Notes to the User-January 2014 (Cliff Korman-musical coordinator)

Categorias de acervo: Partitura
As evident on the home page of the site, the structure of the archive consists of *communities (conjuntos)* and their subdivisions *collections (coleções)*. The notated music is found either in the community *partituras (music),* collections *original compositions*, *dedications, research in progress, gafieira, repertoire*, and *arrangements (*further subdivided into *próprios* (Paulo's work) and *de terceiros (*work of other writers), or in *estudos* (*studies)* in the collection *partitura de estudo (studies in music)*. See below for detailed explanations.

In January 2012 we began the process of opening the drawers and cabinets of Paulo's work studio and assessing the wealth of material we encountered.
Our first evaluations included an initial version of categories, which at the moment seemed reasonable and sufficient to initiate the process of separating the material for cleaning, scanning, and eventual re-categorization.
.
As we worked, we began to consider the archive as a reflection of Paulo's dynamic working process, one that we were required to perceive and decipher in order to discover its internal logic. For example, a melodic fragment found in a notebook first deemed "unidentified" might later appear in an arrangement or composition allowing us to return and name it.
Or the same composition might be written for different formations, and consequently appear in different categories;
Tarde de Chuva, for example, appears in the following formats:

Chord changes (cifragem)	PartAut I 50
Chord changes with introduction/ interlude	PartAut I 61
Chord changes with alternative introduction	PartAut VII 02
Score (*grade*) for quartet (in *autoral*)	PartAut I 38
Drum part	Part_GAF 076 and PartAr t 03 2-2
Through-composed piano part	PartAut I 76
Part of a written text or set list	Txt-05 03-04

At the end of the first year, as we encountered more material, learned more, and understood more, we modified our criteria for categorization and
during the second year of work in 2013 we developed the version of the archive with which you can now navigate with more precision and accuracy.

Terminology

Arranjo cifrado- Plan or reduction of arrangement. May contain melody, rhythmic conventions, secondary lines, and bass parts. often a reduction or sketch of a more complete version

Base-a single part to be used by all members of the rhythm section (generally piano/keyboard, guitar, bass, drums)

Cifra-chord changes

Grade-Score. This applies to classical compositions of Paulo and others (orchestral and chamber formations), big band, gafieira, and computer generated scores of MIDI files used in recordings.

Melodia cifrada-lead sheet

Parte-Individual part for a particular instrument, usually generated from a score

Título uniforme-Standard title. Indicated in the full item record if the title on the document differs from the standard title of a work (ex. PartAr c 26 *Canção de Orfeu* and *Samba de Orfeu*; PartAr c 07 *Como se Dança Baião* and *Baião.*)

General Criteria

Duplicates: We initially considered every item equally valuable and important. As we encountered numerous examples of duplicates, we made the decision to include only the version in the best condition if there absolutely were no differences between them. In the case of any difference, however slight, (performance notations made by Paulo or the musician who used the part, and occasionally the unexpected presence of a set list, text to be included in a show, telephone numbers, flight information, etc) we included both versions

Hierarchy of categorization:

1) We consider that Paulo's artistic expression and work process fall primarily into the category of arrangement; the great majority of musical documents in the archive contain some element of his reading or interpretation of the work in question. Consequently, the category Arrangements (PartAr) takes precedence in the categorization process.

2) The material that Paulo included in his presentations and recordings that reflect his re-reading and innovations of the gafieira genre took on such importance as we further understood the archive that we created a separate category for it. Independent of the format (arrangement, chord changes, lead sheet, etc.), if the document is considered to be part of this repertoire, it appears in this category with the designation Part_GAF (Partitura-Gafieira).

Criteria for each collection.

Rep (Partitura-Repertório/Music-Repertoire)--Considered to have been included in
      Paulo's performances or recordings.
      If in the collection Rep, it is probably not an arrangement (if so it would go in
      PartAr)

Part-Est- (Estudo-Partituras de Estudo/Studies-Studies in Music)
      Throughout his life Paulo remained a voracious student of his art form. Here
      one finds material of various types (scores, improvisations, repertoire) to
      which Paulo devoted time and attention

PartAr- (Arranjos/Arrangements)
      Próprios (original)
      Arrangements and orchestrations by Paulo. Includes his own compositions
      and those of others
      Terceiros (of third parties) Arrangements and orchestrations not done by   Paulo,
      Includes his compositions and those of others
      Here you will find arrangements of different types and complexity
            a. Big bands
            b. Orquestra e música de cámera
            c. Gafieira
            d. Banda Sinfônica
            e. Duos
            f. Small ensembles

Part_GAF (Partitura-Gafieira)
      Paulo's arrangements, adaptations, and/or readings of material associated with
      gafieira
      Repertoire of composers and performers often associated with the genre
      (Pixinguinha, K-Ximbinho)

PartAut-(Partitura-Autoral/Music-Original compositions).
      Paulo's compositions. Since the arrangement and gafieira categories are
      prioritized, may be found in various collection

Part-Ded (Partitura-Dedicadas/Music-Dedications)
      Compositions by colleagues and friends written for and dedicated to Paulo.

Em pesquisa/Research in progress
      Identified by the term Nident ((Não Identificado/Not identified), at present
      sufficient information has not been found in order to evaluate and categorize
      the documents found here. As research continues, they will be moved to the
      appropriate collections.