

## MPB

Brazilian Popular Music

### João Bosco

May 17-20 Blue Note

CD Release + Interview

PG. 12

THE AFRICAN MUSICAL INFLUENCE  
IN BRAZILIAN MUSIC

200 YEARS OF SLAVERY  
ABOLISHED ON MAY 13, 1888

INTERVIEWS  
MARCOS VALLE  
CLARICE ASSAD

BRAZILIAN  
PERCUSSION II  
ROGÉRIO BOCCATO  
CAITO MARCONDES  
NIDO PEDROSA

Photo by Flora Pimentel

## 10 MOST INFLUENTIAL Black Male Brazilian Musicians



table of  
**CONTENTS**

News | Events |

**EDITOR'S NOTE & EDITORIAL TEAM**

PG 4 - 5

**ADVERTISING KIT**

**ADVERTISE YOUR BUSINESS AT BOSSA MAGAZINE**

PG 7

**EVENT LIST**

PG 8

**POET'S ROOM**

PG 10

**MPB - BRAZILIAN POPULAR MUSIC**

PG 11

**JOÃO BOSCO - INTERVIEW**

PG 12 & 13

**MARCOS VALLE - INTERVIEW**

PG 14 & 15

**LEI ÁUREA (GOLDEN LAW)  
THE HISTORY OF SLAVERY IN BRAZIL  
AFRICAN INFLUENCE ON BRAZILIAN MUSIC**

PG 22-23

**10 MOST INFLUENTIAL BLACK MALE  
BRAZILIAN MUSICIANS**

PG 22-42

**CLARICE ASSAD - INTERVIEW**

PG 44-45



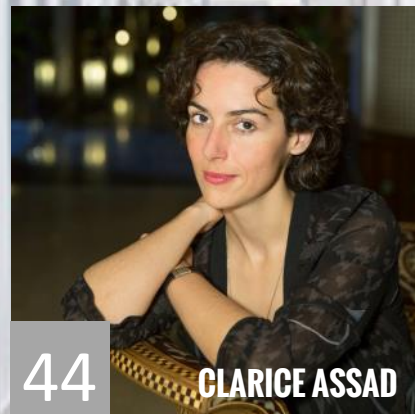
12

JOÃO BOSCO



14

MARCOS VALLE



44

CLARICE ASSAD

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# Performances | Culture | Education

**BRAZILIAN PERCUSSION II—INTERVIEWS**

**ROGERIO BOCCATO- PG 46-47**

**NIDO PEDROSA - PG 48-49**

**CAITO MARCONDES -PG 50-51**

**ZERO - DRUM UP - PG 52-53**

-----PG 46-53-----

**MR ODERY - CUSTOMIZED DRUM SETS**

----- PG 54 -----

**BRAZILIAN MUSIC IN NEW YORK**

----- PG 55 -----

**LAILA GARRON - FILM—INTERVIEW**

----- PG 56-57 -----

**AND+BODY=ESCAPE - ART EXHIBITION**

----- PG 58 -----

**SERGIO CAMARGO—ART EXHIBITION**

----- PG 59 -----



**46** **ROGERIO BOCCATO**



**48** **NIDO PEDROSA**



**50** **CAITO MARCONDES**

Background photo: Ouro Preto-Minas Gerais

**Editor In Chief Madalena Sousa**  
**info@bossamagazine.com**

# Editor's Note



In celebration of the 200 years of Abolition in Brazil, Bossa Magazine's May edition will be talking about the African Musical influence on Brazilian Music. Brazilian music owes a great debt of gratitude to the African influence over Brazilian culture, because it was through this connection that Brazilian music became so rich in its variety of rhythms and styles.

The legacy left by the African slaves enriched Brazilian music culture in countless ways. For example, the presence of African percussion is embedded into several Brazilian rhythms, such as Samba. Many consecrated black artists came from slave families, such as the seminal Brazilian musician Pixinguinha.

Today we will feature the ten most influential black artists in Brazilian music, per Bossa Magazine. This is a small number, in the face of so much talent.

Two of the greatest Brazilian musicians will be performing in New York this May, João Bosco and Marcos Valle. See the interviews with these two Icons of Brazilian music and many other interviews with several talented musicians like Clarice Assad.

See also the story of Mr. Odery, a toolmaker who created his own handmade & customized set of drums in his backyard. Odery did not know anything about music, but he had the assistance of his two aspiring musician sons, who wanted to learn how to play the drums and guitar. Today Odery exports drums to the whole world.

Also, this month we will feature "Part II" of the Brazilian Percussion series, with Rogerio Boccato, Caito Marcondes and Nido Pedrosa, just a few Drummers and Percussionists who are proudly disseminating Brazilian Jazz both in New York City and around the world, along with their stories.

Bossa Magazine appreciates the participation of new contributors who have brought their histories to this edition, and the people who are helping behind the scenes. A special thanks to all of them!

If you wish to become a contributor, please send an email to: [info@bossamagazine.com](mailto:info@bossamagazine.com).

I hope you enjoy the May edition and help support Bossa Magazine fulfill its mission.

Thank you all for your support!

*Madalena Souza*

Brazilian Music Foundation  
Founder/President/CEO  
Bossa Magazine  
Founder/Editor In Chief

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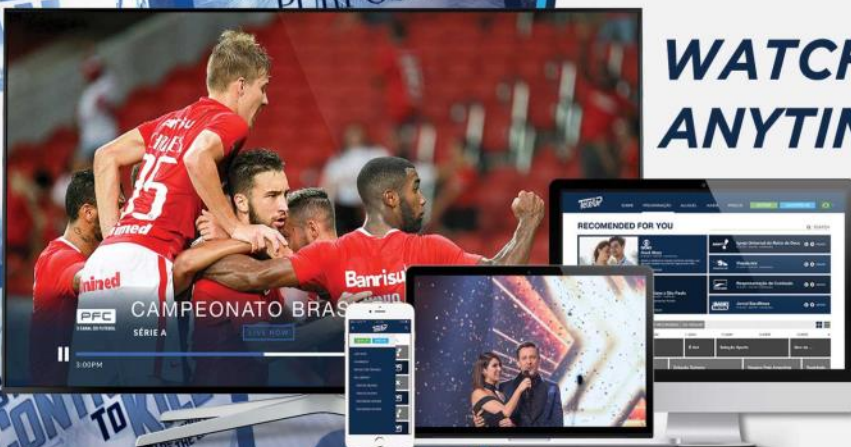
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## Specifications

Deadline—15th of the month prior.

Preferred art work—Press ready .pdf format - for price kit please contact: [info@bossamagazine.com](mailto:info@bossamagazine.com)



# EVENT LIST- MAY/JUNE - 2018

MUSIC	
MAY 10	Brazil Jazz Ensemble plays Hermeto Pascoal 5:00 PM @ New School Performing Arts
May 12	Zabelê 7 PM - Joe's Pub - <a href="#">Tickets</a>
MAY 17-20	Joao Bosco 8 & 10:30 PM @ Blue Note - <a href="#">Tickets</a>
MAY 25&26	Duduka da Fonseca & Brazilian Express 8 & 10:00 PM @ Jazz at Kitano - <a href="#">Tickets</a>
MAY 29 - JUNE 2	BossaBrasil: Marcos Valle, Paula & Jaques Morelenbaum 8:30 and 11:00 PM @ Birdland - <a href="#">Tickets</a>
ART	
MAY 5 - JUNE 16	Sergio Camargo - First US Solo Exhibition Opening: May 4 @ 6:00 - 8:00 PM - @ Sean Kelly - <a href="#">Site</a>
FILM	
MAY 8 - 11	Indie Film Fest: "Tuna, Farofa & Spagetti" + short films Multiple Screenings - @ Producers Club - <a href="#">Site</a>
MAY 11 - JUNE 1	Land+Body - Escape, featuring 15 emerging Brazilian artists Opening: May 11 @ 6:00 - 8:00 PM
MAY 12 - 25	Retrospective: The Films of Joaquim Pedro de Andrade - Multiple Screenings @ International House Philadelphia (Philadelphia) - <a href="#">Site</a>
EDUCATION	
MAY 11	Workshop- Katia Gerlach (Brazil) /Allison Plamondon (Canada) 7:00 PM @ Performing Arts Library (Lincoln Center) - <a href="#">Site</a>



# Zabelê

Joe's Pub

**May 12**

Doors at 6PM  
Show at 7 Pm

Zabelê is the daughter from two of the biggest names of our Brazilian Popular Music scene: the couple Baby do Brazil and Pepeu Gomes, the main artists from the libertarian and revolutionary group Novos Baianos, from the 1970s, and one of the most impressive of our music.

Brazilian singer Zabelê releases her first album, self-entitled. In this new album she detaches herself from the influence of previous works to explore a new Zabelê: everything changed, from the timbre to the voice, causing her to discover a new particular sonority, alongside her natural influences.

"The first time I listened to Zabele's CD I was concentrated, tuned to her voice, to the songs, lyrics, arrangements, the band...The second time (I listened again right afterwards) I got into the party from head to toe. What a good thing to listen to and to like, effortlessly. Zabelê has a delicious timbre and sway." - Marcos Valle

**Tickets**

# Happy Mother's Day

The Poet's Room was created for those who love poetry and lyrics. You can share your writing by sending an email to: [info@bossamagazine.com](mailto:info@bossamagazine.com)

The idea is to encourage the rise and awareness of new compositions.

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Your composition will be published at Bossa Magazine, and it should be Copyright Protected.

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<http://www.asuos.net/mother-my-sweet-love/>

## Mother My Sweet Love

Lyrics by—Madalena Sousa

Hold me now, embrace me, as you used to

Tell me everything is goanna be all right

To calm me down, to comfort me

To bring me peace of mind

I feel your heart

Your energy

You were my secure land

My water in the desert

You brought me light in the darkest night

Mother, mother

You are my sweet love

Mother, mother

Mother, mother

Hold me now, embrace me, as you used to

Tell me everything is goanna be all right

To calm me down, to comfort me

To bring me peace of mind

I feel your heart

Your energy

You were my secure land

My water in the desert

You brought me light in the darkest night

Mother, mother

Mother, mother

Mother, mother

Mother, mother

You are my sweet love

Mother, mother

Mother, mother

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## MPB

# Brazilian Popular Music

**M**úsica Popular Brasileira (Brazilian pop music) or MPB is a trend in post-bossa nova urban popular music in Brazil that revisits typical Brazilian styles such as samba, samba-canção and baião and other Brazilian regional music, combining them with foreign influences, such as from jazz and rock.

This movement has produced and today is represented by many renowned Brazilian artists, such as João Bosco, Jorge Ben Jor, Novos Baianos, Chico Buarque, Dominguinhos, and many others whose individual styles generated their own trends within the genre. The term often also is used to describe any kind of music with Brazilian origins and "voice and guitar style" that arose in the late 1960s.

MPB, loosely understood as a "style", debuted in the mid-1960s, with the acronym being applied to types of non-electric music that emerged following the beginning, rise and evolution of bossa nova. MPB artists and audiences were largely connected to the intellectual and student population, causing later MPB to be known as "university music."

Like bossa nova, MPB was an attempt to produce a "national" Brazilian music that drew from traditional styles. MPB made a considerable impact in the 1960s, thanks largely to several televised music festivals. The beginning of MPB is often associated with Elis Regina's interpretation of Vinícius de Moraes and Edu Lobo's "Arrastão." In 1965, one month after celebrating her 20th birthday, Elis appeared on the nationally broadcast Festival de Música Popular Brasileira and performed the song. Elis recorded Arrastão and released the song as a single, which became the biggest selling single in Brazilian music history at that time and catapulted her to stardom. This brought MPB to a national Brazilian audience and many artists have since performed in the style over the years.

The earliest MPB borrowed elements of the bossa nova and often relied on thinly veiled criticism of social injustice and governmental repression, often based on progressive opposition to the political scene characterized by military dictatorship, concentration of land ownership, and imperialism.

A variation within MPB was the short-lived but influential artistic movement known as tropicália. Many of the albums on Rolling Stone Brazil's list of the 100 greatest Brazilian albums fall under this style.



# Up Close & Personal Interview with

*João Bosco*

By Madalena Sousa and fans

The singer, songwriter, and guitarist João Bosco returns to New York for another season with unprecedented songs. The singer is releasing a new album, after eight years, “Mano que Zoera” (Bro what a mess). In fact, the new work began to be known by the single where he is partnered with Francisco Bosco, inspired by the Bob Dylan style of storytelling, of which both are admirers. Born on July 13, 1946, in Ponte Nova, Minas Gerais, João Bosco de Freitas Mucci, better known as João Bosco, is a noted Brazilian singer-songwriter with a distinctive style as a guitarist. In the 1970’s he established his reputation in MPB (Brazilian pop music) alongside collaborator lyricist Aldir Blanc.

João Bosco moved to Rio de Janeiro when his songs were being recorded by Elis Regina and became a success. He soon became admired as a versatile vocalist and a dynamic performer. João Bosco has been noted for “his singular fusion of Arab culture, Afro-American music and Brazilian styles Bossa Nova,” influenced by American jazz. In the introduction to his three-volume Songbook, Almir Chediak observes, “Brilliant composer João Bosco’s melodic and harmonic constructions are among the most auspicious in Brazilian music.” Chapter Five of Masters of Contemporary Brazilian Song MPB 1965-1985 by Charles A. Perrone (U Texas P 1989) is dedicated to the work of Bosco and Blanc.

Photo by Flora Pimentel

**BOSSA MAGAZINE**

**Blue Note**

**5/17-20**

Shows

**8:00 & 10:30PM**

**TICKETS**

# João Bosco's Return to New York City

In an interview with Bossa Magazine, João Bosco talks about his professional career, his songwriting process, and the release of his new CD in New York City. This is the second consecutive year João Bosco performs in New York after eight years without an appearance.

Interview by Madalena Sousa and fans  
\*\*\*

**BM: When did you start writing/producing music and what were your first passions and musical influences?**

I think it is very difficult for me to specify the beginning because of the diversity of musical selection. That's what I heard on the streets, on the radio, at the dance clubs...

**BM: Did you finish the engineering course? How do you think your life would have been if you had followed the career of an engineer?**

I finished the Civil Engineering course because Vinicius de Moraes advised me to stay in Ouro Preto, where I met him. He thought the city would be good for me and my music, so I stayed until completing the course in 1972. That year Elis Regina had already recorded "Bala com Bala" (Bullet with Bullet, and I had already recorded "Agnus Sei" (Agnus Know) on the pocket disc of the newspaper "O Pasquim" on the "B" side and on the side "A" Tom Jobim recorded the unprecedented "Águas de Março" (March Waters). As for the possibility of being an engineer, I think that was just not meant to be.

**BM: The guitar in Brazil was marginalized in the early 20th century; however, it would become an object of desire, and a protagonist in the most varied musical styles. What do you think about that?**

The guitar is the soul of Brazilian music.

**BM: When did the guitar come to be part of your life?**

Was it always the guitar, or did you play another instrument? My older sister had bought a guitar. She played the piano very well, but she decided to have a guitar too. This guitar spent a good deal of time with me, and my sister noticed so she decided to give the guitar to me. Soon afterwards I got to know the album of the Caymmi "Canções Praieras" (Beach songs), recorded in 1955. I could not leave the guitar after that!

**BM: How many hours a day do you play guitar?**

Oh, I have no idea... I just know it's hard to stay away from it.

**BM: Can you put limits on your work hours or are you totally addicted to music?**

Music is my craft, the fruit of my addiction.

**BM: We can say that you live on music and music is your life. Is this statement 100% true in both forms of expression?**

I can only talk about the present, it is late night and very hot, I can't sleep anymore, because a song insists on appearing mysteriously in my head... does that answer the question?

