Baptista, Denis Rafael Nassar

http://hdl.handle.net/11023/3644
master thesis

University of Calgary graduate students retain copyright ownership and moral rights for their thesis. You may use this material in any way that is permitted by the Copyright Act or through licensing that has been assigned to the document. For uses that are not allowable under copyright legislation or licensing, you are required to seek permission.

Downloaded from PRISM: https://prism.ucalgary.ca
Minha Terra
for
Orchestra and Sound Files

By

Denis Rafael Nassar Baptista

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTERS OF MUSIC

GRADUATE PROGRAM IN MUSIC

CALGARY, ALBERTA

JANUARY, 2017

© Denis Rafael Nassar Baptista 2017
Abstract

*Minha Terra* is a piece for orchestra and sound files based on the musical materials generated from the vernacular speech and the regional dances and rhythms from the Brazilian provinces of Rio Grande do Sul, Rio de Janeiro and Pernambuco. The piece is scored for a standard North American orchestra (2222/4231/Timp./Perc./Strings), and it has three movements with the approximate duration of eighteen minutes.

The thesis contains a discussion of Brazilian dialects, of composers who made musical use of speech from points of view that are different from my own, and of traditional music and dances from the three Brazilian provinces. It also contains a discussion of the process that lead to the creation of the text, the recording of the voices, and the transcriptions of the musical material. There is an extensive discussion of the musical language of the piece. The thesis also has appendices that include the complete text, the musical transcriptions, and the complete orchestral score.
Acknowledgements

I would like to express my sincere gratitude to my advisor professor, Allan Gordon Bell, for his guidance, patience, motivation and immense knowledge; a better advisor and mentor I could not have imagined. I thank the great teachers at the University of Calgary who have been essential in these years of study: Dr. Friedemann Sallis, Dr. Laurie Radford and Dr. David Eagle; Alison Schmal for her unflagging enthusiasm; and members of the staff of the School of Creative and Performing Arts for their valuable help. I gratefully acknowledge financial support from the Government of Alberta and the University of Calgary School of Creative and Performing Arts.

I am pleased to make special mention of the teachers from the University of Campinas who guided me and significantly contributed to my musical journey: Hilton Valente, Rafael dos Santos, José Augusto Mannis, Jonatas Manzoli, Silvio Ferraz, Denise Garcia, Luiz Henrique Xavier and Ney Carrasco; Michael Angell for his advice, including to study at the University of Calgary; and Saulo Neves for his help in formatting this dissertation.

For their material and lifelong spiritual support, encouragement, and investment in my musical career, heartfelt appreciation goes to my parents Edamil Nassar de Araujo, Onofre Baptista Junior, my stepdad Eber Casado de Araujo, and my grandparents, Jamil Nassar and Edda Halt Nassar, without whom this accomplishment would not have been possible. To my wife, Talita Louzada, I offer profound gratitude for her unfailing encouragement throughout my years of study and writing of this thesis. Above all, I praise God for providing me this opportunity and granting me the capability to persevere.
Dedication

To my wife Talita and my son Rafael.
Table of Contents

Abstract.................................................................................................................. ii
Acknowledgements ................................................................................................... iii
Dedication ................................................................................................................. iv
Table of Contents ................................................................................................... v
List of Figures .......................................................................................................... vii
List of Examples ...................................................................................................... viii
1 Introduction ........................................................................................................... 1
2 Context .................................................................................................................. 3
   2.1 Brazilian Dialects ............................................................................................ 3
   2.2 The Use of Speech Elements in Music Composition ....................................... 6
   2.3 Traditional Music, Dances and Rhythms ......................................................... 10
3 Process and Methodology ...................................................................................... 14
   3.1 Recording process ........................................................................................... 14
   3.2 Text ................................................................................................................... 15
   3.3 Musical Transcriptions ................................................................................... 16
4 Form ...................................................................................................................... 18
   4.1 Rio Grande Do Sul ........................................................................................... 18
   4.2 Rio de Janeiro ................................................................................................... 21
   4.3 Pernambuco ..................................................................................................... 24
5 Musical Vocabulary ................................................................................................ 28
   5.1 Pitch and Melodic Material ............................................................................ 28
      5.1.1 Derived from Transcriptions .................................................................... 28
      5.1.2 Quotations from traditional music ............................................................ 33
   5.2 Harmony .......................................................................................................... 38
      5.2.1 Harmony based on transcription Intervals ............................................... 38


5.2.2 Harmony based on transcription pitches ............................................. 40
5.2.3 Tertian structures .............................................................................. 43
5.3 Rhythm .................................................................................................. 49
  5.3.1 Transcriptions .................................................................................. 49
  5.3.2 Regional Dances ............................................................................. 52
5.4 Texture .................................................................................................. 59
5.5 Timbre ................................................................................................... 66
6 Conclusion ................................................................................................. 70
Bibliography ................................................................................................. 71
Appendix A – Texts ..................................................................................... 75
Appendix B – Transcriptions ......................................................................... 81
Appendix C – Score ..................................................................................... 85
# List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Movement 1 formal design</td>
<td>19</td>
</tr>
<tr>
<td>Figure 2</td>
<td>Movement 2 formal design</td>
<td>22</td>
</tr>
<tr>
<td>Figure 3</td>
<td>Movement 3 formal design</td>
<td>24</td>
</tr>
<tr>
<td>Figure 4</td>
<td>Chords based on 'Mas bah' intervals (mm. 2-4)</td>
<td>39</td>
</tr>
<tr>
<td>Figure 5</td>
<td>Strings’ chords based on ‘Mas Bah’ intervals m.10</td>
<td>39</td>
</tr>
<tr>
<td>Figure 6</td>
<td>Harmony resulting from counterpoint</td>
<td>40</td>
</tr>
<tr>
<td>Figure 7</td>
<td>Progression of note collection (mm. 249-262)</td>
<td>43</td>
</tr>
<tr>
<td>Figure 8</td>
<td>Chords from first movement's climax section (mm.120-126)</td>
<td>44</td>
</tr>
<tr>
<td>Figure 9</td>
<td>Triads with added notes</td>
<td>45</td>
</tr>
<tr>
<td>Figure 10</td>
<td>Derived rhythm n°2</td>
<td>54</td>
</tr>
<tr>
<td>Figure 11</td>
<td>Surdos’ patterns</td>
<td>54</td>
</tr>
<tr>
<td>Figure 12</td>
<td>Snare patterns</td>
<td>58</td>
</tr>
</tbody>
</table>
List of Examples

