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When Bonfá meets Villa: Creative processes in the elaboration of a guitar arrangement to Manhã de Carnaval by Luiz Bonfá (1922-2001)

Abstract

This paper presents part of an artistic research where the focus is on elaboration of guitar arrangements. In the scope of the study here, my aim was to understand the implications of an ecological approach to music making based on the identification and use of guitar affordances. In particular, the elaboration of an arrangement of the song Manhã de Carnaval, by the Brazilian composer Luiz Bonfá (1922-2001). The process was informed by existing perspectives on arrangement (Sadie & Tirell, 2001), affordances (Gibson, 1977), tacit knowledge (Polanyi, 1966) and embodied meaning (Merleau-Ponty, 1968). Throughout the arrangement, excerpts of the music of Villa-Lobos as well as brief citations from Bach and Jimmy Page's music were also used. The treatment given to the Bonfá's song in this creative process resulted in a multitextural and polythematic arrangement for guitar. This approach seeks to highlight some sound possibilities of the instrument, as the emergence of resonances favored through the affordances adopted in this process.

Keywords

artistic research, creative process, brazilian guitar, arrangement, affordances

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Lecture given at The 21st Century Guitar Conference 2021 under the title: When Bonfá meets Villa: Creative Processes in the Elaboration of Guitar Arrangement to "Manhã de Carnaval" (Black Orpheus) of Luis Bonfá (1922-2001).

When Bonfá meets Villa: Creative processes in the elaboration of a guitar arrangement to *Manhã de Carnaval* by Luiz Bonfá (1922-2001)¹

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This paper presents part of an artistic research where the focus is on elaboration of guitar arrangements. In the scope of the study here, my aim was to understand the implications of an ecological approach to music making—based on the identification and use of guitar affordances. In particular, the elaboration of an arrangement of the song *Manhã de Carnaval*, by the Brazilian composer Luiz Bonfá (1922-2001). The process was informed by existing perspectives on arrangement (Sadie & Tirell, 2001), affordances (Gibson, 1977), tacit knowledge (Polanyi, 1966) and embodied meaning (Merleau-Ponty, 1968). Throughout the arrangement, excerpts of the music of Villa-Lobos as well as brief citations from Bach and Jimmy Page's music were also used. The treatment given to the Bonfá's song in this creative process resulted in a multitextural and polythematic arrangement for guitar. This approach seeks to highlight some sound possibilities of the instrument, as the emergence of resonances favored through the affordances adopted in this process.

This study is the result of an artistic research focused on ecological perspectives of creative processes, in particular those of guitar arrangements. The concept of ecological perception has as its starting point the conception of Gibson (1976). I adopt here the ecological approach to the perception of musical meaning proposed by Clarke (2005, 2017) that will be addressed throughout the text. This work originates from personal searches and reflections that emerged in my career as a musician and teacher. The existing model in most music education institutions offers systematized and standardized training aimed at developing skills such as reading and writing music, and a consolidated instrumental technique. The formalism implicit in this context privileges the reproduction of the musical text, and the creative act is restricted to the interpretation and execution of what has already been proposed by someone (the composer or the author of the transcription). In turn, this traditional teaching system rarely encourages the development of creative processes such as the elaboration of arrangements or compositions in the training of these musicians (for more details see Dalagna, Carvalho & Welch, 2021; Stepniak & Sirotnin, 2020). As a musician trained in this traditional model, initially limited to playing a standardized repertoire, I began to question this system, my relationship with music and my role as an artist and educator.

The portability of chordophones, like the guitar, has made it possible for the instrument to circulate in different groups and cultural environments. Along with poetry, singing and dancing, it has historically become an accompaniment instrument, especially in the context of popular culture (e.g., flamenco, gypsy jazz, folk and Brazilian music). In this context, the rhythmic-harmonic accompaniment is usually the first function of the instrument. Even in the context of concert music, in a solo performance, the guitarist is in charge of performing the accompaniment. When performing a composition, arrangement, or transcription for guitar, we seek to reproduce on the instrument the atmosphere of singing (melody/counterpoint) and accompaniment (rhythm, harmony) simultaneously. This is probably the biggest challenge for anyone who plays/writes for this small walking orchestra formed by one person.

¹Lecture given at The 21st Century Guitar Conference 2021 under the title: When Bonfá meets Villa: Creative Processes in the Elaboration of Guitar Arrangement to "Manhã de Carnaval" (Black Orpheus) of Luis Bonfá (1922-2001).

As a practice of musical re-elaboration, transcription is closely linked to the classical guitar repertoire. And not infrequently, we come across works of transcription for guitar that seek to transpose to a single instrument, works by Bach, Vivaldi, Mozart, Chopin, Beethoven, Debussy and Mussorgsky, being widely known the transcription of *Pictures at an Exhibition* carried out by the celebrated guitarist Kazuhito Yamashita.

In parallel with transcription, the arrangement became a consolidated practice among guitarists dedicated to the popular music repertoire. In this context, the approach known as “chord-melody” is an arrangement practice especially widespread in the Western world, especially in traditional North American schools such as Berkeley. This is a widely consolidated practice in the jazz guitar universe.² In a way, this way of approaching the solo guitar has also been adopted in the universe of nylon-strings guitar arrangement.

However, there is another approach in relation to the elaboration of arrangement for solo guitar with nylon strings. This occurs especially in the tradition of the *Brazilian Guitar*, in which the guitar is considered a *small orchestra*. In this context, there is a combination of elements that involve, in addition to the main melody and harmonic punctuation, the recurrent use of counterpoint, rhythmic movement and various sound effects. Among these, I highlight the use of techniques such as the use of campanellas and typing in cross-strings, to create layers of sound. In this type of approach, the Brazilian Guitar School has among its main references, renowned guitarists such as Aníbal Augusto Sardinha “Garoto”, Baden Powell, Raphael Rabello, Laurindo de Almeida, Luiz Bonfá, Carlos Barbosa Lima, Paulo Bellinati, Marco Pereira, Lula Galvão and Yamandu Costa. Most guitarists linked to popular culture, such as those mentioned, acted as accompanists, along with singers or musical groups and later dedicated themselves to the arrangement and composition for solo guitar. In this context, they experiment, manipulate and generate sound materials that favor the creative act and the emergence of new sound possibilities of the guitar, collaborating for the development of the instrument’s language.

Through artistic research I have been looking for ways and possibilities that allow me to explore and share new artistic creations. Thus, I have sought to get out of my own comfort zone and challenge myself as a creative subject through arrangement and composition elaboration for solo guitar. Based on the perspectives described so far, I have adopted the arrangement as an important part of my music making. It has allowed me to start taking my first steps in this artistic and personal growth pursuit in the realm of creation. *When Bonfá meets Villa* is my first musical arrangement piece for solo guitar. It is an arrangement for the *samba-canção Manhã de Carnaval*³ by Luiz Bonfá⁴ which flirts with *Prelúdio 3* by Heitor Villa-Lobos and evokes citations from the music Bach and Jimmy Page. In this study, I reflect on the implications of an ecological approach, based on the identification of guitar affordances on music making and how these can inform the creative process. Although affordances have been a discussed topic in the music literature, there is always space to investigate this topic in the context of guitar music (some examples are Östersjö, 2008; Windsor & Bézenac, 2012).

