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EDUCATIONAL BACKGROUND

FLORIDA STATE UNIVERSITY, Tallahassee, Florida

Ph.D. in Musicology-Ethnomusicology May 2004

Dissertation Title: With an Open Heart: Folia de Reis, a Brazilian Spiritual Journey through Song

UNIVERSITY OF TENNESSEE, Knoxville, Tennessee

Master of Music, Vocal Performance, May 1991

Research and Performance: *Bach, Haydn, Menotti, and Ravel: An essay of Four Contrasting Works*

WEBER STATE UNIVERSITY, Ogden, Utah

Bachelor of Science, Music/Liberal Arts, May 1989

RIOPRETENSE COLLEGE OF LAW, São José do Rio Preto, Brazil

Bachelor of Judicial Social Sciences and Law, January 1985

MIZIARA TECHNICAL SCHOOL, *Technical in Civil Construction Engineering – Government MEC*

Registration, Brazil, January 1978

ACADEMIC AND PROFESSIONAL WORK EXPERIENCE

UNIVERSITY OF FLORIDA, Gainesville, Florida (2000 – Present)

Assistant Professor & Director “Brazilian Music Institute”

School of Music, Center for Latin American Studies, and Center for World Arts

Adjunct Professor with the Center of World Arts’ *Latin American Artist-in-Residence*

Assignment includes teaching: Graduate Seminar “The Guitar in Latin American Culture:

Traditional and Contemporary Voices”; World Music Cultures Course; Directing Jacaré Brazil (vocal and guitar ensembles; coordinates the African Visiting Instructor and UF musicians for Agbedidi Africa and Jacare Brazil; Organizing music outreach programs for Title VI with the Center for Latin American Studies.

STANADYNE AUTOMOTIVE, PRECISION ENGINE PRODUCTS CORP., Tallahassee, FL
(1/97-January 2000)

Business Development Consultant

Provide many facets of expertise toward the expansion of this automotive supply company to a location in Brazil. The company’s products are used by Chrysler, Ford, Fiat, GM, and many European and Asian manufacturers. Serve as company’s liaison to facilitate development of Mercosur market and globalization of business in the Americas. Consult on points of law, language, politics, culture, travel, sales and marketing. Translate documents. Conduct procurement

FLORIDA STATE UNIVERSITY, Tallahassee, Florida (1993-1997)

Graduate Teaching Assistant

World Music Cultures, Sight Singing & Ear Training I and II

Assistant Music Instructor

Music in Western Cultures - A class which covers various styles in music from Baroque to Romantic

ROANE STATE COMMUNITY COLLEGE, Harriman, Tennessee (1991-1992)

Assistant Professor

Full time faculty member in the music department. Instructor of music theory, music history, music appreciation, and ear training courses. Responsibilities include: music curriculum planning and development; research on various music theory methodologies; recruitment for music department

DO PRADO LAW OFFICES, São José do Rio Preto, Brazil (1984 – 1985)

Attorney of Law

Researched and investigated civil, tributary and tax laws. Observed and reported on civil sessions, criminal sessions, work sessions, juridical proceedings, visits, appeals, jurisprudence and society-constituted acts. Reviewed the diversified approach required and used by the legal system in Brazil to write documents better suited to resolving social conflicts.

MANAGEMENT AND LEADERSHIP

PEP-L (Precision Engine Products Ltda., Curitiba, PR (8/98- March 2000)

General Manager & Commercial Manager

Duties Includes representing the company with Federal, State, and local governmental agencies, to contract suppliers and sub-suppliers in Brazil, to conduct employee interviews and to make recommendations, to hire and to terminate employees, to make and to receive payments, to write purchase orders, to negotiate payment terms. Other assignments: to manage site construction including installation of air compressor and pipe lines, electrical transformer and lines, and construction upgrades; to obtain environmental licenses, to conduct procurement and review quotations; to evaluate and to sign contracts between the company and all supporting organizations, including Banco do Brasil, Banco Central, “Contratos de câmbio”(exchange rate contracts), brokers, and accounting firms

BMI (Brazilian Music Institute) Center for World Arts and School of Music (2000 – 2007)

