

# Syncretism and Transidiomatism in the Teaching of Jazz and Modern Music in Portugal

Proposals and Strategies for the Development of New Practices

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# ***The Jazz Guitar in Portugal (1940-1990)***

*The musical journey and contribution of Carlos Menezes, José Luís Simões, João Maló, Armindo Neves, and Luís Stoffel.*

- The contribution of five Portuguese guitarists to the dissemination, growth, transformation, and the popularization of jazz in Portugal. Their impact on the musical community and the Portuguese jazz scene.

# Diaspora

## The Spreading

Diaspora refers to the dispersion or scattering of people with a common origin or heritage. In the context of a “jazz diaspora”, it involves the movement of musicians and their audiences from their places of origin to various parts of the world.

- How has the diasporic experience influenced the musical styles and expressions of these guitarists?
- Explore the impact of diaspora on their cultural identity and the fusion of diverse influences in their music.

# Globalization

## The Transformation

Globalization is the interconnectedness and interdependence of cultures, economies, and societies across the globe. In the realm of jazz guitar, globalization manifests in the cross-cultural collaborations and the blending of musical traditions.

- How globalization has facilitated the exchange of musical ideas, techniques, and styles among the featured musicians.
- The role of technology and communication in the globalization of jazz guitar.

# Scene

## The Result

The concept of scene is understood as the relationship between different musical practices that develop within the context of a specific geographic space. It presupposes a microsocial perspective when compared to the concept of community. It can be local, translocal or virtual.

- The scenes that shaped the careers of these guitar pioneers. How did local scenes contribute to their development, and how did they contribute to the development of a jazz scene?
- The impact of scenes on the development of the jazz guitar, and the emergence of sub-genres and new stylistic elements.



# World Wide Music

## Homogenous Vs Heterogenous/Hybrid

- **Syncretism:** The blending of different cultural influences in music. It boils down to a process in which elements from different cultures are forged together, producing a cultural object formed at the intersection of various cultures and geographic locations.
- **Transnationalism:** The transcending of national boundaries in the creation and dissemination of music. The term "transnational" does not invoke a location, but rather a temporal and spatial fluidity that can be regional, hemispheric, or global.
- **Translocality:** Translocality deepens the impact of transnational products and practices at a local level. The term emancipates itself from geographic space and is used metaphorically, presupposing the identification of an interaction between a local imaginary and a set of practices developed by actors in a specific locality.
- **Transculturality:** Transculturation is the inclusion of practices from different cultural quadrants - musical and extramusical. As a process, it is never finished. In other words, when a transculturation process gives rise to a new unity, a new process begins again. This process fosters the creation of transidioms.
- **Glocalization:** It refers to the interaction between global and local influences on cultural matters. It allows for observing the impact, incorporation, or adjustment of practices originating from one or more localities by a local culture.

# The teaching of Jazz and Modern Music in Portugal

## Challenges:

- Jazz vs Not Jazz - Canon
- Innovation vs Tradition
- Performers vs Teachers
- Students vs Curricula
- Applying techniques that cater to what students enjoy listening to and enabling them to perform better

“In jazz, as in every other discipline in higher education, good teachers provide students with a foundation in what has come before, offer suggestions to address perceived weaknesses, and foster a challenging, creative, and supportive environment in which they can focus on their work.” (p. 115)

**David Ake (2010, p.115)**



# Repertoire

# Flor Sem Tempo (1971)

José Calvário & José Sottomayor

## Flor Sem Tempo

### FST

- Odd meters
- Re-harmonization
- Group improvisation
- Transposition



INTRO

mp

The image shows a musical score for the introduction of the piece. It is written in bass clef with a 3/4 time signature. The melody consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into two phrases, each starting with a quarter note and followed by eighth notes. The first phrase is marked with a dynamic of *mp* (mezzo-piano). The second phrase is marked with a dynamic of *f* (forte). The score is labeled 'INTRO' in a box at the top left.