Example 1 - Equal Temperament Adjustment ......................................................... 16
Example 2 - Different options for Tempo ................................................................. 17
Example 3 - Mas Bah 1 gesture and Mas Bah 2 motive ........................................... 21
Example 4 - Use of Original Pitch Transcription ..................................................... 28
Example 5 - Use of Original Pitch Transcription 2 .................................................. 29
Example 6 - Use of Original Pitch Transcription 3 .................................................. 29
Example 7 - Melodic Transposition ......................................................................... 30
Example 8 - Melodic Transposition 2 ....................................................................... 30
Example 9 - Transcription Motive Development ...................................................... 31
Example 10 – Transposition, Inversion and Retrograde ........................................... 32
Example 11 – Aggregate ......................................................................................... 33
Example 12 - Pajada Motive (mm.5-7) .................................................................... 34
Example 13 - Variation of the Pajada Motive (mm.141-142) .................................... 35
Example 14 - Corcovado Original Melody ............................................................... 36
Example 15 - Corcovado Quotation ........................................................................ 36
Example 16 - Flute Mm7 Chord Arpeggio ............................................................... 37
Example 17 - Pitch Cell (0,1,4) .............................................................................. 37
Example 18 - Intervals from 'Mas bah' 1 and 2 ................................................................. 38
Example 19 - Viola line based on transcription (mm.248-249) ........................................ 41
Example 20 - Cello line based on transcription ................................................................. 42
Example 21 - Second violins’ line based on transcription .................................................. 42
Example 22 - First violins' line based on transcription ...................................................... 43
Example 23 - Pedal point and parsimonious voice leading (Third movement) .............. 45
Example 24 - Mm 7th chords and resolution to a triad with added 6,9 ......................... 46
Example 25 - Tonal centers on movement 2 .................................................................. 47
Example 26 - Chord attacks from the third movement’s intro .................................. 49
Example 27 - Augmentation (mm.27-30) ........................................................................ 50
Example 28 – Rhythmic alteration using augmentation with variable unit ................. 50
Example 29 - Rhythm displacement (First Movement) .................................................... 51
Example 30 - Rhythm displacement (Third Movement) ..................................................... 51
Example 31 - Rhythmic layers ......................................................................................... 52
Example 32 - Tamborim pattern n°1 .............................................................................. 53
Example 33 - Derived rhythm n°1 .................................................................................. 53
Example 34 - Cellos alternating with basses based on pattern 2 of Figure 11 ............ 55
Example 35 – Combined maracatu and frevo rhythmic patterns ................................. 56
Example 36 - Maracatu rhythmic cell .............................................................................. 57
Example 37 - Snare drum accents (Pattern 4) ................................................................. 58
Example 38 – Snare drum pattern played by first violins mm. 392-393 ....................... 58
Example 39 - Frevo Surdo Cell ....................................................................................... 59
Example 40 – Imitative polyphonic texture (Movement 2 / mm. 221-222) ................. 60
Example 41 - Monophonic texture (Movement 3 / mm.327-329) ................................. 61
Example 42 - Recorded voice and accompaniment (Movement 2) ............................... 61
Example 43 - Homophonic and homorhythmic section (Mov.1, mm.177-119) .......... 63
Example 44 - Polyphony between thickened lines (Mov.3, mm.403-406) ................. 65
Example 45 - Snare drum imitating rolled "R" (Mov.1, mm.102-104) ......................... 66
Example 46 – ‘Wave’ gesture (Mov.2, mm.156-159) ....................................................... 67
Example 47 - The seagull effect ....................................................................................... 68
Example 48 – Homophonic harmonization of the recorded voice .............................. 69
1 Introduction

Minha Terra is an orchestral work that explores the central challenge of generating an entire composition from pitch and rhythmic materials derived from spoken speech. It also deals with the challenge of having the sound of actual speech become an essential component of the musical context. It is a piece for orchestra and sound files based on the musical materials generated from the vernacular speech and the regional dances and rhythms from the Brazilian provinces of Rio Grande do Sul, Rio de Janeiro and Pernambuco. The piece is scored for a standard North American orchestra (2222/4231/Timp./Perc./Strings), and it has three movements with the approximate duration of eighteen minutes and thirty seconds.

Spoken languages have pitch relationships (contour and inflexion) and rhythmic patterns (tempo and accentuations) that are essentially musical. In order to be able to discriminate each of these elements and transcribe them into musical notation I had to listen very carefully to the speech patterns of three Brazilian immigrants living in Calgary. This process required working from recordings because it involved listening to the same words and phrases many times in order to make decisions regarding tempo, beats, and subdivisions.

A central challenge was to have the recorded spoken voice become a convincing component of the musical context, part of the process of introduction of materials, imitative polyphony and homophonic textures. The goal was to use the spoken voice as an instrument that blends with the orchestra and not only as a narrator with background music. In order to achieve this, the interaction between the recorded voice and the instruments must be clear and dynamic in order to become a convincing whole.

The thesis contains a discussion of Brazilian dialects, of composers who made musical use of speech from points of view that are different from my own, and of traditional music and dances from the three Brazilian provinces. It also contains a discussion of the process that lead to the creation of the text, the recording of the voices, and the transcriptions of the musical material. There is an extensive discussion of the musical language of the piece. The thesis also
has appendices that include the complete text, the musical transcriptions, and the complete orchestral score.
2 Context

2.1 Brazilian Dialects

In Brazil, the official language is Brazilian Portuguese. However, there are a large number of regional dialects, varieties of the language that are characteristic of particular groups of speakers. This diversity of dialects in the different regions arises from the variety of people that were part of or affected by the processes of colonization and, later, immigration. Before 1500 C.E. when the Portuguese began their conquest of what is now Brazil, there were about a thousand indigenous languages¹. Around 1750 there was a large immigration of Portuguese and Azoreans and their language became dominant². The Portuguese conquest also brought large numbers of African slaves to the territory. Their languages and those of later European, Middle Eastern, and Asian immigrants also transformed the regional character of Brazilian Portuguese³. It has absorbed hundreds of words of indigenous origin referring to local flora and fauna (Macaxeira, Mandioca, Samambaia); various Yoruba⁴ words related to food, religious concepts, and musical expressions (Acaraje, Axé, Adun); many Japanese (Yakisoba, Shushi, Teriaki) and Lebanese (Kibbeh, Falafel, Hummus) names for food; and a growing number of English terms from the field of modern technology and commerce.

In this musical project I focused particularly on the speech patterns of the dialects from three regions of Brazil: Rio Grande Do Sul, Rio de Janeiro and Pernambuco. I chose these regions because their dialects are very different from each other, thereby providing me with distinctive musical material. For example,


² Dantas, Miscigenação da Lingua Portuguesa.


⁴ Yoruba is a language spoken in West Africa, mainly in Nigeria.
the same word in each region has a different pronunciation: in Rio Grande do Sul the word *verdade*, which means *truth*, is pronounced */veRdade/; in Pernambuco it is pronounced */verdadi/ and in Rio de Janeiro it is pronounced */verdadjie/. One word with three pronunciations provides three different musical fragments, based upon accentuation and melodic contour.

The dialect spoken in Rio Grande do Sul was affected by the fact that at the end of the nineteenth century the Brazilian Empire⁵ started encouraging Europeans to move to unexplored areas of Brazil. A large number of Italians settled in the north and many Germans went to the center of the province. Populations close to the western border received a greater influence from Argentina and Uruguay, where the official language is Spanish⁶.

The dialect spoken in the city of Caxias do Sul in the north of Rio Grande do Sul was strongly affected by the influence of Italian⁷. This dialect contains pronunciations and words that do not occur in the rest of Brazil. One important characteristic of this dialect is the strong rolled *R*, */R/ in IPA⁸, a clear Italian influence. A person from Rio Grande do Sul saying the word *porta* (English: door) pronounces */poRta/ and a person from Pernambuco would pronounce */porta/. Speakers also use the glissando to emphasize certain expressions and they may use it in different places of a phrase. The glissando adds to the expressivity of the dialect. One of the most famous expressions from Rio Grande do Sul is the *Mas Bah!*, pronounced */mas ba/ , which is an interjection used to express different feelings depending on how the speaker says it. One way to pronounce it is to extend the */a/ vowel from the first syllable with a glissando downwards, and

---

⁵ Prince Dom Pedro declared Brazil's independence from the Portuguese Empire in 1822; Brazil then became the Brazilian Empire.


⁸ International Phonetic Alphabet.
make the *bah* a sharp attack with the pitch raised. This strong ascending and descending inflexions of the words provide a variety of melodic contours with an expressive range that can easily reach a major tenth.