**BM: What else are you interested in besides music?**

It's the music that makes me like things. It's for the music, through music, that I let life take me surfing the rocking waves, feel the motion of a rocking chair, the flow of time, the swing of the sea, and do not fall out ... music teaches to live

**CA: Clarice Assad-Pianist/Composer What do you think of the difficult cultural situation in Brazil, and how does this compromise future generations in the propagation and development of Brazilian Popular Music (MPB)?**

Hi Clarice, what a pleasure to know you're here. Well, there are a lot of nice people here working hard to show Brazil to Brazilians who do not know Brazil yet. I am preparing for when Brazil discovers Brazil. There's a lot of work to do but I believe in the brave Brazilian people.

**BM: What do you think of the new generation of new Brazilian musicians?**

In relation to instrumental musicians from the time I started, the instrumentalists of now are more technical and specific. The main point for me is to know how to get inside pages of a book and run away with the characters, then go inside a song and hear your soul singing...

**LL: Luiz Lima/Bus. Administrator: At the beginning of your career, Elis Regina was very important in promoting her work. How did the duo John Bosco/Aldir Blanc approach with Elis Regina happen?**

Hi Luiz, at the beginning, I met Vinicius. That was in 1967. He gave interviews to the newspapers of Rio de Janeiro talking about the musical talent of a young student from the city of Ouro Preto that he knew and with whom he would bet his chips on. In 1970 I met Aldir and we started working together with Vinicius, who was closely listening to our first song.

In 1972, I was spending a few days in Rio, invited by Vinicius and the painter Carlos Scliar when I received an invitation from Elis to go to Teatro da Praia where she was rehearsing a new show, to show some of my songs. That's where "Bala com Bala" began.

**VF: Vanessa Falabella-Singer/Composer: How was your composition process over the years and where does your inspiration come from to compose these days?**

Hi Vanessa. I'd say I'm more of an intuitive guy. Conceptualizing this process escapes my inspiration. But I realize when a song insinuates itself... I feel the temperature of my body changing.

**LS: Luiz Simas - Pianist/Singer/Composer: In the process of composing a song such as the song "Linha de Passe", what was done first? The song or the lyrics? Or were the music and lyrics made at the same time?**

Hi Luiz. In this composition I did the samba first then came Paulo Emilio and Aldir. But this is a samba that we could still be doing until today because it does not want to end... if you have the line the reel will keep

spinning.

**BM: How do you feel playing for an audience that doesn't understand the lyrics of your songs?**

Music is a set of meanings and sounds. The music, perhaps among all forms of artistic communication, is one that is understood in a more intuitive way. I did not speak any African or English language and already "understood" what the songs meant. Music has its own way of making itself understood. The lyrics in a song also contain music. When one understands the language is more a detail of going deeper in the music; however, you can understand it without that. It's a kind of love at first sight...

**BM: When you write a song, do you go back in time to rescue arrangements done by other musicians and adjust it, so it sounds more contemporary?**

This process, for me, is not defined that way. It is looser, less committed to this or that time. I value much more the temperature I feel in the body at these times.

**BM: How is your musical memory? Still keeping the new songs in memory or writing/recording now?**

I never recorded anything as a way of remembering. I think what's in memory is what's supposed to be...

**LL: Luiz Lima/Bus. Administrator: You received, last year, the "Award for Musical Excellence" of the Latin Grammy. How do you see, personally, your opus overall?**

Hi Luiz, it was very good to receive this award. Every award is a way of saying that people are attentive to what we are doing. But this award was very special because I received it along with Lalo Schiffrin, among others, of whom I've admired since the times I lived in Minas Gerais. It was also very good to receive the award from the hands of Cesar Camargo Mariano, of whom I have been friends for 45 years and I consider one of the great pianists/arrangers that I have known and worked with through the years.

**BM: Any new CD's being released on 2018? Tell us about it!**

We're launching "Mano Que Zuera" (Brother What a Mess). We will be playing some tunes from this record at the Blue Note. We are now in Portugal performing this show. We will play in Lisbon and Porto in the beautiful theatre called "Casa da Música". It could even be a solo record, but the participation of the instrumentalists helped expand the six strings of my instrument in a very creative way. It is a record that in the same line of what we have done so far but I feel that one takes another step in that same line.

**BM: You will be performing at the Blue Note in May. Will you be bringing something new? Who will be participating in the show with you?**

It's going to be a new show. Based on the new disk "Mano Que Zuera" (Brother What a Mess). The band will be, Ricardo Silveira, Kiko Freitas and Wirtti.

# BOSSA MAGAZINE

Up Close & Personal  
Interview With

*M*arcos *V*alle



**Birdland**  
5/29-6/2

Shows  
8:30 & 11PM

**TICKETS**

**M**arcos Valle was born in Rio de Janeiro in 1943, considered to be the renaissance man of Brazilian pop music, a singer, songwriter, and producer who straddled the country's music world from the early days of the bossa nova craze well into the fusion-soaked sound of '80s MPB.

He studied classical music as a child but listened to many different types of music, especially jazz. He has produced works in many musical styles, including bossa nova, samba, and fusions of rock, soul, jazz, and dance music with Brazilian styles.

The charismatic Composer, Keyboardist, Singer, has had a 50-year career, following in the footsteps of the Jobim/Lyra generation with over 500 songs to his credit composed and recorded by the greats Sarah Vaughan, Chicago, Dizzy Gillespie, Oscar Peterson, Ramsey Lewis, Dave Brubeck, Toots Thielemans, Jay Z, Kanye West and so many more. Some of his hits include "Summer Samba", "The Face I Love", and "Batucada" known around the world.

Marcos Valle toured the world many times with his band to sold-out audiences bringing his special brand of music combining bossa nova, mpb (brazilian pop music), and other Brazilian rhythms, including London's Barbican Hall, The Blue Note in Japan, Cirque D'Hiver in Paris. His "Songbook" consisting of 26 hits has recordings by top artists, Caetano Veloso, Maria Bethania, Chico Buarque, Eumir Deodato, and more. Some of the most recognizable songs are, "Samba de Verao" (So Nice-Summer Samba) – along with other hits such as "Deus Brasileiro" (Brazilian God), "Gente" (People), and "A Resposta" (The Answer).

Interview by Madalena Sousa & fans  
\*\*\*

**BM: When did you start writing/producing music and what were your first passions and musical influences?** Well, my influences started very early in my life, since I was four or five years old. My grandmother, Alice, was a classical pianist, and I listened to her composers of classical music. Her favorites were Bach, Beethoven and Brahms. But at the same time, I listened to the popular records that my father (who was a lawyer) bought. The Sambas, carnival marches, samba-canção (a slower version of samba), a little of everything. But what captivated me most was Baião of Luiz Gonzaga, and the songs of Dorival Caymmi. I studied piano and classical music from age six to 13. Then I learned how to play the accordion when I was 15, and then guitar. Although I partially studied the first year of law school at PUC, I knew that music was my destiny. I formed some bands, played at parties, TV shows, but it was in 1961 that I quit the University and started doing music professionally.

**BM:** Since its first composition, "Sonho de Maria" (Maria's Dream), which was included in the album "Advance" by the influential Tamba Trio in 1963, 55 years of a career has passed.

**When you look back and see the countless songs you've written and recorded discs, do you feel fully fulfilled, or do you think you still have a lot to produce?** I feel very happy and grateful for everything I've accomplished, but I always look at the present, what I'm doing now, and the new project of tomorrow.

**BM: You have wandered through the world of Brazilian music, recorded different rhythms and called the Brazilian people to enjoy the music of the root and its musical quality. Of all the songs that you have composed, which can you consider "a masterpiece"?** It would be a lack of modesty to sort some music of mine as a masterpiece. What I can say is that "Samba de Verao" (Summer Samba), which I did in 1965, was perhaps the most important because it became a world success, with countless recordings, and to this day is heavily recorded.

**BM:** "Samba de Verao" (Summer Samba) music of Marcos Valle and lyrics of his brother Paulo Sérgio Valle, became known worldwide, and was recorded more than 100 times by various music interpreters in the world, such as Johnny Mathis, Vikki Carr, Connie Francis, Andy Williams, Astrud Gilberto, Caetano Veloso, Bebel Gilberto, and many others. The song can be compared with the success of "Girl from Ipanema" by Vinicius de Moraes and Vinicius de Moraes.

**Do you remember the occasion that inspired you to write this song? What came first, the music or the lyrics? And lastly, which of the interpretations did you like the most?** I do not remember the exact situation in which I composed this melody. I only remember that one day I was showing it to Menescal on the piano or guitar in the Arpoador. I was surfing when Menescal showed up in his Beetle car with a guitar in the trunk, and I played the music to him. On hearing, he said: "This will be a success". There were no words yet. Then I asked my brother Paulo Sergio to write the lyrics. In fact, it broke out in Brazil, first instrumentally, and then, with lyrics. In the US too, first instrumentally and then with the lyrics of Norman Gimbel.

**VF: Vanessa Falabella/singer/Composer How was your composition process over the years and where does your inspiration come from to compose these days?** The various influences, from classical, samba, Baiao, marches, Frevo, toads, samba songs, jazz, black music, rock, pop, bossa nova, etc... it turned out to become Marcos Valle's style. Sometimes the melody and harmony guide me, sometimes the rhythm propels me, and sometimes one influence appears more than another. I compose by inspiration, but often try to provoke ideas, creating melodies away or near the piano or guitar. I'm still doing the same thing these days.

**BM: Let's talk a little bit about your composition process. How does a song usually develop-do you start first with external sounds, melody, chord progression or something else? Which instrument do you use to compose your songs?** Sometimes I compose when walking on the Recreio beach boardwalk where I live, far from any instrument. Other times, on the piano or guitar. Sometimes, pulled by a melody that comes to me, other times, by a rhythm that excites me.

**CA: Clarice Assad/Pianist/Singer/Composer What do you think of the difficult cultural situation in Brazil, and how does this compromise future generations in the propagation and development of Brazilian Popular music (MPB)?** The social situation of the country influences the cultural part because of social differences existence in Brazil -the size of the country, and the diversity of music to choose from the

north to south, east to west, creates a huge consumption of our music. The ideal would be that all these distinct creations were heard, especially by the new generations, so they can then choose their music from their own taste and choice. But the media insists more on one type of music, the one that is more commercial, which is a shame. But the Internet, on the other hand, provides the possibility for the interested party to hear what is not necessarily being repeated by the media.

**BM: Do you believe that Brazilian music captivated the world and can have a renaissance in the USA, such as Bossa Nova did in the 60's?** Brazilian music has never ceased to be considered one of the best in the world at any time, although always appreciated, respected and appreciated. In Europe and Japan, it has conquered a new generation, which includes DJ's, rappers, etc... In my case, also in the USA, rappers like Jay Z, Kanye West, Pusha T, and others, have recorded me. I believe that with more shows from Brazilian artists, the USA will see a good market option in Brazilian music.

**BM:What would be your tip for the new generation of Brazilian musicians?** Follow your intuition, believe what you do, take advantage of the Internet, which allows you to create an audience, even if small at first, without relying on recorders or media - make sure you try everything.

**BM: Any new projects? Cd?** I recorded a new CD with Edu Lobo and Dori Caymmi, which will be released in May by the Biscoito Fino. We're going to do some shows together. Menescal and I produced and arranged the new CD for Fernanda Takai, where we played and also participated singing in some songs. We will also do shows together. Another CD, which we recorded with Carlos Lyra, João Donato, and Menescal, will be released in September 2018, with some shows as well. And another CD, only with songs and lyrics, all original compositions, will be released in October 2018 on a tour in Europe, and then in Brazil. But before this tour, I will also do another tour in Europe, along with the Azymuth group. In May, a season in New York, at the Birdland.

**BM: How do you see the influence of jazz in Brazilian music and vice versa?** Jazz influenced Bossa Nova and then it was the inverse. These mutual influences are, in my view, beneficial, because they are two styles of music made with great quality and creativity. With that, the two of them always renew themselves.

**BM: To conclude, we will talk about your new show in New York, at Birdland, from May 29th to June 2nd. You will be bringing two great musicians, Paula and Jaques Morelenbaum. What can we expect from this show and what is your expectation?**

It will be a special show, different, because it brings the contribution of the talents of Paula and Jacks Morelenbaum along with my band. The sound of Jack's cello will bring a very beautiful flavor. Taking advantage of the 60 years of Bossa Nova, and the experience of Paula and Jaques with Jobim, we will do several songs from the maestro, but also my songs and the Repertoire of Paula. I'm very happy to prepare and star in

[More about Marcos Valle](#)

**MAY 13TH, 1888**

**SLAVERY WAS DECLARED**

**ABOLISHED**

**IN BRAZIL**

# Lei Áurea (Golden Law)

Manuscript of Lei Áurea - Brazilian National Archives

**Territorial extent:** Brazil

**Enacted by** General Assembly of the Empire of Brazil

**Date passed:** 12 May 1988

**Date enacted:** 13 May 1888

**Signed by:** Isabel, Princess Imperial of Brazil

**Introduced by:** Rodrigo Augusto da Silva



# NEW LAW SIGNED



## The History of Slavery in Brazil



Portrait of Johann Moritz Rugendas (1802-1858) depicting the inside of a slave ship

The Brazilian slave trade refers to the historic period of forced migration of Africans to Brazil, from the mid-16th to the mid-19th century. Africans, Portuguese, Dutch, English and Brazilians controlled a trade that involved the movement of more than 3,000,000 people, divided in four phases:

- Guinea Cycle (16th century).
- Angola Cycle (17th century): smuggled from the Congos, the Ovambo.
- Mina Cycle, today called the Benin and Dahomey Cycle (18th century-1815).
- Illegal trafficking Period, repressed by England (1815-1851). In this period, slave traders, in order to evade enforcement by British ships, began to seek alternative routes to the traditional Western African coast trafficking routes: among them, the capture of slaves in Mozambique.

There were already slavery models in some regions of the African continent at the time the Europeans began the great slave trade, but they pale in comparison—in terms of magnitude, violence and exploitation—to the European slave system. The Portuguese began their contacts with African slave markets around the time of the Reconquista, to rescue civilian and military captives. At that time, Alfaqueque was the person in charge of rescuing captives, when Catherine of Austria authorized slave trade to Brazil.

A manpower shortage in the colonies led to a need to introduce labor from a different source.

As for the Dutch, from 1630 they began to occupy the sugar producing regions in Brazil, and, in order to address the lack of slave labor, in 1638 they conquered the Portuguese warehouse of São Jorge da Mina, and, in 1641, organized the takeover of Luanda and Benguela, in Angola.

It is unknown if the planting of sugarcane, cotton, coffee and tobacco were the decisive elements for the Portuguese crown to ship the first African slaves to Brazil, coming from various parts of Africa and bringing with them their habits, customs, music, dance, cooking, language, myths, rites, and religion, which influenced the people, and today—alongside the Catholic religion—form the two largest Brazilian religions.

Lists of ransom paid in exchange for captives enslaved and freed during the reign of Dom João V reveal that even Brazilians were captured and sold in the African market.

The Brazilian slave trade was not exclusive to white and Brazilian merchants. It was an activity in which Pumbeiros (half-breeds), free Negroes, and also slaves, not only engaged in slave traffic but actually controlled the Coastal trade (in the case of Angola, also part of the inland trade) in addition to playing the role of cultural mediators in the Western African slave trade.

