THE BRAZILIAN INFLUENCES IN COPLAND'S CLARINET CONCERTO

By

PEDRO H ALLIPRANDINI

(Under the Direction of D Ray McClellan)

ABSTRACT

Aaron Copland's *Clarinet Concerto* written in 1948 for the jazz clarinetist Benny Goodman is one of today's most important American pieces of the clarinet repertoire. During the composition process of the *Clarinet Concerto* Copland was traveling as a cultural ambassador in South America. The local music he experienced in Brazil inspired him to incorporate Brazilian folk music in the *Clarinet Concerto*. This research investigates the Brazilian influences in the *Concerto* based on Copland's musical experiences in the Brazilian state capitals of Rio de Janeiro, São Paulo, Recife, and Salvador. It provides a performance practice guide of Brazilian music through a discussion of the popular musical styles *frevo*, samba, and *choro*, as well as concert works by the Brazilian composers Heitor Villa-Lobos and Camargo Guarnieri.

Guided by Brazilian music performance traditions, this document offers an alternative performance perspective of the *Clarinet Concerto* that embraces its Brazilian influences, and contributes to the Pan-American character of Copland's musical style.

INDEX WORDS: Aaron Copland, clarinet concerto, Brazilian music, *frevo*, samba, *choro*

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TABLE OF CONTENTS

CHAPTER 1

INTRODUCTION

Aaron Copland was an American composer known for incorporating folk and popular music elements into many of his works. One of his most frequently performed pieces is the *Clarinet Concerto for String Orchestra, Harp and Piano*, written in 1948 for the jazz clarinetist Benny Goodman.[1] This composition has two movements. Copland described the first as a languid song form, and the second as a free rondo form that contrasts with the first by being "stark, severe, and jazzy."[2] Copland also identified several styles present in the second movement of the *Concerto* including Charleston rhythm, boogie-woogie, and Brazilian folk music.[3] The jazz elements in this piece have inspired many performers and musicologists to discuss it in light of that genre. The fact that Goodman commissioned the piece has led to a natural assumption that it is predominantly a jazz-influenced work. However, considering Copland's engagement with pan-American musical trends of the time, and that he wrote most of the *Concerto* during his South American tour of 1947,[4] I believe the South American influences present in the *Clarinet Concerto* deserve a more in-depth discussion. I will focus on the pan-American musical notion of "American art music separate from that of Europe."[5] This pan-

[1] Aaron Copland and Vivian Perlis, *Copland: Since 1943* (New York: St. Martin's Press, 1989), 96.
[2] Copland and Perlis, *Copland: Since 1943*, 93.
[3] Ibid..
[4] Edward T. Cone and Aaron Copland, "Conversation with Aaron Copland," *Perspectives of New Music* 6, no. 2 (1968): 72.
[5] Carol A. Hess, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (New York: Oxford University Press, 2013), 24.

American ideology speaks directly to Copland's own efforts to unite the Americas to find a unique musical identity.

Benny Goodman chose Copland to commission a concerto for his reputation as a serious American composer, not for his jazz-oriented works. Goodman stated:

> …At the time, there were not too many American composers to pick from – people of such terrific status – as Hindemith and Bartok. I recall that Aaron came to listen when I was recording with Bartok. Copland had a great reputation also. I didn't choose him because some of his works were jazz-inspired.[6]

Goodman's search for classical composers to write works for clarinet was of extreme importance for expanding the repertoire of the instrument. Goodman commissioned most twentieth century pieces for clarinet written by major composers. Besides Copland, Goodman approached Paul Hindemith, Belá Bartók and Francis Poulenc, more evidence that he wasn't merely seeking jazz-informed pieces, but serious clarinet works by prominent composers. In his own interpretation of Copland's *Clarinet Concerto*, Benny Goodman avoids an exaggerated jazz style of playing. He treats the piece with sobriety and follows with care the composer's markings.

Despite all evidences that shows the *Clarinet Concerto* as being more than merely a jazz-informed piece, recordings of the *Concerto* by renowned soloists such as Richard Stolzman (in 1993) have established an alternative (different from the Copland-Goodman recording) set of performance traditions, characterized by the use of *rubato*, "bent" pitches, and slides.[7] These traditions have found their way into many performances of the work that over-emphasize jazz elements and the *"estadounidense"* (Portuguese for "from the United States") sound. Considering the fusion of North and South American influences that inspired Copland's *Clarinet Concerto*, I invite performers to look into the Brazilian influences, a step towards encouraging

[6] Copland and Perlis, *Copland: Since 1943*, 94.
[7] Larry Starr, "Copland on Compact Disc II: Music for Orchestra," *American Music* 10, no. 4 (Winter, 1992): 501-506.

interpretations that also embrace its South American influences, not only the jazz aspects. I will discuss the elements of Brazilian music in the piece, providing performance practice insights that will serve as a tool for clarinetists to understand and emphasize the Brazilian elements in the piece. I will highlight influences of Brazilian styles known to have influenced Copland, such as *frevo* and samba.[8] Furthermore, I will investigate the work's relationship with the Brazilian genre *choro,* which was likely a style that Copland had contact with while in Rio de Janeiro, the birthplace of the genre, where he composed most of the *Concerto.*[9]

My research covers three main areas: the historical background and genesis of the piece, history and performance practice of Brazilian popular music (with focus on the styles *choro, frevo* and samba), and the use of Brazilian popular music in Copland's *Clarinet Concerto*. Additionally, I will discuss works by Heitor Villa-Lobos and Camargo Guarnieri and their borrowing of Brazilian folk styles in their classical works as a relatable approach to Copland's composition. These composers did not directly influence Copland's *Clarinet Concerto*, however, observing relations between these works and Copland's *Concerto* will enrich the investigation of the presence of Brazilian folk in Copland's work.

Review of Literature

A wealth of research has been done on the incorporation of popular music into classical works. Amongst the extensive writings about the subject, the selected literature I will use covers the following topics: Brazilian folk music and its influence in classical music; Copland's use of

[8] Aaron Copland, *Aaron Copland: A Reader: Selected Writings 1923-1972*, ed. Richard Kostelanetz, and Steven Silverstein (New York: Routledge, 2004), 119-120.
[9] In an interview, the composer stated: "I myself went again to South America, six year later, in 1947, for the State Department. I spent two months in Rio and wrote most of my clarinet concerto there."

folk music; his time in Brazil; and performance perspectives and analysis specifically about the *Clarinet Concerto.*

In Brazil, one of the experts in the field of popular influences in classical music is Bruno Kiefer. In his 1979 book *Música e Dança Popular*,[10] Kiefer discusses influences of folk dance rhythms and popular music genres in concert music. For instance, Kiefer highlights *choro* influences in the music of Brazilian classical composers Camargo Guarnieri, whom Copland praised for his "profoundly Brazilian" works, and had contact with while in São Paulo, Brazil.[11] In an article from 2010,[12] Marcia Ermelindo Taborda discusses stylistic characteristics of *choro* between the years of 1902 and 1950, a period of time that includes Copland's visit to Brazil. Tânia Cançado, a Brazilian pianist and scholar, discusses peculiarities in the Brazilian way of interpreting rhythms. Her article about the "dragging factor" in Brazilian music is a valuable tool for understanding traditional practical performance considerations. [13] Maurício Loureiro, a Brazilian clarinetist and scholar, wrote a D.M.A. dissertation about Camargo Guarnieri's *Choro for Clarinet Orquestra*, where he analyzes the use of Brazilian folk music in the piece. [14] Loureiro's work also includes thorough research on different Brazilian rhythms and how they may be seen in classical works.

As I will devote a section of this study to explore traditional Brazilian music, I will reference Mario de Andrade's *Dicionário Musical Brasileiro*,[15] a dictionary of Brazilian music. This book includes descriptions of all sorts of Brazilian folk instruments, styles, dances, and

[10] Bruno Kiefer, *Música e dança popular: sua influência na música erudita* (Porto Alegre, RS, Brasil: Editora Movimento, 1979).
[11] Hess, *Representing the Good Neighbor*, 115.
[12] Marcia Ermelindo Taborda, "As Abordagens Estilísticas no Choro Brasileiro (1902–1950)," *Historia Actual Online* 23 (2010): 137-146.
[13] Tânia Mara Lopes Cançado, "O 'Fator Atrasado' na música brasileira: evolução, características e interpretação," *Per Musi: Revista De Performance Musical* no. 2 (2000): 5-14.
[14] Mauricio Alves Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," DMA diss., University of Iowa, 1991.
[15] Mário de Andrade, *Dicionário musical brasile*iro (Brasília: Ministério da Cultura, 1989).

musical terms. Specific sources about traditional Brazilian music that are believed to have influenced Copland include books about *choro, frevo,* and samba. Henrique Cazes, a prominent *chorão* (musician that plays *choro*), portrays the *choro* traditions from the birth of the genre in the late nineteenth century through several decades in his book *Choro: Do Quintal ao Municipal* from 1998.[16] The book *Almanaque do Choro*[17] is something along the lines of a guidebook to *choro*, in which the author Andre Diniz presents a brief history of the genre, as well as explores iconic compositions by different composers and their particularities. About the genre *frevo*, I will reference the book *Focus: Music of Northeast Brazil*.[18] This book describes the musical, cultural and social manifestation of the *orquestras de frevo* (*frevo* orchestras) in Recife, where Copland reported hearing a *frevo orchestra*.[19] Articles in local Brazilian newspapers provide further evidence of Copland's exposure to native music.[20] These often describe local arts that were presented to Copland, as well as list programs of concerts in which the composer took part.

Copland's use of North and South American folk music is well known. His borrowing of folk material from these different cultures contributes to the sound world of his works. Fortunately, Copland left many writings about music and his life experiences. A collection of selected writings[21] by Copland edited by Kostelanetz and Silvertein includes a brief discussion of the *Clarinet Concerto*, as well as the composer's personal journal of his South American tour, including his time in Brazil. Copland's biographical book[22] with Vivian Perlis complements

[16] Henrique Cazes, *Choro: Do Quintal Ao Municipal* (São Paulo: Editora 34, 1998).
[17] André Diniz, *Almanaque do Choro: A história do chorinho, o que ouvir, o que ler, onde curtir* (Rio de Janeiro: Jorge Zahar, 2003).
[18] Larry Crook, *Focus: Music of Northeast Brazil* (New York: Taylor and Francis, 2009).
[19] Copland, *Aaron Copland: A Reader*, 119.
[20] Digital Archives of *Folha da Manha*, accessed February 14, 2018, https://acervo.folha.com.br/busca.do?keyword=Aaron+Copland&periododesc=02%2F02%2F1947+-+02%2F02%2F1948&por=Por+Per%C3%ADodo&startDate=02%2F02%2F1947&endDate=02%2F02%2F1948&days=&month=&year=&jornais.
[21] Copland, *Aaron Copland: A Reader*.
[22] Copland and Perlis, *Copland: Since 1943.*

information about the commission of the concerto and the Brazilian tour. A collection of Copland's correspondences,[23] selected by Elizabeth B. Christ and Wayne D. Shirley includes letters Copland wrote to friends and colleagues while in Rio. Often in these letters, Copland reports on some of his musical experiences in the city. The Copland Archive, accessible through the Library of Congress, also makes available some of Copland's original letters, as well as early manuscripts of the concerto. It is known that Copland made revisions to his original manuscript in order to simplify the sections of the piece to fit Goodman's technique. About these revisions,[24] Robert Adelson wrote the article "Too Difficult for Benny Goodman: The Original Version of the Copland Clarinet Concerto" for *The Clarinet* magazine in 1995.[25] In this article, Adelson highlights the changes made by Copland, as well as interactions between Goodman and the composer in regard to the piece.

Many clarinetists have written about Copland's concerto. One of the earliest writings was a dissertation by Charles Francis del Rosso, who analyzed Copland's use of the *Clarinet Concerto* and suggests some performance perspectives based on a personal interview with Benny Goodman. [26] Lisa Gartrell Yeo wrote a dissertation, covering almost all aspects of the piece including historical background and discussions of jazz, neo-classicism, and South American influences. [27] In his newest clarinet guide,[28] Albert Rice briefly comments on the concerto. However, as with other clarinetists who wrote about the piece, Rice's discussion of the Brazilian influence seems to be limited to identifying one little tune that Copland heard while in Rio. My

[23] Aaron Copland, *The Selected Correspondence of Aaron Copland*, ed. Elizabeth Bergman Crist and Wayne D. Shirley (New Haven: Yale University Press, 2006).
[24] Boosey & Hawkes published a new edition of the piece in 2013 with the original material from 1948.
[25] Robert Adelson, "Too Difficult for Benny Goodman: The Original Version of the Copland Clarinet Concerto," *The Clarinet* 23, no. 1 (November-December 1995): 42-45.
[26] Charles Del Rosso, "A Study of Selected Solo Clarinet Literature of four American Composers as Basis for Performances and Teaching" (Ed.D. diss., Columbia University, 1969).
[27] Lisa Lorraine Gartrell Yeo, "Copland's Clarinet Concerto: A Performance Perspective" (DMA diss., University of British Columbia, 1996).
[28] Albert R. Rice, *Notes for Clarinetists: A Guide to the Repertoire* (New York: Oxford University Press, 2017).

study aims to deepen the discussion of the Brazilian influences in the *Concerto* and investigate the origins of Brazilian elements that have been identified in the piece.

Purpose of the Study

The fact that Brazilian influences are present in Copland's *Clarinet Concerto* is not a new discovery. It can be found in Copland's writings and journals. Musicologists have mentioned it in articles, books and dissertations, yet very few clarinet players are oriented by these influences in their performance or teaching. Among the few exceptions is the Spanish soloist José French-Ballester, who talks about considering the Brazilian *choro* when interpreting the cadenza.[29] It seems that players are mainly oriented by the jazz idiom throughout the whole second movement of the piece, where Copland presents the most variety of influences. My contribution is to provide the tools to emphasize specifically the Brazilian folk music elements incorporated in the second movement. By inviting more performers and teachers to consider these influences, and equip them with tools for understanding Brazilian folk performance traditions, I hope to promote greater attention to tradition Brazilian music, which has inspired classical works throughout the twentieth century not only by Brazilian composers, but also American and European.[30] Furthermore, this work stemmed from the belief that cultural exchange between performers and the musical traditions of their countries will consequently create more versatile players with a large arsenal of styles to be explored in their repertoire.

[29] "The Copland Cadenza with Jose Franch-Ballester", video clip uploaded by Backun Musical Services, May 24, 2012, YouTube—Broadcast Yourself, accessed January 18, 2015, https://www.youtube.com/watch?v=3iTfmxzbHUE.

[30] For instance, the French composer Darius Milhaud was inspired by his time in Brazil and wrote the piece *Saudades do Brasil*. The title suggests that the composer misses Brazil, since the word *saudades* is a Portuguese term for a feeling of nostalgia.

Methodology

The methodology of this work includes three main steps. The first step is an investigation of the bibliographical sources about Copland's *Clarinet Concerto* and his time in Brazil. I discuss Copland's exposure to Brazilian culture based on the composer's own journals, autobiographies, correspondence, and relate his experiences with the popular music context of Brazil at the time of his visit. Secondly, I will provide a Brazilian music performance guide based on writings about Brazilian folk music performance traditions, as well as analyses of prominent Brazilian popular musicians' recordings and my own experiences as an interpreter of these styles. Along with this guide for performance traditions, I analyze the use of Brazilian folk music in two Brazilian classical works, one by Villa-Lobos and one by Guarnieri, and relate the use of folk materials from these works with Copland's use of Brazilian folk music. The final step consists of applying the performance traditions presented in the Brazilian music performance practice guide to Copland's *Clarinet Concerto*. I identify the sections in the score where Brazilian elements are prominent and offer performance insight, drawing from the performance practice guide provided, in order to orient the performer to emphasize the Brazilian-ness found in the work.

Outline of Chapters

Besides this introductory chapter, this work includes four other chapters described as follows: chapter two presents a historical background of the *Clarinet Concerto*, and discusses Copland's travel to Brazil. In this chapter I will investigate Copland's exposure to Brazilian folk music and discuss how these styles inspired the composer. The third chapter presents the section dedicated to the Brazilian styles that inspired Copland. I will provide a performance practice

guide of how these styles are played traditionally, discuss other pieces by classical Brazilian composers who incorporated these styles in their works, and highlight the similarities between these works and the Brazilian elements to be discussed in Copland's concerto. Chapter four will serve as an interpretation guide. I will analyze rhythmic and motivic elements in the concerto that are presumably of Brazilian origins, and demonstrate, in relation to traditional performance practices of Brazilian styles (discussed in chapter 3), how to interpret these elements in order to emphasize the Brazil-inspired sections of the piece. The conclusion and final considerations are in chapter five, in which I will discuss the importance of the work done and present further research possibilities that may expand and enrich the topic.

CHAPTER 2

HISTORICAL BACKGROUND

This chapter includes a historical background of the *Clarinet Concerto*, in which I discuss Benny Goodman's commission and Copland's time in Brazil during his South American tour of 1947. It also investigates evidences of Copland's exposure to Brazilian traditional music based on selected correspondences, interviews, local newspapers, and the "Composer's Report on Music of South America" (1947*)*[1], an article by Copland that was published in the *New York Times* on December 21st, 1947. In this article, the composer describes his musical experiences during his travels to South America.

A Goodman Commission

Benny Goodman approached Aaron Copland in 1946 to write a clarinet concerto. At the time the composer had also received an offer to write a piece for Woody Herman (also a jazz clarinetist and bandleader). Herman's offer came in a letter through Goddard Lieberson, a representative of Columbia Records:

> Woody wants a piece. Something Copland, not Woody Herman, for his band. Woody does *not* want any strings. He suggests a contract along the lines of our deal with Stravinsky.[2]

[1] Aaron Copland, "Composer's Report on Music in South America," in *Aaron Copland: A Reader—Selected Writings 1923-1972,* ed. Richard Kostelanetz (New York: Routledge, 2004), 118.
[2] Copland and Perlis, *Copland: Since 1943*, 76-77.

The deal with Stravinsky mentioned in the letter refers to Stravinsky's *Ebony Concerto*, a work for jazz band, that features the clarinet as soloist, written for Herman and his band (known as the *First Herd*) in 1945.[3] Herman's jazz band was devoted to playing cutting edge and experimental music for its time, which explains why Herman would approach these composers to write pieces for the band. Besides the commission of Stravinsky's *Ebony Concerto*, another frequently performed work written for Herman's band was Leonard Bernstein's *Prelude, Fugue and Riffs* from 1949.[4] Copland, however, did not accept the commission to compose for Herman, since he also had received the offer of the *Clarinet Concerto* from Goodman. Copland asked Benny for recordings of his playing, listened to them, and took his notes with him to his South American tour in 1947.[5] Goodman paid two thousand dollars for the commission, and demanded a two year period of performance and recording rights.[6]

The original version of the concerto presented Goodman with technical challenges; he requested that Copland edit parts of the solo line in order to facilitate the performance.[7] Copland commented on some of the edits made in the piece concerning a high tessitura:

> I had written the last page too high, so it had to come down a step. Benny made a few other suggestions – one concerned a high note in the cadenza (I knew Benny could reach that high because I listened to his recordings). He explained that although he could comfortably reach that high when playing jazz for an audience, he might not be able to if he had to read it from a score or for a recording. Therefore, we changed it.[8]

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[3] Michael James, "Herman, Woody," in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld, (London: Macmillan Press, 1988), 1: 520.
[4] This piece was never performed by Herman, but had its première featuring Benny Goodman. "Works" webpage on the Leonard Bernstein website. https://leonardbernstein.com/works/view/22/prelude-fugue-and-riffs
[5] Copland and Perlis, *Copland: Since 1943*, 77.
[6] Ibid., 94
[7] Robert Adelson, "Too Difficult for Benny Goodman: The Original Version of the Copland Clarinet Concerto," *The Clarinet* 23, no. 1 (November-December 1995): 42.
[8] Copland and Perlis, *Copland: Since 1943*, 93.

According to Adelson, these revisions were discussed during rehearsal sessions where Copland was accompanying Goodman on the piano. Goodman requested the presence of classical clarinetist David Oppenheim in these rehearsals, for moral support.[9] Copland finished the *Clarinet Concerto* on October 21st, 1948, and the premiere was to happen on May 10th, 1949. However, it didn't happen until two years later on November 6th, 1950. It was performed by Goodman and the NBC Orchestra and conducted by Fritz Reiner on a radio broadcast. Goodman wasn't able to perform the piece on the original intended date because he had a virus infection and was also changing management.[10] Goodman wrote to Copland in February of 1949: "I'm terribly disappointed about not being able to perform the concerto May 10th but obviously with my present state of affairs I would be silly to take on such an important job at this time."[11] The Philadelphia Symphony Orchestra gave the first public performance of the piece on November 28th of that same year, featuring the soloist Ralph McLane conducted by Eugene Ormandy.[12]

Benny Goodman's commissions were unquestionably significant for the clarinet repertoire of the twentieth century. Besides Copland's *Clarinet Concerto*, Goodman commissioned works by other prominent composers such as Béla Bartok, Paul Hindemith, Francis Poulenc, and Darius Milhaud. Between all these works, the two most frequently performed are Copland's *Clarinet Concerto* and Bartok's *Contrasts*, probably followed by Hindemith's *Clarinet Concerto*.[13] Goodman was famous for his jazz career; he was popularly known as the "King of Swing" and led his big band to great success. Goodman loved classical

[9] Adelson, "Too Difficult for Benny Goodman," 43.
[10] Copland and Perlis, *Copland: Since 1943*, 94.
[11] Ibid.
[12] Ibid., 96.
[13] John Albert Snavely, "Benny Goodman's Commissioning of New Works and their Significance for Twentieth-century Clarinetists" (DMA diss. The University of Arizona, 1991), 104-105.

music, however, the reasons why he commissioned several pieces by these prominent classical composers is uncertain. His daughter Rachel Edelson stated:

> As someone who was largely responsible for the development of a certain kind of music, one which represented a great break from tradition, he felt empathy for the daring of other talented musicians. Commissioning pieces enabled him to put the clarinet more on the map within the culture of American music. As well, the clarinet literature (classical) was enormously limited in the 1930s. My father loved classical music, and it was more interesting for him to have more pieces to play.[14]

Indeed, Goodman's commissions put the clarinet more on the map, especially through Copland's *Concerto*. Goodman performed the piece several times with major American orchestras with Copland conducting; they performed it with the Cleveland Orchestra in 1968, Los Angeles Philharmonic in the 1970s, and in New York in 1960 at Carnegie Hall.[15] Many prominent classical players also gave performances of the piece. About its popularity, Goodman stated:

> A lot of clarinetists have played Copland's Clarinet Concerto by now [1984], all the best ones, and all over the world. Of the concertos I commissioned, the Copland is the most performed. It's a very popular piece (…) I've always felt good about that commission and about playing it with Aaron conducting.[16]

Evidently Copland meant to have a jazz inspired concerto written for Goodman to highlight Benny's strengths, since he gathered notes from Goodman's jazz recordings probably to guide his writing of the solo clarinet line. In fact, Copland stated that it is useful for the soloist to have a certain level of jazz knowledge.[17] However, Goodman stated that he did not chose Copland for his jazz inspired tendencies, and made no demands, giving Copland "complete freedom" on the *Clarinet Concerto*. The incorporation of other idioms, such as South American

[14] Rachel Edelson in John Albert Snavely, "Benny Goodman's Commissioning of New Works and their Significance for Twentieth-century Clarinetists," 29.
[15] Copland and Perlis, *Copland: Since 1943*, 95.
[16] Ibid., 94-95.
[17] Ibid., 96.

native music, arguably deserves the same level of awareness than that of jazz, when considering the borrowing of performance traditions as means to deliver an authentic interpretation.

Besides being influenced by jazz, Copland had already incorporated Latin-American folk music in some of his compositions prior to the *Clarinet Concerto*, such as *El Salón México* (1936) and *Danzón Cubano* (1942). It is likely that his 1947 South American tour had an impact on how much native South American music is present in his *Clarinet Concerto*. During his time in South America, Copland spent most of his days in Brazil. In the city of Rio de Janeiro, he wrote most of the *Clarinet Concerto*.[18] An exploration of Copland's travel to Brazil provides evidence of his Brazilian folk inspirations, stimulated by a combination of different local music styles he experienced during his visit to the country's capital cities.

Latin American Tour and the *Clarinet Concerto*

As a result of political bonds between the United States and Latin America in the 1940s, cultural diplomacy became a way to establish good-neighborly relations. It is in this context that Aaron Copland went to Latin America in 1941, and then again in 1947. During both of these tours, Copland's mission was to promote American music, deliver lectures, perform his music, and search for local composers to be invited for visits to the United States. In his 1941 tour, Copland went as a cultural attaché for Nelson Rockefeller's Committee of Inter-American Affairs.[19] Copland stated:

[18] Edward T. Cone and Aaron Copland, "Conversation with Aaron Copland," *Perspectives of New Music*, 6, no. 2 (1968): 72.
[19] Howard J. Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Holt, 1999), 228.

> …The United States Government, as part of an effort to improve inter-American relationships, placed leading Americanists in government agencies to promote pan-Americanism … When it became clear that a cultural mission to South American countries by a composer who could speak directly with native composers would be useful, I was chosen by the Committee for Inter-American Artistic and Intellectual Relations, an agency set up by the Coordinator of Inter-American Affairs.[20]

In this four-month mission in Latin America, Copland visited several countries: Mexico, Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, Brazil, and Cuba.[21] In the 1947 South American tour, Copland traveled as a cultural ambassador for the State Department.[22] As opposed to his 1941 tour, the 1947 tour only included Argentina, Uruguay, and Brazil, thus Copland could explore more of Brazil's provincial centers.[23]

Copland always valued traditional folk music in every country he visited. According to Pollack, Copland stated: "I have tried to hear as much native music as possible in every country."[24] Copland's sympathy towards the pan-American ideology was tied to his musical dream of expressing an American identity apart from the European traditions. Elizabeth B. Crist stated:

> Through his personal friendship and institutional affiliations as much as through his musical borrowing, Copland encouraged the Americas to unite in the never-ending effort to find a musical identity apart from Europe. Thus his lifelong preoccupation with expressing an American identity was not limited to the United States and can be described as an engagement with musical pan-Americanism. [25]

This ideology is stylistically reflected in the *Clarinet Concerto* where Copland borrowed folk music elements from South America and fused them with the jazz elements to avoid European

[20] Aaron Copland and Vivian Perlis, *Copland: 1900 through 1942* (New York: St. Martin's Press, 1984), 323.
[21] Ibid., 324-329.
[22] Pollack, *Aaron Copland,* 230.
[23] Ibid.
[24] Ibid.
[25] Elizabeth B. Crist, *Music For The Common Man* (New York: Oxford University Press, 2005), 44.

aesthetics, a process that obviously suggests pan-Americanism. According to Carol Hess, around his 1941 tour, "Copland had recently decided to tone down the dissonant language of his *Piano Variations* (1930) and *Short Symphony* (1932) to express himself in the simplest possible term."[26] The *Clarinet Concerto* more or less falls into Copland's new style in which folk music became a device of communicating with the masses. Since it is a piece in which Copland used jazz elements, some may relate the *Clarinet Concerto* to earlier pieces such as *Music for the Theater* (1925) and the *Piano Concerto* (1926), in which the composer makes explicit use of jazz. However, by the 1940s, Copland had already expressed that "he no longer felt the need to rely so explicitly on jazz to provide an American voice to his music."[27] Thus the *Clarinet Concerto* represents a return to "simplicity" perhaps to better communicate with the masses, but this time, without the explicit use of jazz from *Music for the Theater* and the *Piano Concerto*. Copland's compositional style had developed so that, according to Lisa Gatrell Yeo, "the use of external references such as jazz are more subtle; though more than merely incidental, they are synthesized into a highly unified, well-constructed whole that bears the mark less of the original materials than of Copland himself."[28] Furthermore, Copland pronounced that explicit use of jazz was limited and that the interesting use of the style in art music came from exploring its rhythmic character, separated from its original context.[29] It is especially in the subject of rhythm that jazz and Latin American music share similarities that Copland evidently became more aware of through his exposure to native music during his both his tours of 1941 and 1947. An investigation of Copland's time in Brazil during the 1947 tour shows that the composer was

[26] Carol A. Hess, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (New York: Oxford University Press, 2013), 115.
[27] Lisa Lorraine Gartrell Yeo, "Copland's Clarinet Concerto: A Performance Perspective" (DMA diss., University of British Columbia, 1996), 6.
[28] Ibid.
[29] Yeo, "Copland's Clarinet Concerto," 3.

exposed to folk styles that are heavily rhythmic, and with melodic interest distinct from European complex traditions such as the German chromaticism. Thus, Brazilian folk styles inspired Copland to incorporate some elements in the *Clarinet Concerto* and evidently contributed to expanding the composer's arsenal of indigenous material from across the Americas, to be incorporated, manipulated, combined, and transformed into a unique musical language.

