



Farley Derze, Pianist

Composition | Education | Performance

Contact



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Academic background

D.Sc: Architecture and Urbanism (Universidade de Brasília, 2010-2014). Work title: "City at night: artificial lighting and modernity." The thesis received nomination CAPES award 2015 (Higher Education Personnel Improvement Coordination).

M.Sc: Music Education (Universidade de Brasília, 2004-2006). Work title: "The music in the serial evaluation program at the University of Brasilia".

Master Degree: Brazilian Music (Universidade de Brasília, 2002). Work title: "The use of the programmatic aesthetics in the "Concerto dos sapos" of the composer Antonio da Costa Nascimento.

Bachelor of Arts Education Degree, major in music (Universidade do Rio de Janeiro, 1986 to 1992).

Certificated in piano, theory and harmony at the Conservatory of Music Carminha Alonso, Rio de Janeiro, Brazil (1973-1982).

Work experience

- Composition
- Performance in piano
- Harmony
- Musicology and ethnomusicology research
- Theory
- Music education
- History of art
- History of light and lighting

Languages



♪♪♪♪♪ (native)



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Influences

Farley Derze is a Brazilian pianist who turned professional in the generation of the 80s. When entering university to study their higher studies, stood out with his friends and teachers for creativity in designing arrangements and harmonies. In the field of composition explores diatonic and chromatic materials to draw the melody in a romantic frame. Among the works that functioned as their sentimental references are "O trenzinho do caipira" (Villa-Lobos), "Bebê" (Hermeto Pascoal), "Chovendo na roseira" (Tom Jobim), "Eternal Child" (Chick Corea) and "Clair de lune "(Debussy). Specialized in Brazilian rhythms like the MPB, samba, choro and bossa nova. At the end of thirty years of professional life, he collected experiences on stages of all Brazilian capitals and international tours in Tokyo and Nagoya (Japan), Asuncion (Paraguay), Paris, Marseille, Vienne, Orly and Thiais (France), Munich (Germany), Athens, Crete and Naxos (Greece), Larnaca and Limassol (Cyprus), San Vicente and Praia (Cape Verde), San Mateo (United States), Madrid (Spain). Their presentations are dominated by Brazilian rhythms with jazz harmonies and phrasing with romantic flavor. Your contacts and exchanges with musicians from several generations, sometimes avant-garde sometimes traditions, gave him an important role in how translate the feelings into music. Farley Derze conceives his compositions and his musical interpretation thinking of people as a central element in which, for him, entails taking into account the way we perceive the other. In his musical projects, touch and hearing are subtly oriented for maximum emotional resonance in imagination.

Multisensory listening

The beginning of his professional career (1985) will boost the beginning of their academic life (1986). He was very interested by contemporary media and emerging technologies such as synthesizers and MIDI system (Musical Instrument Digital Interface). In the University studio had contact with the Yamaha DX-7 synthesizer. In 1988 he acquired the Roland JUNO-60 synthesizer. The period was marked by a revolution in the palette of timbres that expanded exponentially and was incorporated in the compositions and arrangements made by Brazilian and artists of Western popular music, as a globalization phenomenon of technological sound

aesthetic. His composition "The Rite of Spring" (1992) is a tribute to the flowering of new timbres in the production of the music world. The tone is a sound parameter that for centuries was the result of traditional materials (bones, animal casings, leather, metal, wood, steel, nylon), but in the twentieth century was explored and reinvented with algorithms and binary language. To dive into the sounds of ocean Farley Derze adjusted its focus to the "emotions" as psychological reference of the relationship between man and music. At university he met the musical producer Luiz Alberto de Filippo who invited him to participate in an idea called "Metabolar", who preached the philosophy of artist-author. This idea came during an exchange of letters between Filippo and the percussionist Dom Fla then residing in Paris. With the arrival of Don Fla in Brazil, other musicians were added to the idea that would also give name to the group. Each member was considered an "interpreter-author", so that during rehearsals and presentations had freedom to either explore sounds and create interpretations like the author of the work performed. In October 1992, the Metabolar group was interviewed on TV talk-show Program "Jo Soares Onze e Meia", in São Paulo, which culminated with the presentation of the song "Hunt" by Farley Derze. Timbre and melodic contrasts, harmonic breaks between tonality and atonality, plurality and rhythmic plasticity, beat and dynamic intuitive moments, colors and unusual objects on the scene, this was the living and autonomous grammar of Metabolar, a group of artists interested in launching the public inside a kaleidoscope of emotions to incite them to a multisensory listening.

The composition

The city of Rio de Janeiro was the stage of its formation and artistic transformation. He met Hermeto Pascoal to attend the music assays in your home and attend their shows, plus the chamber music practice at the university and play with different backgrounds and proposals (samba, choro, jazz, bossa-nova, ballad, songs, and music for theater) was crucial to expand the boundaries of your imagination in the act of creating music. The literature and the fine arts were also key references for "agriculture" of his compositions. The rhythm of poetry and the rhythm of colors, the meaning of a sentence and the outline of an image, the boundaries of form and content of texts and paintings, all participating in their reflections on creation and transmission

of a musical idea. A written text, a picture painted or played music have in common the hand gesture. From then decided to focus his experiments in order to convert hand gestures at the piano in new compositions. The so called "Modeling" that is, thinking in the hands as "sculptures" or "molds" that travels along the keys without changing the position of fingers previously chosen (modeled). Put the idea into practice and wrote "Genesis" (1992), whose cast was touching the keys with your right hand to create a melody with your thumb, index and little, one at a time. The move was repeated in different parts of the piano to produce a melodic design.