Director

The BMI is an artistic program that provides unique opportunities, for professors, students, and local to study Brazilian music with renowned artists and scholars in the music arena. Combining classical and popular styles of music, the weeklong institute features daily rehearsals and group lessons in Brazilian repertoire for guitarists as performances featuring students and faculty

JACARÉ BRAZIL, Music Ensemble – (2000 – 2007)

Co-Director

It is the University of Florida music ensemble dedicated to Brazil’s musical heritage. The group has been in existence since 1990 and has performed throughout the state of Florida. Made up of over twenty student and faculty musicians, Jacaré Brazil goes well beyond samba in its stirring performances representing diverse aspects of Brazilian music. Each year the group collaborates with renowned musical artists from Brazil

FLORIDA STATE UNIVERSITY

Director of Samba Oba

Responsibilities include: selecting and arranging repertoire; maintaining instruments; program preparation; scheduling and coordinating performances and tours; individual and group instruction on Brazilian percussion instruments; individual and group instruction on Brazilian vocal techniques; other duties as associated with an ensemble director

Director of MPB Ensemble (Brazilian Jazz and Instrumental Music)

A Brazilian pop-jazz ensemble which explores the jazz idioms of Brazil

ROANE STATE COMMUNITY COLLEGE

Director of Roane State Concert Choir and Celebration Show Choir

Responsibilities include: Selection of repertoire, administration and coordination of concerts and tours; individual and group instruction on vocal techniques and pedagogy; stage and costume design and selection; sound system operator

RESEARCH INTEREST

Narrative 1 – The focus of my main ethnomusicological research is between music and religion on folk Catholicism *folia de reis* or the Three Kings celebration and Brazilian folk and popular musics. The *folia de*

reis is a popular Brazilian tradition of folk Catholicism that involves a group of participants who, between Christmas and Epiphany, go on a journey asking for alms for social-religious purposes. The tradition refers to musical ensembles comprising predominantly low-income rural workers from various regions of Brazil. Instrumentalists, singers, and other participants travel from house to house and farm to farm, singing and praising the birth of Christ. The *folia de reis* celebrates and reenacts the Biblical journey of the Three Kings to Bethlehem and back to their homeland guided by the Star of Bethlehem. The *folia de reis* tradition under investigation in this research is a tradition that traces its origins back to colonial Brazil and to the Iberian Peninsula. As they travel from Christmas Eve through Epiphany (January 6), their singing journey blesses the families, which they visit in exchange for food or money. The *folia de reis* tradition is classified as “popular Catholicism” (Catholic ritual practice external to the interests of the Catholic Church) and it is quite widely diffused in the southern, central, and northern regions of Brazil, primarily in the rural communities. From the early Portuguese sources through the manifestations in twenty-first century, one theme is common to *folia de reis*: the Three Kings are important personages among the rural populations of Brazil. This research focal point is the relationship between music and religion as expressed in *folia de reis* songs and its participants’ personal faith. I analyze the relationship between song and faith is partially based on how *folia de reis* group members strengthen their spiritual world by praying and singing their songs along the journey to express devotion and fulfill their obligations to the Three Kings. Through the study and understanding of music and song texts, including musical instruments and other aspects of *folia de reis* material culture, I argue that the *folia de reis* tradition, empowered by all its characteristics (music, text, costumes, etc.) has the power to strengthen faith and forge community bonds in both its traditional religious context and its newer staged context of the Olímpia Folklore Festival.

Narrative 2 – A recent approach to my research has been the usage of technology to enhance education and to engage students in different parts of the world to discuss their “traditional music.” Through the collaboration of PGL (partnership global learning) and computer technology at the University of Tampa (Florida) my virtual project “Traditional Music in the Age of Global Technology,” proposes the discussion of traditional music and culture from a “digital” perspective. In this project teachers are coaches and internet technology serves as a vehicle for the students to teach their own music and culture to others from their own “virtual classroom (computers). The project uses a designed educational module that I created to facilitate finding, exchanging and sharing researched information over the web. It provides opportunities for students and teachers separated from geographical distances present their music and culture in a common site “educational platform.” The first application for this project design was carried out for an entire semester in 2005, including Tampa (USA), Monterrey (Mexico), and Niterói (Brazil), before its final virtual conference presentation where each participating group presented their final version of their research. More details regarding technology through the Partnership in Global Learning can be found at <http://www.pgl.ufl.edu/>.

