

## "GUITAR OF BRAZIL"

### TEACHER: CRISTIANO NASCIMENTO

#### PRESENTATION OF THE CURRICULUM

The guitar, brought to Brazil by the Portuguese, is the accompanying instrument par excellence in all the musical styles that Brazil contains. From the jumping frevo to the most sentimental choro, it's the guitar who sets the rhythm and tone. Brazil has been able to give this instrument a sound, a language and a school apart. The accompanying guitar began to be forged around 1870, when the first truly Brazilian genre, the choro, was born. The guitarist Tute is one of the first guitarists who begins to draw the rhythms and use the bass in the manner of a basso continuo.

Horondino José da Silva, famous as Dino 7 Cordas, (1918 - 2006) is the Brazilian guitarist unanimously recognized for having influenced to these days all musicians practicing the seven-string guitar. He developed its language and technique and he was also one of the greatest samba and choro musicians alongside Meira (6-string guitars). Together they created the great foundations of the accompaniment guitar of Brazilian popular music for more than 3 decades.

All the big names of the Brazilian guitar known to the general public, such as Baden Powell and Raphael Rabello were their students.

The transmission of the accompanying guitar is mostly oral, learning by ear with the records of historical artists of each style or in the rodas of choro and samba (similar to a jam session) observing more experienced guitarists.

#### DISCIPLINES TAUGHT

- > Guitar
- > Complementary initiation to cavaquinho, percussion, composition, arrangements, traditional ensemble management

#### REPERTOIRES TAUGHT ACCORDING TO THE CYCLES

CYCLE 1	CYCLE 2	CYCLE 3
<ul style="list-style-type: none"> <li>• Flor amorosa, choro by Joaquim Callado</li> <li>• Xote das meninas, xote by Luiz Gonzaga</li> <li>• Quinho, frevo by Duda</li> <li>• Pelo telefone, samba by Donga</li> </ul>	<ul style="list-style-type: none"> <li>• Brejeiro, maxixe by Ernesto Nazareth</li> <li>• Vibrações, choro by Jacob do Bandolim</li> <li>• Rasga, choro of Pixinguinha</li> <li>• Oia eu aqui de novo, baião by Luiz Gonzaga</li> <li>• Alvorada, samba by Cartola</li> </ul>	<ul style="list-style-type: none"> <li>• Ainda me recordo, choro by Pixinguinha</li> <li>• Implicante, choro by Jacob do Bandolim</li> <li>• 7 meninas, baião by Benicio Guimarães</li> <li>• Bebê, stylized baião by Hermeto Pascoal</li> <li>• Ultimo dia, frevo by Levino Ferreira</li> <li>• Desassombrado, xote by Antonio Nobrega</li> <li>• Maracatu, publicdomain</li> </ul>

#### LESSONS PROVIDED ACCORDING TO THE CYCLES

**MANDATORY COURSES AT THE IIWM • 100 hours per year • AUBAGNE**

- > Music culture, history & analysis

- > Listening to reference recordings
- > Individual & collective practice / Instrumental practice (percussion)
- > Theory
- > Improvisation
- > Executive Workshop

#### **MANDATORY COURSES AT THE CONSERVATORY OF MARSEILLE AS PART OF A CERTIFYING / DIPLOMA COURSE • 52h/YEAR •**

- > Musical training
- > Double registration: IIWM / CNRR

#### **MANDATORY COURSES AT THE CONSERVATORY OF AUBAGNE AS PART OF A CERTIFYING / DIPLOMA COURSE • 52h / YEAR •**

- > Music Training for beginners
- > Double registration: IIWM / CRC

#### **DURATION OF STUDIES**

- > From 8 to 13 years.. Variable according to the student's entry level

#### **HOURLY VOLUME**

- > **100 hours per year** at the IIWM
- > **52 hours per year** either at the Conservatory of Marseille or at the Conservatory of Aubagne

#### **DIPLOMAS COVERED**

- > B.E.M. (Brevet d'Études Musicales) in Traditional & ancient music // **Cycle 2**
- > C.E.M. (Certificates of Musical Studies) in Traditional & Ancient Music // **Cycle 3 Amateur**
- > D.E.M. (Diploma of Musical Study) in Traditional & Ancient Music // **Cycle 3 Specialized**