When composing the "Hunt" music, invested in triple meter with the rhythm made by a modeling on the left hand with a succession of minimum fingers, index, thumb and index finger (in that order) repeatedly and consistently, as did the chords with your right hand, also with the thumb, index and little touched simultaneously. If it were possible to make a result of the photograph, the notes that form the chord of harmony (in right hand) are arranged symmetrically, that is, equally spaced at intervals of perfect fourths (sol-do-fa, sol#-do#-fa#); the melody notes now give intervallic jumps now is an agile diatonic scale as who runs somewhere; the rhythm happens with both hands percutem keys as who then hits a drum. With the positive outcome of the experiment, it was taken the step so that the modeling was the basis of a method for learning to play piano.

Music education by modeling

The book "The thinking ear," wrote by the Canadian musical pedagogue Murray Schafer, played a central influence on Farley Derze activity as a teacher of piano and music education. While giving private schools or classes, read the proposals of Brazilian and international educators. At the end of years of professional and academic experience, he conceived his "musical modeling method", in order make the layman compose music the first contact with the piano (or keyboard). His method is not limited to cover only the psychological needs of someone who wants to play the piano, but also to bring to light the physiological experience of

the joint of the fingers and hands to join the perception of spatial experience on the keys. Proved the effectiveness of this pedagogical perspective with his two main students, Celio Maia (1992-1999) and Raila Baptista (2001-2014). Celio Maia has appropriated the "modeling" as a tool for virtuosity in performing arpeggios and scales, and also in the practice of improvisation; Raila Baptista used the "modeling" to create new harmonies to songs known as the theme from the movie Titanic, and also as a tool for composition.

Music and emotion

When he made his postgraduate studies in Brazilian music (2002), investigated the variations of the emotional value of the same music heard by different people. It used a questionnaire applied over a year and got responses from 500 children. As they listened to one composition, answered the questions in the questionnaire, "that feeling or emotion that music transmits", "give a title to music" and "create a story of a paragraph while listening to the music as a soundtrack". The composition had lasting three minutes and questionnaires were filled during that time. This research has given rise to a text called "Music and emotion" that was never published, but a professor of sociology, Mustafa Amin, of the University of Brasilia, became interested in the work and introduced him to their students as part of a sociology course. Other academic work was the realization of an aesthetic analysis of "The legend of the mestizo" ("A lenda do caboclo", by Villa-Lobos) after reading in the CD booklet "MUSIC ANTHOLOGY BRAZILIAN CLASSICAL" whose work is performed by pianist Arnaldo Estrela: "The legend of the mestizo, dated 1920, is not only a musical composition. It reveals, first of all, the attitude of a composer who, driving his sensitivity to his own country, seeks to translate the emotions of its people, their race". During his master's degree in music (2004-2006), Farley Derze kept the focus on literature that contained data and research on music and emotions, such as "Music, Culture and Experience" (wrote by John Blacking) where music is understood as a cultural system when is the dialogue between the symbols and the meanings assimilated by the teacher in his life story, and the symbols and meanings assimilated by teenagers who attend high school; "Koellreuter educator: the human aim of music education" (wrote by Teca Alencar) in which the free trial feature can refine the memory of body gestures and ideas in the course of

musical creation. So Farley Derze includes in its method of teaching piano by modeling understanding of two symbols of the score to indicate the duration of the sounds (long and short) and its variations in height (bass and treble). With such materials, who want to play piano can still compose songs and write them down in the score, as well as decide on the emotional destination you want to give the song.

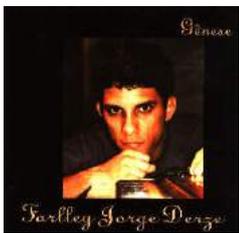
The stage

Between 1988 and 2014 he worked, toured and recorded as a pianist and keyboardist of artists such as: Jorge Benjor (RJ), Eduardo Dusek (RJ), Claudio Lins (RJ, SP), Lucinha Lins (RJ), Antenor Bogéa (RJ, DF, MA, Cyprus, France, Greece, Cape Verde), Sandra Dualibe (DF, PA), Janette Dornellas (DF), Jorge Aragon (RJ), Robertinho of Recife (RJ), Trombone Zeca (RJ) Dudu Nobre (RJ), Claudia Telles (RJ, MG), Golden Boys (RJ), Danilo Caymmi (RJ), Elza Soares (RJ), Luis Alberto de Filippo (RJ, Brazil), Dom Fla (RJ, SP) Julian Torres (Argentina RJ), Sandra Bonilla (Chilean RJ), Debbie Wicks (USA, RJ), Elymar Santos (national tour), Maria Rita Stumpf (RJ, PR), Claudete Ferraz (RJ), Livia Diniz (RJ), Razão Brasileira (national tour, Paraguay and Japan), Samuel Lima (RJ), Murilo Brito (RJ), Cristine Soares (RJ), Coral Archangels of Air Force (DF), Canuto (DF), Zila Siquet (DF), Demetrius Bogéa (DF), Jean-Philippe Crespín (France, Greece), Sylvan Sourdeix (France), Ramatis Moraes (RJ), Robson Rodrigues (DF), Cadu de Andrade (Republic of Cyprus), Simone Guimarães (Cannes, Paris, Marseille), Maite Tchu (RJ), Jards Macalé (RJ), Nando Gabrielli (RJ), Vanessa Barum (RJ), Falcão (RJ), Miele (RJ).