### The legalization of slavery

The Portuguese Crown authorized slavery with papal blessing, authorizing the Portuguese to reduce the Africans to the condition of slaves with the intention of converting them to Christianity. The legalization of slavery was regulated in the Manueline ordinances: the adoption of slavery was thus an attempt to address a manpower shortage issue, which was also occurring throughout Europe due to the recurrence of epidemics, many of which came from Africa and the Orient. Up until the first half of the 15th century, the Portuguese population showed constant demographic decline.

As for African governments—both Islamic and followers of native religions—they had already been practicing slavery long before the Europeans began to trade slaves. The economy of several African nations depended on slave traffic, and they saw trading with Europeans as a business opportunity.

The earliest record of African slaves shipped to Brazil dates from 1533 when Pero de Gois, Captain-Major of the Brazilian coast, asked the king the consignment of 17 Negroes to his captaincy of São Tomé (Paraíba do Sul/Macacé). Subsequently, by licence of March 29, 1559, Dona Catarina of Austria, the Portuguese Regent, authorized every Brazilian sugarcane mill owner, by means of a certificate passed by the Governor-General, to import up to 120 slaves.

### How Africans became slaves

When the Portuguese arrived in Africa, they found an active and quite extensive African slave market. Africans were enslaved for a number of reasons, before being acquired: for being prisoners of war; as debt payment; abduction—individual or of a small group of people—following a raid at a small village; exchange of a community member for food; or as a tribute to another tribal chief.

### Main article: Atlantic slave trade

Even while they were in Africa, it is estimated that the mortality rates of Africans en route from where they were captured by local slave traders to the coast, where they were sold to Europeans, was higher than those arising during the Atlantic crossing. During the crossing, mortality rates—although lower than on land—remained appalling until the end of the 18th century, with greater or lesser incidence depending on epidemics, rebellions and/or suicides by the enslaved, existing conditions on board, as well as the mood of the captain and crew of each slave ship.

## HOW CULTURES MINGLE AND INFLUENCE EACH OTHER POSITIVELY

Brazil has the largest population of African origin outside of Africa and, therefore, the culture of this continent exerts great influence mainly in the Northeast region of Brazil.

Today, Brazilian culture is also the result of the influences of the Portuguese and indigenous people, which manifest themselves in music, religion and culinary. Due to the amount of slaves received and also by the internal migration of these, the states of Maranhão, Pernambuco, Alagoas, Bahia, Minas Gerais, Espírito Santo, Rio de Janeiro, Sao Paulo and Rio Grande do Sul were the most influenced.

In the early 19<sup>th</sup> century, African demonstrations, rituals and customs were prohibited, because they were not part of the European cultural universe and did not represent their prosperity. They were seen as a portrait of a late culture. But from the 20<sup>th</sup> century, they began to be accepted and celebrated as genuinely national artistic expressions, and today they are part of the national calendar with many influences on the day to day of all Brazilians.

In 2003, Law No. 10,639 began to require that the Brazilian schools of elementary and secondary education include in the curriculum the teaching of Brazilian history and culture. To help in the creation of classes and in the approach by teachers, Sinpro-SP has prepared a site with several tips and material for study.

### The Music

#### African Sounds - The Legacy of Slavery

The main influence of African music in Brazil is, without a doubt, Samba. Just stare at Rio's carnival, the greatest live show in the world, and you'll have no doubts: samba is black and mestizo. The word is of Angolan origin and only in century XIX enters the Portuguese of Brazil; according to scholars, the Brazilian national rhythm is very recent: samba carioca, which is at the same time music, singing and choreography, is an urban phenomenon of the beginning of the 20<sup>th</sup> century; it has as remote ancestor the maxixe, a sensual luso tropical dance that got to conquer the high-wheel of 19<sup>th</sup> Europe.

In addition to partying of the body, the samba inspired unforgettable songs. Let us only remember «Desafinado», this great classic of Brazilian popular music closely linked to the outbreak of bossa nova. Samba also has a way of being in life. The response of the head of a school to the criticisms of the phenomenal costs of the ephemeral Carnival says more about the paradoxical Brazil than much sociological text: Poor is like luxury; those who like poverty are intellectual.



The style today is the musical postcard of the country and is involved in most of the cultural actions of the present day. It also generated several genres and dictated the rhythm of the largest Brazilian popular festival, the carnival. But the drums of Africa also brought other corners and dances. In addition to Samba, the black influence in the Brazilian music culture goes from Maracatu to conga, and in Mozambique. Sounds and rhythms that run through and conquer Brazil from end to end.

### Capoeira

Initially developed to be a defense, capoeira was taught to black captives by slaves who were captured and returned to the machines. The fighting movements were adapted to the African chants and became more like a dance, allowing them to train in the machines without raising suspicion of the foremen.

For decades, Capoeira was banned in Brazil. The liberation of the practice happened only in the 1930's, when a variation (more for the sport than cultural manifestation) was presented to then President Getúlio Vargas, in 1953, by the master bimba. The president loved it and called it "the only truly national sport."

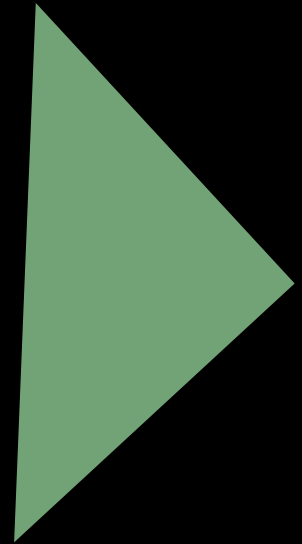


Capoeira is today a Brazilian cultural heritage and received, in November of 2014, the title of intangible Cultural Heritage of humanity.

# **May 13, 2018**

**200 years after the Abolition of Slavery we can affirm that we have learned a lot from the Africans who have left us a legacy of rhythms and musical styles which were incorporated by the new generations after slavery which today Bossa Magazine is pleased to highlight some of them.**

**10 MOST**  
**INFLUENTIAL**  
**Black**  
**Male Brazilian**  
**Musicians**  
per  
**Bossa Magazine**



# PIXINGUINHA



*April 23, 1897 – February 7, 1973 (aged 75)*

# “The Master of Musical Masters”

Alfredo da Rocha Viana, Jr., better known as Pixinguinha, composer, arranger, conductor, flautist, and saxophonist, he also takes the title of father from crying. Born in Rio de Janeiro is considered one of the greatest Brazilian composers of popular music, particularly within the genre of music known as choro. By integrating the music of the older choro composers of the 19th century with contemporary jazz-like harmonies, Afro-Brazilian rhythms, and sophisticated arrangements, he introduced choro to a new audience and helped to popularize it as a uniquely Brazilian genre. He was also one of the first Brazilian musicians and composers to take advantage of the new professional opportunities offered to musicians by the new technologies of radio broadcasting and studio recording. Pixinguinha composed dozens of choros, including some of the most well-known works in the genre such as “Carinhoso”, “Glória”, “Lamento” and “Um a Zero”.

The song “*Carinhoso*” (*Affectionate*), between 1916 and 1917, and “*Lamentos*” (*Laments*), in 1928, considered some of his greatest hits, Pixinguinha was criticized for suffering influences from American Jazz.

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# CARTOLA



October 11, 1908 – November 30, 1980 (aged 72)



# “The flowers don’t talk”

Angenor de Oliveira, the Cartola, created a taste for music and entered the samba as a child. He learned from his father to play the ukulele and the guitar. Singer, composer and guitarist, he was considered by musicians and critics one of the greatest samba composer in the history of Brazilian music. *Carioca da Gema* (name given to people born in Rio de Janeiro), he had his sambas sung by illustrious voices such as Araci de Almeida, Carmen Miranda, Francisco Alves, Mário Reis and Silvio Caldas. The first of eight children of Sebastião Joaquim de Oliveira and Aída Gomes de Oliveira, Angenor was born at Rua Ferreira Viana, 74, in the Catete district of Rio de Janeiro.

When he was eight his family moved to the Laranjeiras’ neighborhood in Rio. Due to financial difficulties, the large family moved to Mangueira hill in 1919, where a small favela was beginning to appear, when he was eleven. At age 15, after the death of his mother, he left school to pursue a bohemian lifestyle.

In Mangueira, Cartola soon befriended pt:Carlos Cachaca and other sambistas, getting started in the world of malandragem and samba. In 1928, they founded the Arengueiros Carnival Bloco (street band), which would later turn into GRES Estação Primeira de Mangueira, one of the most loved samba schools in Brazil. Cartola is considered responsible for the choice of colors of the school, light green and pink, as these were the colors of the "rancho do arrepiados" in Laranjeiras where he participated as a boy playing the cavaquinho (a small guitar, similar to a ukulele) that his father had taught him. (The ranchos were precursors to the samba schools in Rio and were composed primarily of descendents of slaves, and featured a king and queen in their performing lines).

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# LUIZ GONZAGA



December 13, 1912 – August 2, 1989 (aged 77)

# “The King of Baião”

Luiz Gonzaga do Nascimento was a Brazilian singer, songwriter, musician, poet, and one of the most influential figures of Brazilian popular music in the 20th century. Known in Brazil as the king of the Baião, he portrayed in his songs the poverty and injustices in the northeastern hinterland. In 1920, at eight years old, Gonzaga was invited to replace an accordion at a traditional party, and from that episode received several invitations to play at the events of the time. He is widely recognized for single-handedly taking the baião style and the accordion to a wide audience. He has been credited for having presented the rich universe of North-Eastern musical genres to all of Brazil, having created the musical genre baião, and has been called a "revolutionary" by Antônio Carlos Jobim.

According to Caetano Veloso, he was the first significant cultural event with mass appeal in Brazil. Luiz Gonzaga received the Shell prize for Brazilian Popular Music in 1984 and was only the fourth artist to receive this prize after Pixinguinha, Antônio Carlos Jobim and Dorival Caymmi. Gonzaga's popularity remained high during the 1950's, yet slipping during the '60s as the influence of rock and roll attracted the attention of younger audiences. It was the young stars of Tropicalia (Caetano Veloso and Gilberto Gil among others) who championed Gonzaga's work in the early '70s, recorded his songs, and brought his music to the attention of Brazil's younger music fans. Some of his greatest hits are "Vozes da Seca" ("Voices From Drought"), "Algodão" ("Cotton"), "A Dança da Moda" ("The Dance in Fashion"), "ABC do Sertão" ("The ABC of Sertão"), "Derramaro o Gai" ("They Spilt the Gas"), "A Letra I" ("The 'i' letter"), "Imbalança" ("Shake It"), "A Volta da Asa-Branca" ("The Return of The Picazuro Pigeon"), and many others.

"Gonzaga died in 1989 at the age of 77.

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# MARTINHO DA VILA



February 12, 1938 (age 80)

# “The Master of Samba”

**M**artinho da Vila is a Brazilian singer and composer who is considered to be one of the main representatives of samba and MPB. He is a prolific songwriter, with hundreds of recorded songs across over 40 solo albums. He also has many songs that were recorded by singers from different musical genres. Internationally celebrated artists such as Nana Mouskouri (Greece), Ornella Vanoni (Italy), Katia Guerreiro (Portugal), Rosario Flores (Spain) have put their voices to Martinho’s songs and lyrics.

As a singer, he is considered by critics as one of the top exponents of samba to have ever lived. Among his many national collaborations, a few notable names are Zeca Pagodinho, Arlindo Cruz, Chico Buarque, Beth Carvalho, Noel Rosa, Alcione, among others. Furthermore, Martinho composed some of the most important samba enredos (samba school themed songs) and has forged a solid partnership with the Vila Isabel samba school. In spite of being a self-taught singer / songwriter with no academic background, Martinho has a great connection with classical music.

He participated in the symphonic project "Samba Classics" under the baton of the late Maestro Silvio Barbato, which went on to be performed by several classical orchestras such as the Belo Horizonte, Brasilia, and Espirito Santo Orchestras, as well as the Orquestra Petrobras and the Orfeônica of Denmark. He also devised, in partnership with Maestro Bruno Leonardo, the Black Concert, a Symphonic performance that focuses on the participation of black musicians in classical music. In addition to being a celebrated singer and songwriter, Martinho is also a writer and author of 13 books: Notable works include *Os Lusófonos*, republished in Portugal, as well as *Joanna and Joanes, a Fluminense Romance*, and *Ópera Negra*, which was later translated into French. At the Book Fair in Paris in 2015, Martinho released his novel *Os Lusófonos*. As a journalist, Martinho writes articles for O Globo, Folha de São Paulo and O Estadão newspapers, several magazines, and, for two years, he was a weekly columnist of the newspaper O Dia.

He is also politically active and a prominent figure and spokesperson for **Afro-Brazilian issues** as well as for the Brazilian Communist Party. Apart from his own interpretations, Simone stands out as one of his greatest interpreters, with a whole album dedicated to him, entitled *Café com leite*.

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# JAIRZINHO



February 6, 1939 – May 8, 2014 (aged 75)

# ‘The first Brazilian Rapper’

Jair Rodrigues de Oliveira was a Brazilian musician and singer. He is the father of Luciana Mello and Jair Oliveira, who also followed in his footsteps and became musicians.

Born in Igarapava, Rodrigues grew up in Nova Europa, a city in the interior of the state of São Paulo, where he lived until 1954. Thereafter he moved with his family to São Carlos, where he started his musical career, as the city had the best nightlife in the region.

His career began when he crooned in São Carlos during the mid-to-late-1950s. He also participated in various functions with Radio São Carlos.

In the beginning of 1960, he gained popularity in the state capital as a singer on various television programs for new musical talent. In 1965, he and Elis Regina successfully sang together on *O Fino da Bossa*, a television program on TV Record.

In 1966 Jair sang at the "Record Festival" with the song "*Disparada*" by Geraldo Vandré and Théo de Barros, this time in conjunction with Quarteto Novo. Known for singing sambas, Jair surprised the audience with a beautiful interpretation of the song "Disparada", and Chico Buarque's "Banda", sung by Nara Leao, were the favorites. The competition ended in a draw. From that moment on, his career took off and his talent experienced decades of success. Jair released an album in a year and performed hits such as "*O Menino da Porteira*" (*The boy of the gate*), "*Boi da Cara Preta*" (*The Ox with a black face*) and "*Majestade o Sabiá*" (*Majesty the Sabiá-bird*). He has toured Europe, the United States and Japan. In 1971, he recorded the samba-enredo *Festa para um Rei Negro* for GRES Acadêmicos do Salgueiro from Rio de Janeiro.

He is considered by many, the first Brazilian rapper. He achieved status as a precursor of the genre for having released, still in the 1960s, "Let it go." With verses more recited (or spoken) than sung, the music became one of its main successes. The track also gained popularity thanks to his choreography with his hands.

# MILTON NASCIMENTO



October 26, 1942 (age 75)



# “A Different Kind of Brazilian Voice”

Milton Nascimento, known as Bituca, was born in Rio de Janeiro. His mother, Maria Nascimento, was a maid. As a baby, Nascimento was adopted by a couple who were his mother's former employers; Josino Brito Campos, a bank employee, mathematics teacher and electronic technician and Lília Silva Campos, a music teacher and choir singer. When he was 18 months old, Nascimento's biological mother died, and he moved with his adoptive parents to the city of Três Pontas, in the state of Minas Gerais.

Nascimento was an occasional DJ on a radio station that his father once ran. He lived in the boroughs of Laranjeiras and Tijuca in Rio de Janeiro.