#### **VALIDATION REQUIREMENTS OF A DIPLOMA**

- > To obtain un B.E.M. in traditional and ancient music:
  - => **Validations of cycle 2 with honors (13/20) / discipline followed at the IIWM**
  - => **Validation of cycle 2 with honors (13/20) in musical training by an approved conservatory**
- > To obtain a C.E.M. in traditional and ancient music:
  - => **Validations of the 2nd year of cycle 3 with honors (13/20) / discipline followed at the IIWM**
  - => **Validation of cycle 2 with honors (13/20) in musical training by an approved conservatory**
- > To obtain a D.E.M. in traditional and ancient music:
  - => **Validations of the 4th year of cycle 3 with honors (14/20) / discipline followed at the IIWM**
  - => **Validation of cycle 2 with honors (14/20) in musical training by an approved conservatory**

#### **POSSIBLE STUDY DIRECTIONS**

- > Bachelor's degree in musicology
- > CFMI (Centre de Formation des Musiciens Intervenants)
- > D.E. (State Diploma) or C.A. (Certificate of Aptitude) in Traditional and Ancient Music
- > I.M.F.P. (Institut Musical Formation Professionnelle)

#### **REGISTRATION REQUIREMENTS**

- > Minimum age required: 15 years
- > Learning is intended for everyone (beginners, medium or advanced).
- > There is no need to read music.
- > At the end of the preliminary interview with IIWM, an entrance audition will be carried out by the teacher including:

- => a preliminary interview
- => presentation of a piece of your choice, played during 5 minutes

## KNOWLEDGE CONTROL MODALITIES

### > CYCLE 1 • LEARNING THE FUNDAMENTALS

#### DISCIPLINE FOLLOWED AT THE IIWM / EVALUATION • CONTINUOUS MONITORING / 3 TO 5 YEARS OF STUDY

- The work of the student, during the school year, is taken into account through his/her participation in classes (attendance) and according to his/her personal progress evaluated by the teacher of the discipline.
- Semi-annual evaluation: continuous monitoring in the form of a comment and a note.
- The continuous control score will be taken into account up to 25% during the end-of-cycle examination.

> The transition between the levels and the end-of-cycle 1 exam takes place at 13/20 in the presence of an internal and external jury at the IIWM

#### MUSICAL TRAINING AT AN APPROVED CONSERVATORY / 3 YEARS OF STUDY THE FIRST CYCLE HAS 3 LEVELS:

- > Cycle 1,<sup>1st</sup> level (beginner) // 1 year
- > Cycle 1,<sup>2nd</sup> level (intermediate) // 1 year
- > Cycle 1,<sup>3rd</sup> level (advanced) // 1 year

#### THE EXAMS ARE DONE IN TWO STAGES:

- **Written test:** listening commentary, auditory analysis, melodic and rhythmic transcription
- **Oral test:** note reading (G and F keys), rhythm reading, binary and ternary rhythm reading, sung deciphering, instrumental deciphering.

> The level graduation is done at 13/20 in the presence of an internal jury made up of professors from the department.

> The end-of-cycle 1 exam is done at 13/20 with external juries at the conservatory.

\*\*\*\*\*

### > CYCLE 2 • MASTERY OF PRIOR LEARNING

#### DISCIPLINE FOLLOWED AT THE IIWM / FINAL EXAM EACH YEAR UNTIL THE B.E.M. / 3 TO 5 YEARS OF STUDY

- **Oral test:**
  - Vocal and instrumental practice (individual and/or collective)
  - Theory (questions on the elements studied during the year)
  - Historical knowledge

> The levels graduation and the obtainment of the B.E.M. at the end of cycle 2 are carried out at 13/20 in the presence of an internal and external jury at the IIWM

#### CLASSICAL MUSICAL TRAINING OR MUSICAL TRAINING SINGERS AT AN APPROVED CONSERVATORY / 4 YEARS OF STUDY

#### THE SECOND CYCLE CONSISTS OF 2 LEVELS BROKEN DOWN AS FOLLOWS:

- > Cycle 2,<sup>1st</sup> level (elementary 1 & elementary 2) // 2 years
- > Cycle 2,<sup>2nd</sup> level (Medium 1 & Medium 2) // 2 years

#### THE EXAMS FOR CLASSICAL MUSIC TRAINING ARE DONE IN TWO STEPS:

- **Written test:** listening commentary, auditory analysis, melodic and rhythmic readings of elementary and medium level
- **Oral test:** note reading (G and Fa keys), rhythm reading, binary and ternary rhythm readings, sung deciphering, instrumental deciphering of elementary and medium level

#### THE EXAMS FOR THE MUSICAL TRAINING OF SINGERS ARE DONE IN TWO STEPS:

- **Deciphered tests:** Sung deciphering with the name of the notes, sung deciphering with lyrics, rhythmic prosody, popular song deciphered a cappella, keyboard harmonization of a song.