Narrative 3 – Brazilian Music Institute (BMI). I am the founder and organizer for the Music Institute since 2001. This program was created to increase our students’ opportunities and experiences with Brazilian artists and scholars and to promote artistic values within the music school. The Institute provides a unique opportunity to work directly with Brazil’s leading musicians and scholars through a series of classes and workshops during the first and second week of May. Sponsored by the Center for World Arts, the Center for Latin American Studies, the School of Music, and the UF Student Government, the Institute has attracted hundreds of students, musicians, and professionals from the community and elsewhere for intensive studies in performance and pedagogies. Among the visiting guests artists and scholars we had are: Gerard Béhague, Christopher Dunn, Larry Crook, Will Kesling, Marco Pereira, Mestre Boca, José Rasteli, Nonato Luis, Julio Figueiredo, Aliéksey Vianna, Jorge Continentino, Paulo Martelli, and Diego Figueiredo. The Institute continues to expand its role and functionality and in this coming year will create new opportunities to work with Santa Fe Community College (local two year college) and the Digital World Institute (a technological and research center between engineering and the arts, utilizing digital technology) for the “technological” add-on. These new partnerships will allow us to bring the Institute to other partnering Universities using Internet II for a series of “digital workshops.”

Narrative 4 – The conceptualization and application of Digital Technology applied to new performance possibilities was a task that I took in 2001 with “Dancing Beyond Boundaries,” which was an intercontinental collaborative performance featuring dancers in Denver, Minneapolis and Florida

accompanied by musicians in Brazil and Florida. I was requested to compose the pieces and develop a concept of how to perform live music with musicians in other parts of the world using the internet as my stage setting. This project was an important event for my development as a performer opening new windows for the application of music, the arts, and performance. This event took the prize for the "Most Courageous and Creative" effort at Super Computer Conference in Denver Colorado (2002). Video, audio footage and photos are available for download at:

<http://www.digitalworlds.ufl.edu/projects/dbb/default.asp>

Narrative 5 – My most recent research is a self reflexive analysis of how music making and the process of teaching world music in the academic world affects the relationship between traditional and non-traditional musics. I am interested in investigating and discussing how these two distinct approaches can coexist within the frame of teaching world music ensemble. The study discusses Brazilian music and its academic application through the world music ensemble “Jacaré Brazil” at the University of Florida. The study discusses teaching and performing Brazilian music and proposes a collaborative educational method. I am interested in the various possibilities for collaboration and combining traditional and chamber repertoires to enrich a music program. Furthermore, the research discusses Brazilian music as a social and cultural phenomena and integrating discipline in the University Music Curricula, and the concept of "world music" from an ethnomusicological point of view. In the formation and development of the world music ensemble “Jacaré Brazil,” Brazilian music also mediates collegiality among students, faculty and local musicians through a series of interrelated topics. The following interacting elements are presented with the study: 1 – The University support system through its Centers (World Arts and Latin American Studies) to the current program; 2 – An updated concept of "world music ensemble" and its purpose within the University of Florida’s mission; 3 – One Brazilian and one North American director working collaboratively for a common cause and preservation of a successful program in Brazilian music; 4 – Performances and other public events and its organization; 5 – *Jacaré Brazil* world music ensemble as a required course; 6 – The relationship between the group’s participants and the general public (audience); 7 – The collaboration with renown visiting artists.

