers and songwriters.

Leaving that prejudice behind and based on the fact that both men and women can achieve high levels of accomplishment in music, this project is an experience to understand the path that a musician has to go through when working not only in the roll of performer but also as the composer, band leader and producer – and how that might be different if this musician is a woman. This project is focused on the musical production of women in Brazilian music, specifically singer-songwriters.

#### - Methodology

In this Culminating Experience, the questions about what is necessary to become a singer-songwriter will be answered during the process of composing, arranging and recording six original songs, in Brazilian styles. Also, there will be interviews held with Joyce Moreno and Clarice Assad, talking about the Brazilian female singer and songwriters in the international context, their struggles and their careers in music. The goal of these interviews is to understand the profile of the Brazilian female artists, to know what it means to be a songwriter in Brazilian music and what are the main challenges.

#### - Process and tools

Transcriptions, interviews held with Brazilian female singer-songwriters, articles about women in music, discography of Brazilian female singer-songwriters, material available at Berklee Valencia, classes taken during the course, recording sessions, rehearsals, private instruction.

#### - Justification and context

Brazil has always been a country of many great female singers. Among them, names such as Elis Regina, Leny Andrade, Nara Leão, Maria Bethania and Gal Costa are known all around the world. But all of them had in common the fact of dedicating themselves only to performing other composer's music. They were famous by their interpretations but, despite their ability to transform compositions by creating different versions and also improvising on them, they weren't the songwriters. In

the jazz world, the same applied to singers like Ella Fitzgerald, Billie Holiday and Sarah Voughan.

In the specific case of Brazilian music, the most famous composers are predominantly male. That is a reflection of the music business world, where the majority of composers, arrangers and instrumentalists are male. Berklee Valencia is an example of that, with a majority of male students and teachers, in face of the female group. It seems like the bigger part of the group of women that dedicate themselves to music, choses to sing, more than writing, arranging or playing an instrument. But why would that happen?

As it is known, women faced gender discrimination for a long time in human history, in a sexist society. They weren't allowed to vote, work or make choices for their own lives and had to dedicate themselves to family only. The ideas about women's role in society and their limited intellectual ability were supported by intellectuals such as Rousseau, Kant and Schopenhauer, as shown in the article "The Woman Composer Question: *Philosophical and Historical Perspectives*" by Eugene Gates. And in accordance to that, the theories about music education for women described the musical ability as necessary to entertain their families and evoke the feminine characteristics for good taste and sensibility – never leading women to high levels of musical accomplishment or use of creativity and genius in composition.

But after fighting against that, they began to be a part of the music business world as composers and not only interpreters.

The first important example of female composer in Brazil was Chiquinha Gonzaga. Born in 1846, she was a pianist and composer who fought for women's rights. When her husband told her to choose between music or marriage, she separated from him - a very progressive attitude for that time in the XIX century. She told him: "My husband, I don't understand life without harmony!". Chiquinha was a pioneer in many ways: she was the first female to work as composer, conductor and the first one to write a "marchinha de carnaval", typical music for the carnival season. Her music, "Ô Abre Alas" is still a symbol of the carnival in Rio de Janeiro. (Source: [www.chiquinhagonzaga.com](http://www.chiquinhagonzaga.com) )

Many years after her, another woman was also very important for the female role in popular Brazilian music: Dona Ivone Lara. Born in 1921, during her childhood, she sang in a choir conducted by the great composer Heitor Villa-Lobos and also listened to amazing popular musicians like Pixinguinha and Donga. Dona Ivone was the first woman to ever be a member of the very restricted composer's group of the Escola de Samba Império Serrano, from Rio de Janeiro, when she wrote the samba-enredo "Os Cinco Bailes da Corte". Despite her talent for music, she worked as a nurse for many years and decided to dedicate herself exclusively to music only in 1977, after she retired from the hospital where she worked. Since then, she recorded more than 15 albums, has her compositions recorded by a big number of singers and is considered the greatest woman in samba of all times. (Source: [www.donaivonelara.com.br](http://www.donaivonelara.com.br) )



Following the legacy of those two women, other female songwriters began to appear in the Brazilian popular music contemporary scenario in the decades of 70's, 80's and 90's. Names like Rosa Passos, Joyce Moreno, Sueli Costa and Tania Maria are some of the best examples. But they were still very few, compared to the amount of male songwriters.

In the interview held for this project with the musician Clarice Assad states: *"To conquer a bigger and more relevant space in the area of composition, it would be important for women to be encouraged to do more than what is, in some way, expected from them."* For Joyce Moreno, the other composer interviewed: *"What was expected in the "Golden age" of Brazilian Popular Music in the XX century was that women were singers, in other words, spokesperson for the ideas of men."* According both of them, there seems to be a correlation between what is expected from women in music and what they are able to accomplish.

After the revolution in music industry, more and more singers started writing their own music as a way to control the copyrights of their work, since the record labels lost their power and the artists started being the owners of their material. It happened first in pop music and now is a tendency in the Brazilian music market also. Now, with the new technologies that made it easier for musicians to have their albums recorded and released using only home studios and the internet, there are many Brazilian singers starting their careers online. A lot of the times that is accomplished with no training and no professional collaboration in sound engineering, recording, composing and arranging. And in most cases, the lack of

structure gets in the way of the artistic results. In the interview with Clarice Assad, about this growing number of new female singer & songwriters in the Brazilian music market, she says: *“there is an expectation related to success, in general. The desire to be famous might motivate someone to try to express themselves through music, only to reach that goal.”* For her, many of the new artists have fame as their ultimate goal, and the musical quality is left aside.

This Culminating Experience is an experiment on how to do the production process of a Brazilian singer & songwriter material, with a solid technical structure in both musical and technological ways. I believe that this process will lead to the recording my second album, starting from a new level of engagement with the project. And hope that the multiple skills acquired during this year can be used further, throughout a professional career, as a performer, composer, arranger or teacher.

- Artistic product

The expected result of this project is to produce the first six songs of my second album – which will have only original songs. This will be achieved by using the knowledge and experiences in classes such as Production Concepts for the Contemporary Performer, Performance Forum, Harmony, Performing Musicians in Global Economy and Private Instruction. Each class will provide tools and techniques to enhance skills in technological, creative and artistic levels.

Another important goal of this work is to understand the music business through women's point of view - what are the obstacles, the bias and the advantages.

The long-term goal is to become a full time singer and songwriter, expanding my skills and versatility as a musician, being able to control all the phases in the production of an album - from pre-production (composing and arranging), to production (recording) and post-production (editing, mixing, mastering, releasing, publishing and performing).

## **THE PROCESS**

Each song composed and recorded will be now analyzed and the process from composition to recording will be explained and commented. The songs are presented in chronological order according to the recording sessions.

### 1) “Mansinho” (Luiza Sales & Gustavo Pereira)

#### Context

This was the first song I worked on when I first got to Berklee Valencia. In the first week of the *Production Concepts for The Contemporary Performer* class this was the song chosen for the recording project. The process of this song was the most complicated for me, because it showed clearly the need to work with musicians that know the language and characteristics of Brazilian music styles and showed how unprepared I was to lead rehearsals and a recording session. Despite my previous experience as a singer in both rehearsing and recordings, I was always helped by musical directors and arrangers, who would lead the band for me. This was the first time I had full responsibility as the music director and the relevance of topics such as rhythm section, instrumentation, chords and voicing, bass lines, accompaniment

and arrangement became more evident. The expectations of the performance and the real result were contrasting and I was not able to communicate exactly what was the groove and the sound intended. I tried different instrumentations and different musicians and it wasn't sounding the way I wanted, especially in the rhythmic section aspect.