² To learn more about this practice, listen to Eddie Lang, Freddie Green, George Van Eps, Wes Montgomery, Joe Pass, Lenny Breau and Ted Greene, among others.

³ The recording of this arrangement is available at <https://www.youtube.com/watch?v=lcxO6Kmj3PY>

⁴ In this academic work, all quotes, works and figures included were used according to the guidelines of the European Union Intellectual Property Office. For more details see <https://euipo.europa.eu/ohimportal/en/web/observatory/faq-pt>

Background

Throughout the process of elaborating this arrangement, I explored technical and sound possibilities for the guitar from an ecological perspective known as Theory of Affordances (Gibson, 1977, 1979). In this process, concepts such as embodied meaning and tacit knowledge have helped me to observe the (technical-musical) suggestions that the bodily relationship with the instrument offers. In this approach, I observe that the artistic results achieved are the result of numerous elements ranging from the artist's sociocultural experiences to the way he relates to music.

To provide a more comprehensive understanding of the proposed approach, I will point out the main concepts that influenced the direction of this study. It is important to emphasize that I do not claim the originality of any resources used in this arrangement. From a poetic point of view, I believe that all resources and sounds are dormant in the guitar and can only be awakened through the intimate bodily relationship and experience that a guitarist develops with his instrument. For the preparation of the arrangement that gave rise to this study, I sought through this approach to explore alternatives that met my artistic needs as an arranger, in this music. For me, the search for the creation of my own sound resources and possibilities is crucial, without feeling compelled or having to adapt to conventional aesthetic standards. On the contrary, sometimes it is necessary to subvert the traditional canonical and mythopoetic configurations of both instrumental technique and traditional concert music so that new sound possibilities are revealed.

Arrangement

Musical re-elaboration practices play a special role in the development of guitar repertoire. A considerable number of examples of songs conceived in other media and then adapted for solo guitar are based on this procedure. Among these perspectives, the most recurrently found in the literature are transcription, orchestration, reduction, arrangement, adaptation, and paraphrase (Pereira, 2011). For Boyd (2001) the task of arranging has taken on different meanings throughout history. It was confused, at times, with the compositional act itself, or even with transcription. In this sense, Chiantore (2021) highlights that the transcription has been useful in expanding the repertory. However, for the author, a transcription *per se*, does not re-signify to the relationship between composition and interpretation, since "whoever interprets this *trans-scription* usually continues to assume the role of interpreter, with its implicit subordination to the notation even when has personally taken charge of making that transcription" (p. 141). According to Schuller (2003) arrangement is the re-composition of a musical work for another medium different from the original. It is important to note that the arrangement can either be designed for an instrumental formation larger than the original, or the opposite, start from a large formation and reduce the work to smaller formations or for a solo instrument.

In my perspective, I believe that the concept of arrangement can be placed between the transcription process and composition. Furthermore, the arrangement provides an increased creative flexibility regarding the integration of novel harmonic, rhythmic, and melodic elements, alongside modifications in the measure, meter, texture, and formal structure of the original work. Consider a scenario where a painter seeks to sketch a watercolor that was created by another artist. However, the painter does not intend to replicate it precisely but rather to infuse new elements and reinterpret the artwork. To achieve this, the painter plans to utilize innovative layouts, depths, textures, lighting, colors, and materials. Such techniques will result in an original piece that still alludes to the original artwork, yet unmistakably bears the painter's unique signature. This is the task of the arranger, whose primary challenge is to imbue the work with new meaning, reimagining the sound material and exploring uncharted paths and sonic landscapes within the original work.

Affordances

The ecological perception theory, known as *Affordances Theory* (Gibson, 1977) considers that the subject's interaction with the environment/object generates the perception of physical/intellectual possibilities of action that they can offer. It is a perspective that values the experience and individualities of the subject, and therefore it is an important concept in this investigation. That is, when perceiving the possibilities of action in each environment, one also becomes aware of its physical and intellectual possibilities (Gibson, 1979). This approach has been used by authors who also discuss its pedagogical and artistic implications in the field of music, both in teaching and in creating and in the performance (some examples are Clarke, 2005; Emmerson, 2007; Folkestad, 1996; Gaver, 1993; Östersjö, 2008; Windsor, 2000 and Windsor & Bézenac, 2012).

Windsor & Bézenac (2012) reinforce that the concept of affordances can be applied to the analysis of perception and action in musical environments. According to them, this approach is still recent in the music field, although some works in acoustics, music theory and music psychology have begun to approach the direct perception of events and objects. For example, in the work *Music and Embodied Cognition*, Arnie Cox (2016) presents a first-of-its-kind study that draws on neuroscience and music theory, phenomenology, and cognitive science. The author presents his theory of the "mimetic hypothesis" in which the notion that much of our experience and understanding of music involves an embodied imitation in the listener of bodily movements and efforts involved in the production of music. In this study, I approach affordances, from a practical and empirical perspective, as the range of technical and sound possibilities resulting from the relationship between my body and the instrument. Therefore, the affordances become a kind of framework for the creative process itself, generating a feedback loop in the process of preparing arrangements.

Embodied Meaning and Tacit Knowledge

One of the premises of cognitive psychology is that the body is fundamental for the perception and construction of knowledge. The *Phenomenology of Perception* proposed by Merleau Ponty (1968) considers that the basis of knowledge is built by lived experience, before explanations and epistemological concepts derived from scientific thought. In the same sense, the studies by Polanyi (1966) focused on the notion that the body is fundamental not only to access or generate knowledge, but also to assimilate information from the environment that surrounds us. The word tacit comes from the Latin *tacitus* and means that it is silent, mute, that cannot be said or expressed in words. It refers to the knowledge, often subjective, that a person has acquired over a lifetime based on their experiences. In addition to Merleau-Ponty (1968) and Polanyi (1966), other authors have focused on the notions of tacit knowledge and more recent debates have emphasized the importance of physical action in learning and knowledge production (for more details, see Ciavatta, 2014; Daolio, 1995; Schön, 2003; Stubbley, 1998; Taylor, 1993). Studies involving an ecological approach in the field of improvisation, as Linson & Clarke (2017), point out that:

An individual performer's cognitive, perceptual, and motor skills are manifest as distributed interactions between the central nervous system and other bodily subsystems, including musculoskeletal, respiratory and sensory components, which in various combinations make possible audition, touch, movement and sight. This sense of distribution corresponds to what is viewed as embodiment in the cognitive literature. We can think of this embodied distribution as undermining the simple dividing line between the brain (or brain-bound mind) and the rest of the body, such that it is no longer tenable to regard the brain as the sole site of cognition and creativity. Similarly, the possibilities and constraints of the human body and the objects with which it interacts suggest a second sense of distribution: between organism and environment. In this respect, the tools at our disposal (such as musical instruments) are part of a distributed or extended sense of

creative and cognitive activity, adding the environment to the distribution between brain and body (p. 55)

Additionally, Ciavatta (2014) acknowledges the body as a significant site for constructing knowledge and aims to enhance such notions. The author highlights that the body cannot be perceived as a passive recipient of the cognitive processes occurring in the mind, but rather a largely independent entity for constructing knowledge. The absence of the body during this process is impossible. According to Ciavatta, there is often an underutilization of the body in music education, resulting in a corresponding underdevelopment of these essential concepts. In the music creation field, the concepts of tacit knowledge and affordances have been applied, including by guitarists. In this sense, the guitarist Stefan Österjö (2008) considers that knowledge can be constructed and stored not only through language, but also through different modes of action and bodily expressions. It is manifested in both the creative process and the performance itself, and it helps us achieve a deeper understanding of how subjectivity emerges in musical creativity.

