

Analytic Approaches to World Music and  
New School Jazz & Contemporary Music

Present

# Quarteto Moderno

## Brazilian Jazz

**RICHARD BOUKAS**

composer, guitar, vocals

**Lucas Pino** woodwinds

**Gustavo Amarante** bass

**Maurício Zottarelli** drums

*Fri. June 10, 730 pm*

Jazz Performance Space

55 W 13 St 5<sup>th</sup> fl.

**FREE ADMISSION**

# Analytic Approaches to World Music and New School Jazz & Contemporary Music

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## Quarteto Moderno Brazilian Jazz

### PROGRAM

1. Chuva No Sertão (baião)
2. Chorizinho (choro, 3/4) dedicated to Hermeto Pascoal
3. Mineiro Mesmo (samba, 3/4) ded. Toninho Horta
4. Marcha Radamés (marcha 3/4) ded. Radamés Gnattali
5. Viva O Som! (choro) ded. Hermeto Pascoal on his 80<sup>th</sup> birthday
6. Samba Pr'o Sérgio (samba mineiro) ded. Sérgio Santos
7. Boukas Baião (baião) ded. Luiz Gonzaga
8. Valsa Azul (valsa) ded. Guinga
9. Frederic Frêvo (frêvo) ded. Chopin
10. Calico (samba jazz)

All music composed and arranged by RICHARD BOUKAS

Ensemble page: [www.boukas.com/quarteto-moderno](http://www.boukas.com/quarteto-moderno)

Conference Page: [www.boukas.com/aawm2016](http://www.boukas.com/aawm2016)

Complete Scores viewable

Contact: [richard@boukas.com](mailto:richard@boukas.com)

## PROGRAM NOTES by the COMPOSER

**CHUVA NO SERTÃO** is a **baião** whose "A" theme is based on the highly characteristic Lydian Dominant mode, with subtle harmonic shadings over a tonic pedal. The complete thematic statement is in **AABBCC** form, followed by a tenor saxophone solo based on an **AAAB-AAAB** structure. Although the tonality of the piece is firmly grounded in A major, the harmonic vocabulary and progressions venture elusively well outside diatonic confines. The coda of the piece is centered in Gb major, the same harmony which begins the B section.

**CHORIZINHO** is a jazzy **AABC choro** dedicated to **Hermeto Pascoal**. Set in an unidiomatic **3/4 meter** (most choros are in 2/4), this permits the harmonic rhythm to be one, two or three chords per bar. Combined with a motivically economical approach to thematic writing (endemic of traditional choro), abrupt modulatory passages are facilitated which in turn challenge the improviser. Vocal and soprano saxophone solos on the **AABC** form follow. The restatement of the theme is followed by a four-bar vamp over which both soloists trade improvised lines before the final coda. This piece has received numerous other treatments: big band, string quartet (visit [boukas.com/chamber-music](http://boukas.com/chamber-music) for **La Catrina String Quartet** version), guitar quartet, and violoncello-guitar duo (visit [boukas.com/law-boukas-duo](http://boukas.com/law-boukas-duo)).

**MINEIRO MESMO** is a **samba in 3/4** (again, a genre typically in 2/4- an example of 3/4 samba is Milton Nascimento's "Cravo E Canela") dedicated to legendary Minas Gerais composer-guitarist **Toninho Horta**. After a rubato introduction, this **AABA** long form makes extensive use of asymmetrical phrase lengths- particularly **3 and 5 bars**. **The B section** is set in the northeast folkloric genre **maracatú**, revolving around a series of pedal points. Clarinet (AAB) and guitar (AA) solos follow, returning to the final BA statement. The 9-bar coda vamp for improvised trading unfolds in three three-bar phrases, each based in a contrasting tonal area. The result is a seamless flow of improvisation followed by a closing thematic segment based on the same harmonic structure.

**MARCHA RADAMÉS** is a **marcha in 3/4** (usually in 4/4) dedicated to the prolific multi-dimensional composer **Radamés Gnattali** (1906-88). The signature guitar accompaniment of the introduction is loosely based on his "Brasiliãna no. 13" for solo guitar. The **AAB** theme contrasts an "A" typical marcha melody (in eighth notes) with a more syncopated "B" melody supported by a transparent, flowing rhythm section texture. A "shout" statement by tenor saxophone based on the A section ensues, followed by an ethereal drum solo over a tonic pedal. Much like Gnattali's own harmonic vocabularies, progressions are predominantly "non-functional", guided more by localized inflections of the melody.

