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CLUBE DA ESQUINA, 1970-1972: A COMPOSITIONAL ANALYSIS  
ACCORDING TO RON MILLER'S MODAL JAZZ CONCEPTS

By

Túlio Mesquita Cunha

A Thesis Submitted to the Faculty  
of the School of Music of the  
University of Louisville in Partial  
Fulfillment of the Requirements for  
the Degree of

Master of Music in  
Jazz Studies

School of Music  
University of Louisville  
Louisville, Kentucky

December 2021



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ACCORDING TO RON MILLER'S MODAL JAZZ CONCEPTS

By

Túlio Mesquita Cunha

A Thesis Approved on

November 22<sup>nd</sup>, 2021

By the Following Thesis Committee:

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Professor Craig Wagner

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Professor Chris Fitzgerald

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Dr. Krista Wallace-Boaz

## DEDICATION

I dedicate this work to my country, Brazil. A nation that unfortunately has a short memory, a tortuous past, and an indefinite future.

## ACKNOWLEDGMENTS

I would like to acknowledge all the UofL School of Music faculty, especially Mike Tracy, Dr. Krista Wallace-Boaz, Craig Wagner and Chris Fitzgerald. I also would like to thank Professor Gabe Evans, who introduced me to Ron Miller's concepts.

## ABSTRACT

CLUBE DA ESQUINA, 1970-1972: A COMPOSITIONAL ANALYSIS

ACCORDING TO RON MILLER'S MODAL JAZZ CONCEPTS

Túlio Mesquita Cunha

November 22<sup>nd</sup>, 2021

The main goal of this paper is to analyze the harmonic and melodic transcriptions from the LPs *Milton* and *Clube da Esquina* according with the book *Modal Jazz Composition and Harmony* by Ron Miller in order to exemplify the compositional idiosyncrasy from Milton Nascimento, and especially, Lô Borges. The result is that Borges has a linear approach to write melodies while his vertical line has the use of open strings chords with mixed upper structures such as tertian, quartal and clusters.

Tags: Clube da Esquina, Milton Nascimento, Brazilian music, modal jazz.

## TABLE OF CONTENTS

DEDICATION.....	iii
ACKNOWLEDGMENTS.....	iv
ABSTRACT.....	v
INTRODUCTION.....	1
CHAPTER 1: BIOGRAPHICAL SYNTHESIS.....	3
1.1 Milton Nascimento.....	3
1.2 Lô Borges.....	5
1.3 Toninho Horta.....	6
1.4 Beto Guedes.....	7
1.5 Som Imaginário.....	8
1.6 The Lyricists.....	10
1.7 Miscellaneous.....	11
CHAPTER 2: HISTORICAL BACKGROUND: THE MILITARY DICTATORSHIP (1964-1985).....	12
2.1 The Role of the CIA Destabilizing Brazilian Democracy During Cold War.....	12
2.2 The Coup of 1964.....	13
2.3 AI-5: The “Lead Years”.....	15
2.4 The TV Music Festivals Era.....	17
2.5 Tropicalism.....	18
2.6 The Street Corner Club: It’s Origins and Influences.....	21
CHAPTER 3: TRANSCRIPTION ANALYSIS.....	25
3.1 Methodology.....	25
3.2 Modal Analysis.....	26
a) Trem Azul (Blue Train).....	26
b) Trem de Doido (Crazy Train).....	34
c) Para Lennon e McCartney (For Lennon and McCartney).....	40
d) Tudo Que Você Queira Ser (Everything You Wanted to Be).....	44
e) Nuvem Cigana (Gypsy Cloud).....	48
f) Um Girassol da Cor do Seu Cabelo (A Sunflower Like the Color of Your Hair).....	51



g) Clube da Esquina nº 2 (Street Corner Club nº 2).....	56
CONCLUSION.....	61
REFERENCES.....	63
APPENDIX.....	64
CURRICULUM VITA.....	74

## LIST OF FIGURES

FIGURE	PAGE
1. Figure 1: “Trem Azul” – Intro.....	26
2. Figure 2: “Trem Azul” – Intro.....	27
3. Figure 3: “Trem Azul” - A Section.....	28
4. Figure 4: “Trem Azul” - A Section.....	29
5. Figure 5: “Trem Azul” – B Section.....	31
6. Figure 6: “Trem Azul” – Toninho Horta’s guitar solo.....	32
7. Figure 7: “Trem de Doido” – Intro.....	34
8. Figure 8: “Trem de Doido” - A Section.....	36
9. Figure 9: “Trem de Doido” – B Section.....	38
10. Figure 10: “Trem de Doido” - Beto Guedes’s solo.....	38
11. Figure 11: “Trem de Doido” - Beto Guedes’s solo.....	39
12. Figure 12: “Para Lennon e McCartney” - A Section.....	41
13. Figure 13: “Para Lennon e McCartney” - B Section.....	42
14. Figure 14: “Para Lennon e McCartney” - C Section.....	43
15. Figure 15: “ Tudo Que Você Queria Ser” – A Section.....	44
16. Figure 16: “ Tudo Que Você Queria Ser” – B Section.....	45
17. Figure 17: “ Tudo Que Você Queria Ser” – Solo Section.....	47
18. Figure 18: “Nuvem Cigana” – A Section.....	48
19. Figure 19: “Nuvem Cigana” – B Section.....	50
20. Figure 20: “Um Girassol da Cor e Seu Cabelo” – A Section.....	52
21. Figure 21: “Um Girassol da Cor e Seu Cabelo” – B Section.....	53
22. Figure 22: “Um Girassol da Cor e Seu Cabelo” – Interlude Section.....	54
23. Figure 23: “Um Girassol da Cor e Seu Cabelo” – C Section.....	55
24. Figure 24: “Clube da Esquina nº2” – A Section.....	56
25. Figure 25: “Clube da Esquina nº2” – A Section.....	57
26. Figure 25: “Clube da Esquina nº2” – B Section.....	58

27. Figure 25: “Clube da Esquina nº2” – C Section.....59

## INTRODUCTION

For Brazil, 1972 was an exceptional year – it was in the midst of a suffocating dictatorship that lasted from 1964 to 1985. Many bossa nova prodigies from the 60s, turned themselves against this fascist government that was getting worse and more violent against its political enemies. As a result of that feeling, a fact that is worth to be mentioned is the release of the LP *Clube da Esquina*, by Milton Nascimento and Lô Borges.

During the “Lead Years,”<sup>1</sup> the country experienced one of its worst periods of political repression and censorship in its history. The feeling of despair and latent revolt was noticeable among the artistic productions of the time. Some important musicians of the time, like Caetano Veloso and Gilberto Gil, were obligated to leave the country as political exiles.

By the end of the decade of 1960, a strong cultural movement, lead by the singer and composer Milton Nascimento, took place in the state of Minas Gerais. That movement, called Clube da Esquina (Street Corner Club), was a fusion of bossa nova, samba, jazz, British rock, Brazilian classical music, Latin and flamenco music. The name is a reference of a famous street corner in the city of Belo Horizonte <sup>2</sup>, where musicians used to hang out in order to get gigs and to share musical knowledge.

The main goal of this paper is to analyze the harmonic and melodic transcriptions from the LPs *Milton* and *Clube da Esquina* according with the book

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<sup>1</sup> Throughout 1968 until 1974, Brazil experienced the most violent years of the dictatorship; the so called “Lead Years” is a reference of police brutality, torture and relentless censorship.

<sup>2</sup> City capital of the state of Minas Gerais.

*Modal Jazz Composition and Harmony*, by Ron Miller, in order to exemplify the compositional idiosyncrasy from Milton Nascimento and especially Lô Borges. Thus, a secondary aim of this paper is to investigate whether the composers have some kind of melodic and harmonic pattern within their compositions. Furthermore, in order to complement this work, a historical background is presented in order to better clarify the development of the Brazilian music and use of acoustic and electric guitar in it, as well as the social weight that politics had in our culture during the decades of 1960s and 1970s.

## CHAPTER 1: BIOGRAPHICAL SYNTHESIS<sup>3</sup>

### 1.1 MILTON NASCIMENTO (b. 1942, Rio De Janeiro, RJ)

Milton Nascimento was raised in the city of Três Pontas, located in the state of Minas Gerais. He started his musical career in 1955 as a crooner for dance bands. One of these bands was called “W’s Boys,” a reference to the first letter of the personnel’s names: Wagner, Waltinho, Wilson and Wanderley. That fact made Milton to switch his name into Wilton.<sup>4</sup>

During 1964, along with his mate, the lyricist Márcio Borges, Milton wrote his first compositions: “Novena,” “Gira, Girou” and “Crença.” For the time being, Nascimento started to play the upright bass in a professional jazz trio, and therefore, he started to play at some pubs and TV shows. After that, he recorded his first LP “Muito Pra Frente” with the bossa-nova quartet “Quarteto Sambacana.”<sup>5</sup>

1966 was very productive for young Milton. First, he participated as a singer at the National Popular Music Festival, where he ranked fourth by playing the song “Cidade Vazia” (Baden Powell/Lula Freire).<sup>6</sup> The audience instantly recognized Nascimento’s unique style, which was a mix of bossa-nova, jazz, and The Beatles.<sup>7</sup> Further, a few weeks later, Elis Regina, one of the most famous female Brazilian singers at that time, recorded a song called “Canção do Sal” written by Milton alone.<sup>8</sup>

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<sup>3</sup> Until the end of the 70s.

<sup>4</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 514.

<sup>5</sup> *Ibid.*, 514

<sup>6</sup> *Ibid.*, 514

<sup>7</sup> Jairo Severiano. *Uma história da música popular brasileira*. (Campinas: ed. 34, 2008), 370.

<sup>8</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 514.

Over 1967, Milton recorded his first solo LP, entitled “Travessia.” This album launched many successful tunes, such as the title track, the aforementioned “Canção do Sal” and “Morro Velho.”<sup>9</sup> One thing that stands out from this LP are the three lyricists that would become the “safe harbor” for Milton’s compositions: Fernando Brant, Márcio Borges and Ronaldo Bastos. Thus, during the same year, the American producer Creed Taylor met Milton and invited him to record an album in the United States. Meanwhile, in New Jersey, he recorded the LP *Courage*<sup>10</sup> and played with Art Blakey and Chico Hamilton.<sup>11</sup>

Milton’s first great success was a series of live concerts with the progressive rock group Som Imaginário. During the beginning of the 70s, they toured side by side under the name of “Milton Nascimento e o Som Imaginário.”<sup>12</sup> Their work together was such a success that they decided to record an LP called “Milton,” released in 1970. Later in this paper, there will be an analysis of a tune from this album: “Para Lennon e McCartney.”

Nascimento’s next project would be his best-selling album, and the Brazilian *Rolling Stone* magazine considers it as one of the best LP’s ever recorded in the country.<sup>13</sup> This masterpiece would be called *Clube da Esquina*. This expression translated to English, means “Street Corner Club,” and it is a reference to the street corner in the city of Belo Horizonte that musicians used to hang out in order to chill, find gigs and share knowledge. Those people transformed the culture, turning those friendly street meetings into an extremely powerful musical movement led by Milton Nascimento. The members of the Corner Club developed separated and successful solo

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<sup>9</sup> Cravo Albim. *Dicionário Houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 514.

<sup>10</sup> Recorded at Van Gelder Studio and released under the CTI label

<sup>11</sup> Jairo Severiano. *Uma história da música popular brasileira*. (Campinas: ed. 34, 2008), 370.

<sup>12</sup> *Ibid.*, 371.

<sup>13</sup> <https://rollingstone.uol.com.br/edicao/13/os-100-maiores-discos-da-musica-brasileira/>

careers, some working as singers, and others as instrumentalists, composers and arrangers.<sup>14</sup>

During 1973 and 1974 Milton released the album *Milagre dos Peixes* and *Milagre dos Peixes ao Vivo*. Further, the composer and saxophone player Wayne Shorter invited Nascimento to record the LP *Native Dancer*.<sup>15</sup>

Around 1975 and 1976, Milton recorded the LPs *Minas* and *Gerais*, which were meant to be a musical portrait of the state of Minas Gerais. As a result, the first album is more electric with a heavy influence of progressive rock, while the second one is more acoustic and folk based. Finally, during 1978 the album *Clube da Esquina 2* was released, on which Nascimento gathered together all the personnel from the debut album from 1972. Therefore, this LP defined the beginning of Milton's enhanced recognition within the Latin-American musical community.<sup>16</sup>

## 1.2 LÔ BORGES (b. 1952, Belo Horizonte, MG)

Lô Borges was born in Belo Horizonte, January the 10<sup>th</sup>, 1952. He is the sixth of eleven brothers. When he was a teenager, he formed a Beatles cover band called The Beavers.<sup>17</sup> Although they were just kids, this band was quite professional and famous in the city, and they did some gigs once in while. Furthermore, his big family then moved to an apartment in a building called Edifício Levy. Later, this building would turn into the headquarters of the Corner Club. By this time, he met Milton Nascimento, a newcomer from the country side of Minas Gerais.