Method

The song *Manhã de Carnaval*, theme of the movie *Black Orpheus*, directed by Marcel Camus, was written by the renowned Brazilian guitarist and composer Luiz Bonfá (1922–2001) and originally recorded in 1959⁵. The recording adopted as reference for this study is a live recording in the 80's by Bonfá with the singer Elizeth Cardoso (TheTerbosbr1, 2011). To conceptualize and prepare the arrangement, I repeatedly listened to the original recording as a foundation for grasping the composer's intentions. The melody was subsequently extracted from the recording, followed by the harmony, and both were transcribed into conventional notation (using the staff for the melody and chord symbols for the harmony). The auditory approach to the work was crucial for comprehending its nuances and revealing details that may not be apparent in later re-recordings or lead sheet scores.

Instead of being committed to score, this arrangement was prepared considering the affordances I identified in my relationship with the instrument. As a guide, I used an arrangement plan in which I initially wrote the melody and the bass line from the recording. First, I focused on the arrangement elaboration process directly on the instrument, in accordance with “the pervasive ecological principle of perception–action coupling in which playing informs listening, and listening informs playing” (Linson & Clarke, 2017, p. 63). Only after the arrangement was finished, I wrote the musical text, this was the last step of the process. In this context, there was a harmonic treatment of the music that involved the addition of high degrees and, in some specific points, of reharmonizations that sought either to preserve the original tonal functions or to employ new colours to the music. In an arrangement for solo guitar, the musician is responsible for performing, simultaneously, the melody and the accompaniment. It means the musician is their own accompanist. For this purpose, I adopted the A minor tonality in this arrangement, aiming to explore the melody ambitus within the instrument tessitura, providing an internal space for the counterpoint and the rhythmic-harmonic component of the work.

Considering tacit knowledge and embodied meaning, my creative processes have been guided by the search of affordances that foment the emergence of resonances on the guitar. It is important to emphasize that my approach considers affordances as sound-gesture possibilities resulting from the corporeal relationship established between the musician and the instrument. Such possibilities can even be of recurrent or totally unusual nature, either from a gestural and/or a sound point of view. This process should not be confused

⁵ This song is commonly known in English as *Black Orpheus*. The literal translation of *Manhã de Carnaval* is *Carnival Morning*.

with the search for extended/expanded techniques, for example. It is rather an approach that implies a redefinition of the musician's relationship with their instrument, which can result in new conceptions for musicians themselves. In this sense, the subject-instrument relationship is unique, not only from a bodily point of view, but also the result of socio-cultural relationships experienced in a collective environment. It is from personal experiences, collective memories, perceptions and needs that each subject develops their repertoire of affordances in the instrument. Linson & Clarke (2017) study found the following:

The social environment in this context comprises all those individuals, social groups, and institutions with whom and with which we interact, that have shaped our world and by which we are progressively socialized. This kind of distribution corresponds to the concepts of embeddedness and situatedness that have played a major role in ecological and other post-cognitive approaches. To recognize this third distribution is to acknowledge that our practices, conceptual categories, sensibilities, and languages are socially constructed and acquired: an individual's knowledge is fundamentally interconnected with the knowledge of others. In this historicized context creativity arises out of the conjunction of individual and collective exploration, experimentation and discovery with more slowly evolving norms and traditions (p. 55).

From this understanding, I have sought to revisit the memories of my musical background, socially constructed in different spaces and by different groups and people. In this process, I seek to find elements that can be a starting point for the construction of new sound possibilities in the instrument. In this point, in my bodily relationship with the guitar, I have found a range of affordances that help me to externalize what I hear internally. At other times, affordances have revealed possibilities that I could never have imagined, unless through the constant relationship with the instrument. Thus, I feel that the process of arranging or composing a song is always a discovery of oneself, guided by the search to find something that internally we would like to hear. In line with an idea by Gorton & Östersjö (2019), each creation, whether composition or arrangement, ends up speaking a little about ourselves to the other, and that can come to be considered the voice of the artist.

Structures, resources, and procedures

In this section, I intend to present and discuss the resources I adopted as affordances of the arrangement. In the same way, to present issues of rhythm, metrics, and harmonic treatment, as well as structural elements who defined the arrangement such as form and textures.

Form and Textures

The recording of *Manhã de Carnaval* used in this study presents an introduction, sections A and B, a recapitulation of sections A and B, and a coda. In the first phrase of the introduction (Fig. 1, m. 1-4), I present the original coda theme by superimposing notes played on open strings, on the arm, and harmonic sounds, generating layers of sounds through the campanellas. In the second phrase (Fig. 1, m. 5-12), chromatic basses appear descending from the tonic. It is an allusion to the *Stairway to Heaven* introduction (Jimmy Page and Robert Plant) as counterpoint to *Manhã de Carnaval* coda.



Figure 1 Introduction of *When Bonfá Meets Villa* (2021) for guitar by José Santos.⁶ Reprinted from *When Bonfá Meets Villa* (p. 1) by J. Santos, 2021 (Unpublished typescript).

When creating this introduction, the Led Zeppelin theme immediately came to mind. The evocation of this theme may have been influenced by the common tonality between these two songs, A minor. In addition, another common point is the Dorian cadence (bVII-I) in the end of the original phrase, a modal aspect that was maintained in the arrangement. However, the I degree (A minor), which would be the expected resolution of the cadence, was replaced in a fourth chord over the bVI degree (F major), preserving the A note of the original melody (replacement by mediant). Now, with a subdominant function, the bVI prepares the dominant over the V degree (Andalusian cadence: bVI-V) to announce the entry of the theme in section A.

The exposition of section A (Fig. 2, m. 13-20) is marked by the presentation of the song theme. The texture refers to the accompanied melody, but presents contrapuntal elements, not only in the conduction of the bass voice in relation to the melody, but also in responses at the end of phrases and between semi-phrases. Harmonically, the chords and functions were preserved, and I only added some complements in relation to the original recording.



Figure 2 Part A of *When Bonfá Meets Villa* (2021) for guitar by José Santos.⁷ Reprinted from *When Bonfá Meets Villa* (p. 1) by J. Santos, 2021 (Unpublished typescript).

