

Dr. Timothy Newman, Advisor
Prof. Armen Donelian, Reader
Dr. Carol Frierson-Campbell, Reader

THE INFLUENCES CONTRIBUTING TO THE “SAMBA JAZZ FEEL” OF CESAR
CAMARGO MARIANO’S PIANO TRIO STYLE

Abelita Mateus

Program in Jazz Performance
Department of Music

A THESIS
Submitted in partial fulfillment
Of the requirements for the degree of
Master of Music in Jazz Performance in the
College of Arts and Communication
William Paterson University
June 2014

WILLIAM PATERSON UNIVERSITY OF NEW JERSEY

THE INFLUENCES CONTRIBUTING TO THE “SAMBA JAZZ FEEL” OF CESAR

CAMARGO MARIANO’S PIANO TRIO STYLE

by

Abelita Brandão Mateus

A Master’s Thesis Submitted to the Faculty of

William Paterson University of New Jersey

In Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

September 2014

College of: Arts and Communication

Timothy Newman, Thesis Supervisor

(Thesis Supervisor signature)

Department: Music

Diane Falk Romaine, Music Department Chairperson

(Chairperson signature)

Copyright © 2014 by Abelita Brandão Mateus. All rights reserved.

ABSTRACT

This thesis connects the influence of Erroll Garner, George Shearing, Oscar Peterson and Nat King Cole to the establishment of Cesar Camargo Mariano's musical style in a trio setting. It shows that Mariano's piano trio playing created a new feel categorized by this author as "samba jazz feel," which was derived from the fusion of the rhythmic basis of samba with some rhythmic aspects of jazz. To show this, the author uses musical analysis along with qualitative interview data drawn from an exclusive interview with Mariano and from his memoir. Historical aspects of the development of both samba and the swing rhythmic traditions are discussed, as well as historical background on the development of the American and Brazilian music industries. The author claims that while the basis of Cesar Camargo Mariano's musical concept are the samba and bossa nova, jazz stylings greatly influenced the establishment of his musical style, mainly his piano trio style, which is one of the most important representatives of the samba jazz feel.

ACKNOWLEDGEMENTS

I would like to thank:

The William Paterson University for the Assistantship for my Master Degree during the period from January 2012 to December 2013.

Professors Dr. Timothy Newman, Dr. Carol Frierson-Campbell, Dr. David Demsey, Cynthia Kincherlow, my classmates and staff at William Paterson University for their help and for our inspiring personal and academic relationship.

Professors Dr. Timothy Newman, Dr. Carol Frierson-Campbell and Armen Donelian, who were brilliant members of the examining board when I defended my thesis, presenting several important contributions to my work.

Cesar Camargo Mariano, for kindly allowing me to interview him.

My family and Phillip Gillette for all their support and love.

My final thanks to my thesis supervisor, Dr. Timothy Newman, for his advice, suggestions, corrections, and for always encouraging me to continue.

TABLE OF CONTENTS

LIST OF FIGURES	viii
ABSTRACT	iv
ACKNOWLEDGEMENTS	v
CHAPTER I	
THE RESEARCH OBJECTIVE	1
Introduction	1
Other Influences on this Research	3
Problem Statement	4
Procedures and Methods	4
Research Models	6
CHAPTER II	
HISTORICAL BACKGROUND INFORMATION	8
Introduction	8
Ragtime to Swing	8
Piano and Samba	10
Influential Samba pianists	14
Samba Jazz Feel and its pianists	14
CHAPTER III	16
CESAR CAMARGO MARIANO	16
Biography	16
Cesar Camargo Mariano and the “samba jazz feel.”	22
“Balanço Zona Sul” and Mariano’s trio style	25
Historical, Cultural and Political Aspects Related to the Samba Jazz Feel	26
Considerations about the title “samba jazz.”	30
CHAPTER IV	33
ANALYSIS	33
Introduction	33
Texture	33
Melody- Introductions	38
Melody- Exposure of Theme/Composition	40
Melody- Improvisation	44
Melody- Blues Vocabulary	46
Rhythm- Left-Hand comping rhythms	49
Rhythm: Unison Rhythmic Figures	53
Harmony- Block Chords	60

CHAPTER V	64
CONCLUSIONS	64
Introduction	64
Analysis Conclusions	64
Popular Brazilian Music History and Consequence to the Samba Jazz	65
Further Research	67
REFERENCES	69
APPENDIX	71
A LIST OF TRANCRIBED MUSIC EXCERPTS	71
B INTERVIEW TRANSCRIPT	78
With Cesar Camargo Mariano, in Portuguese	78
With Cesar Camargo Mariano, translated to English	93

LIST OF FIGURES

Figure 1 - Left Hand Ragtime Piano Example	9
Figure 2 - Left Hand Stride Piano Example	9
Figure 3 - Left Hand Maxixe Example	11
Figure 4 - Left Hand Maxixe Example	11
Figure 5 - Example of the syncope's rhythmic cell	11
Figure 6 - Tresillo Paradigm Example	12
Figure 7 - Estacio Paradigm Example	12
Figure 8 - Example of a Bossa Nova pattern	13
Figure 9- Oscar Peterson "Band Call" excerpt	34
Figure 10- Cesar Camargo Mariano "Samba pro Pedrinho" excerpt	36
Figure 11- Cesar Camargo Mariano "Balanco zona Sul" excerpt	38
Figure 12 - Errol Garner "The way you look tonight" excerpt	39
Figure 13 - Cesar Camargo Mariano "Deixa pra La" excerpt	39
Figure 14 - Cesar Camargo Mariano "Samblues" excerpt	40
Figure 15 - Cesar Camargo Mariano "Step Right Up" excerpt	41
Figure 16 - Cesar Camargo Mariano "Homenagem a Clifford Brown" excerpt	42
Figure 16 A - "Joy Spring" excerpt	43
Figure 16 B - "Joy Spring" excerpt	43
Figure 17 - Oscar Peterson "Band Call" excerpt	44
Figure 18 - Cesar Camargo Mariano "Deixa pra La" excerpt	45
Figure 19 - Cesar Camargo Mariano "Jacqueline K" excerpt	45
Figure 20 - George Shearing "Love for Sale" excerpt	46
Figure 21- Oscar Peterson "Night Train" excerpt	47
Figure 22 - Cesar Camargo Mariano "Samba pro Pedrinho" excerpt	47
Figure 23 - Oscar Peterson "Night Train" excerpt	48
Figure 24 - Cesar Camargo Mariano "Homenagem a Clifford Brown" excerpt	48
Figure 25 - Errol Garner "The way you look tonight" excerpt	49
Figure 26 - George Shearing "Love for Sale" excerpt	50
Figure 27 - Cesar Camargo Mariano "Samba pro Pedrinho" excerpt	51
Figure 28 - Nat King Cole "Straighten up and Fly Right" excerpt	52
Figure 29 - Cesar Camargo Mariano "Jacqueline K" excerpt	53
Figure 30 - Oscar Peterson "Night Train" excerpt	54
Figure 31 - George Shearing "Love for Sale" excerpt	55
Figure 32 - Cesar Camargo Mariano "Samblues" excerpt	56
Figure 33 - Oscar Peterson "Band Call" excerpt	56
Figure 34 - Cesar Camargo Mariano "Tensao" excerpt	57
Figure 35 - Cesar Camargo Mariano "So... pela noite" excerpt	58
Figure 36 - Cesar Camargo Mariano "Homenagem a Clifford Brown" excerpt	59
Figure 36 A - Cesar Camargo Mariano "Homenagem a Clifford Brown" 4/4	60
Figure 37 - George Shearing "Love for Sale" excerpt	60
Figure 38 - Oscar Peterson "Band Call" excerpt	61
Figure 39 - Errol Garner "The way you look tonight" excerpt	61
Figure 40 - Cesar Camargo Mariano "Samblues" excerpt	62
Figure 41 - Nat King Cole "Straighten Up and Fly Right" excerpt	62
Figure 42 - Cesar Camargo Mariano "Samba pro Pedrinho" excerpt	63

CHAPTER I: THE RESEARCH OBJECTIVE

Introduction

Cesar Camargo Mariano has played an essential role in the history of Brazilian music. He played with and arranged for some of the most important Brazilian musicians, such as Elis Regina and Antonio Carlos Jobim. Mariano (2011) cites Brazilian pianists such as Chiquinha Gonzaga, Ernesto Nazareth, and Johnny Alf as strong influences, and he also mentions jazz pianists such as Errol Garner, Nat King Cole, George Shearing and Oscar Peterson.

In 2011 Cesar Camargo Mariano's memoir was published, titled *Solo, Cesar Camargo Mariano, Memorias*, published only in Portuguese. The translation of Mariano's book from Portuguese to English was a key element of my research. The other key element was a personal interview with Cesar Camargo Mariano, which I also translated from Portuguese to English.

Mariano's book contains his memories from his childhood in Sao Paulo until his move to the state of New Jersey, in the U.S.A., where he has been living since 1995. Here Mariano describes his extensive musical experience as a producer of theatrical productions, concerts, and as an arranger for many prominent Brazilian musicians, particularly singers. He also discusses his work writing soundtracks for film, music for advertising, and his experimentation with the manipulation of electronic keyboards. The pianist chronicles his influential work as a leader of Brazilian jazz trios, primarily the Sambalanco Trio, with Humberto Clayber on bass and Aírto Moreira on drums, and the Som 3 trio, which featured the bassist Saba and the drummer Toninho Pinheiro.

In the memoir, Mariano also describes a foundational experience that he had in 1955 in a Sao Paulo restaurant called Baiuca. He was there playing with a trio featuring Saba on bass and Hamilton Pitorre on drums. During their performance, a client at the restaurant made a request for a “sambinha,” or “little samba.” Mariano had no experience playing “sambinha” in a trio setting, and in an attempt to approximate the sound, he began imitating one of his idols, Errol Garner (p. 97). What Mariano was specifically imitating was Garner’s trademark four-beat left hand chordal pattern, referred to by Dougherty (2011) as “bounce,” which Garner uses to accompany his right-hand single-note lines and chordal accents. Mariano describes that while he was imitating Garner’s left hand with the same accentuation, the music was not satisfying, because “that wasn’t samba, or bossa nova, or jazz” (p. 97). However, when Mariano decided to change the pattern to accentuate the weak beat with his left hand, sounding as an “up beat” (which is one of the characteristics of the samba), the result was pleasing to him and the other musicians. Mariano asserts that after this experience he began to apply this approach to playing sambas when playing in a trio setting, and his musical personality began to be defined (Mariano, p. 97).

In my interview with Mariano, he reaffirmed what he stated in his book about imitating Errol Garner’s left hand pattern. However, he was careful to point out that this was an isolated incident, and that he very rarely imitates musicians in such a literal way. It is interesting to realize that a musician that seems to have such clear influences is so cautious about attributing characteristics of his playing to other musicians whom he has acknowledged as inspirations. In his words:

It was only once that I imitated Errol Garner...to be influenced is not to copy. Influence is an interior thing. All of these pianists that I used to listen to when I was a child before and after I started playing are in my mind, my heart, and

my soul. I am a big fan of all of them, but when I play the piano, my instrument, I play it in my own way.” (C.C.Mariano, personal communication)

Mariano continues by discussing what he views as the dangers of imitation:

Listening is not everything. And it can be highly detrimental. The musician that bases his desire to learn on listening can be impeding himself. What is really important is to play. You will end up memorizing everything you are doing, but you are not feeling anything. (C.C.Mariano, personal communication)

In the process of doing this research, and speaking with Mariano, I found several cultural differences between Brazilian conceptual thinking and that of North Americans. Mariano’s way of answering questions was poetic and descriptive. Thus, this research can also be considered an attempt to understand Cesar Camargo Mariano’s poetic point of view through a more objective western way of analyzing the development of his samba jazz feel.

Other Influences On This Research

The great pianist Mulgrew Miller, who was my mentor at William Paterson University, was a proponent of deep listening. Miller would frequently say that when trying to understand the playing styles of contemporary jazz pianists, it is vital to listen deeply to the musicians that influenced them (M. Miller, personal communication, April 12, 2013). Many great jazz musicians share this idea.

Billy Taylor asserts in his book *Jazz Piano: A Jazz History*, that the music of each era in the evolution of jazz is characterized by the ways in which the elements of the previous era were developed and integrated. Since the jazz vocabulary is constantly evolving, jazz improvisers have historical traditions to build upon or deviate from (p. 11) Dr. David Demsey, the Coordinator of Jazz Studies at William Paterson University, shares another example of this idea. In an interview with

Michael Brecker, Dr. Demsey mentioned to Brecker that he was transcribing all of the saxophonist's solos because of a love for his playing, and with a goal of trying to emulate him. Brecker was grateful, but offered a different approach. Since then Dr. Demsey has quoted his reply to countless students: "If you just listen to me, you'll get to be my age and sound like an imitator; but if you listen to whom I've listened to, you'll become my peer" (D. Demsey, personal communication, April 23, 2013).

Inspired by Miller's statement and Mariano's aforementioned anecdote, I chose to analyze excerpts of some of the jazz musicians who influenced him, namely Erroll Garner, George Shearing, Oscar Peterson and Nat King Cole, each performing with their trios. I then compared their playing with excerpts of performances by Cesar Camargo Mariano, in order to understand the nature and depth of their influence on the development of Mariano's language on the piano. Therefore, this thesis explores the influence of Garner, Shearing, Peterson, and Cole on the establishment of Mariano's musical personality, and these pianists' influence on his contribution to the emergence of "samba jazz." In addition, this thesis is an attempt to understand the term "samba jazz", and based on the analysis, to propose the term "samba jazz feel."

Historical aspects of the development of both samba and the swing rhythmic traditions will be discussed, as well as historical background on the development of the American and Brazilian music industries.

Problem Statement

There are some studies about the influence of Brazilian music on Cesar Camargo Mariano's playing, focusing specifically on the influence of samba and bossa nova in his playing. However, there is little written about the influence of jazz

pianists on the development of Mariano's style. The historical aspects of the term samba jazz were explored in academic works; however, the analytical perspective of the influence of the jazz on the samba jazz wasn't researched. Based on the analysis, this thesis proposes a better understanding of the term "samba jazz," and also proposes the term "samba jazz feel."

Procedures and Methods

Findings from my musical analysis, literature review and interview with Cesar Camargo Mariano were combined in order to answer my research questions. I completed a transcription and analysis of some excerpts of the music of Cesar Camargo Mariano, Erroll Garner, George Shearing, Oscar Peterson and Nat King Cole.

The questions for the interview were based on the information obtained from the literature review and musical analysis; therefore the interview with Cesar was conducted after the musical analysis was completed. This approach provided more consistency in ideas for further research, as well as a good source of confirmation of the discoveries obtained through analysis. The information obtained from the interview also certified the findings and claims formed through analysis.

The following questions guided my research and analysis:

- What musical aspects of Cesar Camargo Mariano playing can be recognized as a result of the direct influence of the jazz piano trios?
- How deep is the interaction between samba, bossa nova, and jazz in the establishment of Mariano's playing?
- What are the historical similarities and differences in the development of the jazz rhythmic feeling of "swing" on the jazz piano, and the Brazilian rhythmic feeling of samba played on the piano?

- Who are the musicians that influenced the establishment of Cesar Mariano samba jazz feel? How does Mariano assess the influence of Brazilian pianists and jazz pianists on the establishment of his piano trio style?

Excerpts of Mariano's interpretation of selected songs were analyzed, as well as excerpts of the interpretation of Erroll Garner, George Shearing, Oscar Peterson and Nat King Cole. Inspired by "Balanco Zona Sul" track from the *Som Tres Show* album (1968), in which Cesar Camargo Mariano's Som Tres trio simulates the playing of Garner, Shearing, Peterson, and Ray Charles, I chose to analyze songs of the three first pianists and add Nat King Cole instead of Ray Charles, as Ray Charles is not mentioned in Mariano's memoir as a big influence, as opposed to Nat King Cole, who is cited as a great influence. The criteria for choosing songs and specific excerpts were as follows: texture; melody (subdivided into introductions, exposure of themes, improvisation and blues vocabulary); rhythm (subdivided into left hand and usage of hits); harmony, more specifically block chords.

Research Models

Notation and analysis can be valuable tools in understanding music that uses improvisation. For foundational and structural purposes, this study followed the strategies used by Matt G. Buttermann (2009) in his master's thesis *Freddie Green: A Musical Analysis of the Guitar In The Count Basie Rhythm Section*. Buttermann's work focused on Green's revolutionary work in changing the role of the guitar as a rhythmic instrument during his nearly fifty-year tenure with the Count Basie Orchestra. Buttermann's study provides insight as to how and why Green developed this revolutionary style of playing the guitar. Buttermann did a technical analysis of

Freddie Green's guitar based both on analysis of his playing and also on Green's answers to specific interview questions related to his guitar style. Throughout Buttermann's work, excerpts from interviews were inserted to supplement specific claims and findings within the analysis. This provided a model for this thesis in the integration of musical analysis with qualitative interview data.

CHAPTER TWO: HISTORICAL BACKGROUND INFORMATION

Introduction

The development of the rhythmic “swing feel” and “samba feel” during the first five decades of the twentieth century is fascinating, because while they are different musical feels there are an astonishing number of parallels in the way they evolved. Although these two developed similarly, they also established unique differences.

Ragtime to Swing

Ragtime is an American dance music that was popular between 1895 and 1918, and it is considered to be the immediate predecessor of jazz. It began in the red-light districts in St. Louis and New Orleans as dance music for African American communities before becoming popular among white audiences, when it was published as popular sheet music for piano. Ragtime takes its rhythmic structure from a combined influence of the 2/4 European march and polyrhythms from African music.

Scott Joplin, who is considered the quintessential ragtime composer, became famous through the publication in 1899 of the “Maple Leaf Rag.” Joplin received formal education in music and had strong intentions of being considered part of the European tradition. Consequently, his intimate knowledge of piano music and formal notation gave him the tools to write ragtime for piano. For at least twelve years after its publication, the “Maple Leaf Rag” heavily influenced subsequent ragtime composers with its melody lines, harmonic progressions and metric patterns (Berlin, 2009).

The major element in transforming from ragtime to jazz was an increased sense of freedom, in which the left hand gradually took on a more linear role (Kernfield, 2002, p. 309). The percussive nature of the piano made possible the clipped syncopations of ragtime. The general left-hand approach of ragtime consisted of the repeated leap from bass notes on the beat, to chords on off-beats, as shown:



Figure 1. Example of the general left-hand approach of ragtime

This approach formed the basis for the one of the earliest jazz styles, known as stride, in which the same pattern is expanded so that the left hand plays bass notes on beats one and three, and chords on beats two and four, shown below. (Kernfield, 2002, p.310):

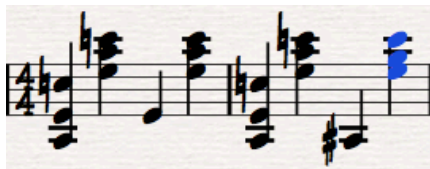


Figure 2. Example of the general left-hand approach of stride

In the 1940's, pianists such as Earl Hines gained increased freedom through such devices as dividing the stride bass pattern between the hands, playing four chords to a bar, and adding right-hand embellishments over a stride left hand. Other jazz pianists continued to build upon this by freeing their left hands from the role of timekeeping, letting the bassist handle the bass notes, and using the free left hand to play chordal voicings. This allowed the consequent development of the swing feel

on the piano, seen in the playing of some of the most important contributors to this style such as Bud Powell and Erroll Garner (Kernfield, 2002, p.309).

Piano and Samba

In the first half of the 20th century, while the swing style was developing in the United States, a new style of urban popular music called samba was emerging in Rio de Janeiro, Brazil. The samba, just like American jazz, drew upon previous styles of music to create a new unique rhythmic feel. This in turn created an “incorporation of the samba to the piano” (Gomes, 2012, p. 13).

Maxixe, one of the predecessors of the samba, was an urban dance that emerged in Rio de Janeiro in the decade between 1870 and 1880 in neighborhoods such as Cidade Nova and Lapa. The occupants of these neighborhoods and creators of this music were former slaves, Portuguese immigrants, Italians, and their descendants, who had been marginalized politically and economically. The dance accompanying maxixe was considered by the higher classes to be overly sensual and inappropriate, and for this reason it was looked down upon for many years (Sandroni, 2008, p.62).

In the 1870s maxixe co-existed with other musical styles, such as polka, lundu, batuque, and tango. These styles all influenced each other and shared common elements, and these blurry lines between musical styles caused their names to be confused. Sometimes the names are combined to describe a more specific fusion of styles, such as *polka-lundu* or *tango brasileiro* (Brazilian tango). The distinction between these different types of dance music began to disappear in the 1920s as they converged into *samba* as the dominant Brazilian dance (Sandroni, 2008, p.83).

As with ragtime, the percussive nature of the piano made possible the clipped syncopations that were a shared characteristic of these pre-samba styles. The general left-hand approach of maxixe consisted of the left hand playing the bass note on the beat, and chords on the syncopated off-beats, usually as sixteenths. Another left-hand approach consisted of the left hand playing the bass note on the downbeat, and chords played with the syncope rhythm.



Figure 3. Example of left-hand approach of maxixe



Figure 4. Example of left-hand approach of maxixe

Machado (2007) upholds that beginning in 1870, there was an incorporation of the syncope with the European polka, which was more martial. This gradual process of incorporation of the syncope is considered a peculiarity for most of Brazilian musical genres. The specific rhythm cell that was incorporated into Brazilian folk music is a rhythm called the syncope, shown below:



Figure 5. Example of the syncope's rhythmic cell

In the syncope the weak beat is accentuated, sounding stronger and causing a feeling of "discontinuation" of the rhythmic sequence, a feeling of something unexpected. The syncope can be considered the most important rhythmic cell and

the basis for the subsequent matrix of rhythmic cells that samba is built upon. (S. Gomes, 2010).

In his book *Feitiço Decente*, Sandroni (2008) explores how the sambas recorded prior to the 1930s differ in style of those written later, due in part to a difference in rhythmic patterns. Sandroni appoints these two different styles as “old samba” (until late 1920s) and “new samba” (after 1930).

The old samba is characterized by variations of the rhythmic pattern 3+3+2, as a subdivision of the eight-sixteenths notes in a 2/4 bar. Cuban musicologists named this variation “tresillo”. Sandroni (2008) named the set of variations of these rhythmic cells the *tresillo paradigm*.



Figure 6. Example of the *tresillo*

The new samba is characterized by variations of the rhythmic pattern 2+2+3+2+2+2+3 as a subdivision of the sixteen-sixteenths notes in two 2/4 bars. Sandroni (2008) named this new samba style the *Estacio paradigm*, as its practice was connected with the Rio de Janeiro neighborhood *Estácio de Sá*. The *Estacio paradigm* is shown in Figure 7.



Figure 7. Example of the *Estacio paradigm*

The “old samba” style (tresillo) was characterized by the use of instruments such as flute, clarinet, guitars and other brass instruments in a Maxixe dance context. Gomes (2012) explains that this style was very well represented by the piano, as Brazilian pianists such as Sinhô, Ernesto Nazareth, and Chiquinha Gonzaga began

using the piano to emulate these sounds, as in an orchestral reduction, developing a new piano style.

In the 1930s, the development of the samba became disconnected from the piano, since the “new samba” style of that period was associated more with carnival groups, formed by people that moved down the street with percussion instruments such as the *tamborim*, *surdo*, *cuíca*, and *pandeiro*. However, in subsequent decades, the samba’s rhythmic basis was gradually inserted in the modern Brazilian pianistic language. The piano returned to the Brazilian music scene, but now mainly in trio settings formed by piano, bass and drums, as a consequence of the strong influence of the new bossa nova and the jazz trios on that period.