Fortunately the lyricist of the song, Gustavo Pereira, who is my good friend, was in Valencia to visit and I was able to record the song with him and Mateus Xavier, both Brazilian musicians, who made it sound true to the characteristics of the style.

The first learning outcome is that each musical genre has specific codes that most of the times are not explicit. Musicians that aren't exposed to a particular rhythm or style need time and practice to deliver a performance that sounds true and has the specific vocabulary of that genre.

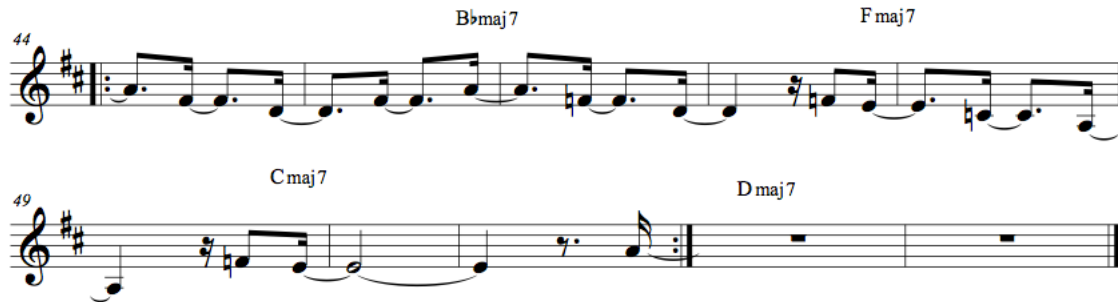
The second learning outcome was that I would have to adapt – and this lesson stuck with me for the rest of the process, until the last song recorded.

### Musical aspects

“Mansinho” is a “bossa-nova” inspired tune that is not strictly a “samba” and contains jazz elements in harmony and melody. It doesn't follow a traditional form, for the different parts are connected through the melodic design (always ascendant). It doesn't have clear A and B parts, has little repetition and doesn't have a chorus.

This aspect of the musical form stood out and after a suggestion of a teacher in one of the classes, I added a “bridge” to the end, to create tension and build up to a

culminating point in the “emotional timeline” of the arrangement. The “emotional timeline” was a topic discussed at the *Production Concepts for The Contemporary Performer* class and helped me to build the arrangement for this piece. I also wrote a melody that serves as “hook” for the song, as seen below.



It was interesting to notice that this is the part of the song that all my colleagues learned and is the favorite of the audience in the live performances I’ve had so far in Spain. Since the song is in Portuguese, this part of the song has no lyrics (to break the language barrier) and has an easy melody, which helps creating a connection with the listener and invites to sing-a-long.

## 2) “Chuva” (Luiza Sales)

### Context

This was the second song recorded and the first one with both lyrics and music written by me. In contrast with the previous one, in the recording session I had the opportunity to play with an outstanding Brazilian instrumentalist and composer, Chico Pinheiro. He was in Valencia in January, recording with Plácido Domingo and

the fact that we were both spoke the same language in music joined us together. He also told me a lot about his experience as a Brazilian musician with an international career and it was a very inspiring meeting for me.

The original plan was to record another song for my second recording project in the *Production Concepts for The Contemporary Performer* class, but since I had the luck to have Chico around and he kindly accepted my invitation, the plans changed.

We did a session with only voice and guitar and his studio performance and guitar playing were a lesson on professionalism and high-level musicianship. The same topics that were an issue in the previous recording (such as groove, voicing, bass lines and accompaniment) were solved in this situation by his playing.

And as Chico himself said during his clinic at the *Performance Forum* class, telling a story about his experience playing with *Buena Vista Social Club's* musicians: when a musician has the opportunity to play with others that are in a higher performance level, instead of feeling intimidated or limited, the feeling is that you play better too, and the level raises as you are being pushed up by the other musicians around.

### Musical aspects

“Chuva” is a “baião” – genre from the northeast of Brazil. Differently from the first song, this one has a more structured form, with an introduction section, clear A and B sections and an interlude. The experience with the previous song helped create awareness to the importance of having a structured arrangement, with clear parts that help develop the musical ideas.

The interlude was inspired by Hermeto Pascoal’s music, specially the melodic outline of tunes like “Forró em Santo André” and “Forró Brasil” – which are based in the same Brazilian style, “baião” that is one of the types of “forró”.

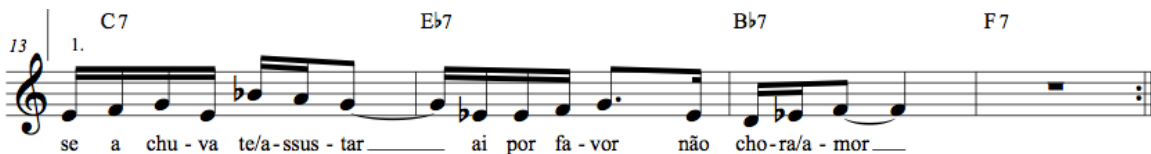
This is the first exploration of “scatting” as a resource in the arrangements of my songs. This is an aspect I want to add to my music and my artist identity, for I believe it will differentiate me from other singers in Brazil who in their majority do not improvise or “scat”.

Interlude:



The harmonic aspect of this piece is also interesting, for it has traces of what is called “Coltrane’s Changes”, moving chords by thirds in various moments. Using techniques learned at the *Contemporary Harmony* class, re-harmonization was a tool chosen to add variation to one of the phrases, for the changes in that section were very repetitive.

Original harmony:



Re-harmonization:

17 | 2. Am7 Abmaj7 Gm7 F#maj7

ou - ve/a noi - te tro - ve - jar a - pa - ga/a luz es - que-ce/a dor

Detailed description: The image shows a musical score for a vocal line. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, there are five chord symbols: Am7, Abmaj7, Gm7, and F#maj7. Below the staff, the lyrics are written in Portuguese: 'ou - ve/a noi - te tro - ve - jar a - pa - ga/a luz es - que-ce/a dor'. The lyrics are aligned with the notes of the melody.

This song starts to show the changes in the music making process promoted by the tools provided by different classes at Berklee Valencia. The influence of the harmony studies and the musical production ideas showed their first results in this recording.

### 3) “A frio” (Luiza Sales & Pedro Carneiro)

#### Context

This was the second song written by me entirely at Berklee Valencia and the third song recorded. The most interesting thing about this piece is the collaborative composition process – it was co-written with Pedro Carneiro, a pianist who I studied with in my undergrad in Brazil that currently lives in Portugal and was in Valencia to perform with me in February 2014.

Pedro is a student of *Escola Superior de Música* in Lisbon and he is also pursuing a Masters degree in music. His master’s project is to trigger a creative process in music by living different experiences and for that he is going through a series of experiments related to his composition process. When he was telling me about it, I asked to join him in one of the compositions, for I was interested in developing new strategies to write music and experience new processes in music making.