In the early stages of his career, Nascimento played in two samba groups, *Evolussamba* and *Sambacana*. In 1963, he moved to Belo Horizonte, where his friendship with Lô Borges led to the *Clube da Esquina* ("corner club") movement. Members included Beto Guedes, Toninho Horta, Wagner Tiso, and Flávio Venturini, with whom he shared compositions and melodies. One composition was "Canção do Sal" (Salt's song), which was first interpreted by Elis Regina in 1966 and led to a television appearance with Nascimento. The collective, as well as some others, released *Clube da Esquina* in 1972. Several hit singles were also released. Nascimento's compositions include songs such as "*Maria, Maria*", "*Canção da América*" ("*Song from America*"), "*Travessia*" ("*Bridges*"), "*Bailes da Vida*", and "*Coração de Estudante*" ("*Student's Heart*"), a song about the funeral of Edson Luís, who was killed by police officers in 1968. The song became the hymn for the *Diretas Já*, a social-political campaign in 1984, was played at the funeral of the late President of Brazil Tancredo Neves the next year, and was also played at Ayrton Senna's funeral.

[Read more...](#)

<http://www.miltonnascimento.com.br/>

# GILBERTO GIL



*June 26, 1942 (age 75)*

# “Known as Electronic Brain”

Gilberto Passos Gil Moreira, better known as Gilberto Gil, born in Salvador, Bahia, is a singer, guitarist, and songwriter, known for both his musical innovation and political activism. Gil started playing music as a child and was a teenager when he joined his first band. He began his career as a Bossa Nova musician and grew to write songs that reflected a focus on political awareness and social activism.

Gil's interest in music was precocious: "When I was only two or two and a half", he recalled, "I told my mother I was going to become a musician or a president of my country. During his years in Salvador, Gil encountered the music of songwriter Dorival Caymmi, who he says represented to him the beach-oriented samba music of Salvador. Gonzaga and Caymmi were Gil's formative influences. While in Salvador, Gil was introduced to many other styles of music, including American big band jazz and tango.

Gil's rise as an artist began in the 1960s, and within a decade he was an important pioneer in Afro-Brazilian musical styles.

He was a key figure in the MPB (Brazilian Popular Music), and *tropicália* movements of the 1960s, alongside artists such as longtime collaborator Caetano Veloso. Gil met guitarist and singer Caetano Veloso at the Universidade Federal da Bahia (Federal University of Bahia) in 1963. The two began collaborating and performing together, releasing a single and EP.

The Brazilian military regime that took power in 1964 saw both Gil and Veloso as a threat, and the two were held for nine

months in 1969 before they were told to leave the country. Gil moved to London, but returned to Bahia in 1972 and continued his musical career, as well as working as a politician and environmental advocate. In addition to his music career, Gil was involved in politics from 1987.

He worked as councilor in the municipality of Salvador for the Partido Verde ("Green Party") and in various other positions and also worked with the agency Onda Azul ("Blue Wave") to protect Brazil's waters. Gil served as minister of culture in the government of President Luiz Inácio Lula da Silva (2003–08). During his tenure as minister of culture, he promoted critical discussions. Principal among these was the one relating to digital freedom, which includes the use of free software and a new copyright model (Creative Commons), which placed Brazil in a prominent position in the debates on the subject.

From 2003 to 2008, he served as Brazil's Minister of Culture in the administration of President Luiz Inácio Lula da Silva. "Gil's musical style incorporates an eclectic range of influences, including rock, Brazilian genres including samba, African music, and reggae.

He has spent much of his subsequent career promoting the links between African musical styles and the new genres they created when transplanted to the Western Hemisphere. His albums blend the two worlds to create a new, distinctive voice and sound respected around the world by a long list of outstanding musicians.

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# DJAVAN



*January 27, 1949 (age 69)*

# “The King of MPB”

Born into a poor family in Maceió (capital of Alagoas, Northeastern Brazil), Djavan formed the group Luz, Som, Dimensão (LSD – "Light, Sound, Dimension"), playing Beatles' singles. In 1973, Djavan moved to Rio de Janeiro and started singing in local nightclubs. After competing in several festivals, he gained attention and recorded the album “A Voz, o Violão e a Arte de Djavan” in 1976. The album included the song "Flor de Lis" (Flower of Lis), which became one of his most memorable hits. Albums that followed included his other musical influence, African music, and additional hits followed, such as "Açaí", "Sina", and "Samurai," which featured Stevie Wonder's harmonica. Among his best-known compositions are: "Flor de lis", "Meu Bem Quer", "Oceano," "Se...," "Faltando um Pedaco," "Esquinas," "Te devoro," and "Serrado".

Djavan's compositions have been recorded by Al Jarreau, Carmen McRae, The Manhattan Transfer, Aaron Golberg,

Loredana Bertè, Eliane Elias, Lee Ritenour; and in Brazil by Gal Costa, Dori Caymmi and Nana Caymmi (son and daughter of Dorival Caymmi). Lenine, João Bosco, Chico Buarque, Daniela Mercury, Ney Matogrosso, Domingos, Caetano Veloso, Maria Bethânia, and other artists. The 1988, Epic Records single, "Stephen's Kingdom," featured a guest appearance from Stevie Wonder.

In 1999, his live concert double-volume album, *Ao Vivo*, sold 1.2 million copies and the song, "Acelerou" became the Brazilian Song of the Year at the 2000 Latin Grammy Awards. In 2016, he was nominated for the 2016 Grammy Awards in the Record of the Year, Album of the Year, Best Portuguese Language Song and Best Singer-Songwriter Album categories.

[Read more...](#)

# SEU JORGE



*January 27, 1949 (age 69)*

## “I think I was a product of luck and hard work”

Seu Jorge is a Brazilian musician, singer/songwriter and actor. Born Jorge Mário da Silva, he was raised in the city of Belford Roxo, near Rio de Janeiro. When he was 19, he became homeless and remained homeless for three years; nonetheless, his musical talent flourished when he was living in the streets and he became known in the favelas. He is considered by many a renewed of Brazilian pop samba. Seu Jorge major musical influence were samba schools and American soul singer Stevie Wonder. Jorge is also known for his film roles as Knockout Ned in the 2002 film City of God and as Pelé dos Santos in the 2004 film The Life Aquatic with Steve Zissou. His musical work has received praise from many of his fellow musicians including Beck and David Bowie.

Seu Jorge has gained exposure through his work as an actor and soundtrack composer. He appeared in the critically acclaimed 2002 film City of God as Mané Galinha, directed by filmmaker Fernando Meirelles, and then played Pelé dos Santos in Wes Anderson's The Life Aquatic with Steve Zissou, for which he provided much of the soundtrack in the form of Portuguese language cover versions of David Bowie classics. Bowie later went on to say about his cover album, The Life Aquatic Studio Sessions, that "had Seu Jorge not recorded my songs in Portuguese I would never have heard this new level of beauty which he has imbued them with."

According to a DNA test, Seu Jorge is 85.1% African, 12.9% European, and 2% Amerindian.

He currently lives with his wife and children in Los Angeles.

[Read more...](#)

# JORGE BEN JOR



January 27, 1949 (age 69)



# ‘Jorge Ben Jor and the 60’s: a black man in the modern patropi’

By Rafael Lemos/Master in Music UFRJ

Jorge Ben Jor has always been refractory in relation to movements, having participated in the program *O Fino da Bossa*, flirted with the *sambalço* and *sambarock*, *iê-iê-iê* and *Tropicália*, without permanently linking to none and at the same time, maintaining the outstanding characteristics of his music: the unusual melodic tracing and the constant rhythmic pulse. Without losing the marks of identification, the music of Jorge Ben Jor covers a broad range of issues: always in a very colloquial way and approximating the melody sung to the form of speech, the musician fuses in his work mystical themes (*Descobri Que Sou Um Anjo*, *Os Alquimistas estão chegando*), a romantic Rio de Janeiro (*País Tropical*, *Crioula*) and futuristic elements (as in *Barbarella*), the rock'n'roll guitar and the African heritage present in Brazilian music in its various forms. However, this cauldron that constitutes the philosopher's stone of our carioca alchemist is sometimes misinterpreted as an example of carelessness and bad quality in composing songs. This interpretation is based on a dichotomy created in the early 1960s between *iê-iê-iê* and bossa nova, which, although lasting for decades and serving as a basis for criticism coming from less attentive ears, is false, and as such produces an erroneous understanding of Jorge Ben Jor's music. It is necessary to contextualize: the rise of bossa nova in the 50s consolidates the harmonic complexity and sophistication as paradigms of quality in Brazilian popular music. In the middle of the next decade, however, when Jorge Ben Jor is already considered a successful artist with his hit *Mas Que Nada*, bossa nova begins to show signs of weariness (among which perhaps the most evident is the thematic repetition of the lyrics). Simultaneously, Brazil becomes more opened to American cultural and economic influence. This opening allows the dissemination of rock'n'roll (at first called *iê-iê-iê*), breaking with the hegemony of the generation of "o amor, o sorriso e a flor", engendering new ramifications in the modernization of Brazilian popular music. Although television broadcasts and even some artists fueled this controversy between a supposedly national music and another music supposedly surrendered to foreign pressures, during the second half of the 1960s the falsity of this dichotomy would come to evidence, and artists such as Jorge Ben Jor and the *Tropicália* movement are fundamental to understand this process and treat it not as a polemic, but better as a historical moment. In the trajectory of Jorge Ben Jor, the Afro-Brazilian matrix that transpires in his songs is a strong example of this process of synthesis and transformation. The commitment that Jorge Ben Jor assumes with the permanence of the black element in our music influences already in his time artists such as Gilberto Gil, and develops within the decades, reaching groups like the *Racionais MCs*, with whom he even collaborated a couple times. If the first LP, *Samba Esquema Novo*, does not bring anything evident from the Afro-Brazilian theme, we cannot forget the rhythmic matrix that sustains all the songs: Jorge recorded the album accompanied by the jazz samba group *Meirelles* and the *Copa Cinco*, and I assume it's not necessary to go back and remember what we owe to our Black heritage and influence in both samba and jazz styles. Since *Big Ben* (1965), that brings the single *Ninguém Chora Mais*, the musician becomes more explicit in approaching African themes: *Big Ben* opens with the song *Na Bahia Tem*, composed with simple lyrics in which the musician mention several Afro-Brazilian references typical of Bahian culture. Similarly, in the following album, *O Bidú: Silêncio no Brooklyn* (1967) brings Nascimento de um Príncipe Africano, where the reference to the orixás is explicit. It is in his homonymous disc of 1969, however, that appropriation overcomes the limits of the lyrical theming and becomes effectively creative, opening new perspectives to face to an impasse in Brazilian culture. In 1966 Vinicius de Moraes and Baden Powell gave birth to their anthological record, *Afro-Sambas*. Here the Afro-Brazilian element was presented incisively, perhaps as it had not previously been in Brazilian popular music: whether in the lyrics or in the rhythmic session, the album has its roots deep in the *candomblé* culture. This album, although undoubtedly remarkable, brings with it an impasse in the thematization of the Black in Brazilian popular music. If put together with the productive forces of the time, he imposes the following question: what is the place of the Black in this moment of Brazil's modernization process? It can't be ignored that the "poetinha" (how Vinicius used to be called by his friends), "o branco mais preto do Brasil", despite the beauty and skillfulness of his lyrics, is white. It can't be ignored also that, despite the relevance that samba and bossa nova had in our established culture, other musical manifestations were

Continue...

showing up, acutely attuned to the present. Still, we can't forget that in this period of history Brazil was undergoing contradictions and turbulences: from the government of Juscelino Kubitschek to Jânio Quadros to João Goulart who was deposed by the military coup of 64, Brazil was increasing its productive forces (and also its external debt), mechanizing the field, strengthening the national industry and had even an agrarian reform in its horizon (which, due to the coup, never happened). In culture, the effervescence is the same: Brasília is inaugurated as a major example of the Brazilian avant-garde architecture, leading experiences in the most diverse artistic practices put Brazil on the world map of the arts. Until the mid-sixties, rock'n'roll in Brazil still crawled. According to critic Roberto Schwarz, the AI-5 (decree that suspended the constitutional rights), enacted in 1968, would lead to the overthrow of this fragile turn of Brazilian culture. Not everything, however, would be lost. At the moment, some popular music artists understood that on the one hand, full adherence to the traditions would lead to a romantic and exotic treatment of Brazilian popular music. On the other hand, absolute engagement in rock'n'roll would lead to the alienation and extinction of traditions. It was necessary to draw a qualitative synthesis on both sides to create a new productive moment in MPB. Jorge Ben Jor was one of these artists.

The 1969 album Jorge Ben is iconic in this sense: right on the cover, in the midst of a psychedelic-tropical landscape where toucans, cashews, white doves and superheroes live together, our artist is featured, hugging a guitar with badge of Flamengo, Brazil's most beloved soccer team, and exhibiting broken shackles.

This image set makes arise right from the tropical forest the precarious conditions in which abolition was carried out, what incurred a social coincidence between black population and the poverty in Brazil (the philosopher Wallace Lopes writes: "The abolition happened and Black people were not invited"). In other words, the population of the lowest social strata (in economic criteria) in Brazil comes mostly from black heritage. Thus, it is equally important to remember how much the guitar was harassed (at least until its adoption by erudite composers, like Villa-Lobos) as an instrument of the poor: a quick look to the beginning of *O Triste Fim de Policarpo Quaresma*, a novel by Lima Barreto, may give an idea of how shocking it was that a government office wanted to learn such an instrument ...

The disc opens with *Crioula*, which from the title already calls points to the Black theming (the word *crioulo/crioula* as well as *mulato/mulata* generally refers to the mestizo population in Brazil either from Afro or Indian ancestry), that is presented in various forms from the beginning to the end

of the record. The music also brings the characteristics that will mark not only the LP, but the whole composing method of Jorge Ben Jor, besides solving the impasse and giving place to the black in the modernity of the MPB. About Jorge, the musician and semiologist Luiz Tatit observes that it is the "de-characterization of the primary symbols that would guarantee his authenticity as a black samba singer." More than a decharacterization, however, I believe that Jorge Ben Jor includes the symbolic universe of Afro-Brazilian matrix into the Brazilian song of the sixties by employing techniques of modern art, such as collage and pastiche in order to accommodate it to the historical and musical moment.

If bossa nova caused strangeness to the generation before his own by bringing processes already usual in classical music, such as the sensation of a mismatch between melody and harmony (typical of João Gilberto), the use of complex harmonies and dissonances in both composition and singing, in Jorge Ben Jor this method is radicalized: with less technical precision and virtuosity, the musician brings the melody closer to the speech and puts up a strong rhythmic session, closer to the *iê-iê-iê* and to the pre-bossa nova sambas, a pulse evidently based on Afro-Brazilian rhythms, making any lyric or statement that can be sung, only by regulating of the duration of the syllables.

This method developed by Jorge by Jor puts modern tech-

niques of composition at the service of the narrative, a main concern in traditional popular music, allowing the carioca musician to pay his compliment to the Black heritage, especially the Brazilian black and the mestizo of a romanticized Rio de Janeiro, where the "crioulos" can be both: a defensor of the weak and oppressed, a Robin Hood from the favelas, as in Charles, Anjo 45, or a passionate and jealous lover who waits for the beloved woman, who went to the samba and never returns (a cross reference: it's curious to note that Rita Baiana, Aluísio de Azevedo's mulata from the novel *O Cortiço*, is presented as a free woman, who does not want to marry so that she does not become property of a man; would the Brazilian culture have in its roots the image of the lower class mestizo woman associated to the concepts of autonomy and free will?).

In this way, telling and singing stories, in the style of popular narratives and traditional lower class way of preserving and recreating memory and heritage, but steeped in rock, jazz and modern forms of facing the song format, Jorge Ben Jor discovers path and alchemies to place black heritage into modernity: not for nothing, *Força Bruta* (1970) brings the track *Charles Junior*, where is the striking verse: "I was born from a free womb in the twentieth century", and *Negro é Lindo* (1971) pays homage to boxer Cassius Clay.