The bossa nova rhythm is exemplified by the distinctive “hit” of Joao Gilberto’s guitar, considered the father of the bossa nova. Gomes (2010) supports the idea that the bossa nova rhythm is technically a synthesis of the elements of the matrix of the samba. However, instead of playing all the attacks of a samba rhythmic pattern, some are executed and some are omitted (p.42). Figure 8 illustrates a bossa nova pattern.



Figure 8. Example of a bossa nova pattern

In the 1950s and 1960s, Brazilian musicians started to combine the rhythms of samba and the new bossa nova they had assimilated, with the rhythms and procedures of jazz, which was extensively popular in those decades. Cesar Camargo Mariano’s playing in his trios exemplifies this fusion.

Influential Samba Pianists

Some important figures in the early development of the Brazilian piano style are Chiquinha Gonzaga (1847-1933), Zequinha de Abreu (1880-1935), Ernesto Nazareth (1863- 1934), and José Barbosa da Silva (1888- 1930), who was known as Sinhô, and had the nickname “King of Samba.” Gomes (2012) mentions that Tinhorão, an important Brazilian historian, supports a continuity of this tradition during the 20th century by pianists as Amélia Brandão (1897-1983), Ary Barroso (1903- 1966), Radamés Gnattali (1906-1988), Farnésio Dutra, known as Dick Farney (1921-1987), Antonio Carlos Jobim (1927-1994) and Alfredo José da Silva, also known as Johnny Alf (1929-2010). Gomes (2012) suggests that Cesar Camargo Mariano should be included in this lineage, and the findings of this study support Gomes’ recommendation.

Samba jazz and its pianists

Cesar Camargo Mariano and the trios with whom he performed were essential to the emergence of the samba jazz feel and a new Brazilian trio style. However, besides Cesar Camargo Mariano, there are several other Brazilian pianists that were important to the development of this new style. Some of the most influential are Hermeto Pascoal with the Sambrasa trio, Luiz Eca with Tamba trio, Dom Salvador with the Copa trio, the Rio 65 trio and the Salvador Trio, Johnny Alf with Johnny Alf trio, Amilton Godoy with Zimbo trio, Cido Bianchi with Jongo trio, Joao Donato with Joao Donato trio, among others. Common features shared by these trios are their samba-based rhythmic concept and a prominent influence of jazz language, even though each trio has a very distinct sound. In other words, their new style combined ideas of the rhythmic matrix of samba with jazz swing feel,

culminating in a different type of swing that I refer to as the samba jazz feel.

CHAPTER THREE: CESAR CAMARGO MARIANO

Biography

This chapter came from a combination of different sources; the most important was Cesar Camargo Mariano's memoir, translated from Portuguese to English. The others sources were my interview with Cesar Camargo Mariano, also realized in Portuguese and translated to English, and additional information from the literature.

Cesar Camargo Mariano was born in São Paulo on September 19, 1943. During his childhood, Mariano was constantly surrounded by music. His parents, while not professional musicians, were great lovers of music and often made their home available for local musicians to have jam sessions. Important names in the history of Brazilian music played in sessions in Mariano's home during his childhood, including Inezita Barroso and Jacob do Bandolim. As a child, Mariano used to watch seven-string guitar players playing choro in his house, and he tried to imitate them. Mariano affirms that even though there is a great influence of jazz, pop and classical music in his compositions, the essence of his music is the choro and Brazilian popular music (Mariano, 2011).

Mariano was exposed to a wide range of music at home. His father was an amateur pianist who enjoyed classical music as well as the music of Brazilian pianists such as Ernesto Nazareth and Chiquinha Gonzaga, and his mother listened to American music on the radio, such as the singers Tony Bennett, Bing Crosby and Frank Sinatra (Mariano, p. 43). Mariano mentions that the Brazilian Vocal Group Os Modernistas was particularly influential during his childhood.

One of the members of Os Modernistas, named Saba, introduced Mariano to instrumental jazz. Saba taught Mariano to listen to different types of music, helping to familiarize him with instruments that were not used in Brazilian music at that

period, such as the trumpet, the Hammond B3 piano, and the upright bass. Mariano has stated that Saba's influence was crucial to the development of his musical language. (Mariano, p. 43)

On his thirteenth birthday in 1956, Mariano received a piano from his father and started playing by ear. Cesar Camargo considers himself a self-taught, as he never had any formal music instruction (Mariano, p. 55). Nine months after Mariano received the piano, the American trombone player Melba Liston invited him to participate in her concert at a jazz club in Rio de Janeiro. He was also featured in a special program on Rio's Globo Radio called "The Boy Prodigy Who Plays Jazz" (p.78). That same year, Mariano met pianist Johnny Alf, who came to live with Mariano's family due to the great friendship and warmth among them. During Alf's time at the family's home in São Paulo, Mariano studiously listened to the renowned pianist playing and became familiar with Alf's style of arranging and composing. In 1958 Nat "King" Cole came to Brazil for the first time. Only fifteen years old, Mariano was hired to make the "live" TV commercial announcing Cole's shows, impersonating Cole's sound on the piano. Mariano's arms and hands were even painted black to imitate Cole's skin color. When Cole saw the commercial on TV, he was very impressed with the performance of Mariano (p. 78).

In 1961, maestro, arranger, and bandleader Enrico Simonetti invited Mariano to form a group called Três Americas, and they become the most important dance band in Brazil. Mariano worked with this band for three years, gaining experience with arranging and with the art of accompanying singers who were performing both Brazilian and international popular music.

During this period, Mariano was also called to play at Baiúca, an important jazz and Brazilian music venue in São Paulo. At Baiúca, Cesar formed the Sabá Quartet,

with Sabá Oliveira (bass), Hamilton Pitorre (drums) and Theo de Barros (guitar). The Sabá quartet was featured at Baiúca for two years (Calado, 2001).

In 1962, Mariano was invited by the Mocambo/RGE record company to produce and arrange the Claudete Soare's album *Claudete é Dona da Bossa*, and in the following year he was invited by the same company to record his first album, *Quarteto Sabá*. He also participated in various important recording sessions and TV programs, establishing himself as a leading bossa nova arranger and pianist (Calado, 2001).

Together with Aírto Moreira and Humberto Clayber, Mariano formed the Sambalanço Trio in 1964. The trio played for the opening of a new club called João Sebastião Bar in São Paulo, which became known as the "temple of bossa nova." Several months later at the same club, Cesar met American choreographer, dancer, and singer Lennie Dale, who had recently arrived from Broadway in New York City.

In conjunction with the director and theater writer Solano Ribeiro, Mariano and Dale staged the first bossa nova theater show. The show met with great acclaim from critics and the public, and played for eight months in São Paulo and eight months in Rio de Janeiro as well. They recorded an album of the show, *Lennie Dale & Sambalanço Trio no Zum-Zum*, and received a prize from the newspaper *Jornal do Brasil* for best album and best show.

The Sambalanço Trio began to have a national presence, and between 1965 and 1967, they recorded three albums on the RGE label. In 1967, Mariano had his first experience playing with a full orchestra. Although he had received no formal training in orchestration, he studied on his own, and wrote twelve arrangements for the singer Marisa Gata Mansa. Next, Mariano made an instrumental album titled the *Octeto Cesar C. Mariano*, using the Sambalanço Trio plus five brass instruments. This

album is considered a landmark in the fusion of jazz and bossa nova in Brazil. In 1968, Mariano met Wilson Simonal and became his producer, arranger, and musical director (Mariano, 2011, p. 130).

In 1969, Mariano participated in the Festival of Black Arts in Senegal, Africa, with the singer Elizeth Cardoso and the Som Três trio. Mariano was then invited by Elis Regina to direct, produce and arrange her new show at the “Teatro Da Praia” in Rio and her new album for PolyGram, *Elis*. He put together a new quartet with Luisão Maia (bass), Helio Delmiro (guitar) and Paulinho Braga (drums). This would be the first of a series of thirteen albums with Elis Regina, on which Cesar would produce and play.

In 1970, Mariano signed a contract with TV-Record as a musician and arranger and during that year, he recorded three more instrumental albums with this new trio for RGE. In 1973, Mariano worked as musical director, arranger, and pianist for Elis Regina and Michel Legrand in a special TV program for SudwestFunk-Television in Germany, which took first place in the European TV Specials Festival.

During the 1970s, Mariano was mostly dedicated to working with Elis Regina. He produced, arranged, and directed the singer's best albums and shows in Brazil and abroad. Some examples are *Falso Brilhante* (False Jewel), which ran for a year and a half at the Teatro Bandeirantes in São Paulo, *Transversal do Tempo*, (Cross Time), which toured for two years throughout Brazil, and *Saudade do Brasil*, (Missing Brazil), which played for six months at Canecão in Rio. They also collaborated on concerts such as the Montreaux Jazz Festival, the Switzerland Jazz Festival, and Live Under the Sky in Japan. During this decade, Mariano recorded the great album *Elis & Tom* (Gavin, 2009).

In 1978, Mariano produced and directed the first independent production of

his own original instrumental music, featuring a suite that he composed in honor of his native city titled "São Paulo Brasil." In the following years, Mariano came to specialize in music for advertising, cinema, and theater. He received eight "Clios" (the "Oscars" of the advertising industry), and won various prizes from the Paulista Association of Art Critics (APCA) as musician, composer, arranger and producer in the area of records and shows (Gavin, 2009).

Just after having produced and arranged what would be Elis Regina's last album, *Vento de Maio* (May Wind) for EMI Odeon in 1981, Cesar invited his great friend and partner Helio Delmiro to make the album *Samambaia*, a duet for piano and acoustic guitar, praised by critics and musicians from all over the world. (Leitão, 2003)

Interested in renewing his technique as a pianist, Mariano began to perform solo piano concerts throughout Brazil and Latin America in the early 1980s. He also continued his work as arranger and producer for Brazilian popular singers such as Gal Costa, Maria Bethania, Simone, Rita Lee, and others. In 1982, Bruno Barreto, the great Brazilian filmmaker, invited Mariano to compose the soundtrack for Barreto's film "Além Da Paixão" ("Happily Ever After").

Later that year, Mariano traveled to Los Angeles, California to record an album for Opus-Columbia of Brazil, titled *À Todas as Amizades* (To All Friendships). The record featured Abe Laboriel, Alex Acuna, Mitch Holder, Paulinho Da Costa, Jerry Hey, Bill Rickenbach, Ernie Watts, and several well-known Brazilian musicians (Gavin, 2009).

After returning to Brazil, Mariano produced another album for EMI-Odeon, the duet *Voz e Suor* (Voice and Sweat) with Nana Caymmi (1984). This album continues to show Mariano's great love of combining what he considers to be the two most

beautiful instruments: piano and voice (Mariano, p. 334).

In 1985 Cesar created his second instrumental music show, *Prisma* (Prism), at the Bandeirantes Theater in São Paulo. The show featured Nelson Ayres (piano and keyboards), Crispin DelCistia (keyboards), Azael Rodrigues (drums) and João Parahyba (percussion), and Mariano manipulating computers, keyboards, and digital equipment. After a two-month run, Cesar produced an album based on the show, also called *Prisma*, and begin a two-year tour throughout Brazil. The show came to be considered a high point in Brazilian instrumental music, acclaimed by both critics and public alike (Mariano, p. 345).

In 1991, during the concerts in Spain, Mariano met Leny Andrade and they collaborated on piano and voice duet album. A year later, in 1992, they recorded together a second album *Nós* (Us), which was produced by Mariano (Mariano, p. 372).

Throughout these years, between one project and another, Mariano never stopped playing solo piano concerts, and continued developing and studying in order to increase his piano technique. He signed a contract in 1993 to record two albums with PolyGram-Brazil. The first, *Natural*, features Marcelo Mariano on bass, Pantico Rocha on drums, Pique Riverti on sax, Walmir Gil on trumpet and Luis Carlos on percussion. The second, titled *Solo Brasileiro*, (Brazilian Solo) is a solo piano album recorded in Los Angeles, California.

In April of 1994, Mariano moved to the United States. That same year, he met saxophonist Sadao Watanabe, who invited Mariano to produce and arrange Watanabe's new album, *In Tempo*, with Marcelo Mariano (bass), Pantico Rocha (drums), Paulinho Da Costa (percussion), and Leila Pinheiro (vocals). (Mariano, p. 422)

Through the years of his long and illustrious career, Mariano developed his own unique approach to combining the jazz swing feel with his native samba feel. In the following section, I will trace some aspects of the development of the unique samba swing feel and Mariano's part in its development.

Cesar Camargo Mariano and the "samba jazz feel"

In my interview with Cesar Camargo Mariano, he mentions that in the 1930s and 1940s musicians in Brazil had access to several kinds of music on the radio: Argentine and Mexican boleros, Brazilian folk music, tango and opera. In his opinion the Brazilian music available on the radio in that period was of poor quality. Mariano mentions that the radio dramas were the strongest source of good music, as they played American music from famous movies, or classical music. Besides listening to the radio dramas, musicians used to meet in places as town squares, bars, and their own homes to listen to some recordings of American music, especially jazz, that eventually were available.

Cesar Mariano asserts that in the 1950s and early 1960s, musicians and people interested in music used to meet—to listen and talk about music, especially jazz—and started to create fan clubs. He participated in one named CAMJA, Clube dos Amigos do Jazz, (Friends of Jazz Club), which used to meet to talk about Duke Ellington. These groups, formed by young people, were naturally emerging in big quantity in Sao Paulo and Rio de Janeiro. Although these groups were emerging in Sao Paulo and Rio de Janeiro at around the same time, they didn't communicate between themselves at first, as each didn't know about the existence of the others. Nonetheless, Cesar Mariano affirms that these groups were important to the development of a new music scene in Brazil, as later on their generation enabled

access to a better quality of music through radio stations, music reviews on journals, promotion of music events, in other words, the media in general.

During the 1960s and 1970s Brazilian musicians became still more connected with jazz. American music was considered modern music, and many musicians wanted to be considered modern. Most of the upscale bars and restaurants offered only live jazz. Especially in the music scene of Sao Paulo, musicians resisted playing “old” Brazilian genres of music in bars and restaurants, preferring only to play jazz, or the new bossa nova. Cesar Camargo explains this preference:

So, if there was a radio or TV program dedicated to the “new” Brazilian music, they played, for example, three Roberto Menescal [an important bossa nova composer] compositions, and a jazz standard. The media established that it was the same. For us, musicians and music lovers, it wasn’t the same, even if we wanted it was the same. But we knew there was a large affinity in between their sounds. (Mariano interview)

In the late 1960s and 1970s Mariano confirms that new aesthetic parameters started were being established in Brazilian music. Besides being influenced by the music of artists such as Oscar Peterson, George Shearing, Nat King Cole, Clare Fischer, and Frank Sinatra, the quality of their recordings also started to set a new standard for how music should be produced. The compositions, harmony, performance, and quality of these recordings caught the attention of Brazilian musicians and music lovers and also became models of high quality music production to Brazilian musicians.

Mariano states that the jazz trios started to impress the Brazilian musicians, as the trio format had not been used in Brazilian music before. The trio was considered a jazz concept:

We (musicians) started to hear about the jazz trios all over the places. At certain point, musicians (including myself) started having ideas like this: ““Wait a minute, and if we play “Arrastao”, [an Edu Lobo composition], in a trio set only? As if it were “kind of” a jazz concept, only piano, bass, and

drums?"" The concept, that's what we started using.....In a certain way, this was the moment we started apply the jazz concept....As it happened in United Sates, here in Brazil everybody started to play in trios, also to accompany singers....this was the only moment that I can affirm that we had an influence, more because of the trio concept, the trio format. (Mariano interview, my translation)

Cesar Camargo Mariano describes a situation that became ordinary during that period: musicians who performed the Brazilian repertoire began to apply the American jazz trio concepts that they were hearing on the radio. The rhythmic basis of the Brazilian repertoire was the samba, as most of time the repertoire consisted of sambas or bossa nova songs. Thus, a new, innovative sound started to develop, influenced both by American jazz and from the way musicians played the sambas and bossa nova songs. In our interview, Mariano explained the difference between the bossa nova drumset and the new trio drumset:

So, in bossa nova, the drummer used only the rim of the drum and brushes, nothing else. On the first Joao Gilberto records, the drummer Milton Banana played with brushes in a *lista telefonica* (telephone book). At that recording Joao said: "The sound of the snare drums is too bright, I need a softer sound." He first tried a pad, then he used the lista telefonica. So, when this sound [bossa nova] started to be played in a trio format, they started to use the whole drum set. (Mariano interview, my translation)

It is important to mention that the development of the Brazilian drum style is vital to the samba jazz feel. Under the influence of the samba, the new bossa nova sound, and the jazz groups, the Brazilian drummers assimilated and transferred the rhythms of the traditional percussion of samba to the drum set. In his 2004 book *Batuque e um privilegio: A percussao na musica do Rio de Janeiro* (*Batuque is a Privilege: Percussion in the music of Rio de Janeiro*), the important Brazilian drummer Oscar Bolao explains the development of the Brazilian drums. Through practical examples, Bolao shows how the drum set assimilates different samba rhythmic patterns played on the traditional percussion of samba.

The samba and bossa nova composers enable a more sophisticated repertoire, with a more jazz-like sonority, which was very appropriate to the sound that Brazilian musicians were interested in exploring. In other words, the samba and bossa nova compositions had the rhythmic samba basis, sophisticated harmonies, and beautiful melodies; ideal characteristics for the experiments based on the sonority of the American jazz trios. Brazilian musicians such as Cesar Camargo Mariano did these experiments, and the result is the development of the samba jazz feel.

“Balanço Zona Sul” and Mariano’s trio style

“Balanço Zona Sul” is a track from Mariano’s 1968 trio record *Som Três Show*. It exemplifies the process of Brazilian trio’s assimilation of the procedures of American jazz trios. The trio consciously chose four American pianists to imitate using the A section of the Tito Madi composition “Balanço Zona Sul.” In the recording Mariano starts the song with an introduction in samba jazz style. Then, there’s an announcement of the name of each piano player that will be simulated and a subsequent performance of the A section of the song in their style. They simulate the playing of George Shearing, Ray Charles, Erroll Garner and Oscar Peterson. Then, they finish the track announcing the Som Três style and play the B section of the song on a samba jazz feel.

In our interview, Mariano asserted that this recording was part of his production of a show of Wilson Simonal, a famous Brazilian singer at that time. In one of the rehearsals for this show the trio was having fun imitating some of their preferred American jazz pianists. Wilson Simonal heard them and enjoyed the sound. He asked if they could include that on his show. They agreed, and later on they

recorded it.

Cesar Mariano states that he feels uncomfortable when people consider this recording a tribute to these pianists, because this wasn't the performers' intention, even though he now feels glad about this understanding of their performance on this recording. (Mariano interview)

The fusion of samba and jazz is exemplified by the Mariano's anecdote about his attempt at playing a "sambinha" while imitating Garner's left hand chordal pattern on the up-beat. This and other examples of this fusion will be demonstrated and analyzed in the analysis chapter.

Historical, Cultural and Political Aspects Related to the Emergence of the

Samba Jazz Feel

The fusion of samba and jazz into the establishment of the samba jazz feel was achievable because of the historical similarities of jazz history and the history of samba, and the circumstances of their intersection. However, it is important to mention that the development of samba jazz was hampered by the political and economic situation of Brazil. A huge difference between the economic and political situations of the United States and Brazil is reflected in the development of jazz history and the history of Brazilian music, as well as the development of the American music industry and the Brazilian music industry.

The American music industry was extremely influential in the development of jazz, as the history of jazz has been constructed based on hierarchies and judgments about which musicians are the leaders, and who followed these strong music figures, subsequently developing their own great accomplishments. Besides the indubitable talent and hard work of the jazz leaders, their ability to generate

profit was fundamental in establishing their names in the history of jazz. This capability was sustained by a strong music industry.

Silva (2001) affirms that only in 1965 did the Brazilian music industry begin keeping official data, and it was scaled forty times smaller than the United States market (p.6). This figure coincides with the effort in the 1960s by the Brazilian military government to promote trade and national music production as part of its policy of creating national unity and strengthening of the Brazilian industries. Consequently the Brazilian music industry began to increase, however, the Brazilian record market already had a stronger connection with the international market, especially the American record market, which was the strongest one. Paixao (2013) reflects about this fact, upholding the idea that the phenomenon of globalization had began to settle and effect the entire music market that was being developed, even suffocating the potential development of a national (Brazilian) instrumental music (Paixao, 2013).

From 1964 to 1985 the Military Regime occurred in Brazil. About this period, Cesar Camargo Mariano affirms:

From the '60s to '80s a musical revolution was happening. Coincidentally, these twenty years were the most complicated years in Brazil, in every way, political, social, and economic. Perhaps one caused the other, no one knows. Songs were composed because of everything that was happening in the social and political realms. Musicians felt motivated for it.... The movement became too large and began to bother [the government] very much. It was very sad, very hard.... (Mariano interview, my translation)

The dictaroship in Brazil was related in several ways to the North American political and economic supremacy. In the 1930s, U.S. President Franklin Roosevelt initiated the "Good Neighbor Policy," a program that intensified North American cultural presence in Brazil. This was meant to reinforce the idea that the United States would be a "good neighbor" and engage in reciprocal exchanges with Latin

American countries. In the '40s American music became more present on Brazilian radio stations. Fan clubs dedicated to artists such as Stan Kenton, Frank Sinatra and Nat King Cole emerged (S. Gomes, 2010, p.39).

In the 1950s, the Brazilian president Juscelino Kubitschek encouraged a “modernization” process in Brazil, partially due to the strong influence of American post-war culture. Modernization was widely accepted by the Brazilian musicians, confirmed by the way that they began to name their music “the modern Brazilian popular music.” During this time, American music occupied the majority of the Brazilian radio schedules, and had a large presence in Brazilian cinema, both of which directly influenced Brazilian musicians’ playing. However, in the '60s, while the modernity concept of music in Brazil became more and more connected to American music and American behavior, it started to grow a certain eagerness to value the music and the behavior that were supposedly purely national. (S. Gomes, 2010, p.108). The influence of jazz on Brazilian music started to be seen as surrender to the North American Imperialism. (S. Gomes, 2010, p. 110).

Silva (2008) claims that the Brazilian Military Regime cultural policy sat upon three pillars: National Integration, National Security and National development. This new regime adopted nationalism, economic development and opposition to Communism as guidelines. The dictatorship reached the peak of its popularity in the 1970s, with the so-called “Brazilian miracle”; at this period the regime censored all media and tortured and exiled dissidents.

Silva (2008) confirms that especially in 1973 and 1974, censorship focused on the press and on popular music, as Brazilian popular music became the most important cultural way of communication, and had as main elements of disclosure

the radio and the television (which were under the government control), and to a lesser extent the newspapers, where the censorship became more rigid and effective.

According to Silva (2008), before the Military Regime, Brazilian popular music represented all sorts of Brazilian music consumed by the popular classes in Brazil, which included the so-called “authentic popular music,” (also named by some researchers as “folkloric music”), and the music consumed by the masses, as a result of the globalization of the music industry, named as “music for consumption.” (p.145).