Our experience took place in Berklee Valencia and had a simple work dynamic: we spent 40 minutes in a room in total silence, looking at each other's eyes. We couldn't speak, laugh or move at all – and specially, we were not allowed to look away. After those 40 minutes, we could only communicate through music – and from that, a new composition could happen, or not. We were also allowed to write some text or poetry, if desired.

It was a very intense experience that demanded full concentration and total involvement with the moment. After the 40 minutes were over, I wrote a poem about how people do not really look at each other nowadays and how one can see itself by the eyes of others – and this poem turned out to be the lyrics of the song.

The music composition process was also very interesting. We first started improvising, feeding each other with musical ideas. He would play chords in the piano, and I would respond with melodies. For about 30 minutes, we improvised on a Phrygian harmonic structure, but it wasn't going anywhere as far as structure and motivic development concerns.

After that, he started playing the chord progression that led to the composition of the actual song. We built a melody on top of it and after that, I made the adaptations to fit the lyrics, and the song was done in about one hour and a half.

It was the first time I wrote a piece entirely in collaboration with another musician and the process showed me how to create an environment that is propitious to have a flow of musical ideas. I learned as well how to control this flow of ideas and give them a form for it to become a piece of art. This experiment led me to a high level of

artistic and technical development and at the same time was a deeply personal and emotional experience.

### Musical aspects

The original composition was a ballad but was arranged as a “slow bossa” for the recording session. The initial chord progression sounds very similar to Tom Jobim’s “Águas de Março”, due to the use of chord inversions and the bass line structured in a descendent movement.

Chord progression and introduction melody:

The image shows a musical score for the introduction of the song "A Frio". It is written in 2/4 time and begins with a box labeled "INTRO". The melody is written on a treble clef staff. Above the staff, the chord progression is indicated: C/Bb, Am7, Dm7(b9)/Ab, G6, F#m7(b9), and Fm6. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4. The next measure contains a triplet of eighth notes: C5, Bb4, and A4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The final measure consists of a quarter note D4, a quarter note C4, and a quarter note Bb3. The piece ends with a double bar line and repeat dots.

Another curious fact about this introduction is that it was originally written in another key, with a different chord progression and it was meant to be the start of another song. But after “A Frio” was ready, I experimented using this melody that was written before and it fit perfectly – coincidence or not.

In the recording session, I decided to play guitar and sing at the same time - as a personal challenge to push me into performing as a guitar player. The guitar was already a great tool in composition and arranging since the beginning of this process of becoming a songwriter. But playing at home or in the practice room is very distinct from playing in a recording session or live performance. The performance I delivered during recording session was not in the level expected from a professional

musician, but served as a learning experience and a motivation to go further with the instrument practice.

The arrangement of the song had guitar (playing the role of rhythmic and harmonic base), clarinet (playing the introduction melody line and backgrounds) and vibraphone (doing a solo section and harmonies). The vibraphone and clarinet gave a very special timbre to the song and I consider this as the best recording made in this project.

By this moment of the process, I was better prepared to rehearse, with a full arrangement written for the song and a clear idea of what I wanted from the musicians. It was the easiest song to rehearse and record, regarding the participation of other musicians and the technical situation in studio - and that is clearly heard in the final result of the recording.

#### 4) "Aventureira" (Luiza Sales & Gustavo Pereira)

##### Context

Title song of my possible next album, is a song about being a woman in the music business, trying to find my own way, seeing life as an adventure – the lyrics basically summarize my whole experience of becoming a songwriter.

It was written in the first semester, when I was first starting to compose more frequently and is influenced by the learning experience provided by the *Latin Jazz Ensemble*, with Victor Mendoza. I always listened to Latin-American music and

admired groups like Irakere, Buena Vista Social Club and artists such as Omara Portuondo, Celia Cruz and Arturo Sandoval. But this ensemble gave me an inside look into the vocabulary of latin music – and this is related to the subject talked about in the production process of “Mansinho”: it takes a lot of time and practice for a musician to get familiar with the vocabulary of new style.

In order to get more familiar with Latin-american styles, especially Cuban music, the composition seemed to me like a tool to put to prove my understanding of that music.

### Musical aspects

This song is a “cha-cha”, influenced by João Donato – a Brazilian composer a composer from the “bossa nova” era who mixed Latin-American styles with Brazilian music. Compositions such as “Nasci Para Bailar” and “Amazonas” were the main inspiration. Specifically in comparison to “Amazonas” the first motive of the melody in “Aventureira” is very similar.

The instrumentation of the arrangement is: electric bass, piano and percussion (congas, guiro, timbales and cowbell). It was a very enriching experience to have musicians that were familiar with the style to play on this recording.

Vocabulary resources such as piano *montuno*, *clave*, typical percussion instruments and hits inspired by Tito Puente (showed bellow) are present in the arrangement to make it sound closer to the style, despite the lyrics in Portuguese and the chord progressions that is not very traditional.

*"Tito Puente Hits":*



Improvisation was my personal challenge in this recording and I had the help of Celia Mur in *Private Instrucion* class and all the experiences with improvisation provided by *Topics in Improvisation* with Perico Sambeat. It is a short solo section over one chord basically, but it was the first time I recorded a vocal improvisation and it was very demanding for me as a musician. I believe this was the first step into a deeper investigation on vocal improvisation in Brazilian music as a tool to differentiate my work from other singer-songwriters in the same style.

In order to go deeper into the question of the use of vocal improvisation in Brazilian music some transcriptions were made. I looked into the work of Leny Andrade, one of the only Brazilian singers that use scat singing as a tool in their performance. After a short research on her discography, some examples of scat singing were found and the transcriptions showed the large use of rhythmic ideas based in syncopations, accents in the upbeats and the subdivisions of samba and bossa-nova. The transcriptions of Leny Andrade's scat solos can be found attached to this paper.

5) "Força do tempo" (Luiza Sales & Vinicius Castro)

### Context

This song was recorded in collaboration with the Batucada Ensemble, directed by professor Mariano Steimberg. The *Batucada* is a percussion group of Berklee Valencia students that uses Brazilian music typical percussion instruments to work

on rhythmic abilities, exploring genres from all over the world and Brazilian music as well.

The participation of the Batucada in this recording project was an experience that showed me that there are no boundaries for music and that the musicians' abilities to play in one style only depend on practice. When I started the project, I believed that I would need Brazilian musicians to have my songs recorded but, happily, I was led to other conclusions thanks to situations presented in different stages of the process.

The rhythmic section had 10 musicians playing at the same time in the Scoring Stage studio at Berklee Valencia.

#### Musical aspects

“Força do Tempo” was written in collaboration with Vinicius Castro, a composer and producer from Brazil, who will be the producer of my next album - which will contain the songs presented in this project. The song is based in Maracatu, a traditional rhythm from Pernambuco state, in the northeast region of Brazil. The rhythmic and harmonic aspect are the most important parts of the song, for they are responsible for adding variation to the melody, that is built basically in repeated notes, as pedal structure.