# DOM SALVADOR AND ABOLIÇÃO | SOUND, BLOOD AND COURAGE



The album "Som Sangue e Raca" (Music, Blood and Race) recorded by Dom Salvador and Abolição, considered by many to be a zero-frame song in the black music scene that was forming in Rio de Janeiro in the early 70's.



Dom Salvador, born 1938 Salvador da Silva Filho, is a Brazilian jazz/MPB pianist most notable for his Rio 65 Trio that featured the Brazilian jazz drummer Edison Machado and bassist Sergio Barrozo. He also did tours of Europe with musicians like Sylvia Telles. Over his long career, he has performed with musicians like Rubens Bassini, Jorge Ben, Elza Soares and Elis Regina, to name a few.



A close-up portrait of Clarice Assad, a woman with dark, curly hair, looking slightly to the right. She is wearing a dark, patterned jacket and a watch on her left wrist. The background is dark with some bokeh light spots.

# BOSSA MAGAZINE

Up Close & Personal Interview  
with

**C**larice **A**ssad

Clarice Assad is a Brazilian-American composer, pianist and singer from Rio de Janeiro. Assad has performed professionally since the age of seven. She holds a Bachelor of Music degree from the Roosevelt University in Chicago and a master's degree in Composition from the University of Michigan. She is a 2009 Latin Grammy nominee. She comes from a musical family, which includes her father, guitar Sergio Assad, her uncle, guitarist Odair Assad, and her aunt, singer Badi Assad. Her work have been published in France (Editions Lemoine), Germany (Trekell), and in the United States (Virtual Artists Collective Publishing), and have been performed in Europe, South America, the United States and Japan. Clarice Assad is a NSS Music and Adventure Music artist. She was the featured composer for the 2008–2009 season at the New Century Chamber Orchestra, where she currently works as the orchestra's primary arranger and orchestrator.

Clarice Assad sings in four languages; her jazz-styled singing and playing has been featured on American National Public Radio.

Interview by Madalena Sousa

# INTERVIEW WITH CLARICE ASSAD

## **When did you start writing/producing music? What were your early passions and who were your musical influences?**

I began writing music when I was six years old. I was born into a family of musicians, so there was always music playing in the house. I grew up listening to many different styles, ranging from classical music to choro, so all of these influenced me as an artist.

## **What famous musicians have you learned from? When and what kind of music did you first compose?**

My earliest musical memories are with my father; whatever he listened to, so did I. He was a big fan of the music of Egberto Gismonti, Astor Piazzolla and symphonic music, which is a particular preference for French composers. At first, I wrote music that was rich in melody and harmony, and not so rhythmic like I would later do in life.

## **Why did you choose to become a professional pianist instead of guitarist, considering the influences from your father and uncle?**

The guitar was always an instrument I wanted to learn, but I was not encouraged by my father. I did not show any kind of great talent as an instrumentalist as a child, and my strongest traits were in the realm of ideas and creativity, so my father insisted that I learned piano - not to become a pianist, but to use the instrument as a tool for composing.

## **How would you define your line of work? In your creations, is there a segment of the composing that is most striking, and a rhythm in particular that you have more involvement?**

I think of music as a way of storytelling. Everything else plays second to that in my writing. Today, after so many paths alongside the piano, representing, with such quality, the Brazilian music, how would you describe your relationship with your piano and composition process and how would you describe your current sound? Tell us a little about your work.

I love the percussiveness of Brazilian piano (and almost all Latin American music for that matter), because it tries to emulate all of the rhythmic complexities

innate to these styles of music. I grew up listening to Brazilian pianists like Antônio Adolfo and Cesar Camargo Mariano, with the way they created that sound world.

## **Do you teach music?**

I teach a workshop on spontaneous music creation that uses the body and voice to make music. It's called VOXploration. It is a very accessible workshop and can be flexible as far as achieving goals for a particular project. For example, the last time I taught VOX it was for students at a middle school in Washington DC. They created a wonderful song that we achieved by the application of the workshop and performed it at the Kennedy Center in the Millennium stage.

## **Tell us about your travel experiences and musical collaborations. What was your most meaningful performance and where did that happen?**

One of the highlights of my life as a composer was being on-stage with a symphony orchestra, and a choir made up of 30 American children for whom I arranged Portuguese words to folk Brazilian songs. The piece was called Cirandadas, commissioned by the Boston Landmarks Orchestra, and performed in front of an audience of more than 2,000 people. The whole experience was magical.

## **Could you describe your creative process on the basis of a piece or album that's particularly dear to you? Where do ideas come from, what do you start with, and how do you go about shaping these ideas?**

I have no clue where ideas come from... It may be our brain capacity of making sense of random patterns, or it may be divine intervention, or both. I believe that those that come easily and flow effortlessly are usually the more successful ones. An album that strikes me as something that just "happened" is Jaco Pastorius' first album. Music flows abundantly through him, and there is never a moment of dullness or constriction.

## **Have you been in competitions?**

**Any prizes?** I've been fortunate to win a few prizes in music composition, including a Grammy nomination for best contemporary composition.

## **What kind of message do you want to send to the world with your music?**

I think every piece of music sends a different message, but the binding force is that music can bring people together, and it really does have that power. So my message is definitely along these lines, supporting the idea of community; of people coming together to create something as a group, looking out for each other and seeing the whole picture as the result of individual lines coming together, rather than individual lines on their own.

## **What else are you interested in besides music?**

So many interests! I love movies technology, I love good food, I love walking for hours in the summer time with nowhere to go; the beach, the woods, conversing with friends...

## **How do you see Jazz influence in Brazilian Music and vice versa?**

I think it's a successful marriage, and like any marriage it has its challenges, but overall, it most definitely works!

## **How can Americans become more aware of Brazilian music?**

The world is culturally colonized by American culture, and American music is the dominating force of the entire planet, especially music that is commercially successful, because it generates money, and a lot of it. Americans are losing grip on their own musical heritage as well (think of jazz, which is in crisis); so this is really a very complex topic that deserves an entire dissertation on. As for right now, I think that if musicians and lovers of music that is non-mainstream can achieve an audience and carry a message to that audience, it's worth it.

## **How many CD's have you recorded?**

I have put out six solo albums, three with Adventure Music and three with NSS Music.

## **Do you have a project coming up soon; can you tell us about it?**

I am psyched about a lot of great projects coming up, and one specifically is just fantastic: A collaboration with the Boston Youth Symphony, for which I am writing a new piece for their Brazilian tour next year. I am truly looking forward to that!

[Website](#)



# BOSSA MAGAZINE

## Interview with ROGERIO BOCCATO

### Percussionist and Educator

He plays in projects led by some of today's leading jazz players, among them Maria Schneider, John Patitucci, Fred Hersch, Danilo Perez, Ben Allison, Kevin Hays, and many others. He has also collaborated with top-ranking Brazilian artists, such as Toninho Horta, Dori Caymmi, Moacir Santos, and Vinicius Cantuária.

He is featured on two Grammy-award winning albums: "The Thompson Fields", with the Maria Schneider

Orchestra, and on Billy Childs's "Rebirth". He is also featured on three Grammy-nominated albums: Kenny Garrett's "Beyond The Wall", John Patitucci's "Remembrance" (alongside Joe Lovano and Brian Blade), and on Alan Ferber's "Jigsaw".

As a longtime member of the "Orquestra Jazz Sinfônica do Estado de São Paulo", Brazilian percussionist Rogério Boccato has played with Antonio Carlos Jobim, Hermeto Pascoal, Milton Nascimento, Egberto Gismonti, João Bosco, Joe Zawinul, among many others

Interview by Madalena Sousa

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ROGÉRIO BOCCATO QUARTETO  
'NO OLD RAIN'  
ALBUM RELEASE CONCERT  
May 13 @ 4:00pm  
jazz forum arts  
Tarrytown, ny

<http://rogerioboccatto.com/>

rogério boccato quarteto

no old rain

# ROGÉRIO BOCCATO—BRAZILIAN PERCUSSION PART II

**When did you start writing/producing music - and what or who were your early passions and influences?** I got interested in music when I was very little. The first instrument that called my attention was the guitar, but as soon as I had the chance to learn to play the drums that was it for me. I started playing as part of some musical groups in church, which gave me a lot of experience of playing in a band. Back in my teenager years in Brazil I was mostly interested in jazz and playing straight-ahead gigs with my musician friends. Only later I understood that studying the percussion instruments in Brazilian music was an essential step to figure out how to play those styles on the drum set. And that opened up a whole lot of possibilities for me as a musician.

**Which famous percussion musicians have you learned from? Were you influenced by foreign percussion music? Tell us about your work back in Brazil.** I was mostly involved with the instrumental music scene in São Paulo. As I mentioned, initially I was more connected with the small American jazz scene there, and slowly started to also play with musicians that were mostly interested in exploring and bringing Brazilian styles to that scene: people like Arismar do Espírito Santo, Nailor Proveta, Fernando Correa, the late Vinicius Dorin, and others.

The past 15 years I spent in Brazil before moving to New York were spent being part of an orchestra that has its main focus on playing Brazilian music in an orchestral setting. The Orchestra Jazz Sinfônica do Estado De São Paulo was like the old radio orchestras, a full symphony orchestra plus a big band, with drum set, guitar, bass and percussion. I was mostly playing classical percussion (timpani and mallets), but I also helped with the Brazilian percussion too. Occasionally I was called to sub on the drum set as well. The orchestra always featured special guests, so I had the chance to interact and play with some of the major figures of Brazilian music like Antonio Carlos Jobim, Hermeto Pascoal, Milton Nascimento, Egberto Gismonti, João Bosco, Edu lobo, and Dori Caymmi, among many others. We also had many international guest artists like Joe Zawinul, Arturo Sandoval, and Dionne Warwick. Outside of the orchestra I had the opportunity to play with some other musical heroes of mine: Toninho Horta and Moacir Santos are two of them.

**When did you move to New York and why?** I always wanted to come to New York to study Jazz with the best musicians that live here. It turns out that never happened and eventually I ended up being invited to spend a year teaching Brazilian percussion at the Hartt School (University of Hartford), back in 2005. They run an incredible program at the percussion department there, with different guests that come and spend a whole year in residence. I took the opportunity and moved from São Paulo with my wife and two kids. Since then, I have developed a career not only performing and recording with many artists, but as an educator and have been teaching at the Manhattan School of Music and NYU, besides the Hartt School.

**In which way is your cultural background reflected in your performances?** The way we play is a straight reflection of who we are, so my cultural background is always a big factor in my music. The fact that Brazil as a country was formed out of a tremendous blending of different cultures and traditions ends up being part of the way I approach music and percus-

sion: bringing a lot of disparate elements together and blending them with what I am doing, and with whoever I am playing with.

**Tell us about Boccato Quarteto; when was it created?** The original idea of the approach I have to the music we play with my quartet came to me almost 10 years ago, in 2009. I decided to put a program together playing only music from one of my favorite Brazilian composers and musicians, the great Toninho Horta. He had just turned 60 a few months before this concert where I decided to play his music, so it turned out to be a tribute to him. The funny thing is that he was in NYC spending a week playing here during that time and he actually made it to our gig!!

The concept I have when playing with my quartet is that we "recompose" the music we play as we play it, collectively creating the form and structure of the piece on the spot, listening and reacting to each other, actually composing together live as we play. Of course, it took a few years for this concept to be fully developed, and I'm very happy about the way the recording of this album came out, which is a full realization of my first idea of how to play as a group.

**BM:** With his quartet, Rogério breaks out of the traditional jazz mold, collectively weaving form and structure out of the disparate threads of each member's creative input, using motifs from each song as springboards for spontaneous group compositions. The result of this open-eared deconstruction is a reverent, impressionistic vision of each song. The album is a warmly-colored Brazilian Rorschach test viewed through a much-loved second-hand kaleidoscope.

"The sounds in 'No Old Rain' transcends space and time, allowing the listener to discover unique musical paths.

**How many CD's have you recorded? What is the identity of your work?** I can't say exactly how many albums I've recorded on, but I can say I've been doing this since 1983, when I recorded for the first time with a group of friends, and in 1985 I was hired for the first time to play on another artist's project. From there it never stopped.

**How would you define your line of work? In your creations, is there a segment of the percussion that is most striking and an instrument, in particular, that you have more involvement?** I see myself as someone who draws information and material from a lot of different sources. I'm always investigating various instruments and musical traditions from around the world and of many styles, and somehow I work on blending it all together in a not so obvious or traditional way. I might say that one of my favorite instruments to play is the triangle, and I developed a way of playing it, and continue to work on it, where I combine it to the drum set or some other percussion instruments to achieve a more full sound and possibilities of rhythmic phrases, more than just playing it by itself. I love those combinations and challenges of finding new possibilities like that.

**How do you relate the receptivity of the "Ginga Percussiva Brasileira" (Brazilian percussive ginga), even if it is not demonstrated through samba, outside our country?** Each musical culture on the planet has its own language and sound. I feel people here in the

US and even in other countries really admire the unique way Brazilian music sounds and they want to learn how to sound like that, in the same way I want to learn how to sound like Elvin Jones playing his ride cymbal, or like Mamady Keita sounds when he plays his djembe.

**Tell us about your most recent or upcoming project:** No Old Rain's official release date is May 25th, (Red Piano Records). The album release concert in New York City is on May 17th, at the York Theater. The CD focuses on gems of Brazilian music excavated from the source – written by four of the greatest composers of the post-Bossa Nova generation, who took Brazilian music into new directions: Toninho Horta, Milton Nascimento, Egberto Gismonti and Edu Lobo. Brazilian music has been associated with, and sometimes limited to, Bossa Nova for a long time, especially here in America. So I made a point to focus in on composers that are part of what I called the Post-Bossa Nova generation: musicians that grew up listening to Bossa Nova, but that eventually wrote music that reflects something bigger and that goes way beyond it. When we play as a quartet we try to re-create that music in a collective and improvisational way.

**Do you believe that Brazilian Music has captivated the world and can it get a revival in the US, like Bossa Nova did in the 60's?** This has been happening already, especially here in NYC where people have been exposed to more Brazilian music styles than just Bossa Nova. There is a growing Forró scene here in the last 15 years or so, and some other styles like Maracatu and Frevo have also been brought to light. Obviously this hasn't happened with the same strength and exposure as when Bossa Nova musicians were brought from Brazil to perform at Carnegie Hall in 1962, but it has been happening.

**How do you see Jazz influence in Brazilian Music and vice versa?** Jazz has been a great force influencing Brazilian music in many phases and in different degrees. But, especially since the late 50s, Brazilian music has had a great deal of influence on Jazz. Even before the great Bossa Nova wave of the early 60's, you can find people like John Coltrane recording "Bahia", or a short version of Ari Barroso's "Na Baixa do Sapateiro", with his quartet and that was back in 1958. It is interesting to note Coltrane's take on playing a piece of Brazilian music, not trying to recreate it in the same way that the original was played in Brazil, which is how most of the American jazz musicians approached recording Bossa Nova repertoire here during that time.

**What kind of message do you want to send to the world with your music? Being in the moment, open to what is happening in the moment. Listening to one another, and creating things on the spot as a group, collectively, through this kind of cooperation and interaction. I value being in a community and doing things together.**

Links:  
<http://rogerioboccato.com>  
email: rb@rogerioboccato.com

**Videos:**



**N**ido Pedrosa is percussionist, composer, arranger, and producer. Nido lives in Caruaru-PE, Brazil, where he has been dedicating himself to his work: CD and show "Sucateando". This Sustainable Music is an important project, building his own instruments from the urban rubbish of cities Recife and Caruaru- PE, featuring important musicians like Paulo Rafael, guitarist, arranger and leader of the band of Alceu Valença; Maestro Spok, saxophonist and one of the greatest exponents of current music in Pernambuco; Beto Saroldi Saxophonist who recorded and played with Gilberto Gil, Barão Vermelho, Capital Inicial, Fagner, Roberto Carlos, Erasmo Carlos, Kid Abelha, Paralamas de Sucesso, Alceu Valença, among other important artists. Nido Pedrosa's original music has a cast of instrumentalists who are referenced in Pernambuco and Brazilian music.