During the Military Regime, the new expression MPB (Musica Popular Brasileira) (Brazilian Popular Music) came to represent a type of music that tried to fight against a cultural industry interested in selling any kind of music as authentic Brazilian music. On the other hand, with the advent of bossa nova and the large music festivals transmitted by television, the expression MPB start to represent all the production of music linked to composers and singers that were against the Military Regime, represented by university students. Brazilian musicians Chico Buarque, Geraldo Vandre, Taiguara, Gilberto Gil, among others, were exiled. Some even disappeared, as the pianist and composer Tenorio Jr.

An episode regarding the famous Brazilian composer and singer Chico Buarque exemplifies how difficult that period was to the musicians. Buarque was in exile in Italy between 1969 and 1970. When he returned, he sent one of his compositions, “Apesar de voce” (“Although You”) for censorship review without much hope that it would be approved. It was approved; Chico Buarque immediately recorded it and sold over 100,000 copies. However, a newspaper commented that the song was referring to President Medici, who subsequently ordered the Brazilian army to invade the Philips factory and confiscate all disks, later destroying them.

Episodes like this illustrate how the cultural productions and media were harmed by the Brazilian Military Regime censorship. Consequently, the development of all sorts of Brazilian styles of music was highly manipulated by the Brazilian government.

Considerations about the title “samba jazz”

During our interview I asked Mariano about how musicians labeled the music that they were playing with their trios on the ‘50s and ‘60s. At first, he mentions that someone named that music they were developing as bossa nova. Later, in the same interview, he confirms that it was bossa nova, but with the influences of the jazz trio format. He answers:

This “thing” we were doing, “someone” named bossa nova....people used to say that this new music we were playing sounded close to the jazz played on the radios.....It was bossa nova, because the rhythm was bossa nova. Also the structure, the feeling was from bossa nova. But, with the influences of the jazz trio format, because we didn’t use *cavaquinho*, guitar and *pandeiro*, it was bass and drums.” (Mariano interview, my translation)

The majority of available literature designates the music that resulted from the fusion of samba and jazz as bossa nova. Some of the most important Brazilian researchers designated 1958 as the year bossa nova was born. A good example is Baia’s (2011) thesis *A Historiografia da Musica Popular no Brasil (1971- 1999)*; (The Historiography of Popular Music in Brazil, 1971-1999). Baia (2011) examined post-graduate theses from history programs in the states of Sao Paulo and Rio de Janeiro. His work aims at identifying and analyzing thematic contents, as well as approaches, concepts, sources and methodologies of thesis related to the emergence of the Brazilian Popular Music. In general, Baia found that the academic works related to the 1960s concentrated their research on the emergence of Bossa Nova and the music related to the MPB acronym. His opinion is that the majority of these academic works show that the Bossa Nova and MPB ironically represent a truly

national artistic Brazilian music, by becoming the subject of intellectual debate, in which different esthetic projects, different political views, and different ways of interpreting the Brazilian music Industry were articulated (p. 235).

Gomes (2010) elects the period 1952 to 1967 as object of his research about the similarities and differences between samba jazz and bossa nova titles (p.37). He develops the idea that the term bossa nova reached a certain prestige in the music business, and because of that, numerous compositions and interpretations were included on that label. However, Gomes claims that if these titles were analyzed more closely, they couldn't be considered bossa nova (p.40).

To examine his theory, Gomes (2010) interviewed four important musicians and inquired of them about the similarities and differences between the designations and musical characteristics of Bossa Nova and Samba Jazz. Rubens Barsoti, (known as Rubinho) an important Brazilian drummer, affirmed that the Brazilian improvisational process using the rhythmic basis of samba started in Sao Paulo before the emergence of the bossa nova (p.39) The other three musicians, Sebastiao da Paz (with the nickname Saba), Julio Medaglia and Roberto Menescal asserted that the title samba jazz is recent (p.39). Gomes mentioned that the title samba jazz wasn't finding on recordings at that period. However, in 1966, the reporter and record director Ramalho Neto registered a negative reference about the title samba jazz, as its usage was considered "less Brazilian" (p.39). Neto's attitude reveals prejudice against the title samba jazz.

Gomes relates that J.T.Meirelles, an important Brazilian musician, represents the samba jazz movement beyond the way he named his three own records. Meirelles first record, released in 1964, was entitled "O som" ("The sound.") His

second record, released in 1965, was entitled “O novo som” (“The new sound”). His third record, released in 2002, was entitled “Samba Jazz” (p.39).

Saraiva (2007) supports the idea that as of 2007 the term samba jazz had started to become more accepted as a good definition of the Brazilian music that represents the fusion of samba, bossa nova and jazz (p.101). There is not a concise opinion about how to title the music developed by the fusion of samba, bossa nova and jazz. This thesis proposes to suggest the title *samba jazz feel* to identify the feel of this music.

CHAPTER FOUR: ANALYSIS

Introduction

The excerpts that were transcribed and analyzed for this project were selected for their relevance to Cesar Camargo Mariano's adaptation of jazz idioms into his style of playing. As they are Mariano's self-proclaimed influences, transcriptions of performances by Errol Garner, Oscar Peterson, George Shearing, and Nat King Cole were obvious selections.

The analysis of the transcriptions is divided into the following four categories: texture, or the analysis of how rhythm, harmony and melody are combined; melody, with sub-categories of introductions, exposition of the themes/compositions, improvisation, blues vocabulary; rhythm, with sub-categories of left hand comping rhythms, and unison rhythmic figures; and harmony, more specifically block chords. As listening to the transcribed excerpts will facilitate a better interpretation of the provided analysis, specific information about the recordings from which the excerpts were selected is also provided in Appendix A.

Texture

An excerpt from Oscar Peterson "Band Call" illustrates several key jazz idioms that influenced Carmago's style. The piano, bass, and drums are strongly rhythmically aligned, punctuating strong hits, and corresponding themselves on the rests and breaks through rhythmic comments on the drums, and rhythmic melodic comments on the bass. These characteristics are illustrated in Figure 9. Note how these improvisational procedures contribute to their swing feel. The transcription of the bass and some details of the drums show that these three instruments are strongly rhythmically aligned. They punctuate strong hits, and correspond on the

rests and breaks during passages of rhythmic figures. These improvisational procedures contribute to the swing feel.

PIANO

UPRIGHT BASS

DRUM SET

Measures 1-3 of a musical score. The Piano part features a complex rhythmic figure with chords labeled $A\flat 7(\flat 9)$, $A 7(\flat 9)$, $A\flat 7(\flat 9)$, $A\flat 7(\flat 9)$, and $A 7(\flat 9)$. The Upright Bass part has a rest in measure 1, followed by a triplet of eighth notes in measure 2, and a quarter note in measure 3. The Drum Set part has a quarter note in measure 1, a rest in measure 2, and a quarter note in measure 3.

PNO.

U. BASS

DR.

Measures 4-6 of a musical score. The Piano part continues with chords labeled $A\flat 7(\flat 9)$, $A\flat 7(\flat 9)$, $A 7(\flat 9)$, and $A\flat 7(\flat 9)$. The Upright Bass part has a quarter note in measure 4, a half note in measure 5, and a triplet of eighth notes in measure 6. The Drum Set part has a quarter note in measure 4, a rest in measure 5, and a quarter note in measure 6.

2

PNO.

U. BASS

DR.

Measures 7-9 of a musical score. The Piano part features a complex rhythmic figure with chords labeled $A\flat 7(\flat 9)$, $A 7(\flat 9)$, $A\flat 7(\flat 9)$, $S\flat 9$, A , A , and $D\flat m 6$. The Upright Bass part has a quarter note in measure 7, a half note in measure 8, and a quarter note in measure 9. The Drum Set part has a quarter note in measure 7, a rest in measure 8, and a quarter note in measure 9.

The image contains two musical excerpts. The top excerpt, labeled 'Figure 9', is from Oscar Peterson's 'Band Call'. It shows a piano (PNO.), upright bass (U. BASS), and drums (DR.) ensemble. The piano part features a melodic line with chords Fm7, A, A, Gm7, and Bbm7. The bass line is a simple walking bass. The drums play a steady pattern. The bottom excerpt, labeled 'Figure 10', is from Cesar Mariano's 'Samba pro Pedrinho'. It also shows a piano (PNO.), upright bass (U. BASS), and drums (DR.) ensemble. The piano part features a melodic line with chords E9, Eb9, and Ab13. The bass line is a simple walking bass. The drums play a steady pattern. A green vertical line is drawn through the bottom of the piano part in the second excerpt.

Figure 9. Excerpt of Oscar Peterson's "Band Call"

Figure 10 is an excerpt of Mariano's "Samba pro Pedrinho." ("Samba for Pedrinho.") In this example the piano, bass and drums are also rhythmically aligned, playing several hits together and taking advantage of the breaks and rests to make their own musical statements. Mariano's trio performance presents a very similar procedure when compared with the Oscar Peterson trio excerpt in Figure 9. However, Mariano's trio melodies, and especially their rhythms, have a strong connection with the rhythm of the samba. Even though the procedures are the same for Oscar Peterson's trio and Cesar Mariano's trio, they produce a different feel.

Db7 Cmaj7 A7 Dm7 G7 Em7 Am7

PIANO

UPRIGHT BASS

DRUM SET

5 Fm7 Bb7 Em7 Em7 A7 Dm7 G7

PNO.

U. BASS

DR.

14 Em7 Am7 Dm7 G7 Cmaj7

PNO.

U. BASS

DR.

FULL SCORE

Figure 10. Excerpt of Cesar Camargo Mariano's "Samba pro Pedrinho"

Melody: Introductions

Introductions are very important in jazz; they create an ambience for the song. Most of time, the trios analyzed here play introductions using elements that are characteristic to the song. An excerpt from the Introduction of Mariano's interpretation of "Balanco Zona Sul" ("South Side Swing") is a good example of how Mariano combines the rhythms of samba with the jazz harmony. He uses a C7#9#11 chord, which is a very current sound in jazz, and rhythmically, he explores patterns based on the rhythmic matrix of samba, the syncopate.



Figure 11. Excerpt of Cesar Camargo Mariano's "Balanco Zona Sul"

This rhythm that Mariano uses to open the C7#9#11 chord in between his left and right hands is similar to the rhythm played by a Pandeiro (Brazilian tambourine) with the left hand and a Cuica (talking drum) with the right hand. This excerpt can be considered a great example of the samba jazz feel, as the harmony is strongly influenced by jazz, but the rhythm is totally based on samba.

Figure 12 is an excerpt of Errol Garner's interpretation of "The Way You Look Tonight." In the first four bars he develops his Introduction with elements of "The Way You Look Tonight" melody in a swing-based rhythm. In this example he extensively uses his left hand chordal pattern called "bounce" by Dougherty. (2011).



Figure 12. Excerpt of Errol Garner's "The way you look tonight"

Figure 13 is an excerpt of Mariano's "Deixa pra la" ("Nevermind"). The first four bars are his introduction, on which he fuses elements of the melody and harmony of the song and rhythms derivate from samba with the usage of hits, a current jazz procedure. His introduction is reminiscent of Errol Garner's as shown in Figure 9.

Figure 13. Excerpt of Cesar Camargo Mariano's "Deixa pra la"

Figure 14 is an excerpt of the Introduction of Mariano's "Samblues." He uses an interval of a fourth, a common jazz sound, with rhythms derived from the matrix of samba, with tied notes and a sequence of eight sixteenth notes in a samba jazz feel.

Figure 14. Excerpt of Cesar Camargo Mariano's "Samblues."

Melody: Exposure of Theme/ Composition

An excerpt from Cesar Camargo Mariano “Step Right Up” demonstrates a clear jazz influence on his melodies. Mariano initiates the first idea with two half steps approaching the note A and uses the pentatonic scale to build his phrase. Both choices are common features in jazz language. The first phrase is presented in the first five bars; then this same idea is repeated twice (on bars 6 to 9 and 10 to 13) with slight changes. In between the three times, which this idea is repeated, Mariano plays effects with appoggiaturas, also very common in jazz. He ends these phrases in an octave with an appoggiatura on the left hand, reproducing a common Oscar Peterson feature.

PIANO

BASS

PNO.

B.

The image displays two systems of musical notation for Cesar Camargo Mariano's composition "Step Right Up". The first system, starting at measure 11, features a piano (PNO.) part with a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes in measure 12, while the bass staff provides a rhythmic accompaniment. The second system, starting at measure 15, continues the piano part with a more active treble staff and a bass staff that includes a melodic line. A green vertical line is positioned at the end of measure 17 in both staves, indicating the end of the excerpt.

Figure 15. Cesar Camargo Mariano's "Step Right Up"

In the excerpt shown in Figure 15, almost all the melodic and harmonic choices made by Mariano are influenced by jazz, as well as some of the rhythmic anticipations and small variations in between the main motive (bars 1 to 5). However, the rhythmic basis for this whole excerpt is the samba. Consequently all these jazz procedures are transposed in to a samba jazz feel.

Figure 16 is an excerpt of Mariano's composition "Homenagem a Clifford Brown" ("Tribute to Clifford Brown"). The beginning of the melody of Mariano's composition (the first intervals G, B, C, and the subsequent rest) reminds the listener of the beginning of the melody of Clifford Brown's composition "Joy Spring" (see fig. 16 A).

Figure 16. Excerpt of Cesar Camargo Mariano's "Homenagem a Clifford Brown"

Figure 16 A. Excerpt of Clifford Brown's composition "Joy Spring"

Mariano's usage of hits also can be considered similar to the way Clifford Brown did in "Joy Spring." The beginning of the melody of Mariano's B section is also reminiscent of an excerpt of the Clifford Brown's melody (see Fig. 16 B).

Figure 18 is an excerpt of Mariano's solo for "Deixa pra La" ("Nevermind"). On bar seven he uses repeated sixteenth notes triplet notes on his right hand, and on his left hand he plays his featured up-beat comping.



Figure 18. Excerpt of Cesar Camargo Mariano's "Deixa pra La"

Figure 19 is an excerpt of Mariano's solo for "Jacqueline K." In this example he also uses repeated notes on his right hand with the up-beat comping on his left hand.



Figure 19. Excerpt of Cesar Camargo Mariano's "Jacqueline K"

Figure 17 is a example of a recurring jazz improvisational procedure, and Figures 18 and 19 are examples of how Mariano transposed some recurring jazz

improvisational procedures to the samba jazz feel through adjusting them to up-beat left hand comping.

Melody: Blues Vocabulary

The musical genre blues is one of the strongest influences on jazz. Blues form, the blues scale, the vocal stylings, blues lyrics, all these blues characteristics can be seen in jazz. Blues vocabulary is present in the playing of most of the swing pianists, and it also became a strong characteristic of the swing trio language. Cesar Camargo Mariano certainly was influenced by the swing pianists' blues vocabulary, as he uses the blues vocabulary in his own music.



Figure 20. Excerpt of George Shearing's "Love for Sale"

An excerpt from George Shearing "Love for Sale" illustrates the usage of the blues vocabulary, and is a big influence in Camargo's improvisational style. He starts the A section of the song with very strong blues licks, working as if it was an introduction.

Figure 21 is an excerpt of an Oscar Peterson interpretation of "Night Train," more specifically the start of his solo. He uses a great blues lick on the pick-up to

introduce his solo. The usage of a blues lick to introduce a solo in a break is a common jazz procedure that was assimilated by Cesar Camargo Mariano.



Figure 21. Excerpt of Oscar Peterson's "Night Train"

Figure 22 is an excerpt of Cesar Mariano's "Samba pro Pedrinho." In bar 31 Mariano finishes the exposition of the theme with a blues lick break; then he starts his solo.

This musical score shows two systems of piano accompaniment for 'Samba pro Pedrinho'. The first system starts at measure 26 and includes a 'FULL SCORE' label above the staff. It features a series of chords: Cmaj7, A7, Dm7, G7, Em7, Am7, Fm7, and Bb7. The second system starts at measure 30 and ends with a double bar line. The notation includes various chords, eighth and sixteenth notes, and a blues lick in the final measure of the second system. The key signature has three flats (B-flat, E-flat, A-flat).

Figure 22. Excerpt of Cesar Camargo Mariano "Samba pro Pedrinho"

Figure 23 is another excerpt of Oscar Peterson's "Night Train" which contains very clear blues licks. In particular note the fifth bar, where Peterson adds a descending inner melody from Bb to A, and finally on bar 6, to G. This aspect of using inner melodies was also incorporated into Mariano's piano language.



Figure 23. Excerpt of Oscar Peterson's "Night Train"

Figure 24 is an excerpt of Mariano's "Homenagem a Clifford Brown" ("Tribute to Clifford Brown"). This excerpt features the A Section of the theme, which presents a lot of chromatic approximations in the melody and in the accompaniment. In the second tempo of bar 6, Mariano uses an appoggiatura to the inner voice G, and then descends to Gb, F, and finally finishes the line connecting it with the melody, a similar procedure used by Oscar Peterson in Figure 23.

Figure 24. Excerpt of Cesar Camargo Mariano's "Homenagem a Clifford Brown"

Rhythm: Left-hand comping rhythms

Left hand chordal pattern is one the most important characteristic features of Errol Garner, Oscar Peterson, George Shearing and Nat King Cole's playing. Their left-hand comping rhythms are an important contribution to the development of the swing feel in a trio setting and to the swing feel in general.

The function of the pianist's left hand in a jazz trio is extremely important, and Errol Garner is an essential innovator in its development. The way the pianist plays the left hand affects the pianist's right hand's swing feel, as well as the whole group swing feel. The next example is an excerpt from Errol Garner's recording of "The Way You Look Tonight." It exemplifies what Cesar Mariano mentions in his book: Garner's trademark four beat left hand chordal pattern, referred to by Dougherty (2011) as "bounce." Garner "comps" in the manner of a rhythm guitar and uses accents like a drummer to delay the beat, giving a sense of forward momentum. With the rhythmic and harmonic foundation of Garner's left hand, the pianist employs octaves or incisive, percussive single-note passages with his right hand, lagging behind the beat. This excerpt shows that what influenced Mariano was not only Garner's left hand comping figures, but also the overall swing feel they lent to the group sound.



Figure 25. Excerpt of Errol Garner's "The Way You Look Tonight"

While Cesar Camargo Mariano asserts—in his memoir and in our interview—the influence of Errol Garner’s left hand in his playing, it is important to point out the differences between their left-hand playing. While Errol Garner played on the downbeat, stretching the time, Cesar Camargo Mariano played on the upbeat, very much in the beat. In other words, Mariano’s left hand and right hand are working in the same subdivision of the pulse; Errol Garner sounds like almost two different people playing, as Garner’s left hand is a little ahead. Garner stretches the time so much with his right hand that it makes the listener think that his left hand comes earlier. It is almost a feeling of rubato, a displacement.

Figure 26 is an excerpt of George Shearing version of “Love for Sale.” Though Shearing is well known for his “locked-hands style,” or “Shearing voicing,” in this excerpt he is using his left hand in the same style as Errol Garner. Shearing’s touch is less percussive and more delicate compared to that of Errol Garner, but the rhythm used in the left hand is the same.



Figure 26. Excerpt of George Shearing’s “Love for Sale”

George Shearing also influenced Mariano’s development of the “up-beat rhythmic pattern,” but the left hand rhythmic pattern wasn’t the strongest element in Shearing’s playing and correspondingly was not Shearing’s greatest influence on

Mariano. What was more influential was Shearing's use of block chords, as will be demonstrated in Figure 37.

Figure 27 is an excerpt from Mariano's "Samba pro Pedrinho." Mariano exposes the melody by comping a constant quarter note pulse with his left hand; the same pattern used by Errol Garner and George Shearing, but played on the up-beats. "Samba pro Pedrinho" is a 2/4 samba. As the samba jazz feel is based on the syncope, it was natural for Mariano to accentuate the up-beat.

It is important to point out the difference between the duplet feel of Brazilian music and the triplet feel in jazz. That is what creates different upbeats in Brazilian music and jazz. In a 2/4 time signature, the upbeats are the 2nd sixteenth and the 4th sixteenth. However, when compared in jazz, the end of the one is the third eighth note of the triplet. So, the upbeat on a 2/4 is the 2nd sixteenth of the first beat and the last sixteenth of the second beat, but when it is translated to a 4/4, the upbeat is the third eighth note of the triplet. In other words, in Brazilian music the quarter note is the main pulse, and that corresponds to a half note in jazz.

Figure 27. Excerpt of Cesar Camargo Mariano's "Samba pro Pedrinho"

Mariano created a fusion of Errol Garner's comping style with Mariano's own rhythmic basis of samba, creating this "new" left hand chordal pattern. This "up-beat"

left hand approach influenced by Garner’s “bounce” is one of the most important characteristics of the samba jazz feel in a trio set. The “up-beat” pattern allows the bass and drums to fill the spaces with rhythmic and melodic comments derived from the syncope.

Figure 28 is an excerpt from the Nat King Cole trio’s performance of “Straighten Up and Fly Right.” In Cole’s trio the guitarist Oscar Moore represents the “left hand pattern” of the pianists cited above. Even though Cole is not playing the left hand pattern, a pianist trying to emulate the sound of the group would incorporate the prominent guitar pattern.

The image displays a musical score for the song "Straighten Up and Fly Right" by Nat King Cole. The score is written for four parts: Voice, Piano (PNO.), Guitar (GTR.), and Bass. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 23. The Voice part features a melodic line with eighth and quarter notes. The Piano part provides harmonic support with chords and some melodic fragments. The Guitar part plays a prominent, rhythmic pattern of eighth notes, often with a syncopated feel. The Bass part provides a steady, walking bass line. Above the score, there are three blue double-headed arrows indicating the span of the guitar pattern across measures 23, 24, and 25.

This musical score is for Nat King Cole's "Straighten Up and Fly Right." It is a four-staff arrangement. The top staff is for VOICE, starting at measure 27, featuring a melodic line with eighth and sixteenth notes. The second staff is for PNO. (Piano), showing a sparse accompaniment with some chords and single notes. The third staff is for GTR. (Guitar), providing a rhythmic accompaniment with eighth-note chords. The bottom staff is for BASS, featuring a steady eighth-note line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. There are blue double-headed arrows above the voice staff at measures 28, 30, and 32.

Figure 28. Excerpt of Nat King Cole's "Straighten Up and Fly Right."

Figure 29 is a transcription of Mariano's composition "Jacqueline K," another example of his adaptation of the left hand quarter-note pattern. In the final beat of the last bar in Fig. 13, Mariano emphasizes two chords in his left hand (B/E and A/Eb) as sixteenth notes, answering his right hand:

This musical score is for Cesar Camargo Mariano's "Jacqueline K." It is a two-staff piano arrangement. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature has two flats (B-flat, E-flat), and the time signature is 2/4. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment with quarter-note chords and some sixteenth-note patterns in the final bar. The score is divided into two systems by a measure rest.

Figure 29. Excerpt of Cesar Camargo Mariano's "Jacqueline K."

In this last excerpt Mariano uses both Errol Garner's and Oscar Peterson left-hands styles combined with the samba feel in an excellent example of the samba jazz feel.

Rhythm: Unison Rhythmic Figures

The use of hits is one of the stronger characteristics of piano trio jazz. The ability to use hits in a trio setting can make the performance as swing hard, as this kind of hit stands out in a performance. Figure 30 is an excerpt of Oscar Peterson's performance of "Night Train." In the last bar the drums and bass match the rhythms played by Peterson, closing the section with unison music punctuation.



Figure 30. Excerpt of Oscar Peterson's "Night Train"

These unison hits connect the melodic and rhythmic idea of the first section to the following section. Consequently, similar rhythmic hits became essential in Mariano's later fusion of jazz influences with his samba background. Another important characteristic of this excerpt and of much of Peterson's playing is the self-accompaniment. It is a very important issue in the piano trio, because when the bass player and the drummer play with the piano player they are more often listening to the left hand than to the right hand of the pianist. So, the left hand is the accompaniment to the right hand, but is also the link to the bass and drums, what connects them. In other words, there is a dialogue within the piano hands and voices, as well as a dialogue with the rest of the trio.

