

**ASPECTS OF INTERPRETATION AND IMPROVISATION  
IN THE PERFORMANCE OF BRAZILIAN GUITAR MUSIC**

by

Michael Bevan

A submission comprising CDs, DVD and an exegesis  
in fulfilment of the requirements for  
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Included with this submission:

- CD 1 – Audio Recording of Recital 1
- DVD 1 – Video recording of Recital 1
- CD 2 - Audio recording of Recital 2
- CD 3 – Comparative Examples and Audio Extracts

## **ABSTRACT**

This research into Brazilian music in general, and *choro* guitar music in particular, focuses primarily on the various and contrasting ways in which the repertoire is interpreted by Brazilian *choro* musicians, classical guitarists and jazz guitarists. Socio-cultural traditions and conventions are also explored. An important facet of performance in the Brazilian tradition is improvisation. The appropriateness of various improvisational approaches, including those used in jazz, are discussed.

The research incorporates two 60-minute recitals, one of traditional Brazilian *choro* and the other of different Brazilian styles played in a jazz group setting, and these are central to the following exegesis.

## **STATEMENT**

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I hereby give permission for these materials to be archived in the Barr Smith Library and the Elder Music Library, and give permission for the copying of the exegesis and the scores, subject to the usual copyright restrictions. The accompanying CDs and DVD may not be copied and must be listened to in Special Collections only.

Copies of audio and audiovisual recordings may be sought directly from the principal performer and author of the exegesis.

Michael Bevan

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