In an interview with Bossa Magazine, Nido talks about his passion for music and sounds from the time he was a kid. His new CD is "Sucateando", the Sustainable Music where he uses unconventional instruments made by scraps to produce the same sound as regular instruments. The project helps the environment and open doors for kids to learn music without the need to buy an instrument.

- Madalena Sousa

**Where did the idea of using scrap material to make musical instruments come from?** I was about 5 years old and was already passionate about music. I made sounds of everything: coffee crockery, my mother's queer, on the sides of the stove, in the doors of the wardrobe and in everything I saw ahead. Then I began to realize that buckets, cans and other materials gave good sounds so I started to collect them.

**How do you select the material and how is it transformed into musical instruments? I work with the policy of reuse, using discarded urban waste for musical instrumentation...** It is not recycled materials. My role with this work, besides producing art, is to help in the fight against the degradation of our Environment. I usually need new sounds for my shows and recordings, so I seek materials from descartes (the Trash) that can emit the sounds needed.

For example, in one of the tracks on my CD, I needed the sound of tambourines, (an instrument used in Samba and Bossa Nova), so I used snack can to get the sound of a conventional tambourine.

**Could you give some examples of how each instrument was made?** Yes. For example the *CuscuzSom* (artisanal instrument made with four Cuscuzeiras) was a cooking pan, a part of a wardrobe door, steel plates from a truck tire and shark fishing hooks, found in the environment; The sound casks are burning automotive oil casks, found in streams, which would fatally contaminate thousands of gallons of drinking water, and kill many fish and aquatic vegetation, but thanks to my work, they were redeemed and turned into Musical instruments and transformed into works of art. I have many examples, but there is not enough space here to talk about every item of my sustainable percussion. After all, I've had 39 years in this musical footprint.

**In your project of Sustainable Music do you present something new in Brazilian percussion? Do you get new sounds from scraps or similar sounds with existing musical instruments? Where would be the point of difference between the two?** Yes, I believe that I first presented some-

thing new for being aware of the work I do and also for accompanying the evolution of world instrumental music. I've received testimonials via email, with various praises of love and respect to my sound. It gives me the feeling of showing the world a new way of making music... In my recordings and shows I replace the sound of percussive industrialized instruments for sounds of a percussion instrument built from Urban garbage. I grew up doing it, so I do this naturally and with love.

I associate the sounds of the scrap to the sounds of conventional instruments such as guitars, electric and acoustic bass, sax, violin, cello, viola de Arco, and 10-string violas, among others. I still present the rhythmic base of the traditional music of my state Pernambuco and northeastern Brazil, such as the Samba-de-Roda, Maracatu, Forró, and Armorial music, with a unified avant-garde footprint of Jazz, Blues, Soul music, Rock and music Latin American...my sound has my trademark, my own identity. You can listen to my sounds at :

[www.n1m.co/nidopedrosa](http://www.n1m.co/nidopedrosa) , there are three bonus songs for audition-on the CD Baby. On the link at the end of the page, there are 14 songs from my album. 32 main Digital music platforms also appear in the songs on my CD, and you may notice that my authorial work has a differential; my sound is not similar to the works of the great artists like Aírto Moreira, Paulinho da Costa, Hermeto Pascoal or even Nana Vasconcelos, important percussionist Pernambuco of international notoriety... artists of which I am an unconditional fan.

**What is the quality of the sounds of handmade instruments (junk stuff) compared to traditional instruments?** The sounds are great, wonderful! But with



respect to sound quality, it will depend on the scrap materials that the musician has on hand to achieve the desired timbres in relation to conventional instruments! You have to do research and study on the materials found in the environment to achieve a sound like the conventional instruments. With regard to the differentiation of timbres of the percussive instruments from the scrap in relation to conventional instruments, it has no differentiation! As exemplified before, at the beginning of the questions... I replace the sound of the tambourine, instrument characteristic of Samba, with the sound of the can which you can hear in the recording of my CD.

This example was recorded in the music 'agrarian deform'. You will never realize that the sound emitted is through a can of snacks! You will only notice this by reading on the music sheet that is printed on the cover!

**Do you have any musical/educational projects where you teach children/adults and fabricate such instruments from junk?** Yes, at the link below you can view the report about my work from the TV Asa Branca-affiliated network Globo Television of Brazil, where I expose the activities of one of the workshops of cultural training; this happened at the Festival Pernambuco Cultural Nation.

<https://www.youtube.com/watch?v=Q8MhJOS3lvQ>

I've applied an eight-day course. Usually wherever I present my show I put in a poster of Cultural training workshop with a limit of 15 vacancies to pass on to people interested in using the scrap for musical instrumentation. In doing that, I multiply those interested in working in the fight against the degradation of our planet, using music as artillery for this!

**What is your next project?**

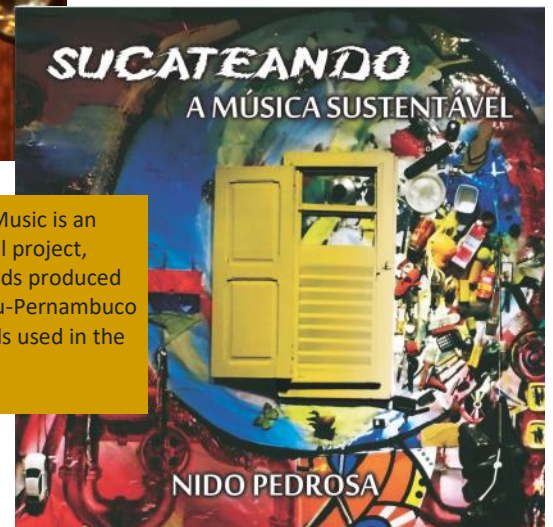
I am preparing a new musical production called "Moringa in CD" (Moringa is a hand-made water jar made by clay). This is a different, bold work that counts on an exhibition of important masters and artisans of clay art from Alto do Moura - Caruaru-PE, where the moringas are being produced, and other stars of our Brazilian music, like the guitarist Victor Biglione,

Marcel Powell (considered by the specialized critic as the young master of the Brazilian guitar), and Carlos Tomati (formerly Jô sextet), among other important musicians.

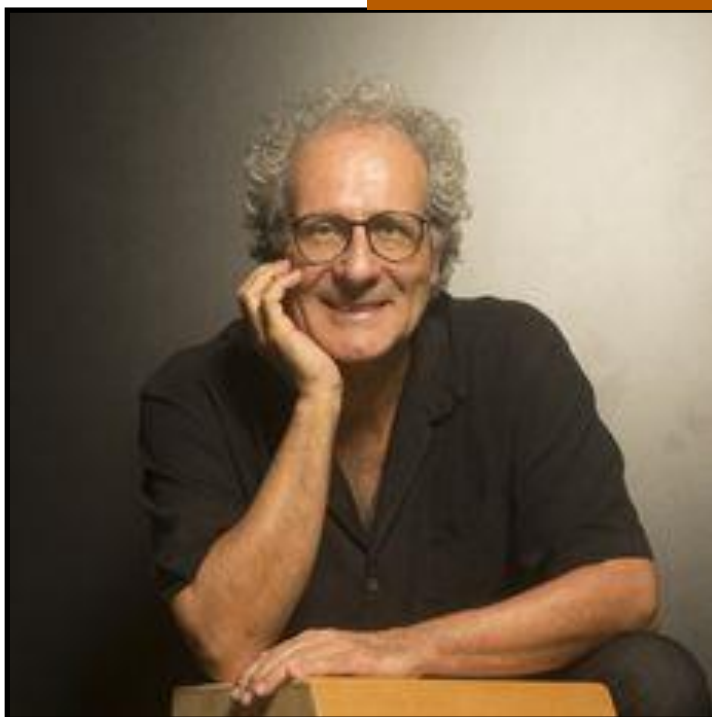
[www.cdbaby.com/cd/nidopedrosa](http://www.cdbaby.com/cd/nidopedrosa)



My CD Sucateando – The Sustainable Music is an important socio-environmental musical project, which uses the urban waste, the discards produced by human action, in Recife and Caruaru-Pernambuco -Brasil, for the production of the sounds used in the recording of this album.



# CAITO MARCONDES



Brazilian experimentalist percussionist, composer, and arranger born in Rio de Janeiro, RJ, comes from a long line of great Brazilian percussionists. Equally versed in Brazilian folk and classical music, Marcondes has played with Milton Nascimento, Hermeto Pascoal, Toninho Horta, and Marlui Miranda and has composed ballet scores and television. Marcondes joined with the California-based Turtle Island String Quartet and trombone player François de Lima of Brazilian big band Banda Mantiqueira to record a multicultural album, *Porta Do Templo*, in 1995. He is also a soundtrack composer, awarded the best soundtrack two times in Cine Rio Festival. The last two video works were 'Diários da Floresta' (with Marlui Miranda and John Surman) and 'Feito Torto Pra Ficar Direito'.

In an interview, Caito tells us a little more about his work and performing experiences.

**Interview by Madalena Sousa**

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**When did you start writing/producing music - and what or who were your early passions and influences?** I've been writing and producing free music since the early 90's, based mainly on Brazilian popular music, which is the root of music in the country. My composition format influences come from Bach, Villa-Lobos, Stravinsky, and Debussy.

**Which famous percussion musicians have you learned from? Were you influenced by foreign percussion music?** I used to hear Airto Moreira, Elvin Jones, Naná Vasconcelos and Doum Romão perform, and since I've started using eastern percussion instruments, I've familiarized myself with the work of Alla Rakha, Glen Velez, Itamar Doari and David Kuckhermann, to name a few.

**How would you define your line of work? In your creations, is there a segment of the percussion that is most striking and an instrument, in particular, that you have more involvement?**

I would say that I compose contemporary Brazilian music, where I'm always looking for some fresh composition techniques and orchestration, as you can experience while listening to my last works like the DVD I'd recorded at Lincoln Center in 2011 with a string quartet, trombone and percussion.

As a performer I like to research on different timbers of instruments that would fit to a new composition. I'm involved now with the tamburello, the kanjira, the bodhran and that kind of stuff, but I didn't stop using the pandeiro and all the varied collection of traditional Brazilian instruments.

**Do you do anything else besides percussion? Do you teach music?** I've always played the piano, as it was my very first instrument, and it is considered as belonging to the percussion family. I write music for soundtracks and also give classes for groups, developing concepts of composition, improvisation and new ways to listen and make music.

**In your opinion what is the rule of a percussionist and what constitutes a good live performance? What's your approach to performing on stage?** One of the things I love most is the live performances, and the proof is that my works for years have been recorded during concerts with the minimum of editions, as not to disturb the feeling of playing for an audience. Let's say that the rule of a percussionist (and that's valid for all the other instrumentalists) is always playing in a dialog way, listening to what everyone is saying and at the same time regarding the whole body of the music. Less is more in any situation.

I remember the recording of a CD (*Sementeira*) with Naná Vasconcelos and five other invited percussionists, where after a song we did from the scratch, totally improvised, and I noticed that Naná didn't emit any sound! Asked by me he said that the music was complete, so there was no need to add anything else.

**Could you describe your creative process on the basis of a piece or album that's particularly dear to you? Where do ideas come from, what do you start with and how do you go about shaping these ideas?** My creative process always depend on the function the music is having on different contexts. For example, writing for soundtracks I'm inspired by the images and situations, thinking about the best way to create a new look at the scene, sometimes adding extra information and reinforcing the first meaning of that. For pure music I dive deeply inside myself and try to figure out what is most important to say at that moment. I start choosing the instrumentation, mainly monochordian ones, because I write horizontally. I take advantage of the various melodies and counterpoints instead of being too concerned about harmony. The melodies have to be beautiful ones and not only serve to a vertically reading.

I particularly like my album '*Porta do Templo*', recorded in 1995 in California with the Turtle Island String Quartet and François

de Lima on trombone, which I decided to revisit in my DVD recorded at Lincoln Center in 2011 with Tracy Silverman and Duncan Wickel on violins, Lev Zhurbin on viola, Mark Summer on cello and Dana Leong on trombone. *Porta do Templo* was a CD that Aírto Moreira, after hearing it, called me the “Villa-Lobos of percussion”, which flattered me a lot of course, despite the exaggerated comparison.

**How many CD’s have you recorded? What is the identity of your work?** I’ve recorded seven CD’s and one DVD, and I’m proud to say that the identity of my work is my fingerprint, for good or bad.

**BM:** Named by Aírto Moreira as “Villa-Lobos of Percussion”, Caito Marcondes recorded in 2004 his new solo work entitled *AUTO-RETRATO (SELF-PORTRAIT)*, where he explores the potential of his vast percussive and timbric repertoire. In this live recording, Caito creates an involving atmosphere using different ethnic instruments combined with his voice, sometimes sounding like many musicians, and using the audience to participate with a folded paper device. In 2010 he recorded a CD with Naná Vasconcelos, Marcos Suzano and a *Coração Quiáltera* group, named ‘Semeteira’, and released it with a concert on *Auditorio Ibirapuera*.

His most recent works are a DVD recorded at the Lincoln Center with Tracy Silverman, Mark Summer, Dana Leong, Duncan Wickel and Lev Zhurbin was released in May 2014, and a CD with Marlui Miranda, John Surman, Nelson Ayres and Rodolfo Stroeter, called ‘Fala de Bicho, fala de Gente’.

**BM: Travel experiences and musical collaborations.**

In 1995, he had finished his first solo CD “*PORTA DO TEMPLO*” (Temple Gate) in the United States (nominated for the Sharp Awards in Brazil, and included among the 150 best CD’s released in Europe in 1998 by the World Music Charts Europe) with the Turtle Island String Quartet released in Germany by ACT. In 1996 he participated in a Japan Tour with Joyce, performed in the Jingu Stadium (Tokyo) and in the Blue Note Jazz Club in Tokyo and Fukuoka, recorded live by ANA airlines.

Performing his solo work or with different groups, Caito has been traveling to Europe since 2003, playing in many festivals, among them *Jazz à Liège*, *Nuits Atypiques du Langon*, *Etnosur*, *Porta Cerrada*, *Vic*, *Sfinks*, *RASA Festival* and *Rudolstadt Festival*, where he performs for the third time in the 2008 edition (4-7, July) in the special program ‘masters of frame drum’ with Glen Velez and others.

**Do you believe that Brazilian Music has captivated the world and can it get a revival in the US, like Bossa Nova did in the 60’s?** Brazilian music is still one of the best in the whole world in my opinion, and if it’s not being appreciated as much as it was in Bossa Nova’s time, it’s because we stopped having the means to divulge it properly as we had before. I don’t like the idea that Bossa Nova was the only style of music our country produced



that was considered universal and had conquered so much space in the US - It happened because of many factors that collaborate for it in that specific moment. In a bad comparison, we could ask: why are The Beatles still being considered the best rock band of all times?

**How do you see Jazz influence in Brazilian Music and vice versa?** We were always flirting with north American jazz and vice versa, but I think that in today’s world of fast communications and facilities of information, it’s not as perceptible as it used to be, although the mutual admiration among Brazilian and north American musicians still exist.

**Do you have a project coming up soon; can you tell us about it?** I always have many new projects, but one that’s insisting to exist and which I’m working on now is something multimedia, using multiple devices as projections, samplers, dancers and acoustic music to create a dialog and criticize the chaos we are living in, under a real bombing of information. It’s an ambitious but challenging project, but that’s what moves me all the time.