⁶ The introduction of this arrangement begins with a quote from the original coda melody of *Manhã de Carnaval* (Bonfá). At the same time, the chromatic basses descending from the tonic A, evoke the harmonic progression of the intro of *Stairway to Heaven* (Page). A performance of this example can be viewed at <https://www.youtube.com/watch?v=NKLrTqO2WsY>

⁷ A performance of this example can be viewed at <https://www.youtube.com/watch?v=9veUJPCy9uc>

The recapitulation of the theme in the first part of section B (Fig. 3, m. 30-39) maintains the homophonic texture with counterpoint occurrences in the bass and intermediate voices. However, this section presents more room for resonance by adding new campanellas. The re-harmonization of this section sought to preserve the tonal functions of the original harmony.

Figure 3 Part B of *When Bonfá Meets Villa* (2021) for guitar by José Santos.⁸ Reprinted from *When Bonfá Meets Villa* (p. 2) by J. Santos, 2021 (Unpublished typescript).

Next, the Interpolation (Fig. 4, m. 44-53) is constituted by the coda theme of the song, which is presented here as an accompaniment melody. Harmony in degrees IV, I, and V was preserved, with V being a minor degree, which denotes the modal aspect characteristic of the original song. However, a second phrase was created to compose the interpolation, repeating the melody of the previous phrase in the lower octave, using open strings and the chromatic bass descending from the root, in reference to the harmony of *Stairway to Heaven* presented in the introduction.

Figure 4 Interpolation of *When Bonfá Meets Villa* (2021) for guitar by José Santos.⁹ Reprinted from *When Bonfá Meets Villa* (p. 2) by J. Santos, 2021 (Unpublished typescript).

⁸ In m. 33-34, I incorporated chromatic movement into an inner voice of the Am chord, keeping the note B as a pedal, to smooth out this shift. Next (m. 36-37), the originally static Dm chord acquired a descending diatonic bass, as well as the addition of some harmonic complements. In measure 38, the Dm (original) is transformed into a Bb7M, a modal chord that soon becomes a Bm7(b5) to form the cadence ii-V with the dominant E7 before returning to the tonic. A performance of this example can be viewed at <https://www.youtube.com/watch?v=vrwn39zdl8s>

⁹ A performance of this example can be viewed at <https://www.youtube.com/watch?v=YoMTrVpbFqM>

The original recording of *Manhã de Carnaval* does not contain an interlude, directly presenting the re-exposition of sections A and B. I created this interlude (Fig. 5, m. 53-72) seeking to give some variety to the arrangement. When arranging a song for solo guitar, we give up something very important that appears in the original, the lyrics. Therefore, it is necessary to resort to other resources to insert new formal and structural elements that can enrich the musical discourse. Faced with this challenge, I attempted some possibilities to materialize a musical idea I had for this section of the arrangement. The interlude consists of two 8-measures phrases, with a 4-measures of extension at the end. The first phrase is formed by the theme of section B from *Prelude 3* for guitar solo by Heitor Villa-Lobos. However, this theme is presented differently from the original, as the melody is played one octave lower with the addition of a contrapuntal bass line. The choice of this prelude, largely, was due to harmonic characteristics common to the two songs. Specifically, the second section of Villa-Lobos's *Prelude 3* presents a harmonic progression formed by the cycle of ascending fourths in the key of A minor. The progression that starts in the 1st degree, goes through the entire cycle of fourths (i-iv-bVII-III-bVII-ii⁹-V-i) until it rests on the tonic at the end of the phrase (Fig. 5, m. 52-61). The same progression occurs in the second phrase of section B of Luiz Bonfá's song. Thus, in the second part of the interlude (Fig. 5, m. 62-69), it was possible to superimpose the melody of Villa-Lobos's *Prelude 3* with the melody of *Manhã de Carnaval*. This generated a polythematic counterpoint to three voices: a) voice 1: melody of *Manhã de Carnaval*; b) voice 2: melody of *Prelude 3*; and c) voice 3: bass line.

Figure 5 Interlude of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹⁰ Reprinted from *When Bonfá Meets Villa* (p. 3) by J. Santos, 2021 (Unpublished typescript).

¹⁰ A performance of this example can be viewed at https://www.youtube.com/watch?v=_W4mv7w8-Eo

This conversation between the prelude by Villa-Lobos and Bonfá song is also a tribute to different musical traditions of Brazil. Unpretentiously, this arrangement intends to pay homage to the encounter between the popular and academic musical culture, since they are mutually inspired. A short story to illustrate this: according to oral tradition, Villa-Lobos would often flee from home, missing his cello studies to join choro circles in Rio de Janeiro with his guitar. In turn, Luiz Bonfá studied with the Uruguayan master Isaías Savio before becoming one of the most recognized popular guitarists in Brazil of the 20th century. Thus, this section of the arrangement seeks to pay homage to the encounter between these universes. In the recapitulation of sections, A and B, several resources are used to promote resonance through the use of campanellas. One that stands out in the first measures of this recapitulation (Fig. 6, m. 73-79) is the presentation of the main melody in the high region of the second string, leaving the first string open to integrate the second voice in response to the main theme. There is a greater movement of voices in the re-exposition, favouring a contrapuntal texture that, consequently, ends up generating a harmonization with different complements, which primarily exercise a melodic function.

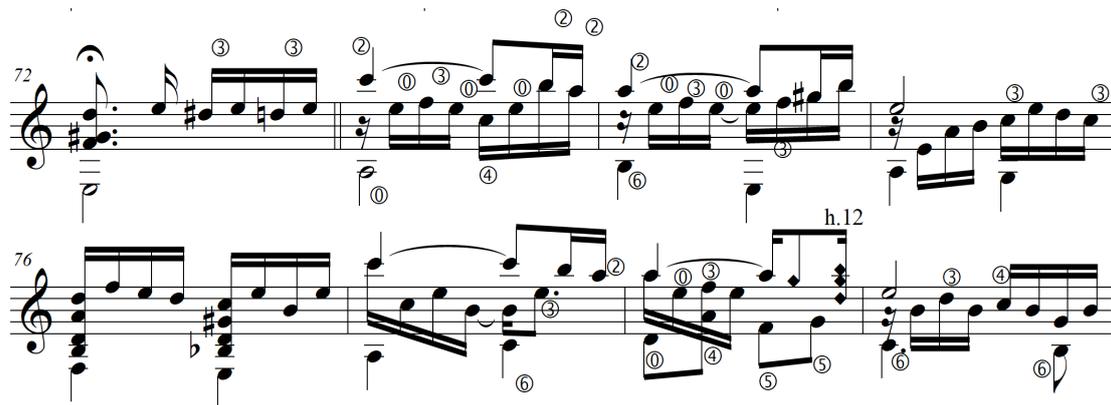


Figure 6 First measures of recapitulation of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹¹ Reprinted from *When Bonfá Meets Villa* (p. 3) by J. Santos, 2021 (Unpublished typescript).

