

História

Depoimento de Chiquito Braga

• □

História completa

IDENTIFICATION Name, date and place of birth My name is Francisco Andrade Braga. I was born in Belo Horizonte. March 19, 1939.

FAMILY Name and description of parent's activities José Raimundo Braga and Maria de Andrade Farias. My father was a military man; he was known as a retired military police officer. My mother is domestic; she really takes care of the house.

PLACES IN BELO HORIZONTAL Pedro II I am from the Pedro II neighborhood, born and raised on Manhuniririm Street. The Belo Horizonte of my childhood was spectacular, tranquil. On Dom Pedro II Avenue, for example: you fished there, caught Saracura birds and other animals. Saracura is that aquatic bird, isn't it? I used to catch them, take the baby birds home and the next day my mother took them and put them back to the lake. All of this happened on Manuniririm Street, at the corner with Dom Pedro II. I only lived there and in the Carlos Prates neighborhood, on Pomba Street.

MUSICAL INITIATION First chords My father was also a musician, he used to play the guitar and I used to play with him. I learned how to play, more or less, with him. He taught me some chords; the rest I learned on my own. And there was my brother who was a professional guitar player, he died when he was 21 years old. His name was Daniel Braga, very famous in that epoch. He died in 1948, he was still a young man.

CHILDHOOD Music of his childhood I used to listen to chorinho, Waldeir Azeveda and Jacob do Bandolim (Jacob of the Banjo). I also listened to lots of erudite music, classical music, on the radio. And I liked it; its what I listened to the most, what I liked the most—the so called classical music.

MUSICAL INITIATION First instruments I am self-taught, I didn't study with anyone. My father taught me. I used to play with him; I grew up playing with him. I began with the ukulele, later I went on to the guitar, when my hand had grown a little. Now, there was another guitar called the fifth guitar, but later, my hand was ready for a bigger instrument, a guitar, and I fell in love with the electric guitar.

MUSICAL INITIATION Electric guitar My inspiration for playing the electric guitar was my brother. He appeared in the house one day with an electric guitar, I heard the sound and I fell in love with it I was a kid, I fell in love with the guitar, I said, "The moment I can, I am going to use an electric guitar"

MUSICAL FORMATION Becoming professional I began to play guitar in the nightclub of the Cassino da Pampulha, in 1957, more or less. I was 17 years old at this time. Then a Cuban singer showed up looking for a guitar player to form a group. We formed the group and I traveled with her. We went to the states of São Paulo, Paraná and Mato Grosso on a tour with the group. Although I was very young, my family was super cool. My mother was one of those Mineironas, with my father everything was cool, too. They trusted me; they thought everything was fine The group's repertory was more or less samba and jazz. We began with jazz, we began to improvise in that epoch, already feeling a necessity of doing other things, change the guitar, the way of playing it. We used to hear lots of classical music, many things and they had many chords, many things that you weren't hearing in the orchestras. I had to adapt it for the guitar. I began to use this finger to make bar chords. I began using this finger, using all of them in order to get the right sounds. I'd hold it here, helping with this finger. Then I began to resolve the problems. But it was cool After playing with the orchestra of the Cassino, I traveled with a Cuban singer, Lia Ray, throughout Minas, interior, the interior of São Paulo and Parana. Then they went to Montevidú, I returned. It was time for me to serve in the army. I was almost 18 years old and I had to present myself in the army, I returned.

MUSICAL DEVELOPMENT Apprenticeship But I didn't go into the army. I obtained an exemption and went to the military police, to the DI, Departamento de Instrução da Polícia (The Police Department of Instruction). I stayed, I learned music, music reading. It wasn't the Police Band, it was called Escola da Formação Musical (Musical Training School) of the Police, because they trained people there for the Symphony and taught music. I was 14 years old, more or less, when I learned music there. Nivaldo Ornelas and Benito Juarez, a maestro, were in my group. Later, at 17, I worked in a shoe factory; I worked in stock. But then, I was a kid; I would have stayed at home doing nothing So then, I got a little spare change, it worked out. Later, I went to play with Túlio Silva, in his band, we played for dances.