**BM:** One of his two last movie soundtracks, “*O Cineasta da Selva*”, was released as a CD, and became the first Brazilian CD mixed in Dolby Surround. His CD *North Meets South / Sul Encontra Norte*, with the north american violinist Tracy Silverman, is a duo of percussion and violin where they share compositions and arrangements creating a new flavoured pan-american recipe.

# ZERO

## BRAZILIAN PERCUSSION PART II

### THE AFRICAN MUSICAL INFLUENCE ON BRAZILIAN MUSIC

In Brazil, as in the United States, Cuba, and other American Nations where the Negro is present in force, the children of Africa have had a profound effect on the culture of the nation. This has been nowhere more noticeable than in music. Some of the world's richest and most fascinating music has been produced in Brazil.

To talk about the African musical influence on Brazilian music, Bossa Magazine invited the great percussionist **Zero**, an authority on preservation of Afro-Brazilian culture in Brazil.

#### DRUM UP BRAZILIAN MUSIC INTERVIEW WITH THE PERCUSSIONIST ZERO By Mila Schiavo

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José Roberto Brandão Telles, known as Zero, was born in Rio de Janeiro, Brazil, and his musical initiation was in childhood with the Afro—Brazilian religion candomblé. Before turning four, his grandfather, an "Ogan" (a name given to the drummer and caller of songs for the ceremony), gave him a small custom-made drum and Zero began playing the percussion, performing the ritualistic songs perfectly. Self-taught, he researched African rhythms and their influence on popular Brazilian and Cuban music, participated in groups of afoxés and jongos (African origin rhythms); the baterias (drum section of samba schools) of Portela, Mocidade Independente, Mangueira and Vila Isabel, popular traditional manifestations where there is a strong presence of African rhythms. He started as a professional musician in 1983, performing with the Panamanian group "Som Caribe" and began to accompany several artists nationally and internationally in presentations, as well as participating in recordings.

During 1993, he was a member of the band of composer and singer Ivan Lins, an author of songs, sang and eternalized in the voices of Sarah Vaughan and Dionne Warwick, and masterfully instrumented with Toots Thielemans. In 1994, singer Ney Matogrosso invited him to participate in the national and international tour and for a decade he was an integral part of the Ney Matogrosso band.

Without abandoning his samba roots, he continued to participate in the samba schools' drumming and in 1989 introduced the Xekerê, an instrument with African roots. At the carnival of 1995, at the Escola de Samba Unidos de Vila Isabel, he formed a group of Xekerê players. The percussionists who were performing were enchanted by the beauty of Xekerê sound and the effect it had on the Samba School Drum Section. Zero is known in the musical environment, not only for his beautiful touch of Xekerê, the instrument he popularized throughout the carnival, but for the use of the instrument in recordings of Brazilian popular music, especially the samba.

He dedicated himself to the trio of Bata (Cuban drums) and for this, he studied Afro-Cuban religious music with Mark Lamson, an American musician (drummer and percussionist), and began to use them in live performances and recordings in Brazilian popular music. Mark researches the relationship between Afro-Cuban religious rhythms and Brazilian candomblé and has produced the album "Bata Ketu", which mixes Brazilian and Cuban percussion, along with Miguel Spiro. In this album, Zero participated not only as a musician but also as an assistant producer. Zero also played and recorded with several artists of different styles, such as Martinho da Vila, Sá e Guarabira, Bebel Gilberto, Jair Rodrigues, Sandra de Sá, Paulo Moura, Zé Nogueira, Ricardo Silveira, and Blitz, among many others.



ZERO



Currently, he devotes himself more to his solo career. He started a project called Awa (meaning altogether) whose theme is the fusion of electronic rhythms with rhythms of candomblé.

Zero's musical career was born from the rhythmic purity of the atabaques (Drums of African roots) of candomblé, which influenced various rhythms such as salsa, samba, rock and roll. The instruments most used in performing were conga, bongo, timbales, pandeiro, tamborim, Xekerê, djembe, etc.

**WHAT IS THE IMPORTANCE OF MUSICAL EDUCATION FOR CHILDREN, ADOLESCENTS AND PRESERVATION OF CULTURE?**

Music education is a very important tool as an instrument of culture and intellectual improvement. In addition, music ennobles the soul of any human being. When children learn music, they have a very good cognitive notion and it improves their intellectual development. In Brazil, in sambas schools, we have people who do a beautiful job with the children and adolescents of junior schools, which is very precious from the point of view of cultural and social preservation. The African cultural essence is present with its musicality, history, dance, the gesture in these works passing from one generation to another. In Brazil's public system, the past school curriculum had children doing music, rhythmic reading, listening from popular to classical music and today it is no longer required, unfortunately. The authorities do not value it. I believe in the transformative and unifying power of music because it is a universal language. Everyone feels it!

**WHAT IS THE IMPORTANCE OF AFRICAN RHYTHMS IN BRAZILIAN MUSIC? WHAT RHYTHMS DO YOU HIGHLIGHT?**

In the last century, it was when the acceptance and celebration of African cultural manifestations took place as an authentic national artistic expression. Before this period there was a huge cultural prejudice where these African cultural manifestations were seen as something primitive, worthless and of no quality. Artists such as Pixinguinha, Donga, João da Baiana and others were the pioneers. Therefore, I consider the samba rhythm to be highlighted and, consequently, the candomblé of origin banto (from angola), because this directly influenced the samba. However, I must point out that African drums brought songs and dances. The influence of sounds and rhythms on Brazilian musi-

cal culture is enormous. There are so many rhythms and sounds of African origin that it is time consuming to list them, such as: Coco, Lundu, Capoeira, Maracatu, Afoxe, Congo, Congada, Candomblé, Samba, Samba de Roda, and caboclinho, among many others.

**WHAT ABOUT MAY 13TH?**

May 13<sup>th</sup> in Brazil it is not so important because there are many Contradictions and historical disinformation about the importance or not of this date, regarding the reasons that culminated in the signing of the law Aurea (a law that abolished slavery on May 13th, 1888). The Brazilian ruling elite did well in erasing from the memory of the black people the deeds of the black race, in order to diminish, divide and segregate in our own imaginary world. It is like there was no participation and mobilization of black people in this important movement of liberation. Today blacks have tried to get a symbolic date, November 20, the day of Black Consciousness. On this date, the black hero Zumbi dos Palmares was found dead. Resistance to the celebration of May 13 comes from valuing the introduction of Princess Elizabeth as a solitary (personal) act and not touching on the subject of black mobilization and the struggle of many leaders for liberation to happen. I am not here to discuss the geopolitics of the time, economic interests, the beginning of industrialization, or the fact that there is no support for the "freed" black. In the past, May 13th was the only date the black community had and the people of the most modern black movements demanded another date that really reminds a blacks of expression. (The chosen date, as said before, was the Zumbi dos Palmares.) We Brazilians do not like May 13th because it emphasizes and allows remembrance of the princess. It does not refer us to the true blacks who fought and fought for this step, this conquest.



Sources:  
<https://exoduscry.com/blog/general/history-of-slavery-and-abolition-in-brazil/>  
<https://www.nexojournal.com.br/especial/2015/11/24/a-caminhada-do-movimento-negro-no-brasil>  
 Photos: By Zero

# Odery Drums

## From the backyard to the world!



**Mr. Odery - Founder of Odery Drums**

In the early 1990s, a tool and die maker from the Brazilian state of Mato Grosso do Sul, a father of four, hit some hard times when he lost his job. At that time Brazil was going through a period of instability, strife, hyperinflation and uncertainty. This man was Mr. Odery—or simply Odery. As a matter of fact, simplicity is in our DNA, and it comes from our very root: our founder. To this day he likes to spend his 8 hour shifts at the plant right on the manufacturing floor, experimenting and discovering better ways of doing things, or simply working alongside his employees. An unceremonious man, one day Odery came home and announced to his wife, Ana Alice and to his children: “I’m going to make drum sets.” This sentence, coming from his mouth, sounded like: “I’m insane.”

The country was in a climate of tremendous financial uncertainty; this was not a good time to start a new business. What’s more, he had no experience with the music industry and his only contact with the instrument up to that point had been watching his son, Alexandre Cunha, play and teach the drums. How was he going to produce something so demanding in terms of specific tools, machinery, and know-how?

As crazy as it sounded at the time, he forged ahead with his idea in the belief that he could, with love, make something special in an area that many—even some in the industry—still didn’t value much. And so he went to Sao Paulo, bought himself some used tools, and started making drums in his backyard. His first partner in this dream was Alexandre Alves, still with the company today. After about 18 months, his other son, Mauricio Cunha—a man of rare entrepreneurial and innovative vision—decided to leave his job and join his father in pursuit of this dream.

“We start to design custom drum sets for the discriminating drummers who want an exclusive instrument, every drum is made by hand from the best raw materials available with exhaustive attention to detail”

They work with a small team of craftsmen who work on each individual drum set, laboring with the utmost care to bring the customer’s vision to life, from the moment the order arrives at the consultant’s desk until the finished kit is ready for shipment. The custom line of drums undergoes a slow and laborious manufacturing process. The end result is a unique set with its own sonic and visual personality – drums that will go directly from the hands of the artisan who made it to the customer who envisioned it. An instrument that—as a customer said—is alive.

The company started gaining market



The wood is individually selected for each drum that we make.

share in Brazil. Odery was the first drum maker in the country to offer contact via email, or to have a website. For 9 years the factory remained in Odery’s backyard, taking up more and more space, until moving to a new location in the year 2000. In 2011 we launched the Eyedentity line with a big celebration in Campinas commemorating our 20th anniversary.

“We have participated in local and international trade shows including shows in Germany, China and the United States.

Odery exports to several countries and started operations in China in 2009 to create drums for the broader drum market.

We didn’t create the Odery story alone. Throughout the years, drummers who play Odery Custom drums have shared their stories with us. We decided to tell a bit more of our history by sharing some of those personal experiences.

“My Odery kit arrived today. I’m speechless! A small manufacturer with the soul of a big company? I really didn’t expect all this, you guys simply blew me away. Such cool drums, beautiful, amazing, it’s a dream come true.”

“The sound is unbelievable, superb, unique and organic. These shells are alive! I will tell anyone who asks me: if incredible looks and unique sound is what you’re after, this is the drum set of your dreams. These drums are tough, but delicate and sophisticated at the same time. Simply the best”.



EYEDENTITY SÉRIES



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## Brazilian Music in Big Apple

By Fabiana Mattedi  
Writer & Actress

When I was invited by Bossa Magazine to write an article about Brazilian Music in New York City, I was afraid to look pretentious because there is so much to talk about, and I did not know where to start. Brazilian Music has been played everywhere - in movies, TV Ads, non-Brazilian restaurants, supermarkets, and on the day to day conversation with Brazilian music lovers as well.

Most people know samba because of Carmen Miranda and Bossa Nova because of the song "Girl from Ipanema" but Brazilian Music has a rich selection of rhythms, genres and styles to choose from, like baião, choro, frevo, maracatu, MPB (Brazilian Pop Music), and afoxé, just to name a few, and a large collection of fantastic musicians that makes the Brazilian music so special.

People all over the world know Brazilian Music, and in NYC, when they hear that I'm from Brazil, they say right away... "Oh, from Brazil!", and they always bring up names of well-known Brazilian musicians.

A friend of mine from Serbia said "without thinking", Bossa Nova... another true New Yorker... Tom Jobim, a classical..., and someone from Spain once caught my attention by asking me if I knew the song:

"Na Procura da Batida Perfeita" (Looking for the perfect tune), from Marcelo D2, saying it with a cute "Portunhol" accent (mix of Spanish and Portuguese language). I was very surprised because D2 is not so popular like Caetano Veloso and Gilberto Gil. It is amazing how people from other countries that live in NYC know about musicians that are not even well known in Brazil, and that I don't even know myself, but they can find their music in NYC in many music stores.

Nowadays you can pick up a Brazilian CD of your choice that matches your inner mood, from Samba, MPB, Pop, Metal, to Bossa Nova, of course (that never ages in the hall of fame of world music). Whatever it may be, you will find a good selection of Brazilian music in New York City.

Being Brazilian and living in NYC for a while I do get homesick sometimes, and one day I was shopping at a supermarket in my neighborhood when I heard music playing in Portuguese - it was Maria Rita...

...*"Numa estrada dessa vida, eu te conheci o flor", (On a road of life, I met you, my flower)...I wanted to say "hey, I know this song." That song made my day! You actually can hear Brazilian music in so many places during the quotidian of the big apple.*

A few months ago, another friend from Colombia said; "I heard a song from Brazil that I really liked it. Do you know Chico Buarque?"; "Do I know Chico Buarque???" "I thought, excited with her question, but calmly replied to him, "of course I know him, he is one of the greatest Brazilian composers", and I kept on saying that we don't even say Buarque, we just say Chico, like he was an old friend, with that touch of intimacy that I personally dream of having one day.

The song he mentioned was "Construção"-

he actually listened to it in Spanish, but he really captured the mastery of the song, which is a storytelling that between the lines express many of the Brazilian social issues. The music was released during military dictatorship in the 70's, and musicians were undergoing a political repression. Many had to leave the country, and they could not write exactly what they wanted to say, or they would be arrested, but the melody is an accurate social criticism. Long sad history!

Let's go back to NYC...

We constantly have the opportunity to see Brazilian musicians performing in countless venues and theaters around the big Apple. In April 2018, Tom Zé/ singer & composer, (an icon of Brazilian Music), performed at Pioneer Works, Vanessa da Mata, (a new pop star) at Highline Ballroom, Eliane Elias/pianist & singer (a multi Grammy winner artist) at Birdland, Emanuelle Araujo at Nublu, and many local musicians that are performing around NYC every day!

More and more audience are building up with non-Brazilian listeners, which is a sign of an increase of Brazilian music lovers.

Recently I took a friend from the Czech Republic to see the singer Emanuelle Araujo's concert at Nublu. She was very excited and curious to see her first "Brazilian Concert". She was totally absorbed by the momentum so I asked her what she thought about the performance and she gladly shared with me:

*"I think Emanuelle is strongly connected with her audience, which makes the experience of listening to her music even more intense, and being at her concert was like experiencing something almost supernatural. I felt like something was floating in the air, a good vibe, creating a unique atmosphere coming down to me and making me understand the meaning of the songs despite the fact that I don't know a word in Portuguese."*

Moreover, she added that the fact she didn't understand a word in Portuguese made her use her imagination to create her own lyrics and songs.

Her comments about the experience really made me think that, even though we are a society that relies on words as the main channel of communication, when it comes to Music and Art, very little is necessary to make the connection and I feel that we are part of something higher, bigger than just language.

Considering how wide the spectrum of Brazilian Music is, we can just imagine how many people from different culture could be touched by it, regardless of their personal taste and cultural background.





Photo Isadora Neumann

## Laila Garroni and her multifaceted approach to art.

By Gio Mielle

The Brazilian artistic movement has grown steadily in New York City in the last years. It is composed by musicians, visual artists, actors, dancers, designers, and producers strolling the stages and galleries of the most dynamic American city. This does not mean that the big apple is intrinsically democratic, nor that artists find doors always open to their projects. However, it is apparent there is high quality found in the creation and professionalism of Brazilian art and artists. That has captivated the attention of the New Yorkers from every borough.