Basic structure of “A” section:

5 **A** Bm7 E7(9)

Sa-be lá quem man-dou a-cen-der es-sa noi-te de lu-ar —

Basic structure of “B” section:

18 **B** Dm7 Am7

Di - a vi - ra noi - te vi - ra di - a vi - ra/o ba - que/e vai — a - tá a - noi - te - cer —

The interlude is contrasting, for it is built based in arpeggios, with more melodic development and adds a third rhythmic structure to the arrangement. During the composition, the chord changes suggest a modal approach, using the Im7 and IV7(9) chords from the Dorian mode. But only in the interlude section the melody confirms the mode by the use of both the minor 3<sup>rd</sup>, 7<sup>th</sup> and major 6<sup>th</sup> grades, characteristic notes of the Dorian scale.

**INTERLUDE**

28 Bm7 E7(9) Bm7

31 E7(9)

The choice for a modal harmony was based on the characteristics of the music styles from the northeast of Brazil, which traditionally is structured in modes such as

Mixolydian, Lydian, Dorian and Aeolian. According to the research of the Brazilian musicologist Ermelinda Paz in the article “*O modalismo e suas incursões na criação do universo musical brasileiro*”, the modal harmony is widely present in the music of Dominginhos, Hermeto Pascoal, Tom Jobim, Alceu Valença, and Jackson do Pandeiro, among others. According to Ermelinda Paz, Luiz Gonzaga was the pioneer in using modal songs in Brazilian popular music (known as MPB) and the mixolydian mode is the most utilized one (PAZ, 1999).

In the case of “Força do Tempo”, there is a strong influence of the theme “Forró em Santo André”, by Hermeto Pascoal, in dorian mode – which I was listening to a lot during the compositional process of my piece.

Another interesting point to note is the use of other resources of the guitar to build the arrangement, especially the use of harmonics and rhythmic patterns exploration. The interaction between the guitar and the Batucada Ensemble is very simple but the use of basic elements to add variation is important to keep interest in the arrangement. For example, the “B” section has no low drums, and they are added later to build up for the following section and lead to a break that leaves the vocal solo, creating a moment of suspension. Also, the use of long notes in the guitar accompaniment part and the use of only *agogos* and *cowbell* in the last “A” section creates another suspension moment, followed by the return of the Batucada in its full instrumentation.

## 6) Janelas Floridas (Luiza Sales)

### Context



The last song composed, inspired on Choro, another musical genre from Brazil. Choro is a mostly instrumental style that was born in Rio de Janeiro in the beginning of the XX Century. In the *Private Instruction* class with Celia Mur I studied two pieces of this genre: one was a traditional choro, “Assanhado” by Jacob do Bandolim and the other was a contemporary choro, “Chorinho para ele”, by Hermeto Pascoal.

Despite being originally an instrumental music genre, Ademilde Fonseca and Carmen Miranda were important singers who recorded various *choros*, adding lyrics to famous themes such as “Brasileirinho”, “Assanhado” and “Tico-tico no fubá”. Ademilde is known as the “Queen of Choro”, for her numerous recordings interpreting Choros with lyrics that were already famous in their instrumental version and for their demanding technical level. According to Daniela Ferraz, in her masters dissertation: “A voz e o choro: *aspectos técnicos vocais e o repertório de choro cantado como ferramenta para o estudo do canto popular*”, the study of Choro repertoire by singers can be a great tool to approach better vocal technique in Brazilian popular music.

After Ademilde, Baby Consuelo (that currently uses the artistic name *Baby do Brasil*) was the singer who continued recording *Choros* with lyrics written by her self in the 70’s and 90’s, with a more contemporary approach. The original instrumentation of *Choro* was known as “Regional de Choro” and is composed basically by 6 and 7 strings guitars, bandolim, cavaquinho and pandeiro, having also flutes or saxophones as soloists. Baby Consuelo recorded *Choros* substituting the original instrumentation and adding electric guitar and bass.

Besides the originally instrumental *Choros* that gained lyrics afterwards, there is also a sub-category known as “*Choro-canção*”, that is meant to be sung. The most famous piece in that category is “*Carinhoso*”, by Pixinguinha – which is known by all Brazilian people and is almost a second national anthem in Brazil.

Following the example *Baby do Brasil* of modernization in the *Choro*, this song was recorded with *Tablas* – a typical percussion instrument from Indian traditional music. The experience with instruments foreign to Brazilian music is very enriching in both sonic and cultural perspectives. It brings a new timbre and groove to a traditional musical form, promoting innovation in the style.

### Musical aspects

In comparison to the other songs presented in this project, this is the composition that shows more motivic development and with the most complex melodic and rhythmic contours. The musical phrases are longer and the melodic range is wider than the other ones (one octave and a half).

The “A” section, for example, has 3 distinct musical ideas:

The image displays three staves of musical notation for the 'A' section of a song. The first staff shows a melodic phrase starting with a treble clef, a key signature of one sharp (F#), and a repeat sign. The second staff shows a rhythmic phrase with a treble clef, a key signature of one flat (Bb), and a triplet of eighth notes. The third staff shows a melodic phrase starting with a treble clef, a key signature of one sharp (F#), and a triplet of eighth notes.

In this example, the tool utilized for motivic development is augmentation:



The form doesn't follow the traditional Choro form, ABACA (inherited from the Rondó form of classical music), having only an introduction, A and B (chorus) sections.

Regarding the harmonic aspect, there are many studies about Choro published in Brazil, and according to one of them, by Alexandre Almeida, the harmonic characteristic of the style is harmonic simplicity, with the use of secondary dominants, chord inversions and fast modulations in an instability between minor and major keys (ALMEIDA, 1999). Until the 70's the traditional Choro composers conserved basically a tonal approach and after that the harmony got more complex. "Janelas Floridas" is closer to the contemporary Choro that started developing after 1970, with the use of modal interchange chords as one of the characteristics in the modernization of the style.

## **CONCLUSIONS**

What is necessary to become a singer-songwriter? What are the "must have" skills?

Some possible answers to these questions were found during the execution of the project. These main skills that started being developed through the year are listed bellow, divided in three main areas: Musical, Technological and Personal skills.

- **Musical skills**

1) Playing a harmonic instrument

The use of a harmonic instrument was indispensable all through the process. Not only for accompaniment, but it was useful to help writing arrangements, creating harmonic progressions and also when communicating with the musicians playing with me. Both the composers interviewed for this project stated the importance of playing a harmonic instrument. For Clarice Assad, *“composing without an instrument is possible but it is much more harder and laborious to do it”*. For Joyce Moreno, *“the guitar leads the way for me, giving ideas to the composer and keys to the singer...”*.

It is important to know the mechanics and structure of accompaniment and playing a harmonic instrument helps creating awareness on the musicians' different roles and the rhythmic section issues. In addition, being able to do a live performance using only voice and guitar broadens the promotion opportunities, for it is easier and cheaper to do a voice and guitar concert than to have a full band together. The *Private Instruction* guitar class with Israel Sandoval is showing new possibilities for me to use the instrument and I had great opportunities to do live performances and recordings playing and singing during the year, which were a great stimulus to practice the instrument and keep perfecting the instrumental technique to reach proficiency and take advantage of the great resource that a guitar can be for a singer-songwriter.