Copland in Brazil (1947)

As a means to better investigate the Brazilian influences in the *Clarinet Concerto*, I will explore Copland's itinerary in Brazil during his 1947 tour, detailing his musical activities, networking, and experiences. Furthermore, I will discuss possible Brazilian styles that Copland might have unconsciously used based on his exposure to folk music in Brazil. To quote the composer:

> Some of the second movement material represents an unconscious fusion of elements obviously related to North and South American popular music: Charleston rhythm, boogie woogie, and Brazilian folk tunes.[30]

An exploration of Copland's experiences in Brazil shows that the native music had a positive impact on the composer, inspiring him to utilize tunes and rhythms collected during his visit. Copland wrote, with considerable excitement, about Brazilian native styles that he heard during his travels.[31] His itinerary included not only the large Southeastern cities of Rio de Janeiro and São Paulo, but also smaller capitals in the Northeast such as Recife, Bahia, Fortaleza, and Belem (where Copland claimed that a composer of symphonic music was a "rare bird").[32] I have

[30] Copland and Perlis, *Copland: Since 1943*, 93.
[31] See the article "Composer's Report on Music in South America," in which Copland wrote much about Brazilian native music.
[32] Copland, "Composer's Report on Music in South America," 118.

selected the Brazilian cities where Copland had the most musical content to report about, and where his musical activities and networking with Brazilian musicians are worth exploring. These cities were Rio de Janeiro, São Paulo, Salvador, and Recife.

Rio de Janeiro

Copland arrived in Rio de Janeiro on August 19th 1947, and stayed for eight weeks. He delivered a series of twelve lectures called "Panorama of American Composers" and played his *Vitebsk* and *Violin Sonata* in a chamber music concert that took place on October 15th. Copland seemed slightly disappointed with the fact that the opera scene dominated classical music culture in Rio at the time. He stated that general interest in new music was restricted and that "only the opera stars seemed to draw the crowds."[33] It took the composer a while to get settled into an apartment in Rio, but when he did, he was amused with the view and was able to begin working on the *Clarinet Concerto*. He wrote to Leonard Bernstein in September 24th:

> …I have just about begun work on the B. Goodman piece [*Clarinet Concerto*]. Had a hard time getting settled – but now I'm installed in my own apartment on top of one of those fantastic hills right plunk in the center of Rio…[34]

Even though audiences in Brazil had little exposure to contemporary music, the Brazilian conductor Eleazar de Carvalho programed an all-American music concert with the *Orquestra Sinfônica Brasileira* (Brazilian Symphony Orchestra). The pieces in the program were William Schuman's *Symphony for Strings*, Peter Mannin's *Folk Overture*, and Copland's *Third Symphony*. Disappointed with the Brazilian orchestra's performance, Copland complained that

[33] Copland and Perlis, *Copland: Since 1943*, 79.
[34] Aaron Copland, *The Selected Correspondence of Aaron Copland*, ed. Elizabeth Bergman Crist and Wayne D. Shirley (New Haven: Yale University Press, 2006), 184.

his *Third Symphony* was performed three times, but it didn't improve much. In the same letter sent to Bernstein, Copland complained:

> Eleazar de Carvalho did the 3rd [Symphony] on an all-American program. Somehow the orchestra got through it, but nobody was happy about it, including me. They haven't played nearly enough new music…[35]

Three days later (September 27, 1947) Copland wrote to Serge Koussevitzky in regards to the concert. Eleazar de Carvalho had been Koussevitzky's pupil, and even though Copland was not satisfied with the orchestra's performance, he mentions Carvalho's improvement as a conductor. Again, Copland expresses disappointment claiming the orchestra is "not of a good quality in general."[36] Nonetheless, Copland was content with Carvalho's bold programing, claiming it was pioneer work in the context of Brazilian classical music and considered it a "brave gesture, since the public had comparatively little contemporary music of any kind."[37] Before Copland left Rio on October 15th 1947, he was honored by the Academy of Music in an event headed by Villa-Lobos with speeches and music.[38]

In comparison to his previous visit from 1941, Copland complained that this time (1947) it was hard to find real samba in Rio. For Copland, the style had suffered the Broadway influence and seemed to have lost some of its authenticity. He wrote,

> When I was in Rio I caused a minor flurry by complaining that it was difficult to hear a real samba in that city. The Broadway version of the samba was obviously exerting a baleful influence on Rio's samba composers.[39]

Popular Brazilian composers were indeed expressing the "Broadway influence" during the late 1940s, and the samba that was being promoted to the masses was overly refined, and for the

[35] Copland, *The Selected Correspondence of Aaron Copland*, 184.
[36] Ibid., 185.
[37] Copland and Perlis, *Copland: Since 1943***,** 79.
[38] Ibid., 81.
[39] Copland, "Composer's Report on Music in South America," 118-119.

elite. Denise Barata explained that to create an identity specifically to be exported to the United States, the samba abandoned some of its components, and promoted a version of samba that was more "refined" and hid some of its African roots.[40] The "Broadway" samba most often featured lead singers with sober and clear voice timbre, and it was common for arrangements to include backing-vocals singing in harmony. On the other hand, what Copland calls "real samba" features lead singers with an edgier timbre, and backing-vocals are most often in unison and octaves.[41] Copland seemed to understand these differences, as he had experienced "real samba" in Rio back in 1941. An entry in his diary, from November 5th, 1941 describes this experience, which was planned by Villa-Lobos. The Brazilian composer took Copland to hear "the real thing" in the hills of Rio de Janeiro, where samba and *choro* were prominent musical genres.

> Heitor Villa-Lobos takes care that I hear the real thing. Villa-Lobos is an independent type. He picks me up in his car and we drive into the mountains around Rio to see the sights. When he heard that I was interested in native music, he took me to an *escola de samba*.[42]

Further evidence of Copland's visit to the *escola de samba* comes from Sérgio Cabral, who mentioned the presence of a special guest:

> In November it was Cartola [a *samba* composer] who exercised his diplomatic skills by hosting again at *Mangueira* [*escola de samba*] his friend Heitor Villa-Lobos, this time accompanied by the American musicologist Aaron Copland.[43]

The literal translation of *escolas de samba* is "samba school." These are societies with their own organizations devoted to perform in the parades during the Carnival celebrations, formed by

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[40] Denise Barata, *Samba e Partido-Alto: Curimbas do Rio de Janeiro* (Samba and partido-alto: curimbas of Rio de Janeiro), (Rio de Janeiro: EdUERJ, 2012), 131.

[41] According to Barata, the *samba* promoted by the radios (what Copland calls the "Broadway *samba*") preferred the voices of singers such as Linda Batista, Orlando Silva, and Silvio Caldas to the voices of Clementina de Jesu, Paulo da Portela, and Xangô da Mangueira. Barata, *Samba e Partido-Alto*, 132.

[42] Copland and Perlis, *Copland: 1900 through 1942*, 326.

[43] "*Em novembro, era Cartola quem exercitava suas habilidades diplomáticas, ao receber novamente na Mangueira o amigo Heitor Villa-Lobos, agora acompanhado do musicólogo norte-americano Aaron Copland."* (Portuguese translations are my own unless otherwise stated). Sérgio Cabral, *As Escolas de Samba do Rio de Janeiro* (Rio de Janeiro: Lumiar Editora, 1996), 134.

musicians, dancers, composers, costume designers, and lyricists, all accompanied by samba music.[44] In the early 1940s, the samba was being promoted in the United States because of the wartime efforts to establish good-neighborly relations. For instance, Leopold Stokowski went down to South America with the All American Youth Orchestra in 1940 to record authentic samba with Brazilian popular artists[45] recruited by Villa-Lobos. They released in the United States through Columbia Records an album called *Native Brazilian Music*.[46] The very same good-neighbor policy that led to a greater cultural exchange between United States and Brazil was also the reason for the samba being transformed into a more refined exportable music, as Copland complains in 1947.

São Paulo

Copland was in São Paulo for only four days (October 16th – 20th, 1947). The representatives of the governor were fully prepared to receive the American composer. Copland expressed that "they were organized to the hilt for my arrival." Copland's visit to the city deserved an article highlighted in the art section of the local newspaper *Folha da Manha*, five days before his arrival: "Composer Aaron Copland will visit São Paulo. The great North American musician should arrive on the 16th. He will give two lectures and play a concert in the *Teatro Municipal*."[47] This announcement was followed by a biographic sketch of the composer as well as an essay about Copland's use of jazz in serious music. During Copland's brief time in

[44] Mario de Andrade, *Dicionario Musical Brasileiro* (Brasília: Ministério da Cultura, 1989), 203-204.
[45] These artists were Pixinguinha, Donga, Zé Espinela, João da Baiana, Zé Com Fome, the duo "Jararaca and Ratinho", Mauro César, Grupo Rae Alufá, Luís Americano and Villa-Lobos.
[46] Cabral, *As Escolas de Samba do Rio de Janeiro*, 132.
[47] "*Visitará São Paulo o compositor Aaron Copland: o grande musicista norte Americano deverá chegar no próximo dia 16 – durante sua estada nesta Capital pronunciará duas conferências e dará um concerto no Teatro Municipal," Folha da Manha* (October 11, 1947), accessed February 14th, https://acervo.folha.com.br/leitor.do?numero=23919&keyword=AARON%2CCOPLAND&anchor=231422&origem=busca&pd=074969e5f2d19fbb25c726aabb736f48

São Paulo, he took part in several activities. He delivered a lecture on film music for four hundred people and also made radio appearances. A morning concert took place in the *Teatro Municipal* [opera house] where he performed his *Piano Variations*; Copland seemed amused that the house was full at 10 am.[48] In the same program was Camargo Guarnieri's *Second String Quartet.* Copland admired Guarnieri's music, and in his article "The Composers of South America," Copland wrote:

> …Guarnieri is a real composer. He has everything it takes – a personality of his own, a finished technique and a fecund imagination (…) The thing that attracts the most in Guarnieri's music is its warmth and imagination which is touched by sensibility that is profoundly Brazilian.[49]

In this concert at the opera house, Copland identified Gershwin touches in the middle movement of Guarnieri's *Second String Quartet*, but Guarnieri assured it was purely Brazilian.[50] This brief conversation about Guarnieri's piece is evidence that Copland realized certain similarities between jazz and some purely Brazilian styles. This is to be discussed more in-depth when considering a Brazilian approach to Copland's *Clarinet Concerto.*

Bahia (Salvador)

In Copland's writing regarding his visit to Brazil, he always refers to the name of the cities visited, except for Bahia, which he inconsistently refers to the state of Bahia, failing to mention the city. Since all the cities Copland visited were capitals of states, it is reasonable to assume that during his visit to the state of Bahia, he stayed in the capital Salvador. In fact, an

[48] Copland and Perlis, *Copland: Since 1943*, 81.
[49] Aaron Copland, "The Composers of South America," "Aaron Copland Collection." Library of Congress website, accessed November 27, 2015. https://www.loc.gov/item/copland.writ0051/
[50] Copland and Perlis, *Copland: Since 1943*, 81.

article in the Brazilian newspaper *Folha de São Paulo* reveals that, indeed, Copland was in Salvador in 1947.

> …I heard one night in Bahia, a radio show that any Brazilian radio host wished they had written. It was written by Antonio Maria and dedicated to Aaron Copland, whom had just arrived, on that day, in Salvador…[51]

The article goes on to describe a radio show that was dedicated to Aaron Copland. This radio show presented Brazilian arts from the state of Bahia. According to the author of this newspaper article, Copland was mesmerized by the rich culture from Bahia. There were demonstrations of *capoeira*,[52] local samba and recitation of poems. This was likely when Copland heard for the first time the *berimbau*, a typical Brazilian instrument traditionally used to accompany a local dance called *capoeira*. Copland's thoughts on the new instrument (for him) are found in his article "Composer's Report on Music in South America":

> The *berimbau* looks like the bow of a bow and arrow. It has a single string and produces only two notes a whole tone apart. These are struck by a small wooden stick. The trick that gives its fascination is a wooden shell, open at one end, which is held against the string and reflects the sound in the manner of an echo chamber. At the same time the hand that wields the wooden stick juggles a kind of rattle. When several *berimbau* players are heard together they set up a sweetly jangled tinkle. I've never heard anything quite like it. [53]

It is likely that it was during the same presentation that Copland heard a performance of Dorival Caymmi, a famous singer and composer of Brazilian popular music from the state of Bahia.[54] After having complained about not getting to hear real samba in Rio, Copland was happy to hear

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[51] "*Eu ouvi, certa noite na Baia, o programa de radio que todos os programadores de radio do Brasil sonhavam escrever, um dia. Escreveu-o Antonio Maria e dedicou-o a Aaron Copland, que, naquele dia, chegara ao Salvador,*" *Folha da Manha* (December 2, 1947), accessed February 14, 2018, https://acervo.folha.com.br/leitor.do?numero=23963&keyword=Aaron%2CCopland&anchor=208522&origem=busca&pd=2ab35dfa170a5d5bec2ef89bcb7b6a62.

[52] A mixture of dance, game, and martial art found mainly in Rio de Janeiro and Bahia. It is traditionally accompanied by a *berimbau* and *pandeiro*. (Andrade, *Dicionario Musical Brasileiro*, 112).

[53] Copland, "Composer's Report on Music in South America," 119.

[54] Ibid, 118.

Bahia's version of the style. As opposed to Rio (in 1947), the samba that Caymmi delivered embraced all of its African and indigenous roots. Copland reported:

> When I heard him [Dorival Caymmi] sing, accompanying him-self on the guitar I discovered that it is not the rhythmic element that gives the samba interest. What gives it character and originality is the wealth of melodic invention -- the large curve of the line, the unequal and unexpected phrase lengths, the rapidity of execution and the amusement of the words cascading into a frenzy of cross accents against a basic rhythm. All this makes a real samba very indigenous and very hard to sing, copy or remember.[55]

Stella Caymmi, Dorval's granddaughter, revealed that Copland autographed Dorival Caymmi's guitar,[56] a curious fact that is evidence that the interaction between Copland and Caymmi was a memorable event for both artists. Since 1943, Caymmi had been collecting autographs on his guitar of great artists he met. Besides Copland, within a period of ten years, 1943 to 1953, artists such as Jean-Louis Berrault, Katherine Dunham, Pablo Neruda and many others had autographed Caymmi's guitar.[57]

Recife

On November 21st Copland arrived in Recife, the capital of the state of Pernambuco, also in the northeast. In his brief twelve hour visit, Copland participated in a radio broadcast and was honored by demonstrations of local popular arts. Evidently the *frevo* made an impact on the composer.

> The accompanying music [*frevo*] derives from street marches like our New Orleans jazz. As we played today, the music of the frevo has terrific bounce. For my benefit an Army band of twenty-eight men was rounded up and played frevos in a very fine way…[58]

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[55] Ibid.,119.
[56] Stella Caymmi, *Dorival Caymmi: O Mar e o Tempo* (Sao Paulo: Editora 34, 2001), 282.
[57] Ibid.
[58] Copland, "Composer's Report on Music in South America," 119.

The *frevo* is most often played by wind instruments, such as brass and saxophones, and the ensembles are traditionally called *orquestra de frevo*, resembling American jazz big bands. Copland further described his impressions of the *frevo* saying that "the brass were particularly amusing in the way they interjected upward thrusting phrases and sudden isolated chords. The precision and energy displayed were remarkable."[59]

Copland also heard drumming in Recife that he found phenomenal.[60] He described the experience, "Gradually, I was able to distinguish a basic 4/4 rhythm, but what they packed into it!"[61] Traditional Brazilian music such as samba, *choro*, and also styles from the northeast such as *frevo* and *baião*, are most often notated as a 2/4 rhythm. However, Copland identified a 4/4 rhythm in the drumming circle he heard in Recife. It seems that jazz rhythms influenced Copland's interpretation, since a 4/4 time signature, when played with a 2/2 feel, can sound similar to many Brazilian styles with a basic rhythm of 2/4, in which the sixteenth note subdivisions dictate the rhythmic flow of the music. This discussion will be covered in the following chapters, since Copland notates the basic rhythm from the second movement of the *Clarinet Concerto* as 2/2 throughout. In chapter four I propose re-notating the excerpts that are of Brazilian influence to a 2/4 rhythm as a means to simulate the rhythmic flow of the original folk style.

[59] Copland, "Composer's Report on Music in South America," 119.
[60] Copland and Perlis, *Copland: Since 1943*, 83-84.
[61] Ibid., 84.

Brazilian styles in the *Clarinet Concerto*

When Copland returned to the States, he put the *Clarinet Concerto* aside to devote ten weeks to writing the soundtrack for *The Red Pony*.

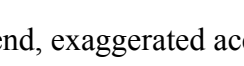
> …A contract was negotiated with Republican Pictures, which called for ten weeks of work at $1,500 a week for less than one hour of music, which I was to compose, orchestrate, and conduct. I rationalized about the *Clarinet Concerto*: since I had not been able to find a theme for the second movement, it would be a good idea to put it aside temporarily.[62]

It is reasonable to assume that Copland took notes of Brazilian folk tunes, as he heard them during his tour, since most of the Brazilian elements in the *Clarinet Concerto* are in the second movement that he composed after putting the piece aside. Copland mentions the use of a tune heard in Rio de Janeiro in the second movement: "A phrase from a currently popular Brazilian tune, heard by me in Rio, became imbedded in the secondary material in F major."[63] Besides this specific use of a Brazilian tune, it is possible to identify in the piece several other elements of Brazilian styles such as *frevo,* samba*,* and *choro*. Perhaps these are examples of the "unconscious fusion of elements" mentioned by Copland, or perhaps it is a reflection of similarities between these Brazilian styles and the jazz-informed elements of the piece. A performer with certain knowledge of traditional Brazilian performance practice will be able to emphasize these, perhaps unconscious, influences of *frevo*, samba*,* and *choro* in the *Clarinet Concerto*. As Copland reported his musical experiences in Brazil, he never mentioned the style of *choro*. However, considering the intertwined history of *choro* and samba it is almost certain that Copland heard *choro* elements as he explored the folk music scene, guided by Villa-Lobos. The similarities between *choro* and samba, and the musical roots they share, make the *choro* an important style to

[62] Copland and Perlis, *Copland: Since 1943*, 88.
[63] Aaron Copland, "Concerto for Clarinet, String, Harp, and Piano" in *Aaron Copland: A Reader—Selected Writings 1923-1972,* ed. Richard Kostelanetz (New York: Routledge, 2004), 262.

explore when considering traditional Brazilian performance practice. The *choro* instrumentalists were often the musicians that recorded and performed with the samba artists in Rio. Furthermore, the clarinet has always had an important role in *choro* music, as it is one of the leading melodic instruments of the style.[64] Therefore, *choro,* along with *frevo* and samba, is worth the attention of any instrumentalist with the goal of emphasizing Brazilian-ness in their interpretation of the *Clarinet Concerto*.

Final Thoughts

Even though it is evident that Copland incorporated Brazilian folk tunes in the *Clarinet Concerto*, jazz inspired performances of the piece are the most prominent amongst renowned soloists.[65] Recordings by these soloists were responsible for an emerging set of performance traditions of the *Clarinet Concerto* that fully embrace the jazz-informed aspects of the piece, justified by the "Benny Goodman commission factor," and ignore its South American inspirations such as Brazilian folk music. Many of these performance traditions, including high use of pitch bend, exaggerated accents, and hard *swinging* (), portray Copland's explicit use of jazz from the mid 20s, which the composer himself admitted to be limited to express only what he called the "blues" and "snappy number."[66] However, it is interesting to observe that in the "original" recording,[67] with Benny Goodman on the clarinet and Copland conducting the Columbia Strings, the jazz intentions are subtle, and *swinging* the eighth notes is not as prominent. This raises the questions to be discussed in following chapters: Did Copland

[64] Andrade, *Dicionario Musical Brasileiro*, 136.
[65] Recordings by Richard Stolzman, Stanley Drucker, Martin Frost, Sabine Meyer, and Jon Manasse, show primarily jazz oriented interpretations.
[66] Yeo, "Copland's Clarinet Concerto," 3.
[67] Aaron Copland, *Concerto for Clarinet and Orchestra (with Piano and Harp)*, performed by Benny Goodman and the Columbia Symphony Orchestra, conducted by Aaron Copland, CBS, 1986, CD.

and Goodman consciously not *swing* as much during the specific sections where Brazilian themes are presented? How does one successfully interpret Brazilian folk and jazz incorporations without falling into the expression of a "snappy number"? Based on the above investigation of Brazilian styles that inspired Copland, such as *frevo,* samba and *choro*, I will discuss in the following chapter performance traditions from these styles, aiming to encourage more performances that embrace its pan-American inspirations, and express amongst all other influences present in the *Clarinet Concerto*, Brazilian authenticity.

CHAPTER 3

BRAZILIAN MUSIC PRACTICE GUIDE: *FREVO,* SAMBA, AND *CHORO*

This chapter is devoted to performance traditions of the Brazilian styles *frevo*, samba, and *choro*. These were styles Copland was exposed to while in Brazil working on the *Clarinet Concerto*. Out of the three styles I will discuss, samba and *choro* both bloomed from similar musical roots, and were born in the southeast part of the country in the city of Rio de Janeiro. The *frevo*, on the other hand, originated from a different set of influences and manifests in the northeast city of Recife.

Brazil is rich in folklore, with numerous and diverse folk music traditions throughout its vast territory. Therefore, creating a practice guide to Brazilian music in general is no easy task. It is important to keep in mind that this chapter is aimed at the performer that has not been significantly exposed to Brazilian music. The guide focuses on specific performance traditions of these Brazilian styles, as the goal is to equip the performer with specific performance traditions to be applied in certain sections of the *Clarinet Concerto*.

The first section of the chapter will be a brief introduction to each of the three styles. I discuss their origins, basic rhythms, and idiomatic performance practices. In the discussion of *frevo* and samba I present case studies of musical languages that Copland heard while in Brazil. This is followed by an overview of *choro* and its performance practices, which is essential for instrumentalists to develop a Brazilian playing style. In the second section I discuss ways in which Brazilian classical composers have adopted these traditional styles in their compositions,

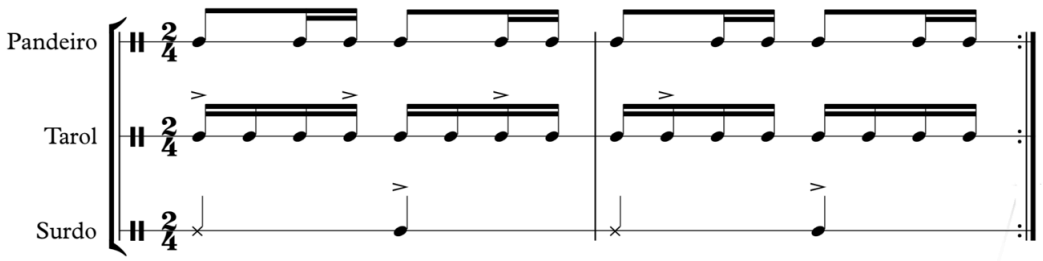
mainly focusing on Heitor Villa-Lobos and Carmago Guarnieri, and their pieces that feature the clarinet such as Villa-Lobos' *Choros no. 2*, and Guarnieri's *Choro for Clarinet and Orchestra*.

Frevo

According to Mário de Andrade, *frevo* is an instrumental dance, a march in binary meter with very fast tempo. It is especially popular in the *carnival* celebrations in Recife, its birthplace.[1] The *frevo* originated from the *polca militar* (hybrid of polka and march). Andrade explains that it was José Lourenço da Silva (known as Zuzinha), instructor of the *Brigada Militar de Pernambuco* (the Pernambuco Brigade Band), who established the line between the old *polca militar* and the new style *frevo* by performing the *polca marcha* faster and introducing syncopations.[2] Larry Crook explains that "the *frevo* drew from two important cultural traditions in Recife: European band music and the Afro-Brazilian martial-arts dance know as *capoeira."*[3] Thus, the *frevo* became a symbol of the cultural and racial mixture of Recife, in the northeast of Brazil.[4] It is believed that the name *frevo* comes from the Portuguese verb *ferver*, which means "to boil"; the name describes the effervescence of the new style of music and dance.[5]

Frevos are most often notated in a two-four meter, and the basic rhythm is created by patterns played by the *pandeiro* (Brazilian tambourine), *tarol* (higher pitched snare drum), and the *surdo* (low pitched drum). See notation of the basic rhythm in Example 3.1.

[1] Mario de Andrade, *Dicionario Musical Brasileiro* (Brasília: Ministério da Cultura, 1989), 233.
[2] Ibid.
[3] Larry Crook, *Focus: Music of Northeast Brazil* (New York: Taylor and Francis, 2009), 107.
[4] Ibid.
[5] Ibid, 123.



Example 3.1. *Frevo de rua* basic rhythm[6]

Larry Crook describes this basic rhythm saying:

> (…) The low-pitched *surdo* provides strong strokes on beat two of each measure, whereas the *tarol* snare drum (the middle line) syncopates the measure with accents that cut across the main pulse. The *pandeiro* (the top line) adds a third dimension to the rhythm and is free to vary and depart from the set pattern (…)[7]

Frevo melodies are bouncy and syncopated, and the arrangements made for the bands are one of the features that attract most people to listen to the style. Even though the *frevo* went through some transformations throughout the decades, the style of the arrangements is still cultivated and remains an important characteristic. In fact, many of the orchestration features of the *frevo* are created as a *frevo* is composed. In a newspaper article from 1951, the Brazilian composer César Guerra-Peixe explained that although external influences such as jazz were threatening the authenticity of *frevo*, it retains its characteristics from the fact that the *frevo* composer is a musician that conceives the orchestration with the tune itself. Thus, according to Guerra-Peixe: "In the composition of a *frevo*, the orchestration is also the composition. Except in rare occasions, the composer of a *frevo* is also its orchestrator."[8] This style of orchestration traditionally features interjections and countermelodies in the brass section dialoguing with melodies in the woodwinds, usually reed instruments such as clarinets and saxophones.