In 1808 the Portuguese Royal Family and about 15,000 people from Portugal arrived in the province of Rio de Janeiro. Before that time the city population was about 23,000 people, mainly African slaves. By the end of the nineteenth century the dialect brought by the aristocratic Portuguese was well established. One of the characteristics of the dialect now spoken in the city of Rio de Janeiro is the prominent use of the phonemes /ʃ/ and /r/ for S and R respectively, both are very common in the Portuguese from Portugal. The /ʃ/ and /r/ sound are much more prominent in the central region than others because it was the original place where the Portuguese royal family lived. The *cariocas*, people from Rio de Janeiro, tend to add some extra phonemes to some words, which causes some extra inflexions and notes to occur in a phrase. A person from Rio Grande do Sul saying the word *Jesus* sounds /ʒezus/ while a *carioca* would pronounce /ʒezuiʃ/. The *carioca* adds one more phoneme and pronounces the S differently. The *cariocas* also omit phonemes when using some expressions such as /kɔca/, which means *What’s up?*. The complete phrase would be /kuau ɛ/; they transform the /uau/ into /o/ and add an extra vowel to the syllable /ɛ/ which becomes /ɛa/. The pronunciation of this expression is characteristic of the *cariocas*.

In 1630, Pernambuco was one of the most prosperous of the captaincies of the Portuguese colonies in the Americas. This caused the Netherlands West Indies Company to turn its attention to Pernambuco. The Dutch ruled it for twenty-four years before being expelled by the Portuguese army in 1654. The

---


10 Lima, *O Linguajar Carioca*, 93

Dutch made important economic, social and cultural contributions during this time and that contact with Dutch culture formed the particular dialect spoken in Pernambuco. This dialect has distinct pronunciations of certain vowels and words that are only used in that region. The S has a sound of /ʃ/, similar to Rio de Janeiro but without as much emphasis. The vowels in some words are different as well: a carioca saying celular (English: cellphone) sounds /SeLULa/ while a person from Pernambuco would pronounce /SeLULa/ emphasizing the first two syllables, which have a higher pitch than the last syllable. The same contour happens in expressions such as /Өʃenti/, an interjection of fright, where the first syllable has a higher pitch than the other two, and the third syllable has a higher pitch than the second. The Pernambuco dialect characteristically has a more rapid tempo and cadenced rhythm than those of the other regions. The range of inflexions is very wide as well, providing a rich source of melodic material.

2.2 The Use of Speech Elements in Music Composition

The singing voice has traditionally been a musical resource for composers. Using the spoken voice is a more recent phenomenon, beginning in the early twentieth century. Transcribing spoken language and using the results as a source for musical exploration began with the works of some post-1945 avant-garde composers. Combining transcriptions, as instrumental material, with the actual recorded voice began in the latter decades of the twentieth century.

In his piece Pierrot Lunaire, Arnold Schoenberg demonstrated the musical possibilities inherent in the intonational contours of spoken text. In a recent study the musicologist Rapoport discusses the origins of Schoenberg’s musical materials:

“The rhythm was determined by the syllable structure of the German language in Hartleben’s texts, and the “melodic line” (sprechmelodie) of

---

12 Santana, “Invasões Holandesas no Brasil”.
the vocal part was molded by intonation patterns in German speech. This was demonstrated by comparing the intonation contours of the texts of four poems being read aloud by two persons whose mother tongue is German, with Schoenberg’s melodic vocal lines in the melodramas. It seems that Schoenberg’s very sensitive musical ear perceived the musical melody in the speaking voice. He molded and crystallized it in musical frameworks of metrics, rhythms, and musical intervals, seemingly making musical “transcriptions” of the intonation contours”\textsuperscript{14}.

Schoenberg maintained the intonations and natural inflexions of the speech when he wrote the voice part emphasizing the musical elements contained in natural speech. However, the results were also carefully crafted so that they would combine with his new musical vocabulary.

Luciano Berio started exploring a new type of virtuosity for voice with his \textit{Sequenza III} (1965). In this piece the performer must be able to vocalize sounds that are based on the spoken voice, complex fast rhythms based on non-speech vocalizations such as laughter, and transformations of timbre during sustained notes. He focused upon speech by exploring individual syllables, vowel sounds and consonants. Berio also amplifies certain inflexions and overemphasizes certain aspects of everyday speech. He prolongs vowels and /S/ sounds, uses fast sequences of syllables, and incorporates exaggerated breathing sounds. About this piece, Berio wrote:

“The voice carries always an excess of connotations, whatever it is doing. From the grossest of noises to the most delicate of singing, the voice always means something, always refers beyond itself and creates a huge range of associations. In \textit{Sequenza III} I tried to assimilate many aspects of everyday vocal life, including trivial ones, without losing intermediate levels or indeed normal singing.”\textsuperscript{15}


\textsuperscript{15} Luciano Berio, “Sequenza III (Author’s note).”
In his *Three indigenous Songs* (1971) for orchestra, the American composer James Tenney explored speech-modeling through instrumental synthesis of American English speech\(^{16}\). For one part of this work, the percussionists render consonants using woodblocks (for k, t and p), tom-toms with sticks (for g, d and b), tom-toms with brushes (for th, f and h) and suspended cymbals (for s and sh). The pitch of vowels is transcribed from the source recording and appears throughout in the bassoon/tuba part. The flute and piccolo play harmonics of the fundamentals that are near the centers of the first three vocal formants associated with that sound. Although the composer acknowledges that the piece does not evoke genuinely intelligible speech\(^{17}\), I personally hear rhythmic and inflectional patterns that are decidedly speech-like.

Steve Reich composed several pieces that contain an interaction between recorded speech and acoustic instruments. In *Different Trains* (1987), he transcribed the pitches and rhythm from audio recordings of voices and then took motives suggested by the recorded voices and used them in the instrumental parts. He created canons to which he applied his phasing technique to displace the instrumental lines. Occasionally the instruments also play the respective musical transcription together with the recording, thereby emphasizing the prominent pitches. He also used this approach in other pieces such as: *The Cave* (1993), *City Life* (1995) and *Three Tales* (1994).

In 1992 the Brazilian composer Hermeto Pascoal recorded a CD called *Festa dos Deuses*\(^{18}\), which contains some experiments involving voice harmonization. He transcribed the pitches and rhythms of recordings of a political speech, a swimming lesson, and a poetic reading. He then explored the melodic and rhythmic elements present in the speech, creating melodies with an atonal character. Using the extensions of familiar jazz chords he was able to bring the spoken material into a tonal context. He used an electric piano for the

---


transcriptions and harmonization, and recorded everything in a studio in order to achieve synchronization with the recorded speech. On this same CD, he also explored pitch and rhythm transcriptions of animal sounds, harmonizing them in this same manner.

The Austrian composer Peter Ablinger composed *Voices and Piano* (1998), a cycle of 80 pieces with a total duration of four hours, for the pianist Nicolas Hodges. Each piece includes a sound file of a single recorded voice, speaking statements from speeches, interviews or readings by celebrities. Ablinger explains the interaction between the piano and the sound files in his notes about the piece:

“The piano is not really accompanying the voices: the relation of the two is more a competition or comparison. Speech and music are compared. We can also say: reality and perception. Reality/speech is continuous, perception/music is a grid which tries to approach the first. Actually the piano part is the temporal and spectral scan of the respective voice, something like a coarse gridded photograph. Actually the piano part is the analysis of the voice. Music analyses reality.”