Won in 2002 the 1st place in the Range Music Festival, he touched his music "MEMORIES", with lyrics by José Roberto Gabriel and vocal interpretation of Janette Dornellas. In 2004 was the Brazilian pianist in the 1st International Jazz Festival Cape Verde (Africa). In the same year he attended the launch in Cannes, Paris and Marseille, the book "Brazilian Popular Music", published by the Ministry of Foreign Affairs of Brazil, following the events the singer Simone Guimarães. He played on the Jazz Festival in Vienne, France, as well as made a tour in Marseille and Paris. In 2005 he was one of the musicians to work in the Year of Brazil in France (Paris). In 2012 he starred opposite the singer Cadu de Andrade at Pharos Foundation and at Academy

32 (Nicosia, Cyprus). In March 2015 he played on the 1st edition of Rendez-vous JazzNotes Festival in Thiais, France, as a special guest next to the LSP Trio. On June 19, 2015 presented in Munich, Germany, with his work Landscapes of the Brazilian Music, in which featured the singer Maria Rita Stumpf as a special guest. The following month toured in Cyprus where he performed alongside the singer Sandra Duailibe and with the singer-songwriter Antenor Bogéa, at Pharos Foundation, Academy 32 (Nicosia) and Library Cafe (in Limassol).

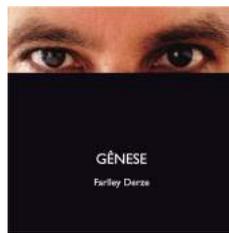
Discography



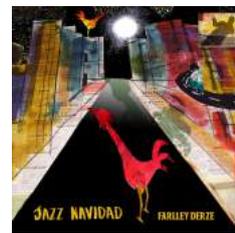
Gênese
2000



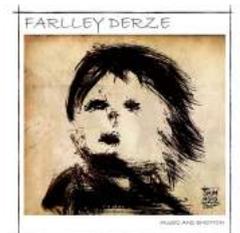
Acalanto
2001



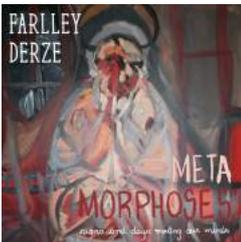
Gênese
2015



Jazz Navidad
2016



Music and emotion
2016



Metamorphoses
2017

Participation as a pianist and arranger in other works



Tributo
Ary Barroso
1986



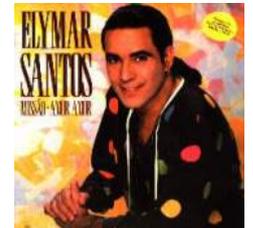
Essencial
Samuel Lima
1991



Ser feliz
Elymar Santos
1991



Dois apaixonados
Claudete Ferraz
1992



Missão Amor Amor
Elymar Santos
1992



Mapa das nuvens
Maria Rita
1993



Vida de cigano
Elymar Santos
1993



Elymar popular
Elymar Santos
1995



Soninho
Livia Diniz
1995



Entre o amor e a razão
Razão Brasileira
1996



Eternamente
Samuel Lima
1996



Shalom
Samuel Lima
1997



Poesia dourada
Murilo Brito
1997



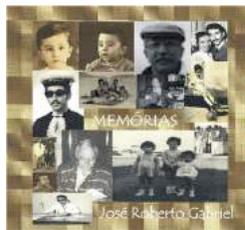
Algo mais
Cristine Soares
1998



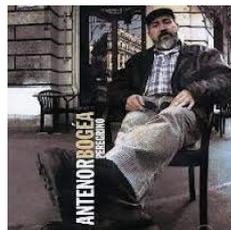
Mais que a chuva da
1ª grama de Brasília
Arcanjos da Força
Aérea
2001



O que? Como? Por
que?
Canuto
2002



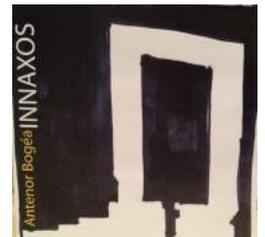
Memórias
José Roberto Gabriel
2003



Peregrino
Antenor Bogéa
2004



Ambígua
Janette Dornellas
2006



Innaxos
Antenor Bogéa
2009



Renaître
Antenor Bogéa
2012