PLACES IN BELO HORIZONTE Ponto dos Músicos (The Musician's Point) I went often to the Ponto dos Músicos. There I met Célio Balona, Dino, Aécio Flávio, Valtino, Pepeto (who was a sax player), Plínio (who played coronet), the whole gang. In that epoch, The Point was functioning at the corner of Afonso Pena Avenue and Tupinambás. I used to get there about five in the afternoon and stay until eight o'clock, chatting, sometimes contracting people to work. There weren't many women there in that epoch, maybe Clara Nunes may have gone there a few times. I also began to play on the Radio Guarana and on the Itacolomi TV. I used to play with Rosana Toledo, a very good singer; she lives here in Rio

PEOPLE Wagner Tiso / Pacifico Mascarenhas / Milton Nascimento (Bituca) I also met Wagner Tiso there at the Point. Wagner went with Pacifico Mascarenhas, who presented me to Wagner and Bituca. I remember that we got together, conversing a lot. I think it was at the house of Pacifico. Bituca showed me some songs. I thought his songs were very cool, different in that epoch. It was in the epoch of Bossa Nova and he came on with another game, something else, that wasn't Bossa Nova. It was another kind of harmony, his thing, Wagner's thing; very pretty. I liked it a lot

PEOPLE Paulo Horta / Toninho Horta I had more contact with Paulo Horta. I met Paulo at UBC (?), he was called Paulinho of UBC. We became very good friends. I used to play; he also played, and so I began to enter the group, I began to know them all better. Paulinho and I did many things together. I used to go over to his house. Every Saturday we got together and played. Toninho was young, the girls, Gilda and Letícia, hung around watching us play. We would play and Toninho hung out with us. He didn't play himself; he knew how, but only stayed there looking at us and laughing. He laughed the whole time. I'd look at Toninho and he was laughing. But then I came to Rio de Janeiro. I kept up with the news about him; that he was playing very well. The