The pianist plays the respective musical transcription generated from the spectral analysis of that same sound file. The two parts are closely synchronized. There are no material developments or any other type of interaction between the piano part and the sound files.

Dan Weis, a renowned contemporary drummer, also made a recording that explored a rhythmic interpretation of the verbal gymnastics of the auctioneer Ty Thompson19. He examined the rhythmic patterns, articulations and melodic contours of the auctioneer’s speech pattern and then played this transcription on a drum set. Weis plays the transcription at the same time as the sound file. Because the auctioneer speaks rapidly and with great variety of rhythmic

---

patterns and articulations, the result is a virtuosic performance\textsuperscript{20}.

\subsection*{2.3 Traditional Music, Dances and Rhythms}

In addition to deriving my materials from three Brazilian Portuguese dialects, I decided to also incorporate traditional dance rhythms from those same regions as another way of bringing in the vernacular into the music. The use of regional dance rhythms is a traditional practice in classical music. Some recent Latin America composers who have used this approach are Arturo Marquez, Mariano Mores, Radamés Gnatalli, Egberto Gismonti and Hermeto Pascoal. Instead of staying true to the rhythmic patterns of the regional dances, an approach taken by these composers, I extracted patterns from regional dances, transformed them according to processes to be discussed in Section 5.3.2, and juxtaposed them in ways that would never occur in a traditional performance.

The province of Rio Grande do Sul has a variety of traditional dances and music styles, including Chimarrita, Milonga, Vaneirão, Chula, Pezinho, Bugio, Chamamé and Rancheria. Most of these styles originated in countries such as Portugal, Italy, Germany, Argentina, Uruguay and Cuba as well as from Indigenous cultures. However, they were transformed by the people of Rio Grande do Sul, who added their own flavor to them. The \textit{Pajada} is a form of improvised poetry from southern Brazil, Argentina, Uruguay and parts of Paraguay and Chile. The ten-line verse called \textit{décimas} is usually accompanied by guitar. It can be performed by one person, called \textit{payador}, or by two in the form of a duel, which can last for hours only ending when one \textit{payador} fails to respond immediately to his ‘opponent’\textsuperscript{21}. The musician plays a \textit{milonga} in a minor key while the \textit{payadores} are improvising. The bass line has a syncopated

\begin{footnotesize}

\end{footnotesize}
character consisting of two dotted quarter notes and one quarter note, resulting in pulses with the proportion of 3+3+2.

Rio de Janeiro has been a major centre for artistic activity throughout Brazil’s history. It is the birthplace of three of the most important Brazilian musical genres: choro, samba, and bossa nova. Of particular importance to the second movement of my piece, samba derives its musical impulse from African rhythms called lundu and jongo. The name samba came from the African dialect quimbundo and is used to describe a group dance. At the end of the nineteenth century samba referred to any type of popular feast or celebration and only since the first decades of the twentieth century does it refer to a musical genre\(^22\). It is the origin of other musical subgenres such as samba de breque, samba canção, samba exaltação, samba funk, samba partido alto and samba reggae. In 1920 the samba enredo became the main style used in the Rio carnival, an event that has grown to impressive proportions.

During Rio’s carnival, the largest in the world, each samba school involved in the parade has an average of 250 and 300 musicians in their drumming wing, or bateria, a kind of orchestra of percussion instruments\(^23\). The instruments used in the percussion group are the tamborim, snare, surdo, cuica, agogô, scraper and shakers. The tamborim is a small round Brazilian frame drum that plays the high sharp timbre in the group. In most styles it is played with a wooden drumstick or with a beater made of several flexible nylon threads. The players alternate between the carreteiro, the main pattern, and other phrases, which are easily distinguished from those played by the other percussion instruments. The surdo is a large bass drum, which plays the lower parts of the group and is especially responsible for the accents on the second and fourth beats. Bossa nova is a combination of samba and jazz. It is rhythmically simpler and more


\(^{23}\) The samba schools (Portuguese: Escola de samba) are clubs or dancing schools that have a strong community basis and are traditionally associated with a particular neighborhood.
refined but harmonically and melodically more elaborated. In the second movement I combined the percussive and rhythmic aspect of the samba schools with the jazz-inflected harmony of *bossa nova*.

Pernambuco also has some famous feasts such as the Olinda carnival and Recife carnival. The two main music genres that are played and danced in the carnivals of Pernambuco are *frevo* and *maracatu*. The word *frevo* refers to both *frevo* music and *frevo* dance. It is a variant of the Portuguese word *ferver*, which means to boil. Brazilians say that the sound of the *frevo* will make listeners and dancers feel as if they are boiling on the ground because of the very fast tempo. As a dance, *frevo* is very complex and acrobatic, including about 120 different dance moves.

Traditional *frevo* instrumentation includes one *requinta*, three clarinets, three saxophones, three trumpets, eight trombones, two french horns, three tubas, two snare drums and one *surdo* (a floor tom). The metre of this music is either 2/4 or 4/4. The *surdo* plays straight quarter notes and accentuates the second and fourth beat. The *snare drums* play variations of a syncopated rhythm comprising four dotted eight notes and one quarter note, grouping the sixteenth notes into a pattern of 3+3+3+3+4. The melodic instruments play relatively fast and syncopated melodies over this percussive material.

*Maracatu* also refers to both music and dance. The Brazilian percussionist Eduardo Guedes explains that:

"The *maracatu de baque virado* is originally related to the Coronation of the Black Kings ceremony, which was first registered in the city of Olinda, in the state of Pernambuco. This ceremony consecrated a black leader, the King of Congo, who would speak for the slaves in the presence of their masters. The ceremony was done with a procession that involved music, theater and dance, and this procession was the direct ancestor of the modern Maracatu."\(^{24}\)

During the carnival, traditional maracatu performers play the tarol (high pitched snare), the caixa de guerra (medium pitched snare), the gonguê (cow bell), the mineiro (shaker) and the alfaia or bumbo (bass drum), the last of which provides the most characteristic sound of maracatu. It is made out of macaiba wood and has a skin of goat leather and it is played with a pair of wooden mallets. The maracatu has a 4/4 metre and the alfaia or surdo usually accentuate the first beat and the second sixteenth note of the other three beats. The snares play a rhythmic cell called garfinho (little fork), which is one sixteenth, one eight and one sixteenth note. The gonguês play less syncopated rhythmic cells to contrast with the surdos and snares. A maracatu band will play many variations of this standard rhythm in a performance.
3 Process and Methodology

3.1 Recording process

The Brazilian community in Calgary is quite large, with people from every region in Brazil. I have many friends from Rio Grande do Sul, Rio de Janeiro and Pernambuco. I approached three people who spoke with clearly recognizable dialects from each of these regions. I explained my compositional project and asked them if they would like to participate by letting me record their voices. They all agreed to participate and signed a consent form confirming that they understood the extent of their involvement in this project.

I recorded the voices in a studio at the University of Calgary using an AKG C 414 (XLII) microphone, a Fast Track Pro M-Audio Interface, and the software Logic Pro. Each recording included the entire conversation from the moment the person entered the studio until the moment he or she left. From this material I selected the most musically appealing parts. After editing the recordings I made sure that the content of the final text delivered a clear message. The final duration of each of the three texts is no longer than one minute because I wanted to create a piece that explored the musical ideas contained in the speech through an extensive interaction with the instrumental parts. The recording of the final text was cut into many sound files, divided into phrases and words that when transcribed, became motivic material.