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<sup>14</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 197.

<sup>15</sup> Jairo Severiano. *Uma história da música popular brasileira*. (Campinas: ed. 34, 2008), 371.

<sup>16</sup> *Ibid.*, 371.

<sup>17</sup> <https://enciclopedia.itaucultural.org.br/pessoa12521/lo-borges>



By the age of 17, Lô started to write songs, plenty of them together with Milton Nascimento. The first song to be born from this union was the classic “Clube da Esquina;” Borges wrote the chords and Milton created the melody. Further, they would be not only starting to write one of the most successful albums released in Brazil, but they were starting a whole musical movement.

During the year of 1972, Milton asked Lô to move with him to Niterói, Rio de Janeiro, to record an LP together. They rented a big house there, and this place became their music laboratory for the whole year until they released the result of this experience: the album *Clube da Esquina*. This LP was a huge success, and consequently, the producers were so excited with this that they asked Lô to record a solo album. That solo LP was released in the same year and it is well known as the “The Tennis Shoes Disc.”<sup>18</sup> However, the young Lô Borges was not much interested in a rock star life, right after the album release, he dropped everything to live a hippie existence.

It took about six years for Lô Borges to be back again to record his next album with Milton Nascimento, entitled *Clube da Esquina 2*. Thus, one year later, he went back to the studio to record his second solo album, the LP *Via Lactea* (Milkway).<sup>19</sup>

### 1.3 TONINHO HORTA (b. 1948, Belo Horizonte, MG)

Toninho Horta is a composer, guitar player and singer. He started to get recognition during 1967, after he attended to International Folk Song Festival, where he ranked the 4<sup>th</sup> position with the tune “Correntes,” that he wrote with Márcio

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<sup>18</sup> The art cover is picture of Borges’s pair of tennis shoes.

<sup>19</sup> Cravo Albim. *Dicionário Houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 108.

Boges.<sup>20</sup> Two years after, in 1969, he recorded for the first time with the Brazilian saxophone player Nivaldo Ornelas.<sup>21</sup>

Toninho's full recognition came when he recorded the guitar and bass for the LP *Clube da Esquina*. During the 70s he made a solid career as a sideman for many famous Brazilian singers, like Edu Lobo.<sup>22</sup> In 1973, he recorded the progressive rock/bossa-nova LP *Beto Guedes, Danilo Caymmi, Novelli e Toninho Horta*, in which features two songs of his own: "Meu Canário, Vizinho Azul" and "Manuel, o Audaz."<sup>23</sup>

By the time being, in 1974, he played along side with the progressive rock group Som Imaginário. Together they recorded the live LP *Milagre dos Peixes Ao Vivo*, by Milton Nascimento. Thus, the next year, he wrote the song "Beijo Partido"<sup>24</sup> and established himself as a solid composer.<sup>25</sup> During 1977 and 1978, he was considered one of the top 10 guitar players in the world by the British magazine *Melody Maker*.<sup>26</sup> Again, in 1978, he recorded the LP *Clube da Esquina 2* along side with his old mates. Finally, in 1980, Horta recorded the acclaimed album *Terra dos Pássaros*.

#### 1.4 BETO GUEDES (b. 1951, Montes Claros, MG)

Beto Guedes is a composer, singer and instrumentalist. During his childhood he formed with Lô Borges the Beatles cover band "The Beavers" and also another group called "Os Bructos." He performed at the 5<sup>th</sup> Song Festival with his tune "Feira

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<sup>20</sup> Márcio Borges is one of the three lyricists from the Corner Club. He is Lô Borges's older brother.

<sup>21</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 354.

<sup>22</sup> *Ibid.*, 354.

<sup>23</sup> *Ibid.*, 354.

<sup>24</sup> This tune is featured in the album *Minas*, also by Milton.

<sup>25</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 354.

<sup>26</sup> *Ibid.*, 354.

Moderna” written along side with the lyricist Fernando Brant. This song was later recorded by the prog rock band Som Imaginário on their debut album.<sup>27</sup>

Beto projected himself nationally after recording guitar, bass and voice on the LP *Clube da Esquina*. In the next year, he recorded the aforementioned *Beto Guedes, Danilo Caymmi, Novelli e Toninho Horta*, in which one of his compositions, “Belo Horror,” has a strong influence from the British progressive band Genesis. Around 1975, he was featured on the album *Minas*, by Milton Nascimento, again casting a heavy prog rock influence within the structure of the songs included in this work. During 1977, Beto released the Brazilian progressive rock masterpiece *A Página do Relâmpago Elétrico*, his first solo album. Further, in 1978 he recorded his best selling album called *Amor de Índio*.<sup>28</sup>

### 1.5 SOM IMAGINÁRIO<sup>29</sup> (IMAGINARY SOUND)

Wagner Tiso (b. 1945, Três Pontas, MG) is a piano player, composer, arranger and conductor. Wagner started to play by himself, and his first band was The W’s Boys, of which Milton was also a member. They recorded an EP with the tune “Barulho de Trem,” written by Nascimento.<sup>30</sup>

Furthermore, during the mid 60s, Wagner played in many jazz groups, first at the state of Minas Gerais, and after, he moved to the state of Rio de Janeiro, where he recorded with the band Sambacana. By the end of the 60s he played with numerous famous singers, such as Maysa and Marcos Valle. However, it was in 1970 that he

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<sup>27</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 341.

<sup>28</sup> *Ibid.*, 341.

<sup>29</sup> Prog rock group formed by Wagner Tiso (keyboards), Robertinho Silva (drums), Tavito (12 strings guitar), Luiz Alves (bass), Laudir de Oliveira (percussion) and Zé Rodirx (organ, percussion, flute and voice).

<sup>30</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 734.

formed the psychedelic/progressive rock band Som Imaginário. Thus, for many years, this band was Milton's trustful rhythm section. Som Imaginário recorded three LPs: one of them was released in 1973 and it is an instrumental work called *A Matança do Porco* (The Killing of the Pig).<sup>31</sup>

Hence, most of the arrangements from the LP *Clube da Esquina* were written by Wagner Tiso. Furthermore, he also recorded all the keyboard instruments from this album. Tiso continued working with Milton on all aforementioned albums released by the singer. In 1976, he released his first solo LP, entitled *Wagner Tiso*.

Tavito (b. 1948, Belo Horizonte, MG) was a composer, instrumentalist and singer. He was a self-taught musician who began his career playing at serenades<sup>32</sup> and parties. During 1965, he met the poet, composer and singer Vinícius de Moraes, who asked Tavito to be his sideman during his tour to Minas Gerais.<sup>33</sup>

Further, he moved to Rio de Janeiro, where he began teaching guitar. During 1969 he attended to the TV Tupi Academic Festival, where he played his composition "Terça-feira." In 1971, he competed in a TV festival with his tune "Casa no Campo." This song became a national success when it was recorded by the singer Elis Regina.<sup>34</sup> Around 1972, Tavito moved to São Paulo in order to become a producer, then he moved back to Rio to inaugurate the company Zurana Criação e Produção. In 1979, he released his first solo LP, entitled *Tavito*.<sup>35</sup>

Robertinho Silva (b. 1941, Rio de Janeiro, RJ) is a drummer, percussionist and composer. During the 60s, he played in many professional bands. Around 1969

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<sup>31</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 734.

<sup>32</sup> Night gathering dedicated to open air music or poetry.

<sup>33</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 725.

<sup>34</sup> *Ibid.*, 725.

<sup>35</sup> *Ibid.*, 725.

until 1972, he was a sideman for Milton Nascimento and Gilberto Gil, among others. Robertinho was also worked with Egberto Gismonti during the 70s. Around 1974-1978, he lived in the US and during this time he toured with Airto Moreira, Sarah Vaughan, Ron Carter, among others.<sup>36</sup>

Luiz Alvez (b. 1944, Rio de Janeiro, RJ) is better known as Som Imaginaro's bass player. During the 60s he played the upright bass as a sideman for Tom Jobim, Sivuca, Chico Buarque, among others. By the 70s he formed the prog rock group Som Imaginário. A few years later, he moved to LA and toured with Airto Moreira, Hermeto Pascoal and George Duke. In 1978, Luiz performed to the 1<sup>st</sup> International Jazz Festival and the Free Jazz Festival, both held in the city of São Paulo.<sup>37</sup>

## 1.6 THE LYRICISTS

Márcio Borges (b. 1946, Belo Horizonte, MG) is a lyricist, writer and composer. Márcio is considered one of the most important lyricists from the movement Clube da Esquina. During 1964, he wrote the lyrics for three tunes composed by Milton: "Paz do amor que vem," "Gira, girou" e "Crença." Márcio wrote with his brother, Lô Borges the tunes "Pra Lennon e McCartney," "Tudo que você poderia ser," "Um girassol da cor de seu cabelo" and "Clube da esquina nº2."<sup>38</sup> Around 1978, he joined again with Milton to write lyrics for the LP *Clube da Esquina 2*. Furthermore, in 1996 he released the book *Os Sonhos Não Envelhecem*, which told the story of the Street Corner Club movement.<sup>39</sup>

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<sup>36</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 695.

<sup>37</sup> *Ibid.*, 695.

<sup>38</sup> Clube da Esquina nº2 was written by Milton Nascimento, Lô Borges and Márcio Borges.

<sup>39</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 109.

Fernando Brant (b. 1946, Poços de Caldas, MG) was a lyricist and composer. During the decade of 1960s, he met Milton Nascimento. In 1967, they won the II National Song Festival, with the famous tune “Travessia.” Thus, alongside with Milton, he wrote songs such as “Sentinela,” “Maria, Maria”, among others. Around 1970, they composed a soundtrack for a Brazilian short movie called *Tostão, A Fera de Ouro*.<sup>40</sup>

Ronaldo Bastos (b. 1948, Niterói, RJ) was born in Niteroi, Rio de Janeiro, on January the 1<sup>st</sup>, 1948. He is a lyricist and producer. He initiated his career writing with Milton during the early 60s; their first tune together was “Três Pontas.” Ronaldo produced many albums for Nascimento, Beto Guedes and Toninho Horta.<sup>41</sup>

## 1.7 MISCELLANEOUS

During the recording sections of *Clube da Esquina*, there were many “additions and departures” of great expert instrumentalists and arrangers. Thus, these musicians were Rubinho (percussion), Nelson Angelo (guitar), Eumir Deodato (arranger), Paulo Moura (conductor) and Paulinho Braga (percussion). Moreover, the personnel on each track were not the same, it changed because they did not have an established idea of who was going to play what; and as they used to say during the recording sections, “the one who arrives first, chooses the instrument.”

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<sup>40</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 116.

<sup>41</sup> *Ibid.*, 81.

## CHAPTER 2: HISTORICAL BACKGROUND: THE MILITARY DICTATORSHIP (1964-1985)

### 2.1 THE ROLE OF THE CIA DESTABILIZING BRAZILIAN DEMOCRACY DURING COLD WAR

During the beginning of the 60s, the American president John Kennedy, using numerous methods of blackmail and coercion, had been exercising a violent pressure on Brazil in order to align the country with the economic blockade policy against Cuba. After the Cuban revolution, it was fundamental for the White House to not lose another Latin American country to nonaligned political leaders (especially because these countries had at that time an important vote weight at the UN).<sup>42</sup>

At that time, the president of Brazil was João Goulart, a wealthy and passionate politician that apparently had a deep care about his people and country. Furthermore, around the beginning of the 60s, he was trying to apply the “Basis Reform.”<sup>43</sup> In addition, the agrarian reform included within and the fact that Goulart had an independent foreign policy (he did not accept the influence of Washington on Brazil), were the fuse for the beginning of the planning for the Coup of 1964. Moreover, he also had close ties with the USSR and China.

Concerned about an eminent communist take over in South America, the White House sent the United States Attorney General, Robert Kennedy, to Brazil. Kennedy expressed his deepest concerns about the presence of left wing politicians

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<sup>42</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 358.