Another example of an influence on Mariano's use of rhythmic hits is George Shearing's interpretation of "Love for Sale." In the fourth bar of the excerpt below (Fig. 31) Shearing plays an accented chord on the downbeat. The rhythm section "answers" the accented chord with the next two eighth notes where the piano rests, and the whole trio plays the next chord together on the up-beat of the second beat.

The image shows a musical score for George Shearing's "Love for Sale" in 4/4 time, featuring Piano, Bass, and Drum Set. The score consists of four measures. In the first measure, the Piano plays a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (B3, A3, G3). The Bass plays a quarter note (F3), a quarter note (B2), and a quarter note (D3). The Drum Set plays a simple quarter-note pattern. In the second measure, the Piano plays a quarter note (F4), a quarter note (G4), and a quarter note (A4). The Bass plays a quarter note (F3), a quarter note (B2), and a quarter note (D3). The Drum Set plays a quarter note (F3), a quarter note (B2), and a quarter note (D3). In the third measure, the Piano plays a quarter note (F4), a quarter note (G4), and a quarter note (A4). The Bass plays a quarter note (F3), a quarter note (B2), and a quarter note (D3). The Drum Set plays a quarter note (F3), a quarter note (B2), and a quarter note (D3). In the fourth measure, the Piano plays a quarter note (F4), a quarter note (G4), and a quarter note (A4). The Bass plays a quarter note (F3), a quarter note (B2), and a quarter note (D3). The Drum Set plays a quarter note (F3), a quarter note (B2), and a quarter note (D3).

Figure 31. Excerpt of George Shearing's "Love for Sale"

This kind of hit is not written on charts or rehearsed in advance by the musicians; the musicians improvise based on jazz traditions. This is manifested in unison hits, call-and-response drum fills, and rhythmic melodies in the bass filling the space between chords. These improvisatory practices have become a characteristic feature of jazz, and were probably absorbed by Mariano, becoming a strong element in his music.

Figure 32 is an excerpt from Mariano's composition "Samblues," an example of his use of rhythmic hits borrowed from the sound of American jazz trios. The melodic idea presented in the first bar is answered by Mariano's left hand in unison

with the bass as a call-and response.



Figure 32. Excerpt of Cesar Camargo Mariano's "Samblues"

The same idea is repeated twice by the piano with slight variation, followed by a longer phrase that connects the first melodic phrase to the next section. The repeated hits facilitate the transition to the next section. This procedure is reminiscent of the way jazz trios connect their sections, melodically and rhythmically speaking.

Figure 33 is an excerpt of Oscar Peterson's "Band Call," a very rhythmic passage in which the bass answers the piano with the last three eighth notes of the second and fourth bars. The repetition of these hits serves to connect this section to the next. The name "Band Call" is quite appropriate, as the beginning of the song is like a call to the group to respond with the next section.

This musical score is for an excerpt of Oscar Peterson's "Band Call". It features three staves: Piano (top two staves), Upright Bass (bottom staff), and a third staff for drums. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The upright bass part features a prominent triplet figure in the first measure of the second system. The drum part is indicated by a single line with various rhythmic notations. Chord symbols are written above the piano staff: Ab7(b9), A7(b9), Ab7(b9), Ab7(b9), A7(b9), and Ab7(b9). Blue arrows and a blue square mark specific rhythmic points in the piano part.

Figure 33. Excerpt of Oscar Peterson's "Band Call"

Figure 34 is an excerpt from Mariano's composition "Tensao," which means Tension. Mariano plays the melody in both hands, and the rhythmic section matches all the chordal responses to the melody, with some added embellishments in the drums between phrases. After these eight bars are repeated, the band moves on to a more straightforward, contrasting section, containing fewer hits.

This musical score is for an excerpt of Cesar Camargo Mariano's "Tensao". It features two staves: Piano (top staff) and PNO. (bottom staff). The key signature is two sharps (F-sharp, C-sharp) and the time signature is 2/4. The piano part consists of a melody in the right hand and a rhythmic accompaniment in the left hand. The PNO. part features a more complex, fast-moving melody in the right hand and a rhythmic accompaniment in the left hand. Blue arrows and a blue square mark specific rhythmic points in the piano part. A measure number '5' is indicated at the start of the second system.

Figure 34. Excerpt of Cesar Camargo Mariano's "Tensao"

This procedure of repeating a short motive with the drums and bass playing a rhythm in unison between repetitions is a common procedure in jazz. This stimulates a natural communication between piano, bass, and drums between motives, and also sets up the next section, which usually is strongly contrasting.

Figure 35 is an excerpt from “So....pela Noite”, Mariano’s composition which means “Alone...in the night.” It is in $\frac{3}{4}$ time, which is more unusual if compared with the majority of sambas and bossa nova songs. Another interesting characteristic of this piece is the minor blues chord progression. In this excerpt the rhythm section accentuates most of the tied notes. The eighth note anticipation of the downbeat of the sixth bar is a hit for the rhythmic section.



Figure 35. Excerpt of Cesar Camargo Mariano’s “So....pela Noite”

These tied notes recall the syncope, as the syncope can be written as a rhythmic cell of four eighth notes with the second eighth note tied to the third. Consequently, the use of this kind of anticipation characterizes the samba swing feel, and is a natural part of the vocabulary used by Mariano and his trio. These types of anticipations are found in his compositions, improvisation, in his comping, as well as in the phrasing of the bass and drums.

Figure 36 is an excerpt of Mariano’s composition “Homenagem a Clifford Brown,” which means “Tribute to Clifford Brown.” “Homenagem a Clifford Brown” is a great example of how the swing feel in a trio set has an extensive influence in a samba feel trio set throughout the adjustment of the swing feel trio set procedures to the samba jazz feel.



Figure 36. Excerpt of Cesar Camargo Mariano's "Homenagem a Clifford Brown"

In bar 19 Mariano plays the melody with both hands, and is rhythmically matched by the rhythm section, working as a hit that connects this section (bars 11 to 19) to the next contrasting section. In Figure 36 A, I adapted the same excerpt of "Homenagem a Clifford Brown" to a 4/4 swing feel to illustrate how the hits used on Mariano's samba feel composition can be easily recognized in a swing feel.

"Homenagem a Clifford Brown" begins the first section with a swing feel, and then switches to a samba feel in the next section. This transition is possible because of the adjustment of the anticipation to the syncope. In many of the examples of hits that I analyzed before, anticipations are one of the main characteristics. These anticipations match perfectly with the feel of the syncope, which feels as an anticipation itself. Consequently, all the rhythmic developments based on the syncope obtain a feeling of anticipation, which matches with the anticipations that happen on the swing feel.



Figure 36 A. “Homenagem a Clifford Brown” as a swing feel.

Harmony: Block Chords

An excerpt from George Shearing “Love for Sale” shows one of his trademarks, the later named Shearing voicing, or Locked Hands style, where he plays the melody using both hands in unison. Shearing block chords and other kinds of block chords influenced Carmago’s style. In Figure 37 Shearing exposes the B Section using Locked Hands style.



Figure 37. Excerpt of George Shearing’s “Love for Sale”

The right hand plays a chord inversion in which the melody note is the highest note in the voicing and the other notes of the chord are as close as possible to the melody note.

Figure 38 is an excerpt of Oscar Peterson’s “Band Call.” In this excerpt he reinforces the melody in the left hand with the Block Chords in his right hand,

sometimes with the hands in unison, sometimes not. Another example of the use of Block Chords is shown in Figure 39, an excerpt of Errol Garner's "The way you look tonight." Interacting with the "bounce" of his left hand, Garner play some block chords in his right hand.

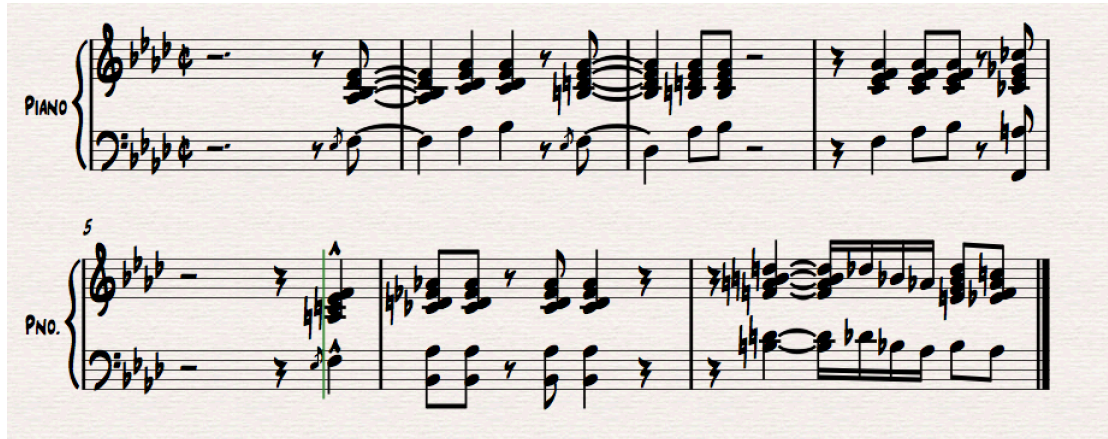


Figure 38. Oscar Peterson's "Band Call"

The image shows a musical score for Errol Garner's "The way you look tonight". It consists of two systems of piano (PIANO and PNO.) notation. The first system has four measures. The second system starts at measure 6 and also has four measures. The right hand (treble clef) plays a melody, while the left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Figure 39. Excerpt of Errol Garner's "The way you look tonight"

Figure 40 is a Mariano's excerpt of "Samblues." In this excerpt he uses block chords to reinforce his melody, however he doesn't play octaves with the melody, but uses intervals of fourths and sixths on his block chords, with an exception for bars 7 and 8, where he builds the chords adding bit-by-bit a major 2nd, major 3rd, and the G7b9b13 chord.



Figure 40. Cesar Camargo Mariano's excerpt of "Samblues"

Figure 41 is a Nat King Cole's trio excerpt for "Straighten up and Fly Right." In the last three eight notes in the last bar the guitar uses a sequence of three block chords that are often used by pianists. These specific block chords usually have their melodies in half notes, and uses closed chords, with a diminished chord in between the major chords.

Figure 41. Nat King Cole's trio excerpt of "Straighten up and Fly Right"

Figure 42 is an excerpt of Mariano's "Samba pro Pedrinho." On the last bar he uses a similar format of block chords used by the guitar on the Figure 23, but instead of having full tetrads as on the last example played by the guitar, Mariano builds it

by adding one more note to each chord. The procedure and the sound are very similar to the previous example.



Figure 42. Excerpt of Cesar Camargo Mariano's "Samba pro Pedrinho"

CHAPTER FIVE: CONCLUSIONS

Introduction

The process of transcribing and analyzing the performances of George Shearing, Nat King Cole, Oscar Peterson, Errol Garner, and Cesar Camargo Mariano made it possible to look deeper into the interactions between the swing and samba feels that resulted in the samba jazz feel. Cesar Camargo Mariano's personal language fuses the two rhythmic traditions of samba and jazz, culminating in the samba jazz feel.

Analysis Conclusions

The analysis reveals that some aspects of the jazz players' language were more influential on Cesar Camargo Mariano's piano trio style than others. The most notably influential aspect was the texture, or how rhythm, harmony and melody are combined; also individual influences of melody, rhythm and harmony.

The comparison of the textures of the trios of Cesar Camargo Mariano and Oscar Peterson reveals that the procedures that are used by both languages are nearly the same. Some of these procedures include: the rhythmic alignment between the instruments, quite noticeable in the unison rhythmic figures; the dialogue in-between the instruments, especially in the rhythmic comments in the rests by the drummers, and the rhythmic melodic comments by the bass players; chords in the middle of the keyboard; close voicings; right hand single note lines; regularity of the chords; and octaves with a note in the middle.

The analysis clarifies that, despite the texture similarities, there is a difference in between Mariano and Peterson's rhythmic basis. It can be explained by the difference in between the duplet feel of Brazilian music and the triplet feel in jazz, as their rhythmic function creates different upbeats. In samba, (2/4 time

signature), the upbeats are the 2nd sixteenth and the 4th sixteenth; in jazz, (4/4 time signature), the end of the one is the third eighth note of the triplet. In other words, in Brazilian music the quarter note is the main pulse, and that corresponds to a half note in jazz. Because of this difference it is possible to affirm that while Garner is providing the downbeat, Cesar Camargo Mariano is subdividing the beat.

Cesar Camargo Mariano's melodies, especially those in Mariano's original compositions, were also influenced by the jazz pianists' melodies. Some blues vocabulary was added to the samba jazz language. Cesar Mariano's melodies and improvisation were also influenced by the rhythm of the jazz piano player melodies. In the improvisation, the rhythm of the jazz piano players melodies had the greatest influence on Mariano's piano trio style, and consequently on the samba jazz feel.

The rhythmic aspects used by jazz trios, especially left hand patterns and the use of hits, were also important to the emergence of the samba jazz feel of Cesar Camargo Mariano. The harmony was the less significant influence, even though some new jazz chords were assimilated by the samba jazz, but generally the harmonic material used by Cesar Camargo Mariano was simpler than that used by George Shearing, Oscar Peterson and Errol Garner.

Throughout the analysis, it was possible to visualize how the musical aspects defined as texture, rhythm, harmony and melody of the American jazz piano trios were assimilated by Cesar Camargo Mariano in the development of his trio style. Consequently, through the fusion of the swing feel with the rhythmic basis of samba and bossa nova, Cesar Camargo Mariano and other Brazilian pianists developed samba jazz and the consequent samba jazz feel.

Popular Brazilian music history and consequence to samba jazz

Readings in an extended bibliography of academic works in Portuguese related to Brazilian music history (*O Samba Para Piano Solo de Cesar Camargo Mariano*, Gomes (2012), *Samba- Jazz aquém e além da Bossa Nova: três arranjos para Céu e Mar de Johnny Alf*, Gomes (2010), *Feitiço Decente*, Sandroni (2008), *A Invencao da Musica Popular Brasileira: de 1930 ao final do Estado Novo*, Braga (2002), *A historiografia da Musica Popular no Brasil (1971-1999)*, Baia (2011), made it possible to connect this research to the development of popular music in Brazil. The historical, sociological, economical and cultural aspects related to the emergence of a Brazilian popular music have been explored in academic research since the 1970s.

Most of the Brazilian popular music academic works in Portuguese that I found for my own research emphasize cultural, historical and political analyses of the production of Brazilian popular music composers and musicians. Only few academic works dare to establish a sense of heritage and tradition through the music analysis itself. Two good examples are *O Samba Para Piano Solo de Cesar Camargo Mariano*, Gomes (2012), *Samba- Jazz aquém e além da Bossa Nova: três arranjos para Céu e Mar de Johnny Alf*, Gomes (2010)

The difficulty in establishing a heritage is connected with the history of the Brazilian democracy and Brazilian nationalism. The interaction in between jazz and samba was extremely productive to the development of the samba jazz, and to the development of Brazilian music in general. However, the North American supremacy caused political and economic problems in Brazil, which contributed to create resistance by Brazilian musicians and composers to accepting North American musical influence. Brazilians started to have the feeling that they were surrendering to

the North American supremacy when they composed and played music that combined Brazilian music and American music. (Gomes, 2010, p.110)

Most academic musicians who have researched Brazilian popular music historical aspects, are well aware of who important Brazilian musicians and composers are. However, the lack of freedom of expression, resistance to North American influence, as well as the weak Brazilian music industry, caused opinions about the value and importance of Brazilian composers and musicians to become varied and confused. It becomes difficult to establish a hierarchy based on heritage. Most of time, academic works are connected to differing opinions about the Brazilian political, cultural and economic aspects related to the Brazilian popular music, instead of the music itself.

Cesar Camargo Mariano and other composers and musicians were part of a very delicate historical and political moment in Brazil. However, besides the historical influence that they received from, and exerted on that moment, they created great music that could and should be codified and seen as a lineage, not in an attempt to prove what music is better or more important to the Brazilian culture, but as a cultural heritage that could be spread not only in Brazil, but also all over the world. Samba jazz, and the samba jazz feel could be represented by the piano trios involved with this music, and would naturally have Cesar Camargo as a representative. The samba jazz feel could be seen as part of a Brazilian music heritage and tradition, independent of political and economical situations. It is not necessary to ignore the political history, but it is important to separate the precious musical legacy from the historical and political aspects, in order to acquire freedom to study the musical aspects of it. In other words, it is not only necessary to embrace the Brazilian music history as a whole and understand it, but also it is necessary to

start a process of development of heritage and tradition through study of the music alone.

Further Research

The lack of support for the commercial marketing and consequent devaluing of the historical traditions and heritage of samba jazz can be looked into. If the political and economic situation of Brazil had been different during its development, pianists Cesar Camargo Mariano, Hermeto Pascoal, Luiz Eca, Dom Salvador, Tenorio Jr., Amilton Godoy, Cido Bianchi, Joao Donato, and Luiz Carlos Vinhas might have had more support to develop their language in a trio setting and had opportunities for making several records with their trios. Further research might explore the reasons that they were not able to do this, and the impact that had on the cultural worth of their music.

Today, there are pianists and trios who, besides all the difficulties, are developing the samba jazz language in Brazil. Some are: "Trio Corrente" formed by Fabio Torres on piano, Paulo Paulelli on bass and Edu Ribeiro on drums; Trio Ciclos, with Edson Santana on piano, Bruno Migotto on bass and Alex Buck on drums; Hamleto Stamato trio, with Augusto Mattoso on bass and Erivelto Silva on drums, as well as the individual pianists Fernando Mota, Fabio Leandro, Debora Gurgel, Edson Santana, Felipe Silveira, Leandro Cabral, Tiago Costa, Joao Cristal, Itamar Assiere. Further research could ask: Who else could be included on this list? Could we build a lineage through the music of these trios? These are some of the questions that were generated by my research.

Cesar Camargo Mariano's music in a trio setting and the consequent development of the samba jazz feel can be considered part of a larger Brazilian

music history which is waiting to be codified and spread all over the world. I hope that this project has contributed a little to that effort.

REFERENCES

- Amato, R. C. F. (2007). "*O Piano no Brasil: uma perspectiva histórico-sociológica.*" (Anais do XVII Congresso da ANPPOM).
- Baia, S. F. (2011) "*A historiografia da Musica Popular no Brasil (1971-1999).*" (Doctoral Dissertation, Universidade de Sao Paulo, Departamento de Historia da Faculdade de Filosofia, Letras e Ciencias Humanas). Sao Paulo, SP.
- Berlin, E. A. (1980) *Ragtime: a musical and a cultural history*. Berkeley: University of California Express.
- Bittencourt, A. S. (2006). "*A guitarra trio inspirada em Johnny Alf e João Donato.*" (Master Dissertation, Universidade Estadual de Campinas, Instituto de Artes). Campinas, SP.
- Bloes, C. C. A. (2006). "*Pianeiros: dialogismo e polifonia no final do século XIX e início do século XX.*" (Master Dissertation, Universidade Estadual Paulista, Instituto de Artes). São Paulo, SP.
- Bolão, O. (2003). *A percussão na música do Rio de Janeiro*. São Paulo, SP: Luminar.
- Braga, L. O. R. C. (2002). "*A Invencao da Musica Popular Brasileira: de 1930 ao final do Estado Novo.*" (Doctoral Dissertation, Universidade Federal do Rio de Janeiro, Instituto de Filosofia e Ciencias Sociais). Rio de Janeiro, RJ.
- Buttermann, M. G. (2009). "*Freddie Green": A Musical Analysis of the guitar in the Count Basie Rhythm Section* (Master Dissertation, William Paterson University).
- Calado, C. (2001). "*Sabá conta como Jongo Trio virou Som Três*" CliqueMusic, Retrieved from <http://cliquemusic.uol.com.br/materias/ver/saba-counta-como-o-jongo-trio-virou-som-tres>
- Castro, R. (1990). *Chega de Saudade- A História e as Histórias da Bossa Nova*. São Paulo, SP: Companhia das Letras.
- Cazes, H. (1998). *Choro: do quintal ao municipal*. São Paulo, SP: Editora 34.
- Gavin, J. (2009). "*Cesar Camargo Mariano Biography*" Retrieved from <http://www.cesarcamargomariano.com/pgbiog.html>
- Garcia, W. (1999). *A contradição sem conflitos de João Gilberto*. São Paulo, SP: Paz e Terra.

- Gomes, R.T. (2012). *"O Samba Para Piano Solo de Cesar Camargo Mariano."* (Master dissertation, Universidade do Estado de Santa Catarina- CEART).
- Gomes, M. S. (2003). *"O Samba na Musica Instrumental Popular Brasileira de 1978 a 1998"* (Master Dissertation, Universidade Presbiteriana Mackenzie). Sao Paulo, SP.
- Gomes, M. S. (2010). *"Samba- Jazz aquém e além da Bossa Nova: três arranjos para Céu e Mar de Johnny Alf."* (Doctoral Dissertation, Universidade Estadual de Campinas, Instituto de Artes). Campinas, SP.
- Hobsbawn, E. (1989). *História Social do Jazz*. São Paulo, SP: Editora Paz e Terra.
- Kernfield, B. (2002). "Development of early jazz piano." *The New Grove Dictionary of Jazz*, (2nd ed., Vol.3). New York, NY: Grove.
- Leitão, E. (2003). *"Cesar Camargo Mariano e Hélio Delmiro: Samambaia; Cesar Camargo Mariano e Romero Lubambo: Duo."* Retrieved from <http://musicabrasileira.org/cesar-camargo-mariano-samambaia/>
- Maccann, B. (2004). *Hello, Hello, Brazil: popular music in the making of modern Brazil*. London: Duke University Press.
- Machado, C. (2007). *O enigma do homem célebre: ambição e vocação de Ernesto Nazareth*. São Paulo: Instituto Moreira Salles.
- Mariano, C.C. (2011). *Memórias*. São Paulo, SP: Leya.
- Paixao, L.F. (2013). *"A Industria Fonografica como mediadora entre a Musica e a sociedade."* (Master Dissertation, Universidade Federal do Parana, Departamento de Artes). Campinas, SP.
- Poletto, F. G. (2010). *"Tom Jobim e a Modernidade Musical Brasileira 1953-1958."* (Master Dissertation, Universidade Federal do Parana). Curitiba, PR.
- Sandroni, C. (2001). *O feitiço decente: transformações no samba de Rio de Janeiro 1917- 1933*. Rio de Janeiro: Jorge Zahar.
- Santos, F. S. (2006). *"Estamos Ai: Um Estudo das Influencias do Jazz na Bossa-Nova."* (Master Dissertation, Universidade Estadual de Campinas, Instituto de Artes). Campinas, SP.
- Taylor, B. (1983). *Jazz Piano, a Jazz History*. Dubuque, IA: WCB.
- Wildman, J.M. (1978). "The function of the left hand in the evolution of jazz piano." *Journal of Jazz Studies*, 78(5), 23-39.