Males read the text of the first two movements and a female the third. I selected the readers based on the purity and clarity of their diction when they speak their regional dialect. However, I wanted to have at least one female voice in order to have a contrasting sonority in one of the movements. My plan of ending the piece in a fast tempo with rhythmic aspects from Pernambuco coincided with the fact that the female reader is from Pernambuco, allowing me to use the female voice as a contrasting element after two consecutive movements using male voices. Because both male voices have a similar register, the decisive factor in the order of the first two movements was their speaking tempo in relation to the respective regional dances.
3.2 Text

The readers created their texts, in which they spoke about the landscape and cultural life of their respective regions. I also asked them to say a few regional expressions and words in addition to their main text, the recording of which I used at the beginning of all three movements. The final edited text, which is heard in the piece, is not the entire text written by the speakers. It is a compilation of the most musically appealing recorded phrases. I kept the original order of the phrases to preserve the message. The final texts and their translations are in Appendix A.

The readers each had a totally different approach to the creation of their texts. The first reader wrote from a perspective of a gaucho (a person from the south of Brazil) who is far away from Rio Grande pouring some traditional tea called mate, which reminds him of his home and makes him homesick. The mate tea is a very important cultural element and takes a central place in his narrative. It brings on homesickness but at the same time it provides him with comfort. He did not speak about landscape but his text is filled with regional expressions.

The second reader wrote his text as homage to the province of Rio de Janeiro but with a focus on the famous city of Rio de Janeiro. He starts mentioning the waves and cold coconut water, one of the most common scenes from the Rio de Janeiro coast. After that he mentions six famous cities from Rio de Janeiro province and then he shifts the attention to famous places inside the city of Rio de Janeiro, whereby he reads a long phrase exalting the beauty of the city. Then he talks about its cultural life, mentioning samba and bossa nova as well as the calm and relaxed way of living in its tropical environment. He finishes by thanking Rio de Janeiro for its landscapes and the love stories that he encountered there.

The third reader wrote a poem using rhymes and metre to describe her region. She spoke in a direct manner to the readers, pointing out all the most famous things about Pernambuco. I asked her to read some famous expressions
from the northeast region. Her text successfully presents the main features from Pernambuco, the people, cities, traditional dances and famous cuisines.

3.3 Musical Transcriptions

From all the recorded material I made musical transcriptions of pitch and rhythm, working essentially by ear. I did not use software because I wanted to work particularly with my musical perception of the spoken examples rather than making decision based on a computer analysis of the voices. I focused upon the most prominent pitches, leaving out some that were barely audible. I decided to adjust the pitch transcriptions to the closest equal temperament pitch rather than incorporate microtones (Ex1). I decided that this would be a more practical approach considering that instruments from different families would imitate the spoken voice, sometimes quite rapidly, and that this would create challenges for intonation were microtones to be incorporated into the material.

Example 1 - Equal Temperament Adjustment

The note B half-sharp from the original transcription is adjusted to a B natural.

The rhythmic transcription of every word and phrase depends on the tempo that is established as a reference. I transcribed all of the recordings using two or three different tempos but I could have arrived at different results (Ex.2). My final choices were driven by the attempt to have the smallest possible number of tempo variations. This allowed me to group a certain number of phrases under the same tempo and create longer sections rather than short sections with tempo changes for every word.
Example 2 - Different options for Tempo

\[ \text{OR} \]

\[ \text{or} \]

\[ \text{or} \]
4 Form

Minha Terra is a three movement work with a duration of approximately 18’30”. The first movement is “Rio Grande do Sul”, the second “Rio de Janeiro” and the third “Pernambuco”; their approximate durations are respectively 6’00”, 7’00” and 5’30”. Each movement contains a variety of tempos, reflecting the tempos of each of the spoken voices. Therefore, the average tempo relationship among the movements is moderate, slow and fast. Both the rhythms of the dances from each of the movements - *pajada, bossa nova* and *frevo* – and those of the speakers from the respective Brazilian regions have the same basic tempo relationships.

The presence of recorded voices provides unity for the whole piece and the use of a different voice gives a distinct character to each movement. The recorded voice functions as the spine of each movement. Listeners can perceive that the instruments are following the voice and interacting with it.

The first and third movements have the short and loud attacks gesture as a common element. Although they have different harmony and timbre, the attack gesture is a strong mark that connects the two movements. Both movements also have a section in their introductions where the strings play Mm 7th chords alternating with the sound file (mm.25-27 and mm.319-321) and a short atonal section resulting from counterpoint between the woodwinds (mm.7-12 and mm.322-325). The second and third movements both have a section that is very percussive and rhythmically based on regional dances, a characteristic that connects the two movements. All of the movements share a common formal feature: material from their introductions return in their codas.

4.1 Rio Grande Do Sul

The first movement comprises an introduction, four main sections and a coda. The sections are labeled A, B, C and D because the main material of each section is different, although there are some recurring materials in each section. Every section consists of a group of transcribed phrases and the tempo of each
section corresponds to the tempo of the spoken voice. Therefore, every tempo change marks the beginning of a new section, except between sections D and the coda, which share the same tempo. The statement of each phrase by the recorded voice marks the subsections of each section.

Figure 1 shows the overall form of the movement with an indication of the tempo changes and a brief description of the interaction between the sound file and the instruments. The introduction and Section D are both instrumental only. Sections A, B and C consist of interactions between the instruments and the sound files. Only in section B are the instruments synchronized with the recorded voice in order to have a simultaneous homophonic texture. In the coda the sound files occur independent of the instruments, creating two simultaneous tempos.

Figure 1 - Movement 1 formal design

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Sound File</th>
<th>Description</th>
<th>Tempo</th>
</tr>
</thead>
</table>
| INTRO   | 1-24    | INST.      | Based on two sound file transcriptions:  
1) The "Mas Bah 1": descending glissandi, scale or arpeggio followed by a **short attack**.  
2) The “Mas Bah 2” motive (Ex.3)  
Pajada’s bass line is presented. (5.1.2) | q = 95 |
| A       | 25      | S.F. INST. | **Short and loud attack.**  
S.F of “Mas Bah 1” gesture and “Mas Bah 2” motive.  
Strings alternate with S.F. | q = 120 |
|         | 28      | INST.      | Development of the S.F. phrase1 by woodwinds and violins. | |
|         | 36      | S.F. INST. | New S.F. phrase 2 with a soft strings background | |
|         | 42      | INST.      | Development of S.F. phrase 2 by Clarinets, bassoons and strings.  
**Short and loud attack** (m.54) | |
| B       | 56      | S.F. INST. | Counterpoint between S.F. and Instruments: Imitation of phrase 3 “Mas que Barbaridade”, phrase 4 in m.59, | q = 105 |
and first violins playing with S.F. phrase 5 in m.63.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>S.F.</td>
<td>Phrase 6</td>
</tr>
<tr>
<td>66</td>
<td>INST.</td>
<td>Development of S.F. phrase 6 by Oboe and bassoon. Short interlude with brass and strings based on &quot;Mas bah 1&quot; gesture. Anticipation of the beginning of the next phrase 7 by trombones and trumpets.</td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>76</td>
<td>S.F.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S.F. phrase 8 accompanied by strings.</td>
</tr>
<tr>
<td>80</td>
<td>INST.</td>
<td>Imitation of phrase by flutes and bassoons 8</td>
</tr>
<tr>
<td>82</td>
<td>S.F. + INST.</td>
<td>Imitation and harmonization of S.F. phrase 9 by flutes and bassoons. Reference to Pajada’s bass line by the violas.</td>
</tr>
<tr>
<td>86</td>
<td>INST.</td>
<td>Development of last word (motive) from S.F. phrase 9</td>
</tr>
</tbody>
</table>