<sup>43</sup> Structural reforms in education and politics; tax and agrarian reform were also included.

within Goulart government and asked him to remove them from office; however, this request was denied by the Brazilian president.

Further, with Kennedy's approval, a key figure named Lincoln Gordon, the US ambassador in Brazil during the 60s, got together with the CIA and came up with a plan to slowly destabilize Goulart's government. These covert actions were a series of low profile interventions on Brazil's daily routine. For instance, some covert companies controlled by the CIA started to donate money for right-wing politicians and also for newspapers that were committed to publishing fake news in order to create hysteria among the population. Finally in 1964, an uprising at the marine headquarters in Rio de Janeiro (planned and led by an undercover CIA agent), caused a great instability in an already unstable federal government. In addition, another operation was taking place.<sup>44</sup> This time an American naval squad was set to arrive at the port of Vitória.<sup>45</sup> The main goal of this mission was to intimidate Goulart's government and also function as a support for the military coup that was just starting to take place.<sup>46</sup>

## 2.2 THE COUP OF 1964

The Civilian-Military<sup>47</sup> Coup of March 30<sup>th</sup>, 1964, occurred in a fast and effective way. The president João Goulart, afraid of a blood bath, renounced the presidency and left the country moving to Uruguay. The Congress declared the

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<sup>44</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 361.

<sup>45</sup> Capital city of the state Espírito Santo.

<sup>46</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 361.

<sup>47</sup> It is important to notice that the Coup of 1964 was not only a military movement, it counted with a strong support from middle class civilian population.



presidential seat vacant, and then elected the General Castelo Branco<sup>48</sup> as a new Brazilian president.<sup>49</sup>

The immediate consequence of the Coup was a formation of a strong solid right wing majority at Congress. They believed that a fast military intervention<sup>50</sup> would create an effective economic reform, with an inflation control, and also that it would put an end to corruption. Many important right-wing newspapers, like the *Estado de S. Paulo*,<sup>51</sup> joined to support this political position. In addition, many civilians and military that supported the Coup seemed to back political intervention in Brazil. They seemed to believe in the myth of the Armed Forces as some sort of “Moderating Power.” Moreover, they also believed that this intervention would be brief and effective, with its main focus on political order and economic recovering; thus, this situation would provide a safe return to the country's democratic normality.<sup>52</sup>

Around 1965, unhappy with a strong political opposition inside the state governments of São Paulo and Minas Gerais, the military federal government set in motion the Institutional Act nº2; a decree that dissolved political parties and limited its existence in only two fronts, the parties ARENA and MDB.<sup>53</sup> Furthermore, throughout 1968, the civilian resistance became stronger and audacious, with many organized worker strikes taking place in states like the two aforementioned. In addition, the Vietnam War anti-movements broke out creating solid student rallies, especially in France; at the same time, the Cultural Revolution taking place in China, created a

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<sup>48</sup> General Castelo Branco was the most respected active military in the 60s. He was one of the Coup masterminds.

<sup>49</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 361.

<sup>50</sup> Brazilian right wing sees the military force as a kind of moderating power.

<sup>51</sup> In 1964, this newspaper company called for complete deep purges against left-wing leaders within Brazilian society.

<sup>52</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 361.

<sup>53</sup> *Ibid.*, 364.

dissatisfaction among Brazilian youth. All of this was happening at the same time as the beginning of the “Lead Years” in Brazil.<sup>54</sup>

### 2.3 AI-5: THE “LEAD YEARS”

By the end of 1968, there were many civilian rallies against the military government, some violent. As a response, angry at the growing signs of revolt, the federal military government inflicted the Institutional Act nº5<sup>55</sup> (as known as “AI-5” in Brazil). That decree gave to the Armed Forces, especially the Army, absolute power and control over the Brazilian political, cultural and intellectual life. Thus, the Congress was dismantled, left-wing politicians were impeached and arrested, the Censorship was intensified to its highest level and the right of a *habeas corpus* was suspended.<sup>56</sup> The AI-5 also formalized the use of physical and psychological torture as its main weapon of repression; so from then on, a sort of “subversive war” (subjected to a death penalty) started to take place, a crusade against the “internal enemy,” the Red Menace.<sup>57</sup>

As a response against the AI-5, urban and rural guerrillas started to become more organized and fearless. However, on October the 30<sup>th</sup> of 1969, the Military Dictatorship reached its most violent and repressive point. This is the date of the presidential inauguration of the general Emílio Garrastazu Médici, the most hard-line president from that period. After that, the coup was finally consummated. It was

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<sup>54</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 364.

<sup>55</sup> Also called “A Coup inside the Coup”

<sup>56</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 364.

<sup>57</sup> Red Menace or Red Scare, a term used during the Cold War to describe the USSR or an “international communist conspiracy.”

referred as “a coup inside a coup,” the most radical phase of the regime, even from people that supported it back in 1964.<sup>58</sup>

In addition to torture, the abduction of political opponents was a routine: between 1964 and 1981 there were 341 missing people kidnapped by the State;<sup>59</sup> for many of them, their whereabouts are still unknown to this present day. The State was extremely repressive against the left-wing, especially intellectuals and artists. As an example, one night, a paramilitary far-right group called CCC (Communist Hunting Command) stormed inside a theater that was staging *Roda Viva*, a piece written by the composer Chico Buarque de Hollanda,<sup>60</sup> a notorious government opponent.<sup>61</sup>

During this time being, the State censorship department focused investigation on Brazilian popular music, especially with bossa nova during its “shanty town” phase.<sup>62</sup> This period is characterized by the identification with social matters combined with discouragement regarding injustices in regard to political rights. Furthermore, the pressure continued to discourage the production of protest songs; the fear of the censorship and the invasion of theaters prevented the artistic creation. Therefore, many composers and poets were arrested.<sup>63</sup> During the Lead Years, the level of paranoia was so intense that the Censorship believed that it had the “divine” role of choosing what was “good and evil;” even the United States Declaration of Independence was

<sup>58</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 365.

<sup>59</sup> Among those people, important figures like the left-wing Friar Tito was arrested in 1969 and suffered brutal torture inside the DOPS (Department of Social and Political Order). Later, in 1971, a student called Stuart Angel was arrested and tortured until his death, thus, his body was thrown into the sea. In 1975, the Jewish journalist and writer Wladimir Herzog was arrested and killed inside the DOI-CODI (Operation Center of Intern Defense); Herzog was a Holocaust survivor. Further, in 1976 Stuart Angel's mother, the nationally famous fashion designer Zuzu Angel, died in a very suspect and mysterious car accident (she denounced the kidnapping and disappearance of her son by the Military Regime).

<sup>60</sup> Chico Buarque de Hollanda is a well known samba composer, writer and singer. His is featured on the LP *Clube da Esquina 2*, from 1978.

<sup>61</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 364

<sup>62</sup> The LP *Opinião*, by Nara Leão is a great example of that phase.

<sup>63</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 365.

forbidden to be displayed in public during the beginning of the 1970s.<sup>64</sup> Another example of truculence, was the political background of the Lp *Milagre dos Peixes*, released in 1973 by Milton Nascimento. Almost all the lyrics were censored by the government that considerate it a contravention. Nonetheless, Milton recorded the album singing the censored songs without the lyrics and using solfège (or solfeggio).

## 2.4 THE TV MUSIC FESTIVALS ERA

Between 1965 and 1972, the TV broadcast companies in Brazil experienced their most exciting period of interaction with Brazilian popular music. The most popular TV show was “O Fino da Bossa”(produced by TV Record), and a series of competitive music festivals (directed by TV Globo and TV Record).<sup>65</sup> Likewise, the “I National Festival of Brazilian Popular Music” took place in March and April of 1965.

Further, in 1966, the “II National Festival of Brazilian Popular Music” occurred, consolidating the TV music festival era due to its success. As a result, the two finalists were tied; Chico Buarque and Geraldo Vandré shared the first place.<sup>66</sup> Both composers were strong critics of the Military Regime, thus Vandré’s protest song “Disparada,” was a solid criticism to those people that ruled the country with an iron fist.

During 1967, the “III National Festival of Brazilian Popular Music” marked the apogee of the Age of the Festivals. This festival revealed what would be one of the most brilliant generations in the history the Brazilian music: the where Gilberto Gil, Caetano Veloso, Edu Lobo, Os Mutantes, Chico Buarque, among others. As a result,

<sup>64</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 366.

<sup>65</sup> Jairo Severiano. *Uma história da música popular brasileira*. (Campinas: ed. 34, 2008), 347.

<sup>66</sup> *Ibid.*, 349.

the placement were as follows: “Arrastão” by Edu Lobo with 1<sup>st</sup> position, “Domingo no Parque” by Gilberto Gil at 2<sup>nd</sup>, “Roda Viva” by Chico Buarque with the 3<sup>rd</sup> positions and “Alegria, alegria,” by Caetano Veloso at 4<sup>th</sup>.<sup>67</sup> Moreover, these composers were important because they added different musical elements (such as jazz and rock) which helped transform the popular Brazilian music.

It is very important to mention that, at the same year in October the 19<sup>th</sup>, another smaller festival took place in Rio de Janeiro. The “II International Popular Song Festival” (II FIC) was responsible for introducing the young singer and composer Milton Nascimento, who submitted three original songs: “Travessia,” “Morro Velho” and “Maria Minha Fé.” Milton did not take the 1<sup>st</sup> place, but was awarded 2<sup>nd</sup> place with “Travessia” (music by Nascimento and lyrics by Fernando Brant).<sup>68</sup> Furthermore, the TV music festivals kept going until 1972, when their popularity started to decrease due to AI-5 and the Censorship. The Regime had maximum power over the music and arts in general, thus almost all the aforementioned artists were considered enemies of the State.<sup>69</sup>

## 2.5 TROPICALISM

Tropicalism or Tropicália, was a movement originated in São Paulo by the end of the 1960s. Their leader Caetano Veloso, together with Gilberto Gil, Os Mutantes<sup>70</sup>, Tom Zé, Rogério Duprat, Nara Leão, Gal Costa, and the poets Capinam and Torquato Neto. The main goal of Tropicalism, according to Caetano, was “the resumption of the evolutionary line of the Brazilian music tradition as far as João

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<sup>67</sup> Jairo Severiano. *Uma história da música popular brasileira*. (Campinas: ed. 34, 2008), 351.

<sup>68</sup> Maria Yedda Leite Linhares. *História Geral do Brasil*. (Rio de Janeiro: ed. Grupo Editora Nacional, 2020), 352-353.

<sup>69</sup> Around 1968, Caetano Veloso and Gilberto Gil were arrested and both had to leave the country as political exiles.

<sup>70</sup> Os Mutantes were former by Rita Lee, Anarldo Baptista and Sérgio Dias.

Gilberto did.”<sup>71</sup> In other words, the movement was trying to continue the evolving progression of Brazilian popular music, since the young generations thought that the music production had become stagnant.

According to Gil, the central idea behind this new kind of music was the mixing of Brazilian northeastern music with British rock influence, especially The Beatles, along side with pop art and entertainment for the masses. Another great influence was the late poet and writer Oswald de Andrade, an important Modernist figure during the Modern Art Week in 1922 (also known as Week of 22),<sup>72</sup> who wrote the “Anthropophagic Manifesto.”<sup>73</sup>

On July 17<sup>th</sup> 1967, an awkward left-wing demonstration called “The March Against the Electric Guitar” took place in São Paulo. The demonstration was led by “traditional nationalist” musicians, defenders of the “true Brazilian popular music tradition” and against “Yankee Imperialism.”<sup>74</sup> Among the musicians present at the demonstration were Elis Regina, Jair Rodrigues, Edu Lobo and curiously, Gilberto Gil. It is important to note that a few years later, the majority of those involved with this march started to heavily use electrified instruments in their upcoming Lps.

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<sup>71</sup> José Ramos Tinhorão. *História Social da Música Popular Brasileira*. (São Paulo: ed. 34, 2010), 339.

<sup>72</sup> The Modern Art Week occurred on February, 1922. It represented a language renovation in a search for freedom and experimentation. It marked the transition between avant-gard art to Modernism. The Week of 22 was important because it presented new ideas and concepts about art, poetry and music. In the field of music, Heitor Villa-Lobos was the main character of this solid movement. (colocar no paragrafo)

<sup>73</sup> In the 20s, the Anthropophagic Manifesto gave birth to a movement with the same name. Their main goal was to absorb the culture of the “external outro” (like the North American and European culture) and mix it with the “internal outro” (native south American, African south American, European descendants [Latin American culture in general]). This trend of thought was strongly influenced by Karl Marx and also Sigmund Freud. All those different influences gave to this movement a metaphorical characteristic of the word “Anthropophagic” (or “Cannibalism”).