[6] Crook, *Focus*, 129.
[7] Ibid., 128.
[8] César Guerra-Peixe, quoted in Crook, *Focus*, 141.

Based on Copland's reports in Recife, it is reasonable to assume that he witnessed a *frevo de rua* (street frevo), which is played by wind, brass, and percussion instruments. Larry Crook describes this *frevo*:

> Based on two musical sections, the horn and wind sections of the band play interlocking syncopated melodies while percussion punctuates the melodies with loud rim shots and stops. In Recife during Carnival time, the streets and airwaves are full of frevo.[9]

In his report on South American music, Copland describes features that are elements of the *frevo de rua* orchestration such as the way the brass "interjected upward thrusting phrases and sudden isolated chords."[10] Leandro Vilaça Saldanha shows a traditional *frevo de rua* score, highlighting an instrumentation that contains over twenty wind instruments[11] plus the traditional percussion section. Saldanha's description of the traditional scoring of the style aligns with Copland's report that he heard an Army band of twenty-eight men playing *frevos.*[12] The sonic elements described by Copland can be heard in most *frevo de ruas*. One composition by the *frevo* master José Menezes called *Freio a Óleo* (1949) exemplifies the upward thrusting brass interjections that complement the woodwind melody and the sudden isolated chords, usually played with a sharp, precise articulation. These are features of a *frevo de rua* that add energy and rhythmic excitement to the music. Examples 3.2 and 3.3 show the woodwinds and brass lines from Menezes' *Freio a Óleo,* my transcription from a 1950 recording played by Zaccarias e Sua Banda.[13] In the examples, it is possible to observe the style of musical dialogue between the sections of the band that characterizes a *frevo de rua*.

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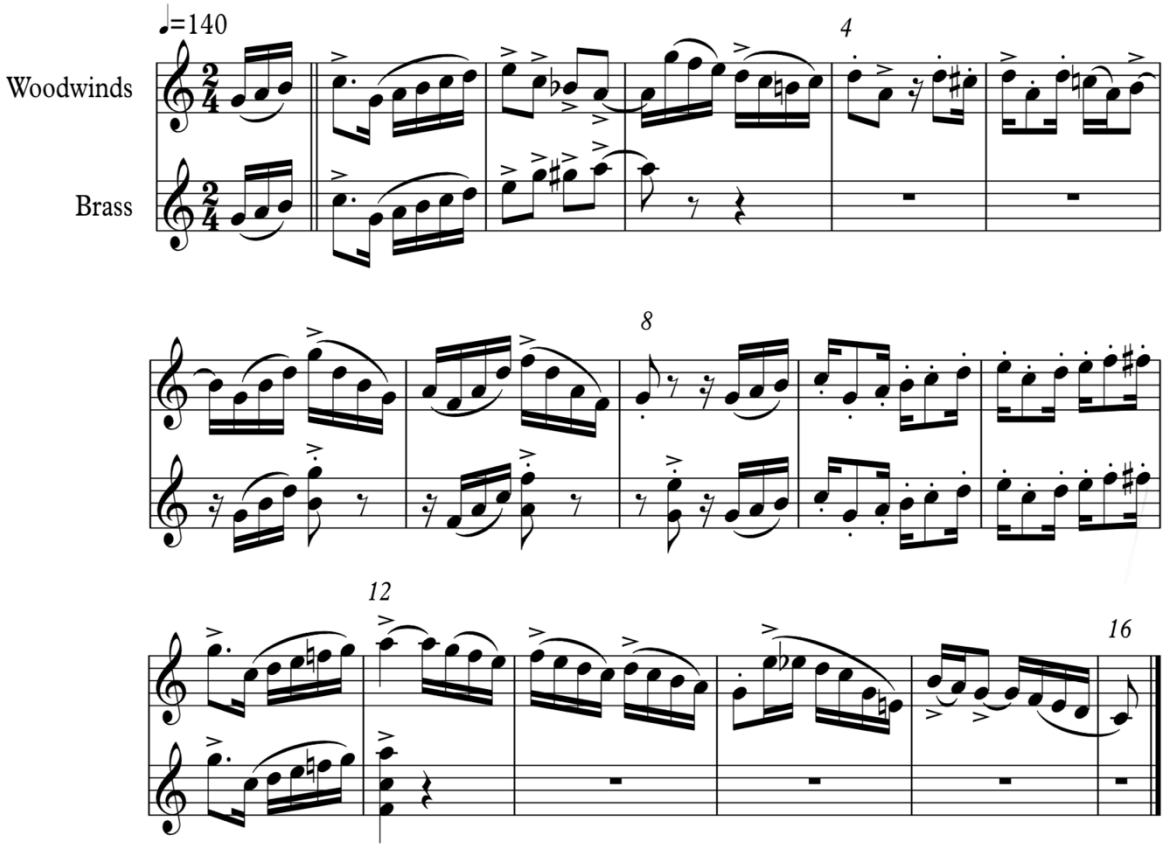
[9] Crook, *Focus*, 107.
[10] Copland, "Composer's Report on Music in South America,", 119.
[11] Leandro V. Saldanha, "Frevendo no Recife: A Música Popular Urbana do Recife e sua consolidação através do Rádio" (PhD diss., Universidade Estadual de Campinas, 2008), 175.
[12] Copland, "Composer's Report on Music in South America," 119.

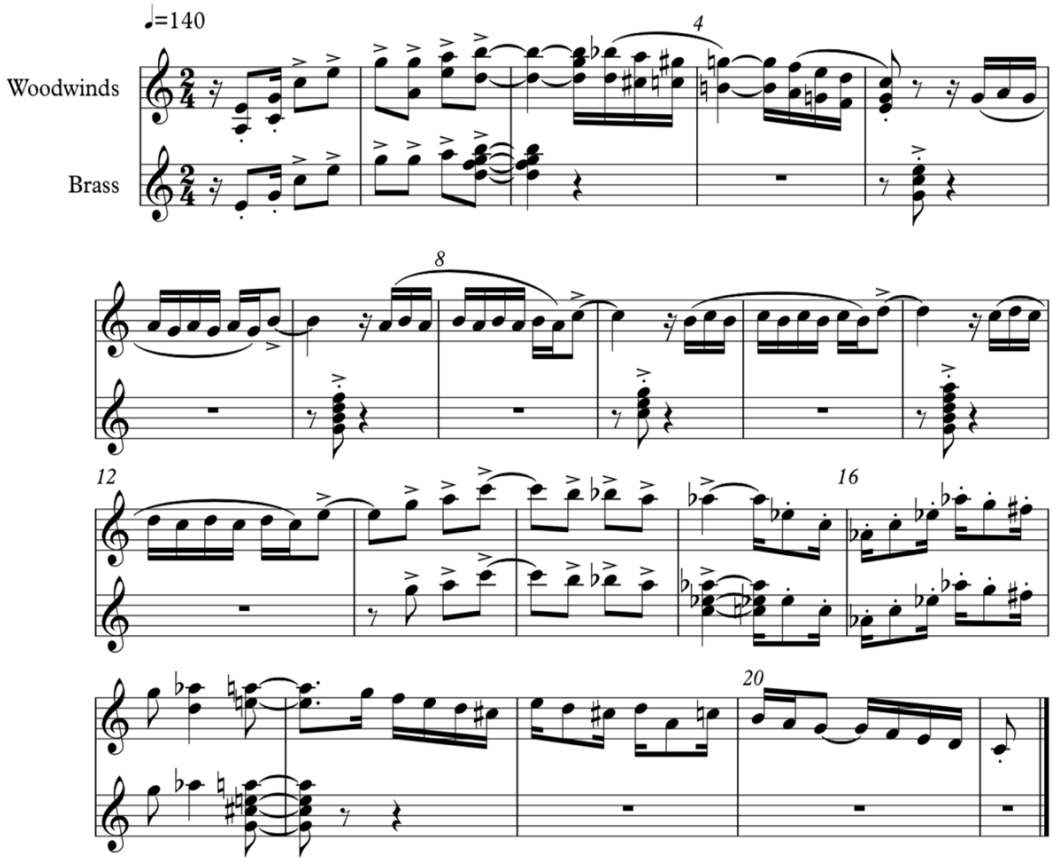
[13] My transcription of *Freio a Óleo* by José Menezes, recorded in 1950 by Zacarias e sua Banda, available at https://www.youtube.com/watch?v=Hs3DANsFzog, uploaded by Luciano Hortencio, February 3, 2015, accessed March 10, 2018.



Example 3.2. The A section of the street *frevo Freio à Oleo* by José Menezes

An example of a brass interjection with upward thrusting motion is present in measures 6 and 7 where the brass complements the melody with an ascending arpeggio and attacking a short chord at the top while the woodwinds continue with the melodic idea towards the cadence at measure 8 (see Example 3.2). This device used by many *frevo* composers adds a spark and a rhythmic "bite" to the melodic line. Phrases that are played *tutti* can also be perceived as longer interjections by the brass players, as their sound is louder. They add power to ascending lines that often get gradually louder, followed by woodwind sixteenth notes towards a cadence. This can be observed in measures 9 to the end where all the winds ascend together to beat 1 of measure 12, and the woodwinds close the A section with sixteenth note phrases (measures 13 to 16).

The second section (Example 3.3) can also be formally analyzed as a bridge plus the B section, the latter presenting the contrasting melodic material from the A section. The bridge connects the two different melodies (A and B) with a powerful *tutti* that is also punctuated by the percussionists accenting the same rhythms as the winds. In Example 3.3, the bridge starts in measure 1 and ends on the downbeat of measure 5. However, in this example, the powerful *tutti* only lasts the first two measures, and the bridge is finished by the woodwinds' descending sixteenth notes.



Example 3.3. The bridge and B section of *Freio à Oleo* by José Menezes

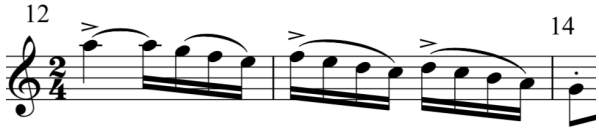
The secondary melodic material of this *frevo de rua* (the B section) starts with the pick-up to measure 6 (Example 3.3). This section features what Copland described as the isolated chords in the brass on the off beats of measures 5, 7, 9, and 11. These chords are played very

short and rhythmic, and the *tarol* also accents these off beats along with the brass. Although Copland described this orchestration device as sudden isolated chords, they complement the melody of the woodwinds as a rhythmic response. The melodic idea as a unit lasts from the pickup to measure 6 to the end of beat 7, including both the woodwinds and the brass line. This idea is then repeated in an ascending diatonic sequence that moves by a step until the end of measure 12, building energy to measure 13 where another power *tutti* (mm. 13 – 17) is finished by the woodwinds, much like from the A section, in a final cadential phrase (mm. 18 – 21).

Copland was in Brazil during a time when *frevo* purists in Recife were discussing the authenticity of the *frevo de rua*.[14] These purists, such as Valdemar de Oliveira, argued that the American jazz influence during the 1930s and 1940s had a negative impact on the traditional *frevo*. According to Crook "the American influence was cited for smoothing out and stripping the *frevo* of its primitive virility."[15] Street *frevos* played by jazz bands and orchestras were preferred for the commercial recordings made in Rio de Janeiro, as well as elite balls held at private clubs. José Menezes and other *frevo* musicians from his generation embraced their jazz influences, which gradually made the arrangements of the *frevos* jazzier. Crook explains, "The influence of American music, especially the big-band sounds of Glenn Miller and other orchestras of the 1940s, is mentioned by many *frevo* musicians of José Menezes' generation."[16] Despite being influenced by American jazz, the *frevo de rua* played by any ensemble type, an Army band (as witnessed by Copland) or a big band, retains its essence in the basic rhythmic pattern (from the percussion section), active syncopated melodies, and the orchestration features discussed in Menezes' *Freio a Óleo*.

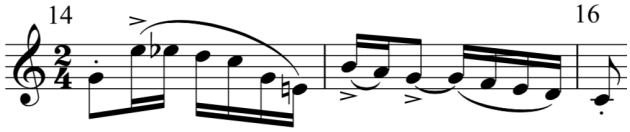
[14] Crook, *Focus*, 139.
[15] Ibid., 140.
[16] Ibid., 146.

As *frevo* melodies are active, syncopated, and in fast tempos, wind players must have highly-developed instrumental skills in order play them in a fine way. It is essential that the *frevo* be played with energy. Rarely do the musicians "drag" the tempo. Rhythmic flow is important since the music is for dancing. The reed players often accent the downbeats when playing fast sixteenth note runs. This seems to keep the section playing together more precisely and contributes to the bouncy sound of *frevo*. See Example 3.4:



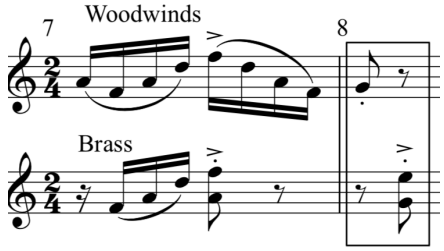
Example 3.4. mm. 12–14 from *Freio a Óleo*

It is also important to bring out syncopations and emphases on the offbeat when they are called for. *Frevo* players achieve this by not only accenting the "displaced" notes, but also shortening notes that comes just before an accent. See Example 3.5:



Example 3.5. mm. 14–16 from *Freio a Óleo*

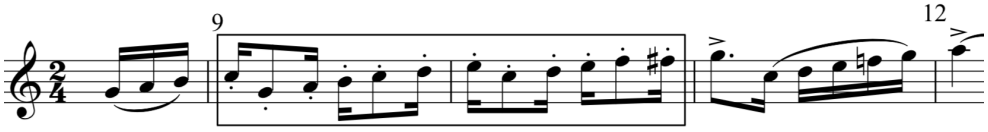
By shortening the G on the downbeat of measure 14 (Example 3.5), the accent on the E is more prominent. This is especially important when the brass have attacks of the isolated chords right after the woodwinds conclude an idea. See Example 3.6:



Example 3.6. mm. 7–8 from *Freio a Óleo*

The squared box from the example highlights that the G in the woodwind line is short, which creates space for the brass attack on the offbeat and contributes to rhythmic clarity and precision.

In the eleventh edition of the annual Brazilian music festival *Chorando Sem Parar*, held in the city of São Carlos in the state of São Paulo, Maestro Spok gave the talk "A Linguagem do Frevo" ("The *Frevo* Vocabulary"). Spok is a saxophonist and band leader of the Spok Frevo Orquestra and perhaps the most prominent *frevo* musician of today. An excerpt of this talk was recorded in video format accessible online through YouTube. In this video, Spok demonstrates (with his saxophone) how to articulate *frevo* melodies idiomatically. He explains that the syncopated rhythmic cells such as sixteenth-eighth-sixteenth ( ) are "absolutely short" and played with a lot of "energy and pressure" in the *frevo*. Spok says that his ensemble Spok Frevo Orquestra adopts this performance practice regarding articulation and accents, and that it has been the traditional practice of most *frevo* masters throughout the decades.[17] This is indeed heard in most *frevo* performances. In the original recording from 1950 of *Freio a Óleo*, played by Zacarias e Sua Banda, it is particularly prominent when this syncopated rhythmic cell is repeated in the ascending line from measures 9 to 11 (Example 3.7).



Example 3.7. mm. 9–12 from *Freio a Óleo*

This articulation approach is very prominent in the *frevo* bands, all of which play with impressive rhythmic precision and contagious energy.

Some performance traditions of the *frevo*, such as the way wind players articulate these syncopated melodies, were cultivated throughout the decades. It is possible to observe the same

[17] "Maestro Spok fala sobre linguagem de frevo," vídeo clip uploaded by Claudinei Galdino, December 27, 2014, YouTube—Broadcast Yourself, accessed March 10, 2018, https://www.youtube.com/watch?v=f1FYt5tqJpk.

articulation idiom in modern recordings when compared to older recordings. However, some aspects of performing *frevo* have transformed, the most notable change being the tempo that bands play the *frevo*. Saldanha explains (my translation):

> [Street *frevos* were] traditionally written at a tempo of 120 quarter notes per minute, a tradition kept from the *dobrados* [marches]. This rule was followed by composers of the first half of the twentieth century (…) however, throughout the years it has been accelerating, and today the majority of instrumental *frevos* can surpass 180 quarter notes per minute.[18]

When considering the 1950 recording of *Freio a Óleo* (Examples 3.2 and 3.3), the band is playing at 140 quarter notes per minute. Modern recordings of the same *frevo* vary in tempo from 150 to 156 quarter notes per minute.

Despite several subgenres of the *frevo*, Saldanha explains: As a general rule, *frevos* are invariably written in two-four meter, and start with a pick-up, but not exclusively with an ascending gesture (as it is the case of *Freio a Óleo*), he states that in the whole literature and discography of the style, only two *frevo*s do not start with a pick-up.[19] It is also an eminent characteristic of *choro* melodies to start with a pick-up gesture, most often a pick-up of three ascending sixteenth notes, similar to the very beginning of *Freio a Óleo*.

Samba

Essentially, samba is a dance with singing accompaniment in a two-four meter and syncopated rhythms.[20] This is a brief definition of samba found amongst many other explanations in Mário de Andrade's *Dicionário Musical Brasileiro*. The samba can be characterized as an evolution of the *batuque*, *jongo*, and the *lundú*, which are dances and songs

[18] Saldanha, "Frevendo no Recife," 183.
[19] Ibid., 176.
[20] Andrade, *Dicionario Musical Brasileiro*, 453.

of African origins.[21] There are many variations of samba as a musical form, since it has transformed throughout the years and was cultivated differently in distinct locations of Brazil. To discuss the samba that could have influenced Copland, it is important to contextualize some of the transformations the style went through to select the "right" sambas that can illustrate and orient a performance of the *Clarinet Concerto*.

With the rise of modernism in the first half of the twentieth century, those in the artistic and intellectual spheres of Brazilian society felt a need to express national identity. As a result, these artists and intellectuals became interested in popular culture, which was mostly rooted in African traditions, in order to seek Brazilian "pride" and create a national identity.[22] Thus in Rio de Janeiro the samba transformed from its primitive form, becoming a more "refined" and westernized musical style, and came to represent Brazil's official national music.[23] In the 1940s during the *era do radio* (radio era), the sambas of Rio de Janeiro were being promoted at home and abroad (the latter with the help of the Good Neighbor Policy) through the voices of Ari Barroso, Carmen Miranda, Orlando Silva, Francisco Alves, among others.[24] Denise Barata argues that these sambas were hiding elements of their African roots and were being "refined," featuring "European voices" and three part harmonies.[25] Meanwhile, in places such as the city of Salvador in the state of Bahia, the samba cultivated more of its African and indigenous roots, mainly represented by the composer and singer Dorival Caymmi.

As discussed in chapter two, Copland observed these regional differences while in Brazil in 1947, reporting that he wasn't able to hear "real" samba in Rio de Janeiro, but that the samba

[21] Ibid.
[22] João Carlos de Souza Peçanha, "A Trindade da Música Popular (Afro)Brasileira – João da Baiana, Donga e Pixinguinha: Redimensionamentos das contribuições das matrizes africanas na formação do choro e do choro" (MM. diss., Univerdade de Brasília, 2013), 15.
[23] Peçanha, "A Trindade da Música Popular (Afro)Brasileira – João da Baiana, Donga e Pixinguinha," 15.
[24] Denise Barata, Samba e partido-alto: curimbas do Rio de Janeiro (Rio de Janeiro : EdUERJ, 2012), 132.
[25] Ibid., 133.

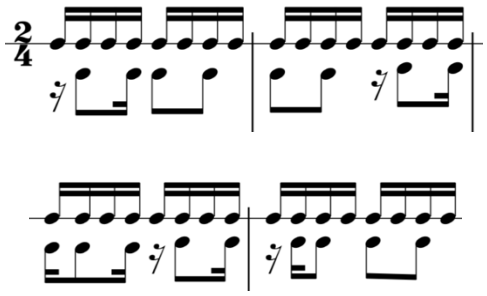
heard through Caymmi's voice in Bahia was "very indigenous."[26] Nonetheless, music from Rio de Janeiro did have an influence in Copland's *Clarinet Concerto* as he claimed to have used a Brazilian tune he heard in Rio in the second movement of the piece.[27] However, there seems to be differences of opinion regarding which themes in the *Concerto* are Brazilian,[28] making it difficult to identify exactly which currently popular Brazilian tune was incorporated into the piece. Perhaps a currently popular tune from Rio could have been among the "refined" radio versions of sambas, which Copland called "Broadway version of samba."[29]

Considering the two versions of samba Copland was exposed to, in this section I will discuss performance traditions that can inform both the Rio de Janeiro "elitist" and "refined" samba, and the Bahia samba that Copland thought to be more primitive and indigenous.

Perhaps the most prominent performance element of the samba is the unique handling of syncopated rhythms. The *sambistas* (samba musicians) are able to sing syncopated melodies seamlessly across the basic rhythm. These are sonic characteristics of the samba regardless of regional manifestations. The basic rhythm of samba is always notated in two-four meter and features the *pandeiro* playing all the sixteenth note subdivisions of measure. Meanwhile, the *cavaquinho* (a small guitar with steel strings) and the *tamborim* (a high pitched small drum struck by a wooden stick) punctuate irregular parts of the beats to create syncopated rhythms against the sixteenths of the *pandeiro*. According to Maurício Loureiro, rhythmic elements of the *choro* are based on the rhythm of the habanera (), and a variety of syncopated formulas

[26] Copland, "Composer's Report on Music in South America," 119.
[27] Aaron Copland, *Aaron Copland: A Reader—Selected Writings 1923-1972,* ed. Richard Kostelanetz (New York: Routledge, 2004), 262.
[28] This issue is investigated more in-depth in chapter four.
[29] Copland, "Composer's Report on Music in South America," 118-119.

were developed.[30] This is also found in the samba, which shares musical ancestrally with the *choro*. It is common to hear variations such as Example 3.8:

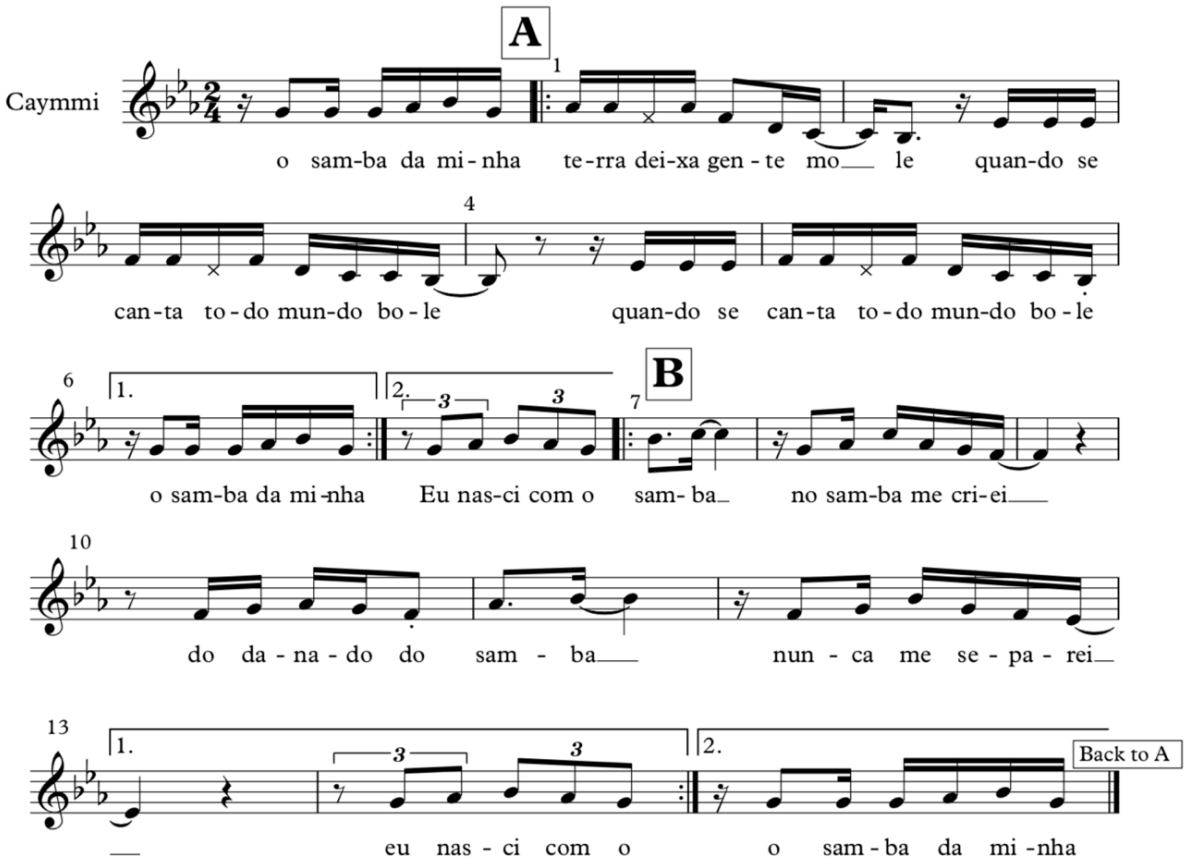


Example 3.8. Samba rhythms

The top line (Example 3.8) represents the constant sixteenth notes of the *pandeiro* while the bottom line are rhythms that are freely created by other instruments of the rhythm section.

Dorival Caymmi singing his sambas is a great example of the unique Brazilian way to interpret syncopated rhythms. In an album from 1957 called *Maracangalha*, [31] Caymmi performs sambas that he already composed from previous years such as the song *Samba da Minha Terra* (1940). In this recording of *Samba da Minha Terra* played by Caymmi, it is possible to hear the musical characteristics described by Copland in 1947. It is likely that Copland heard Caymmi play this exact samba, amongst others. See Example 3.9 for a transcription of Caymmi's voice in the 1957 recording of *Samba da Minha Terra*.

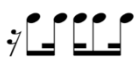
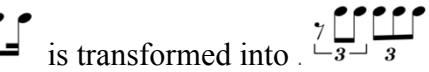
[30] Maurício Alves Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri" (DMA diss., University of Iowa, 1991), 52.
[31] This album is available for listening through the composer's website, http://www.dorivalcaymmi.com.br/.

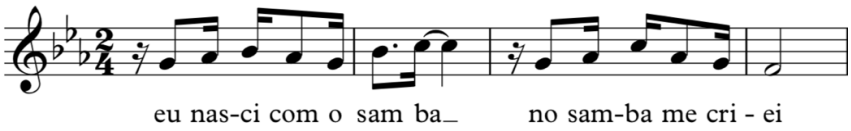


Example 3.9. *Samba da Minha Terra* by Dorival Caymmi. Caymmi's voice

In this samba there are only two musical sections A and B, and as in other sambas, the form can be flexible. In this particular recording Caymmi sings AABB three times and finishes with a little coda keeping the basic rhythm of the A section where he improvises free syncopation with the word "*bole*," the last word of the A section.