**Short and loud attack**

Anticipation of the entire next S.F. phrase 10 by the Oboe and the Bassoon.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>INST.</td>
<td>S.F. phrase 10, which was anticipated by the instruments, harmonized by the strings. <strong>Short and loud attack</strong> (m.100)</td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>101</td>
<td>S.F.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S.F. phrase 11</td>
</tr>
<tr>
<td>103</td>
<td>INST.</td>
<td>Snare play rolls and bassoon 1 a motive based on phrase 11. Recapitulation of &quot;Mas Bah 1&quot;, &quot;Mas Bah 2&quot; and phrases 1, 3, 8, 10, 11 Long crescendo and increase of instrumentation towards a tutti (CLIMAX)</td>
</tr>
</tbody>
</table>

**CODA**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>130</td>
<td>S.F.</td>
<td>S.F. plays independently of instruments. Flute plays &quot;Mas Bah 1&quot; gesture. Bassoon interacts with the S.F. imitating and developing some motives.</td>
</tr>
<tr>
<td>139</td>
<td>S.F.</td>
<td>Last S.F. plays and the cellos and violas play the pajada’s bass line. The strings, woodwinds and horns hold a long chord. Movement ends at the first beat of m.146 with a <strong>Short and loud attack.</strong></td>
</tr>
</tbody>
</table>
A gesture and a motive (Ex. 3) are one unifying element for this movement. The instruments present them in the introduction and they reoccur, in a developed manner, in each of the following sections. One such development is the transformation of the ‘Mas bah’ gesture from a glissando to a descending scale and arpeggio, to be discussed in Section 5.1.1.

Example 3 - Mas Bah 1 gesture and Mas Bah 2 motive

Mas Bah 1 - Gesture

Mas Bah 2 - Motive

A second unifying element is the pajada bass line, which occurs in the introduction, section C and the coda. It is the first melodic statement in the movement and is therefore clearly recognizable whenever it reoccurs. Section D recapitulates all of the themes from the previous sections. This section is entirely instrumental and contains the climax of the piece.

4.2 Rio de Janeiro

The second movement comprises an introduction, three main sections and a coda (Fig. 2). Three groups of sound files arranged by tempo containing different texts generate three different sections (A,B,C). As with the first movement, the introduction is instrumental and the coda contains sound files playing independently over the instruments.

Unlike the first movement, the second begins with a slower and longer introduction. In this section the long notes with crescendos and decrescendos
imitate ocean waves, creating the impression that the tempo is much slower than the written marking because the beats are not articulated. The sporadic marimba phrases that happen over the long notes played by the strings do not provide a clear beat and the seagull effect played by the cellos is an unordered sequence of harmonics that sound totally independent of any tempo. In m.168, when the oboe enters and a counterpoint begins among the oboe, clarinet and flute, the tempo becomes clear. The coda returns to the perceived slowness of the introduction, using the same approach (Fig. 2).

Figure 2 - Movement 2 formal design

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Sound File</th>
<th>Instr.</th>
<th>Description</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRO</td>
<td>148</td>
<td>INST.</td>
<td></td>
<td>Strings (Waves and seagulls), Marimba sporadic phrases, anticipation of S.F. phrase 1 by oboe, clarinet and flute.</td>
<td>q = 80</td>
</tr>
<tr>
<td></td>
<td>174</td>
<td></td>
<td></td>
<td>Strings (harmonization with long notes). Marimba starts a steady rhythmic accompaniment. Cellos anticipate the S.F. phrase 1. Long crescendo and gradual increase of instruments towards tutti in m.184.</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>185</td>
<td>S.F.</td>
<td></td>
<td>S.F. Phrase 1, which was anticipated by the instruments in the intro.</td>
<td>q = 117</td>
</tr>
<tr>
<td></td>
<td>189</td>
<td>S.F.</td>
<td>INST.</td>
<td>Sound files consisting of short words alternate with instruments every bar.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>202</td>
<td>INST.</td>
<td></td>
<td>Six measures of development based on the last word said by the recorded voice.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>208</td>
<td>S.F.</td>
<td>INST.</td>
<td>Words from S.F. imitated by instruments.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>214</td>
<td>INST.</td>
<td></td>
<td>Crescendo towards the climax of section A (m.220) based on the musical material from the last two words said by the recorded voice: “Corcovado”, “Guanabara”.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>220</td>
<td>S.F.</td>
<td></td>
<td>Main target and <strong>climax</strong> of section A. S.F. says “Rio de Janeiro” (phrase 2), for the first time.</td>
<td>q = 75</td>
</tr>
<tr>
<td></td>
<td>222</td>
<td>INST.</td>
<td></td>
<td>Woodwinds repeat and develop phrase 2.</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>224</td>
<td>S.F.</td>
<td>Long sound file phrase 3. The strings provide a very light background harmony in tremolos.</td>
<td>q = 95</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>230</td>
<td>INST.</td>
<td>Four measures development based on the first part of the long phrase 3. Counterpoint among the woodwinds. Steady chords in the strings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>234</td>
<td>S.F. INST.</td>
<td>The recorded voice mentions the <em>samba</em> and the <em>bossa nova</em> (phrase 4). No imitation between instruments and S.F. happens here. A more percussive character is introduced. Toms and wood blocks interact with other instruments. This subsection prepares the section C; which is percussive.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>243</td>
<td>S.F. INST.</td>
<td>The word <em>malemolência</em> from the sound file (phrase 5) is repeated to provide the beat for the section. Strings play using a pencil. Gradual entrances in the strings. Toms and wood blocks play some phrases with the strings.</td>
<td>q =100</td>
<td></td>
</tr>
<tr>
<td>263</td>
<td>INST.</td>
<td>Strings change to pizzicato. Marimba plays a version of phrase 1. The phrase 1 variation is carried out and developed further by the flute and oboe.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>271</td>
<td></td>
<td>Marimba cadenza alternating with brass.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>275</td>
<td>S.F + INST.</td>
<td>Strings change to arco. These eight measures finalize the percussive part and review phrase 2. S.F. has the word <em>malemolência</em>.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>283</td>
<td>INST.</td>
<td>Crescendo and preparation for the climax. The <strong>CLIMAX</strong> of the movement happens at m.288. Stronger version of the waves gesture from the intro.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CODA</td>
<td>292</td>
<td>INST. S.F.</td>
<td>S.F. is independent of instruments. The wave and seagull gestures from the introduction return. The bassoon 1 plays phrase 2 again. The sporadic marimba phrases return. Movement ends with a chord being held by Flutes, oboes, clarinets and strings.</td>
<td>q = 90</td>
<td></td>
</tr>
</tbody>
</table>

The material of this movement evokes both a natural and an urban environment. The introduction, section A and the coda evoke the natural environment through the text, which describes places of natural beauty, and the instrumental parts that generate wave-like structures as well as the sounds of
seagulls. Section C is very contrasting: it has a strong percussive character suggesting an urban sensibility. The text mentions some qualities of the cariocias as well as samba and bossa nova, whose percussive and rhythmic character are a feature of the urban carnival. Section B functions as a transition between section A and C because the first half has the same character as section A and the second half introduces a more percussive character. The coda returns to the character of the introduction and section A, including a return to the wave and seagull gestures in the closing measures.

The movement has two dramatic high points. At the conclusion of section A, the recorded voice states a number of place and city names from the province and the city of Rio de Janeiro, culminating with the words “Rio de Janeiro” accompanied by strings and brass (mm. 220-221). The climax of the movement occurs at m.288, a big wave that results from the change of timbre in the strings (pencil, pizzicato, arco) supported by the percussion, brass and woodwinds.