Finally, the arrangement coda (Fig. 7, m. 105-114) presents a counterpoint formed by two melodies: The original coda melody of *Manhã de Carnaval* superimposed on the *Stairway to Heaven* partial. In the last two measures of the piece, the theme of Prelude 3 by Villa-Lobos appears as an extension of the phrase to finish the arrangement. Thus, the final form of the arrangement has the following structures: INTRO + A + B + INTERPOLATION + INTERLUDE + A' + B' + CODA, in a total of eight sections.

¹¹ A performance of this example can be viewed at: <https://www.youtube.com/watch?v=9Z9DxUZKovg>

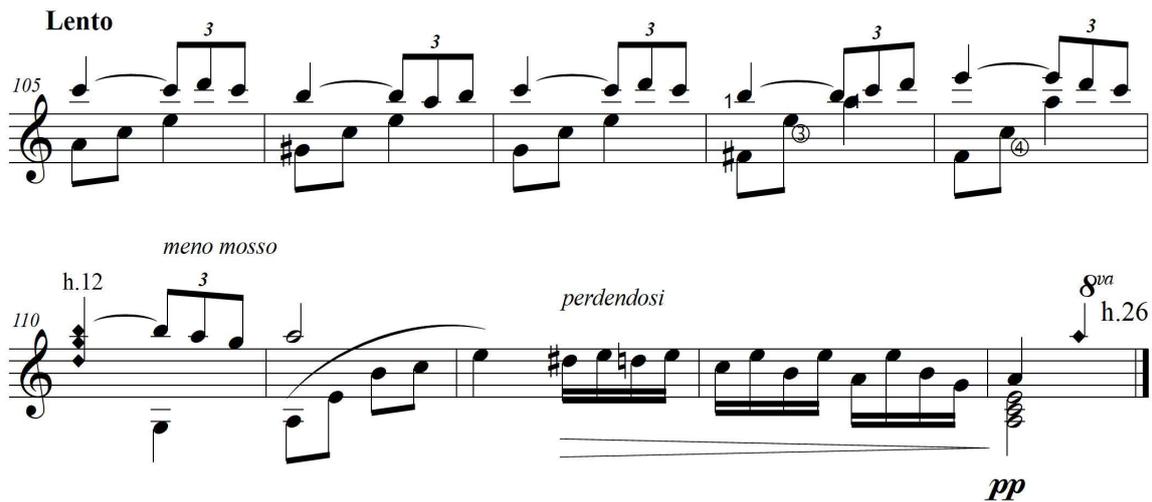


Figure 7 Coda of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹² Reprinted from *When Bonfá Meets Villa* (p. 4) by J. Santos, 2021 (Unpublished typescript).

In relation to textures, the arrangement presents a predominance of the homophonic texture evidenced by accompanied melody. However, other textures are present throughout the sections:

- INTRODUCTION: Monophony. The campanellas in the melody, which is arranged on several strings, create the feeling of a fuller texture (m. 1-12).
- EXPOSITION (A) e (B): Homophonic texture (accompanied melody), with counterpoint occurrences in the bass and in the intermediate voices (m 13-44).
- INTERPOLATION: accompanied melody (m. 45-53).
- INTERLUDE: contrapuntal texture in three voices, obtained from the superposition of the melodies in *Manhã de Carnaval* and *Prelude 3* (m. 54-72).
- RECAPITULATION (A' and B'): contrapuntal texture (m. 73-104)
- CODA: accompanied melody (m. 105-113).

Rhythm and metrics

This song is built on the traditional *samba-canção* rhythmic formula, and its typical accompaniment is syncopated, as shown in Figure 8.

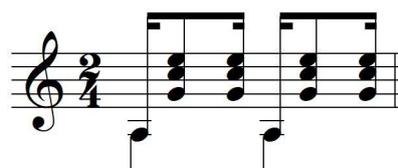


Figure 8 Example of a Samba-Canção rhythmic pattern for guitar.¹³

¹² A performance of this example can be viewed at: <https://www.youtube.com/watch?v=JMTyKLANb8c>

¹³ A performance of this example can be viewed at <https://www.youtube.com/watch?v=3Nj2SJk2EcY>

This syncopated rhythm became a peculiar characteristic in Brazilian popular music. This phenomenon occurred especially in the second half of the 19th century in the southeast region. With the advent of the European polka in the Carioca salon's, this rhythmic cell was incorporated by the maxixe and Brazilian tango. Posteriorly, this rhythm pattern was incorporated in the choro and samba Brazilian. In this arrangement, the metric of melody was preserved, with the time subdivision into 4 parts. Even with the overlapping of other voices, at no time was it necessary to change the rhythm of the melody. Finally, the arrangement coda's features a small metric change. The melody changes to a ternary meter in relation to the pulse, while the accompaniment remains in a binary meter (Fig. 7, m. 105-114).

Harmonic treatment

The tonal functions of *Manhã de Carnaval* chords were preserved in this arrangement. However, the creative solutions adopted were guided by two approaches in relation to its verticality. First, the process of harmonization involved the addition of harmonic complements and the reconfiguration of original chord voicings. This approach aimed to explore a more pianistic sonority in the guitar, with the occurrence of 2nds and 4ths intervals in the chord voicings. Due to the tuning of guitar in fourths, the chord shapes feature intervals of 3rds, 4ths, and 5ths between adjacent strings. In contrast to the piano, where the presence of the second interval (major or minor) is very common, in the guitar, this type of occurrence is usually rarer, and it only occurs using an open string. However, the guitarist can leave his comfort zone and explore the instrument's neck in search of voicings and fingerings that favor these sounds (Fig. 9, m. 21; 98; 11; 30).

The image shows a musical score for guitar in treble clef. It features six chords: C7M, C7M(#5)/E, F6/A, Fm6/Ab, F7M(#11), and Am7(9/b13)/E. Red circles highlight 2nd intervals in the C7M and C7M(#5)/E voicings. Red boxes highlight 4th intervals in the F6/A, Fm6/Ab, F7M(#11), and Am7(9/b13)/E voicings. Fingerings are indicated by numbers 1-4. A triplet of eighth notes is shown in the final chord.

Figure 9 Interval of 2nd and 4th in the chords' voicings of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹⁴ Reprinted and adapted from *When Bonfá Meets Villa* (measures from p. 1, 2 and 4) by J. Santos, 2021 (Unpublished typescript).

The second approach was reharmonization. According to the Nazario (2021), “reharmonizing is exchanging the original chord for one or more chords chosen by the arranger/composer. This choice can be initiated or improvised during the performance of a song” (p. 6). In general, the reharmonizations in this arrangement are the result of the affordances that suggested harmonic paths at the time of making. This creative process directly on the instrument offered several possibilities regarding voicings and chord substitutions. In this context, the choice of chords was made in two ways: by replacing a chord with one that has the same tonal function; or simply to generate a new harmonic colour, but without compromising the functionality of the moment. An example of reharmonization that preserves the tonal function of the chord is using substitute dominants (Fig. 10, m. 89). Here, the dominant chord, built on the lowered second degree (bII7) of the tonality, plays the same dominant function as the altered dominant chord on the V degree.