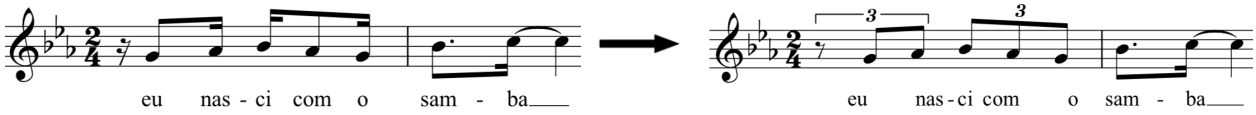
In published versions of this samba, the rhythms in the melodies are different than the transcription from Example 3.9. The interpretation of the samba is free and spontaneous. This is especially prominent in the way *sambistas* will play with the "original" rhythm of the melodies. As a result, the *sambistas* freely use what I will call rhythmic transformation to create the impression of anticipation or of "dragging." To create a sense of anticipation, a common practice is to transform the rhythm of  into  . To create a sense of "dragging," the rhythm

 is transformed into  . It is possible to observe these two kinds of rhythmic transformation when comparing the transcription of Caymmi's interpretation (Example 3.9) to a published edition[32] of the *Samba da Minha Terra*. In the first phrase of the B section, measure 6 in the second ending through measure 9, Caymmi made use of both types of rhythmic transformation. In the published edition of this samba the rhythm of this phrase is often written in the following way (Example 3.10):



Example 3.10. Rhythm found in published editions of *Samba da Minha Terra*

The first transformation occurs in the first measure of the example, in the phrase "*eu nasci com o samba*" (I was born with the samba). Caymmi transforms the rhythmic figure of the first measure to all triplets. See Example 3.11.

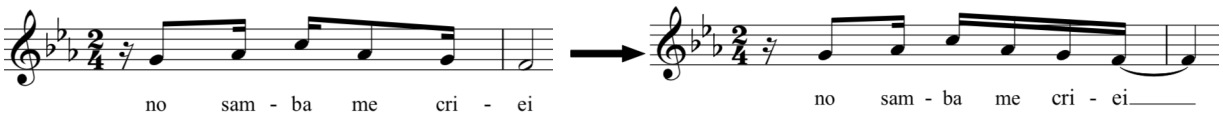


Example 3.11. Rhythmic Transformation 1

This transformation of the syncopated figures into triplets creates an impression that the melody is dragging. *Sambistas* often seem to use this transformation to express a sudden change of character, contrasting a rhythmic singing approach with moments of lyricism.

The second transformation occurs in following phrase *"no samba me criei"* (in the samba I was raised). Caymmi anticipates the last note of the phrase that would originally fall on the downbeat, transforming beat two of measure 3 (from Example 3.10) to straight sixteenth notes. See Example 3.12.

[32] Dorival Caymmi, *Dorival Caymmi Songbook*, ed. Almir Chediak (Rio de Janeiro: Lumiar, 1994), 2:94-95.



Example 3.12. Rhythmic Transformation 2

Anticipations of this kind create rhythmic instability by displacing a note that would fall on a strong beat to the last sixteenth space of the previous measure. Perhaps Copland observed this practice as he described that the words "cascade into a frenzy of cross accents against the basic rhythm."[33]

Choro

It is not possible to discuss instrumental Brazilian music without considering the *choro*. As previously mentioned, given Copland's adventures seeking urban and folk music in the city of Rio de Janeiro, it is likely that Copland had contact with *choro* while he was there especially since Villa-Lobos was his guide through the city. Villa-Lobos had a special relation with *choro*. Besides his series of classical works titled *Choros*, Villa-Lobos also wrote in the authentic *choro* idiom in his *Suite Popular Brasileira*. Henrique Cazes states that Villa-Lobos would often emerge in the *choro* scenes and collect musical material to incorporate in his compositions.[34] Discussing performance elements of the *choro* is crucial in orienting performers to emphasize Brazilian-ness in the *Clarinet Concerto*. This is especially important considering the role of the clarinet in the style. The clarinet has a protagonist role, and it is one of the most common soloists along with the flute. These instruments carry the main melody of the *choros*. Many important *choro* composers played the clarinet, such as Pixinguinha, Luis Americano, Abel Ferreira, and Severino Araújo. Since the *choro* was one of the first genuinely Brazilian popular urban genres

[33] Copland, "Composer's Report on Music in South America," 119.
[34] Henrique Cazes, *Choro: Do Quintal ao Municipal* (São Paulo: Editora 34, 1998), 47.

to appear in the country, the presence of the clarinet in this early manifestation made the instrument popular in many Brazilian genres. Thus, the clarinet has been an iconic instrument to express Brazilian-ness since the development of *choro*. Considering my main goal of exploring Brazilian elements in a clarinet piece, information regarding *choro*'s stylistic features and traditional performance elements becomes useful in building the performer's arsenal of Brazilian folk music knowledge for appropriate application.

According to Maurício Loureiro, Brazilian popular music began to develop its own characteristics during the late nineteenth century. This was also when European salon dances such as the polka were becoming popular in Brazilian urban areas like Rio de Janeiro. [35] The *choro* was a result of the genuinely Brazilian interpretation of these European dances, which was influenced by African-Brazilian dances such as the *lundú* and *maxixe*. Henrique Cazes explains that the *choro* first began as a way of playing urban dances such as polkas, mazurkas, and tangos, and later gained a definite musical form of its own.[36] Among several explanations about the origin of the word *choro*, many experts agree that it likely comes from the Brazilian verb "*chorar*" which means "to cry." Cazes suggests that the word may have been used to describe the way certain Brazilian musicians were interpreting the polka[37] – with freedom and expression, as if they were "crying" through their instruments. Amateur musicians, people with daytime jobs in areas such as public service or small business, often played *choros.* Primarily Afro-Brazilians, these civilians were both the performers and the audiences of *choro.*[38] Although today the performance venues of *choro* have evolved, it was originally music to be played at home, where musicians gather in a circle to play. This is called a *roda de choro*. Henrique Cazes explained

[35] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 6.
[36] Cazes, *Choro*, 19.
[37] Ibid., 17.
[38] Cazes, *Choro*, 15-16.

(my translation): "The *choro* can be heard on stage, in a nightclub, or between the tables of a bar. However, there is no doubt that its natural habitat is the *roda de choro*, a domestic gathering."[39]

Traditional *choro* instrumentation includes one or two guitars (a seven-string and a six-string guitar), [40] a *cavaquinho* and a *pandeiro* in the rhythm section, and one or two melodic instruments such as flute, clarinet, saxophone, or mandolin. Commonly if a group includes two melodic instruments, one will play the main melody while the other improvises countermelodies. Such improvised countermelodies dialogue rhythmically with the main melody while highlighting the harmonies of the tune. Alfredo da Rocha Viana Filho, popularly known as Pixinguinha, was not only the most important *choro* personality, but also one of the most proficient improvisers in the vocabulary of *choro*. Pixinguinha's improvised lines on the saxophone, along with Benedicto Lacerda on the flute carrying the main melody, have been crucial in creating an original vocabulary adopted by generations of *choro* musicians. Regarding Pixinguinha's contribution to the style, Cazes stated that Pixinguinha "agglutinated ideas and gave the *choro* a definite musical form" and also incorporated the element of improvisation, a practice in which Pixinguinha was a master.[41]

Most *choros* follow the typical form of a rondo dance, with three musical sections (A, B and C) in which the A section always returns. A typical *choro* form is AA-BB-A-CC-A, however is it possible to find *choros* with only two musical sections. In this case, most often it follows rounded binary form, A-B-A. Cazes mentions that the traditional rondo form of the *choro* is becoming more and more flexible.[42]

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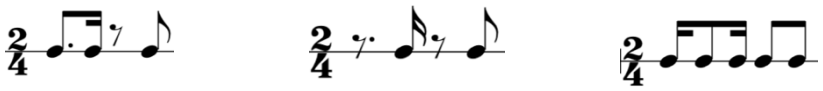
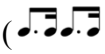
[39] Ibid., 113.
[40] If a *choro* group only has one guitar, is it most frequently a seven-string guitar responsible for playing melodic bass lines, which is a characteristic of most *choros*.
[41] Cazes, *Choro*, 57.
[42] Ibid., 19.

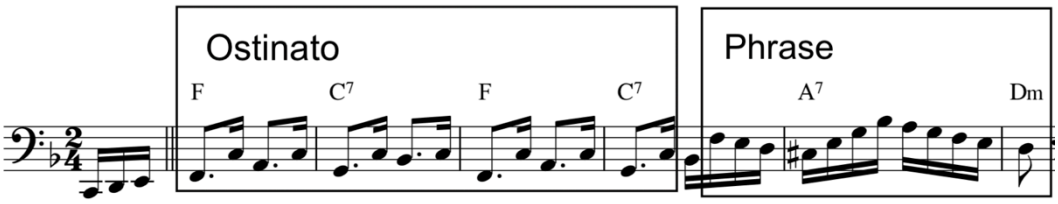
Like the samba, the *choro* also features mostly syncopated rhythms and is notated in a two-four meter. Loureiro states that the *choro* rhythms (similar to samba) were based on the basic rhythm of the habanera.[43] Different combinations of syncopated cells were developed from the habanera rhythm into what Loureiro calls syncopated formulas.[44] In a traditional *choro* group these patterns are found in the accompaniment line of the guitar and the *cavaquinho*, and there can be variations such as (Example 3.13):



Example 3.13. *Choro* syncopated accompaniment rhythms

The texture of a *choro* accompaniment is formed by the *pandeiro* subdividing all the sixteenths of the measure, while the *cavaquinho* plays the chords with variations of syncopated rhythms. The seven-string guitar is responsible for playing the lower voice. The guitarist simultaneously improvises bass lines and plucks the chords with syncopated rhythms. The bass line usually varies between ostinatos that carry the harmony and free improvised phrases. The latter appears usually during rests of the main melody or at the end of a section. The most commonly used ostinato in the bass line of a *choro* has the rhythm of a dotted eighth and a sixteenth (), and the improvised phrases are often sixteenth note runs that complement the main melody. Example 3.14 shows a hypothetical *choro* bass line in the style that a guitar player would improvise.

[43] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 52.
[44] Ibid.

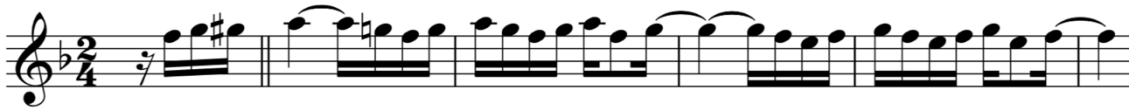


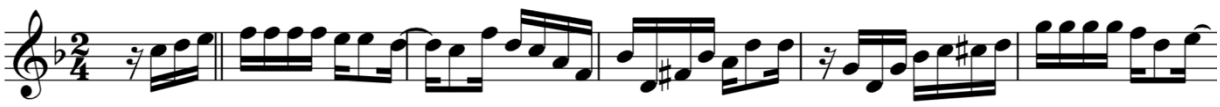
Example 3.14. Example of a 7-string guitar line

The ostinato in this case gives rhythmic motion to a stable harmony of just tonic and dominant, and the phrase comes as a bridge to connect the stable tonic (F major) harmony to its relative minor (D minor).

Melodic characteristics of the *choro* were a result of rhythmic innovations that were being infused in early polkas. According to Loureiro, "rhythmic anticipations generated patterns that were systematically applied to the melody of the *choro.*"[45] Derived from these patterns, a pick-up of three sixteenth notes became a "characteristic trait of the *choro* melody."[46] Indeed, the rhythm of a three sixteenth note pick-up into the downbeat is present in the melody of various *choros*, and it is reasonable to consider it an essential characteristic of the style.

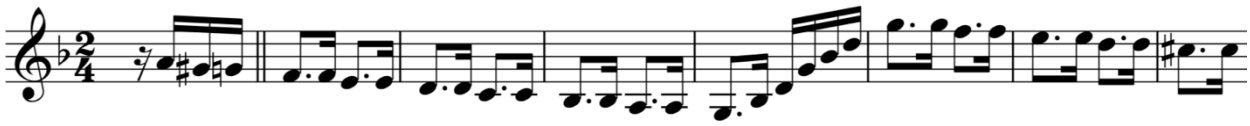
Often the pick-up features ascending step-wise motion into the downbeat, for example in the beginning of the *choros Benzinho* by Jacob do Bandolim (Example 3.15), and *Displicente* by Pixinguinha (Example 3.16).


Example 3.15. Beginning of the melody from *Benzinho* by Jacob do Bandolim

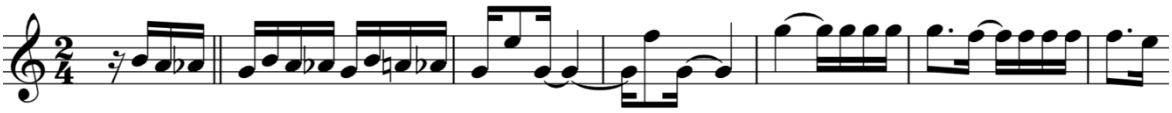

Example 3.16. Beginning of the melody from *Displicente* by Pixinguinha

[45] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 52.
[46] Ibid.

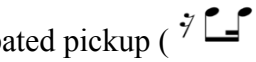
Descending step-wise pick-ups are also common melodic contours. Examples include the beginning of the *choros Odeon* by Ernesto Nazareth (Example 3.17) and *Flor Amorosa* by Joaquin Calado (Example 3.18).

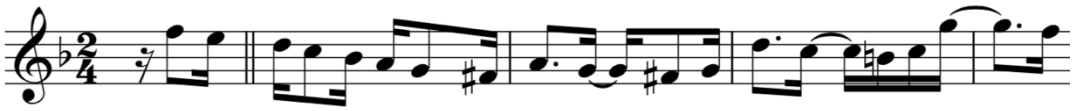


Example 3.17. Beginning of the melody from *Odeon* by Ernesto Nazareth

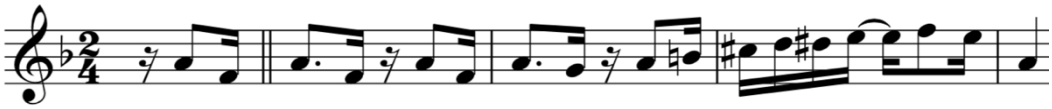


Example 3.18. Beginning of the melody from *Flor Amorosa* by Joaquim Calado

Other than the two examples above (ascending and descending), these pick-up motives can appear in various forms. Sometimes one note from the three sixteenths is omitted, creating a syncopated pickup (), such as in the beginning of *Proezas de Solon* (Example 3.19) and *Cochichando* (Example 3.20) by Pixinguinha.



Example 3.19. Beginning of the melody from *Proezas de Solon* by Pixinguinha

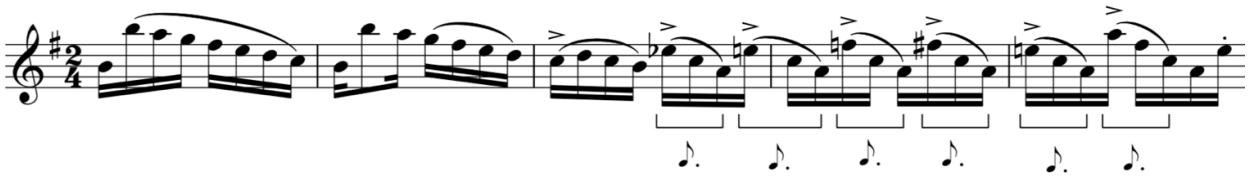


Example 3.20. Beginning of the melody from *Cochichando* by Pixinguinha

Besides the frequent appearance of the three sixteenth note pick-ups, it is important to observe the syncopated nature of the rhythms in all the examples of melodies from *choros*. The kind of rhythmic transformation discussed in Caymmi's singing is common practice amongst

choro musicians. Perhaps this practice was one of the interpretation elements that distinguished the musicians that "cried through their instruments" while playing polkas in the late nineteenth century. This Brazilian style of interpreting European salon dances ultimately resulted in the creation of the *choro* and the samba as musical forms. Thus, samba and *choro* are closely related. *Choro* groups still accompany samba artists. According to André Diniz, "The *chorões* [*choro* musicians] were the *sambistas* [samba composer/singer] favorite musicians."[47] *Choro* musicians such as Dino 7 Cordas, Abel Ferreira, Copinha, and Raul de Barros have recorded sambas with Cartola, who was a very important *sambista*.[48]

Adding to the syncopated nature of Brazilian styles, a common rhythmic feature that occurs in abundance in *choros* is the use of tied syncopations.[49] Many *choro* melodies feature repeated rhythmic motives that challenge the basic duple meter with an irregular grouping of three, or vice versa. In an excerpt from Pixinguinha's *choro Um a Zero* the melody changes from a regular grouping of four sixteenth notes to groupings of three sixteenth notes (see Example 3.21).

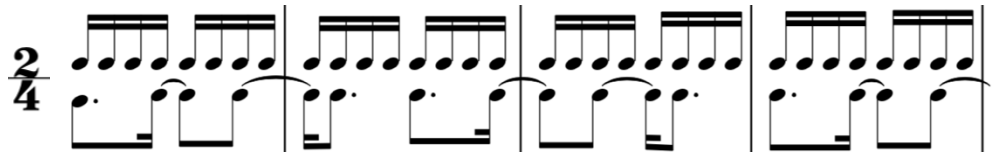


Example 3.21. *Um a Zero* by Pixinguinha

The duple feel of the two-four meter is interrupted by the repeated motive of three sixteenth notes, causing an irregular punctuation of straight dotted sixteenth notes in the melody against

[47] André Diniz, *Almanaque do choro: A história do chorinho, o que ouvir, o que ler, onde curtir* (Rio de Janeiro: Jorge Zahar, 2003), 47.
[48] Ibid.
[49] This element is not only associated with choro. Kleppinger explains that tied syncopations were also a key element in the development of ragtime and early jazz, and Copland associated this element with jazz rhythms. Further discussion of this matter is found in the next chapter. Stanley Kleppinger, "On the Influence of Jazz Rhythm in the Music of Aaron Copland" in *American Music* 21, no. 2 (Spring, 2003): 76-77.

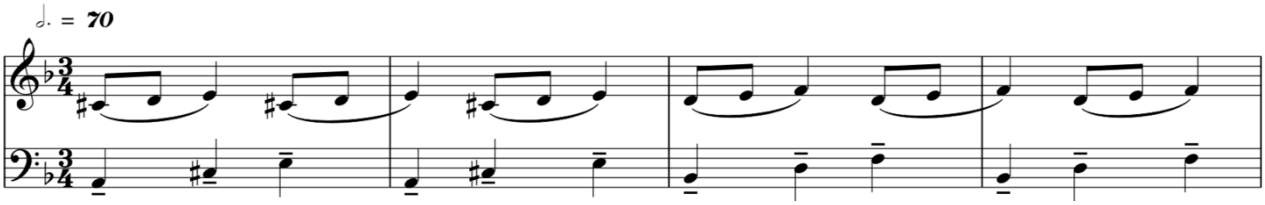
the accompaniment. In this case, where repeated groups of dotted eighth notes are punctuated against a two-four meter, the tied syncopations are perceived as followed (Example 3.22):



Example 3.22. Dotted quarters written as tied syncopations

This rhythmic element can also be perceived as a metric superimposition – in this case, groups of three sixteenths suggest a three-eight meter on top of the basic two-four of the *choro*.

When the accompaniment is in three-four, the same effect is created by using melodic motives grouped in two against the three accompaniment, as shown in Example 3.23 in the *choro Santa Morena* by Jacob do Bandolim.

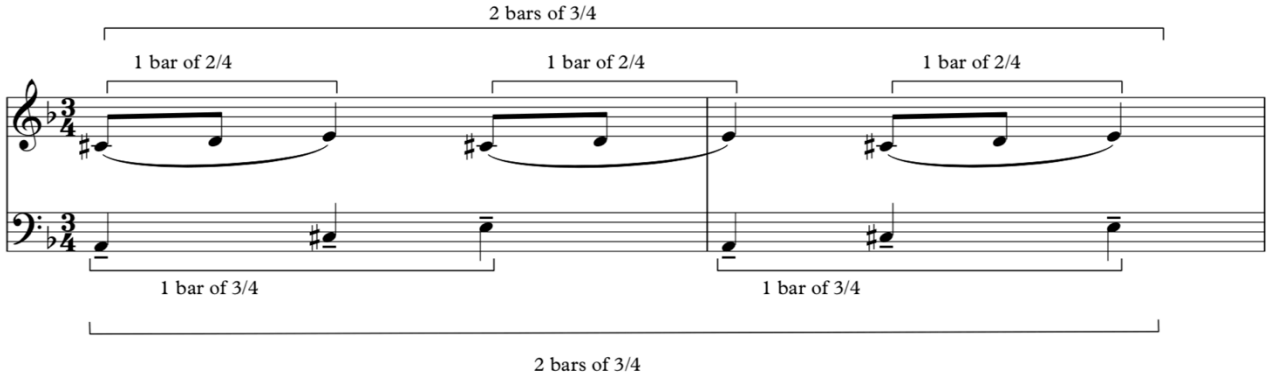


Example 3.23. *Santa Morena* by Jacob do Bandolim. Beginning of the melody

In this example the melody is organized in groups of two quarter notes, and the accompaniment in groups of three, which creates an ambiguity between a three-four and two-four meter. Another way to interpret this phenomenon is that the melody punctuates irregular parts of a three-four measure, and not always beat one (the strong beat of a three-four). In this case the melody punctuates half notes against the three quarter notes of each measure of three-four, which is perceived as (Example 3.24):

Example 3.24. Three against two structure of *Santa Morena*

This example also suggests a metric superimposition of three-four and two-four, and often the irregular groupings (or the smaller independent two-four cells) naturally follow a cycle where they eventually fall on a strong beat of the three-four meter, keeping the integrity of a macro-meter intact. For example, each melodic motive grouping of two is repeated three times, which makes it a regular phrase of 2 three-four measures (see Example 3.25).



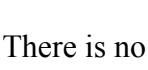
Example 3.25. *Santa Morena* by Jacob do Bandolim

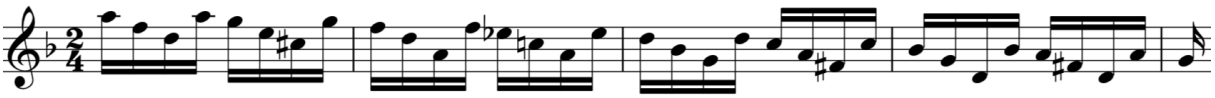
Thus, even with the metric ambiguity and irregular punctuations, the phrases are still divided regularly in groups of two.

Like the *frevo*, the *choro* is not easy to play idiomatically, as the music requires particular virtuosity. Mário de Andrade mentions that the *choro* stood apart from Brazilian dances since the tempo was faster and the music was conceived not for dancing or singing, but exclusively for instrumental virtuosity.[50] It is impossible to thoroughly teach how to play *choro* idiomatically in a formal, academic manner. *Choro* musicians learn the vocabulary of *choro* by building intimacy

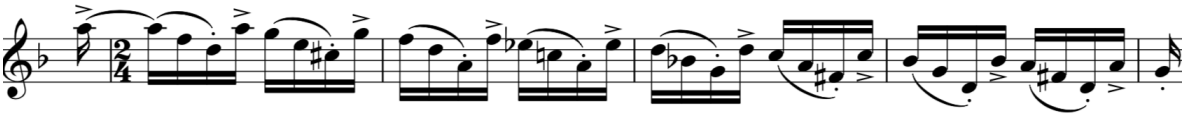
[50] Andrade, *Dicionario Musical Brasileiro*, 136.

with the repertoire, and by participating in the *roda de choros*.[51] However, certain performance elements of *choro* can be discussed in order to guide classical performers towards a Brazilian perspective. The sixteenth notes of the *choro*, and of any Brazilian music, are played straight.

There is no swing feel (). This is a simple statement, but it is a crucial performance element when considering Copland's *Clarinet Concerto*, as many performers swing the eighth notes of the Brazilian tunes imbedded in the piece. However, there is still a sense of rhythmic character within the straight sixteenth notes. One of the practices the *choro* musicians use to give this sense of rhythmic character is to play the sixteenth notes while punctuating the syncopated character of the accompaniment. This punctuation is often related to articulation, which is the spontaneous choice of the musician when playing *choro* in a traditional setting. Though the articulation is free, certain articulation patterns adopted by the musicians can be considered an essential practice of the style. In traditional published *choros*, articulations are most often not notated in the music, which makes it difficult for anyone to read and interpret idiomatically. Example 3.26a shows an excerpt from *Cheguei* by Pixinguinha as notated in most published editions, while Example 3.26b shows the same excerpt as played idiomatically.

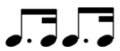


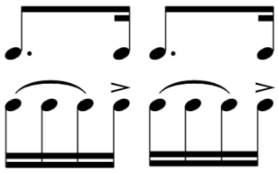
Example 3.26a. Excerpt from *Cheguei* by Pixinguinha



Example 3.26b. Excerpt from *Cheguei* by Pixinguinha with articulations

[51] Grazielle M.L. de Souza, "A Pratica do Choro," *Revista Música Hodie* 13, no .1 (Goiânia, 2013): 125.

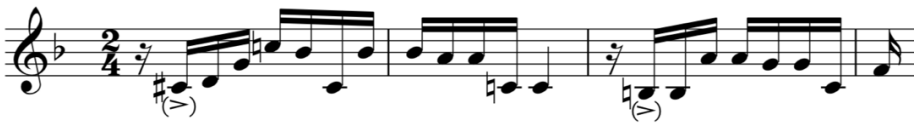
It is important to clarify that there are infinite options of articulation within the *choro* idiom. Nonetheless, punctuations of syncopated rhythms, especially accents on weak parts of the beat, are common while playing straight sixteenth notes. In Example 3.26b, the accents are on the last sixteenth of each beat, which is a common practice that *choro* players use to add syncopation and dance feel to the line. This kind of articulation is commonly also used to highlight the ostinato accompaniment of  in the bass line. In a series of sixteenth notes, the articulation is used as a rhythmic device. Thus, in one beat with four sixteenth notes, the three notes that are slurred highlight the dotted eighth of the ostinato and the isolated accented sixteenth represents the last sixteenth of the ostinato. Aligning the articulation with the ostinato we have (Example 3.27):



Example 3.27. Articulation as a rhythmic device

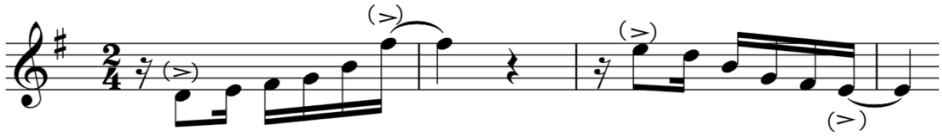
Through the use of articulation the *choro* musician spontaneously punctuates syncopated patterns derived from the accompaniment. The accent should not be aggressive or too loud. It should only add attack and rhythmic intention to the note. It is a common mistake to play accents too aggressively and heavily; *choros* are more often played lightly and with rhythmic intention.

The phrases that start on the second sixteenth note of a beat are almost always slightly accented in order to emphasize the syncopated nature of the style, as in an excerpt from the *choro Atraente* by Chiquinha Gonzaga (Example 3.28):



Example 3.28. Excerpt from *Atraente* by Chiquinha Gonzaga

The phrases that end on the last sixteenth of a beat (or just before a downbeat) should be short and also slightly accented to emphasize the rhythmic anticipation. In *Noites Cariocas* by Jacob do Bandolim, the phrase starts on the second sixteenth and ends on the last sixteenth of a beat. Therefore, both the first and last notes of the phrases are played rhythmically and slightly accented. See Example 3.29:



Example 3.29. Excerpt from *Noites Cariocas* by Jacob do Bandolim

Among many traditional performance elements one needs to know in order to start to play *choros* idiomatically, these are a few that will be discussed in the next chapter, in which I propose applying some of these performance traditions into Copland's *Clarinet Concerto*.