<sup>74</sup> By that time, some left-wing Brazilian musicians were quite convinced that if the electric guitar were introduced inside the popular music, it would lose its personality and later, it would become another product of American Imperialism. Thus, they weren’t against the instrument by itself, but for what it ideologically represented back then.

According to Caetano Veloso, by that time, to introduce an electric guitar and use a rock band in a MPB<sup>75</sup> environment was a political act. Therefore, during the “III National Festival of Brazilian Popular Music,” Caetano Veloso and Gilberto Gil took a significant historical step towards what would define modern Brazilian music: both introduced the use of electrified instruments and standard 60s rock band formation inside the mainstream music in Brazil. As aforementioned, Veloso played “Alegria, alegria” with a rock band from Argentina, called Beat Boys, and Gil played “Domingo no Parque” with the 60s psychedelic Brazilian rock band, Os Mutantes.

During 1968, Caetano and Gil recorded three of the most important LPs from the Tropicalism movement: *Caetano Veloso* (Veloso’s first solo album), *Gilberto Gil* (Gil’s second solo album) and the collaborative album called *Tropicália ou Panis et circensis* (a collaboration between Caetano Veloso, Gilberto Gil, Os Mutantes, Tom Zé, Rogério Duprat, Nara Leão, Gal Costa, Capinam and Torquato Neto). Furthermore, they toured inside the country, always with experimental performances that mixed together music, poetry, theater and painting. During one of their final presentations, they supposedly performed a parody of the Brazilian national anthem. This alleged performance got Veloso and Gil into deep trouble with the Military Regime; both were arrested and imprisoned for a few months and they had to leave the country as political exiles.<sup>76</sup>

During its short existence, Tropicalism was, philosophically speaking, more of an ideal rather than a solid group of people. Although its material existence was brief, their ideological and structural thoughts revolutionized modern Brazilian music. The Tropicália strongly influenced many musicians from the decade of 1970s, for

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<sup>75</sup> In Portuguese, Música Popular Brasileira; in English, Popular Brazilian Music.

<sup>76</sup> Jairo Severiano. *Uma história da música popular brasileira*. (Campinas: ed. 34, 2008), 383-385.

instance, bands and singers like Secos e Molhados, Novos Bahianos, Jards Macalé, Di Melo, Milton Nascimento, Lô Borges and the Clube da Esquina movement in general.

## 2.6 THE STREET CORNER CLUB: IT'S ORIGINS AND INFLUENCES

Clube da Esquina was a musical movement instigated by the musicians Milton Nascimento, Lô Borges, Wagner Tiso, Som Imaginário, Beto Guedes, Toninho Horta, together with lyricists Márcio Borges, Fernando Brant, Ronaldo Bastos, and others singers, instrumentalists, and poets. They became internationally known after the release of the homonym LP *Clube da Esquina*, in 1972, lead by Milton and Lô.<sup>77</sup> The movement name, in English, means “Street Corner Club,” and is a reference to a street corner of the St. Divinópolis and St. Paraisópolis, located in the neighborhood called Santa Teresa, city of Belo Horizonte. This location used to be a busy meeting place for musicians and artists that wanted to find gigs and share their art. Years later, the guitarist Pat Metheny and the keyboard player Lyle Mays decided to finally visit this legendary place, and to their surprise, instead of a physical club, they found an undistinguished street corner.<sup>78</sup>

The beginning of this important musical flow started by the end of 1963. At that time, Bituca<sup>79</sup> had just moved from the country side of the state of Minas Gerais, in order to live at its city capitol, Belo Horizonte, to work as a typist. By pure coincidence, he and his childhood friend, Wagner Tiso ended up living at the same

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<sup>77</sup> Cravo Albim. *Dicionário houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 197.

<sup>78</sup> *Ibid.*, 197.

<sup>79</sup> Milton's nickname.



building with the Borges family.<sup>80</sup> Soon after, Milton also started to live at the same apartment and became a “guest member” of the Borges’ family.<sup>81</sup>

Bituca was well known as an extremely shy young man, and as a consequence, he was afraid to write music and show his original work to other people. Therefore, Milton was only playing upright bass and singing jazz standards with the Berimbau Trio. However, after watching the french movie *Jules et Jim* with his friend and future lyricist, Márcio Borges, Nascimento and Borges were thrilled with the emotional power of the film and decided to try to express these kind of emotions writing original tunes.<sup>82</sup> Soon after leaving the theater, they wrote together their first three tunes (or first three “daughters,” as they say) “Paz do Amor que Vem,” “Giragirou” and “Crença.”

There are five key elements that influenced the movement Clube da Esquina, especially the music of Milton and Lô. These components are: 1) jazz; 2) bossa nova; 3) British rock; 4) Brazilian classical music; 5) Brazilian folk music.

Regarding the jazz influence, Milton states that, during his childhood, he only liked to listen to women singing, because he thought women sang from the heart, while men only wanted to show male strength through the power of their voice. In addition, his favorite female singers were Billie Holiday, Ella Fitzgerald and Doris Day. However, things changed when he listened to the jazz standard “Stella by Starlight” interpreted by Ray Charles; from this moment on, he noticed that men were also capable of singing with emotion.

About the bossa nova influence, by the end of the 50s and beginning of the 60s, the great majority of youngsters in the county, who were interested in Brazilian music,

<sup>80</sup> Lô and Márcio’s family.

<sup>81</sup> Márcio Borges. *Os Sonhos Não Envelhecem: histórias do Clube da Esquina*. (São Paulo: ed. Gerfação, 2013), 22.

<sup>82</sup> *Ibid.*, 60.

were heavily influenced by this kind of music. In 1965, Bituca recorded with the composer Pacífico Mascarenhas, the bossa nova LP, *Quarteto Sambacana: Muito pra Frente*. In 1966, as stated before, he participated as a singer at the National Popular Music Festival, in which he ranked the fourth position playing the samba/bossa nova song “Cidade Vazia” (Baden Powell/Lula Freire).<sup>83</sup>

In relation to the British Rock, Márcio Borges recollects that during the mid 60s, there was not a single Brazilian middle class juvenile that did not know about The Beatles, England and Liverpool. Nevertheless, many people had that nationalist thought of avoiding the “Imperialist” cultural influence, and as a result, some rejected that music. As Borges remembers, the only one taking the quartet from Liverpool seriously in the neighborhood was Milton.<sup>84</sup> In addition, two moments are important to demonstrate Nascimento’s love for The Beatles: the first one took place during the premiere of the movie *A Hard Days Night*; the second, after the release of the LP *Revolver*, in 1966. After both episodes, Bituca became so deeply thrilled and influenced by the British band that he insisted in telling everybody about how excellent their work was. A funny fact is that, Lô Borges, Márcio Borges’ younger brother, had a teenage Beatles tribute band with Beto Guedes called The Beavers. Furthermore, after Milton showed *Revolver* to them, they learned the entire album in the following week.<sup>85</sup>

Regarding Brazilian classical and folk music, Bituca says that his adoptive mother had lessons with the composer Heitor Villa-Lobos during her youth. His family had a vast collection of records of all sorts of music (from operettas to country side

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<sup>83</sup> Cravo Albim. *Dicionário Houaiss ilustrado da música popular brasileira* (Rio de Janeiro: ed. Paracatu, 2006), 514.

<sup>84</sup> Márcio Borges. *Os Sonhos Não Envelhecem: histórias do Clube da Esquina*. (São Paulo: ed. Gerfação, 2013), 116.

<sup>85</sup> *Ibid.*, 147.

folk music). This mixing of genres and styles may explain the singer's fusion of elements that resulted in a unique approach to his music during the decade of 1970.

## CHAPTER 3: TRANSCRIPTION ANALYSIS

### 3.1 METHODOLOGY

The methodology of this paper is based upon the theoretical analysis of transcribed compositions. The material has been analyzed according to the concepts proposed by Ron Miller in his book *Modal Jazz Composition and Harmony*. Further, the analytical portion of the text follows the procedures introduced by Miller in both volumes of his work; the harmonic section (volume one) and the melodic segment (volume 2). What follows are the qualitative analysis of seven transcribed songs in order to investigate the composition characteristics of the movement Clube da Esquina, especially Lô Borges' tunes. The majority of those works belong to the LP *Clube da Esquina*, released in 1972 by Milton Nascimento and Lô Borges. However, the composition "Para Lennon e McCartney" is part of the LP *Milton*, released in 1970.

Ron Miller's methods were chosen because the main characteristics of these tunes are modal, and a plausible bibliography approaching this kind of music is limited due to its modern tendencies. Moreover, some limitations were found, especially given the quality of the recordings; that fact made some aural details impossible to accurately transcribe. As a result, many chord voicings were a personal choice, although always respecting the modal contour.

### 3.2 MODAL ANALYSIS<sup>86</sup>

#### A) TREM AZUL (BLUE TRAIN)

This composition shows a strong influence of the British rock that was taking place during the beginning of the decade of 1970. The overall feeling and drum rhythm ideas bring us to the tune “Burning Bridges” from the LP *Obscured by Clouds*, released by Pink Floyd in 1972. The harmonic and melodic section apparently were influenced by the tunes “I’d Have You Anytime” and “Let it Down,” both from the album *All Things Must Pass*, released by George Harrison in 1970.

During the intro, there is a guitar solo played by Toninho Horta. This introduction is great example of Toninho’s knowledge of jazz vocabulary. He had a rich musical background since his childhood. Horta states that his “music graduation” came from family (almost his entire family had solid musical activities); moreover, he had influence from classical music (Debussy), folkloric music of Minas Gerais, Jazz and bossa nova.

The figure shows a musical score for the intro of "Trem Azul". It consists of three staves: a top staff with a treble clef and a common time signature, a middle staff with a treble clef and a common time signature, and a bottom staff with a bass clef and a common time signature. The top staff contains four measures of music, each with a chord symbol above it: CΔ(♭)/G, FΔ(♯11)/C, CΔ(♭)/G, and AbΔ♭/G. The middle staff contains four measures of music, each with a fingering or voicing label above it: "4TH VOICINGS", "3RD VOICINGS", "US - M7, P5, 2 (CHORD TONES)", and "US - 4THS + 3RDS". The bottom staff contains four measures of music, each with a modal analysis label in a box below it: "C IONIAN/G", "F LYDIAN/C", "C IONIAN/G", and "Ab LYDIAN (OMIT 3RD)". The bass staff also contains four measures of music, each with a chord symbol below it: E♭, IV♯3, E♭, and ♭VI/i.

Figure 1: “Trem Azul” - Intro

<sup>86</sup> The majority of the footnotes of this section will be based on the book *Modal Jazz Composition and Harmony*, by Ron Miller.

"MOMENTUM" - RESOLUTION CAEENCE

The musical score for the intro of "Trem Azul" is presented in three staves. The top staff shows the chord progression:  $F\Delta(\#11)/C$ ,  $Ab\Delta 6/9$ ,  $G7sus4(9)$ , and  $G7(4,13)$ . The middle staff contains the melodic line with annotations: "US - 4THS + 3RDS" for the first two bars, "MIXOLYDIAN SCALE" for the third bar, and "US - b9THS, 13THS, 3RDS" for the fourth bar. Red lines and letters "S" and "R" indicate phrasing. The bottom staff shows chord diagrams and Roman numerals:  $IV_3^4$ ,  $bVI_1$ ,  $V^7$ , and  $V^7$ . Additional labels include "F LYDIAN/C", "Ab LYDIAN (OMIT 3RD)", "G MIXOLYDIAN SUS4", and "G MIXOLYDIAN b9".

Figure 2: "Trem Azul" - Intro

## COMMENTS ON THE INTRO

### GUITAR SOLO

- The solo has a chordal<sup>87</sup> characteristic. The intro is basically based on Upper Structures<sup>88</sup> (US) of 4ths and 3rds with the exception of mm. 3 and 8, which consists of US underlining chord tones;
- In m. 7, the melodic contour<sup>89</sup> is based on the G Mixolydian scale;
- Melodic rhythm:<sup>90</sup> fast moving tempo;
- A clear melodic form: balance between statement and response (marked with S and R);

### HARMONIC MATERIAL

- The first three bars have the same common US;

<sup>87</sup> According to the Oxford Music Online, Chordal is a style in which all voices move in the same rhythm.