APPENDIX A
LIST OF TRANSCRIBED EXCERPTS

Texture

Fig. 9 Oscar Peterson	"Band Call" Album: Night Train Label: Verve Records Released: 1962	0:01- 0:22
Fig. 10 Cesar Camargo Mariano	"Samba pro Pedrinho" Album: Reencontro com Sambalanco Trio Label- Som Maior Released: 1965	0:01- 0:20

Melody: Introductions

Fig. 11 Cesar Camargo Mariano	"Balanco Zona Sul" Album: Som Tres Show Label- Odeon Released: 1968	0:01- 0:09
Fig. 12 Errol Garner	"The way you look tonight"- Album: Body and Soul Label: Sbme Special Mkts. Recorded: 1951/1952 Released: 1991	0:01- 0:11
Fig. 13 Cesar Camargo Mariano	"Deixa pra La" Album: Reencontro com Sambalanco Trio Label- Som Maior Released: 1965	0:01- 0:11

Fig. 14 Cesar Camargo Mariano	<p>"Samblues"</p> <p>Album: Reencontro com Sambalanco Trio</p> <p>Label- Som Maior</p> <p>Released: 1965</p>	0:01- 0:15
----------------------------------	--	------------

Melody: Exposure of Theme/ Composition

Fig. 15 Cesar Camargo Mariano	<p>"Step Right Up"</p> <p>Album: Reencontro com Sambalanco Trio</p> <p>Label- Som Maior</p> <p>Released: 1965</p>	0:01- 0:17
Fig. 16 Cesar Camargo Mariano	<p>"Homenagem a Clifford Brown"</p> <p>Album: Sambalanco Trio</p> <p>Label: Auto Fidelity, Ubatuqui</p> <p>Released: 1964</p>	0:01- 0:11

Melody: Improvisation

Fig. 17 Oscar Peterson	<p>"Band Call"</p> <p>Album: Night Train</p> <p>Label: Verve Records</p> <p>Released: 1962</p>	2:04- 2:10
Fig. 18 Cesar Camargo Mariano	<p>"Deixa pra La"</p> <p>Album: Sambalanco Trio</p> <p>Label: Auto Fidelity, Ubatuqui</p> <p>Released: 1964</p>	1:00- 1:14
Fig. 19 Cesar Camargo Mariano	<p>"Jacqueline K"</p> <p>Album: Sambalanco Trio</p> <p>Label: Auto Fidelity, Ubatuqui</p> <p>Released: 1964</p>	0:40- 0:49

Melody: Blues Vocabulary

Fig. 20 George Shearing	<p>"Love for Sale"</p> <p>Album: The Complete Capitol Live Recordings</p> <p>Label: Capitol Live Records</p> <p>Recorded and Released: 1958</p>	0:05- 0:22
Fig. 21 Oscar Peterson	<p>"Band Call"</p> <p>Album: Night Train</p> <p>Label: Verve Records</p> <p>Released: 1962</p>	0:46- 1:01
Fig. 22 Cesar Camargo Mariano	<p>"Samba pro Pedrinho"</p> <p>Album: Reencontro com Sambalanco Trio</p> <p>Label- Som Maior</p> <p>Released: 1965</p>	0:32- 0:42
Fig. 23 Oscar Peterson	<p>"Night Train"</p> <p>Album: Night Train</p> <p>Label: Verve Records</p> <p>Released: 1962</p>	1:13- 1:20
Fig. 24 Cesar Camargo Mariano	<p>"Homenagem a Clifford Brown"</p> <p>Album: Sambalanco Trio</p> <p>Label: Auto Fidelity, Ubatuqui</p> <p>Released: 1964</p>	0:01- 0:11

Rhythm: Left-hand comping rhythms

Pianists	Recording	Timing
Fig. 25 Errol Garner	<p>"The Way You Look Tonight"- Album: <i>Body and Soul</i></p> <p>Recorded: 1951/1952</p> <p>Label: Sbme Special Mkts.</p> <p>Released: 1991</p>	0:01- 0:11
Fig. 26 George Shearing	<p>"Love for Sale"</p> <p>Album: <i>The Complete Capitol Live Recordings</i></p> <p>Label: Capitol Live Records</p> <p>Recorded and Released: 1958</p>	2:17- 2:24
Fig. 27 Cesar Camargo Mariano	<p>"Samba pro Pedrinho"</p> <p>Album: <i>Reencontro com Sambalanco Trio</i></p> <p>Label- Som Maior</p> <p>Released: 1965</p>	0:10-0:20
Fig. 28 Nat King Cole	<p>"Straighten Up and Fly Right"</p> <p>Album: <i>Straighten Up and Fly Right</i></p> <p>Label: Pro-Art Records</p> <p>Recorded: 1942/1948</p> <p>Released: 1992</p>	0:47-0:56
Fig. 29 Cesar Camargo Mariano	<p>"Jacqueline K"</p> <p>Album: <i>Sambalanco Trio</i></p> <p>Label: Auto Fidelity, Ubatuqui</p> <p>Released: 1964</p>	0:36- 0:40

Rhythm: Unison rhythmic figures

Pianists	Recording	Timing
Fig. 30 Oscar Peterson	"Night Train" Album: Night Train Label: Verve Records Released: 1962	0:46- 0:55
Fig. 31 George Shearing	"Love for Sale" Album: The Complete Capitol Live Recordings Label: Capitol Live Records Recorded and Released: 1958	1:17- 1:20
Fig. 32 Cesar Camargo Mariano	"Samblues" Album: Sambalanco Trio Label: Auto Fidelity, Ubatuqui Released: 1964	0:32- 0:41
Fig. 33 Oscar Peterson	"Band Call" Album: Night Train Label: Verve Records Released: 1962	0:01- 0:11
Fig. 34 Cesar Camargo Mariano	"Tensao" Album: Reencontro com Sambalanco Trio Label- Som Maior Released: 1965	0:01- 0:07
Fig. 35 Cesar Camargo Mariano	"So..pela noite" Album: Reencontro com Sambalanco Trio Label- Som Maior Released: 1965	0:01- 0:11

Fig. 36 Cesar Camargo Mariano	<p>"Homenagem a Clifford Brown"</p> <p>Album: Sambalanco Trio</p> <p>Label: Auto Fidelity, Ubatuqui</p> <p>Released: 1964</p>	0:24- 0:36
----------------------------------	---	------------

Harmony: Block Chords

Fig. 37 George Shearing	<p>"Love for Sale"</p> <p>Album: The Complete Capitol Live Recordings</p> <p>Label: Capitol Live Records</p> <p>Recorded and Released: 1958</p>	1:12- 1:19
Fig. 38 Oscar Peterson	<p>"Band Call"</p> <p>Album: Night Train</p> <p>Label: Verve Records</p> <p>Released: 1962</p>	3:02- 3:12
Fig. 39 Errol Garner	<p>"The way you look tonight"- Album: Body and Soul</p> <p>Recorded: 1951/1952</p> <p>Label: Sbme Special Mkts.</p> <p>Released: 1991</p>	0:01- 0:15
Fig. 40 Cesar Camargo Mariano	<p>"Samblues"</p> <p>Album: Reencontro com Sambalanco Trio</p> <p>Label- Som Maior</p> <p>Released: 1965</p>	0:01- 0:15

<p>Fig. 41 Nat King Cole</p>	<p>"Straighten up and Fly right"</p> <p>Album: Straighten Up and Fly Right-</p> <p>Label: Pro-Art Records</p> <p>Recorded: 1942/1948</p> <p>Released: 1992</p>	<p>0:19- 0:24</p>
<p>Fig. 42 Cesar Camargo Mariano</p>	<p>"Samba pro Pedrinho"</p> <p>Album: Reencontro com Sambalanco Trio</p> <p>Label- Som Maior</p> <p>Released: 1965</p>	<p>0:16- 0:21</p>

APPENDIX B
INTERVIEW TRANSCRIPT
with
CESAR CAMARGO MARIANO
(In Portuguese)
Realized on May 26 2014, 2-3:30 pm, via Skype.

Uma semana antes da realizacao da entrevista, foi enviada por e-mail uma lista a Cesar Camargo Mariano com sete questoes; durante a entrevista, Cesar Camargo Mariano preferiu ir respondendo as questoes no decorrer da conversa, ao inves de responder uma a uma. As questoes enviadas estao listadas abaixo:

- 1 - Você mencionou no seu livro que você imitou Errol Garner (a mão esquerda) em um momento muito específico em sua carreira. Como você define a influência de Errol Garner na sua maneira de tocar? E os pianistas Oscar Peterson, George Shearing e Nat King Cole?
- 2 - Que memórias você tem relacionadas a época em que você ouvia pianistas como Errol Garner, George Shearing, Oscar Peterson e Nat King Cole? Você se lembra de gravações específicas que você costumava ouvir no rádio ou outros registros (discos) que você teve a oportunidade de ouvir?
- 3 - Como você descreve a influência da música americana (jazz) sobre a música brasileira no período em que você estava desenvolvendo seu próprio estilo de tocar (60 e 70)? Que lembranças você tem da realidade política e sociológica daquele período?
- 4 - Quais são os músicos brasileiros que você ouviu ou com quem você tocou que você considera mais influentes na criação de seu próprio estilo de tocar?
- 5 - Como você vê a fusão da música brasileira e música norte-americana no estabelecimento do swing brasileiro, que é baseado no samba? Na sua opinião, quais fatores são mais importantes nesta fusão?
- 6 - Como você compara o desenvolvimento do jazz trios (Bill Evans, Oscar Peterson, entre outros) com o desenvolvimento de trios brasileiros (Cesar Camargo, Amilton Godoy, Hermeto Pascoal)? Que razões ou fatores você considera tiveram influência na diferença das formas estes músicos desenvolveram sua linguagem musical e suas carreiras?
- 7 - Como você vê a cena do jazz e da música brasileira hoje?

CCM: Vamos por partes, você falou que eu imitei o Errol Garner, então, aquilo foi uma situação, e foi a única vez que eu fiz isso. Foi uma situação que eu tinha que tocar um samba, e eu não sabia tocar um samba, então eu resolvi tocar fazendo o

downbeat na mão esquerda como o Errol Garner faz, e o baixo e bateria tocando o samba, so que ficou feio, então eu inverti ali na hora a mão esquerda, e passei a tocar no up beat, e aí funcionou, então esse foi o lance.

Agora, a influência propriamente dita eu não coloco como hoje e colocado por muita gente. Vou tentar me explicar. Olhando o facebook, as pessoas, muitos pianistas me homenageiam dizendo que eu os influencio, que eles gostam do meu trabalho e gostam de tocar as minhas músicas. Aí quando eles vão tocar, eles tocam igual a mim. Eu não chamo isso de influência. Influenciar não é copiar. A influência é uma coisa interior, no meu ponto de vista. Então todos esses pianistas que eu ouvia quando eu era criança, ou mesmo que eu ouvia antes de eu começar a tocar ficaram e ainda estão dentro da minha cabeça, do coração, da minha alma, porque eu sou fã, eu gosto desses caras todos, mas na hora que eu senti pra tocar o piano, meu instrumento, eu toquei do meu jeito. Eu não toquei copiando ou imitando alguém. Eu não vou mais falar imitar porque eu não gosto dessa palavra, eu vou falar copiar daqui pra frente. Quando eu estou tocando, até hoje, tem alguma cadência, uma sequência harmônica, muito de leve um fraseado que me lembra interiormente um desses caras, né, porque eles estão entranhados dentro de mim, de tanto que eu gosto, que eu me identifico com eles, principalmente naquela época. Hoje tem até outros além desses. E hoje já tem uma consciência um pouco diferente, já tem um olhar mais crítico sobre o outro, e eu acho que isso é bem normal, acontece isso acho que com todo mundo. Continua sendo um ídolo, continua sendo um mentor musical inconscientemente, mas ao mesmo tempo você fala, puxa, esse cara bobou aqui, ele poderia partir pra um outro caminho, sei lá. Você fica mais crítico porque você também evolui, você cresce, mas eles continuam sendo meus ídolos. Mas jamais a influência é desse formato que eu te falei, de copiar. A influência é uma coisa interior, assim.

A minha primeira paixão no piano foi Ernesto Nazareth, bem antes do jazz, eu não sabia ainda o que era o jazz. Na minha casa meu pai gostava muito do Ernesto Nazareth, da Chiquinha Gonzaga, e ouviam isso o dia inteiro. Primeiramente eu me acostumei com esse som, com esse tipo de música, e depois passei a gostar e fiquei apaixonado por isso, tanto que a primeira canção que eu compus com treze anos era um choro, chamado “Tango Brasileiro.” Esse era o gênero que Ernesto Nazareth misturou com as coisas lá da Espanha, com as coisas daqui, da América Latina, de Cuba, e virou um Tango Brasileiro. Então, essa primeira música que eu fiz é um Choro, um Tango Brasileiro. Eu ainda não sabia da existência do jazz. Mas se você ouvir essa música, não é o Ernesto Nazareth tocando, é o Cesar tocando.

ABM: Qual era a sua idade essa época?

CCM: Treze anos. Eu ainda era o Cesinha, tanto é que quando eu digo que essa minha composição é baseada no estilo do Ernesto Nazareth, muita gente faz uma cara como quem diz, “não tem nada a ver com o Ernesto Nazareth, essa música”, sim, pois é, pra quem ouve, mas aqui dentro de mim eu sei que a influência é essa. Esse é o tipo de influência de que eu estou falando.

Agora, de um modo geral, eu desconheço alguém, algum músico, que estivesse pensando nisso, em influência. Sabe por que? (Isso já responde uma outra pergunta sua). Naquela época, a turma com quem eu andava era a classe C, D, E, em questões

sociais. A gente não tinha dinheiro pra pegar bonde pra ir pra escolar. Essa era a minha turma que tocava, fazia baile, frequentava os lugares comigo. Quando eu comecei a tocar em boates, com músicos profissionais, vi que eles também andavam de bonde, não tinham carro, ninguém tinha dinheiro pra comprar disco. Então, fixa principalmente isso: “a gente não tinha dinheiro pra comprar disco.” Segundo, não existia disco pra comprar mesmo que a gente quisesse. As lojas de disco não tratavam desse assunto, não existia isso.

ABM: Que período isso acontecia?

CCM: Com essa idade, 13 anos, nos anos 50 e 60. Principalmente nos anos 60. Então a gente não tinha parâmetro, como se tem hoje, como se passou a ter nos anos 70 e 80. Não tinha programa de tv musical, não tinha televisão. As emissoras de rádio locais tocavam músicas sertanejas que se faziam na época, e não tinha nada a ver com o que a gente queria fazer. Bem ou mal, a gente não sabia o que era, então não existia um parâmetro. Ai, um ou outro conseguia através de não sei quem alguma informação, disco, alguma coisa relacionada. Um exemplo, o meu pai, ele gastava todo o dinheiro dele em discos e partituras musicais de trilhas de filme, música de cinema. Então, de repente, comentando na rua sobre música, algum aficionado em música comentava a música que ouviu do filme tal. Alguém dizia, “Puxa, tem uma orquestra legal, ah, soube que o compositor dessa trilha é tal, e tem tal músico tocando, “e como você sabe”, ah, porque eu vi numa revista. Ah, então vamos procurar, saía todo mundo pra rua pra procurar notícias sobre isso, ou talvez um disco desses caras, aí de repente aparecia algum. Então juntava um bando de músico Amador e profissional em volta desse um pra beber, comer, cheirar, viver aquela música que o cara tinha descoberto aquela semana. Tinha gente que ficava um mês ouvindo aquilo ali, a mesma música. Então, era muito difícil comparando com hoje. Era assim na época, a gente não tinha informação nenhuma. Então, a gente sentava nos nossos instrumentos pra tocar, e a gente tocava o que a gente tinha dentro da gente. Sem influência nenhuma, sem saber de nada.

Eu tenho um primo, o pai dele era rico, ele descobriu o jazz, e o pai dele começou a importar discos de jazz. Quando ele viu que eu estava começando a tocar piano, ele me pegava, ou levava pra casa dele, ou pegava um monte de disco e ia pra minha casa e a gente ficava escutando, ele ficava me mostrando aquilo. Eu não entendia nada no começo, depois comecei a achar legal. Mas como eu não entendia, não era a minha linguagem, eu não conseguia tocar aquilo. Mas muita coisa foi entrando na cabeça. Eu fui começando a gostar. Aí uma mesma pessoa, na mesma época, que via esses encontros nas esquinas pra falar sobre um disco que apareceu naquele mês, o cara resolveu fundar uma espécie de um clubinho que chamava Clube dos Amigos do Jazz (Camja), e todo mundo se encontrava lá pra levar uma notícia de um jornal, de uma revista, de um filme. Porque a gente não gostava daquilo que a gente ouvia no rádio, mas sem saber por que a gente não gostava, porque a gente não tinha outra referência. Então era uma coisa meio natural, assim. Isso tudo aconteceu em São Paulo. Mais tarde eu fico sabendo que no Rio de Janeiro era a mesma coisa, que tava todo mundo desesperado pra tocar. Era uma juventude, uma geração nova que estava surgindo, com vontade de fazer uma música que não era aquela que estava tocando no rádio. Então e parecido com o que acontece hoje também, surge uma nova geração fazendo uma música diferente, (os motivos não importam tanto), uma música que não é padrão, e surge um gênero aqui, outro ali, e aí mais tarde continua

a aflicao juvenil de querer fazer alguma coisa, e tal, e acaba surgindo algo novo, e foi o que aconteceu naquela epoca.

ABM: Qual a ligacao desses acontecimentos com o aparecimento dos fan-clubes Americanos?

CCM: Na verdade esse CAMJA, a gente se encontrava la, era aberto 24hs por dia, 7 dias na semana, 365 dias no ano, mas toda sexta-feira a gente se encontrava pra falar do Duke Ellington. Um dos fundadores foi o Zuza Homem de Mello, (nos eramos todos garotos), nos nos encontravamos pra falar do Duke Ellington. "Olha, ouvi um disco do Duke Ellington", "quem"? A maioria nao sabia. Entao acabava virando um workshop.

ABM: Nessa epoca eles nao estavam nas radios brasileiras?

CCM: Na epoca em que os musicos se encontravam nos clubes, nas esquinas, pra discutir jazz, nessa epoca nao tinha nada de jazz nas radios. Essa epoca era Carlos Galhardo, Angela Maria, no maximo Angela Maria, Nelson Goncalves, musica sertaneja, boleros argentinos e mexicanos, muito tango e muita opera. Era isso que tocava no radio. Essa turma, as pessoas que participavam desses grupos (porque nao eramos um grupo so, eram varios), comecaram a crescer, comecaram a estudar, comecaram a ir pra faculdade, comecaram a se formar em comunicacao, (que era uma coisa tambem que nao existia na epoca, estudar comunicacao, ninguem fazia isso, o radialista, o cara que trabalha em radio, e o que trabalhava no jornal, fazia curso especifico disso. Existia faculdade de comunicacao, mas eles faziam alguns cursos pra se tonarem radialistas, faziam cursos de impostacao de voz pra falar no microfone, nao era uma coisa tao especifica como e hoje. Dentro desses grupinhos que se reuniam de fim de semana pra falar de musica, de repente um se formou em jornalismo, outros resolveram ser criticos de arte, outros resolveram ser radialistas, um deles dizia "eu vou ter um programa so pra tocar Duke Ellington", e conseguiram, muitos conseguiram. Por que conseguiram? Porque paralelo a isso, a esses encontros, papos, essa vontade, a gente nao tava so na vontade, os musicos, eles estavam se reunindo nas pracas, nas casas uns dos outros pra tocar, e fazer a musica que nos estavam entendendo que deveria ser feita. Ai esses outros rapazes, ex-colegas de rua, que estavam formados em comunicacao, comecaram a trazer essas noticias pros jornais, pras revistas e pras radios, colocando que era um movimento que estava acontecendo, mas nao era um movimento coisissima nenhuma. Entao as radios, os veiculos da imprensa comecaram a se interessar por aquilo, porque nao eram personalidades que estavam metido naquilo, nao tinha nenhum artista famoso metido naquilo, nao tinha nenhum musico consagrado metido naquilo, nao tinha nenhum politico, era uma coisa absolutamente natural, e por tudo isso era uma coisa muito forte que estava acontecendo, porque um deles, que se formou jornalista, que se chamava Water Silva, resolveu num acesso de loucura pegar esse bando de molecada e colocar num palco no teatro Paramount, em Sao Paulo, e deu certo, cinco mil pessoas, e fez no dia seguinte, e foram outras 5 mil pessoas. Que 5 mil pessoas sao essas, entendeu? Entao comecou a crescer, ai tambem explodiu no Rio de Janeiro, quando explodiu no Rio de Janeiro, a gente fica sabendo que no Rio estavam fazendo a mesma coisa. Agora, naquela epoca, pra voce ligar pra um amigo seu no Rio de Janeiro voce tinha que ir na Telefonica, pedir, sentar num banquinho e esperar duas, tres, quarto, cinco horas, pra poder fazer a ligacao. A comunicacao era muito complicada. Os jornais cariocas nao circulavam em Sao Paulo, e vice-versa, por

questões políticas, por questões de transporte disso, o jornal saía às 4 da manhã, não dava pra estar às 4:30 em São Paulo, e vice-versa. Ia chegar 12:00, 1:00pm, já era a notícia. Então, todos esses fatores são muito importantes pra gente entender o que foi aquele movimento, e por que, em cima da sua questão, da influência dos músicos Americanos, ou dos grandes músicos na nossa vida. E mínima, mínima, mínima, quase zero.

Acontece que, por causa disso, começou a tocar no rádio, e porque tocou no rádio, eu ouvia pela primeira vez, e saía correndo numa loja chamada Casa Manon, que era de um amigo do pai dele, chegava lá e perguntava, tem tal disco, ele dizia não, na outra semana chegava lá, chegou? Não. Na outra semana, um mês depois, ah, chegou! Ah, então me dá aqui, e manda a conta pra casa do meu pai, e tal, e eu levava o disco pra ouvir. Nessa época não chegava Miles Davis pra nós. Era o Oscar Peterson. Miles Davis era uma coisa mais fechada, mais erudito, mais hermetico, mais artístico. O Oscar Peterson tocava “Night and Day”, tocava os grandes standards Americanos, que todo mundo conhecia, que conhecíamos através das músicas de cinema, mas de uma forma jazzística. O George Shearing também. O Nat King Cole mais ainda, e aí quando o Nat King Cole começou a cantar, que foi uma surpresa enorme pros músicos brasileiros, ele começou a cantar gravando um disco de bolero, foi uma decepção absurda. Mas em seguida ele gravou outros discos cantando, e ele se fixou mais como pianista, porque ele tinha um trio, era piano, baixo e guitarra, e eram os maiores músicos que tocavam com ele, a gente curtia muito aquilo. De repente ele começa a cantar, e a tocar mais no rádio, mas aí essa música (tirando o disco de bolero) eram um nível muito alto, em termos de arranjo, orquestração, de gravação, começou a virar parâmetro, (começaram a pintar uns parâmetros lá no Brasil). Oscar Peterson, George Shearing, Clare Fischer (que era um jazz mais clássico). O Miles Davis ainda não tinha chegado lá. Então essa música entrou nas nossas cabeças, não estava nas rádios o tempo todo, de vez em quando de madrugada (A Rádio Eldorado tinha um programa de madrugada de jazz, mas esse jazz pop, esse jazz leve, a rádio cultura tinha um, a rádio tupi tinha outro, com Walter Silva, que era meio-dia, e ele chamava Paradas de Sucessos (começou como Paradas de Sucessos brasileiros), mas ele foi mudando, mudando, colocando de leve o Nat King Cole, o Frank Sinatra. Sobre o Frank Sinatra, a gente não sabia o que era aquilo, entende, quando a gente ouviu pela primeira vez, caiu todo mundo duro pra trás, não pelo Frank Sinatra, (que particularmente eu não gosto), mas toda a concepção, ele é um artista fantástico, mas eu não gosto da voz dele. Mas todo o tratamento, todo aquele bom gosto da produção, começou a mexer muito com a gente. Então nas décadas de 60 e 70, quando a gente sentava pra tocar a nossa música, a gente sentia que por atavismo, por espiritismo, a gente via que a gente estava falando a mesma língua do povo daqui.