2) Harmonic knowledge

Harmony is the foundation of musical composition and arranging. All musical ideas for me start with the harmonic structure and after taking *Contemporary Harmony* and *Harmony IV* classes there are more tools available to my compositional process. The harmony stands out for me as the musical aspect that gets my attention and the basic element around which the other musical elements gather.

### 3) Ear training

As a singer, ear training was always a very important area of my musical studies. I believe that singing in choirs and *acappella* groups helped me developing that part of my musicianship. But it was always focused on vocal performance, melodic lines, tuning and timbre with other singers. During the execution of this project, my ear training abilities expanded to other areas, including recording techniques, mixing and mastering audio. The sound perception limits were broadened by the process of recognizing the placement of instruments in the stereo field, the timbre variations with each microphone used to record or each *plug-in* or effect used for post-production of the recorded material. It is a type of hearing that demands training to achieve an expertise level but I believe that at this point when I listen to a recording or a live performance my ear recognizes more layers of information, weather being musical content (instrumentation, harmony, arrangement, melody, rhythm) or music production aspects (balance of sounds, timbre, effect, stereo field positioning, volumes).

### 4) Improvisation

This is a way to approach music making that demands the development of other musical skills such as: ear-training, harmonic knowledge, stylistic vocabulary, phrasing, motivic development and instrumental proficiency. Improvisation is the main tool found in order to differentiate my musical work as a Brazilian singer-songwriter from the others in the same style, since it is a resource that is used by very few Brazilian singers. Through the study of improvisation and the use of it in the Brazilian music context, singularity will be added to my general sound and performance on stage.

#### 5) Vocal performance

It is indispensable for singer-songwriters to master the use of their own vocal ability. In my work, the voice is the main instrument to communicate the musical and lyrical content of the songs and is the best vehicle to convey emotions to the audience – who relates deeply to the human voice and musical story telling. Being a good vocalist requires good vocal technique, knowledge of different styles and repertoire. Also, it demands stage presence and the construction of a personality or an artist identity, changing sometimes the natural timbre and using expressive tools. The most important learning outcome from this experience was the need to learn different styles and gain versatility as a singer to be able to choose between diverse elements that can be used in different types of music. This is also a way to differentiate my artist identity from the other singers in Brazil, that are focused mainly in Brazilian styles and basically repeat the ideas of great singers from the past, mainly Elis Regina. Having other singers as a reference, like Ella Fitzgerald or

Concha Buika, who have completely distinct vocal personalities and styles, showed me new vocabulary elements that I can add to my vocal interpretation, bringing singularity, a new sound.

- **Technological skills**

1) Basic video editing.

I decided to record videos of the songs, taking advantage of the cameras available in the school's Equipment Room, to promote my new songs on *Youtube* – which is the world's third most visited website (after *Google* and *Facebook*) and is currently the main online platform for artists to promote their music. Five of the songs composed during this project have videos that were edited by me and posted on a *Youtube* playlist. They have already more than 2.000 views total.

2) Basic use of Internet tools.

This comes handy when updating a professional website or managing a Facebook page. The knowledge of the functioning of social networks online or on building website templates is beneficial for growing a fan base, promoting concerts, selling albums and solidifying a career as well as making professional contacts and having an “on-line” business card presented in a professional way. It is important as well to learn about platforms such as CD Baby, Rdio, OneRpm (for music distribution) or *crowdfunding* platforms that make it possible to have projects sponsored directly by the fans.

3) Basic knowledge of Music Business.

Subjects such as Music Publishing, Touring, Budget Planning, Marketing Strategies, Synchronizations, Copyrights, Contracts and 360 Deals are very important. It is not necessary to become an expert in those areas, but it is relevant to have a basic knowledge in order to protect the music work, specially the copyrights, being careful when dealing with business plans or signing contracts.

#### 4) Music production knowledge.

Nowadays, the knowledge on recording techniques and basic sound engineering is crucial for the artistic result of a musician's work. The growing availability of more advanced technological tools for home made recordings gets a musician closer to have an album recorded and start a career with a nice product in the music business. However, the restrict budgets make it harder to have experienced professionals working as engineers or producers and this brings the responsibility to the artist, that has to be aware all the time of the choices being made during the recording and post-production phases. It is necessary to understand what is important in studio to plan the recording sessions and get the best out of the studio time. A good recording starts way before the recording session itself: it begins with a great song, well arranged and well rehearsed, with musicians who are technically able to provide a high level performance. Still, the tools provided by the new technologies must be mastered and used as resources to achieve a higher artistic ideal.

#### 5) Basic knowledge of *Protools* and *Finale*.

These two *Softwares* were essential to record songs and make edits without the need of an engineer and to edit music scores and have the arrangements well



prepared for the other musicians. Those music-making softwares are useful for the activities in the day-by-day of a musician and save precious time.

- **Personal skills**

- 1) Being a bandleader.

During the rehearsals and recordings it was very clear the importance of knowing how to get what is wanted from the musicians, learning how to cooperate and to be aware of all the rhythmic, melodic and harmonic implications of the interaction between the band members. Having a clear idea of the goals that are being pursued and how to express that idea is key for the final artistic product. Being a bandleader demands a high level of musicianship development and good personal skills, to deal with both musical and personal aspects of being involved in music making as a group.

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## INTERVIEWS

(Originals in Portuguese, translated to English by the author)

### CLARICE ASSAD

1) What is the role of female composers in the history of Brazilian music? In your opinion, why there are more female singers than composers?

*C.A- I am not sure what would be the answer to the first question, regarding the role of female composers in the history of Brazilian music... I think we have some important icons (that were mentioned by you), that opened way to a lot of good things to happen, but I think we are still crawling in that direction. To conquer a bigger and more relevant space in the area of composition, it would be important for women to be encouraged to do more than what is, in some way, expected from them.*

*Brazil has a very strong tradition of singers, a phenomenon that might have been cristalyzed in people's collective consciousness. Another argument is that the voice is already born with us and to use it to make music is easier and more organic than learning an instrument.*

*There is also the issue of the musical career itself, survival. Composing without an instrument is possible but much more harder and laborious to do it. Whit practice and study one learns eventually how to use tools to create music. But, why do that amount of effort, if a musical career is completely uncertain and the "cool thing" for most people is to be the bandleader? That leads to another argument: there is an*

*expectation related to success, in general. The desire to be famous might motivate someone to try to express himself or herself through music, only to reach that goal.*

2) What do you think about the transformation in the profile of the female artists that are now releasing their work? Could you name a female singer-songwriter in the new generation whose work you admire?

*I have no authority in that subject because I am not aware of what is happening now in Brasil – but I see a transformation such as this as a natural process, and it is related to the moment we are going through now... the old model is over. No one knows exactly what happens inside music right now, after the long and painful death of phonographic industry, of the selective standard of the record labels that edited and chose who would do what... The population grew a lot from the last 30,40 years to now, in other words, besides the inexistence of the filter imposed by the record labels, now there are more people than ever competing for space. And since there is a lot, and a lot of good things going on, people are starting to see a need to venture and do more than what is expected from them, and find new alternatives to be known.*

3) With this “double-function”, of both singer and composer, the artist has to seek quality in singing and also composing. However, having both sides developed to a high level of performance is not easy. You are a fantastic example of an artist that manages to be instrumentalist, composer and singer in a high level. What is the most important skill to you and in what proportion you dedicate yourself to each one?