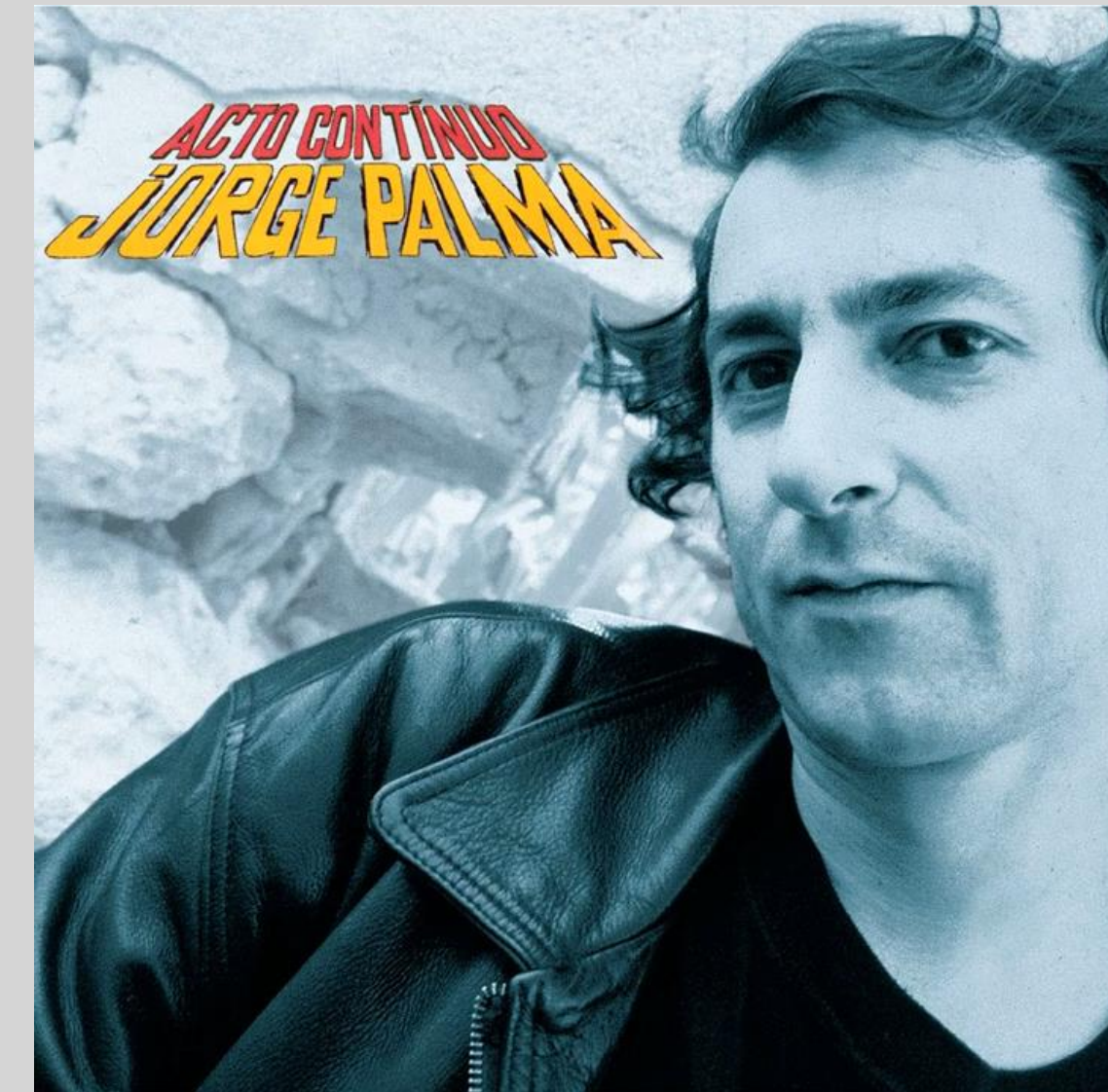
# Portugal, Portugal (1982)

Jorge Palma

Portugal, Portugal

PP

- Hemiola
- Modal improvisation
- Translocality/Glocalization/Transculturality





# Lisboa à Noite (1958)

Carlos Dias & Fernando Santos

Lisboa à Noite

LaN

- Fado vs Blues Aesthetic
- Translocality/Glocalization/Transculturality



# All the Things You Are

Jerome Kern

## ATYR

- From Jazz to Pop

Pop  
All The Things You Are  
Super Pop

The musical score is presented in a grand staff format (treble and bass clefs) with a key signature of three flats (B-flat major or D-flat minor). The piece is in 4/4 time. The score is divided into five systems of four measures each. Chord progressions are indicated above the treble staff. The first system (measures 1-4) has chords Fm9, Db(add9), Bbm11, and A/C. The second system (measures 5-8) has chords Db(add9), Abm/B, Am/C, and Am/C. The third system (measures 9-12) has chords Cm9, Ab(add9), Fm11, and Eb/G. The fourth system (measures 13-16) has chords Ab(add9), Ebm/Gb, Em/G, and Em/G. The fifth system (measures 17-20) has chords C, D, Em, and Em. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using triplets and slurs.

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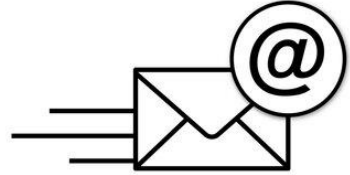



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