
Discografia Paulo Ricardo E Rpm 14 Cds

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The song “Não Digo Mais Nada” is one of the most renowned of the Anglo-Brazilian songwriter Paulo Ricardo Baldacci, with words in English by Macedonio de Almeida from 1988. The song has been adapted and sung several times, most recently by Kiran Gandhi. In 2000 the *Sou Brasileiro* album reflects the post-rock (more contemporary music), with slow songs set to music by Arrigo Barni, Leandro André, Rodrigo Leal André and Paulo Baldacci. Ten years later, in 2010, Baldacci returned to the post-rock (modern rock) in *A Voz do Tiburon*, which combined melodic rock with Brazilian rhythm. This album was recorded in Rio de Janeiro, with the participation of the songs of Leandro André and Paulo Baldacci. The event that launched the careers of RPM and Azul 29 as post-punkers was the Rio Music Festival, at the time called *Sem Violão Móvel* (Mobile Shuffle), organized by the Andrade brothers and its secretary Eddy Cabral. The first known appearances of *Variações* and RPM were during this festival. It is noteworthy that the P.A.Q.Q.s, as they were called in the group, at least in their first recordings, did not belong to the same line of the R7 attack of their contemporaries. They basically perfected the first So Paulo techno-pop song, *Coração Segado*. They played with two guitars, one of them a distorted fuzztone. By the time they recorded their first EP, *Variações*, they had already managed to develop a popular and commercial sound, and the three songs here are an example of this. In the following years, the different versions of the group, comprising Renato, Gil, Henrique and Carla, would continue to evolve their style, drawing from the punk and post-punk music of Europe.

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Experienced performer and composer, Ricardo Baldacci has previously participated in the repertoire of JazzWax band, a band that played mostly popular music. Joined the Vespucci group, he was the main attraction for several songs and music for television.

Since the 80s, Ricardo was already well known for his interpretations of Bossa Nova Jazz for TV Globo. With the quartet, he has managed to pursue his own style that includes several influences: the rock and funk of the 60s and the Brazilian bossa, but with a variety of others and sounds. With this group, Ricardo performed at numerous festivals, jazz clubs and bars, at many cities of Brazil, in Argentina and Europe. The group also participated in several film soundtracks. This disc, prepared by the vocalist with Guilherme Espinosa, at the label, Trio Proxima, is a tribute to the originals and pioneers of Brazilian jazz.

Ricardo, like the songs, uses several instruments such as alto, flute, soprano sax, baritone sax, french horn, double bass, guitar, bass, drums, trumpet, piano, keyboards, viola and percussive instruments like the marimba. Ricardo has mastered the works of composers like Toshiko Akiyoshi, Gilberto Gil, Jorge Arvizu and Vinicius de Moraes, whom he pays homage with this disc. The album uses the components of Bossa Nova Jazz and includes two original compositions by Ricardo. One of the tunes is the "Bossa Nova-street" from the "Symphony in B" by Vladimir Cosma. The other is called "Saudade" and features a composition by Domenico Modugno, known by the lyrics of one of Brazil's national songs. The disc also includes a diverse music and rhythm section, a bit of funk, original compositions by

Ricardo that also serve as a live program. The disc includes his guitar solo “Portela”, composed by Raul de Matos. This album of Ricardo is an homage to the father of bossa, Antonio Carlos Jobim. 5ec8ef588b

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