people said, "Toninho is getting down, he's really smokin' Hes really good." **MUSICAL DEVELOPMENT** The move to Rio de Janeiro I came to Rio de Janeiro in 1966. I came alone. I was one of the first of the harvest. I came mostly to study with Moacyr Santos. I met Moacyr in Belo Horizonte, through the intermediary, Pacifico Mascarenhas and we became friends. He said, "I think we are going to Rio, you have to go to Rio." He kept talking about me going to Rio, until I decided, "I'm going there to study with him" We began to play on TV Rio, and we recorded in a studio. I was working at TV Rio and playing for dances. There was a very good orchestra at TV Rio, Orquestra Arco-Iris (The Rainbow Orchestra) and I had the good luck in getting into this orchestra early. It began to open up everything. I continued studying with Moacyr, studying counterpoint, fugues, those things he taught. I liked it a lot, until he went to the United States. He was there for a season and returned later. Later, the other Mineiros came here. Pascoal came, Celinho came, he is a pistonista (coronet player), Celinho Piston, he died recently. Later came Wagner Tiso, Elvius Vilela, who else? I think that's it **FESTIVALS / PEOPLE** Taiguara I was at the Festival de Música (The Music Festival) with Taiguara many times. I also played in the orchestra at the Globo every once and a while. I wasn't permanent in the orchestra, but once and a while I would substitute for someone in the festival. I did some two festivals with the orchestra but I only did the festival in a band with Taiguara. **MUSICAL DEVELOPMENT** Som Imaginário I recorded "A Matança do Porco" with the Som Imaginário. I did some shows with them as well. Frederica, the guitarist, left and Wagner called me to do some things and I said, "Far out" I did shows in the interior of Minas with them; here in Rio we played a couple times. Then Som Imaginário split up; it was Luiz Alves, Robertinho Silva. We did a very good recording, "Matança do Porco". It was an awesome album. There are some crazy guitar solos. **PEOPLE** Lincoln Mazala There was a guitar player that I admired a lot, Lincoln Mazala. He was a great guitarist. He was here in Rio for some years; later he returned to Minas. People didn't know him, Toninho did, Paulinho too. Lincoln was too much. I don't know if he mixed with people, but he was a very good friend of mine We stayed good friends, that great guitarist, forgotten, because people don't talk about him. However, he influenced me; we played together. Lincoln was incredible. I saw Lincoln playing and liked him very much; I thought he was a super guy. He hung around with Garoto here in Rio, Garoto do Violão. Lincoln went to Belo Horizonte. I saw Garoto play, doing those things that he does, and thought, "Far out" and we became friends. He liked me a lot and said, "Chiquito, what are you going to do in Rio that I didn't do?". He talked liked that. **MUSICAL DEVELOPMENT** Rio de Janeiro I recorded with everybody, I knew almost everyone here. When I arrived here in Rio de Janeiro, I played in the Orchestra and musicians began to call on me. I began to study with Moacyr Santos and this gave me a certain prestige. Moacyr is a very prestigious musician here in Rio. People knew I was studying with him. He like me a lot and called me to record; he was recording with some women singers, "Come, because I am going to start a band here" He asked me if I was up for it and I said, "For sure" I worked out. I worked a lot with Maria Bethânia, Gal Costa and Taiguara. I worked the most with Fafá de Belem. I also played with Sérgio Ricardo there in Belo Horizonte. Sérgio is a good friend of mine. I worked with Tito Mado, Sérgio Ricardo and Agostinho dos Santos. Now the first singer that I worked with was Elizeth Cardoso, I was living in Belo Horizonte. She knew about me and called me to do a tour in Uruguay, it was my first work. **FESTIVAL INTERNACIONAL DE CANÇÃO (INTERNATIONAL SONG FESTIVAL)** Milton Nascimento When I saw Milton here in the festival, I thought he was wonderful, some beautiful songs. I thought it was beautiful Wow, Minas was showing up here". He had a great impact among the musicians, because Milton changed many things in Brazilian music, for example, in harmony. Because they had another kind of harmony, like Tom Jobim, great harmonies, but Milton came with another game, that game of ours there in Minas Gerais, because harmony is different there. **MUSICAL DEVELOPMENT** Music of Minas Gerais We brought the influence of the music of Minas Gerais. It has something; we created something also. The other day I was giving an interview and said that the music of Minas has something to do with French impressionist music, that thing of Debussy and Ravel. Its related. I say this here, the guys analyze it and it is related. Because when you analyze the music, it is related. Now why, I don't know. When I was a child I used to like Ravel a lot; he was my idol. I liked the music of Ravel without knowing it was Ravel. I loved the music of Ravel, later I came to know it was Ravel **CLUBE DA ESQUINA (THE CORNER CLUB)** Evaluation It's this thing that I'm talking about; its that Minas thing. There's something mysterious there in Minas, there's something really strange with music. I don't think it has anything to do with Rock. Rock delayed the music of Minas in my opinion. Even though Lô Borges was influenced by the Beatles, the harmony is Mineira. Lô's harmony is much more evolved. Because Rock isn't harmony; Rock is dance. I look at Rock as dance, to dance now, for you to have a good time. Now, Lô, a beauty with that harmony of his, but that harmony is from Minas. I don't think that the Clube da Esquina (The Corner Club) had been a musical movement; for example, here in Rio, it really wasn't. Because Mineiros really value harmony, but its not the harmony of the Clube da Esquina (The Corner Club), its a thing from Minas. Clube da Esquina (The Corner Club) is a mark, and it isn't. Because harmony is something before the Clube da Esquina (The Corner Club), its something from much earlier. I really like the music of the Clube da Esquina (The Corner Club) very much; I really like it a lot The Clube da Esquina (The Corner Club) really influenced other musicians through Toninho Horta, because he divulged it. He is perhaps the most well known Mineiro; we all advanced a lot in that business of Toninho's harmony. **RECORD** Quadros Modernos The first time that I recorded with Toninho Horta was on an album of Fafá de Belém; it had a song on it that only he and I played on. Now, I recently did a recording in Belo Horizonte with Toninho and Nivaldo Ornelas. Nivaldo called us, "Man, we got to do a record" We said, "So, let's do it" We did it with the three guitars and the Mineira School of Guitars, and the DVD came out now. Beto Lopes and his brother Wilson are also on it; he whole gang is there. The DVD is really very pretty One of my songs is in the repertory, "A Lenda do Cavallo Dourado", curious name, isn't it? It comes from a horse that I have at my house, a sort of mysterious horse. I wrote the song, first the name and then I wrote the song. I've been composing since I was very young. I studied composition, harmony, but I didn't show my songs. Now I am showing them, that record was the first. The songs that I wrote were because of this I was timid; I was embarrassed thinking they weren't very cool. I used to mostly lay down the base in the studio; but people started liking my songs, and I thought, "So they're good" Now, a friend of mine, Kate Lira, daughter of Carlinhos Lira, put lyrics to a song of mine. She recorded it on a CD. I am really liking the songs **CLUBE DA ESQUINA (THE CORNER CLUB)** Museum I think that they have to continue doing those things they are doing, making the Clube Da Esquina (The Corner Club) more public, including in Rio and São Paulo. The story is making it public, because the work is totally correct The Clube da Esquina (The Corner Club) is wonderful, everything is totally correct, it only needs to go public. I think this is great, beautiful Very good. Its too bad that in that epoch I wasn't living there, and so I wasn't part of the Clube da Esquina (The Corner Club). If I had lived there, I would have been one of the gang, in that epoch I was here in Rio. The only thing that I wish for is happiness and making the Clube da Esquina (The Corner Club) public.