TEACHING AND PERFORMANCE SPECIALTIES

UNIVERSITY OF TENNESSEE, Knoxville, Tennessee (1989-1991)

Teaching Assistant / Apprentice with the Knoxville Opera Company

Taught voice classes to non-music majors. Taught private voice lessons to undergraduate music majors. Member of the apprentice program. Participated in the educational outreach program for Knoxville Public Schools. Other activities include: recruiting for the Knoxville Opera Company; singing minor roles and choruses with the opera and other musical productions

FIRST PRESBYTERIAN CHURCH OF KNOXVILLE & CHURCH METHODIST CHURCH, Knoxville Tennessee (1989-1992) *Professional singer and Section leader*

Professional singer in church choir and sectional leader. Other duties include: accompanying choir and soloists

KNOXVILLE OPERA COMPANY, Knoxville, TN (1989 - 1991)

Singer with the Opera Company

Participated in the educational outreach program for Knoxville Public Schools. Other activities include: recruiting for the Knoxville Opera Company, singing roles and choruses with the opera, and other musical productions

SUPER SOM A.C. São José do Rio Preto, Brazil (1982-1983)

Professional vocalist and musician

Professional vocalist and musician for fifteen piece swing band. Activities include: vocal soloist, clarinetist, and baritone saxophonist. Appeared on several national television performances and records

DOREMI MUSIC SCHOOL, São José do Rio Preto, Brazil (1989)

Music Instructor

Taught classes in classical and folk guitar, music essentials, and vocal pedagogy

GRANTS, AWARDS AND HONORS

Dancing Beyond Boundaries Most Courageous and Creative – Award Music Composer for High Bandwidth Challenge at Super Computing - Denver, CO, 2001
Distinguished Service Award in Music, Weber State College, 1988
Crystal Crest Awards Finalist, Weber State College, 1987-1988
World Music Certificate (World Cultures), Florida State University, 1997
Guest Choral Conductor – Central High School, Knoxville, Tennessee 1989
Rolandry Parry Scholarship, 1988-1989
Theodore Presser Scholarship Weber State College, 1986
Outstanding Freshman Music Major, Weber State College, 1985
First place in Festival de Música Popular Brasileira, Brazil 1983

PUBLICATIONS and PROFESSIONAL RECORDINGS

“Russian Folk Songs” Album Recording with Irene Zolotukhin & Djennet Moskvina, 2007;
Cantem e Dancem... Chegou o Jacaré: A Música Brasileira e a Integração Brasil/Estados Unidos no Currículo de uma Universidade Norte Americana” ABET – Brazilian Society for Ethnomusicology, 2006;
“Traditional Music in the Age of Global Technology” São Paulo: FGV (Fundação Getúlio Vargas) in collaboration with Partnership in Global Learning 2005;
<http://www.pgl.ufl.edu/research/documents/TraditionalCulture.pdf>
WUFT “Bossa Nova Recording Project” Julio Figueiredo (piano), Gary Langford (Flugelhorn), Larry Crook (drum-set and percussion), Brent Swanson (Bass), Jeff Ladenheim (electric guitar), 2005;
“A Música Caipira e o Verso Sagrado na Folia de Reis” IASPM – International Association for Popular Music Online publication <http://www.hist.puc.cl/historia/iaspm/rio/actasautor2.html> 2004;
“Bassoon Music of the Americas” CD recording with Jeff Keesecker (bassoon), Hélène Grimaud (piano), Welson Tremura (guitar), and Nathan Stowell (percussion). Label: Albany Music, 2002;
“The Music of Brazil” Tallahassee: Afro-Caribbean Magazine, 1997;
“A Música Instrumental em Decadência” and “Banda Sinfônica na Cultura Popular” São Paulo: Folha de São Paulo, 1990.