4.3 Pernambuco

Beginning with a slow introduction, the third movement has three fast sections and a coda, which has a slight reduction in tempo. Each section (A, B, C) has a different character and a different approach to the interaction between the recorded voice and the instruments. Section A focuses on imitation and anticipation, section B focuses on transforming the tone color of the recorded voice by changing the orchestration of the homophonic accompaniment, and section C focuses on the percussive and rhythmic character of the regional dances (Fig.3).

Figure 3 - Movement 3 formal design

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Sound File/Instr.</th>
<th>Description</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>308</td>
<td>S.F. INST.</td>
<td>Short and loud attacks played by strings, brass and bass drum.</td>
<td>q = 80</td>
</tr>
<tr>
<td>Page</td>
<td>Time</td>
<td>Instrument</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>310</td>
<td></td>
<td>INST.</td>
<td>S.F. plays a regional expression (expression 1). Bassoon provides a drone for the flute’s traditional phrases and the triangle, which are answered by the rest of the woodwinds.</td>
<td></td>
</tr>
<tr>
<td>320</td>
<td></td>
<td>S.F. INST.</td>
<td>S.F. plays three more regional expressions. Counterpoint based on the last word from the S.F. <strong>Short and loud attacks.</strong></td>
<td></td>
</tr>
<tr>
<td>327</td>
<td></td>
<td>S.F. INST.</td>
<td><strong>A</strong> S.F. phrase 1 Cello phrase (a) and imitation by the violas. Viols and basses play melodies based on S.F. phrase 1. Woodwinds anticipate the next S.F. phrase 2.</td>
<td></td>
</tr>
<tr>
<td>344</td>
<td></td>
<td>S.F. INST.</td>
<td>S.F. plays phrase 2 anticipated by the woodwinds. Violins carry that melody leading to <strong>short and loud attacks.</strong></td>
<td></td>
</tr>
<tr>
<td>354</td>
<td></td>
<td>S.F. + INST.</td>
<td><strong>B</strong> Recorded voice (phrase 3) is homophonically harmonized by five different orchestrations. <strong>Short and loud attacks.</strong></td>
<td></td>
</tr>
<tr>
<td>367</td>
<td></td>
<td>S.F. + INST.</td>
<td><strong>C</strong> S.F. phrase 4. Strings start a more rhythmic and percussive accompaniment in <em>pizzicato</em> based on the frevo dance. Clarinet doubles S.F. phrases 4. Brass repeats the last part of S.F. phrase 4 (m.377). <strong>Short and loud attacks.</strong></td>
<td></td>
</tr>
<tr>
<td>380</td>
<td></td>
<td>S.F. INST.</td>
<td>Instruments accompany S.F. phrases 5 and 6 using rhythms based on frevo and maracatu as well as pitches taken from the S.F. phrase 6.</td>
<td></td>
</tr>
<tr>
<td>397</td>
<td></td>
<td>S.F. + INST.</td>
<td><strong>D</strong> Strings return to arco. First violins double S.F. phrase 7</td>
<td></td>
</tr>
<tr>
<td>403</td>
<td></td>
<td>INST.</td>
<td><strong>Dense texture</strong> made of three different layers based on parts from the S.F. phrase 7</td>
<td></td>
</tr>
<tr>
<td>407</td>
<td></td>
<td>S.F. INST.</td>
<td>From this point on the S.F. plays independent of instruments’ tempo. The strings accompany the S.F.</td>
<td></td>
</tr>
<tr>
<td>411</td>
<td></td>
<td>INST.</td>
<td><strong>Dense texture</strong> made of three different layers based on parts from the S.F. phrase 7</td>
<td></td>
</tr>
<tr>
<td>415</td>
<td></td>
<td></td>
<td>Strings accompaniment based on <em>maracatu</em> returns.</td>
<td></td>
</tr>
<tr>
<td>421</td>
<td></td>
<td></td>
<td>Strings accompaniment based on <em>maracatu</em> returns.</td>
<td></td>
</tr>
</tbody>
</table>
parts from the S.F. phrase 7 (Same as in m.403-406)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>425</td>
<td>S.F.</td>
<td>The Sound Files play independent of the instruments. S.F. are accompanied by the strings and alternate with the woodwinds.</td>
</tr>
<tr>
<td>CODA</td>
<td>437</td>
<td>Independent S.F. phrase 8</td>
</tr>
<tr>
<td></td>
<td>438</td>
<td>Pause</td>
</tr>
<tr>
<td></td>
<td>451</td>
<td>Short and loud attacks.</td>
</tr>
<tr>
<td>(b)</td>
<td>459</td>
<td>Climax.</td>
</tr>
<tr>
<td></td>
<td>466</td>
<td>Short and loud attacks and chords leading to coda.</td>
</tr>
</tbody>
</table>

The short and loud attacks are a very important unifying element in this movement, providing it with much of its character. They open the movement and happen in all the sections. They always mark formal targets as well as define subsections. The attacks were inspired by the expression of the recorded voice passage “To Arretado, visse!”, which means “watch out, I am angry (or mad)!”. Section C is the most energetic and has important dramatic points such as the two loud dense textures in m.403 and m.421 as well as the sudden change of orchestration in m.411 to a woodwind quartet. This section only has one disruption by a short and loud attack, making this section more fluid with more connected structural events.

Movements 1 and 2 have instrumental introductions. The introduction to the third movement is the only one that contains the recorded voice. Because it
occurs in the first measure, this provides a clear rupture from the second movement.

The pause in m.437 is an important structural point because it happens after a dense texture and dramatically prepares the beginning of the coda, which is separated into two subsections (a and b) a has sound files and b does not. The first subsection (a) leads to the climax, which happens at the beginning of the second subsection (b) with a tutti and the violins carrying the main melody (m.459).
5 Musical Vocabulary

5.1 Pitch and Melodic Material

5.1.1 Derived from Transcriptions

After transcribing all of the recorded material, I selected those that had the most interesting melodic contour and variety of pitch material. Some of these transcriptions occur unaltered in the score. However, I also subjected them to the development processes of transposition, modal change, inversion, retrograde and retrograde inversion.

When the transcriptions occur in their original form, they serve as an introduction to a statement of the same material that will later occur in the recorded voice (Ex.4), an imitation of the statement by the recorded voice (Ex.5), or a simultaneous statement with the recorded voice (Ex.6). All of these approaches require careful synchronization between the performers and the sound files.

Example 4 - Use of Original Pitch Transcription
I used different transpositions of the transcribed material. In the second movement the original transcription from m.224 starts on F#, but in the passage from mm. 230-232 there are multiple entrances using transpositions of the material. The Oboe has the material beginning on D, then the Clarinet has it beginning on D# and then the Flute has it beginning on E (Ex.7).
Example 7 - Melodic Transposition

In the first movement the same process occurs in mm.42-46. The second clarinet imitates the transcription starting on C, its original form as transcribed, and then repeats it a major second higher. Then, in m.46, the first violins play the first half of the melody starting on A, a minor sixth higher (Ex.8).

Example 8 - Melodic Transposition 2

Clarinet – m.42-45

Violin I – m.46,47
I also derived motives from the transcribed material and subjected them to modal change and development through inversion and retrograde. In Example 9, the second part of the transcription becomes motivic material. This motive has a bimodal (A flat major/minor) quality because of the B flat and B natural. Because this section is based upon a B major collection, the bimodal element is not present. First, the oboe plays the motive in a modally altered form followed by the clarinet with interval changes due to diatonic transposition. Flute 1 then plays an inversion of the motive and expands the minor third at the end to a perfect fourth. The Oboe then follows developing the “a” part of the motive with an inverted form followed by a descending sequence using a two-note fragment, and then the original descending motive inverted (Ex.9).