Brazilian Popular Music in Classical Works

The main goal of this section is to show some of the ways that Villa-Lobos and Guarnieri incorporate elements from Brazilian popular music into their music, especially music that features the clarinet. I will focus on one piece by each composer, Villa-Lobos' *Choros no. 2* (for flute and clarinet) and Guarnieri's *Choro for Clarinet and Orquestra*.

As a result of the search for a national identity, and the attempt to break from European traditions, composers became interested in incorporating Brazilian folk elements into their composition. Brazilian modernists valued this kind of musical borrowing, and they chose Villa-Lobos to represent the music of the Brazilian modernist movement in the famous event *Semana da Arte Moderna* (The Week of Modern Art). This event was a series of lectures, concerts and

exhibits held in the city of São Paulo in February of 1922.[52] It was organized by Modernist artists and intellectuals to promote art that broke from conservative European traditions that, according to Appleby, "strongly dominated the artistic life of the nation."[53] This event was well and succinctly explained by Loureiro:

> "[Semana da Arte Moderna] launched a modernist movement carried on by the most notable intellectuals and artists. One of the main leaders was the great Brazilian poet and musicologist, Mario de Andrade. This movement sought a national artistic renovation in which Brazilian folk elements would be incorporated in avant-garde European techniques in the arts."[54]

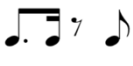
The presence and support of Mário de Andrade was important for the movement, especially the musicians involved with the cause, since Andrade was an influential intellectual, poet, music critic, and musicologist of the time. In fact, in 1928, Andrade adopted Camargo Guarnieri (a young composer at the time) as a pupil, teaching him about aesthetics and literature.[55] Both Villa-Lobos and Guarnieri were from this new generation of Brazilian nationalists, whose musical impetus was driven by the effort to express Brazilian-ness in a modern artistic manner. Other composers such as Francisco Mignone and Lourenço Fernandes are also considered to be from this generation.

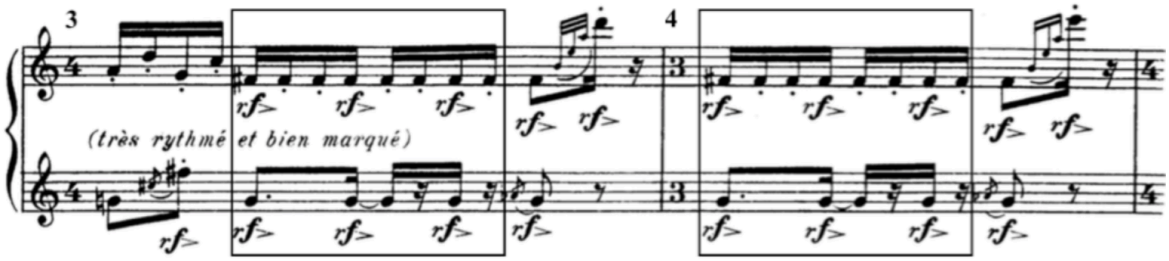
Villa-Lobos' *Choro no. 2*

Villa-Lobos composed *Choros no. 2* in 1924, and it is the second in a series of fourteen works. *Choros no. 1*, written for guitar solo, is perhaps the most popular of the series. The instrumentation varies significantly in each of these pieces. *Choros no. 2,* written for flute and

[52] David P. Appleby, *Heitor Villa-Lobos: A Life (1887-1959)* (Lanham, MD: Scarecrow Press, 2002), 54.
[53] Appleby, *Heitor Villa-Lobos*, 54.
[54] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri", 61.
[55] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri", 105-106.

clarinet, sounds considerably more modern and "serious" than *Choros no. 1*. Nonetheless many elements of Brazilian urban popular music such as samba and *choro* are easily identifiable, such as the instrumentation and the way that Villa-Lobos uses these instruments. As mentioned previously, the flute and the clarinet are two of the most common melodic instruments found in a traditional *choro* setting. When two melodic instruments are in a *choro* group at the same time, one instrument plays the main melody while the other improvises counterpoints. In *Choros no. 2*, Villa-Lobos features the flute and the clarinet, and uses these instruments as they would be used in a traditional *choro* setting.

Villa-Lobos carefully uses articulation, dynamics, and expression markings to represent performance traditions of the style. The characteristic syncopated Brazilian rhythms are featured always as traditionally notated, in a duple meter, in which the sixteenth note is generally the smallest subdivision. In the beginning of the piece for example, Villa-Lobos uses the rhythm  , which is one of the patterns often used in various Brazilian popular styles, including the *choro* and samba, especially in the rhythm section. The clarinet has this rhythm indicated with accents, while the flute plays straight sixteenth notes with accents on the notes that punctuate the clarinet rhythm (Example 3.30).

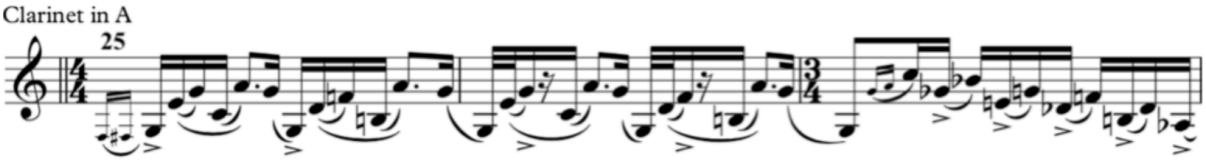


Example 3.30. *Choros no. 2* by Villa-Lobos, mm. 3-4

The sixteenth note subdivisions in the flute make it resemble a *pandeiro* line in the rhythmic texture. This Brazilian rhythmic passage is found somewhat isolated in the context.

Instead of using the rhythm in its traditional meter of two-four, Villa-Lobos incorporates it during an alternating meter of four-four and three-four, and interrupts the motive with an upward gesture in the flute. This freedom of incorporating Brazilian elements in a kind of rhapsodic way is a characteristic of the music from this modernist generation of Brazilian nationalists. Loureiro stated that this generation of modernists "developed a style in which the folk elements were freely integrated into compositions."[56]

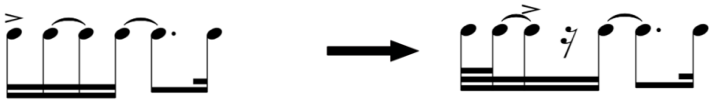
Regarding articulation, Villa-Lobos uses slurs in sixteenth note runs as a rhythmic device to highlight an accompaniment rhythm. This was similarly shown in Example 3.26b, which demonstrates an authentic articulation of the melody from the *choro Cheguei* by Pixinguinha. Villa-Lobos specifies the articulation in the clarinet to achieve this rhythmic character in the excerpt shown in Example 3.31.



Example 3.31. *Choros no. 2* by Villa-Lobos, mm. 25-27

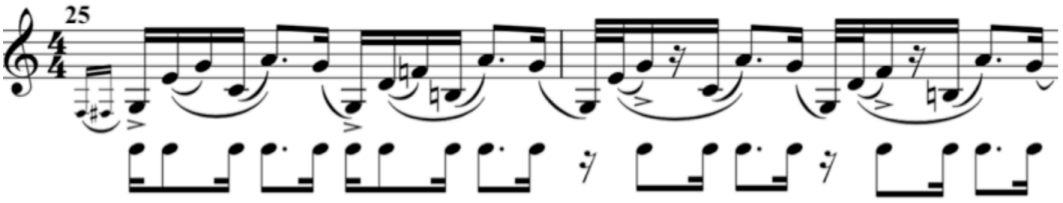
The clarinet rhythm in the first measure is  and the slurs and accents indicated by Villa-Lobos highlight a background rhythm of  . In the second measure of Example 3.31 Villa-Lobos varies the phrase by rhythmically shifting the strong beat accent to the second sixteenth note, creating a greater sense of syncopation. The first two notes of the beat (low G and the E) are transformed into a thirty-second note in order to anticipate the third note (high G). This rhythmic transformation in shown below:

[56] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 67.



Example 3.32. *Choros no. 2* rhythm variation

Traditionally this rhythmic transformation would be improvised and spontaneous as discussed in Caymmi's singing. However, Villa-Lobos writes them out for the concert setting so that any musician can express these authentic nuances of the style. This rhythmic transformation is reflected in the highlighted background rhythm, which is a result of the articulation markings (Example 3.33).

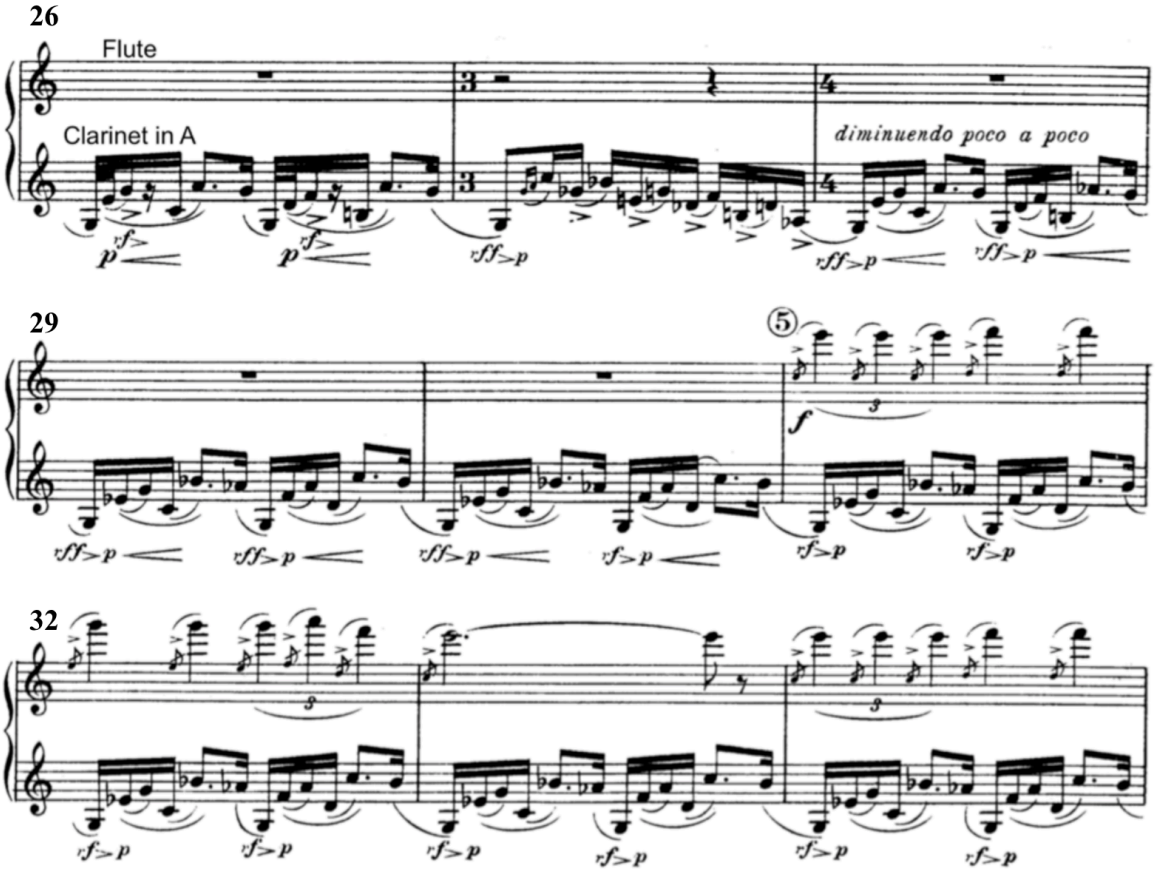


Example 3.33. *Choros no. 2* by Villa-Lobos. Mm. 25-26 with rhythmic background

With this slight variation, of improvisatory character, Villa-Lobos was able to illustrate a traditional performance practice commonly found in sambas and *choros*.

In the third measure of Example 3.31, the clarinet plays a descending phrase that portrays an improvised 7-string guitar gesture commonly used in the *choro*.[57] It can be considered that, in the context of the piece, the phrase from Example 3.31 is where the clarinet establishes a characteristic Brazilian accompaniment line of a seven-string guitar. The flute entrance with the melody confirms that the clarinet was establishing a line of an accompaniment quality (see Example 3.34).

[57] See Example 3.14.



Example 3.34. *Choros no. 2* by Villa-Lobos, mm. 26-34

As the flute carries the melody, the clarinet continues the established pattern that resembles a seven-string guitar line of a traditional *choro*.

Considering that the piece is a chamber work written for a concert setting, with no traditional rhythm section, carefully indicating these characteristic nuances of syncopated and improvisatory quality emphasizes the popular Brazilian element. The incorporation of featured techniques of popular music elements, demonstrated in this brief analysis, is similar to some of the ways Copland uses popular music material in the *Clarinet Concerto*. In the *Concerto* Copland writes out variations of improvisatory quality, both rhythmic and melodic, similarly to how it is done traditionally.[58]

[58] See Chapter 4.

Guarnieri's *Choro for Clarinet and Orchestra*

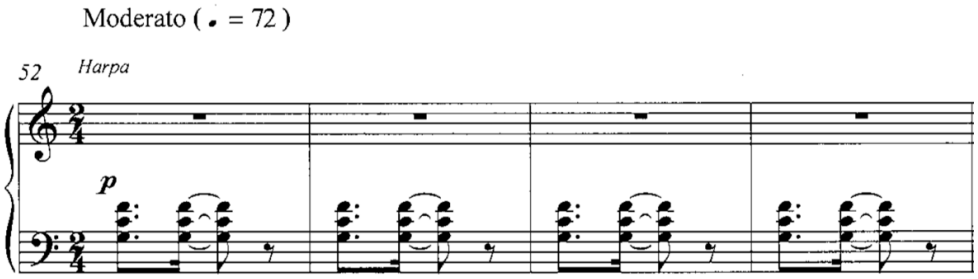
Guarnieri's *Choro for Clarinet and Orchestra*, written in 1956, was a commission for the first Inter-American Music Festival. The Festival took place in Washington D.C., in April 1958, and clarinetist Harold Wright with the National Symphony Orchestra gave the world premiere of the piece.[59] The piece is written in two connected movements, similar to Copland's *Clarinet Concerto*. The first movement is indicated as *Lento nostálgico - Moderato - Lento nostálgico*, and the second movement is indicated as *Allegro*.[60] In every movement Guarnieri incorporates Brazilian elements, especially rhythmic elements from urban popular music, such as *choro* and samba. Differently from Villa-Lobos, who adopted a free form style and utilized the Brazilian elements rhapsodically, Guarnieri values integrity of form and systematic use of motive and elements to create unity and contrast. Copland praised Guarnieri the most, among the Brazilian composers,[61] which seems natural given the similar treatment of form and structure between Guarnieri's and his own style.

Guarnieri's borrowing of Brazilian folk elements, in the *Choro for Clarinet*, is most prominent in his use of traditional rhythmic patterns. However, other ways of borrowing traditional elements are shown in the use of a *choro*-like contrapuntal texture and a folk mode from the northeast of Brazil, which has a flatted seventh and a raised fourth. The instrumentation includes woodwinds, brass, strings, harp, and percussion (including some traditional Brazilian percussion instruments such as the *chocalho*, and *reco-reco*). The woodwinds are not doubled as traditionally in an orchestral setting. Instead, they are treated as soloists, with many exposed

[59] Irving Lowens, "Current Chronicle," *Musical Quarterly* 44 (1958): 381.
[60] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 117.
[61] Aaron Copland, "The Composers of South America," *Aaron Copland Collection.* Library of Congress website, accessed November 27, 2015. https://www.loc.gov/item/copland.writ0051/.

melodies throughout the piece. According to Loureiro, this feature is also a use of the *choro* style, in which the woodwinds have protagonist soloist roles.[62]

Guarnieri shows clever use of the orchestration to create rhythmic effects derivative of Brazilian popular music. Even though the piece includes percussion instruments, an interesting texture that reflects the traditional accompaniment of a samba and a *choro* is obtained through the use of the harp in the *Moderato* section from the first movement.[63] The harp imitates a guitar accompaniment from these styles by repeating a syncopated rhythm that is characterized by anticipation on the last sixteenth note of the beat (Example 3.35).



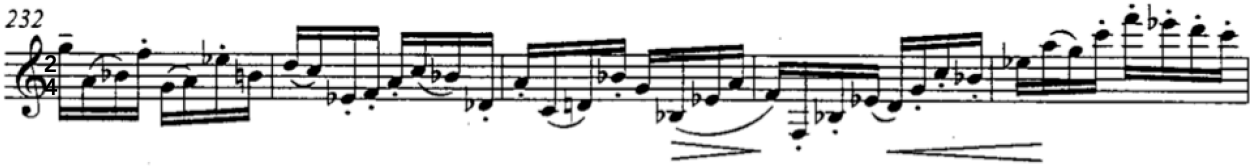
Example 3.35. *Choro for Clarinet and Orchestra*. Camargo Guarnieri, mm. 52-55

Guarnieri's frequent use of quartal harmonies characterizes most of the harmonic language of the piece, as seen in Example 3.35, featured in the harp. This use of traditional orchestral instruments to create effects and textures from a borrowed popular style, is also present in Copland's writing for the *Clarinet Concerto*. Copland stated that he used "slapping basses and whacking harp sounds" to simulate effects from the jazz style.[64]

Guarnieri also demonstrates knowledge of idiomatic articulation in popular Brazilian music. This is especially prominent in passages with improvisatory character. Again, accents and grouping of slurs punctuate a background rhythm that is always syncopated. In the *Allegro*, the

[62] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 151.
[63] This feature has been highlighted in Loureiro's analyses as well.
[64] Copland and Perlis, *Copland: Since 1943*, 93.

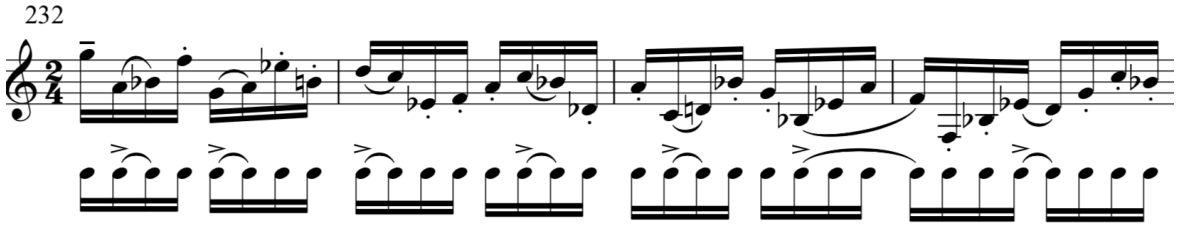
passage that starts in measure 232 features a traditional rhythmic way to interpret sixteenth notes runs (Example 3.36).



Example 3.36. *Choro for Clarinet and Orchestra*. Camargo Guarnieri, mm. 232-236

In a passage such as this, if performers play the first note of a slur with a light accent, they will convey an authentic *choro* interpretation – with rhythmic energy and syncopated character. Brazilian classical clarinetists that also have experience with *choro* traditions often adopt this kind of interpretation for music that incorporates the style. This is observed in performances of Guarnieri's *Choro for Clarinet* by Brazilian clarinetists Sergio Burgani and Anderson Alves.

The background rhythm suggested by the articulation, if played with rhythmic intensity, highlights syncopated qualities, which emphasize irregular parts of the beats in groupings of sixteenths (see Example 3.37).



Example 3.37. *Choro for Clarinet and orchestra.* Camargo Guarnieri, mm. 232-235

This kind of improvisatory writing is also prominent in Copland's *Clarinet Concerto*, especially in the cadenza. In Copland's case, the use of two-two meter suggests jazz influences. Nonetheless, sonically, much of the rhythmic and melodic material of the cadenza from Copland's concerto is similar to Brazilian urban styles. I discuss these elements more in-depth in the next chapter.

Unfortunately, Guarnieri's *Choro for Clarinet* is not well known. Despite having its premiere in the United States, and by American performers, the piece did not have significant international success. According to Carol Hess, critics reduced the piece to a "rum and Coca-Cola" category.[65] Irving Lowens, in a review of the festival in which the *Choro for Clarinet* was premiered, mentions that the piece was one of the weakest parts of the festival, despite Harold Wright's "deft reading."[66] Nonetheless, Guarnieri demonstrates an interesting use of traditional Brazilian styles in a classical composition that allows us to relate to Copland's *Clarinet Concerto*, as a means to investigate Brazilian elements in Copland's piece.

Final Thoughts

All three styles discussed share syncopated rhythmic characteristics. Thus, in order to play *frevos,* sambas and *choros* stylistically correctly, it is necessary to develop familiarity with syncopated rhythms. The manipulation of rhythm such as the spontaneous transformations from Caymmi's singing, combined with the rhythmic impetus to play melodies can be considered an essential characteristic of a traditional interpretation of the styles discussed.

The texture and basic rhythm from the accompaniment section stimulates the soloist to emphasize certain notes from the melody depending on the rhythmic context of a particular phrase. This was shown in the discussion of idiomatic articulations of the *choro*, but it can also be observed in many forms of popular music, including jazz. Perhaps this is one of the reasons why traditional sheet music of folk and popular styles do not indicate many performance nuances in the notation such as dynamics and articulation. Thus, it is possible to observe that classical composers, who incorporate folk styles in their music, tend to indicate these nuances

[65] Carol Hess, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (Oxford University Press, 2013), 153.
[66] Lowens, "Current Chronicle," 381.

(articulation, dynamic) in order to express authenticity of the incorporated style. This is prominent in compositions by Brazilian composers such as Heitor Villa-Lobos and Camargo Guarnieri, as was discussed in Villa-Lobos' *Choros no. 2* and Guarnieri's *Choro for Clarinet and Orchestra*. In Copland's *Clarinet Concerto*, the composer also indicates nuances to express the authenticity of an incorporated style through precise indications of accents, articulations and directions such as "*with humor, relaxed.*"[67] However, most notational elements of popular music in Copland's *Clarinet Concerto* indicate jazz. An example of this is the choice of a cut-time meter where the smallest subdivision is most often an eighth note. As shown in this chapter, most Brazilian styles are written in two-four, and the characteristic syncopated rhythms feature the sixteenth-note as the smallest subdivision. Nonetheless, the *Clarinet Concerto* features many of the same rhythm elements discussed in the above overview of *frevos*, sambas and *choros*. In my investigation of Copland's *Concerto*, found in the next chapter, I suggest re-notating certain passages in order to make the Brazilian rhythms more identifiable.

[67] Measure 297 in the *Clarinet Concerto*.

CHAPTER 4

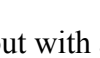
BRAZILIAN ELEMENTS IN THE *CLARINET CONCERTO*: A PERFORMANCE PERSPECTIVE

The objective of this chapter is to identify Brazilian elements in Copland's *Clarinet Concerto* and guide performers to apply aspects of traditional Brazilian music practices to the Brazilian inspired passages of the piece. There are, however, two main obstacles to be considered when attempting such an ambitious goal. First, the Brazilian elements in the piece are hidden behind a notation commonly attributed to the jazz idiom. Second, in the literature, there are conflicting ideas about which themes in the piece are of Brazilian origin.

The first movement does not feature elements of Brazilian music or jazz. Copland described it as a "long languid song form composed in three-four time."[1] The borrowing from popular styles occurs in the cadenza and the second movement, and Brazilian elements are most prominent in the second movement where three Brazilian themes were identified. These themes are presented explicitly in the second movement, but are foreshadowed in the cadenza before. Thus, I will focus in this chapter on the Brazilian-ness of each of the themes and the cadenza, and reflect on how to bring a Brazilian character to this music.

Besides the three themes, it is possible to discover Brazilian elements throughout the second movement and the cadenza due to the strong presence of syncopation and irregular rhythms. However, given the syncopated nature of both Brazilian music and jazz, it becomes challenging to distinguish the Brazilian rhythms from the jazz rhythms throughout. Copland's abundant use of a four-four meter hides the characteristic syncopated rhythms seen in chapter 3,

[1] Copland and Perlis, *Copland: Since 1943*, 93.

as the Brazilian styles discussed are essentially written in a two-four meter. To assist in revealing the Brazilian rhythms I will use the tool of rhythmic re-notation when appropriate, transforming certain phrases from their original four-four meter into their equivalent two-four meter. In this process, note values will remain the same, but will appear different in the music notation. I believe this visual difference can encourage performers towards a less jazz oriented interpretation. This can come about with a simple realization that a rhythm such as  is equivalent to the rhythm  , but the second one carries a more Brazilian presence, as shown in the exploration of *frevos*, sambas, *choros*, as well as the music of Villa-Lobos and Guarnieri.

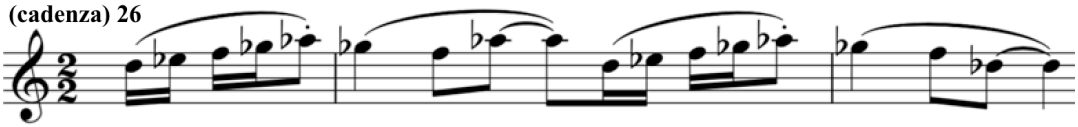
In São Paulo, Copland heard Guarnieri's *Second String Quartet* and wrote, "The middle movement has definite Gershwin touches, which Guarnieri assured me were purely Brazilian."[2] Most likely, the Gershwin touches in Guarnieri's music are of rhythmic nature. As Copland himself explains, "For some years now rhythm has been thought to be a special province of the music of both Americas."[3] The rhythmic essence in the music of both Americas lies within the presence of irregular groupings against a basic regular rhythm. Groupings such as 3 + 5 or 3 + 3 + 2 occurring in a regular meter was seen in Guarnieri's *Choro for Clarinet and Orchestra*, and Villa-Lobos' *Choros no. 2*, but it is also present in Gershwin's *Prelude no.1*, as well as Copland's *Clarinet Concerto*. According to Copland, music from both the Americas shares an "unparalleled ingenuity in the spinning out of unequal metrical units in the unadorned rhythmic line."[4] Even though this rhythmic essence transcends musical notation, on the page of a Classical concerto and depending on a performer's individual experiences, a phrase notated in a four-four meter can carry a different meaning than an equivalent notation in a two-four meter. For

[2] Copland and Perlis, *Copland: Since 1943*, 81.
[3] Aaron Copland, "Musical Imagination in the Americas (1952)" in *Aaron Copland: A Reader—Selected Writings 1923-1972,* ed. Richard Kostelanetz (New York: Routledge, 2004), 74.
[4] Copland, "Musical Imagination in the Americas (1952)," 74.

instance, a performer that is familiar with Brazilian *choros* will respond to Villa-Lobos' notation differently than one who has never heard a *choro*. Therefore, after demonstrating and discussing the Brazilian styles in chapter 3, the re-notation of certain passages in the *Clarinet Concerto* will hopefully reveal a Brazilian essence in the piece.