PAPERS, COLLABORATIONS, PERFORMANCES, and WORKSHOPS

Papers

Cantem e Dancem... Chegou o Jacaré: A música brasileira e a integração Brasil/Estados Unidos no Currículo de uma Universidade Norte Americana. 2006. São Paulo, Brazil ABET (Brazilian Society for Ethnomusicology National Meeting).
The Melody and Harmony in the Compositional Work of Chico Buarque de Holanda. 2006. Simpósio: Chico Buarque, Psiquiatria, Psicologia e Psicanálise. 2006. Hospital Bezerra de Menezes, São Paulo
Traditional Music in the Age of Global Technology—A Virtual Project that Discusses ‘Traditional Music’ in the Americas. 2006. SEM (Society for Ethnomusicology) Boone, NC Chapter Meeting
The Development of the Brazilian Country Music and Its Relationship with *Folia de Reis* Defining Rural Identity. 2006. Puerto Rico LASA Conference
A Importância da Etnomusicologia – Desenvolvimento Cultural e Globalização. 2005. ULM (Universidade Livre de Música). São Paulo, Brazil
With an Open Heart: Folia de Reis, a Brazilian Spiritual Journey Through Song. IASPM (International Association for Popular Music – Latin American Chapter Annual Meeting, 2004. PUC Rio de Janeiro.
From Magi History and European Iconography to the Brazilian *Folia de Reis*. 2004. Musicology Lecture Series – School of Music, Gainesville, Fl
Religiosity Versus Secularization in *Folia de Reis*. 2003. Musicology Lecture Series – School of Music, Gainesville, Fl
Folk Catholicism and Song in the *Folia* Tradition. 2002. Musicology Lecture Series – School of Music, Gainesville, Fl

School Lecture-Demonstrations

Singers and Guitarists: Vocal techniques and right hand technique in the Brazilian guitar;
Percussion: Discuss the function of samba the tradition, instruments, and Brazilian rhythms; Explain the basic patterns of the samba instruments and how they play in a large ensemble; the use of percussion with the guitar and other string instruments at:

PK Yonge School
Rock Crusher Canyon
Allen D. Nease High School
Palatka School for the Arts

Most Recent Performances

Jacaré Sinfônico in Concert at the Phillips Center for the Performing Arts with guests: UF Wind Ensemble, Roberto Sion (saxophone) and Julio Figueiredo (piano), 2007;
Jacaré Brazil in concert by *Jacaré Brazil* and *Agbedidi Jeliya* with special guests Abdulaye Diabate, Cheick Diabate, and Tasana Camara. Presented with the Jacaré Guitar Ensemble, 2007;
Rainbow Concert at Florida State University. Guest solo artist for their renowned performing artist series – Ruby Diamond Auditorium, 2006;
Jacaré Brazil Unplugged – Phillips Center for the Performing Arts, 2006;
Women’s Chorale and Men’s Glee Club Spring Concert collaborator (classical guitar), 2006;
Children’s Fight Cancer Galla – Guest solo guitarist – O’Connell Center, 2006;
Jacaré Brazil with Jacaré Dançante – Director for Nation Beat & Jorge Martins, Juliana Azoubel, Jorge Continentino, Abou Sylla, Mohamed da Costa, Tasana Camara & Agbedidi Balafon at the University of Florida Auditorium, 2006;
Jacaré Brazil Guatemala with Manuel Mateo & Pedro Tomaz Mateo Velasquez at PK Yonge Center for the Performing Arts 2006;
Concert Series in Tallahassee at “Chez Pierre” Solo concert with visiting artist Julio Cesar Figueiredo, 2005;
Welson Tremura and the Brazilian Connection Concert at Santa Fe Community College (Gary Langford, Larry Crook, Brent Swanson, Jeff Ladenheim, Brent Swanson, 2005;
Brazilian Music Institute Concert at Santa Fe Community College (Nonato Luis, Larry Crook, and Julio Figueiredo) 2005;
Jacaré Brazil Fall Concert “Brasiliance Concert” at the University Auditorium, 2005;
Jacaré Brazil Spring Concert with Carlos Malta and Pife Muderno at the University Auditorium, 2005;
Ron Burrichter’s Voice Recital (classical guitar for Schubert Song Cycle), 2005.

International Collaborations

PGL – Partnership in Global Learning “Traditional Music in the Age of Global Technology”
Digital World Institute High Speed Internet Project “Dancing Beyond Boundaries”
<http://www.digitalworlds.ufl.edu/projects/dbb/>
“CNN NEXT” CNN International Program
Executive Meeting and High Speed Project/Performance
Coordinating Visiting Artists Alieksey Vianna, Jorge Continentino, Julio Figueiredo, Mestre Boca, Marco Mourão, Carlos Malta, Marco Pereira, Hamilton de Holanda, Nonato Luis, Carlos Malta and Pife Muderno