*C.A. -Well, first of all, thank you. For me there is no thing that is more important than the other. I love to make music and for me it was imperative to develop my capacity to*

*express myself in it. I see music as a very strong communication vehicle, that transcends the spoken language and I want to speak that musical language very well, so I can communicate better. That is why I keep an enormous fixation in learning new things. Knowing how the acoustics of an instrument works, knowing how that instrument is used in the context of chamber music, popular music or a big orchestra. How the same instrument (voice, for example) is used in many ways in different cultures, and so it goes. My interest in music is very diverse, so is very hard to measure the proportions.*

4) Along music history, as composers or instrumentalists, the majority is masculine. We see it clearly on stages, with the band members... and also in music schools. Here at Berklee Valencia, more than 70% of the students are male. And among the few women, the majority are singers, not instrumentalists. Tell me about your experience as instrumentalist and composer. Did you have to state your space among men in any way? How is it to be a woman in a leadership position in music (as musical director, conductor, composer, soloist)?

*C.A. -The world is dominated by men and of course that affects all the areas and all types of professions... in my case, to say the truth, I never saw myself as a "woman doing music in a world of men". Maybe because I grew up in a musical environment and seeing / listening to my aunt practicing guitar 10.000 hours a day, I must have thought that it was all normal. My father also encouraged me a lot, and never went through his mind not sharing his musical genius with me because I was a girl... I never think about it, despite knowing that many times doors close completely for women*

*(specially conductors), just for the fact that they are women. And that for me is absurd, you know? Medieval. But I see also that at least now we have women conductors in important positions, like Marin Alsop, that directs OSESP and Baltimore Symphony. She is made history and is opening the way for other young female conductors that see in here an inspiration to keep trying. This is very good.*

5) Here at Berklee I am having for the first time the notion of how Brazilian music is admired internationally. You are a Brazilian artist that lives in the US and performs internationally, participating in festivals, concerts and workshops around the world.

What are the main differences you see between the market for Brazilian music in brazil and abroad?

*C.A.- I see that in Brazil unfortunately there is still a vestige of the colonial times, and the tendency is to believe that everything that comes from abroad is better. It is a sindrom that can only be explained in social-cultural or even philosophical terms, and I wouldn't go deeper in that subject because along the years my solution was to seek ways to join together various languages and cultures in my musical vocabulary. I end up oscillating a lot and I loose track of those differences.*

6) Living in the US and being Brazilian, do you think about aiming your work to the Brazilian or foreign audience?

*C.A. - As I was born and raised in Rio de Janeiro until I was 18, a lot of my musical heritage comes from Brasil and I play a lot with that. But I also spent 18 years of my adult life in the US and during this other half of my life – being a foreigner here and in*

*Brazil – I realized that the most important thing is to make music as true as possible. Being true, believing in what we do, comes first. When we are honest, we let show some qualities that people see and identify themselves with. Then, it doesn't matter the style, the language, the time but the message, the communication, the exchange.*

7) How do you deal with singing in Portuguese or English, when you compose or record songs?

*C.A.- What I really like is not to sing in any language. But the issue with the spoken language for me depends on the project I work at each moment... In my second to last work I really wanted all the songs to be in Portuguese and the rest, instrumental or scat. In the last album, I mixed Portuguese, English, Spanish, but I invited people to sing those languages and I recorded only a small part of a song in English. For me it depends on what I think will sound good, beautiful or natural to my voice in particular. My tendency is to imitate the accent of the jazz singers if I am singing in English, because it works well. But then is hard even for myself to recognize my “voice” in the philosophical sense of the word, in it. It is a process.*

8) In Brazil, scat singing or vocal improvisation is not a resource that is used by singers in general. You are one of the few that work on developing that technique. Tell me about what motivated you do introduce this resource to your vocal work and what is the relation you see between the ideas of jazz and Brazilian music.

*C.A. - When I was little I was amazed by singers that explore their voice as instruments, such as Ella Fitzgerald, Sarah Vaughan, after, Bobby McFerrin and later Aziza Mustafa Zadeh. I found all that very fascinating and I would listen so much to them that I was*



*singing along, trying to learn or understand how that all worked. When I wrote things ate the piano, sometimes I would miss listening to one thing or another that I couldn't do only with the piano and I started creating timbres with the voice to complement what I was listening inside of that sound universe. Then I started exploring my own physical capacities with voice. With time, I started to write more complex things, to test my limits and see if what I was imagining in my head was possible to do with piano and voice. After a lot of practice and effort, I was finding ways to do it. I think the difference between the "scat" I do and explore has to do with the nature of Portuguese language, that is very different from English.*

## **JOYCE MORENO**

1) What is the role of female composers in the history of Brazilian music? In your opinion, why there are more female singers than composers?

*J.M. - I would say that we are few because only recently it became "normal". What was expected in the "Golden age" of Brazilian Popular Music in the XX century was that women were singers, in other words, spokesperson for the ideas of men.*

2) What do you think about the transformation in the profile of the female artists that are now releasing their work? Could you name a female singer-songwriter in the new generation whose work you admire?

J.M. - *I confess that I didn't have time to listen to all the new things that are coming now up now, it is a lot. I would say Alice Caymmi, Antonia Adnet and Maíra Freitas.*

3) There is now a "double-function", of both singer and composer, the artist has to seek quality in singing and also composing. However, having both sides developed to a high level of performance is not easy. What is the most important skill to you and in what proportion you dedicate yourself to each one?

J.M. - *I am a person that thinks music, so all these sides reflect my musical thinking. But the guitar leads the way for me, giving ideas to the composer and keys to the singer...*

4) Tell me about your experience as instrumentalist. Did you have to state your space among men in any way?

J.M. - *I always had to. Especially in the beginning of my career, it was complicated for a woman to impose herself as instrumentalist and bandleader. It only changed starting in the 90's, at least for me. Nowadays, this is solved.*

5) In your album recordings and your concerts you are usually surrounded by men. How do you deal with this leadership position? What does it mean to you to be feminine in the music business?

J.M. - *I deal with it well, because I don't work with sexist men. They also know how I work, and everything is fine. This is not an issue for me, for a long time now. Now, the music business.. is Always complicated and it is not only a gender matter, but it is about artistic choices.*

6) What are the main differences that you see between the Market for Brazilian music in Brazil and abroad?

*J.M. - It is almost impossible to make good quality music in Brazil, we have been through a long cultural winter, where culture is treated as an "elite thing". This is causing a very big musical "dumbing down", it seems like what is not in the popular TV shows doesn't exist. Sincerely, I feel discouraged and sad. There is a whole generation that has no idea that this type of music even exists, because they never had access to it. The foreign audience responds well and loves our music, but it is impossible to be happy knowing that we are guardians of an art walking to extinction.*

7) Your CD "Gafieira Moderna" was released first internationally by Far Out records and then in Brazil, by Biscoito Fino. Other albums, like "Hard Bossa", were released exclusively abroad. What are the artistic differences between your national and international albums? Do you think about the audience when you are writing songs or producing the albums?