**VIVA O SOM!** is a lively **choro** dedicated to **Hermeto Pascoal** in celebration of his 80th birthday (June 22, 2016). Set in choro's traditional **AABBACCA** form, the melodic and harmonic vocabulary displays a clear reference to Pascoal's sophisticated, highly unpredictable and boldly intuitive compositional flow. On the repeat of each thematic section, melodic embellishments and choice reharmonizations are employed. Brief improvised solos are integrated within a scaled-down version of the original form. The piece is bracketed by a four-bar Intro/Outro.

**SAMBA P'RO SÉRGIO** is a relaxed **samba** dedicated to innovative Minas Gerais composer-vocalist-guitarist **Sérgio Santos**. Modeled loosely on his own famous samba "**Áfrico**" (**Quando O Brasil Resolveu Cantar?**)- particularly the initial motivic premise- the **AABC** form is comprised of numerous asymmetrical phrase lengths of 6 and 5 bars, resulting in numerous and unpredictable phrase elisions. Although the main thematic kernel is clearly in **A Lydian**, the modulatory harmonic shifts are highly chromatic and obfuscate the tonality. Solos based on the "A" section follow before the final thematic statement and coda.

**BOUKAS BAIÃO** is a highly folkloric **baião** dedicated to the legendary **Luiz Gonzaga**, recognized as the "father of baião". Modeled after the ubiquitous "**Asa Branca**" and set in a clearcut **AABB** form, the **A** section remains largely in the **Lydian Dominant**, while the **B** section shows more harmonic movement, still quite diatonic in character. Solos are completely open-ended, beginning with Lydian Dominant as a backdrop but soon venturing off into uncharted harmonic territory.

**VALSA AZUL** is a **duet waltz** performed by Boukas and Pino and dedicated to brilliant guitarist-composer **Guinga**. The form is **ABCA**. Although the main "**A**" theme is not clearly Brazilian in character, both its angular melodic lyricism and dark harmonic fabric are earmark traits of Guinga's unique compositional universe. The **B** section is a faster **guarânia** employing more continuous eighth note movement in the melody and the genre's traditional accompaniment pattern. The return **A** section employs choice reharmonizations and concludes with a variation of the the piece's introduction.

**FRÉDERIC FRÊVO** is a **frêvo** dedicated to **Chopin**. It combines the genre's prototypical harmonic, melodic and rhythm gestures, however, the technical difficulty of the theme is reminiscent of the composer's facile penchant for sweeping virtuosity and attractive modulations enabled by inverted harmonies. Set in **AABBC** form (with the guitar relieving the soprano saxophone in section **C**, the **A** section is then used as the harmonic basis for brief solos before returning to the final **BA** and coda which mirrors the introduction.

**CALICO** is a **jazz samba** dating back to Boukas' guitar trio years (1983-89) and first recorded on his second release as leader, **Embarcadero**. The piece has a straightforward **AAB** structure which encloses a frenetic bebop melody and harmonic progressions by descending minor 3rd which give a nod to Joe Henderson's classic, "Inner Urge". After trading choruses, tenor saxophone and guitar trade more closely within the form, leading to an open drum solo before the theme's restatement. Drummer **Maurício Zottarelli's** tremendous creativity and polyrhythmic mastery are on full display here. The coda (ending with a crisp rhythmic figure) is a rewri from the original version which employed a ritardando and sustained final chord.

**SCORES** for all pieces are viewable by visiting: [www.boukas.com/aawm2016](http://www.boukas.com/aawm2016) and clicking on the title of each composition.

**COMPLETE SCORES OF QUARTETO MODERNO ARE AVAILABLE FOR PURCHASE AT:**  
[www.boukas.com/brazilian-jazz-scores](http://www.boukas.com/brazilian-jazz-scores)

**ENSEMBLE PAGE:** [www.boukas.com/quarteto-moderno](http://www.boukas.com/quarteto-moderno)  
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