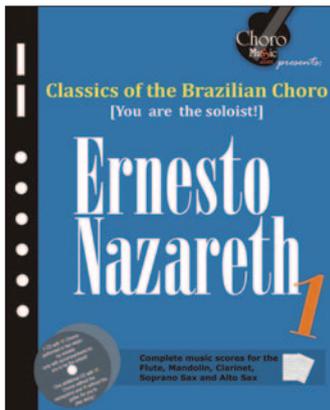
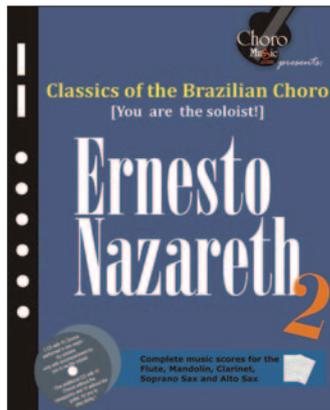


CDs and DVDs



Classics of the Brazilian Choro 1 [You are the soloist!], with CDs

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Classics of the Brazilian Choro 2 [You are the soloist!], with CDs

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Global Choro Music Corporation, founded by Brazilian flutist and choro enthusiast Daniel Dalarossa, is a new and welcome enterprise on today's Brazilian choro scene. The company's first release, two play-along books of pianist/composer Ernesto Nazareth's music, in the series *Classics of the Brazilian Choro [You are the Soloist!]*, follows a recent trend for choro play-along emerging in Brazil only within the past couple of years. These two volumes mark the first and only U.S. publications of their kind to provide an outlet for players outside of this genre's native Brazil to easily practice choro.

The beautifully presented introductory material, including background information on Nazareth, the history of choro, and an easily comprehensible system of how to use the book with various solo instruments (C, B-flat, and E-flat charts) and accompaniment instruments (guitar and cavaquinho, a Brazilian ukulele) is identical in each volume. Together, both books provide a tour through Nazareth's music, early compositions in choro's history (roughly 1880–1930). Several selections are among the most popular of Nazareth's repertoire, and may be

part of a typical choro group's playlist: *Apanhei-te, Cavaquinho!*, *Odeon*, and *Batuque* in Volume I, and *Brejeiro* and *Escorregando* in Volume II.

Each volume contains two CDs—one for solo instruments, and another for accompaniment (omitting the cavaquinho or six-string guitar). An all-Brazilian choro ensemble (six- and seven-string guitars, cavaquinho, and pandeiro) provides accompaniment both with and without the recorded reference tracks that include solos by flutist Antonio Carrasqueira (*Confidências*, Volume II) and alto saxophonist Mário Sève of the choro novo group (“new choro”), *Nó em Pingo D’Água (Está Chumbado)*, Volume I). All accommodations have been made to assist the performer, including references throughout the introductory material to the company's Web site, where the reader can download tools such as the ability to change playback speed.

According to the author, the first pass of the reference solos purposely adheres to the composer's original articulations notated in the available manuscripts or first publications, providing an unembellished reference from which to add individual interpretation. A seeming bonus for flutists is that nearly all the reference tracks are flute solos; however, the stylistic variety could have gone further by having more instrumentalists playing the solos (Dalarossa performs eight out of 11 tracks in each volume). Dalarossa addresses this in his introductory material, advocating alternative Web sites to garner interpretation ideas from other performances, including those by Nazareth himself. To truly learn the particular choro swing and the diversity of articulations, it is necessary for any aspiring choro flutist to listen to flute legends Altamiro Carrilho, Carlos Poyares, Benedicto Lacerda, and Pixinguinha, as well as soloists on other instruments (Jacob do Bandolim, mandolin; Waldir Azevedo, cavaquinho) on the path to developing his or her own style.

Volume I: *Ameno Resedá*, *Apanhei-te, Cavaquinho!*, *Odeon*, *Epônina*, *Escovado*, *Está Chumbado*, *Expansiva*, *Favorito*, *Matuto*, *Tenebroso*, *Batuque*. Volume II: *Bambino*, *Brejeiro*, *Perigoso*, *Carioca*, *Confidências*, *Escorregando*, *Faceira*, *Nenê*, *Ranzinza*, *Topázio Líquido*, *Ouro sobre Azul*.

—Julie Koidin