→ **Prepared test:** A duo worked on during the year, a song accompanied by themselves, prepared independently one month before.

- > **The transition between the levels is done at 13/20 in the presence of an internal jury made up of professors of the department.**
- > **The end-of-cycle 2 exam and the B.E.M. is done at 13/20 in the presence of juries external to the conservatory.**

\*\*\*\*\*

### > **CYCLE 3 • IMPROVEMENT AND PRACTICE OF AUTONOMY**

#### **DISCIPLINE FOLLOWED AT THE IIWM / FINAL EXAMINATION EACH YEAR UNTIL THE C.E.M. - D.E.M. / 2 TO 3 YEARS OF STUDY**

- **Oral test:** • Oral and instrumental practice (individual and/or collective)
- **Written test:** • After validation of the subject by the teacher, writing of a 10-page dissertation on musical culture, history & analysis
- **Tabletop exam:** • Theory (questions on the elements studied during the year)

- > **The transition of levels and the obtainment of a C.E.M. and / or a D.E.M. is done at 14/20 in the presence of an internal and external jury to the IIWM**

#### **MUSICAL TRAINING FOR SINGERS AT AN APPROVED CONSERVATORY**

- **Deciphered proofs:** Sung deciphering with the name of the notes, sung deciphering with lyrics, rhythmic prosody, harmonization on the keyboard of a duet
- **Prepared test:** Three trios, one of which is chosen at random by the jury, duo prepared in pairs in autonomy, each accompanying the other student

- > **The transition of the levels is done at 14/20 in the presence of an internal jury made up of professors from the department.**
- > **Obtaining the C.F.E.M. (Certificate of End of Musical Studies) is done at 14/20 in the presence of juries external to the conservatory.**

### **PATHWAY WITHIN THE IIWM**

#### **OBJECTIVES & GOALS ACCORDING TO THE CYCLES**

- > **Cycle I / Learning the fundamentals (3 to 5 years of study)**
  - ⇒ General knowledge, technical mastery / individual and collective practice
- > **Cycle II / Mastery of prior learning (3 to 5 years of study)**
  - ⇒ General knowledge, technical mastery / individual and collective practice
- > **Cycle III / Improvement and practice of autonomy (2 to 3 years of study)**
  - ⇒ Possess a consciously mastered musical thought
  - ⇒ Possess all the technical means necessary for musical expression
  - ⇒ Acquire professional autonomy
  - ⇒ Perfect the technical means necessary for musical expression
  - ⇒ Acquire musical autonomy

#### **PATH DESCRIPTION AND SUMMARY**

	<b>Cycle 1 / Learning the fundamentals (3 to 5 years of study)</b> <ul style="list-style-type: none"><li>→ Music culture, analysis (theory) &amp; linguistics</li><li>→ Individual lessons (vocal and/or instrumental practice, rhythm &amp; dance)</li><li>→ Collective/Ensemble Practice (open to all instruments)</li></ul>
<b>Duration of the course:</b>	<b>Cycle 2 / Mastery of prior learning (3 to 5 years of study)</b> <ul style="list-style-type: none"><li>→ Music culture &amp; analysis</li></ul>

<b>from 8 to 13 years</b>	→ Individual lessons (theory + vocal and/or instrumental practice) → Collective / Ensemble Practice <p style="text-align: center;"><b>VALIDATION OF CYCLE 2 BY A B.E.M.</b></p> <p style="text-align: center;">↓</p>
<b>Minimum age: 15 years</b>	<p style="text-align: center;"><b>Cycle 3 / Development and practice of autonomy</b> (2 to 3 years of study)</p> → Music culture & analysis → Individual lessons (theory + vocal and/or instrumental practice) → Collective practice → Improvisation → Executive Workshop <p style="text-align: center;"><b>VALIDATION OF CYCLE 3 EITHER BY A C.E.M. OR BY A D.E.M.</b></p>