Born into a musical family in Mococa, São Paulo, Brazil, Sergio Assad began creating music for the guitar not long after he began playing the instrument. He learned Brazilian folk melodies from his father. By age 14, he was arranging and writing original compositions for the guitar duo he had formed with his brother, Odair. At the age of 16, he and Odair began their studies under the best-known classical guitar teacher in Brazil at the time, Monina Tavora, a former disciple of Andrés Segovia. Sergio later went on to study conducting at the Escola Nacional de Música in Rio de Janeiro, and worked privately with Brazilian composition teacher, Esther Sciliar.

Over the last thirty years Assad has concentrated most of his efforts on building a repertoire for the guitar duo. He has extended the possibilities of the two-guitar combination through his arrangements of Latin American music by composers such as Piazzolla, Villa Lobos, Ginastera and Gismonti as well as Baroque and Modern music by Scarlatti, Rameau, Soler, Bach, Mompou, Ravel, Debussy and Gershwin among many others. He has completed over 300 arrangements for different chamber music settings arrangements for Gidon Kremer, Dawn Upshaw, Yo-Yo Ma, Nadja Salerno Sonenberg, Paquito D’Rivera, Turtle Island String Quartet, and LA Quartet among others. As a composer Assad has completed over a hundred works for guitar, many of which have become standards in the guitar repertoire. Pieces like Aquarelle, Fantasia Carioca, Farewell, Sonata 1, and Eli’s Portrait are part of the repertoire of many well-established guitarists today. He wrote the set piece for the 2008 Guitar Foundation of America Competition named “Valsa de Outono.” Assad’s orchestral compositions include the ballet “Scarecrow”, the concerto “Mikis” for guitar and strings, “Fantasia Carioca” for two guitars and chamber orchestra, “Interchange”, a concerto for guitar quartet and orchestra premiered by the Los Angeles Guitar Quartet with the San Antonio Symphony in 2009, the concerto “Originis” for violin, guitar duo, and orchestra recorded live with the Orquestra Sinfónica do Estado de São Paulo featuring the Assads and Nadja Sonnemberg as soloists, the concerto “Phases” for guitar duo and orchestra premiered in 2011 by the Seattle Symphony Orchestra with the Assad Brothers as soloists and the Concerto Popular do Rio commissioned by the GFA and the Cordoba Guitar Festival to be premiered in June 2015 with Pablo Villegas as soloist.

Assad has taught master classes in conservatories, universities, and music schools in the US, Europe, Latin America, Japan, and Australia. From 1994 to 1996, he taught at the Conservatoire Royal de Musique in Brussels and from 2003 to 2006 at the Chicago College for the Performing Arts at Roosevelt University. He is currently a faculty member at the San Francisco Conservatory of Music.

The Suite Brasileira No. 3 blend forms of cultural expression of a specific region of Brazil, the Northeast, involving part of the state of Bahia, the great state of Pernambuco and some of Alagoas and Rio Grande do Norte. In the process of choosing the dances or traditional forms to compose this painting I came across the curious fact that among all the forms of expression of this region there were five starting with the letter C. It left me then no doubt in choosing these five.

Cantoria Nordestina is an oral expression of music that is practiced in northeastern Brazil involving folkloric manifestations and the Cordel literature.

Capoeira is a mixture of dance and martial art that originated during the slavery period in Brazil and is very associated with the state of Bahia.

Coco is one of the strong rhythms from the Northeast and typically part of the set of Cantorias once it is almost always accompanied by lyrics.

Cantiga do Sertao is a form of song which uses the northeastern scale (with augmented fourth) to build up its melody.

Caboclinhos is a dance of fast movements with its origins on folkloric manifestations from the state of Pernambuco.

The Suite Brasileira No. 3 was commissioned by Thomas Viloteau with the help of a grant from the Northern Trust/Piper Enrichment Award in Phoenix, AZ.
commissioned and dedicated to Thomas Viloteau

SUITE BRASILEIRA No. 3

2013

fingerings: Thomas Viloteau

Sergio Assad

1. Cantoria Nordestina
2. Capoeira

\[ \frac{1}{4} = 62 \text{ come un berimbau (irregolare)} \]

slap \( p \) on fretboard

ord.

high percussion

medium percussion

lunga

ord.

low to lower percussion

allarg.

a tempo

a m \( \text{ accel.} \)

rit.

* molto vibrato (lento), nearly distorted
** percussion with thumb and middle finger on both sides of the fretboard
*** slur from D\( \# \) to open B

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harm after 24th fret, random

Tempo primo

liberamente

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Tempo primo

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increasing tension

rit.

\( \text{gliss. with pulse} \)

\( \text{gliss.} \)

\( \text{gliss.} \)

\( \text{tap 4th finger} \)

\( \text{sim.} \)

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with a slight accent on the upbeats

rasg. (mute the strings with left hand)
4. Cantiga de Sertão

\( \text{\textit{rubato espressivo}} \)

\( \text{\textit{a tempo}} \)

\( \text{\textit{rit.}} \)

\( \text{\textit{Poco movido}} \)
\( \text{poco sostenuto} \)

\( \text{rit.} \)

\( \text{a tempo} \)

\( \text{accel.} \)

\( \text{rall.} \)

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5. Caboclinhos

Poco agitato $\frac{4}{4} = 152$

near the bridge

molto preciso

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