*J.M. - I don't think about the audience. Selfishly, I think about myself and do what I want to do. Who follows my work, here or abroad, already knows about it and appreciates those surprises and overturns that music has. That is why I have space and good conditions to record custom albums for international labels. And if it happens at times that one of my albums is not released in Brazil is because I release one after the other around the world, but Brazil doesn't have space for more than one album release per year, maximum. This way, there is always something good left aside,*

*unfortunately. In 2009, for example, I had 4 CDs in diferente territories... only one came out here.*

8) Despite the transformations of Brazilian music since the 60's until nowadays, Bossa Nova is still considered the principal music original from Brazil by the foreign audience. Where would you put your artistic production, between Bossa Nova and the new Brazilian music?

*J.M. - I am a daughter of Bossa Nova but I have a commitment to the development of the language. I have my own path, mixing my influences and creating others. And the path for me is what matters. I love bossa nova, but how the "bossa" is new, I invent my way to practise it. In my way.*

TRANSCRIPTIONS

# Influência do Jazz

TRANSCRIPTION:  
LUIZA SALES

LENY ANDRADE  
SCAT SOLO  
(Album: Carlos Lyra Songbook)

Samba / partido-alto

Carlos Lyra

5

9

13

17

21

25

29

The image displays two staves of musical notation in treble clef. The first staff begins at measure 33 and contains four measures of music. The second staff begins at measure 37 and contains five measures of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs, along with sharp accidentals. The music exhibits a syncopated, jazz-influenced feel.

RECORDED in the album  
"Bossa Nova"

# Night In Tunisia

TRANSCRIPTION: Luiza Sales

LENY ANDRADE - SCAT SOLO

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The score includes various rhythmic patterns, triplets, and dynamic markings such as accents and breath marks. The staves are numbered 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line at the end of the eighth staff.

Recorded in the album  
" Embraceable You"

# 'S Wonderful

Transcription: LUIZA SALES

Leny Andrade - Scat Solo

(Fast Samba fill)

The musical score is written in treble clef with a 2/4 time signature. It consists of eight staves of music, each starting with a measure number. The key signature is one sharp (F#). The music is a fast samba fill, characterized by intricate rhythmic patterns and triplets. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The second staff starts with a quarter note, followed by a quarter rest and then eighth notes. The third staff continues with eighth notes and includes a triplet of eighth notes. The fourth staff features a triplet of eighth notes followed by a quarter note and then eighth notes. The fifth staff starts with a triplet of eighth notes and continues with eighth notes. The sixth staff begins with a quarter rest, followed by eighth notes and a triplet of eighth notes. The seventh staff starts with eighth notes and includes a triplet of eighth notes. The eighth staff concludes with eighth notes and a quarter note.



# ORIGINAL COMPOSITIONS

Samba-jazz

## Mansinho

Music: Luiza Sales  
Lyrics: Gustavo Pereira

INTRO D maj7 B♭maj7

5 D maj7 E♭maj7 A 7(9) G m7 C 7(9)  
Nas - cen - do pr'um mar — man - si - nho/eu vi — um di - a de/a di - vi-nhar

9 D maj7 E♭maj7 A 7(9) C sus4  
e sol - to no - ar — pra se — sen - tir — va - ga - va/o gos - to bom de/a - ma - nhe -

13 C 7(9) F maj7 C #7(9)  
cer — em — par — do - ãe pra - zer de des -  
e se qui - ser pa - gar

17 G m6 A m7 B♭maj7 B°  
- co - brir fa - ce de/um de - se - jo que não se/es - con - deu que tra - duz num bei - jo mais fe -  
pra ver co - res de/u - ma tar - de que/eu já sei de cor e/a fe - li - ci - da - de de/um a -

21 C maj7 C #° D m7 C #°  
liz que eu — fra - ses de/um re - du - to de pai - xão — co - ra - ção que nun - ca mais  
mor mai - or fí - ca que pra vi - da/a - con - te - cer é fa - zer va - ler e só

25 1. B♭maj7 G m7 C 7(9) 2. B♭maj7 To Coda D maj7  
do - eu

Luiza Sales 2014

2

Mansinho

30 B♭maj7

33 Fmaj7 Cmaj7 D.S. al Coda

38 G7 E7(9) E♭maj7 Dmaj7

44 B♭maj7 Fmaj7

49 Cmaj7 Dmaj7

Detailed description: This is a musical score for the piece 'Mansinho'. It consists of five staves of music in the key of D major (two sharps). The first staff (measures 30-32) features a melodic line with eighth notes and a B♭maj7 chord. The second staff (measures 33-37) continues the melody with Fmaj7, Cmaj7, and ends with a double bar line and repeat sign, labeled 'D.S. al Coda'. The third staff (measures 38-43) is primarily a rest, with a common time signature change at measure 38 and chords G7, E7(9), E♭maj7, and Dmaj7 indicated above. The fourth staff (measures 44-48) resumes the melodic line with B♭maj7 and Fmaj7 chords. The fifth staff (measures 49-50) concludes with Cmaj7 and Dmaj7 chords, ending with a double bar line and repeat sign.

# Chuva

C7 Eb7 Bb7 F7 C7 Eb7 Bb7 F7

9 C7 Eb7 Bb7 F7

13 C7 Eb7 Bb7 F7

17 2. Am7 Abmaj7 Gm7 F#maj7

21 Dbmaj7 Eb/Db Cm7 Fm7 Dbm

26 Gb6 Abmaj7 D7(9) Dbmaj7 Eb/Db

31 Fm7 Ab/Eb Bbm7 Dbmaj7 A7(9)

37 A7 C7 Bb7 1. 2.

Slow bossa

# A Frio

Luiza Sales e Pedro Carneiro Silva

INTRO C/B $\flat$  A m7 D m7(b5)/A $\flat$  G 6 F $\sharp$ m7(b5) F m6

7 C C/B C/B $\flat$  F/A G $\sharp$ Maj7 G7sus4

O que/o co-ra-ção pres-sen-te \_\_\_\_\_ a men-te não vê \_\_\_\_\_ e/a gen-te quan-do o-lha

13 G7(b9) C G7sus4 G7(b9) C C/B C/B $\flat$

não se dei-xa/en-xer gár nes-se/es pe-lho não con-fi-o \_\_\_\_\_ nem que-ro ten-

19 F/A G $\sharp$ Maj7 G7sus4 G7(b9) A m A m7M

tar \_\_\_\_\_ me ve-jo de ver-da-de se/eu \_\_\_\_\_ te ve-jo me/o-lhã \_\_\_\_\_ a

25 A m G $\sharp$ 7M C/G D/F $\sharp$  F F m6 To CODA

fri-o \_\_\_\_\_ a se-co \_\_\_\_\_ a-go-ra \_\_\_\_\_ sem des-vi-ar \_\_\_\_\_ ho-ras a

SOLO 31 C/B $\flat$  A m7 D m7(b5)/A $\flat$  G 6 F $\sharp$ m7(b5) F m6 D.S.

fi-o \_\_\_\_\_

CODA 37 C/B $\flat$  A m7 D m7(b5)/A $\flat$  G 6 F $\sharp$ m7(b5) F m6 C

0 ho-ras fi-o ho-ras fi-o

Luiza Sales & Pedro Carneiro 2014

Maracatu

# Força do Tempo

Music: Luiza Sales  
Lyrics: Vinicius Castro

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of nine staves of music with lyrics underneath. The lyrics are in Portuguese. The score includes various musical notations such as rests, notes, and accidentals. Chord symbols are placed above the staff lines. The lyrics are: "Sa-be lá quem man-dou a-cen-der es-sa noi-te de lu-ar quem so-prou es-se ven-to que can-ta/um la-men-to de/as-sus-tar sa-be lá quem co-man-da/o tro-vão quem con-cla-ma o fo-go/e/o-ar qual a for-ça que/o tem-po traz? Di-a vi-ra noi-te vi-ra di-a vi-ra/o ba-que/e vai a-tá a-noi-te-cer noi-te vi-ra di-a vi-ra noi-te vi-ra/um di-a/a mais Pr'ou-tro di-a nas-cer es-sa ter-ra vai ter que ci-ran-dar e to-da ca-cho-ei-ra vai ter que cor-".