The Brazilian Themes

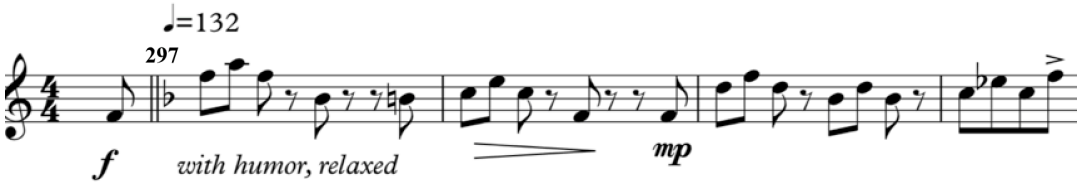
The scholars who have addressed the incorporation of Brazilian folk music in Copland's *Clarinet Concerto* have identified the presence of Brazilian themes in the second movement. However, there is no definite agreement on the matter. In a taped interview with Del Rosso from 1969, Benny Goodman identified a theme he claimed to be Brazilian.[5] This theme, labeled Theme A, is a melodic fragment that is first heard in the cadenza, and later incorporated in the second movement (Example 4.1).



Example 4.1. Aaron Copland, Clarinet Concerto, mm. 26 – 28 of the cadenza. Theme A

Del Rosso states that Benny Goodman identified this theme as the "Brazilian tune that Copland employs in the second movement." [6] Larry Maxey identifies yet a different theme that he called Brazilian.[7] This theme, Theme B, marks the beginning of an F Major section that has perhaps the most explicit references to popular music in the piece (Example 4.2).

[5] Charles Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as Basis for Performance and Teaching" (Ed.D diss., Columbia University, 1969), 30.
[6] Ibid., 30.
[7] Larry Maxey, "The Copland Clarinet Concerto," *The Clarinet* 12, no. 4 (1985): 31.

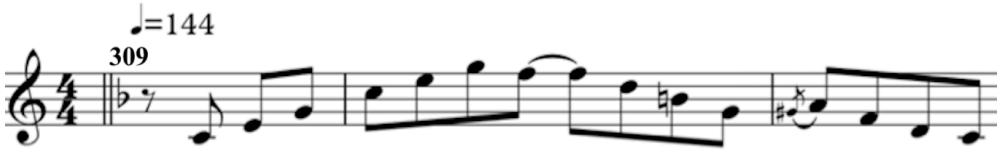


Example 4.2. Copland, Clarinet Concerto, mm. 297 – 300. Theme B

Even though Maxey labeled this theme Brazilian, he mentions a walking bass accompaniment and declares it a jazz-informed melody.

> While Copland was completing the first movement in Rio de Janeiro, he heard a popular tune that struck his fancy and he incorporated it into the concerto, complete with a "walking bass" line. It is clearly the most jazzy melody in the work and it appears in m. 297.[8]

Julia Frances Smith observed a "Brazilian popular tune, that later has rhumba implications."[9] The theme Smith refers to, Theme C, appears in the *Concerto* starting in measure 309 with pickup (Example 4.3).



Example 4.3. Copland, Clarinet Concerto, mm. 309-310. Clarinet part. Theme C

In Lisa Gatrell Yeo's thorough analysis of the *Clarinet Concerto*, she considers all three Brazilian themes identified by Goodman, Maxey, and Smith, bringing to attention a quote by Copland from his autobiography[10] in which the composer mentions Brazilian themes, in plural. Yeo thus concludes: "In his autobiography, Copland said that the second movement incorporated Brazilian folk tunes (plural!), so presumably more than one theme in the second movement has

[8] Larry Maxey, "The Copland Clarinet Concerto," 31.
[9] Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: E.P. Dutton, 1955), 537.
[10] Copland and Perlis, *Copland: Since 1943*, 93.

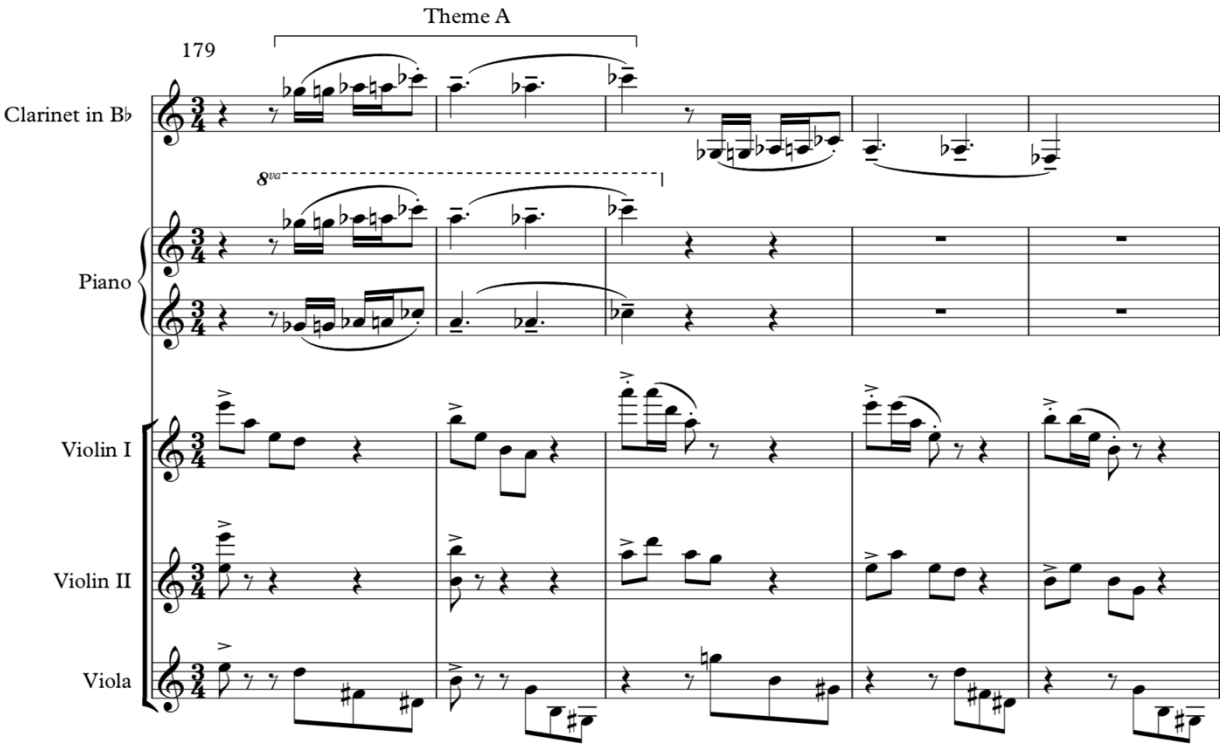
Latin origins."[11] Considering yet another of Copland's quotes about the *Concerto*, already mentioned previously, it is possible to argue that Theme A identified by Benny Goodman (Example 4.1 is not the theme heard by Copland in Rio de Janeiro. Copland wrote: "…A phrase from a currently popular Brazilian tune, heard by me in Rio, became imbedded in the secondary material in F major."[12] In this case, Copland only mentions one tune, and that this tune is imbedded in an F Major context. Under no circumstance does Theme A (Example 4.1) appear in an F Major context throughout the piece, and I have found no documented evidence that supports the Brazilian origins of this theme. Nonetheless, the *Clarinet Concerto* was written for Goodman, thus it is reasonable to assume that his statement is likely based on a reliable source such as the composer himself, as Copland and Goodman worked together on the *Concerto* on several occasions. Copland's statement, however, supports the idea that Theme B (Example 4.2) and Theme C (Example 4.3) are Brazilian, as both themes appear in a section in F Major. I suggest a deeper exploration of this matter by investigating musical similarities between Copland's themes and traditional tunes from the Brazilian styles discussed in chapter 3, and discuss interpretational choices aimed to emphasize the Brazilian-ness of these themes.

Theme A

Theme A, identified by Goodman (Example 4.1), appears for the first time in the middle of the cadenza and is later presented in the second movement. It is one of the "catchy" tunes featured in the *Clarinet Concerto* and definitely one of the most recognizable melodies from the piece. When Theme A occurs in the second movement, it is altered from the cadenza version (from Example 4.1) not only in instrumentation, but especially rhythmically. The piano joins the

[11] Lisa Lorraine Gartrell Yeo, "Copland's Clarinet Concerto,": A Performance Perspective" (DMA diss., University of British Columbia, 1996), 39.
[12] Copland, "Concerto for Clarinet, String, Harp, and Piano," 262.

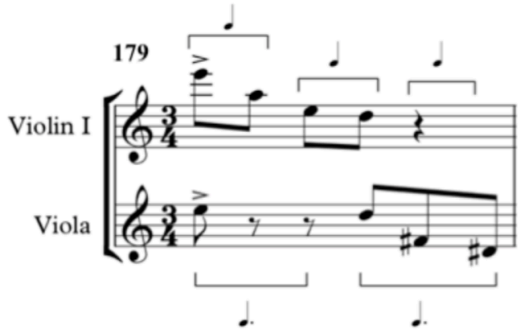
clarinet in the high register for the first half of the melody, and the clarinet in the low register concludes it. The rhythm of the theme is slightly prolonged, and with the string accompaniment it creates an interesting compound meter effect against the simple three-four meter (Example 4.4).



Example 4.4. Theme A in the second movement, mm.179 – 183

In this treatment of the theme, notated in a three-four meter, the dotted quarter notes from the melody cause a rhythmic displacement against the straight eighth note accompaniment. This creates an effect of metric superimposition, where the eighth notes are grouped sometimes in two (in the violins) and sometimes in three (in the violas) suggesting simultaneously three-four six-eight meter. This is also observed in the melody as the groupings of sixteenths are written in three-four meter, and the dotted eighths suggest a six-eight meter.

Several styles of Latin music feature the effect of meter superimposition. In Brazilian music, such as the *choro*, it is caused by the abundant use of tied syncopations. This matter was discussed previously in Chapter 3 in the *choros Um a Zero* (Example 3.21) and *Santa Morena* (3.23). Not only an element found in many *choros*, the use of tied syncopations was considered a key element of a matured practice of ragtime called "secondary rag."[13] Kleppinger states that Copland associated tied syncopation with jazz rhythms and that the composer reinterprets the phenomenon as superimposition of two meters. Kleppinger concludes "to Copland there is no syncopation in secondary rag – agogic accents occur just as they would be expected in their own distinct meter." [14] In this case, the impression of two distinct meters, three-four and six-eight, is caused by the eighth note groupings between the violins and viola (Example 4.5).



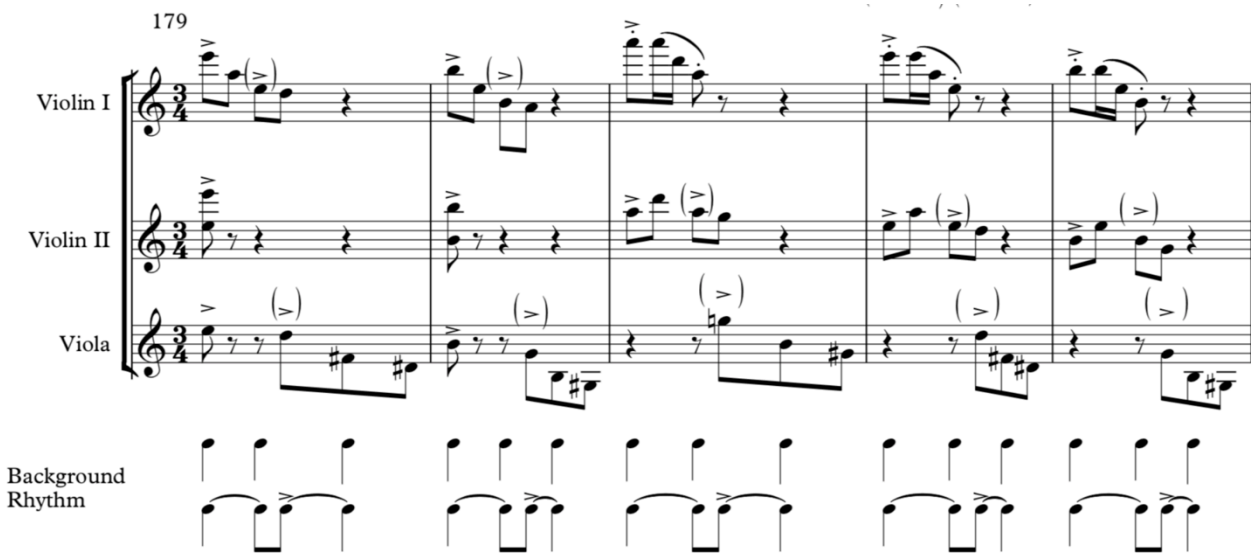
Example 4.5. Eighth note groupings in violins and violas (m. 179)

Regarding the rhythmic feature of this theme, Del Rosso describes the dotted eighths notes in the melody by simply stating: "The Brazilian tune that was announced in the cadenza is introduced in the clarinet in mm. 179–187. It forms a hemiola with the accompaniment." [15] With such a superficial explanation of this rhythmic phenomenon, even if theoretically correct, it is not possible to trace Brazilian elements in this theme. However, if we consider the hemiola as

[13] Stanley V. Kleppinger, "On the Influence of Jazz in the Music of Aaron Copland," *American Music* 21.1 (Spring 2003): 74 – 111.
[14] Kleppinger, "On the Influence of Jazz in the Music of Aaron Copland," 77.
[15] Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as Basis for Performance and Teaching," 35.

derivative of the use of tied syncopations, then the incorporation of Brazilian and jazz rhythms become clear, which can lead to a performance choice that highlights these elements. Lisa Gatrell Yeo, whom also observed such rhythmic features in this theme, highlights the need of a performance decision "whether to accentuate the figure's 'cross-relation' with the prevailing meter, or whether to play the rhythm as though it reflected a compound meter."[16] Since the "cross-relation" with current meter is uniquely the cause of a compound meter impression, emphasizing this "cross-relation" is the most effective way to convey metric superimposition. Also, it is the performance choice that most explicitly shows the presence of Brazilian music, often characterized by syncopations that challenge the basic rhythm.

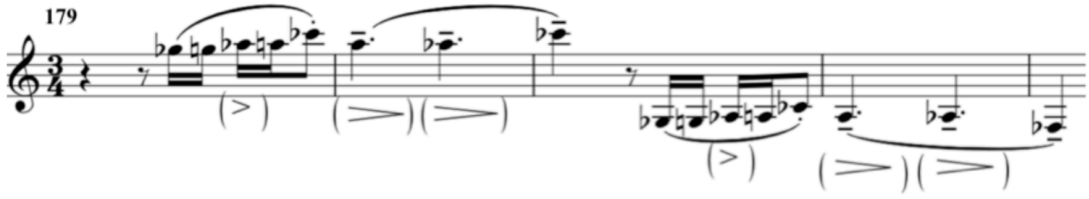
The straight eighth note accompaniment in the strings should set a background rhythm of two against three by slightly adding accents to the notes that start each group of two eighth notes in the violins, and each group of three in the violas (see Example 4.6). The accent added in the viola is especially important since it is the element that challenges the basic three-four meter.



Example 4.6. Copland, Clarinet Concerto mm. 179–183

[16] Yeo, "Copland's Clarinet Concerto," 33.

If played as written, the clarinet melody already expresses the rhythmic feature of Theme A. Copland groups the first gesture of the melody as it would be grouped in a three-four meter followed by a measure of two dotted quarter notes which suggests a six-eight meter. In the first gestures, the staccato in the end of the slur suggests a lift that naturally adds lightness and a dance-like character. To ensure a rhythmic and dance-like approach, add stress to the note on the third beat of m. 179 (emphasizing the three-four meter), and slight decays to the dotted quarters (highlighting a six-eight feel). The same should occur in the piano, as it is in unison. See Example 4.7.



Example 4.7. Copland, Clarinet Concerto, mm. 179–182

This phenomenon occurs organically in popular music practices, as the musicians are comfortable with challenging the basic rhythm with cross accents without the need to imagine the syncopations in a distinct metric space. This is a real skill that benefits performers with popular music experience, not the ability to execute "Broadway glissandos," pitch bends, and hard swinging.[17]

If Theme A is a Brazilian tune that Copland heard while in Rio de Janeiro, it is difficult to know how much of the original tune Copland kept intact. Throughout the *Clarinet Concerto* this theme occurs in two different versions – the first version being a short one-time appearance in the middle of the cadenza (Example 4.1), and the second version is the one discussed in Example 4.4. Based on Copland's statement that the cadenza "gives the soloist considerable

[17] Many classical players will deliberately appeal to these techniques in Copland's *Clarinet Concerto* as their only tool to emphasize popular music influences, even when not indicated by the composer.

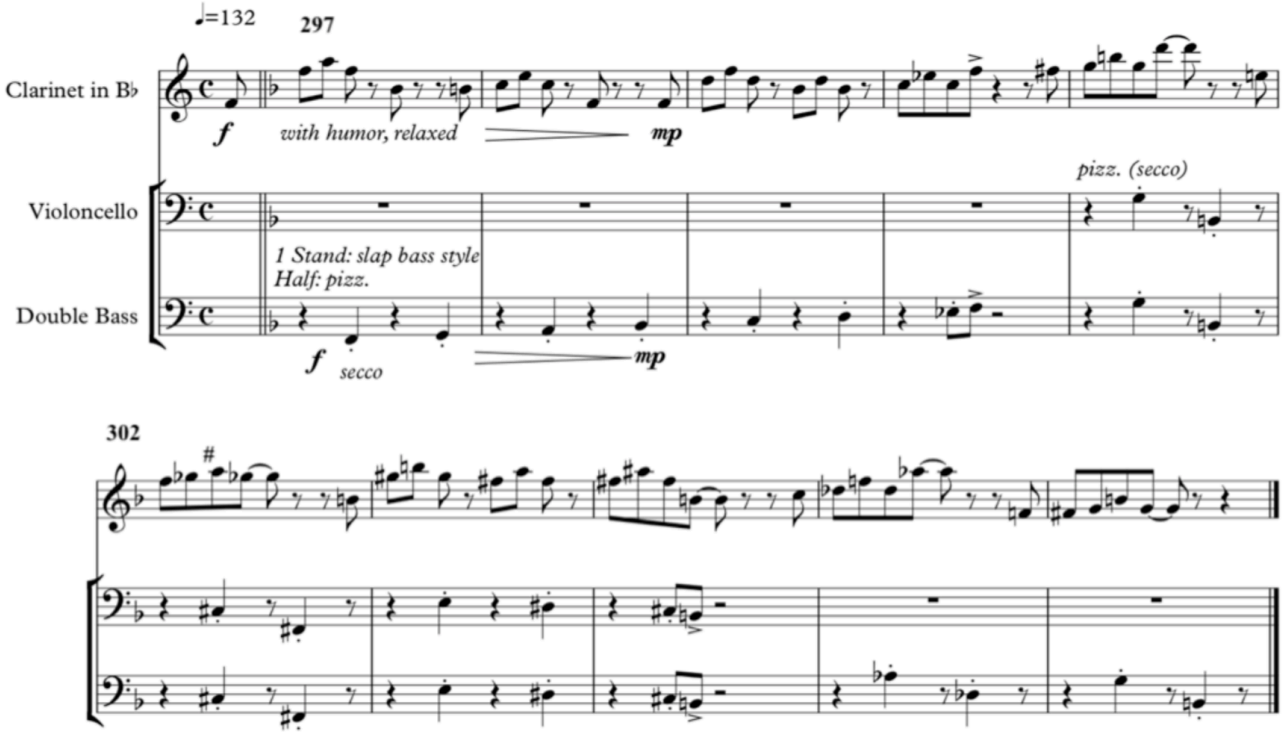
opportunity to demonstrate his prowess, while at the same time, introduces fragments of the melodic material to be heard in the second movement,"[18] the second movement presentation of Theme A is more likely closer to the original version of the Brazilian tune, while the cadenza appearance of the theme is only a hint of this melody.

Even though Benny Goodman identified it as being a Brazilian tune heard by Copland, Theme A, out of the three hypothetically Brazilian tunes that were identified, shares the least musical characteristics with authentic Brazilian styles that Copland was exposed to. Other than the element of metric superimposition, which is heard especially in *choros* through the tied syncopations, perhaps the light and "happy" character of this melody can be an element attributed to touristy Brazilian music.

Theme B

A section in F Major with a noticeable tune starts in m. 297 with an eighth note pick-up. The first melody presented in this section was the theme identified by Maxey as one of the Brazilian tunes, labeled Theme B (Example 4.2). Throughout this theme, most elements are explicit borrowings from the jazz idiom, which raises a controversy about its Brazilian-ness. The accompaniment consists of a bass line with quarter notes on beats two and four, plus a specific indication to have one stand play *slap bass style* and others play pizzicato (see Example 4.8).

[18] Copland and Perlis, *Copland: Since 1943*, 93.



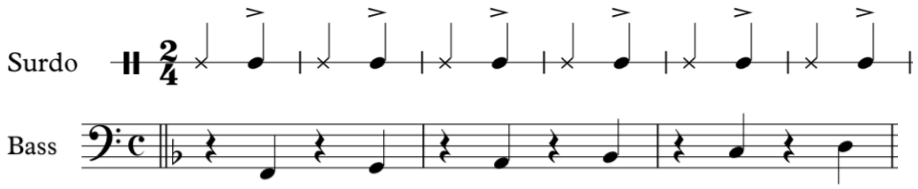
Example 4.8. Copland, Clarinet Concerto, mm. 297–306, Theme B

As Maxey identified this theme as a Brazilian theme, he also observed the featured jazz elements in the accompaniment.[19] The melody was also attributed with notably jazz elements. In mm. 300 – 302 the eighth note anticipation breaks the preceding regular rhythm of the melody, which creates a syncopated feel. Yeo considers this as one of the jazz elements of this theme as she mentions "changing a phrase from a regular to a syncopated rhythmic pattern is a common jazz device."[20] Copland provides the indication *with humor* and *relaxed* in the beginning of the theme, which suggests a jazz-informed interpretation. Del Rosso explains that this melody should be played with a rhythmic looseness resembling the jazz style.[21]

Given the unmistakably abundance of jazz elements in Theme B, to identify the Brazilian elements in this theme it is best to explore the shared characteristics between the two styles. For

[19] Maxey, "The Copland Clarinet Concerto," 33.
[20] Yeo, "Copland's Clarinet Concerto," 38.
[21] Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as Basis for Performance and Teaching," 40.

instance, not so obviously, the bass line accompaniment with quarter notes on beats two and four also resembles a typical *surdo* (low pitched drum) line of the *frevo* style.[22] The *surdo* line emphasizes every beat two of a two-four measure. If played twice, it corresponds to beats two and four in a four-four measure. See Example 4.9.



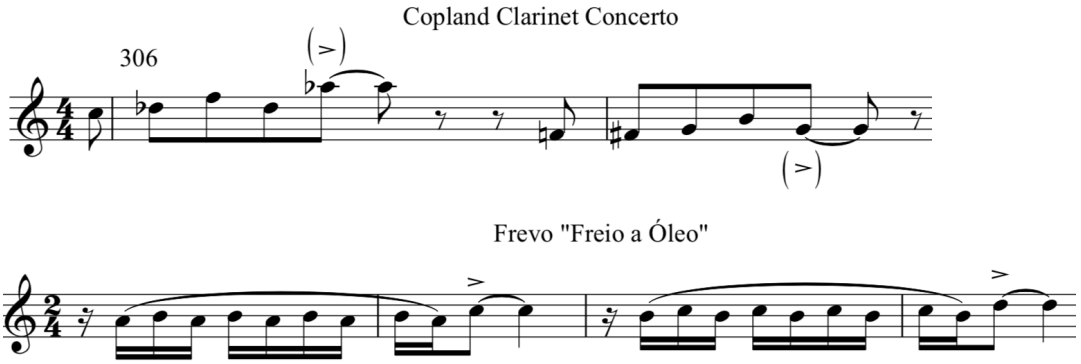
Example 4.9. *Surdo* line from *frevos* and bass line of Theme B

It is typical for *surdo* players to play the first beat damped with their hand and the second beat opened and sonorous with the full value quarter notes, but with the natural decay of a percussion instrument. This type of *surdo* line with its characteristic accentuation on beat two is also typical in sambas. Copland indicates the bass line as *secco*, which is not the right articulation to simulate the effect of a Brazilian *surdo*. Instead, in mm. 297 – 299, the quarter notes should sound accented and resonant with the natural decay resembling a percussive stroke, and it should cut off precisely on the beats with quarter note rests. This is specifically for the basses that are playing regular pizzicato, since bass slap style mainly adds a percussive color to the line. Perhaps it is a stretch to interpret an obvious jazz-informed bass line as a traditional Brazilian *surdo* line. Nonetheless, not only the rhythmic similarities are apparent, but also the performance approach is equivalent, as both Brazilian popular music and jazz are played with a rhythmic approach and syncopations are emphasized. Thus, even an attempt to play this accompaniment in a Brazilian popular style, the sonic result would still be jazz fashion bass line.

Since the accompaniment is written so dominantly in the jazz idiom, the potential to create a Brazilian character in Theme B lies mostly in the interpretation of the melody. Besides

[22] Refer back to chapter 3, Example 3.1.

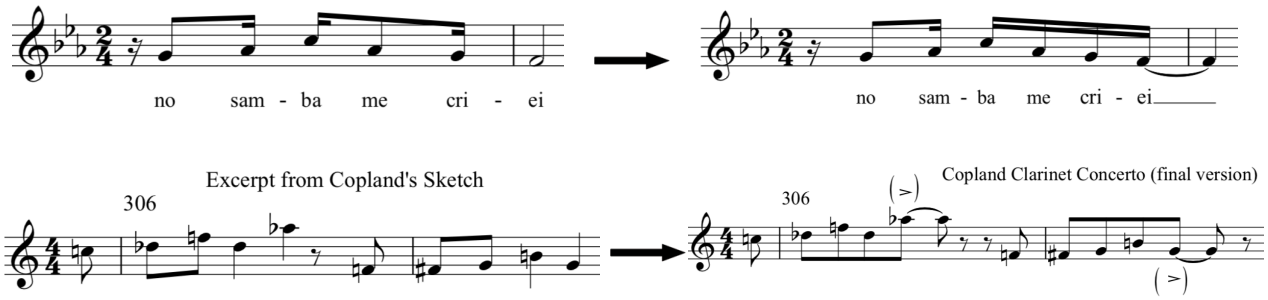
being considered a jazz device, the accented anticipation in m. 300 is also a common feature in all three Brazilian styles explored in chapter 3. The melody from the B section of the *frevo Freio a Oleo* by José Menezes presents a similar eighth note anticipation feature (Example 4.10).



Example 4.10. Anticipated accents in Copland's Clarinet Concerto (mm. 306–307) and in José Menezes' *Freio a Oleo* (B section)

Similar to instances where the melody from *Samba da Minha Terra* was deliberately transformed from its notated version,[23] Copland probably added these occasional anticipations in Theme B to achieve the same type of deliberate interpretation, typical of popular musicians. Supporting this hypothesis, a version of Theme B where mm. 305 – 306 have no anticipation is in fact in Copland's sketches of the piece.[24] Assuming this was a specific tune incorporated by Copland, possibly no anticipations are in the original tune. If this was the case, the anticipations from mm. 305 – 306 are comparable to that of Caymmi's free style of singing.[25] See Example 4.11.

[23] Refer back to chapter 3, Example 3.12.
[24] Available through the Library of Congress, https://www.loc.gov/resource/copland.sket0030.0/?sp=1&st=slideshow#slide-40.
[25] As mentioned in chapter 3, this style of interpretation isn't uniquely attributed to Caymmi, but to popular musicians across various styles as well.