¹⁴ A performance of this example can be viewed at <https://www.youtube.com/watch?v=dBTCAK2Xa-M>

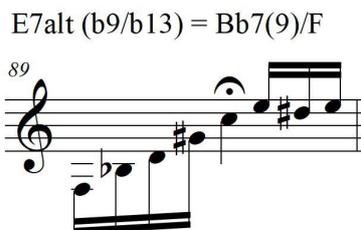


Figure 10 Reharmonization with substitute dominant of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹⁵ Reprinted and adapted from *When Bonfá Meets Villa* (p. 4) by J. Santos, 2021 (Unpublished typescript).

In a second approach, I made a chord substitution in search of colour. For example, in the original song, the D minor chord remains for two measures while the melody rests on the note A (Fig. 11, m. 36-37). Seeking to offer a slight harmonic movement in counterpoint to the melodic rest, this chord was replaced by others keeping notes common, but the simple bass movement adds a new colour to the passage.

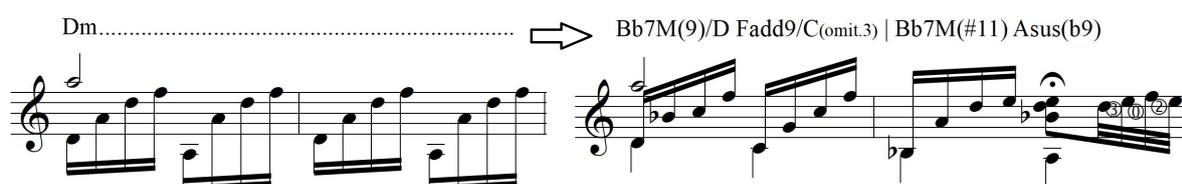


Figure 11 Reharmonization searching new colours to the passage of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹⁶ Reprinted and adapted from *When Bonfá Meets Villa* (p. 2) by J. Santos, 2021 (Unpublished typescript).

Adopted Affordances

In this specific arrangement, I adopted some affordances that emerged as new challenges and needs were imposed. Such resources were born from a personal process of search and experimentation and came from my bodily relationship with the instrument. This search has helped me to build a repertoire of affordances that can be used in future creations. Among the main features that were adopted in this arrangement are: *campanellas*, harmonic sounds, looping effect imitation, *yumba*, false barre, maintenance of common notes, voicing reconfiguration, parallelism, and open strings, *capotasto*, melody in intermediate strings, ostinato maintenance and real sound and simultaneous harmonics.

a. **Campanellas** are characterized by the superimposition of different sounds played on adjacent strings, which allows each note to have its resonance prolonged, and for the harmonics to overlap (Fig. 12, m. 1-4). In this approach, Yates (1998) identifies the campanella as a harmonic fingering, as opposed to the traditional melodic fingering, since there is a predominance of the use of open strings and overlapping notes in the performance of the melody. This technique is an interesting resource to use when a musician doesn't want to overload the chords with harmonic extensions, as a melody arranged in campanella style generates its own harmonic complements. The classical guitar is closely linked to the technical and sound parameters of the classical-romantic aesthetic, whose tradition shows the search for linearity and maintenance of timbre in the melodies. In this context, there is a preference for fingerings that partially arrange parts of the melody

¹⁵ A performance of this example can be viewed at https://www.youtube.com/watch?v=u4Ung_mWw2E

¹⁶ A performance of this example can be viewed at <https://www.youtube.com/watch?v=41qzrGOlc1o>

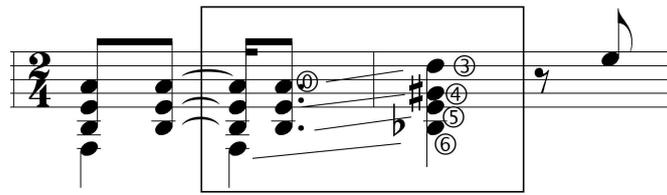


Figure 13 Yumba of *When Bonfá Meets Villa* (2021) for guitar by José Santos.¹⁹ Reprinted and adapted from *When Bonfá Meets Villa* (p. 1) by J. Santos, 2021 (Unpublished typescript).

e. **False barré:** I call a *false barré* the use of the barré technique with the possibility of raising it to activate a note on a open string (especially first and/or second strings), keeping the distal and/or medial phalanx of the index finger of the left hand pressed on the bass strings (Fig. 14, m. 75-76).

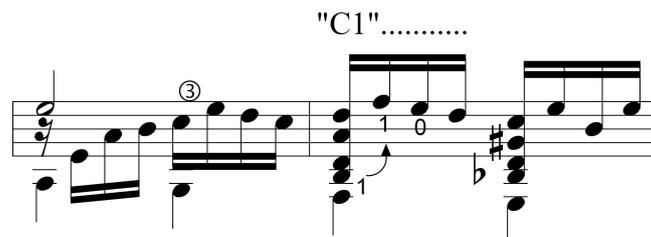


Figure 14 False *barré* of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁰ Reprinted from *When Bonfá Meets Villa* (p. 3) by J. Santos, 2021 (Unpublished typescript).

f. **Maintenance of common notes:** It is a feature that maintains common notes between two chords with different tonal functions, creating a feeling of constancy during the harmonic change (Fig. 15, m. 14).

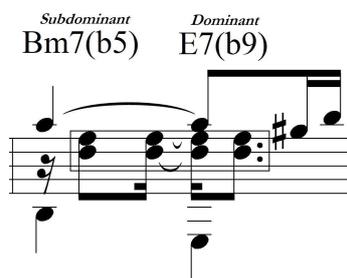


Figure 15 Maintenance of common notes of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²¹ Reprinted and adapted from *When Bonfá Meets Villa* (p. 1) by J. Santos, 2021 (Unpublished typescript).

g. **Voicing reconfiguration:** The reconfiguration of the chord voicings is an interesting feature of the accompaniment practice that I have adopted in this arrangement. Through this resource, I searched to obtain new chord shapes that favour the emergence of overlapping the 2nds intervals (Fig. 16, m. 100 and

¹⁹ A performance of this example can be viewed at <https://www.youtube.com/watch?v=TjRPruw5qnY>

²⁰ A performance of this example can be viewed <https://www.youtube.com/watch?v=KaS8Q7D8n7A>

²¹ A performance of this example can be viewed at <https://www.youtube.com/watch?v=xgK8aR6zyrA>

101) and 4ths intervals (Fig. 16, m. 102) This generates a sound amalgamation that softens the presence of harmonic complements (or chord extensions). As mentioned before, this feature can generate references to a pianistic sonority.