<sup>88</sup> Upper structures are a basic three-note group (sometimes four). The structure is a "shape" and a sonority. (p. 50, Vol. 1)

<sup>89</sup> Contour refers to the "shape" of a melody. (p.16, Vol.2)

<sup>90</sup> Melodic rhythm refers to how slow or fast the notes from a melody change in relation to the harmonic rhythm. (p.19, Vol.2)

- Harmonic group:<sup>91</sup> Tonal (modal specific). This subgroup is characterized by:
  - a) specific modal contour; b) well defined home key; c) symmetrical harmonic rhythm; d) root movement of a 5<sup>th</sup>;
- In mm. 4 and 6, there is an Ab Lydian chord that could be interpreted as just a connecting chromatic chord; it also could be a borrowed chord (mode mixture) from the mode of C Aeolian (bVI<sup>7</sup>);
- In bar 7, there is a non-modal chord (G Mixolydian sus4). That chord is derived from the unresolved II-V cadence (the regular resolution of the 7<sup>th</sup> to the 3<sup>rd</sup> is not achieved, so the 7<sup>th</sup> become the 4<sup>th</sup> of the target chord).
- Mm. 8 has a G Mixolydian b9 harmony; as a result, this altered chord generates a Point of Climax<sup>92</sup> (found at the end of the most tense transitional spot); this could also be called a “momentum”<sup>93</sup> that resolves in C Ionian (I<sup>7</sup>);
- It is important to state that the Mixolydian b9 is the V<sup>7</sup> of the Ionian b6 (Harmonic Major);

The image shows a musical score for the 'A' section of 'Trem Azul'. It consists of three staves: a top melodic staff, a middle accompaniment staff, and a bottom chordal staff. The key signature is one flat (Bb) and the time signature is 2/4. The score is annotated with various musical concepts:

- Melodic Staff:** A red line labeled 's' spans the first four measures. Above the notes are labels: C<sup>6/9</sup> SYMMETRIC PHRASE QUALITY - M7, Ab<sup>Δ(6)</sup> MELODIC FOCAL POINT - M7, Eb<sup>Δ(6)</sup> M7, and Bb<sup>Δ(6/9)</sup> M7. A red box highlights the final note of the fourth measure. Below the staff, the text 'US - PS. M7. 2' and 'Melodic Cadence - Tense' are present.
- Chordal Staff:** Shows four chords: C IONIAN (labeled '1'), Ab LYDIAN (OMIT 3RD AND 4TH), Eb LYDIAN, and Bb LYDIAN (labeled 'bVII'). Red arrows labeled 'COMMON FOCAL POINT' connect the root notes of these chords.
- Accompaniment Staff:** Shows the harmonic accompaniment for the chords, with a 'bVI/i' label under the first chord.

Figure 3: “Trem Azul” - A Section

<sup>91</sup> This term refer to groups that are defined by the presence or absence of preset rules of structure and organization. (p.12, Vol.1)

<sup>92</sup> Point of Climiax is where the melodic contour has its emotional intensity or its “peak.” (p.19, Vol.2)

<sup>93</sup> Momentum is a parody of cadences where a strong resolution is required. (p.28, Vol.1)

Figure 4: "Trem Azul" - A Section

Figure 4: "Trem Azul" - A Section

## COMMENTS ON THE A SECTION

### MELODIC LINE

- The melodic content of this tune is based on C Ionian (incomplete diatonic scale missing the 3<sup>rd</sup> and 4<sup>th</sup>); Moreover, since this incomplete scale has a five note structure, it could be considerate a pentatonic scale with deleted notes;<sup>94</sup>
- Melodic source<sup>95</sup> material is a symmetric single note/interval (M7); as a result, the melodic cadence<sup>96</sup> is considerate tense;
- Melodic connection – common focal point<sup>97</sup> – melody based on symmetrical major 7ths (with the exception of m. 17, which has a b7);
- Melodic rhythm: slow tempo moving;
- Asymmetric motif due to the last two bars in 4/4;
- Interval contour: a) skips of P4 and more; b) active, dramatic and tense melodic line;

<sup>94</sup> The delete note method consists in deleting any two pitches of any scale. (p.89, vol.2)

<sup>95</sup> Melodic Source is the pitch organization of a motif. (p.12, Vol.2)

<sup>96</sup> Melodic Cadence is defined as the point where the melodic movement comes to a stop. (p.20, Vol.2)

<sup>97</sup> This term refers to a point of unification for a group of non-diatonically related structures. (p.44, vol.1)



- Idiomatic angular melodic line; first four bars are a statement (S); from mm. 13-16: long response (R);

#### HARMONIC MATERIAL

- This tune could be either vertical or plateau modal: a) fast harmonic rhythm; b) no clearly defined home key; c) harmonic rhythm slow enough to establish modality per chord; d) mostly non diatonic root relationship;
- From mm. 9-16 – common focal point, single note upper (G);
- Despite the colorful Lydian chords, this tune has its main modal source based on C Ionian; However, we could interpret the Ab and Eb Lydian chords as borrowed from the mode of C Aeolian; In mm.16 and 18, we could label the Db Lydian as a Neapolitan (N<sup>6</sup>) chord, since it is resolving chromatically into the C Ionian chord (I);
- From bar 9 through 16 (middle system), there is a symmetric US with chord tones (P5, M7 and Root). They connect to each other creating an interesting shapely effect;
- In m. 17, a Point of Climax is created in order to generate instability (D Mixolydian); this chord is followed by a Db Lydian (momentum). That chord could be interpreted as a Neapolitan (N<sup>6</sup>) chord achieving its resolution (or release) during the beginning of section B;

Figure 5: "Trem Azul" - B Section

The figure displays a musical score for the B section of "Trem Azul". It consists of two systems of music, measures 26-29 and 30. The first system (measures 26-29) features a melodic line in treble clef and a bass line in treble clef. Above the melodic line, red brackets labeled 'S' and 'R' indicate phrasing. Above the bass line, red arrows indicate chord progressions. The score includes annotations for Pivot Point (P.P.), Melodic Cadence (MELODIC CADENCE - RELAXED, MC - BALANCED, MC - RELAXED), and Cadencial Area (CADENCIAL AREA - MOMENTUM). The second system (measures 30) continues the melodic line and bass line, with similar annotations.

Figure 5: "Trem Azul" - B Section

## COMMENTS ON THE B SECTION

### MELODIC LINE

- Like the A section, the melodic content of part B is based on C Ionian (incomplete diatonic scale); however, section B has a melodic rhythm characterized by a fast moving tempo;
- Pivot Point as a melodic source material;
- Interval contour: a) diatonic; b) less dramatic; c) defined by its modality; d) neutral
- The melodic cadence quality alternates between relaxed and balanced;

- Idiomatic angular<sup>98</sup> melodic line; balance between statement and response; compared with bar 29, bar 30 has a repeated response, however the note B is altered (flat);

## HARMONIC MATERIAL

- Same considerations from the Intro;

The image displays two systems of musical notation for a guitar solo. The top system covers measures 32-36, and the bottom system covers measures 37-40. Each system consists of a melodic line in the treble clef and a harmonic line in the bass clef. The melodic line includes various ornaments such as 's' (slurs), 'e' (accents), 'PT' (pizzicato), and 'M' (mordents). The harmonic line shows chord voicings with Roman numerals and mode names. Red arrows indicate the relationship between the melodic notes and the underlying chords. The modes identified are C Ionian/G, F Lydian/C, Ab Lydian (omit 3rd), G Mixolydian Sus4, and G Mixolydian b9.

Figure 6: “Trem Azul” - Toninho Horta’s guitar solo

## COMMENTS ABOUT TONINHO HORTA’S GUITAR SOLO

- Straight forward diatonic solo with solid balance between statement and response;
- m. 33 displays a fast melodic tempo with mainly chord tones (M3 and P5) on the downbeats;

<sup>98</sup> This term refers to a melody that is clearly angular and non-romantic (leaps of a 6<sup>th</sup> or more). (p.30, vol.2)

- In contrast, in m. 34 has a tense melodic cadence with the use of M2 and M7 on the downbeats;
- Although the melodic line is almost entirely based on the C Ionian mode, two alterations (B flat and A flat) can be observed in mm. 36-38.
- Moreover, on bar 36, the Ab note is the root of the Ab Lydian chord, while on bar 37, the note Bb on the upbeat, could be considered a descending passing tone resolving to A natural, the major 3<sup>rd</sup> of the F Lydian chord. Finally, in m. 38, there is a Bb (M2) over an Ab Lydian chord;
- On the last two bars, mm. 39 and 40, the improviser uses a vivid G Mixolydian rhythmic motif with triplets, sextuplets and 16<sup>th</sup> notes;

#### HARMONIC MATERIAL

- Same considerations from the Intro;

#### GENERAL QUALITIES

- The tune has only major chords;
- Bright<sup>99</sup> tune because of the use of Lydian, Ionian and Mixolydian modes;
- On the A section, it is remarkable how Lô Borges harmonized a simple Ionian melody using, most of the time, symmetric Lydian chords;
- This composition became an instant success in Brazil during the 70s; the most commercially successful tune from the LP *Clube da Esquina*;

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<sup>99</sup> The shifting of the semitones from the right to left increases the amount of “darkness.” As a result, Lydian is the brightest mode while Locrian is the darkest one. (p.28, vol.1)

## B) TREM DE DOIDO (CRAZY TRAIN)

As stated before, the composer Lô Borges has a strong influence from bossa nova and the 60s British rock'n roll. The guitar player from this recording is Beto Guedes,<sup>100</sup> who was a forceful influence from the progressive rock of the United Kingdom. Moreover, during the recording sessions, Borges asked Guedes to try to play the guitar like Jimmy Page.<sup>101</sup> That fact leads us to the comparison<sup>102</sup> between this tune and the song “Since I’ve Been Loving You,” from the LP *Led Zeppelin III*, released by Led Zeppelin in 1970.

The figure shows a guitar solo score for the song "Trem de Doido" (Crazy Train) by Beto Guedes. It is divided into two systems. The first system, labeled "INTRO", shows a melodic line in 4/4 time with notes p4, b3, p4, p5, m7, p5, m7, m2, b7, and p4. The harmony is in E Aeolian mode (E-11/B), with a common US (Upper Structure) of E-A-B. The second system, labeled "S CONT.", shows a melodic line with notes p4, b3, p4, m2, m7, m2, m6, m3, m6, and p4. The harmony is in A Mixolydian mode (A Mixolydian SUS 4), with a common US of A-C-E. The score includes various chord symbols and mode labels such as C Lydian/G and E Aeolian/B.

Figure 7: “Trem de Doido” - Intro - Beto Guedes’ guitar solo

<sup>100</sup> It is interesting to state that Beto Guedes and Toninho Horta took turns between the electric guitar and the electric bass (the one who arrived first chose the instrument).

<sup>101</sup> Guitar player from the legendary British rock band Led Zeppelin.

<sup>102</sup> Comparison made due to the use of pentatonic scale mixed with some diatonic elements such as M7 and M2.