Roberto Menescal, por exemplo, ele a vida inteira dele, ele lidou com arquitetura. Toda a família era de arquitetos, ele também, então toda infância, vida, era voltada para arquitetura, mas ele era o único músico da família, e gostava de tocar violão. De repente ele descobriu o Django Reinhardt, por causa de uma música, e ele falou, poxa, mas é igual a uma música que eu fiz, não melodicamente, mas o conceito, o tipo de harmonia, tudo, então começou a existir uma afinidade, uma sintonia com aquela música. Que uma análise mais rasteira do povo brasileiro diz: “Olha, esses meninos tá fazendo música igualzinho a gente ouve no rádio, Americana.” Isso tudo antes do

pop Americano chegar no Brasil, ele chegou muito forte e tomou conta de tudo nos anos 80.

Apesar de que nos anos 50, inicio anos 60, houve uma febre dos Beatles, um rock'roll diferente, que nao era o Bill Haley e seus cometas, era diferente, com harmonia legal. Mas nao ocupou o espaco daquela coisa que a gente estava fazendo, que passou a se chamar bossa-nova. A bossa-nova continuou numa outra fatia do Mercado, porque na epoca se conseguia, bem ou mal, ter umas fatias separadas do Mercado, coisa que nao tem mais, hoje ta tudo dentro de um saco so.

Entao, essa coisa que a gente estava fazendo, que alguém botou o nome de bossa-nova, continuou numa fatia do Mercado exclusiva dela. Entao tinha o rock, a musica tradicional brasileira (e a chamada musica tradicional brasileira nao era a musica de raiz, era a musica horrorosa que tocava no Brasil, de pessima qualidade, parecida meio com musica Mexicana, meio tango, meio bolero, as cancoes eram todas muito mal feitas, muito mal produzidas, mal cantadas, com letras horriveis, era isso que tava na radio). Mas isso era o bolo inteiro. Ai comecou a fatiar. Fatiou a bossa nova, fatiou o standard classico Americano, e um pouco do jazz, mas sempre so um pouquinho, e ele corria junto com a bossa-nova. Entao, se tinha um programa dedicado a musica atual brasileira, a musica nova atual brasileira, tocava tres Roberto Menescal, e um jazz. Entao ficou meio que estabelecido que era a mesma coisa, embora a gente quisesse que fosse a mesma coisa, mas a gente nao achava que era igual. Mas tinha essa afinidade de harmonia, de tudo.

ABM: Essa nova musica estava na mente e coracao dos musicos, mas ainda nao estava nas radios. A invasao norte Americana veio mesmo depois, certo?

CCM: Mais claramente, antes do final dos anos 70 e inicio dos 80, quando teve uma invasao mesmo, o pouco que tocava de musica Americana nas radios era sempre relacionado a um filme. Musica do filme tal, era trilha de cinema, porque o filme estava passando na cidade, e tinha acabado de passar, ai saia todo mundo querendo comprar o disco. Portanto, nao era uma musica ruim, era uma musica boa, e estabelecia uma ligacao muito forte do publico com novela de radio. As novelas de radio so tocavam trilhas de filme, ou musica classica, ou trilhas de filme. Novelas de radio era algo muito forte, parava o pais pra ouvir novela de radio, mais do que TV Globo hoje, as novelas eram transmitidas no horario nobre, depois de "A voz do Brasil." As 7:31. A Radio Tupi de Sao Paulo comecou com a novela "O Direito de nascer." Todo mundo parava, taxis paravam na rua pra ouvir. As emissoras comecaram a ter novelas, e essas novelas (que sao maravilhosas, trabalham com a sua imaginacao, voce nao esta vendo, voce esta so ouvindo), eram pautados em trilhas de filmes Americanos, ou de musica classica. Nao tinha musica brasileira em trilha de novela. Eu me lembro de seguinte, conheci o Joao Bosco, terminamos o que estavamos fazendo e fomos tomar um café, e eu perguntei pra ele, bicho, vou fazer uma pergunta que eu nao gosto quando fazem pra mim, mas e uma curiosidade que eu to aqui comigo, voce e muito jovem, de Minas Gerais, (considerando tudo que estamos conversando sobre dificuldade de comunicacao, acesso a musica, repertorio, etc.). Voce vem de Minas Gerais, e novo, pega um violao, senta aqui na minha frente, sai fazendo essas coisas maravilhosas, acordes incriveis, sequencias harmonicas incriveis, frases melodicas lindas, de onde saiu isso tudo?

Ele falou: Das novelas!!

Como assim?

Desde criança eu ouco novela com a minha mae e a minha vo, elas todos os dias sentadas na frente do Radio, preparavam o jantar, todo mundo sentava, ouvia a novela, pra depois sentar e comentar sobre a novela. Entao, o cara ta fazendo uma musica influenciado, ou sintonizado com aquelas coisas maravilhosas, e ele nem sabia o que ele estava ouvindo. Assim como eu tambem nao sabia, ninguem sabia.

ABM: Mulgrew Miller afirmou nas minhas aulas que qualquer coisa que voce quer alcançar musicalmente voce alcanca ouvindo. Mas nao e um ouvir superficial. E um ouvir profundo, que e como todos eles atingiram a concepcao musical deles nessa geracao. E e por conta dessa frase que voce usa no seu livro de que quando voce estava nesse momento especifico usando essa mao esquerda do Errol Garner, voce coloca que a partir desse momento, esse momento foi importante na formacao da sua concepcao musical. E agora eu consigo entender melhor, que nao e que voce estava querendo imitar alguem, mas e como se todo esse bolo de sons, que estavam em volta de vc, estavam saindo pra fora, de alguma maneira.

CCM: Sim, exatamente, porque e uma coisa subliminar. Essa teoria do seu professor, que e uma teoria super valida, muita gente fala isso, e muita gente aplica essa teoria, muitos musicos aplicam essa teoria de que e preciso ouvir, se voce nao ouvir voce esta por fora. Agora existem modos e modos de ouvir, como ele falou. Ouvir profundamente pode ter um sentido muito tenue, porque as vezes o subliminar e mais profundo do que voce parar tudo o que voce esta fazendo, sentar, fechar o olho, botar um disco e ficar ouvindo. O subliminar e muito mais forte. Nao so nas musicas, nas artes em geral, em tudo. Voce fica com o som daquela floresta, daquele parque que vc foi. Voce nao pode escolher o que entra, simplesmente acontece. Tanto e que eu tive experiencias varias vezes na vida que, e o seguinte (e mais figurado do que o que realmente aconteceu, mas e so pra figurar a coisa). O cara chega e fala, "Nossa, como voce toca bem cara." Eu sou produtor, eu queria que voce fosse graver la uma faixa, ou fazer um disco la da fulana de tal.. Olha, eu nao conheco essa cantor.. Nao tem importancia, voce vai la, voce toca pra caramba, vai la e faz..

Ai, ta bom ne, vou, to louco pra gravar, chego la no studio, uma cantor que nao tem nada como cantor, como musicista, que nao tem nada a ver com voce, voce tem que fazer bolero, meio cha-cha-cha, misturado com tango, com nao sei o que. So que acontece que a gente nao falava nao, ne, principalmente aquela epoca. O que a gente queria era tocar. A gente nao sabia quanto ia ganhar, e nao tava importando.. A gente nunca se preocupou com isso, a gente nunca se preocupou com direito autoral, com cache..."quer tocar, quero, aonde, ja to indo, e com que roupa?" E amanha tal...e ai voce chegava la e se deparava com um negocio desse. Como e que resolve uma situacao dessas, sem voce ter o conhecimento daquele genero...ai voce fecha o olho um pouquinho e vem todo aquele subliminar de coisas que voce ouve na rua, na radio, na vida....vem, e resolve o problema. Entao, nao significa que eu toquei bem aquele disco, ou fiz bem aquele trabalho de um tango misturado com um bolero, e rumba, porque eu ouco rumba, tango e bolero. E acabou que essa informacao subliminar que estava dentro da minha cabeca (e ate hoje e assim) acaba se misturando aqui dentro, e quando vai pra fora, no instrumento, vai pra fora com

uma outra cara. E um bolero misturado com tango e rumba, mas com uma outra cara, com a minha cara.

ABM: Cesar, tudo que voce esta me falando esta me fazendo pensar nessa comparacao que eu faco da musica brasileira e Americana, porque na musica brasileira a gente tem personalidades tao fortes, e que e dificil a gente tracar uma linha historica, digamos assim, como acontece de uma maneira um pouco mais facil na musica Americana. A gente tem musicos tao diferentes, personalidades tao diferentes na musica brasileira, que as vezes fica dificil tracar uma linha historica, como e feito com o jazz, ate porque os Americanos ja iam fazendo isso concomitantemente com o desenvolvimento do jazz. Na musica brasileira eu sinto falta disso.

CCM: Nao tem.

Olha Abelita, eu acho assim..o desenvolvimento cultural Americano sempre foi diferente do brasileiro. Em termos quantitativos, eu estou falando. A cultura no Brasil e muito desleixada, ninguem presta atencao nisso. Por outro lado, e uma cultura natural (que se desenvolve muito naturalmente). Entao, esse desenvolvimento das artes brasileiras, desde que o Brasil foi descoberto, desde os indios, e uma coisa que independe de faculdade, escola, professor, ela vai se evoluindo. Muitos poucos, uma minoria que estudou musica, estudou arte de um modo geral, e principalmente musica no Brasil. Ja aqui (EUA), a crianca entra no pre ja tocando.

ABM: Voce ve musicos de outras geracoes, como Miles Davis, por exemplo, que ja frequentavam faculdade (ainda que tenha desistido).

CCM: Porque a escola, o aprendizado musical e importante pra descobrir as possibilidades dentro daquela arte.

Eu sou a favor da educacao musical, de comecar em casa, mas nao num sentido imperativo, e no sentido de deixar o piano aberto mesmo, e ter o instrument la, deixa a crianca mexer, vai quebrar, se quebrar a gente conserta, deixa mexer pra desenvolver o que tem dentro dela primeiro. Depois voce vai burilar, voce vai aparar as arestas, voce poe um professor, numa faculdade, tal. Eu vejo isso acontecendo com meus filhos, e o que aconteceu comigo. Meu pai era um musico frustrado, de uma certa forma, mas ele estudou, e se formou como professor de musica, inclusive, isso no interior de Sao Paulo, numa epoca em que nao existia faculdade de musica. Ele estudou com fulano, beltrano, num conservatorio legal em Rio Claro, outro em Campinas, e ele se formou como professor, dava aula de musica. Ele nunca me ensinou uma nota. Quando ele viu que eu sentei no piano ele calou a boca, deixou quieto, e deixou o barco fluir, e depois que estava bem fluido ja ele chegou pra mim e perguntou, "voce nao se interessa em aprender, ou pelo menos saber o que voce esta fazendo?" Ai foi uma opcao minha, eu queria saber, mas ele nao conseguiu me ensinar.

Entao, ir pra uma escolar de musica, isso e uma coisa da cultura Americana. Eles tem um metodo, e os professores tem um empenho em amparar aquele dom, nao impor nada, mas sim amparar aquele dom. Entao, Abelita, nessa epoca la no Brasil nao tinham essas coisas, nao tinha escola, apesar de muitos musicos terem estudado com

professor particular, outro que tinha um pouquinho mais de grana saiu do Brasil pra estudar musica e tal, mas isso era assim, uma agulha no palheiro.

Entao, como voce disse, essa riqueza musical que existe no Brasil e uma coisa super natural. A gente sempre considerou, eu ate hoje considero, os Americanos os donos da bola. Essa bola ai (musica), em todos os segmentos, dessa arte, pertence aos Americanos. Como no futebol e do brasileiro. Vc ve os molequinhos jogando muita bola, ja nascem fazendo isso. Eu acho que aqui, relacionado a musica, muita gente ja nasce assim. E se nao nasce e a cultura, entra pra escolar com quatro anos de idade e sai tocando..e se ele nao vai ser musico e outra historia. Mas eu acho que o produto mais importante desse pais aqui e a musica, em todos os sentidos, por causa do cinema, da televisao, dos meios de comunicaco, de tudo, tudo gira em torno de musica, o direito autoral aqui e um absurdo.

ABM: Foi estruturado de uma maneira muito diferente. Eu comparo o desenvolvimento da industria fonografica aqui e no Brasil, e enquanto aqui ja estavam tendo leis pra regulamentar a distribuicao de discos, no Brasil estava chegando o primeiro aparelho.

CCM: E ainda esta assim e nunca foi consertado isso, e isso e um problema.

ABM: Minha questao 5 tem a ver com isso, como voce compara o desenvolvimento de jazz trios Americanos com o desenvolvimento de trios brasileiros. (seus, Amilton, Hermeto) e que fatores tiveram influencia nas formas que esses musicos desenvolveram a linguagem musical, e as carreiras deles.

Entao, vamos ver se eu consigo me explicar. Ate onde eu sei, ate onde minha cultura permite, em termos de jazz, quem comecou essa cultura de jazz. Depois do ragtime, blues na rua com gaita e violao, e do ragtime, as bandas comecaram a incrementar na sua formacao o baixo acustico no lugar da tuba, e piano, as vezes ate na falta do banjo, ou pra substituir ou pra tocar junto, como a gente faz com o violao, o piano. A bateria ja estava intrinseca na historia. E ai alguem comecou a querer tocar e tocar so com o piano, baixo e bateria. (isso eu estou falando ate onde eu li sobre, eu ouvi sobre) e um dos primeiros, se nao foi o primeiro, a assumir esse lance de trio foi o Art Tatum. E o Oscar Peterson passou a ser o Art Tatum moderno. O que eu estou querendo dizer com isso e que a coisa aconteceu naturalmente. E deu muito certo, porque a versatilidade do piano em todos os sentidos acrescentava muito mais que uma Big Band (o trio, piano, baixo e bateria). Isso fascinou todo mundo, e passaram a existir varios trios por aqui (EUA). Obviamente que isso chegou la (Brasil). A gente sabia, ouvia falar aqui, ali. De repente alguem tambem, me lembro que dentre os alguens, eu fui um deles, que falou, perai, vamo fazer o Arrastao do Edu Lobo so com trio? Como se fosse num conceito meio jazzistico, so piano, baixo e bateria. Ai outro, ah vamos tirar o violao, percussao, sax, vamos tirar os metais, fazer so piano, baixo e bateria. Como se fossem os trios Americanos, com aquele conceito. O conceito. So que isso acaba ligando com uma coisa que eu te falei agora que e voce ser chamado pra tocar bolero, tango, misturado com rumba. Voce chega, poe a mao pra fazer, e fica com o teu som. Nao deixa de ter aquela originalidade. Vamos fazer assim, naquele conceito, no conceito do trio do Oscar Peterson, no conceito do Tommy Flanagan, aqueles ensembles de piano e baixo junto, mas isso na musica do Edu Lobo. Entao, um tema que eu vou fazer (um samba, uma bossa nova) essa foi de

certa forma o momento em que a gente aplicou a influencia. Foi quando a gente disse “Vamos fazer com aquele conceito.” Entao foi uma coisa pensada, estudada, nao aconteceu de repente. E como aqui, la tambem deu tao certo, que os cantores passaram a cantar mais com os trios, shows e o diabo a quarto, tudo trio, trio, trio, trio. Eu, em trio, acompanhando todo mundo, a vida toda que eu tive com o Simonal foi com trio. A Elis era trio e guitarra, mas basicamente era o trio. Entao esse foi o unico momento em que teve essa influencia, mais por conta do conceito, do formato.

ABM: Pra embasar essa tese (que e uma comparacao), eu uso uma das suas gravacoes, como exemplo, que e uma gravacao que voce faz em 68 naquele Som 3 Show do “Balance Zona Sul”, em que na parte A da musica voces anunciam, agora a gente ta tocando no estilo do George Shearing, agora Oscar Peterson, etc..) Eu uso essa gravacao pra explicitar esse momento em que houve essa influencia desses jazzistas na sua busca por um estilo proprio.

CCM: Na verdade nao tem teoria nenhuma, isso fazia parte de um show. E na verdade, quando a gente fazia isso nos shows, fazia isso no show do Simonal. O publico do Simonal nao tinha a menor ideia do que eu estava falando. Nao tinha a menor ideia de quem era Oscar Peterson, Errol Garner, quem era nao sei o que. Isso tudo era um show num circo. Num show voce tem varias formas de emocionar, de mexer com a plateia. E nao so isso, o show, a apresentacao, principalmente com o cantor, voce tem que pensar (Isso eu estou falando em termos de direcao musical), voce tem que pensar em ganchos, que musica que vem depois de qual musica, e qual vai terminar, qual e a musica melhor pra amparar o texto que o cara vai falar, enfim, todas essas coisas. Isso nasceu numa brincadeira nos ensaios. Eu fiz essa brincadeira, porque o baixista (eu vou ter que explicar isso melhor) o baixista do Som 3, o Saba, (alias, eu dedico o livro a ele), foi ele que me amparou a vida inteira. Musicalmente e pessoalmente, ele e meu segundo pai. Acontece que ele sabia mais de mim do que eu mesmo. Nos ensaios ele falava, vamos brincar de Oscar Peterson, tem um negocio que voce faz, bicho, que e legal, entao a gente brincava e todo mundo ria, e tal..Faz aquele negocio do Errol Garner, que ele (Saba) estava presente naquele momento em que eu usei a amo esquerda do Errol Garner pra tocar o sambinha, entao ele falou, fala aquele negocio la, e eu fazia.

O Simonal chegou e falou, “po, isso ai e legal..pra gente botar no show”. Eu falei, “po bicho, mas so se for pra o gancho de alguma coisa”, de graca “e agora com voces esse numero, nao, tinha que ter um motivo.” E ai tinha um motivo pra fazer isso, e a gente fez, sabendo que ninguem sabia quem era Oscar Peterson, Errol Garner, etc.., entao esse lance nasceu assim, nao foi uma coisa pensada.

Eu cheguei a ouvir isso, que bacana a homenagem que voces fizeram aos trios que a gente ouvia...eu fico meio sem graca, porque a intencao nao era essa, mas valeu, vale a pena a comparacao com uma homenagem. E valido.

ABM: Em relacao as suas memorias, eu pergunto se voce tem uma memoria especifica desses pianistas.

CCM: nao, e mais quanto ao genero, sabe, o estilo do cara e tal..

Eu quase todos os dias (a Flavia ate briga comigo de vez em quando), porque quase todos os dias eu ouco o Errol Garner aqui no youtube. Eu acabo o dia, tal, ai eu acho uma gravacao, e ouco, e puxo, choro pra caramba, e tal...

ABM: Hoje em dia, voce diz?

CCM: Sim, mais eu ouco Lyle Mays, eu ouco tudo, mas tem essa coisa, mas nunca aparece aquela musica, ou aquele disco, e mais o genero mesmo.

ABM: Eu pergunto sobre os musicos brasileiros com que vc tocou ou ouviu que foram mais influentes, mas eu acho que de certa maneira (com sua citacao do Ernesto Nazareth), voce meio que ja respondeu tambem.

CCM: Se tiver que pensar nisso e o Ernesto Nazareth. Porque na verdade, e o contrario, desde que eu era moleque, os caras passavam a me ter como influencia, eu e que estava influenciando eles. Entao, por exemplo, o trio do Amilton Godoy, ele veio depois do Sambalanco trio, e o Zimbo Trio, a primeira formacao foi comigo, era eu, o Luiz chaves e o Rubinho, e o Heraldo do Monte, na verdade se chamava Zimbo quarteto. Eu sai por causa do Saba. Entao, o som daquele trio ja estava Rolando. O Amilton fala que ele procura fazer aquelas coisas que voce fazia.

ABM: O Johnny Alf te influenciou?

CCM: A importancia dele na minha vida e como pessoa, como conduta, como postura com a profissao, com a arte. Ele sem querer me fez ver isso. Eu o ouvia bastante. Mas tem um problema ai...ele tocava muito mal..eu nao gostava do jeito que ele tocava... ele nao era um pianista...ele tinha um conhecimento harmonico muito grande, desenvolvido, em termos de harmonia. Por exemplo, ele ouvia um disco e ia escrevendo real time o que ele estava ouvindo...quando ele tocava em casa, ele ia tocar na noite, chegava em casa, dormia, e quando acordava ficava escrevendo o tempo todo. E nessa hora ninguem podia estar perto dele. De vez em quando ele chamava, ou eu ou minha mae, "vem ca, ouve isso aqui""po, ta lindo", "ta nada", pegava e rasgava..Entao eu nao via ele tocando, nao ficava olhando pro dedo dele, pra mao dele..e quando eu sentava no piano ele sumia...ele nao ficava do meu lado nunca. Tinha uns acordes que ele fazia que eu ficava desesperado pra fazer, porque nao era parecido com ninguem, era ele, dele..eu ficava tentando adivinhar, e ele nao ensinava, nao mesmo..eu acho que de proposito pra me forcar a ir atras...so uma vez, que eu conto no livro..e, ele quase me bateu, oh, e assim, oh, burro..

ABM: Eu acho que faz um pouco parte da cultura isso (nao falando especificamente dele), nao era do costume do brasileiro compartilhar informacao..

CCM: E, ate hoje e assim, passar informacao e vender o peixe, entregar o ouro. E, varias vezes aconteceu isso. Eu tinha um studio em Sao Paulo, cheio de teclados, tecnologia nova, e alguem foi la, um musico, nao lembro quem foi, e eu comecei a mostrar umas coisas pra eles "olha que legal, o midi, sistema MIDI, a computacao, oh o que da pra fazer, tal....eu comecei a mostrar, a tocar, e o cara falou.."po, bicho, fecha a porta ai, nao deixa ninguem ver essas coisas, nao pode mostrar"...eu falei, "como nao, porque eu quero escrever um livro justamente pra passar essas coisas"; quero fazer um SongBook agora, exatamente do jeito que eu toco, passar pro papel exatamente o dedo que eu toco, o dedo, o pedal, tal...

Mas isso e cultura..

ABM: E eu acho que a gente perde muito com isso...em relacao a divulgacao da nossa musica.

CCM: De um tempo pra ca, nao sei identificar desde quando, comecou a surgir a moda do workshop, e tem sido interessante, e e meio recente.

Mas, no caso do Johnny, nao era por isso, era a timidez dele. Quando eu conto essas historias dele, eu tenho uma linguagem facial, corporal diferente dele, ele era uma pessoa muito delicada, ele falava muito baixinho, nunca falava "seu burro." isso e como eu ouvia..ele andava devagar, ele era muito respeitoso, ele pedia por favor, com licenca pra todos...e mais a cena que ficou na minha cabeca, naquele momento foi o que soou pra voce....ele sempre falou que ele jamais seria um professor. Ele comecou a tocar, ser musico de ouvido.

Flavia: e muito diferente a diferenca que existe nos tipos de musico....mas tem muita diferenca em o ser musico. Tem os eximios pianistas, mas nunca vao ser musicos...isso ninguem fala....