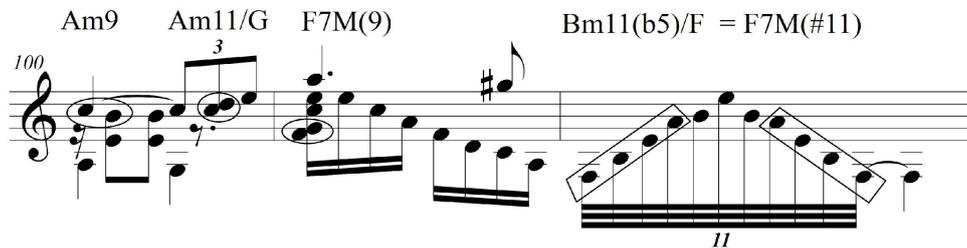


Figure 16 Voicing reconfiguration in different chords of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²² Reprinted and adapted from *When Bonfá Meets Villa* (p. 4) by J. Santos, 2021 (Unpublished typescript).

h. **Parallelism and open strings:** This affordance consists of displacing two or more parallel voices played simultaneously with one or more open strings. In the next examples, the note B is played on the second string and remains sounding like a pedal while other voices move (Fig. 17, m. 27-28; m. 32-33).

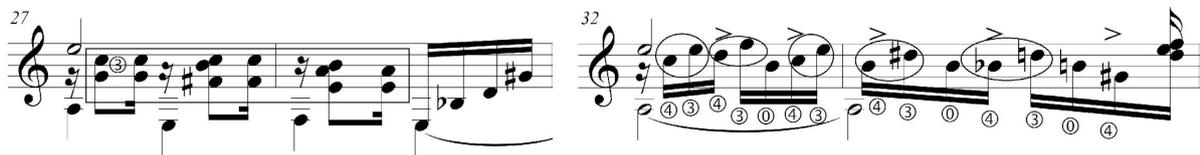


Figure 17 Parallelism and open strings of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²³ Reprinted and adapted from *When Bonfá Meets Villa* (p. 1-2) by J. Santos, 2021 (Unpublished typescript).

i. **Capotasto:** This is a technique widely used in cello practice and that has been adopted by guitarists. Consists of positioning the thumb of the left hand on the fretboard, acting as a 5th finger. This way is possible to reach a one note that could hardly be played with the traditional left-hand position. This affordance is of great value for guitarists with the small hand or little opening between the fingers. With this resource as it can broaden the extensions in the chord voicings (Fig. 18, m.40-41).

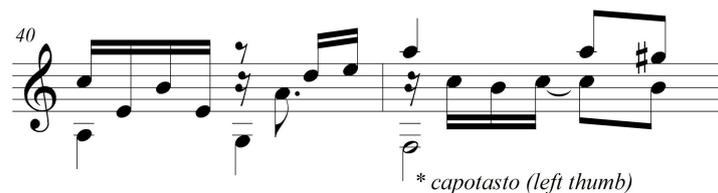


Figure 18 Capotasto technique (left hand thumb as the 5th finger) of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁴ Reprinted from *When Bonfá Meets Villa* (p. 2) by J. Santos, 2021 (Unpublished typescript).

²² A performance of this example can be viewed at <https://www.youtube.com/watch?v=Ae5qcnSdBV8>

²³ A performance of this example can be viewed at <https://www.youtube.com/watch?v=ZxG3ONnmy8Y>

²⁴ A performance of this example can be viewed at <https://www.youtube.com/watch?v=-MiV75S6iNk>

j. Melody and adjacent open strings: This technique can be used when we want to play a melody next to adjacent open strings. We normally do this with upper adjacent open strings. However, it is possible to create a fingering to play a melody in the highest region of a string while the adjacent inferior open string is played as pedal or grace note, as example. This feature was adopted in this arrangement to play the melody on the second string, while the first and third strings are used to generate a contrapuntal voice in dialogue with the main theme (Fig. 19, m.73-74).

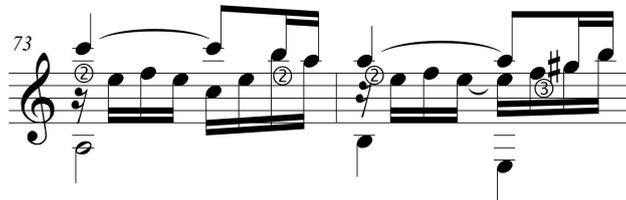


Figure 19 Melody and adjacent open strings of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁵ Reprinted from *When Bonfá Meets Villa* (p. 3) by J. Santos, 2021 (Unpublished typescript).

k. Ostinato maintenance: This technique consists of keeping a melodic pattern short in ostinato, using different strings and regions of the fretboard for the effect. This feature is usually adopted when we need to move a voice, such as the bass, and change the position of the left hand, maintaining the sound effect of the ostinato (Fig. 20 m.96-97).



Figure 20 Ostinato maintenance of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁶ Reprinted from *When Bonfá Meets Villa* (p. 4) by J. Santos, 2021 (Unpublished typescript).

l. Conventional and harmonics sounds: This affordance consists of the simultaneous touch between conventional and harmonics sounds. In this example, artificial harmonic sounds are played two octaves up the conventional of the notes from the E Major arpeggio (Fig. 21 m.103-104).

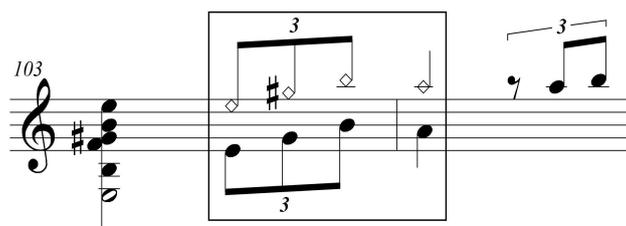


Figure 21 Conventional and harmonics sounds of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁷ Reprinted and adapted from *When Bonfá Meets Villa* (p. 4) by J. Santos, 2021 (Unpublished typescript).

²⁵ A performance of this example can be viewed at https://www.youtube.com/watch?v=Lui801_Q5Hg

²⁶ A performance of this example can be viewed at https://www.youtube.com/watch?v=fsxVFk1W_FQ

²⁷ A performance of this example can be viewed at <https://www.youtube.com/watch?v=BWh3RsoMPoM>

Besides specific affordances obtained from the physical relationship with the guitar, there are also affordances that can be suggested from musical conceptions. One of these possibilities is the occurrence of quotations from other songs in dialogue with the theme of the music, by response or overlap. The first citation from this arrangement references the introduction to *Stairway to Heaven*. Its descending chromatic basses overlap the coda theme of *Manhã de Carnaval*. This citation appears again in the interpolation of the arrangement (Fig. 22, m. 48-53).

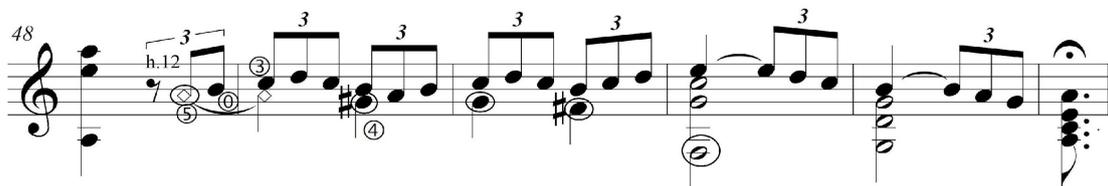


Figure 22 Stairway to Heaven citation of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁸ Reprinted and adapted from *When Bonfá Meets Villa* (p. 2) by J. Santos, 2021 (Unpublished typescript).