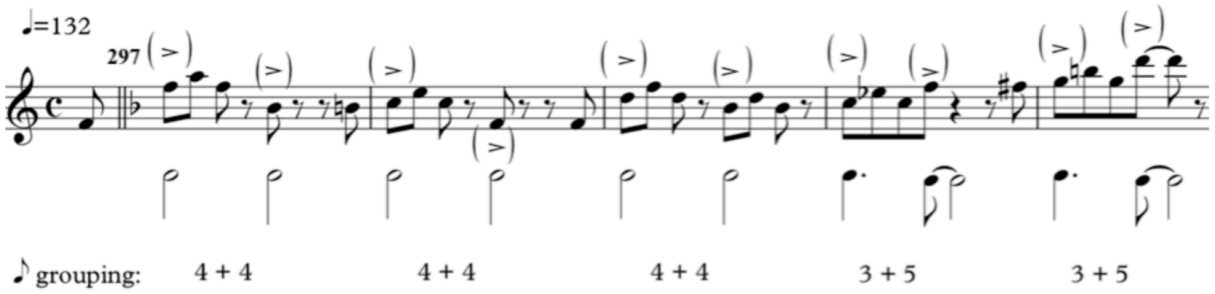
Example 4.11. Rhythmic transformation in Caymmi's *Samba da Minha Terra* and in Copland, Clarinet Concerto, mm. 306–307

In Theme B, a jazz-informed approach is often assumed by the indication "*with humor, relaxed*." Consequently in many recordings, clarinetists choose a swung eighth note style. Swinging is discouraged in order to achieve any Brazilian or Latin character, yet it is still possible to play with humor and relaxed. I suggest that the solo line should be performed with precise rhythm and no swing-eighths, unlike Del Rosso's suggestion that it should be performed with "a rhythmic looseness, which admits to deviations resembling the jazz style."[26] If performed with rhythmic looseness and swung style, the whole section becomes excessively jazzy, which compromises the multi-influenced nature of the piece. The relaxed character should come from nuances of tone color, articulation, and dynamics. If indeed Theme B derives from a Brazilian tune,[27] the interest of the section comes from the insertion of jazz timbres in the bass line, *mixed* with a tune of South American origin.

One approach to ensure a Brazilian-style melody is to bring out the rhythmic irregularities. This can be done by first establishing the regular rhythmic pattern in mm. 297 – 299 by adding stress to the strong beats one and three. In mm. 300 – 303 continue adding stress on beat one, and as indicated, accent the eighth note anticipation before beat three, while keeping the pulse steady

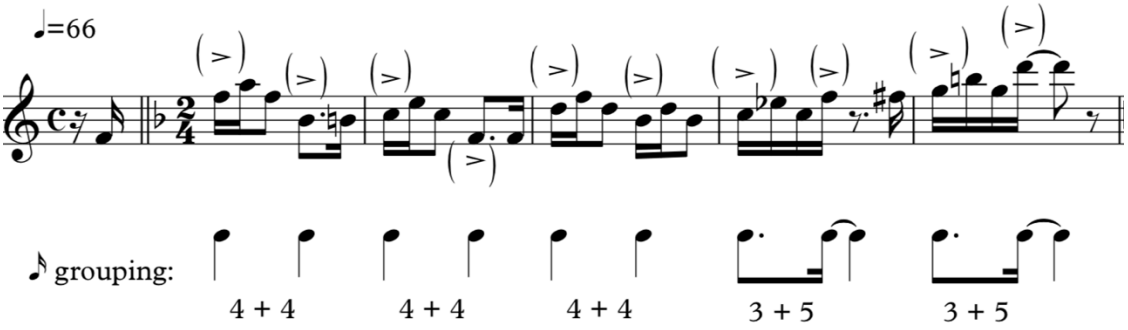
[26] Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as Basis for Performance and Teaching," 40.
[27] As Maxey stated it, see Maxey "The Copland Clarinet Concerto," 31.

throughout. The result is a background rhythm interchanging from a regular 4 + 4 and an irregular 3 + 5. See Example 4.12a.



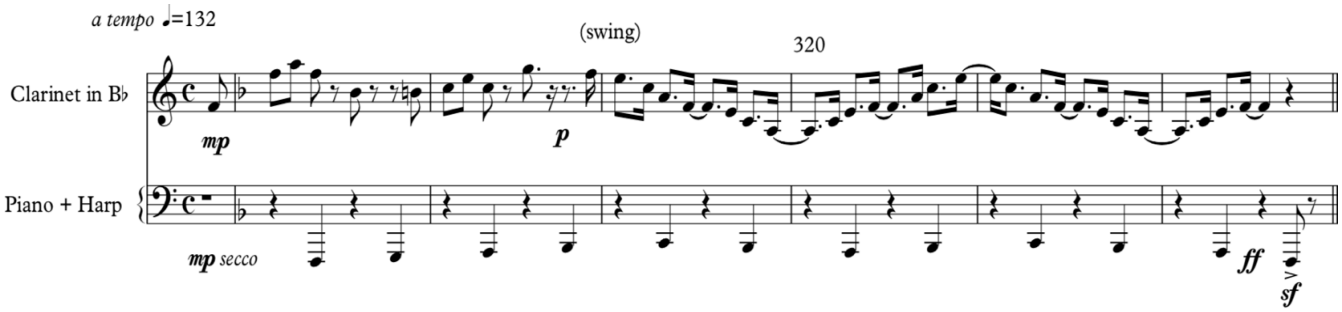
Example 4.12a. Theme B original notation with groupings

Re-notating Example 4.12a in a two-four meter helps to unmask the Brazilian rhythms that are disguised in a four-four meter (most associated with jazz). By doing so, the rhythms more strikingly resemble those found in the *frevo*, samba, and *choro* style, especially the background rhythm that is highlighting the added stresses. See Example 4.12b.



Example 4.12b. Theme B re-notated with groupings

Theme B leads to a presentation of Theme C and comes back in mm. 317 – 322. This time the melody is only featured for two short bars followed by an arpeggiated gesture in F major with a major seventh, with a repeated tied dotted rhythm (Example 4.13).



Example 4.13. Copland, Clarinet Concerto, mm. 317–322, return of Theme B

The repeated dotted rhythm of this gesture is a common feature in the *choro* ostinatos of the seven-string guitar. However, even with such comparison, the composer specifically suggested the dotted figures to be played with a swing style.[28] Consequently, if the dotted rhythm is to be swung, the eighth notes should be played straight, which supports a diverse interpretation that emphasizes the fusion of South American and jazz styles.

Theme C

The arpeggiated gesture concludes a larger section in F Major that starts in m. 297 with the first presentation of Theme B and ends in m. 323. Theme C is embedded in this large section and occurs between two versions of Theme B. Thus the overall structure of this section is ABA'. It starts with Theme B in F major (tonic), transitions to Theme C in C major (dominant), and returns to a concluding version of Theme B back in the tonic of F. See Table 4.1.

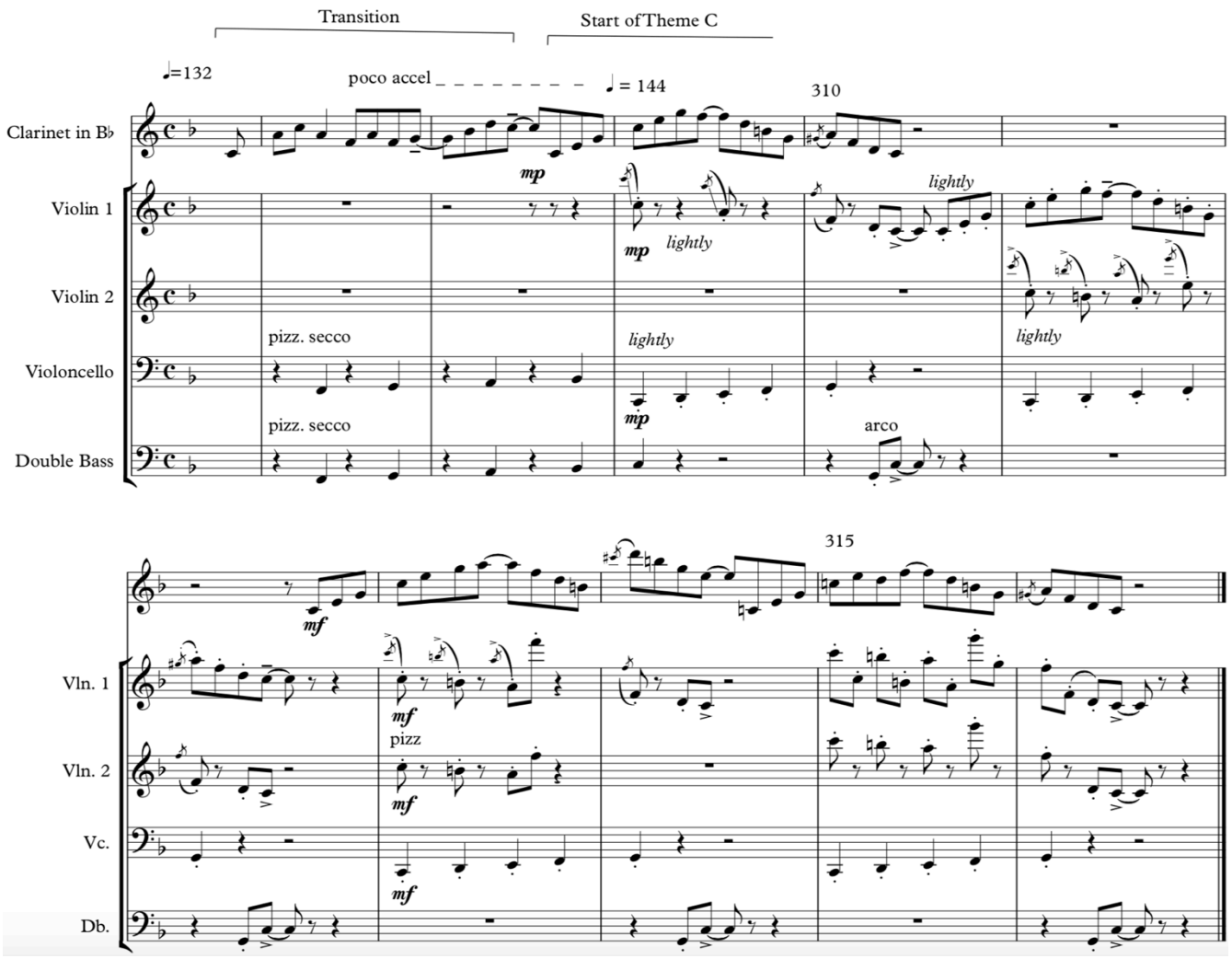
[28] Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as Basis for Performance and Teaching," 41.

Measure number	297 – 306	307 – 308	309 – 316	317 – 322
Section	A	Transition	B	A’
Melodic content	Theme B	Theme B (Fragmentation)	**Theme C**	Theme B
Harmonic Structure	I (F) → V/V (G)	I (F) → V (C)	V (C)	I (F)

Table 4.1. ABA’ structure of Theme C

Theme C functions as a B section to the overall structure, acting as a contrasting middle in the dominant key of C major.

A faster tempo of ♩ = 144 is established at the start of the theme in m. 309 with the characteristic three-note pick-up of *choros* and *frevos de rua*. The ties across strong beats and the anticipation of the resolution give the melody a syncopated characteristic against the regular quarter notes of the cello accompaniment. See Example 4.14.

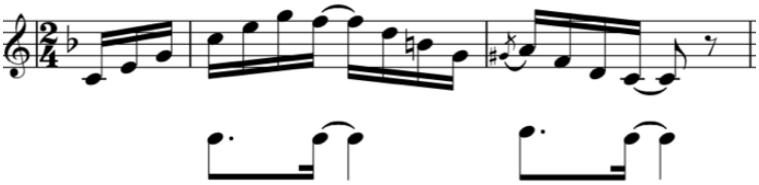


Example 4.14. Copland, Clarinet Concerto, mm. 307–316, Transition and Theme C

With this theme, the tool of re-notation is again useful. If re-notated in a two-four meter, the melody is stripped of its jazz appearance, and the similarities with the Brazilian styles are revealed. The three-note pick-up gesture is now three sixteenths, which is a characteristic trait of *choro* melodies,[29] and the tied notes suggest irregular groupings of 3 + 5. This grouping highlights the back rhythm of  , which is one of the characteristic syncopated patterns found in rhythmic accompaniments of Brazilian styles. Referring back to Guarnieri's *Choro for*

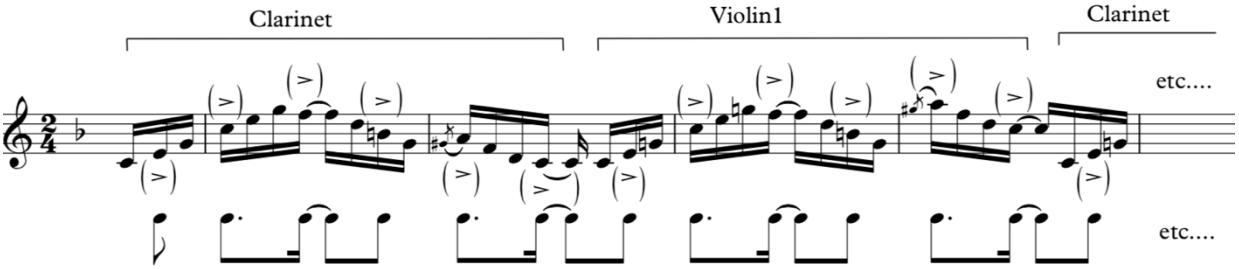
[29] Maurício Alves Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri" (DMA diss., University of Iowa, 1991), 52.

Clarinet and Orchestra, the harp introduces this rhythm as the accompaniment for the clarinet solo.[30] See Example 4.15.



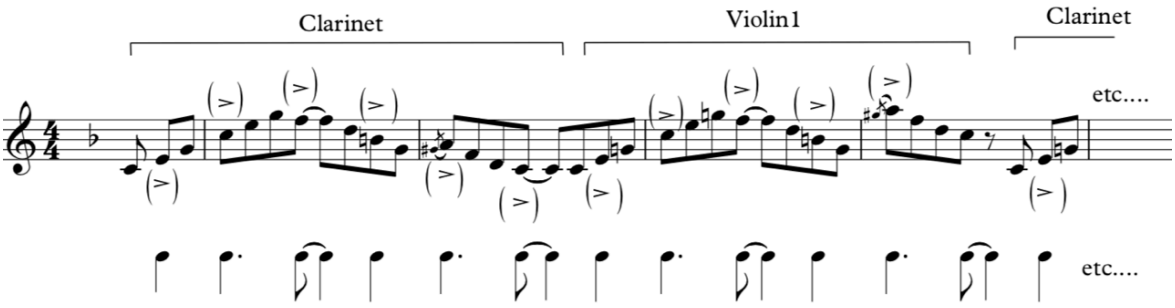
Example 4.15. Re-notated Theme C with background Brazilian rhythm

Breaking the grouping of 3 + 5 into 3 + 3 + 2 can highlight an even more common rhythmic cell from Brazilian styles. That is the rhythm cell  , which was categorized by Loureiro as one of the syncopated formulas present in the *choro* derived from the habanera.[31] I suggest that this rhythm of  be highlighted in the melody by adding emphasis on the appropriate notes (See example 4.16a). Evidently the same approach should be considered both in the solo line and the violins, as they alternate playing the melody. To create this background rhythm of 3 + 3 + 2 starting on the downbeat of the m. 309, the three-note pick-up should be played with emphasis on the second note. See Examples 4.16a and 4.16b.



Example 4.16a. Re-notated Theme C in two-four

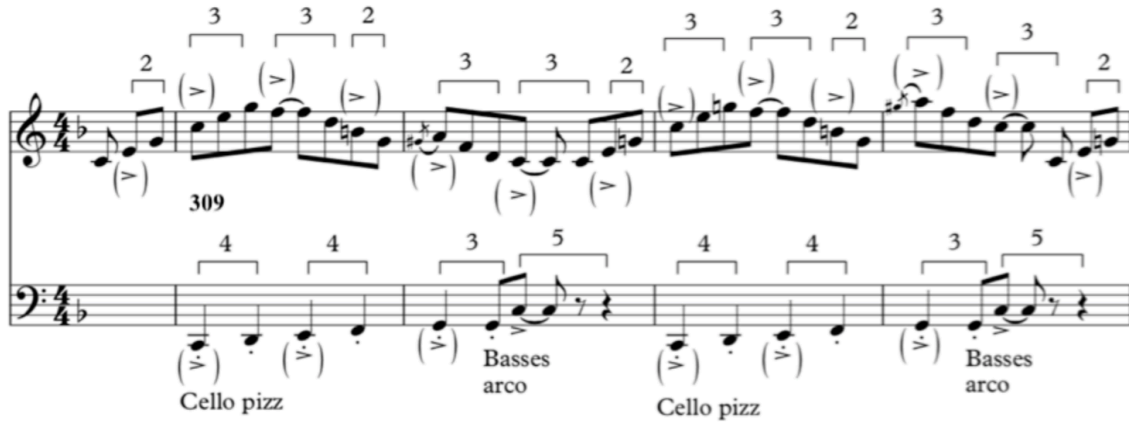
[30] Refer back to Example 3.35.
[31] Loureiro, "The Clarinet in the Brazilian Chôro with an Analysis of the Chôro for Clarinet and Orchestra by Camargo Guarnieri," 52.



Example 4.16b. Original notation of Theme C, in four-four

Copland indicates no accents in the melody line, thus no sharpness of attack is needed. The suggested added stresses are to be played with a light articulation, as a rhythmic nuance. Due to the sixteenth-note subdivision, the theme in two-four redirects a performer away from the jazz approach and stimulates more horizontal movement than the original notation.

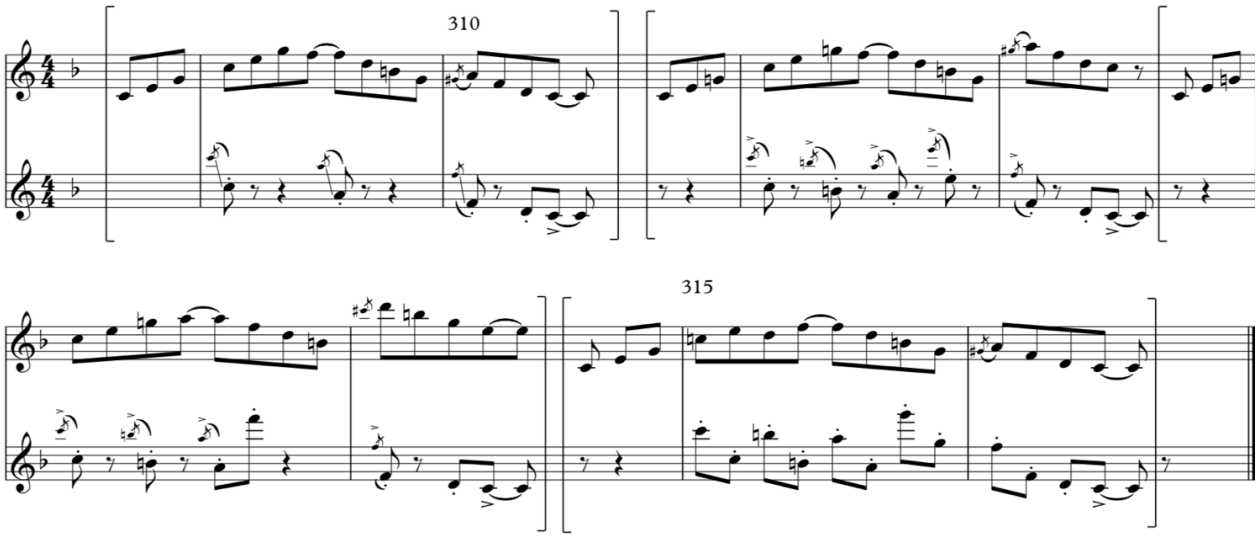
The syncopated pattern highlighted by the melody should challenge the bass accompaniment of steady quarter notes. To better accentuate the Brazilian character, the cellos should slightly emphasize beats one and three throughout the theme (mm. 309 – 316). This suggests a two-four meter (or a cut time) feel, which intensifies the syncopated anticipations in the melody. In other words, the cello should play with eighth note groupings of 4 + 4, while the melody plays groupings of 3 + 3 + 2. See Example 4.17.



Example 4.17. Copland, Clarinet Concerto, mm. 309–312, Theme C with groupings

The added stresses should not abandon Copland's *lightly* indication, which can be achieved through the use of a shorter articulation combined with a sense of forward motion.

The main melody is slightly varied each time it is repeated. It is the same case with the countermelody in the violins, which similarly to a typical improvised counterpoint of a *choro*, dialogues with the main melody and increments the rhythmic texture. These slight variations that occur in each repetition of the melody and countermelody better represent a Brazilian practice if they are approached with a playful character, as if the performer is spontaneously improvising each variation. See Example 4.18.



Example 4.18. Copland, Clarinet Concerto, mm. 309–316, Theme C with variations bracketed

Theme C presents more Brazilian characteristics than the other two themes. Its melodic contour has a syncopated feel starting with a three-note pick-up gesture, and the presence of a countermelody resembles especially the *choro* and *frevo* styles. Both styles generally have countermelodies to dialogue with the main melody. In the *frevos*, these lines happen between woodwinds and brass in exciting arrangements that are considered part of a whole composition of a *frevo*. In the *choros*, countermelodies are constantly present in the seven-string guitar lines, which are improvised by the musicians.

Referring back to Copland's quote "a phrase from a currently popular Brazilian tune, heard by me in Rio, became imbedded in the secondary material in F major,"[32] and considering that both Theme B and Theme C are distinct melodies present in a larger section in F major of the second movement, one of these two themes must have been heard by Copland in Brazil. Certainly Maxey had his reasons to believe Theme B is the Brazilian tune that Copland heard in Rio, for it's the only one that is truly in F major. However, Theme B marks the start of the F major section. It is the main melody of the section and is considerably longer than Theme C, which (discounting repetitions) lasts only two measures. I argue that Theme B is what Copland called the secondary material in F major and Theme C is a phrase *imbedded* within this section, concluding that Theme C the phrase from a Brazilian tune heard by Copland. Again, besides Benny Goodman's statement that Theme A is of Brazilian origin, there is no further evidence that supports this statement, and the theme certainly does not fit in Copland's description of the Brazilian material he incorporated. Perhaps Yeo was right to suggest that there is more than just one Brazilian tune throughout the second movement. Regardless of the real origin of the three themes investigated, the interpretational insight provided assists in bringing out a Brazilian character to the themes, and consequently a fresh perspective of the second movement.

Cadenza

The overall form of the *Clarinet Concerto* is: first movement (slowly and expressively), cadenza (freely), and second movement (rather fast). The piece is through-composed with no breaks between the movements, and the cadenza is written in a quasi-improvisational style. It connects the two movements by presenting fragments of the themes from the second movement,

[32] Copland, "Concerto for Clarinet and String Orchestra with Harp and Piano," 262.

including the Brazilian themes discussed above, which makes the cadenza an appropriate section to showcase the Brazilian influence derived from the themes.

Again, the Brazilian rhythms are hidden in jazz notation. Copland states that the cadenza and the second movement are written in the jazz idiom.[33] Certainly the rhythms featured in the cadenza can be attributed to the jazz idiom, but as discussed previously, due to rhythmic similarities in the music of both Americas, these same rhythms are found in the music of Brazil. The same can be said for the quasi-improvisatory style that the cadenza is written in, where the clarinet acrobatically features rhapsodic variations based on the themes of the second movement.

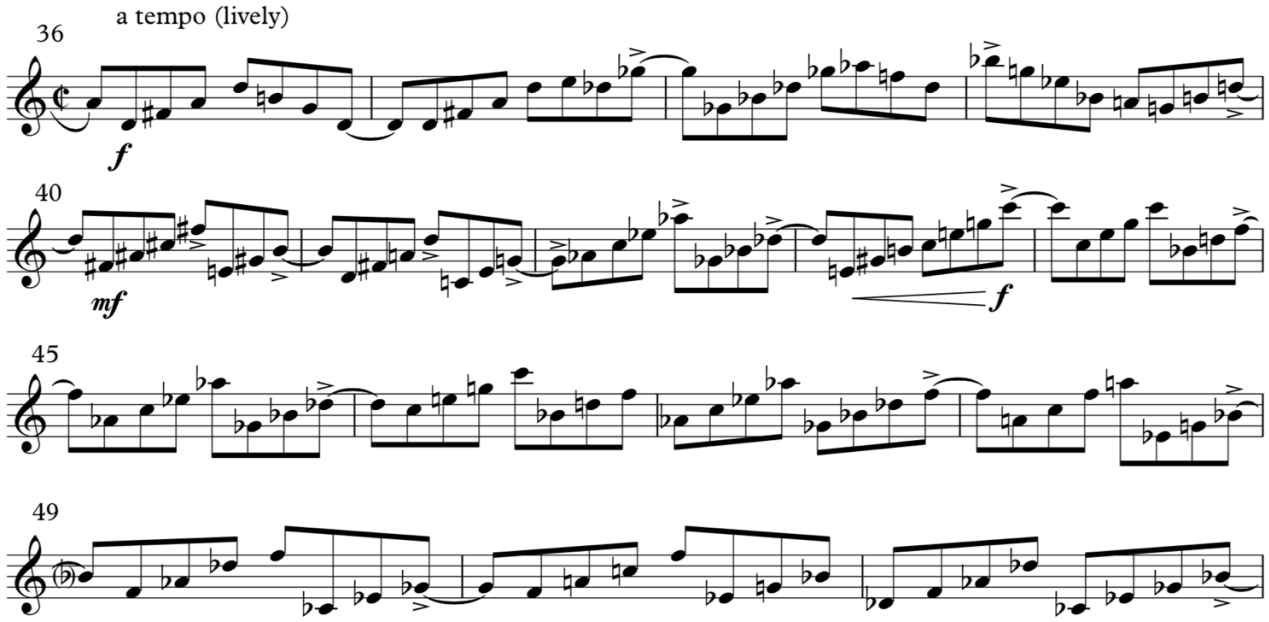
The relentless repetition of the same rhythm in broken major arpeggios present in the cadenza provoked reactions by critics that called the cadenza a "charming joke" consisting of "an arpeggiated exercise in broken scales and chords."[34] However, significant musical interest in the cadenza comes from the rhythms. For that reason, the cadenza has been compared to Benny Goodman's improvisations accompanied only by the drummer of his first band, Gene Krupa.[35] One might say that Goodman's improvisations (or any jazz improvisation for that matter) also consist of broken scales and chords if it weren't for the rhythmic inventiveness of the style. Whether or not Copland had in mind the imaginary sound of Gene Krupa's drum set in the background, one can only communicate the popular music (jazz or Brazilian) aspect of the cadenza if he or she plays as if accompanied by a traditional percussion line. Krupa's drumming however can easily trigger a need to swing in a "Sing, Sing, Sing" fashion. To bring a Brazilian perspective to this section, the imaginary accompaniment can be of a *pandeiro*. Clarinetist José French-Ballester has already suggested feeling a *pandeiro* background while playing the

[33] Copland and Perlis, *Copland: Since 1943*, 93.
[34] Virgil Thomson, quoted in Smith, *Aaron Copland, His Work and Contribution to American Music*, 536.
[35] Reed David, "Jazz Influence in Two Concertos by Aaron Copland" (MA diss., University of Kentucky, 2004), 43-44.

cadenza, stating that this is what keeps him flowing during such a technically challenging section. In a video produced by Backun Musical Services, he states:

> …To me, that's the way that keeps me flowing in a concert. When I'm nervous, when I'm insecure if I'm going to play this cadenza well or not, I just think about Brazil, and that rhythm, and I have such an incredible time playing this cadenza.[36]

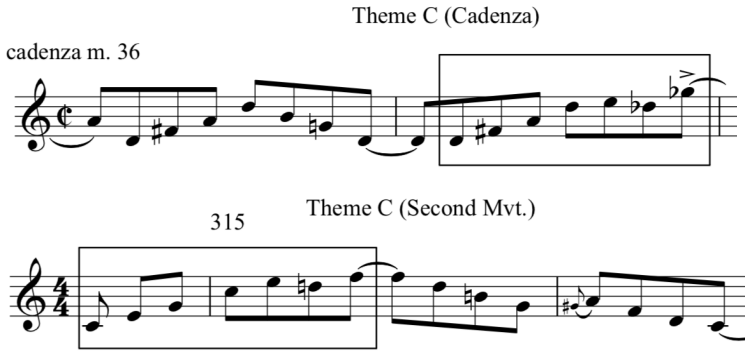
The presence of repeated eighth note patterns outlines simple broken arpeggios, and the indication *a tempo (lively)* suggests the need of a steady pulse. See Example 4.19.