CCM: Tem uma hora que voce pergunta sobre a questao social. Isso foi um fator muito importante naquele periodo. Coincidentemente, de 60 a 80 foram 20 anos complicadissimos em todos os sentidos, e foi nesse periodo que a evolucao e a revolucao musical estava acontecendo. Um causou o outro, talvez, nao se sabe. Compunham-se cancoes por causa de tudo que estava acontecendo tanto no campo social quanto politico, era uma motivacao. E aquilo era uma coisa um pouco combatida pelos musicos, alguns achavam planfentario, e era mesmo, muitos eram. Aproveitavam o que estava acontecendo pra panfletar a coisa e vender o seu disco. Mas ao mesmo tempo os artistas contribuíram muito pra protestar contra tudo aquilo que estava acontecendo, e ate de uma certa forma consertar, porque a gente encheu muito o saco deles. O movimento ficou muito grande e comecou a encomodar muito mesmo. Foi muito triste, muito dificil. Mas nada se compara ao que esta acontecendo hoje. O Brasil hoje, pra mim, ele acabou, nao tem mais pra onde ir, politico, economico, artistico, nao tem pra onde ir, e um buraco. Voce me pergunta como eu vejo essa cena, eu nao vejo nada, nao da pra ver nada. E um buraco preto, uma coisa horrorosa, em termos musicais, entao, ta muito ruim.

ABM: E o jazz?

CCM: O jazz (aqui) mudou muito, e ele vem mudando, mas ele vem tentando acompanhar a evolucao musical, tentando acompanhar a musica moderna atual. Tem aparecido musicos fantasticos que tem essa linguagem diferente, so que nao e ruim como acontece no Brasil, nao e pra baixo, nao e mal feito, nao e descuidado, desrespeitoso, e isso nao e so no jazz nao.

Aqui nos EUA tem sempre muita qualidade. E o que nao esta acontecendo no Brasil. No Brasil os independents resolvem fazer disco todo dia. Tem um lado legal, eles vao fazer musica instrumental, e vao fazer jazz de uma pessima qualidade, improvisam pra caramba, mas fica repetitivo. Ao mesmo tempo, tem muita coisa interessante. Tem pessoas, musicos no Brasil, que sempre se consideraram jazzistas, mas nunca fizeram jazz. Assim como aqui tem muita gente que enaltece a musica brasileira, mas nao esta fazendo musica brasileira.

ABM: O que voce tem a declarar sobre os brasileiros que tocam jazz (no Brasil), e os Americanos que tocam musica brasileira?

CCM: Eu acho que essa coisa do brasileiro querer tocar o jazz, e o Americano querer tocar o samba, eu acho saudavel, mas desde que assuma que eu nao estou fazendo jazz, eu estou fazendo um samba com espirito de jazz, eu estou fazendo um jazz com espirito de samba. Porque dizer que isso aqui e jazz, nao, nao e jazz.

Eu acho que os unicos caras que nao sao Americanos e fazem o jazz legal sao alguns cubanos, porque a raiz e mais forte que o genero. Entao, o Danilo Perez tocando o jazz, muito bem, muito evoluido, voce ouve Cuba. O brasileiro, quando vai tocar jazz, ele abomina totalmente o swing brasileiro, e o Americano, quando vai tocar samba, tambem abomina o swing Americano, ai fica aquele sotaque horroroso. As duas coisas ficam com um sotaque absurdo, eu nao consigo engolir.

ABM: E tao similar e ao mesmo tempo contrastante, porque enquanto um esta swingando no beat, o outro esta swingando no up-beat, talvez por isso a integracao seja algo dificil.

CCM: Eu acho que nao precisa integrar, tem que misturar as duas coisas. Quando voce faz uma banda metade Americano, metade brasileiro, tem que existir uma terceira coisa ai, nao pode tendenciar, agora vamos fazer jazz, agora vamos fazer musica brasileira, acho que tem que juntar pra pintar uma terceira coisa, como com o Danilo Perez, por exemplo. Mas sao pessoas que estao aqui, frequentando os mesmos lugares, assimilando todas as girias, todo o coloquial, a faculdade, o convivio, o metro, etc...

Agora, la no Brasil, na beira da praia, tocando blues...tem uma casa la, o Bourbon Street.

ABM: E em relacao a musica brasileira aqui?

CCM: Pra mim e a mesma coisa. Mas tem pessoas que estao fazendo muito bem a dita, que eles acham que e a musica brasileira, mas eles fazem numa qualidade muito boa, porque isso e natural do studio Americano, do produtor Americano. Muita gente nao gosta do estilo, mas a qualidade e imbativel. Entao fica bom, o que nao pode e exagerar no querer fazer a musica brasileira. Eu so conheco um cara aqui que faz, o Mark Walker, ele e professor na Berklee. Ele toca samba (eu ja toquei com ele) inclusive no Brasil, e ficam surpresos, ele conhece tudo, toca tudo do Brasil. Mas ai temos o Clare Fischer que sabe tudo, mas toda a vez que ele dizia que estava tocando samba, nao estava rolando na verdade. E toda vez que ele nao estava pretendendo, saia lindo. A nao ser que eu toque do meu jeito. Fica o tema, o formato, mas o conteudo nao.

Porque muita gente confunde jazz com improvisacao. Eles acham que improvisacao e jazz. E a maioria no Brasil nao sabe improvisar. Eles sabem fazer escalas.

Uma vez eu me aventurei a fazer um arranjo de uma musica do Joao Bosco pra Elis, era um tango. Era meio toada, meio baião, mas a gente resolveu fazer em tango. E eu venho de uma turma de musicos de baile, e em baile a gente tem que tocar tudo quanto e genero, e tem que tocar direito porque senao ninguem danca, e se ninguem dançar ninguem ganha. Portanto, eu toco tango, mas eu nao sei realmente tocar

tango. Entao pra isso eu chamei uns tanguinhos pra fazer, pra participarem dentro da concepcao do arranjo.

A esperanca dos musicos e a contribuicao que podemos dar com o nosso genero. E nao sentar e sair tocando como algum especifico pianista.

Nao da pra comparar musica brasileira e bossa nova. Musica brasileira e mais abrangente. E que pra muitos estrangeiros musica brasileira e bossa nova. Houve uma epoca em que musica brasileira chamava-se samba. Depois, com a bossa nova, musica brasileira passou a se chamar bossa nova.

ABM: Como voce chama essa musica que era tocada (estava se desenvolvendo) por esses trios nessa epoca (50, 60)?

CCM: Era bossa nova, porque a batida era da bossa nova. A estrutura, a levada. Com influencias do format do trio de jazz. Porque nao era cavaquinho, violao e pandeiro, era baixo e bateria.

Entao a bossa nova era o aro e a escovinha, mais nada. Nao tinha nem o pedal. Tanto que os primeiros discos do Joao Gilberto, o baterista, que era o Milton Banana, ele tocava com brushes numa lista telefonica. O Joao que pediu; "Esse som da bateria ai, da caixa, e muito estridente, tem que ser uma coisa mais fofinha, mais redondinha, e tal, entao ele pegou a lista telefonica, primeiro ele fez numa almofada.

Entao quando isso foi pro trio virou o drum set inteiro. Mas era a bossa nova, a mesma coisa, mas com a sonoridade do trio, que e tradicional dos trios de jazz.

ABM: Eu comparo algumas antecipacoes, em termos de a maneira de proceder, de os musicos se comunicarem, responderem uns aos outros.

CCM: Mas isso de antecipacao nao tinha muito nos trios brasileiros e nao tinha muito nos trios Americanos.

Oscar Peterson, Errol Garner, Clare Fischer, nao tinha esse tipo de antecipacao, era tudo straight. O Oscar Peterson tinha alguma coisa na hora de fazer os riffs, nos ensembles. Os bateristas que tocavam com eles eram straight.

O sambalanco trio ja era um pouco diferente, tinha muita convencao, na hora da improvisacao nao. Mas isso mudou muito depois do advento do Chick Corea e Herbie mudou tudo.

O groove e o de menos, fica mais superficial.

Eu ouvi o Lyle Mays com o Alex Acuna. Com umas antecipacoes junto com o cara. De uma riqueza tao grande, porque valorize todas as antecipacoes que voce quer fazer, a harmonia, as frases, porque o q mais me deixa chateado, v ta fraseando com a mao esquerda, e ta conversando junto com a mao direita, e ai o baixista e baterista fazem junto com vc, vc perdeu, na minha opiniao o swingue.

ABM: Esses trios nao se desenvolveram tanto como os trios Americanos (a quantidade de discos que temos de Americanos e brasileiros). E isso e algo que eu coloco, como teria sido se nossa realidade social, politica, a industria fonografica em termos de apoiar, a propria capacidade de venda, que aqui nos EUA e mais agressiva.

CCM: Entendo, e eu acho que sim, porque a maioria dos musicos que eu conheço quer fazer isso. Gosta dessa formação de trio, e em último lugar porque é mais prático, mais econômico.

Mas tem um fator muito importante a partir dos anos 70. Tocar junto é muito difícil. Hoje, se encontrar pra tocar despretenciosamente é algo muito difícil. E esse é o grande segredo, na minha opinião dessa feijoada do trio.

Não existe mais o hábito de músico ser contratado pra tocar três anos no mesmo lugar. Se existe o hábito, a cultura de se encontrar pra tocar, se existe esse hábito, essa cultura, é óbvio que as bandas proliferariam. E claro, se ouvesse resposta comercial. Mas esse comércio está mudando. Então eu conheço músicos hoje lá no Brasil que gravam pelo menos 2 discos por ano. E show pra caramba. Então não é comercial, mas é social, de você ter esse hábito. Conheço alguns no Brasil. Tudo é partitura, gravado em um dia, às vezes no dia seguinte o cara não lembra o que gravou.

CCM: Vou te dar um conselho de graça: Ouvir não é tudo. E pode ser altamente prejudicial. O músico que baseia o seu desejo de aprender em ouvir pode estar se prejudicando. O que é importante é tocar. Você vai acabar decorando tudo o que está fazendo, mas você não está sentindo nada.

Você precisa passar o seu potencial para outro instrumentista, Então, ouve, ouve sim, mas aí nunca mais ouve.

Eu sempre ouço o Errol Garner porque me faz bem. Ernesto Nazareth, Brahms, tudo porque me faz bem. Estou trabalhando com arranjo de orquestra agora, então estou ouvindo bastante orquestra, mas não pra copiar. Pra que copiar? Vai acabar prejudicando.

Não funciona essa coisa de “ouvir para.” Eu não consigo ficar sem ouvir música porque estou trabalhando com ela. Eu tive uma experiência que eu ia num bar toda noite ouvir meu amigo tocar. Eu chegava em casa e tocava igual a ele. Eu ficava com aquele espírito. Mas não é assim que eu toco. Sabe, essa frase, “Tem que tocar de tal jeito.” Não gosto disso.

Estou numa fase de produção de música pra orquestra. Eu tenho tocado pouco, tenho feito mais arranjos. É a fase que mais tenho medo.

ABM: Mas Cesar, é impossível ser um compositor, músico, sem ter ouvido nada antes, sem ter tido referências.

CCM: Já ouviu falar do Nelson Cavaquinho? Começou a tocar com 7 anos sem ter rádio. Nunca ninguém disse pra ele que existia música.

Esse lance de formas de ouvir, ouvir mais pra entender certa coisa, pra analisar. Mas na minha opinião o músico não precisaria ouvir dessa forma. Ele já é músico. Ele tem que ouvir o que ele faz, se o que ele faz está na alma dele. Ele não está ouvindo pra tirar aquele som.

Olha, eu tenho um monte de discos de vinil e cd's que eu recebo. Eu ouço todos do começo ao fim. E nunca mais vou ouvir. Em geral eu não ouço música. É mais saudável para a música, pra arte. Um pintor, por exemplo, ele não fica em museu o dia todo, ele sai pintando. Na minha opinião, se eu ficasse ouvindo muito, e tentando tocar como eles, se eu me detivesse nisso, eu ficaria maluco e perderia a minha música.

Ouvir e um capitulo complicado.

Assim como pra mim acontece isso, pode ser que seja assim pra um monte de gente. Por mais que eu nao esteja ditando uma regra, pelo menos eu quero que as pessoas saibam que e assim que eu penso.

Na tentativa de desenvolver uma linguagem, voce deixa de desenvolver o seu potencial. O Nelson do Cavaquinho tinha um cavaquinho com uma corda so, nao tinha acesso a radio, nao tinha acesso a musica, e comeca a fazer musica do nada. Pra mim isso e ter um dom e desenvolver esse dom.

O dom dita tudo. Tem muito musico que toca muito, mas nao tem dom. O Nelson Freire, por exemplo. O dom dele e muito maior do que o conhecimento musical. Faz toda a diferenca. O dom fala mais alto.

Eu conheco muitos pianistas que estudaram, e outros que nao estudaram. Voce sente mais o dom quando ele aflora primeiro, e depois vem o estudo. O que vai estudar depois, mas primeiro aflorou o dom, voce sente esse dom aflorar todo minuto. Mas essa e uma ideia baseada na minha experiencia.

O dom, de qualquer maneira, precisa ser explorado.

INTERVIEW TRANSCRIPT
with
CESAR CAMARGO MARIANO
(Translated to English)
Realized in May 26 2014, 2-3:30pm, on Skype.

A week before the interview it was sent by e-mail a list with seven questions to Cesar Camargo Mariano; during the interview, Cesar Camargo Mariano preferred to answer the questions in the course of the conversation, instead of answering one by one. The questions sent are listed below:

1- You mentioned in your book that you imitated Errol Garner in a very specific moment in your carrier. How do you define the influence of Errol Garner in your playing? And the pianists Oscar Peterson, George Shearing and Nat King Cole?

2- What memories do you have related with your listening to pianists as Errol Garner, George Shearing, Oscar Peterson and Nat King Cole? Do you remember specifics songs that you used to listen on the radio or records that you had the opportunity to listen?

3- How do you describe the influence of the American music (jazz) on the Brazilian music in the period that you were developing your own style of playing (60's and 70's)? What political or sociological details you remember that personally marked that period?

4- What Brazilian musicians that you listened to or that you played with you consider that were the most influential in the establishment of your own style of playing?

5- How do you see the fusion of Brazilian music and American music on the establishment of the Brazilian swing, which is based on samba? In your opinion, what factors were more important on this fusion?

6- How do you compare the development of jazz trios (Bill Evans, Oscar Peterson, among others) with the development of Brazilian trios (Cesar Camargo, Amilton Godoy, Hermeto Pascoal)? What reasons or factors you consider were influential on the difference of the ways these musicians developed their musical language and their carriers?

7- How do you see the jazz scene and the Brazilian music scene today?

CCM: Let's start little by little; you said that I imitated Errol Garner. So, that was a specific situation, and I only did that once. It was a situation where I had to play a samba, and I didn't know how to play a samba [in a trio setting], so I decided to play the downbeat in my left hand, as Errol Garner does, with bass and drums playing the samba feel. But it got ugly, so I inverted the left hand, and started playing the up beat, and it worked well.

Now, the influence itself, I don't explain as it is explained today by a lot of people. If you look at facebook, for example, people, a lot of pianists honor me saying that I influence them; that they like my work and they like to play my songs. But then, when they are going to play, they do it just like me. I don't call this influence. To influence is not to copy. Influence is an interior thing, in my point of view. So, all these pianists that I used to listen to when I was a child, or even the pianists that I used to listen to before I started playing, they got in my head, they still are there, inside of my head, my heart, my soul, because I am a fan. I like all these guys, but when I play my instrument, the piano, I play it in my own way. I didn't play copying or imitating anybody. I am not going to say "imitate," because I don't like this word. I am going to say "to copy" from now on. Even now, when I am playing, and there's a cadence, a harmonic sequence, or a phrase that reminds me one of these pianists, because they are ingrained in me, and I like them a lot, I identify myself with them a lot, mainly the pianists that I used to listen to at that time [late '50s and early '60s]. Today there are others, besides those. And today, my conscience is a little different, I have a more critical view about people, and I think this is normal, I believe this happens with everybody. Unconsciously they [the pianists] continue being idols, they continue being my musical mentors, but at the same time you say: "Well, this guy "messed up" here, he could go to another way, maybe [musically speaking]. You get more critical because you also evolve, you grow, but they continue being my idols. But influence is never in this format that I mentioned, like copying. To influence is an internal thing, I mean.

My first piano passion was Ernesto Nazareth, a long time before jazz, when I didn't know what jazz was. At my house my dad enjoyed listening to Ernesto Nazareth, Chiquinha Gonzaga, they used to listen them the whole day. So, first of all, I got used to this sound, this kind of music, and later I felt in love with it so much that the first song that I composed when I was 13 years old was a choro, named "Tango Brasileiro." This is a genre in which Ernesto Nazareth mixed things from Spain, with things from here [North America], from Latin America, Cuba, and it became "Tango Brasileiro" [Brazilian Tango]. So, this first composition of mine is a "choro," a "Tango Brasileiro." I still didn't know about the existence of jazz. But if you listen to this song, it is not Ernesto Nazareth playing, it is Cesar Camargo playing.

ABM: How old were you at this time?

I was 13 years old. I still was called "Cesinha" [little Cesar], and when I said at that time that my compositions were based on Ernesto Nazareth's style, a lot of people's reaction suggested that my compositions don't remind Ernesto Nazareth. What I think about was that for the listener, the composition is not connected to Nazareth, but inside of me I know that he was my influence on that composition. This is the kind of influence that I am talking about.

Generally speaking, I don't know anybody, any musician, [in Brazil at that time] who was thinking about influence. Do you know why (this answer one of your other questions)? At that time, the "gang" that I was related to was from class C, D, E, speaking about social situation. We didn't have money to take a tram to go to school. These were my friends that played together, played in parties, and frequented places with me. When I started playing in nightclubs, with professional musicians, I realized that they also used the tram, they didn't have a car, and nobody had money to buy records. So, remember this: we didn't have money to buy records. Second, records were not available, even if we wanted them. The record stores didn't have records that we were interested in; this marketing didn't exist in Brazil.

ABM: During what period did this happened?

CCM: In the '50s and '60s; mainly the '60s. So, we didn't have parameters, as we have today, as we started to have on the '70s and '80s. We didn't have music TV programs, we didn't have television. The local radio stations played Brazilian folk music, it wasn't related to what we wanted to do. For good or for bad, we didn't know the music we were looking for, so we didn't have a parameter. Then someone, through I don't know who, got some information, some record, or something related to it. For example, my father used to spend all his money on records and scores of film tracks, film music. So sometimes, talking in the street about music, some music lover would talk about the song that he listened to in some movie. Someone would say, "Wow, there's a great orchestra playing, I heard something about the composer of these film tracks, there's this or that musician playing..." "How do you know about that?" ... "Oh, because I saw it in a magazine."

So, everybody started to look for some information about [what they had discussed], or maybe the record, and then suddenly we found some. So, all of us would get together, a lot of amateur and professional musicians around this new record to "drink," "eat," "smell," and "live" the music that someone found that week. There

were people that listened to the same song for one month. So, if we compare with nowadays, it was so much more difficult. This is the way it was at that time, we didn't have any information. So, when we played our instruments, we played what we had inside of us. Without any influence, we didn't know anything.

I have a cousin, his father was rich, and he [his cousin] discovered jazz, and his father started to import jazz records. When he realized that I was starting to play the piano, he started to invite me to go to his place to listen to the records, or he got a bunch of records and came to my place. I didn't understand at the beginning, but I started to enjoy it later.

But as I didn't understand, that wasn't my musical language, I couldn't play that. But that sound started to come to my mind. And I started to enjoy it. Then one of our friends that came to those meeting at the "corners" to talk about some records decided to start a little club, that we named "Clube dos Amigos do Jazz (CAMJA)," "Friends of Jazz" club, and everybody met there to bring some news about music in a newspaper, a magazine, or a movie.

We did that because we didn't like what we listened to on the radio, but we didn't understand why we didn't like it, because we didn't have other references. So, it [their dislike of the music on the radio] was kind of natural. All of this I'm talking about happened in Sao Paulo. Later on I realized the same thing was happening in Rio de Janeiro, everybody was desperate to play. It was the youth, a new generation that was emerging, and it was desperate to play a music that was different from the music that they play on the radio. So, it is kind of close to what is happening today, we have a new generation trying to do a different music (the reasons are not so important), a music that is not a pattern, so a genre emerges here, another genre there. There's this juvenile affliction to do something, then create something new. That's what happened at that time.

ABM: What kind of connection do you have with the American fan-clubs?

CCM: Actually, this CAMJA was opened 24 hours per day, 7 days per week, 365 days per year, but we met every Friday to talk about Duke Ellington. The founder of this group, Zuza Homem de Mello, (we were all kids), we used to meet to talk about Duke Ellington. "Look, I heard this Duke Ellington record" ... "Who?" ... Most of us didn't know anything about him. So, it became kind of a workshop.

ABM: At this period there weren't any American music at the Brazilian radio stations?

CCM: At this period when we were meeting in clubs, corners, to talk about jazz, there wasn't any jazz on the radio stations. The Brazilian musicians that we had were Carlos Galhardo, Angela Maria, Nelson Goncalves, Brazilian folk music, Mexican and Argentinian boleros, opera and tango. People that participated in these Clubs (because there were several of them) became older. People started to grow up, to go to college, they started to study communication (College of Communication was something new at that time). People at that time did some specific courses to become broadcasters, they made specific courses to learn how to speak on a microphone, it wasn't so specific as it is today. Some of these people that were part

of these groups that got together on the weekends to talk about music, suddenly some of them graduated in journalism, others decided to become art critics, others decided to become broadcasters, and could have a program specifically to play Duke Ellington, and some really did it. Why did they do it? Because at the same time that they were meeting in these Clubs, they started to put into practice things that they were dreaming when they talked about music.

Then, these friends that started to graduate in Communication began to bring news to the newspapers, magazines, and radios, saying that there was a movement happening. But it wasn't a movement. Then the radios, the media became interested in that, because there wasn't any politician involved in it, there wasn't any famous musician involved in that, any famous artist involved in that, it was an absolutely natural thing, a very strong thing that was happening, because one of them, who became a journalist, his name was Walter Silva, decided, in a fit of madness, to bring all these young musicians to the Paramount theater, in Sao Paulo, and it worked out. Five thousand people one day, five thousand people the next day, and the same the next day. Did you understand? So, that became bigger and exploded in Rio de Janeiro. When it happened there, we realized that they were doing the same things. Now, in that period, if you had to call to a friend in Rio de Janeiro you had to go to Telefonica, ask for it, sit down and wait two, three, four, five hours to complete the call. Communication was a complicated thing.

The Rio de Janeiro newspapers weren't distributed in Sao Paulo, and the opposite also didn't happen. So, all these factors are important for us to understand what that movement was, and why we had the influence of American musicians, or great musicians. The influence is minimal, minimal, almost zero.

So, it started to play on the radio, and because of that, I listened for the first time, and went directly to a store named Casa Manon, owned by my father's friend. I got there every week looking for a specific record because of what I started listening to on the radio. After three, four weeks, I got it, and told them to ask my father later for the money. I brought the record home and listened to it a lot. We didn't get any Miles Davis at that time. It was Oscar Peterson. Miles Davis was more "closed," more erudite, more hermetic, more artistic. Oscar Peterson played "Night and Day," the great American standards, which everybody knew beyond music for film, but in a jazz style. George Shearing also did it. Still more Nat King Cole. When Nat King Cole started singing it was a surprise for us Brazilian musicians. He recorded a bolero record, we got so disappointed. But soon he recorded other records singing, and he became famous as a pianist, because he had a trio, piano, bass and guitar, and the best musicians played with him, and we loved that music. Suddenly he started to sing, and be more present on the radio, but his music (with the exception of the bolero record) had a high level of arrangements, orchestration, recording, and became a parameter, we started to get some parameters in Brazil.