## COMMENTS ON THE INTRO

### GUITAR SOLO

- Overall, Beto Guedes is applying a E minor pentatonic scale over this set of interesting modal changes;
- Melodic Rhythm: fast moving tempo; syncopated motifs;
- In mm.1 and 3 (over a E Aeolian chord) there is a straight forward use of the minor pentatonic scale with the application of P4 and chord tones on the downbeat;
- In mm. 2 and 5, there is a superimposition of E Aeolian pentatonic over a C Lydian chord; moreover, the melodic cadence becomes more tense due to the use of M2, M6 and M7 intervals on the downbeat;
- On bar 4, there is an interesting use of a passing tone on the downbeat, which generates a b9 over a A Mixolydian sus 4 structure;

### HARMONIC MATERIAL

- A common US throughout the whole Intro;
- Chord spacing: mixed (tertian, quartal, cluster);
- The Intro Harmonic Group is Linear Modal with fast harmonic rhythm: a) diatonic roots, melody and spelling; b) melodic bass line; c) defined home key; d) symmetric form;

Figure 8: “Trem de Doido” – A section

## COMMENTS ON THE A SECTION

### MELODIC LINE

- Interval contour: a) diatonic; b) less dramatic effect; c) defined by its modality; d) relatively neutral;
- The melodic balance emulates extended “question and answer” dialog; in mm. 7-9, a long statement is followed by a prolonged response; nonetheless, two additional similar responses close the A section;
- From bar 7 through bar 12, one of the main melodic resources used by Lô Borges is the Pivot Point
- The melodic cadence alternates between relaxed<sup>103</sup> (mm. 7, 14 and 16) and tense<sup>104</sup> (mm. 9, 10, and 13);

<sup>103</sup> The most relaxed intervals are R, P5 and M3. (p.20, vol.2)

<sup>104</sup> The most tense intervals are b5, P4 and b7. (p.20, vol.2)

- The melodic rhythm is characterized by a kind of *andante*<sup>105</sup> moving tempo;

## HARMONIC MATERIAL

- This composition has the tendency of a tonal (modal specific) harmonic group:
  - a) diatonic root relationship;
  - b) symmetric harmonic rhythm;
  - c) well defined home key;
- Common US;
- Chord spacing: mixed (tertian, quartal, cluster);
- Active descending bass line;
- Despite its modal qualities, there are noticeable tonal harmonic function interactions (subdominant [IV] resolving on a tonic chord [I]); This synergy can be seen in mm. 11 and 12, and in mm. 15 and 16;
- Like in the tune “Trem Azul,” the composer applies the use of the Neapolitan chord (N<sup>6</sup>) as a way to create a chromatic instability in order to generate a Point of Climax (bar 13); Moreover, also in m. 13, there is a superimposition of a flat 7<sup>th</sup> over a major 7<sup>th</sup> chord, whichever reinforces the Point of Climax instability;
- In mm. 14-17, there is a pedal point (G), which is a single note bass common focal point;

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<sup>105</sup> In this context, not fast neither slow.



Figure 9: “Trem de Doido” – B section

## COMMENTS ON THE B SECTION

### MELODIC LINE

- Melodic source material: tritonic;<sup>106</sup>
- Tense melodic cadence in m. 24
- Very simple section compared with part A;
- The whole B section is a statement;

### HARMONIC MATERIAL

- Same considerations from the Intro;

Figure 10: “Trem de Doido” – Beto Guedes’ solo

<sup>106</sup> This term refers to a 3-note scale fragment that is the basic structure of the pentatonic scale. (p.13, vol.2)

Figure 11: “Trem de Doido” – Beto Guedes’ solo

#### COMMENTS ABOUT BETO GUEDES’ SOLO

- Generally speaking, almost like the Intro, Beto Guedes applies the E minor scale over this set of modal changes;
- Overall the melodic cadences identified during the first two bar of solo are relaxed (chord tones) with the exception of a P4 on the second downbeat of m. 58; on the other hand, m. 59 has a very tense melodic cadence, with the use of M2 and M7 on the downbeats; a very tense #11 is applied on the beginning of that same bar, which reinforces the modal contour of the C Lydian chord;
- The melodic rhythm is very fast and active with the use of some melodic motifs that are a common use in blues and rock; the so called licks; One of these licks can be found in m. 62; A passing tone note (A flat) is noticeable on the pickup to m. 64; Moreover, during the last three bars of solo, Guedes

applies the superimposition of a G major 7<sup>th</sup> arpeggio over a E Aeolian chord in order to conclude his solo;

#### HARMONIC MATERIAL

- Same considerations from the Intro, however, the tune ends up on the dominant chord, which leaves an unresolved resolution and also creates a philosophical feeling of uncertainty;

#### GENERAL QUALITIES

- This tune is a perfect example of the mixing of rock (pentatonic scale and blues rock licks) and bossa nova (use o N<sup>6</sup> chords and fancy voicings) within the compositional style of Lô Borges;

#### C) PARA LENNON E MCCARTNEY (FOR LENNON AND MCCARTNEY)

This tune was the first composition written by Lô Borges that was recorded by Milton Nascimento. Obviously, this is a tribute song for John Lennon and Paul McCartney and it is the most solid proof of Borges' influence from The Beatles due to its title. Moreover, the pentatonic riff found on section C could be influenced by the British hard rock scene, like the tune "Moby Dick," from the LP *Led Zeppelin II*, released by Led Zeppelin in 1969.

Figure 12: “Para Lennon and McCartney” – A section

## COMMENTS ON THE A SECTION

### MELODIC LINE

- The melodic contour is an Idiomatic Angular with an incomplete diatonic scale (missing the 6<sup>th</sup> and 7<sup>th</sup>); Further, since this incomplete scale has a five note structure, it could be considerate a pentatonic scale with deleted notes;
- The melodic rhythm is a fast moving tempo;
- The melodic cadence is relaxed at both times that it happens, the first one (end of m. 2) is a minor 3<sup>rd</sup>; the second (end of m. 4), is the Root;

### HARMONIC MATERIAL

- Chord spacing: mixed (tertian, quartal, cluster);
- Common focal point, double notes upper (D and E);
- The A section belongs to the harmonic group Linear Modal with slow harmonic rhythm: a) no bass melody; b) typically one mode for the entire composition; c) an overall key and modality can be identified;

Figure 13: “Para Lennon and McCartney” – B section

## COMMENTS ON THE B SECTION

### MELODIC LINE

- The melodic contour is idiomatically angular;
- The first two melodic cadences have a tense resolution (P4), while the last motif has a relaxed repose on the end m. 7 (Root);
- The melodic rhythm has a fast syncopated moving tempo;

### HARMONIC MATERIAL

- The harmonic group is Linear Modal with fast harmonic rhythm;
- Common focal point: double notes upper (B and E); This focal point is interrupted by a passing chord in the end of m. 6 (F minor 7<sup>th</sup>);
- The first two Phrygian chords have the omitted b9, however, the last Phrygian chord (m. 7) has the missing b9 on the melody; statement

Figure 14: “Para Lennon and McCartney” – C section

## COMMENTS ON THE C SECTION

### GUITAR RIFF<sup>107</sup>

- Traditional minor pentatonic with repetitive motif and blues rock attitude; heavily influenced by rock bands such as Led Zeppelin and Deep Purple;
- Melodic rhythm has a syncopated fast moving tempo;

### MELODIC LINE

- Incomplete B Aeolian scale;
- The melodic contour is idiomatically angular; the melodic line on part C is a statement, however, the answer comes in letter B;
- Melodic rhythm: regular or *andante* moving tempo;
- Relaxed melodic cadence in m. 10;

<sup>107</sup> The term riff refers to a short melodic idea that has rhythmic identity. (p.21, vol.2)

## HARMONIC MATERIAL

- The C section is Linear Modal with slow harmonic rhythm: a) fairly simple bass melody; b) typically one mode for the entire composition; c) an overall key and modality can be identified;

## GENERAL QUALITIES

- Straight forward rock tune that became a classic in Brazil during the year of 1970;
- Open string chord structures with unusual voicings;

### D) TUDO QUE VOCÊ QUERIA SER (EVERYTHING YOU WANTED TO BE)

This tune is the first track from the classic LP *Clube da Esquina*. During the guitar solo, it is noticeable an influence from the country side folkloric music from the state of Minas Gerais, especially due to the use of intervals of major and minor thirds in duet. As an example, the song “Casinha da Serra,” from the LP *Casinha da Serra*, released by the duo Tião Carreiro and Pardinho in 1963.

The image shows a musical score for the Intro and A section of the song "Tudo Que Você Queria Ser". The score is written in 4/4 time and consists of two staves: a treble clef staff for the melody and a bass clef staff for the guitar accompaniment. The Intro section (measures 1-2) is marked with a box labeled "INTRO" and a measure number "1". The A section (measures 3-6) is marked with a box labeled "A". The melody in the treble staff features a sequence of notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The guitar accompaniment in the bass staff shows chords: ii (D Dorian), v7/i (G Dorian), ii (D Dorian), vi7 (A Dorian), ii (D Dorian), and vi7 (A Dorian). Above the chords, the notes "D-9", "G-7(11/9)", "D-9", "A-7(11/9)", "D-9", and "A-7(11/9)" are written. The A section is divided into two phrases, labeled "5" and "6". The first phrase (measures 3-4) is marked "MELODIC CADENCE (M2) TENSE" and the second phrase (measures 5-6) is marked "MC (M2) TENSE". Red boxes highlight the notes G4 and A4 in the melody, and the notes G4 and A4 in the guitar accompaniment, corresponding to the "MELODIC CADENCE" and "MC" markings respectively.

Figure 15: “Tudo Que Você Queria Ser” - Intro and A section

## COMMENTS ON THE INTRO AND PART A

### HARMONIC MATERIAL

- Harmonic material: Linear Modal with fast harmonic rhythm;
- Chord spacing: mixed (tertian, quartal, cluster);
- The G Dorian and A Dorian upper structures are symmetrical;

### MELODIC LINE

- Tetra chord construction;
- The melodic contour is idiomatically angular; In addition, the melodic cadence is tense (M2), as is it noticeable in mm. 4 and 6;

The image displays two systems of musical notation for the B section of the piece. Each system consists of a melodic line in the upper staff and a harmonic line in the lower staff.

**System 1 (Measures 18-19):**

- Melodic Line:** Measures 18 and 19. Measure 18 has a fermata over the first two notes. Measure 19 has a fermata over the last two notes. The melodic contour is angular, with a half-step interval between the final notes of measures 18 and 19.
- Harmonic Line:** Shows four chords: G Dorian (omit 6<sup>b</sup>), A Dorian (omit 6<sup>b</sup>), G Dorian (omit 6<sup>b</sup>), and A Dorian (omit 6<sup>b</sup>). The lower structure is labeled "SYMMETRIC US" and "v<sup>7</sup>/i". The upper structure is labeled "v<sup>7</sup>/i" and "vi<sup>7</sup>".
- Annotations:** A red bracket labeled "s" spans measures 18-19. A red bracket labeled "r" spans measures 19-20. "MC (r) - RELAXED" is written above the melodic line in measures 18 and 19.

**System 2 (Measures 20-21):**

- Melodic Line:** Measures 20 and 21. Measure 20 has a fermata over the first two notes. Measure 21 has a fermata over the last two notes. The melodic contour is angular, with a half-step interval between the final notes of measures 20 and 21.
- Harmonic Line:** Shows five chords: G Dorian (omit 6<sup>b</sup>), A Dorian (omit 6<sup>b</sup>), E Dorian (omit 6<sup>b</sup>), G Dorian (omit 6<sup>b</sup>), and A Dorian (omit 6<sup>b</sup>). The lower structure is labeled "v<sup>7</sup>/i" and "vi<sup>7</sup>". The upper structure is labeled "v<sup>7</sup>/i" and "vi<sup>7</sup>".
- Annotations:** A red bracket labeled "s" spans measures 20-21. A red bracket labeled "r" spans measures 21-22. "MC (r) - TENSE" is written above the melodic line in measure 20. "MC (r) - RELAXED" is written above the melodic line in measure 21. A red box labeled "POINT OF CLIMAX" points to the final note of measure 21.

Figure 16: "Tudo Que Você Queria Ser" - B section



## COMMENTS ON THE B SECTION

### MELODIC LINE

- Pentatonic oriented motifs;
- An interesting mixing of two pentatonic scales (A minor and D minor); on the other hand, the melodic line could just be analyzed as an C Ionian scale missing the major 7<sup>th</sup> (B);
- The melodic contour is idiomatically angular; In addition, in mm. 18, 19, and 22, the melodic cadence is relaxed; nevertheless, in m. 21, there is a tense melodic cadence that along side the E Dorian chord, generates a point of climax;

### HARMONIC MATERIAL

- Almost the same considerations from the A section, with the exception of m. 21, which has a point of climax; although this chord has a Dorian contour, this measure is the most tense peak of this tune because of the melodic cadence that has its repose on a flat 7<sup>th</sup>. Another reason for this consideration is the fact that these chords breaks the repetition between the G Dorian and the A Dorian chords (always “up” and “down”);

**C** **QUITAR SOLO**

23  $D^{-7}(\frac{11}{9})$   $G^{-7}(\frac{11}{9})$   $E^{-7}(\frac{11}{9})$   $A^{-7}(\frac{11}{9})$   $A\flat^{-7}(\frac{11}{9})$

Figure 17: “Tudo Que Você Queria Ser” - Solo section

## COMMENTS ON THE C SECTION

### GUITAR SOLO

- A solo duet in thirds that has a strong influence from the country side folk music of the state of Minas Gerais;
- In m. 24, there is a superimposition of a G# over a minor chord that has a natural G as its minor 3<sup>rd</sup>;

### HARMONIC MATERIAL

- The B section has only symmetrical Dorian chord structures that were strongly used by Milton Nascimento and Lô Borges (almost like a “signature chord”);
- These chord structures have the characteristic of going up and down repeatedly;
- A polychord is recognizable in m. 24; this chord is a result of a combination of a guitar solo playing an E Ionian structure (M3, P5) over an E Dorian chord;

### GENERAL QUALITIES

- This tune has unusual symmetric minor chords; this is an antithesis of the tune “Trem Azul”, which has only major chords;

### E) NUVEM CIGANA (GYPSY CLOUD)

This tune has a swing feel with a heavy blues influence on the B section due use of syncopated pentatonic with blue notes. That fact brings us to a comparison with the tradition of the blues. As an example, the tune “Smokestack Lightning,” from the LP *Moanin’ in the Moonlight*, released by Howlin’ Wolf in 1958.