Example 4.19. Copland, Clarinet Concerto, mm. 36–51 of the cadenza

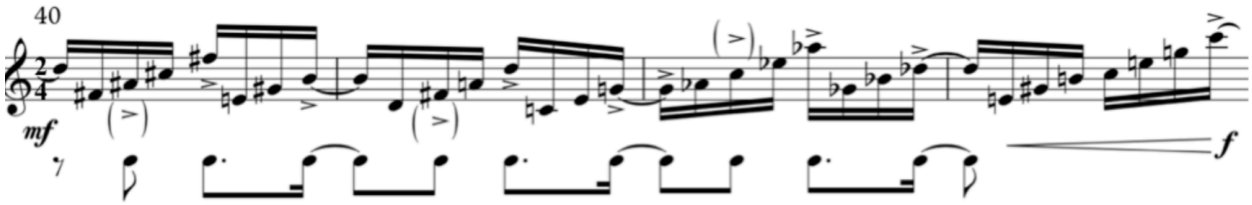
The melodic contour and rhythmic pattern of the first couple of measures of this *lively* section (Example 4.19) suggests the Brazilian Theme C displaced by one full beat (Example 4.20).

[36] "The Copland Cadenza with Jose Franch-Ballester," video clip uploaded by Backun Musical Services, May 24, 2012, YouTube—Broadcast Yourself, accessed January 18, 2015, https://www.youtube.com/watch?v=3iTfmxzbHUE.



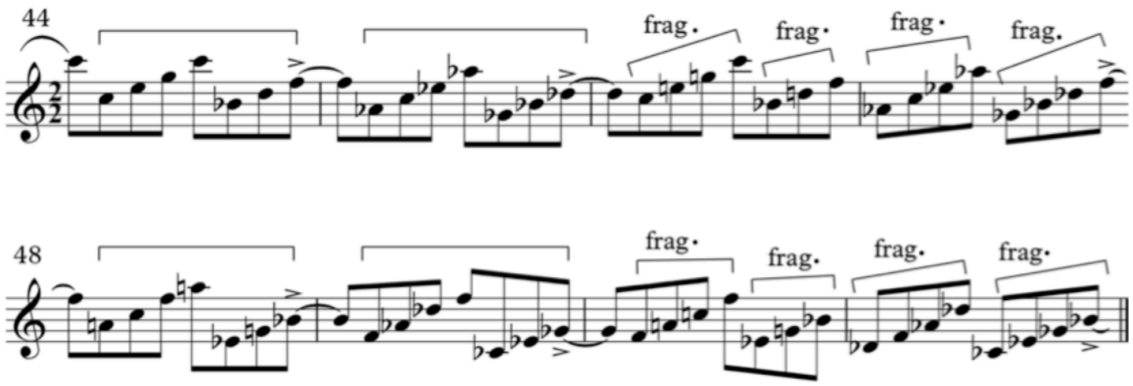
Example 4.20. Theme C motive shown in the cadenza (m.36-37), compared to its occurrence in the second movement (m.315-316)

For this reason, playing with a *pandeiro* background feel highlights the Brazilian essence of the theme on which this section is based. Again, transforming the jazz metric notation of four-four (or cut time) into a two-four meter visually reveals a Brazilian essence. The irregular grouping of 3 + 3 + 2 ( ) should be highlighted by adding stress, just as it was discussed in Theme C. See Example 4.21 for this section in two-four meter and with the suggested grouping from Theme C.



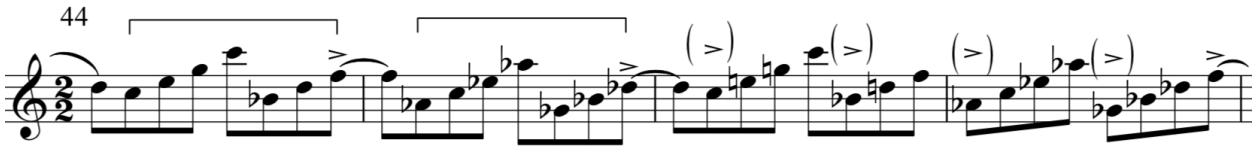
Example 4.21. Copland, Clarinet Concerto, mm. 40–43 of the cadenza, re-notated and with background rhythm

In the cadenza m. 44, a four-measure phrase with broken major arpeggios in different inversions starts. The phrase is repeated twice in a different transposition. The rhythmic pattern that is established in the first two measures is broken by an eighth note displacement that transforms the melodic material into fragments (Example 4.22).



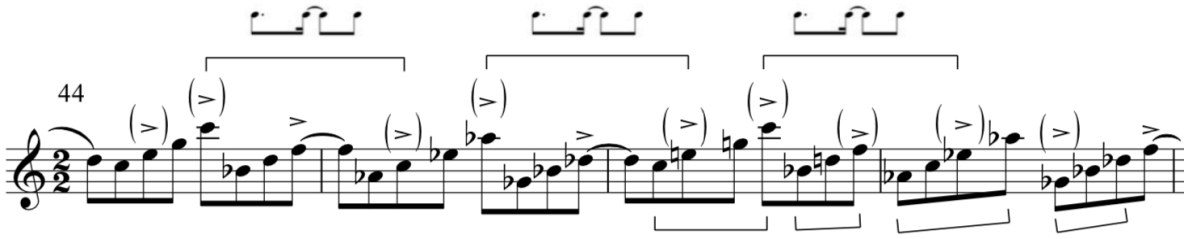
Example 4.22. Copland, Clarinet Concerto, mm. 44–51 of the cadenza

A natural tendency is to emphasize the displacement of the fragments by adding stress to the first note of each fragment (see Example 4.23a).



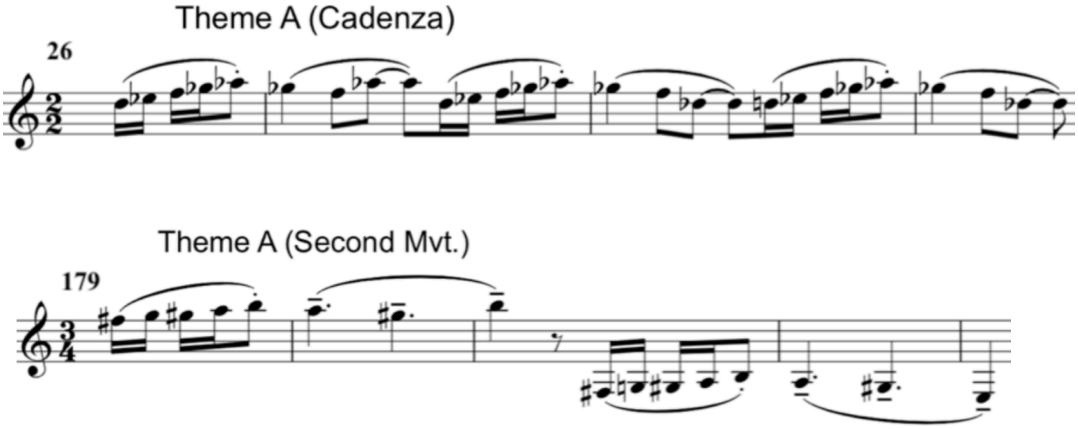
Example 4.23a. Copland, Clarinet Concerto, mm. 46–47 of the cadenza, accentuation following fragment groupings

However, even though this interpretation may communicate the interest of rhythmic displacement, because of the lack of a basic rhythm accompaniment, it tends to lose the rhythmic flow established in the previous two measures and the syncopated character can be lost to the listener. A more intense feeling of syncopation is created by continuing to add stresses that highlight the rhythm  . This way, the background rhythm stays intact and the melodic fragments written will naturally take care of the displacement. (See Example 4.23b).



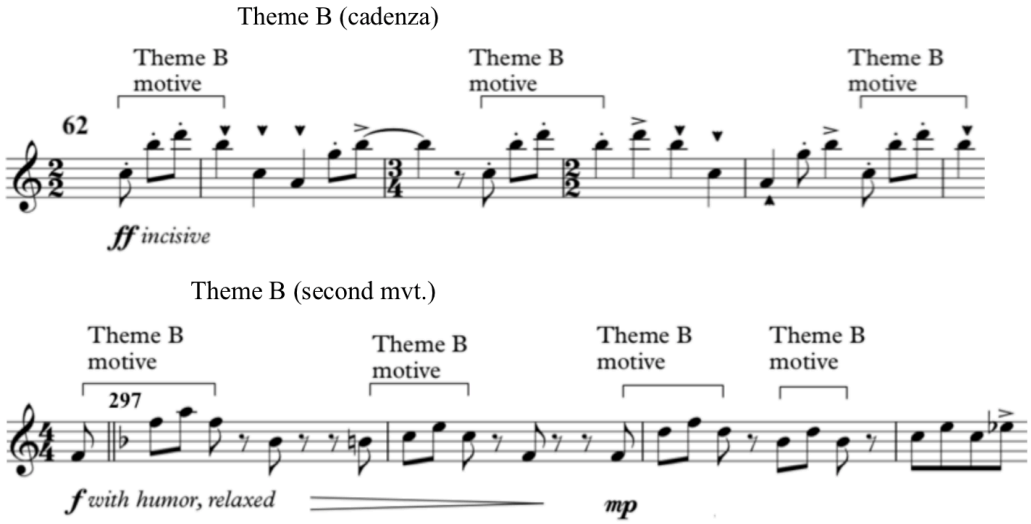
Example 4.23b. Copland, Clarinet Concerto, mm. 44–47 of the cadenza, accentuation following background rhythm

Theme A is briefly presented in mm. 26 – 29 of the cadenza. As discussed previously, this presentation foreshadows its occurrence in the second movement. This is an explicit citation of Theme A, with only minor differences from its version in the second movement (see Example 4.24).



Example 4.24. Theme A in the Cadenza (mm.26 – 29) and in the second movement (mm. 179 – 182)

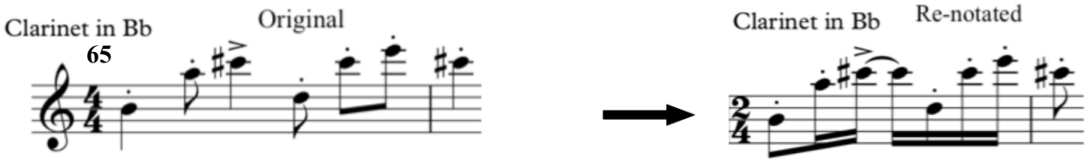
On the other hand, Theme B is hardly recognizable in the cadenza. Only a gesture that occurs three times throughout mm. 62 – 66 of the cadenza suggests the rhythm and melodic contour of the theme. The intervals are not the same, but the melodic gesture is similar, particularly the eighth notes that move a third up and return (see Example 4.25).



Example 4.25. Theme B material in the Cadenza, and in the second movement

Even though the start of the cadenza is marked 'freely,' Copland does give specific directions such as 'twice as fast,' 'hold back,' 'more deliberate,' 'and somewhat slower.' Within these changes of characters and tempos throughout the cadenza, there are the sections that require a steady beat such as 'twice as fast, lively' in m. 12 of the cadenza, and later 'a tempo, lively' in m. 36. It is in these sections that a Brazilian character should be brought out, especially because the melodic material derives from the Brazilian Theme C.

A re-notated version of the cadenza, with indications of Brazilian rhythmic nuances, is found in the appendix. The two-four meter is applied in the sections that require rhythmic flow, and the rhythms that Copland originally notated as superimposition of meters, I have re-written as tied syncopations (as it is found most often in *frevo*, samba, and *choro* notations). See example 4.26.



Example 4.26. Copland, Clarinet Concerto, m.65 of the cadenza. Original and re-notated rhythm

I believe that an interpretation of the cadenza that follows this re-notated version will carry more of a Brazilian essence than the original version.

Final Thoughts

The difficulty in distinguishing Brazilian elements from jazz elements, especially the syncopated rhythms, is perhaps a reason why most teachers, performers, and scholars have overlooked the South American influence in Copland's *Clarinet Concerto*. Except for the Brazilian themes identified by Goodman, Smith, and Maxey, there has been no further discussion of the Brazilian music and how its presence may affect interpretations of the piece. I have relied mostly on indications of rhythmic inflections, as I believe the rhythmic element separates a classical musician from a popular musician. In Copland's article "Musical Imagination in the Americas," he mentions that musicians from both the Americas are gifted with a "conception of rhythm not as mental exercise but as something basic of the body's rhythmic impulse."[37] He later adds "it is only necessary to hear a well-trained European musician performing American [both North or Latin American] rhythms to perceive the difference in rhythmic conceptions."[38] However, considering the dominance of European traditions in conservatories throughout the Americas, classical musicians from the Americas are mostly trained to prioritize European repertoire and to cultivate their musical ways. Thus, an American conception of rhythm, as Copland calls it, is only developed in the musicians who are experienced in popular music from the Americas, and not merely in those who were born American.

Emphasizing irregular groupings and cross-accents against a regular basic rhythm allows for an interpretation that highlights Brazilian music in a convincing manner. The problem is that

[37] Copland, "Musical Imagination in the Americas (1952)," 74.
[38] Ibid., 76.

the similarities between jazz and Brazilian rhythms, particularly in a *Clarinet Concerto* written for Benny Goodman, most often lead to a jazz approach of swung eighth notes. Therefore, I have explored re-notational possibilities to ensure a Latin rhythmic approach instead of an American jazz one. As it was shown in many of the examples, the re-notation of meter revealed many typical Brazilian rhythms that were hidden in the original metric notation.

CHAPTER 5

CONCLUSION

The purpose of this study was to explore influences of Brazilian music in Aaron Copland's *Clarinet Concerto* and to invite performers and teachers to consider these influences by discussing interpretation possibilities that emphasize the Brazilian elements present in the piece. By exploring typical Brazilian styles that Copland was exposed to while in Brazil, it was possible to obtain an arsenal of traditional performance practices from each style that now serve to highlight the Brazilian elements in the *Clarinet Concerto*. As most clarinetists have mainly chosen to bring out the jazz aspects of the work, this study brings a fresh perspective to the piece.

The investigation of Copland's time in Brazil, from Chapter 2, showed that he had significant exposure to local popular music. Based on the composer's correspondences and reports, three Brazilian styles seem to have had an impact on the composer: *frevo*, samba, and *choro*. I discussed these three styles in Chapter 3, aiming to provide an overview of each one and demonstrate the performance traditions for an authentic interpretation of each. When classical composers incorporate these styles in a concert piece they often provide performers with indications of articulation, dynamics, and nuance markings, to facilitate an authentic interpretation. This was seen in the music of Brazilian composers Heitor Villa-Lobos and Camargo Guarnieri.

Although each of the styles has certain unique characteristics, all three contain primarily syncopated rhythms, and have irregular groupings against a regular basic rhythm which creates a

sense of polyrhythmic or metric superimposition. This rhythmic characteristic is also an important element of the jazz style, and particularly what most interested Copland when incorporating jazz into his compositions. Due to this similarity between Brazilian music and jazz, there has been a difficulty in distinguishing the Brazilian elements in the score of the *Clarinet Concerto*. This problem was solved through transforming the rhythms from a jazz fashion of four-four meter (or cut time) to a two-four meter, the common metric notation for *frevos*, sambas, and *choros*. This kind of re-notation revealed many Brazilian rhythms in the second movement of the piece and the cadenza, where the Brazilian themes (or fragments of the Brazilian themes) occur.

When investigating the Brazilian-ness of each theme, and comparing them with traditional Brazilian tunes, it was possible to observe that both share elements of metric superimposition (due to syncopations against the basic rhythm), similar melodic gestures (such as the three-note pickup), and a spontaneous character of the melodies. Most of the performance suggestions to emphasize this Brazilian-ness were of rhythmic nature, that is, adding stress to certain notes in order to bring out elements of rhythmic irregularity, which implies a syncopated background rhythm, an essential element of *frevo*, samba, and *choro*. Since the cadenza foreshadows the Brazilian tunes, and presents the same rhythmic character of the second movement, it was included as a section where the Brazilian interpretation fits. The re-notated version of the cadenza, found in the Appendix, facilitates an interpretation that carries more of a Brazilian character.

Since Copland states that the second movement is written "in the jazz idiom,"[1] many interpretations, especially by classical clarinetists, appeal to abundant use of pitch bends,

[1] Copland and Perlis, *Copland: Since 1943*, 93.

excessive vibrato, glissandos, extra ornamentation[2], and swinging the eighth notes. Usually these interpretations are justified by the fact that the piece was written for Benny Goodman (a jazz clarinetist), and that Copland has been known to incorporate jazz in his works.[3] What is interesting is that very few to none of these "stereotyped" jazz-informed nuances are found in Goodman's recording with Copland conducting.[4] Yet, Copland stated that classical players are better at interpreting the first movement (which the composer described as languid song), while jazz players are better at playing the second movement (described as stark, severe, and jazzy). The composer explained:

> "The great problem with the *Concerto*, I think, is that the fellows who play the first part very well, can't always handle the jazz part, and vice versa. The fellows who are very good at jazz, sometimes the tone is hard and not quite as listless as the first part. That's the main problem with it. It is rare to find a clarinetist who can equally do both parts equally well."[5]

Since Goodman, the King of Swing, did not rely on stereotyped jazz nuances in his interpretation of the *Concerto*, we can conclude that a clarinetist with *experience* in the jazz style can play the second movement well. Beyond the use of stereotypical musical ideas associated with jazz, it is vital for performers to immerse themselves in the whole genre behind a given piece. My hope is that this study will encourage performers to explore the underlying genres at their root, expanding their musical vocabulary and becoming more versatile players, the type of player Copland thought was "rare to find."

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[2] Such as mordents, trills, and grace notes that are not indicated by the composer.
[3] Although, as previously discussed, Goodman did not choose to commission a piece by Copland because of the composer's association with jazz, but simply for his reputation as an American composer (see Copland and Perlis, *Copland: Since 1943*, 94).
[4] Out of two recordings of the *Clarinet Concerto* that Copland and Goodman made together, their favorite is the later one (see Copland and Perlis, *Copland: Since 1943*, 96) performed with the Columbia Symphony Orchestra (CBS, 1986).
[5] Copland, quoted in Del Rosso, "A Study of Selected Solo Clarinet Literature of Four American Composers as Basis for Performance and Teaching," 51-52.

The fusion of styles from both North and South America is an essential character of the *Clarinet Concerto*, but to truly embrace the South American influences it is necessary to look into the music of those countries and understand how to communicate these influences in a performance of the piece. Elizabeth B. Crist said, "Copland looked south for inspiration and found a new ideal of American-ness",[6] and I believe that performers who can also "look south" for inspiration have a better chance in communicating Copland's own efforts to unite the Americas.

[6] Elizabeth B. Crist, *Music For The Common Man* (New York: Oxford University Press, 2005), 69.

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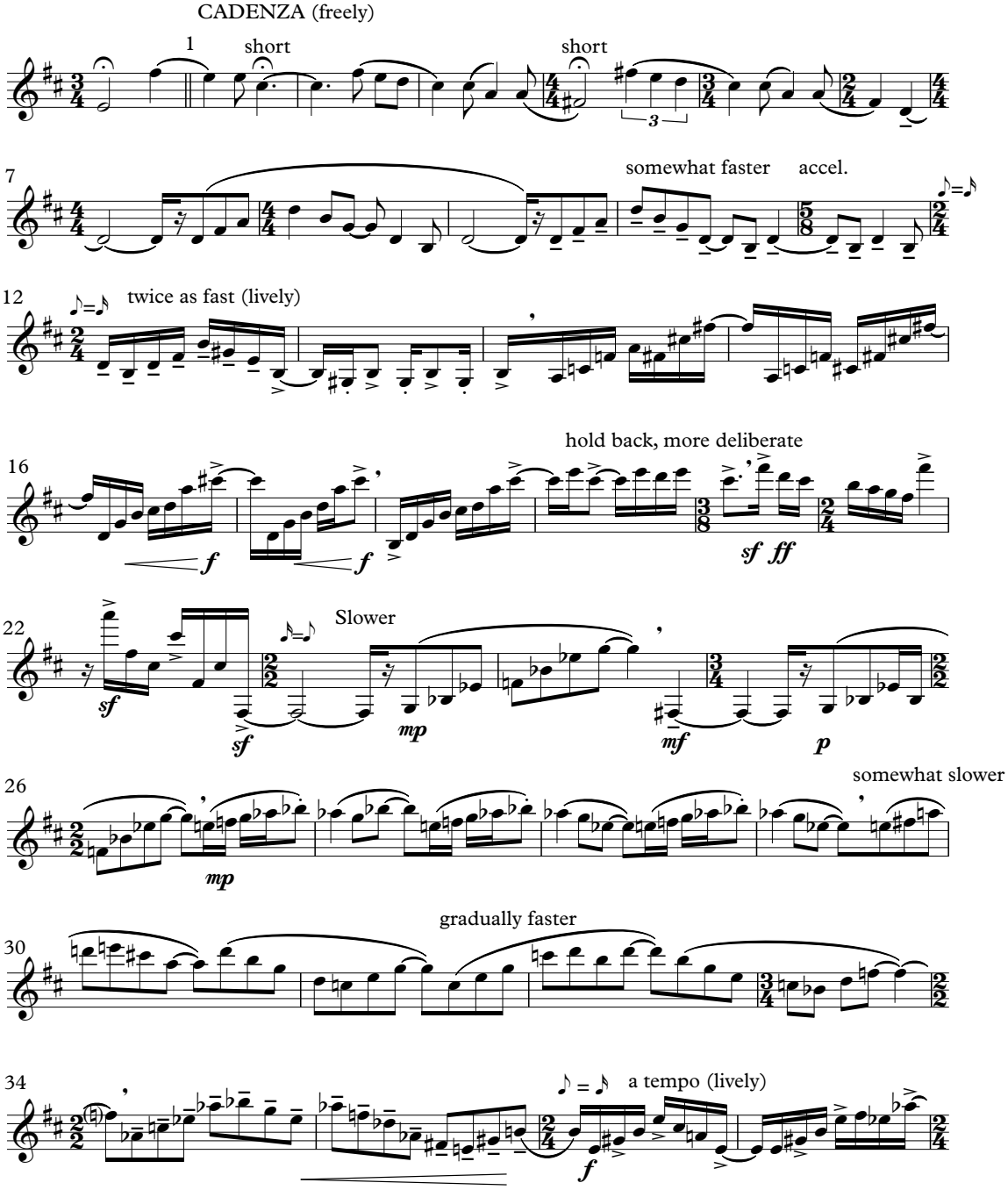
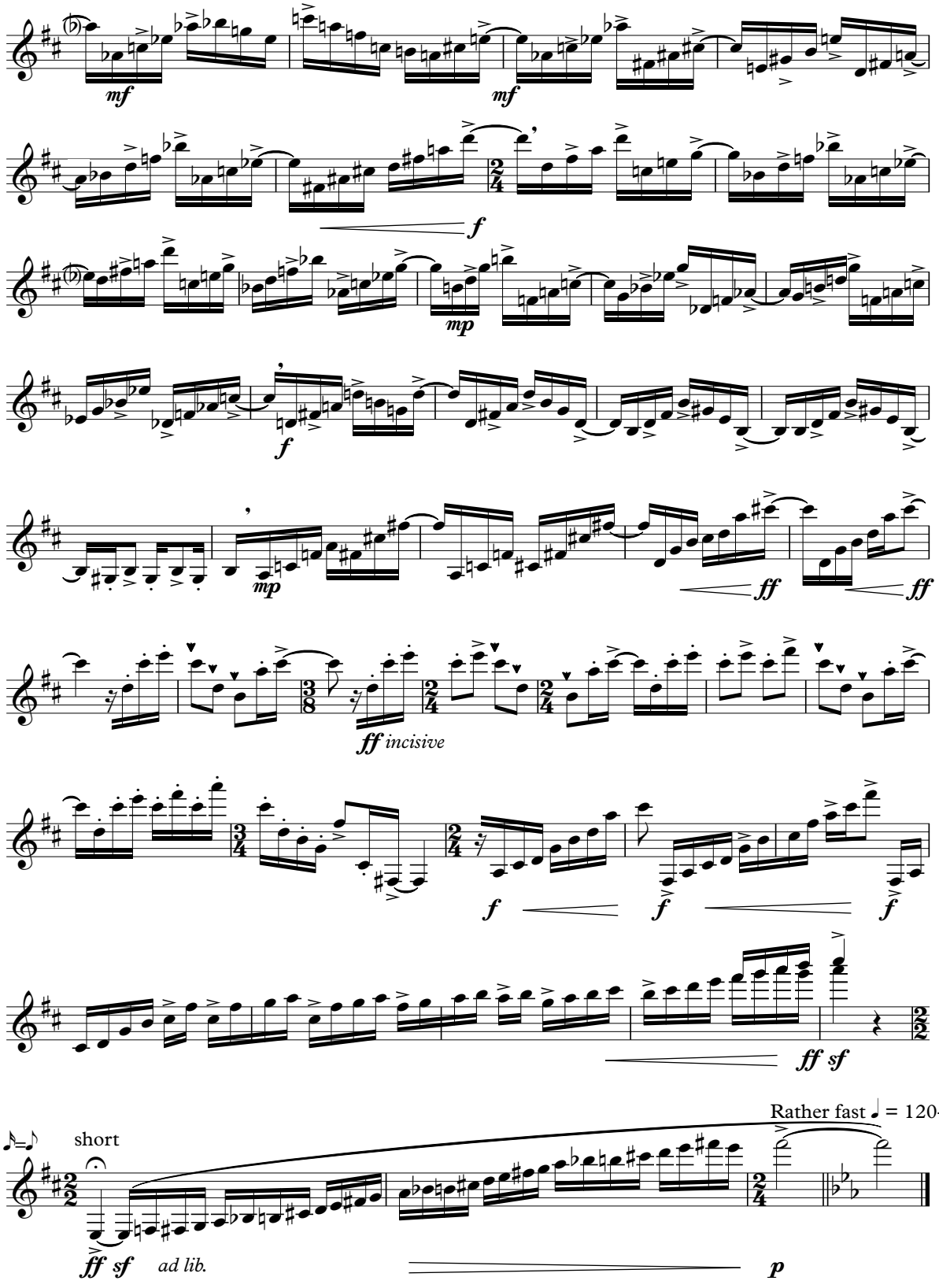
Re-notation of the Cadenza from Copland's Clarinet Concerto

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