Laila Garroni is at the forefront of this artistic movement. She brings her irreverent style to a vast array of societal issues in the art she creates. As an actress she shows that multidisciplinary approach is part of the Brazilian way. Last month, she filmed her first short. In addition to the script, she directs and acts. The film brings to the screen a subject that Laila lives and breathes daily- veiled racism. To talk with Laila Garroni, we invited Gio Mielle, a Brazilian actress who also knows the nuances and difficulties of being an artist in such frenetic and competitive city.

**GM: Who is Laila Garroni?** I can describe myself from so many different perspec-

tives. But from the professional point of view, I would say I am a black Latina actress trying to create her own opportunities in an industry that often doesn't welcome her type. Creating my own work seemed the only way out of a path I really didn't want to take. Searching for auditions I realized that the majority of the roles available for me were stories that, as an artist, I wasn't interested in, especially because they reinforced the stereotypes of the Brazilian woman and I think we are more than that.

**What brought you to New York City?**

I was working as a journalist in Brazil and I was very unhappy, almost depressed I would say. I knew that I was in the wrong place, doing the wrong thing. I have always wanted to work as an artist. I was born with this need to communicate my feelings so I would write a lot. It helped me to process what was happening with me at that moment. I was planning to come to New York City for vacation when I got fired and a friend asked me "why don't you go and stay for a while"? That was 5 years ago.

**GM: What is the movie story?** Half of the story actually happened. I was cat sitting for some friends and I was trying to find my keys to open the front door of their building. I couldn't find them for anything. A young white woman, who lived in the building, arrived and started asking me all these questions. She wanted to make sure I belonged there before she let me in. I answered the first ones to show her she had no reason to be afraid of me. But she kept asking me what was my friend's last name, what apartment they lived in, and I'd had enough. I told her I knew what was happening and that she could go in and close the door, that I had the keys. I think that that was the first time I experienced racism here. I felt so bad, angry. I went home and I couldn't stop thinking about what had just happened. And how the conversation would go if she knocked at my door to apologize. And that's how Stand Clear of the Closing Doors was born.

**GM: What was the experience like of developing and producing your own script?** Crazy. It's very hard for anyone to make a film. Double (or triple) that and you will get what a black immigrant goes through. But I am so lucky and I have the

best crew ever. They worked so hard and want to tell this story as much as I do. I would never be able to do this project without these people.

**GM: Was it an adventurous endeavor filming in New York City?** I love this city so much. And if you know New York a bit you know that just a little walk on these streets can be adventurous, let alone shooting a short film. I really wanted to bring up what is the end of the day of a New Yorker. We are exhausted the majority of the time. It's normal here to have two, three jobs and Laís, my character, is one of these people. She just had one of those days that makes us want to cry on the subway - they say you are not a New Yorker until you cry on the subway and I totally agree. This movie would be different if it was shot in any other city.

**GM: Your team is mainly composed of Brazilians. What are they able to bring from their personal backgrounds to support the formulation of the movie?**

I am so grateful for having these ladies on set with me. It is truly a blessing. They are actors and journalists like me so they have the creativity and experience that I needed to make Stand Clear happen. The actress Yasmin Santana, for example, has been working on theater and film for a long time now, more than me. So to have her on set made me feel even more secure. I knew I could count on her with her experience to make sure the shots we were getting were the best ones.

My second assistant, who also worked as my unit producer manager, the journalist Danielle Villela, was my rock-she solved problems even before they happened. These professionals gave me the peace of mind I needed to be the best actress I could be on set. And you can't put a price on this.

**GM: How is race discussed in the movie? How do you bring your own experiences, as a black filmmaker, into the production?** I have been thinking about the ways the debate on racism gets stuck for a while. When and how we "close the door" could be the way to a better understanding on that matter. For me, one of the reasons is the difficulty and often unwillingness that white people have to recognize some of their actions as racists. And this happens everywhere- here, and in Brazil. And for us black people it is impos-



sible to have a conversation without this first step. Also I didn't want to portray Jane (the other character) in a way that white people in the audience wouldn't identify with. Victoria Mack, the actress playing her, did a fantastic job on that. Jane has good intentions, she is a human been trying to be the best version of herself and do the right thing. That is why she comes back to apologize. But at the same time she can't say out loud that she was racist. I really hope all people watching this movie don't think this story is about someone else, because it is about them, it is about all of us.

**GM:** According to Carta Capital, Adélia Sampaio was the first black Brazilian female filmmaker to direct a feature film in 1983. Viviane Ferreira was the second in 2017, 34 years later.

**What obstacles are still suppressing black Brazilian females from being a part of the larger cultural conversation?**

Racism. Systematic racism. Simple as that. For example, the filmmaking course at my college only had classes in the afternoon. I remember thinking ...

"Who has enough money to pay the most expensive college without working? "

In Brazil it's impossible to have a job if you have classes in the afternoon, right in the middle of the day. When I saw the students, I had my answer - only white rich people. Another example from my class is I had only one black classmate, in a class with almost 50 people, only one! And both of us had won scholarships to be there.

**GM: What stimulates your creative process being a black Latina in the United States?**

One day I was listening to this podcast with all these theater female directors, and the two of them who were black had the same answer for this question - anger. And in a way I feel the same. To know how to transform anger and frustration into art or something else is a superpower. And let me say that I am lucky to have this superpower. A lot of my brothers and sisters don't have this privilege, and that anger we carry as black people living in a racist world sometimes can be as destructive to our bodies and minds as a scared police officer with a gun pointing at us. I see in anger a powerful source of energy that can create so much. And for that I am trying to become more and more conscious of how I use my anger. When I catch myself wasting it in

discussions with people that are not really interested in learning my point of view, I try to remember that is exactly what this racist world wants. Then I shut my mouth and write something, perform a monologue that speaks from that place, do a play written by a black person. My culture, my people, our stories need that energy. I am not going to waste it.

**GM: Whose artistic oeuvre inspires your work?**

Should I give a smart answer or say the truth? (laughs) The truth is that Beyoncé is my biggest inspiration. And it's not only because of her music but mostly because of her work ethics. People who only know her as a pop star think she is just that. They don't know she is the big boss of her career, that she is unapologetically owner of her vision, that she is the first one to arrive in rehearsals and the last one to leave, that she knows the name of every and each light on her stage. And man, I love that about her. It inspires me to learn more. She has knowledge over every aspect of her career and that's what I want for myself. I want to get on any set or stage and be able to say I know about acting, cameras, lighting, costumes. I truly believe that's the only way one can achieve greatness.

**GM: You are a founding member of the creative collective Evoé. Share with us the story of the inception of the group.**

Yes. We are a group of Brazilian actresses interested in bringing the greatness of our country to NYC. Bárbara Eliodoro, Isabella Pinheiro, Ma Troggian and I work constantly on finding ways to bring more of the Brazilian theater and film here. For example, our last project, the "Female Voices from Brazil", was an evening at the Segal Theater when we had a staged reading of three plays written by Ana Maria Gonçalves, Cidinha da Silva and Márcia Zanellato. The playwrights were there and we had a discussion with the audience at the end and it was amazing to see how well received these plays were. We already knew that there was space for our art here but it's always good to have a confirmation.

**GM: How does your work with Evoé inform your filmmaking?**

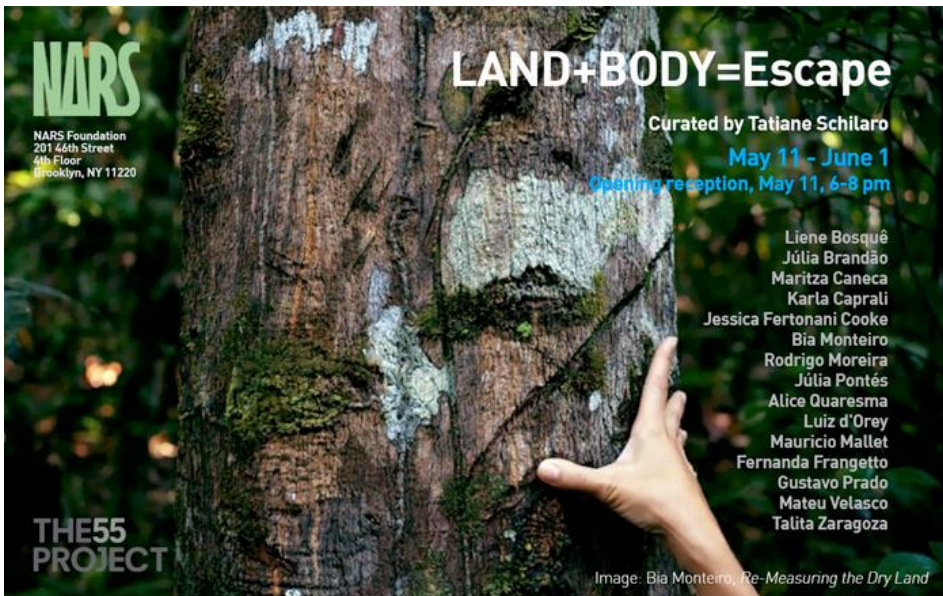
Evoé is actually producing Stand Clear and it was because of them I have my AD (assistant director), and without her none of this would have happened. When I brought the idea of doing this short film to the collective, I remember Isabella Pinheiro saying that it

didn't matter how it happened, she wanted to be part of it. Since then she participated in every step, from its conception to the set. She is such a talented actress and willing to make things happen. It is comforting to have her on my side on this journey. I am always learning with all of them. We are so different and that's what is great about us.



**GM: What are you working on in the future and how can people find out about it?**

I am having so much fun with the YouTube channel I created recently. It's called "NYC Sem Roteiro" and it is for Brazilians who want to know more about real life in New York City. Also, Evoé is working on the creation of a show about the journey of four Brazilian women in New York City written by my partner Ma Troggian. We are also searching for Brazilian plays to do a production this summer. I think the best way to keep updated with what we are up to is following me and my collective on our social media.



## LAND+BODY=Escape

Curated by Tatiane Schilaro

May 11 - June 1

NARS Main Gallery

Artists: Liene Bosquê, Júlia Brandão, Maritza Caneca, Karla Caprali, Luiz d'Orey, Jessica Fertonani Cooke, Fernanda Frangetto, Mauricio Mallet, Bia Monteiro, Rodrigo Moreira, Júlia Pontés, Gustavo Prado, Alice Quaresma, Mateu Velasco, and Talita Zaragoza. Featuring fifteen emerging Brazilian artists based across the US and Brazil, LAND+BODY=Escape subverts traditional representations of Brazilian landscapes and bodies. The works represent a means of escape, while also seizing upon emblematic images of Brazilianness: from beachfronts to the Amazon rainforest, to the urban megacity. In Brazil, both landscape and body have been idealized, either through commodification of “tropical nature,” or via the spectacle of the female body, for instance, in the celebration of samba as defining norms of female sexuality. With a majority of women artists represented, identity, race, gender, and sexuality become either underlying themes or are an integral part of their art-making processes.

For the installation, Pilot City (2018), created specifically for this exhibition, Liene Bosquê produced miniatures of iconic Brazilian architecture, replicated from souvenirs she has collected for years. Bosquê copied

the shape of Brasília’s city plan—one of the world’s most famous modern planned-cities—occupying it with the miniature casts of those familiar monuments. In Pilot City, the problematic aura around modern cityscapes is re-purposed, while in Alice Quaresma’s photographs, it is the memories of tropical beachfronts that are questioned and re-invented. Three of the featured artists have worked in performance, using the female body to reclaim the landscape. In *Re-Measuring the Dry Land*, Bia Monteiro’s video-performance re-visits Brazil’s colonial past, re-enacting an 18th-century engraving by Carl Friederich Philipp von Martius, a German botanist who travelled throughout Brazil, depicting its landscape. Monteiro’s body and hands are seen measuring trees in the Amazonian rainforest, in gestures of control and delicacy. Julia Pontés visited an abandoned pig iron plant that belonged to her family in Minas Gerais: observing the contours of its ruins, she reclaimed those spaces, photographing her own bare body as if appending it to her family’s past. Jessica Fertonani Cooke, on the other hand, inserted her “ancestral matter” into landscapes in Germany, testing the limits of her body and commenting on her mixed-ancestry.

Gender and sexuality appear in Rodrigo Moreira’s images that tend toward a queer imaginary: in his photographic series, *Fusion*, he literally freezes prints of found

photographs inside ice-cubes and lets them melt, registering the process while blurring gender and family norms; in his *All the Names*, it is both gender and race that are blurred. On the other hand, in Karla Caprali’s embroideries, she refers to the female universe by mingling images of her daughters, Greek mythology, and feminist symbols, constructing fable-like narratives that suggest female strength. This subtle yet strong female empowerment is seen in other works in the exhibition, such as Maritza Caneca’s cinematographic images of abandoned swimming pools across the world that refer to fraught realms of pleasure; in *Women*, the idealized female body’s absence becomes a void to be considered. In Julia Brandão’s works, pieces of fabrics she collects from used clothing—knots and draperies—become mementos of fragmented female identities, establishing a dialogue with works in which agglomeration and fragmentation also appear, such as those of Mateu Velasco’s fantastical human figures or Mauricio Mallet’s colorful reminiscences drawn on paper. Landscapes are abstracted in Talita Zaragoza’s drawings of resonances, inspired by the topography of volcanos, while Luiz d’Orey uses print residues directly taken from the walls of New York’s public spaces to “digest” them: his new series refer to both physical space and the digital space of social media. In Gustavo Prado’s practice, both our bodies and surroundings are contained by mirrors, in persuasive acts of regarding the self. In LAND+BODY=Escape, the landscape and the body are re-imagined: conflated, or fragmented, parts of blurred, subverted memories.

The exhibition *Land+Body=Escape* opens in New York, following an initial edition presented in Miami by The55Project, an initiative that opens spaces for and supports Brazilians in the US, showcasing a spectrum of multinational artists, educators, entrepreneurs, and cultural leaders. For more information, please visit [www.the55project.com](http://www.the55project.com).

[SITE:](#)

# Sergio Camargo

Sergio Camargo (1930-1990) was born in Rio de Janeiro and studied at the Academia Altamira in Buenos Aires, before attending the Sorbonne in Paris, under the tutelage of Gaston Bachelard. After a period of producing bronze figures, he began working with abstraction in the early 1950s and produced the first of his emblematic reliefs (Relevos) in 1963 after moving his studio from Brazil to France, where he remained until 1974. Camargo achieved international recognition at the Venice Biennale (1966 and 1982) and Documenta IV (1968). He was awarded the International Sculpture Prize at the 1963 Paris Biennale and the same honour at the VII Bienal de São Paulo in 1965. He completed several works for public spaces, among these the structural wall for the Ministry of Foreign Relations Palace in Brasília and the Homage to Brancusi column for the College of Medicine in Bordeaux, France.



**Sergio Camargo - First US Solo Exhibition**  
May 5 - June 16, 2018  
Sean Kelly - Site

# DONA IVONE LARA



**ANOTHER STAR IN THE SKY**

## “The Samba Star of Radiant light”

**Dona Yvonne Lara, one of the main names of samba in Brazil, died on the night of Monday, April 16, at 97 years, due to a framework of cardiorespiratory insufficiency. One of the cornerstones of Samba Carioca, author of classics as “*Sonho Meu*” (My dream) and “*Alguem me chamou*” (Someone called me). She had completed 97 years on April 13th. Her lyrics were recorded by Clara Nunes, Maria Bethânia, Caetano Veloso, Paulinho da Viola, Marisa Monte and other names of MPB. First woman to win a samba-plot dispute at a samba school in Rio in 1965 – The five dances of Rio's history (with Silas de Oliveira and Bacalhau) – she was the daughter of musicians connected to carnival. She was the cousin of Master Grody, one of the founders of the Serrano Empire, her Samba School. Big loss for the Brazilian Music!**

**April 13, 1921 – April 16, 2018 - (aged 97)**

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