Oscar Peterson, George Shearing, Clare Fischer (a more classic jazz). Miles Davis still had not arrived there. So this music got in our heads, and it was on the radio all the time, sometimes at dawn. Eldorado station had a jazz program at dawn, a more pop jazz. Cultura station also had one, Tupi station had another one, with Walter Silva, which was at noon, named Paradas de Sucessos (The Top Songs). It started as Brazilian Top Songs, but it started changing, including Nat King Cole, Frank Sinatra (who I particularly don't like), but all the conception, he is a great artist. But I don't

like his voice. But all the treatment of his records, all that good taste, started to make a lot of people think about it. So, in the '60s and '70s, when we played our music, we felt that "we were saying the same language that was being said on the radios."

Roberto Menescal, for example, during all his life was involved with architecture. All his family was filled with architects, he also graduated in architecture, but he was the only musician in his family, and he enjoyed playing guitar. Suddenly he heard about Django Reinhardt, because of one specific song, and he told me, "wow, it looks like one of my songs, not the melody, but the concept, the harmony, so, we started to have an affinity with that music. We started to listen: "Look, those kids are making music like this American music we listen to on the radio." And all this happened before American pop music got to Brazil. The pop music became super strong and got all the spaces in the '80s.

Although in the '50s and the beginning of '60s we had the Beatles craze, it was a different rock 'n roll, it wasn't Bill Haley and the Comets, it was different, with nice harmony. But it didn't get the space of that "thing" we were doing, that was called bossa nova. Bossa Nova continued part of the marketing, as at that period the music marketing was segmented, we had different segments. Nowadays the marketing is the same for all kinds of music.

So, this "thing" we were doing, that someone named bossa nova, continued with its own space in the music industry in Brazil. So, we had Rock, traditional Brazilian music (the named traditional Brazilian music wasn't a music with real Brazilian roots, it was a terrible Brazilian music which was played on the radios, it sounded like Mexican music, kind of tango, kind of bolero, the songs were poorly done, poorly produced, poorly sung, with terrible lyrics). Then we started to have bossa nova, the classic American standard, a bit of jazz, always with bossa nova. So, if we had a radio program dedicated to the new Brazilian music, they played three Roberto Menescal compositions, and one jazz standard. So, it became established that that was the same thing, but we didn't believe it was the same. But there was this affinity with the harmony, with everything.

ABM: This new music was on musicians minds and hearts, but still wasn't on the radios. The North America music invasion happened later, right?

CCM: Yes, more clearly end of '70s, early '80s, when we had a American music invasion. Before that, the American music played on the radio was always related to a movie, because the movie was in theaters in the city, then everybody wanted to buy the record with that music. So, it wasn't bad music, it was good, and established a very strong connection of the listeners with the Radio Drama. The radio drama played music film, or classical music.

Radio Dramas were very strong, the whole country stopped what they were doing to listen to it. It was stronger than Globo TV nowadays. The Radio Dramas were transmitted in prime time, after the famous "A voz do Brasil," "The voice from Brazil," at 7:31pm. The Sao Paulo Tupi Radio station started the Radio Drama "O direito de nascer," "The right to be born." Everybody stopped what they were doing, cabs parked their cars to listen to it. The radio stations started to have Radio Dramas (which are great, because they work with your imagination, as you are not watching, you are only listening to it). The music of these Radio Dramas was American music from the movies, or classical music.

On Radio Dramas we didn't have Brazilian music. I remember I met Joao Bosco, we went for coffee, and I asked him: "Bicho, I'm gonna ask you something that actually I don't enjoy when people ask me, but I am curious, you are so young, from Minas Gerais (so think about everything we are saying about difficulty in communication, access to music, repertoire). You come from Minas Gerais, you are so young, you take your guitar and start playing these wonderful compositions, great chords, great harmonic sequences, beautiful melodic phrases, where all that came from?"

He answered: "From the Radio Dramas!" I asked, what do you mean? He answered that since he was a child he used to listen to the Radio Dramas with his mother and grandmother. They prepared the dinner, then listened to the Radio Drama, then had dinner and talked about it.

So, someone that was composing music wasn't aware of what was listening. The same way I didn't know, nobody knew it.

ABM: Mulgrew Miller declared in our lessons that anything you want to achieve musically speaking you can reach through listening. But it isn't a superficial way of listening. It is a deep listening, and it is a method that helped them to reach their musical voice on their generation. Because of what you affirm in your book, that when you were using Errol Garner left hand in a specific moment, you say that was a important moment to the built of you music conception. Now I can understand better, you were not trying to imitate anybody, but it is as if all these sounds around you started to come out, in some way.

CCM: Yes, exactly, because this is a subliminal thing. Your professor (Mulgrew Miller) theory is very important; a lot of people talks about it, a lot of musicians apply it, the theory that it is necessary to listen. Now, there are several kinds of listening, as he said. Listening deeply can have a very tenuous sense, because sometimes the subliminal is deeper then you stop everything you are doing, you close your eyes and listen to music. The subliminal is much more strong. Not only on music, in arts in general, in everything. You get the sound of that forest, that park you went. You can't choose what comes inside, it simply happens. This is so true that I had experiences in my life like that: Someone came to me and said, "Wow, Cesar, you play so well. I am a producer, I would like you record one song, or a record with a singer." Then I answer, "Well, I don't know this singer." He answers "No problem, you are a great player, just do it." Well, I decided to do it, I really want to record. I get on the studio; you meet a singer that has any affinity with your style, with you. He asks you to play bolero, mixed with Cha-cha-cha, mixed with Tango, and something else. And at that time we didn't say no to work. We wanted to play. We didn't know exactly how much money we would get, and we didn't care about it. We were never worried about how much money we would make, with copyright. But we had situations like that. What do you do in a situation like this, when you don't know that music genre? You close your eyes a little bit and all the subliminal of things you see on the streets, on the radio, on your life...they come, and solve the problem. So it doesn't mean that I played well on that record because I listen to those music genres. The subliminal information in my mind mix inside of me, and when it gets out, at the instrument, it gets out of me in a different way. It is a bolero, mixed with tango and rumba, but with another style, with my style.

ABM: Cesar, all these things you are talking about make me think about the comparison I make of Brazilian and American music. In Brazilian music we have strong personalities, and it is so difficult to trace a historical line, as it happens in an easier way with American music. We have such different musicians, such a different personalities in Brazilian music; sometimes it is difficult to trace this historical line, also because Americans used to do it concomitantly with the jazz development. I miss that in Brazilian music.

CCM: We don't have it. Look Abelita, That's what I think...the American cultural development was always different from the Brazilian cultural development. I'm talking in quantitative terms. Culture in Brazil is very sloppy, nobody pays attention on it. On the other hand, it is a very natural culture; it developed in a very natural way. So, this development of the Brazilian arts, since Brazil was discovered, since the Indians, it is something that it doesn't depend on universities, professors, it evolves by itself. A minority went to school to study music, to study arts in Brazil. Here, on United States, children can learn how to play at school.

Because schools, the music learning is important to discover the possibilities within that art. I am in favor of music learning, I am in favor of beginning the process at home, but not in an imperative way, but, for example, to leave the piano opened, to have the instrument, to allowed the kid to play it. If it breaks, we fix it, but we should allowed the kid to develop what she has inside first. Later you will study with a professor, in a university. I see this happening with my children, and what happened to myself. My father was a frustrated musician, in a way, but he studied music, and graduated as a music professor on the suburb of Sao Paulo, in a period that music universities didn't exist. He studied with private professors and in a good conservatory in Rio Claro, another in Campinas, he graduated as as professor, he used to teach music. He never taught me one note. When he saw I started playing, he let it go, and later, when music was already happening for me he asked, "are you interested in learning, or at least understand what are you doing?" Then it was my option, I wanted to learn, but he couldn't teach me.

So, to go to a music school, it is something from American culture. They have a method, the professors, and an effort in support a gift. So, Abelita, at that period in Brazil we didn't have any of these things, we didn't have schools, even though some musicians had private lessons. If someone had a little more money would leave the country to study music, but this was a huge exception.

So, as you said, this musical richness that exists in Brazil is a super natural thing. We always considered, until today I think, the American "owners of the ball." This ball (music) in all segments of art belongs to Americans. As in soccer it belongs to Brazilian. In Brazil, we see little kids playing lots of soccer, they are born doing it. I think many people here (in USA, related with music) already were born that way. And if is not born in this way, the kid goes to school with four years old and starts playing. If he's not become a musician is another story. But I think the most important product of this country is music, in every way, because of the movies, television, media, everything goes around music.

ABM: It was structured very differently. I compare the development of the music industry here (USA) and in Brazil, and while here they already had laws to regulate

the distribution of records, in Brazil, at the same time, we had our first phonograph demonstration in Brazil.

CCM: And they never repaired this difference, and it is a problem.

ABM: My question 5 is related with this, as you compare the development of American jazz trios with the development of Brazilian trios. (Your trio, Amilton Godoy trio, Hermeto Pascoal trio) and what factors were influential in the ways that these musicians developed their musical language, and their careers?

So, let's see if I can explain myself. As far as I know, in terms of jazz, who started this culture of jazz..... after ragtime, blues on street with guitar and harmonica, and ragtime bands began to change its instrumentation adding the acoustic bass (in the place of tuba) and adding the piano, to replace or to play along with the banjo, as we do with the guitar. Drums were already intrinsic on it. Then someone started to want to play only with the piano, bass and drums. (I'm talking about as far as I read, I heard about) and one of the first, if it was not the first to assume it was the Art Tatum trio. Oscar Peterson became the modern Art Tatum. What I'm trying to say is that it happened naturally. And it worked very well, because the piano's versatility in a trio (piano, bass and drums) added much more than a Big Band.

The trio concept fascinated everyone, and several trios emerged here (USA). Obviously their music got in Brazil at some point. We knew it, we had heard here and there about it. Suddenly some musicians, (I was one of them), had this idea: "let's play Edu Lobo "Arrastao" with a trio set? As in a jazzy concept, with piano, bass and drums. We started to take out the guitar, percussion, sax, trumpet, and play only with piano, bass and drums. As if they were American trios, with that concept. The concept. So it ends up hooking up with one thing that I told you about someone ask you to play bolero, tango, rumba all mixed. You end up playing your sound, with originality.

We started to play in the concept of the Oscar Peterson Trio, the concept of Tommy Flanagan, to play, for example, the music of Edu Lobo. So, when we decided to play a samba, a bossa nova, somehow at these moments we applied the jazz trio influence. That's when we said "Let's make that concept." So, it did not happen suddenly, we thought about it, we decided to do it. And as it happened here, singers began to sing more with trios. I like trio, I played a lot in trios set. For example, the whole time I played with Simonal was in trio. Elis was trio and guitar, but it was basically the trio. So this was the only time we had their influence, more related with the format.

ABM: In order to support my research idea, I use one of your recordings, as an example, which is a recording you made in 1968, the "Balanco Zona Sul", from the Som 3 show record. You start the song with an introduction in samba swing style. Then, there's an announcement of the name of each piano player that will be simulated and a subsequent performance of the A section of the song in their style. The Som 3 trio simulates the playing of George Shearing, Ray Charles, Erroll Garner and Oscar Peterson. Then, they finish the track announcing the "*Som 3*" style and

play the B section of the song on a samba swing feel. I use this recording as an example to clarify that there was an influence of these jazz musicians in your music, on the establishment of your style.

CCM: Actually do not have any theory; it was part of a show. And indeed, when we did it at the shows (it was the Simonal show), Simonal audience had not the slightest idea of what I was talking about. They had not the slightest idea of who is Oscar Peterson, Errol Garner. This show happened in a circus tent.

In a show you have many ways to thrill the audience. And not only that, the show, the presentation, especially with the singer, you have to think (That I'm talking about in terms of musical direction), you have to think about ways to connect the songs, and what song will finish the show, what is the best music to a background situation, etc.. this idea was born in a joke at the rehearsals.

I made that joke because the Som 3 bass player, Saba, (by the way, I dedicated my book to him), he helped me my whole life. Musically and personally, I consider him my second father. Turns out he knew more about me than myself. At the rehearsals he used to say, "let's make a joke, to play in the same style of Oscar Peterson, you (Cesar) know how to do it, it sounds cool," so, we joked and everyone laughed. (Saba) was present at that time I used the Errol Garner's left hand to play the samba, so he used to say, "play like that," and I did it.

So, Simonal arrived when we were joking with this idea of imitating Oscar Peterson and said, "it sounds cool, I want it in our show." I said, cool, if we can connect it with something else in the show, that's fine. So, we found a motive to do it, and we did, knowing that nobody at the audience knew anything about Oscar Peterson, Errol Garner, etc. ..So, we didn't plan to do it, it just happened.

I already heard this: "great tribute you made to those trios ..." I feel embarrassed, because that wasn't the exactly intention was not that, but I enjoy the fact that people think it was a tribute.

Flavia (my wife) gets mad with me from time to time, because almost every day I hear Errol Garner here on youtube. I end my day of work, then I find a recording, and hear, sometimes I cry a lot...

ABM: I wonder about Brazilian musicians that played or heard that u were more influential, but I think in a certain way (with his citation of Nazareth), means that you already answered this question.

CCM: If you have to think about it, influence, my biggest influence is Ernesto Nazareth. Because actually when I was young it happened the opposite. The guys considered myself as an influence, I was influencing them. So, for example, the Amilton Godoy trio, he came after Sambalanço trio, and the first formation of Zimbo Trio was with me, Luiz on bass, and Rubens on drums, and Heraldo do Monte, actually was called Zimbo quartet. I left because of Saba. Then, the sound of that trio was already happening.

ABM: Did Johnny Alf influence you?

CCM: He was very important in my life as a person, as an example of conduit, posture as a professional, with the art. I listened him a lot. But there is a problem, he played very badly. I do not like the way he used to play. He was not a pianist, he didn't have technique. He had a very large harmonic knowledge. For example, he heard a recording and transcribed real time what he was hearing. He used to play at night in nightclubs, later he came home, went to sleep, and when he woke up he started composing. He used to compose all the time. And at that time no one could be near him. Occasionally he asked me or my mom to hear it a little bit. We used to say, "It sounds great," usually he didn't believe, and threw it away. Then I usually didn't see him playing, I couldn't watch his hands when he was playing. Also, when I went to the piano to play a bit he disappeared. He was not on my side ever. There were few chords that he used to play that I was desperate to do because they didn't sound like anyone else. I kept trying to guess, and he never taught me. I believe he did it on purpose for forcing me to find it by myself. Once he tried helping me, but I felt weird about it, I mention on my book. He sounded a little aggressive, in my opinion.

ABM: I believe this attitude is related with our culture (I am not talking specifically about him). It is not usual to share information in our culture.

CCM: Even nowadays that's the feeling; to share information is the same of "to sell the fish," "deliver the gold." (A stupid thing to do). Situations like this happened several times with me. I was in a studio full of keyboards in Sao Paulo, with new technology, and there was someone, a musician. I cannot remember exactly who he was, and I started to show some things to him "that looks cool, midi, MIDI system," I started to show, to play, and the guy said: "Well man, close the door, do not let anyone see these things." I said I wanted to do the opposite; I wanted to write a book to share that information. I would like to write a SongBook now, showing the way I play. But this is a cultural problem

ABM: And I think our music loses the opportunity of being shared.

CCM: In one of your questions you ask about the social situation. This was a very important factor in that period. Coincidentally, '60s to '80s were extremely complicated years in every way, and it was during this period that the evolution and the musical revolution was happening. One caused the other, perhaps, no one knows. Songs were composed because of everything that was happening in the social and political realms, it was a motivation. On the other hand it was something criticized by some musicians, as they thought musicians were trying to take advantage of what was happening to sell their disc. But while artists contributed a lot to protest against everything that was happening, and even try to influence positively to fix it, because we really bothered them. The movement became too large and began to bother a lot. It was very sad, very hard. But nothing compares to what is happening today. In my opinion Brazil is over today, do not have more to go, politically, economically, artistically, do not have anywhere to go, it is a hole. You ask me how I see this scene; my answer is I do not see anything. It is a black hole, a horrible thing; in musical terms it is really bad. But, what about jazz?

Here in USA Jazz has changed a lot, it has been trying to follow the musical evolution, it has been trying to follow the current modern music. It has appeared fantastic musicians who have this different language, which is not so bad as in Brazil, and not down, it's not badly done, and not careless, disrespectful, and this is not only in jazz. Here in the U.S. the music productions have always great quality. Unfortunately, it doesn't happen in Brazil.

Independent musicians record everyday in Brazil. There's a good side on it, they play instrumental music. But they play bad jazz, they improvise a lot, it becomes repetitive. At the same time, there's some interesting music happening. In Brazil there's musicians that name themselves as jazz players, but they never played jazz. The same way here in USA there's a lot of musicians that enjoy and play Brazilian music, but they are not playing Brazilian music.

ABM: Generally speaking, what is your opinion about Brazilians that play jazz in Brazil, and Americans that play Brazilian music?

I think it is a nice thing Brazilians want to play jazz, and Americans want to play samba, but since both admit that they are not playing the real jazz or the real samba. It will be a samba with a jazz spirit, and jazz with a samba spirit.

In my opinion, some Cubans play good jazz, because their roots are stronger than the jazz genre. So, when you listen to Danilo Perez playing great jazz, you listen to the Cuban music root. When Brazilians play jazz, they totally abandon the Brazilian swing, and when Americans play samba they totally abandon the jazz feeling. Then we get a weird feel from both.

ABM: Jazz feel and Samba feel are similar, and at the same time very different, maybe that's why it is difficult to integrate them.

CCM: I believe you don't need to integrate them, you have to mix them. For example, when you play in a group that half of the musicians is American, half of them is Brazilian, I believe we have to have a third thing as a result, as Danilo Perez music. Also, musicians that move here gets more closely to the general American culture, and consequently get more the swing feel.

ABM: What about the Brazilian music here?

CCM: In my opinion it happens the same. But here in USA, even though the feeling most of time doesn't sound exactly Brazilian, the quality of their productions is very good. A lot of people don't like the style, but the quality is undeniable. So, it sounds good, but you shouldn't exaggerate in trying to simulate the Brazilian feel. I know one guy here in USA that plays Brazilian feeling very well, Mark Walker; he is a professor at Berklee. He plays samba, and everybody gets surprised with his swing. I

already played with him, and it sounds good, he knows everything about Brazilian music. Then we have Clare Fischer that also knows everything about Brazilian music, but when he tried to play the Brazilian swing it didn't happen. Then, when he wasn't trying, it sounded beautiful.

Because a lot of people make a confusion in between jazz and improvisation. They believe that improvisation is jazz. And the majority of musicians in Brazil don't know how to improvise. They know how to play scales.

Once I tried to work on an arrangement of a Joao Bosco composition for Elis Regina, it was a tango. The song was kind of a toada, kind of a baiao, but we decided to do a tango. I am part of a generation of musicians that used to play all sorts of music in nightclubs. And we had to do it good, otherwise nobody would dance, and if nobody dances we didn't get paid. So, I play tango, but I don't know exactly how to play tango. So, to play that arrangement, I invited some tango players to sound as close as possible to the real tango.

ABM: How do you name the music that was being played (being developed) by these trios on the '50s and '60s?

CCM: It was bossa nova, because the rhythm was bossa nova. Also the structure, the feeling was from bossa nova. But, with the influences of the jazz trio format, because we didn't use cavaquinho, guitar and pandeiro, it was bass and drums.

So, in bossa nova, the drummer used only the rim of the drum and brushes, nothing else. On the first Joao Gilberto records, the drummer Milton Banana played with brushes in a *lista telefonica* (telephone book). At that recording Joao said: "The sound of the snare drums is too bright, I need a softer sound." He first tried a pad, then he used the *lista telefonica*. So, when this sound [bossa nova] started to be played in a trio format, they started to use the whole drum set. But it was the bossa nova, (the trios played bossa nova), the same thing, (the same as bossa nova), but with the trio sonority, traditional from the jazz trios.

ABM: I assert on my research that the Brazilian trios didn't develop as much as the American trios. I suggest we imagine how it would have been if the economic, social and political situation in Brazil were different, if the music industry were more developed and could (incentivar, alavancar) the Brazilian music production, as it happened in USA.

CCM: I believe it could have been different, because most of the musicians want to play more, to record more. Also because they enjoy the trio format, and besides, it is more practical to work in a trio set, more economic.

From the '70s to play together became more difficult. Nowadays, to meet to play for fun became very difficult. And, in my opinion, that's the secret for the development of a good trio.

For example, musicians are not hired to play for three years in the same place anymore, as it used to happen years ago. If they did it more frequently, or if musicians used to play more together in other situations, it is obvious that the music groups would proliferate. Obviously, if we had a commercial appeal for it. But the

music business is changing. So, I've known musicians in Brazil that record at least 2 discs per year, and play a lot of shows. These musicians usually use sheet music, record everything in day, and sometimes the next day they don't remember what they recorded.

CCM: Listening is not everything. And it can be highly detrimental. The musician que bases his desire to learn on listening can be impeding himself. What is really important is to play. You will end up memorizing everything you are doing, but you are not feeling anything.

I believe it is interesting to hear a musician for a while, but then you shouldn't listen again. Not with this feeling of "I have to do it."

I always hear Errol Garner because it feels good. I also hear Ernesto Nazareth, Brahms, both because make me feels good. I've been working with orchestra arrangement lately, so I've been hearing orchestra, but I am not trying to copy them. Why should I try to copy them? It can be harmful.

I don't believe in this kind of "listening" with a specific intention. I wouldn't stop to listening to music, as I'm working with it. I had an experience that I was in a bar all night listening to my friend playing piano. I came home and played just like him. I was with that spirit. But his way of playing is not like my way of playing. This concept, "You should play in a specific way," I don't agree with that.

I've been working in compositions for orchestra. I've been arranging a lot, but I'm not playing too much. I feel afraid about it.

ABM: But Cesar, in my opinion it is impossible to be a composer, musician, without having heard anything before, without having any musical reference.

CCM: Have you ever heard about Nelson Cavaquinho? He started playing at 7 without listening radio. No one ever told him about the existence of music.

In my opinion, the musician doesn't need to listen in different ways, with specific intentions. The musician it is a musician independent of what he listen to. He has to listen to the music that he does, it the music that he does is in his soul. He doesn't listen to reproduce a sound.

Usually I receive a lot of (autoral) vinyl and cd recordings from musicians. I hear all of them from the beginning to the end. And I'll never hear them again. In general, I do not hear music. It is healthier for music, for art. A painter, for example, doesn't visit a museum every day, he does lots of painting. In my opinion, if I was really listening and trying to play like other musicians, I would have lost my music, my own voice.

Listening is a complicated subject.

This is my opinion, but probably it feels different to a lot of people.

I am not trying to dictate a rule, but I would like to let people know what I think about it.

Trying to develop a pre-conceived musical language, you affect the development of your own musical language. Nelson do Cavaquinho had a cavaquinho with one

string; he had no access to any music at the radio stations, and starts composing music. In my opinion, it means that he had a gift, and developed it.

The gift is the main conduit to the musician. There are lots of musicians that play very well, but they are not gifted.

In my opinion, for example, the pianist Nelson Freire has a gift that goes beyond his musical knowledge. It makes all the difference. The gift is more important.

I know many pianists that had formal music education, and others that never had it. In my opinion it is possible to feel better when some musician is gifted if he develops his gift before acquiring formal music education. You can see and feel it all the time when it happens.

Anyway, this idea is based on my own experience. The gift, anyway, needs to be explored.