The second citation from the arrangement is of Prelude 3 by Villa-Lobos that appears in the accompaniment on the III degree (C7M) using the tonic as a pedal. This resource was very used by Villa-Lobos and inspired by Bach's work (Fig. 23, m.83-84). A new citation from Villa-Lobos appears at the beginning of section B (Fig.23, m, 92-93).

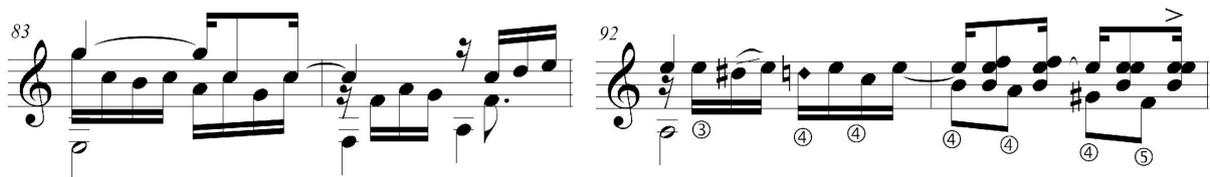


Figure 23 Citation of Villa-Lobos' Prelude 3 excerpts of *When Bonfá Meets Villa* (2021) for guitar by José Santos.²⁹ Reprinted from *When Bonfá Meets Villa* (p. 3-4) by J. Santos, 2021 (Unpublished typescript).

Another citation that can be recognized in the arrangement is that of a short passage. Specifically, a measure from the prelude to J.S. Bach's Suite II for Cello (BWV 1007), original in D minor (Fig. 24, m.75-6).

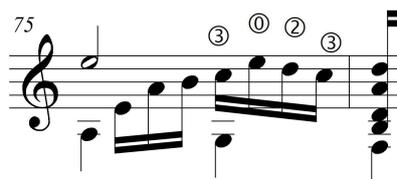


Figure 24 Citation of Bach's BWV 1007 Prelude excerpt of *When Bonfá Meets Villa* (2021) for guitar by José Santos.³⁰ Reprinted from *When Bonfá Meets Villa* (p. 2) by J. Santos, 2021 (Unpublished typescript).

²⁸ A performance of this example can be viewed at <https://www.youtube.com/watch?v=Xqo-CI7D8IA>

²⁹ A performance of this example can be viewed at <https://www.youtube.com/watch?v=uQf0aBAbmIU>

³⁰ A performance of this example can be viewed at <https://www.youtube.com/watch?v=LOP1WO5tPpg>

Regarding the overlapping of themes in the arrangement, the harmonic aspect can be decisive to enable contrapuntal writing. This happened when I decided to overlay the theme of Prelude 3 with the melody of *Manhã de Carnaval*. The fact that the two songs were originally harmonized in a cycle of ascending fourths (I-IV-VII-III-VI-II-V-I) was fundamental for generating a polythematic counterpoint during eight measures of the interlude.

Discussion

The ecological approach enables individuals to develop new skills by actively engaging in experiential learning. In the present case, I discovered new affordances by exploring my sensory experiences during the creative process, which was facilitated by ongoing practice. Based on my personal musical experiences, I've noticed that creative processes are often regarded as solely intellectual tasks that rely heavily on paradigmatic knowledge. While it's essential to study fundamental concepts like harmony and counterpoint, this can sometimes lead us to believe that composing, arranging, or being creative is impossible without mastering these basics. Although possessing theoretical knowledge is beneficial, it does not necessarily guarantee that we can create musically intriguing and mechanically functional compositions on our instrument. Or be, creating an arrangement or composition solely by writing the score, without physically interacting with the instrument, is likely to produce a sound that differs from what would be achieved by playing it directly. It is in this sense that the ecological approach proposed by Gibson (1979) emphasizes the significance of the interaction between the subject, object, and environment. This interaction serves as a vital location for knowledge construction. While physically interacting with the instrument, we not only revisit familiar vocabularies but also explore novel possibilities such as mechanisms, fingerings, voicings, and other resources. Our bodily relationship with the instrument enables us to discover and incorporate these new elements. Through this approach, it becomes apparent that the artistic outcomes achieved are influenced by a multitude of factors, ranging from an artist's sociocultural experiences to their personal relationship with music.

In view of the concepts, procedures and resources exposed from an ecological approach, possibilities diverse emerged throughout the creative processes. Initially, the elaboration of the arrangement ended up favoring homophonic and contrapuntal textures, seeking to arouse the listener's interest. The use of several affordances collaborated in the search for a desired sound result, characterized by the wide use of resonances generated throughout the arrangement. The harmony treatment was also considered, with substitutions and alterations of some voicings according to the affordances found in the guitar neck. Another result was the occurrence of chords with fourth and second intervals, played in block or through secondary melodies. By reconfiguring the voicing of some traditional chords, I tried to find sonorities that would offer a freshness to music. I believed that the use of this polythematic counterpoint featuring three distinct voices, incorporating the themes of both Villa-Lobos and Bonfá, alongside a complementary counterpoint bass line, create a rich and intricate musical composition. Such a proposal, resulting in a mythopoetic reconfiguration, occurs precisely where the themes of concert music and popular music intersect, challenging the conventional treatment of these elements.

Conclusion

This study sought to demonstrate how the creative possibilities obtained through the ecological approach can be fertile ground for artistic research. Although I'm still at the beginning of this exciting and challenging process, I feel that the arrangement is an interesting way to experiment with ideas and develop creative possibilities through the instrument. Throughout the process that gave rise to this study, several demands arose to meet the needs of the arrangement. The ecological approach, through exploration and

experimentation, offered desirable technical and sound solutions to such needs. From the use of a certain resource, new ideas and possibilities can always arise. Thus, we can conclude that this process is highly personal and individualized. The solutions I've found for myself, for my hand, for this song, on my instrument won't necessarily be the best for you and your needs as a creator. However, I believe that the possibilities found in this process are increasingly incorporated into my music making. As they were acquired through experimentation, learned through bodily experience, they are tools that have become part of my vocabulary of technical-sound resources and mechanisms.

In my perspective, creativity is an inherent aspect of human expression and endeavor. Similarly, I believe that the body is indispensable for any kind of action. However, questions remain for further study. Are we constantly mindful of this? To what degree does our awareness of the body effectively inform our work as artists? How deeply do we delve into our creativity? Do we foster a culture of creativity in which students are encouraged to produce their own original works? Do we recognize and highlight the unique qualities of everyone in the music education process? Do we prioritize the development of creativity and autonomy in our artists' training? Reflecting on these questions has prompted me to re-examine many of the paradigms that shape my identity as a musician and especially as an educator. I strongly believe that incorporating ecological approaches to perception into the creative process is essential for addressing questions related to artist development in music and beyond. By adopting this approach in artistic processes, such as arranging music, we can make exciting new discoveries in mechanics, harmony, and sound production on our instruments. I believe that creating their own music can help musicians develop a deeper connection with their artistry and with themselves. Creation is where artists can tap into their deepest individuality, serving as a launching pad for sharing their unique visions and revealing their existence to the world through art.

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