The image displays two systems of musical notation for the A section of "Nuvem Cigana". Each system consists of a treble clef staff with a melody line, a bass clef staff with a bass line, and a series of annotations below the bass line. The first system starts at measure 9 and ends at measure 16. The second system starts at measure 17 and ends at measure 24. The annotations include chord symbols such as G<sup>b</sup>/D, G<sup>#11(b)/C<sup>#</sup>, G<sup>7</sup>SUS<sup>4</sup>(<sup>13</sup>)/C, and G<sup>b</sup>/D. Other annotations include "SWING FEEL", "PIVOT POINT...", "INNER STRUCTURE", "PEDAL POINT", "DRONE LIKE EFFECT", "MELODIC CADENCE (M2) RELAXED", "MC - TENSE", "CONTRAST/ENCLOSURE", "MC (M6) - RELAXED", "MC - RELAXED", and "CONTRAST". The bass line annotations include Roman numerals: IV<sup>6</sup>, vii<sup>o</sup>, V<sup>7</sup>/bVII<sup>7</sup>, and IV<sup>6</sup>. The chord symbols are: G LYDIAN/D, G LYDIAN/C<sup>#</sup> (C<sup>#</sup> LOCRIAN), G MIXOLYDIAN SUS<sup>4</sup>/C, and G LYDIAN/D.</sup>

Figure 18: “Nuvem Cigana” - A section

### COMMENTS ON THE A SECTION

## MELODIC LINE

- The melodic line is Idiomatic Angular with a fast moving melodic rhythm,
- From mm. 1-3, there is an enforcement of the pivot point technique;
- Mixed use of tense and relaxed melodic cadences;
- In mm. 14 and 15, there is an enclosure that creates a contrast between the C natural and the C#;
- Another point of contrast is noticeable in mm. 19 and 21; this happens due the alternation of an F# (bar 19) to an F natural (bar 21) by the end of the A section melodic phrase; also, this alteration result in a shifting of a M7 to a b7;

## HARMONIC MATERIAL

- Harmonic Group: Plateau Modal: a) harmonic rhythm slow enough to establish modality per chord; b) bass part more repetitive and less melodic; c) symmetric harmonic rhythm;
- An inner structure (D), that works like a pedal point, generates a drone like effect;
- Symmetric US: with the exception of the G Mixolydian sus4 chord (mm. 13-14 and 21-22), the entire A section has a common tertian upper structure.

Figure 19: “Nuvem Cigana” - B section

## COMMENTS ON THE B SECTION

### MELODIC LINE

- Motif (long statement) based on the G minor pentatonic with a blue note (Db);  
The melodic line is Idiomatic Angular;
- Relaxed melodic cadence with fast moving tempo;
- Overall, if compared with the A section, the modal contour of the part B has a minor characteristic;

### HARMONIC MATERIAL

- Symmetric US, with the exception of m. 27;
- Just like the A section, par B has an inner structure that generates a pedal point (note D);
- The bass line became less melodic and more repetitive (more like a vamp), this detail reinforces the Plateau Modal Harmonic Group definition;

## GENERAL QUALITIES

- An interesting guitar arrangement with open string chord shapes with symmetrical upper structures;
- This tune is a fine example of how the blues and the swing feel influenced the Brazilian music;
- This composition has an intelligent way of alternating different modes with the same root. Nonetheless, it rotates the modal contour that begins bright (Lydian, Mixolydian), on the A section, and then becomes darker (A Aeolian), on the B section;

## F) UM GIRASSOL DA COR DE SEU CABELO (A SUNFLOWER LIKE THE COLOR OF YOUR HAIR)

In contrast with previous tunes, this one has a more predominant tonal oriented structure. However, the interlude section has a prevailing modal spectrum with a noticeable influence from Heitor Villa-Lobos' string quartet compositions, specially the third movement from the "String Quartet n°6." The interlude has the use of clusters as its main driving force. Such technique is commonly found within Villa-Lobos compositions.

Figure 20: "Um Girassol da Cor de Seu Cabelo" - A section

## COMMENTS ON THE A SECTION

### MELODIC LINE

- The melodic line is idiomatic angular with a fast moving tempo;
- There are two melodic cadences. The first (m. 6) is relaxed due to a b3 interval.  
In contrast, the second cadence (m. 8) is very tense, considering that it is a b5 interval;

### HARMONIC MATERIAL

- The harmonic group is linear modal: a) mostly overall diatonic roots, melody and spelling; b) more melodic bass part; c) clearly defined home key; d) more symmetric form;
- Most of the chords have a common US;
- The last chord (m. 8), is an F# Locrian natural 2, however, it could be interpreted as a E7 altered over F#. In other words, it could be the dominant of the A minor chord;
- Chord spacing: mixed (tertian, quartal, cluster);

Figure 21: “Um Girassol da Cor de Seu Cabelo” - B section

## COMMENTS ON THE B SECTION

### MELODIC LINE

- Idiomatic angular melodic line with fast moving tempo;
- The note C is frequently used as a pivot point throughout the B section;
- A tense melodic cadence in m. 17 and m. 19;
- mm. 21-23, there is a repetition of a motif with a mixture of relaxed and tense melodic cadences. Further, the most tense interval (b5) that one could get in a melodic cadence finishes the B section, thus opening the interlude section;

### HARMONIC MATERIAL

- The harmonic group is tonal (modal specific): a) root movement of a fifth; b) specific modal contour; c) diatonic root relationships; d) symmetric harmonic rhythm; e) well defined home key;



- From bar 21 throughout bar 24, an interesting chromatic harmony occurs, leading its way to the point of climax with the application of an G# altered diminished 7<sup>th</sup> chord;
- Chord spacing: mixed (tertian, quartal, cluster);

INTERLUDE

25 G#<sup>b</sup>13

KEY: A HARMONIC MINOR

G# ALTERED  $\flat$ 7

POINT OF CLIMAX (STARTING POINT)

vii<sup>7</sup>

29 G#<sup>b</sup>13

G# ALTERED  $\flat$ 7

vii<sup>7</sup>

33 G#<sup>b</sup>13/B

A<sup>9</sup>SUS<sup>9</sup> TENSION RELEASE

E<sup>7</sup>SUS<sup>4</sup>

E<sup>7</sup> 'MOMENTUM' - RESOLUTION CADENCE

POINT OF CLIMAX (ENDING)

G# ALTERED  $\flat$ 7/B

KEY: A NATURAL MINOR

A AEOLIAN (OMIT  $\flat$ 3)

E MIXOLYDIAN SUS<sup>4</sup>

E MIXOLYDIAN

vii<sup>7</sup> i V V

Figure 22: “Um Girassol da Cor de Seu Cabelo” - Interlude section

## COMMENTS ABOUT THE INTERLUDE SECTION

### MELODIC LINE AND HARMONIC MATERIAL

- Interlude heavily influenced by Heitor Villa-Lobos;
- The majority of this section is based on the Altered diminished 7<sup>th</sup> mode;

- Intense use of clusters of a b2 interval;
- The point of climax starts at m. 25 and slowly increases its tension until m. 34, when a tension release occurs with a resolution on an Asus9 chord (I);
- Chord spacing: mixed (tertian, quartal, cluster);

Figure 23: “Um Girassol da Cor de Seu Cabelo” - C section

## COMMENTS ON THE C SECTION

### MELODIC LINE

- Idiomatic angular melodic line with fast syncopated moving tempo;
- Introduction of a B as a pivot point;
- Relaxed melodic cadence with the resolution on a M3 on m. 44;

### HARMONIC MATERIAL

- The harmonic group is tonal (modal specific): a) root movement of a fifth; b) specific modal contour; c) diatonic root relationships; d) symmetric harmonic rhythm; e) well defined home key;
- Chord spacing: mixed (tertian, quartal, cluster);

## GENERAL QUALITIES

- This tune is a great example of the Clube da Esquina most important characteristic: the fusion of bossa nova (harmony), British rock (melody and rhythm), and Brazilian classical music (interlude and strings arrangement);

### G) CLUBE DA ESQUINA N°2 (STREET CORNER CLUB N°2)

This composition is a collaboration between Milton Nascimento and Lô Borges. However, it is known that Milton wrote the melodic line over some chord progressions that Lô created. Having said that, the difference is apparent between the melodic structure of both musicians. Thus, Nascimento has a more complex use of the horizontal line due to his incredible vocal extension. This melodic extension could be influenced by romantic<sup>108</sup> melodies such as “Stella by Starlight,” written by Victor Young in 1944.

The musical score for "Clube da Esquina n°2" - A section is presented in three staves. The top staff is the vocal line, starting with a box labeled 'A'. It features a melodic line with several notes, including a prominent leap of a major sixth (M6) circled in red and labeled "LEAP OF A M6 (ROMANTIC)". Above the vocal line, there are notes "s 7/8" and "R1 7/8" with arrows indicating rhythmic patterns. The middle staff is the piano accompaniment, showing chord progressions with boxes labeled "G LYDIAN" and "D IONIAN/F#". Red arrows indicate the flow of the accompaniment. The bottom staff is the bass line, showing a progression from IV<sup>7</sup> to I<sup>6</sup>.

Figure 24: “Clube da Esquina n°2” - A section

<sup>108</sup> Ron Miller uses the term “romantic” in an aesthetic point of view. These romantic characteristics should be: a) contrived intent of drama; b) upward skips (romantic sixth); c) consonant final cadences.

Figure 25: “Clube da Esquina nº2” - A section

## COMMENTS ON THE A SECTION

### MELODIC LINE

- The melodic source material is Romantic: a) upward skips, specially of a M6; b) final cadence pitches usually consonant; c) many repeated notes; d) alternation between slow melodic rhythm and fast melodic motifs;<sup>109</sup>
- Melodic directional contour: upward and downward (romantic melody);<sup>110</sup>
- Relaxed melodic cadence in m. 3 and m. 7. A tense melodic cadence is noticeable in m. 5;

### HARMONIC MATERIAL

- Harmonic group: linear modal with fast harmonic rhythm;
- Common US from mm.1-4;
- Common focal point from mm. 5-8;
- Chord spacing: mixed (tertian, quartal and cluster);

<sup>109</sup> Ron Miller. *Modal Jazz Composition and Harmony Vol 2*. (Rottenburg, Germany: ed. Advance Music, 1996), 30.

<sup>110</sup> *Ibid.*, 16.

Figure 26: “Clube da Esquina nº2” - B section

## COMMENTS ON THE B SECTION

### MELODIC LINE

- The melodic source material is Romantic;
- Higher register compared with most of the A section;
- Use of pivot point from mm. 19-24;
- The entire section has tense melodic cadences;

### HARMONIC MATERIAL

- Same as the A section;

Figure 27: “Clube da Esquina nº2” - C section

## COMMENTS ON THE C SECTION

### MELODIC LINE

- In contrast with the section A and B, the part C has an idiomatic angular melodic line with slow moving tempo;
- In m. 27, the melodic cadence is tense (M7). In contrast, in mm. 29 and 31, there are several relaxed melodic cadences;

### HARMONIC MATERIAL

- Harmonic group: linear modal with fast harmonic rhythm;
- Linear bass movement;
- Common focal point throughout mm. 25-28;

## GENERAL QUALITIES

- This tune is the most celebrated composition of the Clube da Esquina repertoire. It is interesting to notice the difference between the horizontal line written by Lô Borges and Milton Nascimento. Moreover, Bituca has an incredible voice range and a unique and expert vocal technique influenced by romantic melodies such as the jazz standard “Stella by Starlight.”