Bm7 Bm6 Bm+5 Bm6

5 Bm7 E7(9) Bm7

Sa-be lá quem man-dou a-cen-der es-sa noi-te de lu-ar quem so-prou es-se ven-to que can-ta/um la-

8 E7(9) Gm7 C7(9) 1. F#m7 B7(#9)

men-to de/as-sus-tar sa-be lá quem co-man-da/o tro-vão quem con-cla-ma o fo-go/e/o-ar

11 Bm7 Bm6 Bm(#5) Bm6

15 2. Fm7 Dm6/A Dm6/A

qual a for-ça que/o tem-po traz?

18 Dm7 Am7 Ebmaj7

Di-a vi-ra noi-te vi-ra di-a vi-ra/o ba-que/e vai a-tá a-noi-te-cer noi-

20 F#maj7 Dm6

te vi-ra di-a vi-ra noi-te vi-ra/um di-a/a mais

22 N.C. E7(9) Bm7

Pr'ou-tro di-a nas-cer es-sa ter-ra vai ter que ci-ran-dar e to-da ca-cho-ei-ra vai ter que cor-

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Força do Tempo

25 E7(9) Gm7 C7(9) F#m7 B7(#9)

rer pra ver o mar — sa-be lá quem co-man-da/o cor-dão qual a for-ça que/o tem - po traz?

28 Bm7 E7(9) Bm7

31 E7(9) Bm7 E7(9)

34 Bm7 E7(9)

Cha-cha

# Aventureira

Luiza Sales  
Gustavo Pereira

Bass Improv. A♭maj7/B♭ A♭(#5)/B♭ A♭6/B♭ A♭(#5)/B♭

INTRO

5 A♭maj7/B♭ A♭(#5)/B♭ A♭6/B♭ B♭7(#5) 2nd time: To A1

A 9 A♭maj7/B♭ C7(b9)b13 A♭maj7/B♭ C7(b9)b13

Que-ro che-gar mais per-to de/on-de/eu pos-sa to-car no céu que vai a-  
Pos-so vi-ver bem mais do que só dor e pra-zer a - céu-to to-da

13 Fm7 B♭7(b9) E♭maj7(#5) E♭Maj7 Timbales fill

lêm de/um so - nho qual - quer \_\_\_\_  
cor que/a vi - da ti - ver

B 17 Cmaj7/D D7(9) Dm7 D7(9)

Ve - jo/em ca - da pas - so/u - ma ra - zão \_\_\_\_ pra can - tar \_\_\_\_

21 Cmaj7/D D7(9) C7sus4 B7sus4 Timbales fill

só me fal - ta/o teu a - bra - ço pra \_\_\_\_ me/a - com - pa - nhar

A1 25 A♭maj7/B♭ C7(b9)b13 A♭maj7/B♭ C7(b9)b13

se-de que dá sem me-do de vi ver-o que/é bom - a - pren-do/em ca-da/o -

29 Fm7 B♭7(b9) E♭maj7 E♭maj7

thar - que/o/a-mor é um dom \_\_\_\_ - que - ro ter san - gue quen - te \_\_\_\_

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Aventureira

33 Am7(b5) Abm6 Gm7

na mi - nha ve - ia que - ro ser di - fe - ren - te a - ven - tu - rei - ra

36 F#° Fm7 Emaj7 Ebmaj7

que-ro que/a gen-te/in-ven-te u-ma ma-nei-ra pra po-der se/en-con-trar

40 2. Ebmaj7 To INTRO

FORM:

- Intro - Bass solo
- A (2x) - cha cha groove
- B - bossa fill
- A1
- C (2x) - piano montuno
  
- Intro - Open vocal solo
- A1
- C - voice + piano montuno
- C - tutti - hits
- C - cha cha groove



# Janelas Floridas

Luiza Sales

G6 F7(9) E7(9) G6 Eb7(9) D7(9)

5 G6 F7(9) E7(9) G6 Eb7(9) D7(9)

9 G6 A/G Eb7(9) D7(9) G6

ca - sa com ja - ne - las flo - ri - das de por - ta/a - ber - ta pa - ra/a vi - da on - de/o  
fê na me - sa/ao fim da tar - de tem pão quen - ti - nho e ca - fu - né no quin -

13 G/F Am7 1. D7(9) D(#5) 2. D7(9)

si - no da/i - gre - ji - nha de ma - nhã te põe de pé tem ca - e no  
tal um pé de fru - ta pi - que/es - con - de pi - co - lé

17 Cmaj7 F/Eb Em7 Bm7

so - no bom na re - de so - nhos pra man - ter a fê por -

21 Am7 D7(9) G6 G7(13) Cmaj7

que/es - ta ca - sa/e - xis - te/e só vo - cê sa - be/on - de é e no so - no bom na re -

26 F/E $\flat$  G/D C $\sharp$ m7( $\flat$ 5) Cmaj7

- de \_\_\_\_ so - nhos pra man - ter a fé por - que/es - ta ca - sa/e - xis - te/e só \_\_\_\_

30 F7(13) G6 F7(9) E7(9) G6

— vo - cê sa - be<sup>3</sup>on - de é

34 E $\flat$ 7(9) D7(9) G6 F7(9) E7(9) G6 E $\flat$ 7(9) D7(9)

The image shows a musical score for the song 'Janelas Floridas'. It consists of three staves of music in treble clef, with a key signature of one sharp (F#). The first staff starts at measure 26 and contains the lyrics '- de \_\_\_\_ so - nhos pra man - ter a fé por - que/es - ta ca - sa/e - xis - te/e só \_\_\_\_'. Above the staff are chord symbols: F/E $\flat$ , G/D, C $\sharp$ m7( $\flat$ 5), and Cmaj7. The second staff starts at measure 30 and contains the lyrics '— vo - cê sa - be<sup>3</sup>on - de é'. Above the staff are chord symbols: F7(13), G6, F7(9), E7(9), and G6. The third staff starts at measure 34 and contains no lyrics. Above the staff are chord symbols: E $\flat$ 7(9), D7(9), G6, F7(9), E7(9), G6, E $\flat$ 7(9), and D7(9). The music features various rhythmic patterns, including triplets and sixteenth notes.