## CONCLUSION

The process of apprenticeship in music requires countless hours of repetition and imitation in order to create your own vocabulary. By imitation, I do not mean just recurrence of ideas without a specific meaning. In other words, to better illustrate that, Arnold Schoenberg states that art is an imitation of nature, but not merely imitation of outer, but likewise, of inner nature.<sup>111</sup> Moreover, the presumption of the external object has a secondary importance, because art, in its progressive state is more concerned with the representation of inner nature. Thus, if we associate imitation of impressions with other senses, one could form new motifs, or new stimuli.<sup>112</sup>

The habit of doing transcriptions is the most effective way to assimilate and incorporate melodic and harmonic structures within the world of jazz and Brazilian music. Moreover, by learning melodic patterns and chord structures from different professional musicians, one can learn how to apply contrasting approaches and ideas within the same chord progression. Nevertheless, nowadays, the most outstanding musicians have a wide range of harmonic palettes and improvisational vocabulary.

After the modal analysis, with regard to the compositional characteristics, patterns of both melodic and harmonic material were found. Further, most of the horizontal lines are based on diatonic linear lines with occasional altered notes with a few leaps that exceed a perfect 4<sup>th</sup>. Regarding the harmony, Borges has a harmonic conception involving the combination of open string voicings with common upper

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<sup>111</sup> Arnold Schoenberg, *Theory of Harmony* (Los Angeles: University of California Press, 2010), 18.

<sup>112</sup> *Ibid.*, 18.



structures that usually last for an entire section. The chord spacing is usually mixed with tertian, quartal and cluster voicings; this could be interpreted as an unconscious<sup>113</sup> attempt to express, as accurate as possible, the true modality of each chord.

In conclusion, the period of time in which the Lps *Milton* and *Clube da Esquina* were recorded is considerate the most violent and repressive stage of the Military Regime; and at the same time, they were absorbing all kinds of music that were happening during that period. As a result, they mixed all sorts of Brazilian music with American blues and British Rock (especially The Beatles and Led Zeppelin) along side with pretty refined lyrics that had a strong criticism against the government dissembled in a pretty genius poetic way. Finally, with the mixing of complex bossa nova chords, classical music orchestration and rock and roll rhythms and feel, the movement Clube da Esquina came about within this creative environment.

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<sup>113</sup> Unconscious because Lô Borges doesn't has a formal study in music theory.

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## APPENDIX

# O TREM AZUL

♩ = 70

LÓ BORGES  
RONALDO BASTOS

**INTRO**

C $\Delta$ ( $\flat$ )/G      F $\Delta$ ( $\sharp$  $\frac{11}{3}$ )/C      C $\Delta$ ( $\flat$ )/G      Ab $\Delta$  $\frac{9}{5}$ ( $\sharp$ 11)

5      F $\Delta$ ( $\sharp$  $\frac{11}{3}$ )/C      Ab $\Delta$  $\frac{9}{5}$ ( $\sharp$ 11)      G $\sharp$ sus $^4$ ( $\flat$ )      G7( $\flat$  $\frac{13}{9}$ )

9      **A**      C $\frac{9}{5}$       Ab $\Delta$ ( $\flat$ )      Eb $\Delta$ ( $\flat$ )      B $\flat$  $\Delta$  $\frac{9}{5}$

13      C $\frac{9}{5}$       Ab $\Delta$ ( $\flat$ )      Eb $\Delta$ ( $\flat$ )      D $\flat$  $\Delta$ ( $\flat$ )

17      C $\frac{9}{5}$       Ab $\Delta$ ( $\flat$ )      Eb $\Delta$ ( $\flat$ )      B $\flat$  $\Delta$  $\frac{9}{5}$

21      C $\frac{9}{5}$       Ab $\Delta$ ( $\flat$ )      Eb $\Delta$ ( $\flat$ )      D7( $\flat$ / $\flat$ )      D $\flat$  $\Delta$ ( $\flat$ )

**B**

26      C $\Delta$ ( $\flat$ )/G      F $\Delta$ ( $\sharp$  $\frac{11}{3}$ )/C      C $\Delta$ ( $\flat$ )/G      F $\Delta$ ( $\sharp$  $\frac{11}{3}$ )/C

30      Ab $\Delta$  $\frac{9}{5}$ ( $\sharp$ 11)      G $\sharp$ sus $^4$ ( $\flat$ )      G7( $\flat$  $\frac{13}{9}$ )

# TREM DE DOIDO

LÓ BORGES  
MARCIO BORGES

♩ = 80

INTRO

E<sup>-dim</sup>/B C<sup>Δ</sup>(<sup>b</sup>)/G E<sup>-dim</sup>/B

E<sup>-7</sup>(<sup>b</sup>)/A C<sup>Δ</sup>/G // E<sup>-7</sup>(<sup>b</sup>)/A

7 **A** E<sup>-dim</sup> E<sup>-dim</sup>/D<sup>#</sup> E<sup>-7</sup>(<sup>b</sup>)/D

10 E<sup>-6</sup>/C<sup>#</sup> C<sup>Δ</sup>/G G<sup>Δ</sup>(<sup>b</sup>)

13 A7(d<sup>9</sup>) Ab<sup>Δ</sup>(<sup>b</sup>/6) 1. G<sup>Δ</sup>(<sup>b</sup>) C<sup>Δ</sup>(<sup>b</sup>)/G G<sup>Δ</sup>(<sup>b</sup>) C<sup>Δ</sup>(<sup>b</sup>)/G

18 2. G<sup>Δ</sup>(<sup>b</sup>) C<sup>Δ</sup>(<sup>b</sup>)/G G<sup>Δ</sup>(<sup>b</sup>) C<sup>Δ</sup>(<sup>b</sup>)/G

22 8 E<sup>-d11</sup>/B E<sup>-7(9)</sup>/A 1. C<sup>Δ(6)</sup>/G  $\frac{2}{2}$  E<sup>-7(9)</sup>/A

26 2. C<sup>Δ(6)</sup>/G G<sup>Δ(6)</sup> A7(d9) Ab<sup>Δ(9/6)</sup>

29 G<sup>Δ(6)</sup> C<sup>Δ(6)</sup>/G G<sup>Δ(6)</sup> C<sup>Δ(6)</sup>/G

OUTRO- GUITAR SOLO  
33 E<sup>-d11</sup>/B E<sup>-7(9)</sup>/A C<sup>Δ(6)</sup>/G C<sup>Δ(6)</sup>/G E<sup>-7(9)</sup>/A

37 E<sup>-d11</sup>/B E<sup>-7(9)</sup>/A C<sup>Δ(6)</sup>/G

40 C<sup>Δ(6)</sup>/G E<sup>-7(9)</sup>/A E<sup>-d11</sup>/B D(13)/F#

# PARA LENNON E MCCARTNEY

LÓ BORGES  
MARCIO BORGES  
FERNANDO BRANT

♩ = 100

**A**  $G^{-dim}$   $G^{-\Delta dim}$   $G^{-7dim}$   $G^{-6dim}$

**B**  $E^{-7\text{b}}$   $F\sharp^{-7dim}$   $G\Delta\text{b}$   $F\sharp^{-7dim}$   $F^{-7dim}$   $E^{-7\text{b}}$   $F\sharp^{-7dim}$   $G\Delta\text{b}$

5

**C**  $G^{-dim}$   $F\sharp^{-7dim}$   $G^{-dim}$   $F\sharp^{-7dim}$

9

**B**  $E^{-7\text{b}}$   $F\sharp^{-7dim}$   $G\Delta\text{b}$   $F\sharp^{-7dim}$   $F^{-7dim}$   $E^{-7\text{b}}$   $F\sharp^{-7dim}$   $G\Delta\text{b}$

13

# TUDO QUE VOCÊ PODIA SER

LÓ BORGES  
MARCIO BORGES

**INTRO**

1 D-7(11/9) G-7(11/9)

**A**

3 D-7(11/9) A-7(11/9) D-7(11/9) A-7(11/9)

**B**

7 G-7(11/9) A-7(11/9) G-7(11/9) A-7(11/9) G-7(11/9) A-7(11/9)

10 <sup>1</sup> D-7(11/9) G-7(11/9) D-7(11/9) G-7(11/9) | <sup>2</sup> E-7(11/9) G-7(11/9) A-7(11/9)

**C**

16 D-7(11/9) G-7(11/9) E-7(11/9) A-7(11/9) Ab-7(11/9)

18 G-7(11/9) A-7(11/9) G-7(11/9) A-7(11/9)

20 G-7(11/9) A-7(11/9) E-7(11/9) G-7(11/9) A-7(11/9)

**C** **QUINTA SOLO**

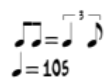
23 D-7(11/9) G-7(11/9) E-7(11/9) A-7(11/9) Ab-7(11/9)

The musical score is written in 4/4 time. It consists of several sections: an Intro, Section A, Section B, Section C, and a Guitar Solo. Each section includes a melodic line on a treble clef staff and a corresponding chord progression. The chords are primarily 7th chords with 11th and 9th extensions, such as D-7(11/9), G-7(11/9), A-7(11/9), and E-7(11/9). The guitar solo section (Section C) features a more complex chord progression including Ab-7(11/9).



# NUVEM CIGANA

LÓ BORGES  
RONALDO BASTOS



**INTRO**  $G^{\flat}/D$   $\text{‰}$   $G^{\sharp 11(\flat)}/D$   $\text{‰}$

5  $G7sus4(\frac{13}{9})$   $\text{‰}$   $G^{\flat}/D$   $\text{‰}$

9  $G^{\flat}/D$   $\text{‰}$   $G^{\sharp 11(\flat)}/D$   $\text{‰}$

13  $G7sus4(\frac{13}{9})$   $\text{‰}$   $G^{\flat}/D$   $\text{‰}$

17  $G^{\flat}/D$   $\text{‰}$   $G^{\sharp 11(\flat)}/D$   $\text{‰}$

21  $G7sus4(\frac{13}{9})$   $\text{‰}$   $G^{\flat}/D$   $\text{‰}$

**8**  
25  $G^{\flat(\flat)}/D$   $G7sus4(\frac{13}{9})$   $G^{-7}/D$   $G7sus4(\frac{13}{9})$

# UM GIRASSOL DA COR DE SEU CABELO

LÓ BORGES  
MARCIO BORGES

♩ = 76

A<sup>7</sup> A/F# A/G A/F# A<sup>Δ</sup>/F#

**A**

5 A<sup>7</sup> A/F# A/G A/F# A<sup>Δ</sup>/F#

**B**

9 F<sup>Δ</sup>(9/6) Bb7(9/11) | 1. A<sup>7</sup> E<sup>7</sup> F<sup>Δ</sup>(9/6) Bb7(9/11) A<sup>7</sup> E<sup>7</sup>

13 | 2. A<sup>7</sup> E<sup>7</sup> F<sup>Δ</sup>(9/6) G<sup>7</sup>sus4

**B**

16 F<sup>Δ</sup>(9/6) Bb7(9/11) | 1. A<sup>7</sup> E<sup>7</sup> F<sup>Δ</sup>(9/6) Bb7(9/11) A<sup>7</sup> E<sup>7</sup>

20 | 2. A<sup>7</sup> E<sup>7</sup> F<sup>Δ</sup>(9/6) A/F# A/G G#0(13)

**INTERLUDE**

25  $G^{\sharp} \circ (\sharp 13)$   $\% \quad \% \quad \%$

29  $G^{\sharp} \circ (\sharp 13)$   $\% \quad \% \quad \%$

33  $G^{\sharp} \circ (\sharp 13) / B$   $A_{sus}^9$   $E^7_{sus4}$   $E^7$   $\%$

37 **C**  $A-7^{\circ}$   $F\sharp 11/C$   $D-7^{\circ}/A$   $E^7_{sus4}$   $E^7$

41  $A-7^{\circ}$   $F\sharp 11/C$   $D-7^{\circ}/A$   $E^7_{sus4}$   $E^7$

# CLUBE DA ESQUINA Nº 2

MILTON NASCIMENTO  
LÓ BORGES  
MARCIO BORGES

♩ = 75

**A**

1 G<sup>Δ</sup>7(9) // D<sup>Δ</sup>7(9)/F# //

5 E-7(9) // D<sup>Δ</sup>7(9)/F# //

**B**

9 G<sup>Δ</sup>7(9) // D<sup>Δ</sup>7(9)/F# //

13 E-7(9) // D<sup>Δ</sup>7(9)/F# //

**B'**

17 G<sup>Δ</sup>7(9) // D<sup>Δ</sup>7(9)/F# //

21 E-7(9) // A7sus4(9) //

**C**

25 E-7(9) // G<sup>Δ</sup>11b/D //

29 F#-7/C# // G<sup>Δ</sup>11b/D // D/C# // A7sus4(9) //

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