Example 9 - Transcription Motive Development

A more complex example of a texture based upon motivic development occurs in mm. 322-324 in the third movement (Ex.10). The last four notes from the transcription become the main material for the next three measure that follow the sound file. The Flute’s first phrase contains two transpositions and an
inversion of that motive. The second phrase on measure 324 starts with an exact retrograde version of the first phrase. The bassoon phrase consists of two inversions of the main motive. Because the first note is rhythmically augmented to a dotted eighth-note, the bassoon and flute inversions are rhythmically displaced by an eighth-note. The second phrase of the bassoon starts with an exact retrograde version of the first phrase.

Example 10 – Transposition, Inversion and Retrograde

Complex developmental techniques also generate the texture in mm.9-12 (Ex.11). In this section the P, I and RI of a transcribed motive generate an aggregate. The original motive from the sound file starts on A and it has an ascending major second, an ascending tritone, and a descending minor sixth returning to the starting note. Although this motive is quite prominent in the instrumental material of the introduction section of the first movement (mm.1-24), it only appears in its original form in the recorded voice in mm.36-37.
5.1.2 Quotations from traditional music

In addition to using the material from voice transcriptions, I also obtained melodic and harmonic material from traditional Brazilian music. These include quotations from the pajada of Rio Grande do Sul, from a popular song by Antonio Carlos Jobim, and from chords and scales associated with the music of Pernambuco.

In the first movement I used a characteristic phrase from the bass line of a music genre called pajada, well-known by the people from Rio Grande do Sul. This bass line consists of a motive formed by a ascending minor sixth and a
descending second with a rhythmic structure of 3+3+2. The basses and the violas play this motive at the beginning (mm.5-6) and at the end of the first movement (mm. 141-142). The violas also play it again in mm. 82-84.

In example 12 the basses start and finish the motive on A♭, the original form of the pajada’s bass line. When the violas play the same motive they expand the last interval from a perfect fifth to a minor sixth reaching a D, an appoggiatura that delays the arrival at E♭. This also happens in mm.141-142 with an octave displacement of the appoggiatura and an augmentation of the last two notes (Ex.13).

Example 12 - Pajada Motive (mm.5-7)
The Brazilian composer Antonio Carlos Jobim composed many songs about the country and particularly about Rio de Janeiro. Some of these songs are well known around the world. Perhaps the most famous is Corcovado, also known by its English title Quiet Nights of Quiet Stars. In the second movement at measure 211, I quoted the initial phrase of Corcovado directly after the recorded voice says “Corcovado”, creating a direct connection to the song. The rhythm is slightly different from the original because I applied a diminution process after the third note. I wanted to create a moment where suddenly the instruments refer to the meaning of the text instead of imitating the sound file. This highlights the word “Corcovado” bringing to the listener a very special, and generally recognizable, melody (Ex.14 and Ex.15).
Traditional Pernambuco music as well as that of the whole Northeast region makes a distinctive use of the Mm7 sonority as well as the mixolydian mode and the mixolydian with an augmented fourth (mixolydian #4). The pitch material of this movement includes the Mm7 sonority and these two modes with some chromatic variations. In m.310 the flutes start their phrase with an ascending Mm7 arpeggio followed by descending scalar motion in the mixolydian mode, a direct reference to a well-known gesture from traditional Pernambuco.

---


music (Ex.16)\textsuperscript{27}. The second half of the phrase (m.311) is the result of a process that uses the pitch cell (0,1,4), an intervalic relationship found between the fourth, sixth and seventh note of the mixolydian #4 mode. The flutes play in parallel thirds but only one carries the (0,1,4) pitch cell; the flute 2 carries the cell for the first three beats and a half and then the cell shifts to flute 1. The cell is first presented in its normal form and then it is inverted and transposed to create the rest of the phrase (Ex.17).

Example 16 - Flute Mm7 Chord Arpeggio

Example 17 - Pitch Cell (0,1,4)

\textsuperscript{27}Almir Cortes. “Como se toca o baião: combinações de elementos no repertório de Luiz Gonzaga. (Per Musi, N°29, 2014) 195-208.
5.2 Harmony

One of the goals for this piece was the derivation of some harmonies from the musical transcription. Therefore some of the harmonies contain intervals derived from the transcriptions while others contain superimposed fragments of the melodic material that result in harmonic material. These harmonies do not suggest clear pitch centres. Instead, harmonic motion is achieved through the transposition of the pitch collections. The rest of the harmony for the piece consists of triads with added notes and major-minor seventh chords with extensions. These chords generate some progressions that imply tonal centres, sometimes through direct reference to functional progressions. The chords also occur in non-functional progressions, with tonal centres generated by pedal points or formal arrival.

5.2.1 Harmony based on transcription Intervals

The “Mas bah 1” gesture and the “Mas bah 2” motive (Ex.18) generate the motivic and harmonic material for the introduction section of the first movement. I used the intervals from these gestures (interval class 2,4,6) to build the harmony in several parts of the first movement. One example of this occurs in mm 2-4 where all the attacks of the “Mas bah 1” gesture are harmonized with chords based on these intervals. Figure 4 shows a reduction of these chords.

Example 18 - Intervals from ‘Mas bah’ 1 and 2
In m.10 the woodwinds have a contrapuntal passage based upon the ‘Mas bah 2’ motive. The strings harmonize these passages with chords that are made of intervals 4 and 8 separated by interval 6, derived from the ‘Mas bah 2’ motive (Fig. 5).

Figure 5 – Strings’ chords based on ‘Mas Bah’ intervals m.10
5.2.2 *Harmony based on transcription pitches*

The second movement has examples of harmonies that result from the simultaneous sounding of transcribed pitches from several different phrases of the recorded voice. Figure 6 shows a selection of material that generates a harmonic progression from the juxtaposition of four recorded-voice transcriptions.

Figure 6 - Harmony resulting from counterpoint

Reduction (mm.257-258)
Before this instrumental example occurs, the sound file of the recorded voice phrase “da malemolência” is repeated three times. When it enters, the viola part contains the most prominent note in that sound file transcription, the E♭/D# (Ex.19). The additional C# in m.257 comes from the first note of the next phrase “da tropicalidade” (D♭).

Example 19 - Viola line based on transcription (mm.248-249)

The pitches of the cello line, played by the cellos, are based on the recorded voice phrase “Rio de Janeiro”, presented earlier in m.52. The complete cello phrase combines the retrograde and the original order of the transcribed pitches, transposed a perfect fourth higher (Ex.20).
Example 20 - Cello line based on transcription

Recorded voice phrase (m.52).

The pitches played by the second violins, are based on the recorded voice phrase "A essência da brasilidade", presented earlier in m.243. I used the first seven pitches of the original transposition and changed the eighth pitch from C to B (Ex.39).

Example 21 - Second violins’ line based on transcription.

The first violin line is derived from the prominent intervals of the same recorded voice transcription as that of the second violin line: interval 1, 2, and 5 (Ex.22). The actual pitches of the first violin line are derived from the overall
collection generated by the other three layers. The bass part emphasizes the pitch E♭, reinforcing the first prominent note of the viola part.

Example 22 - First violins’ line based on transcription

Prominent intervals

The harmony that results from this juxtaposition of transcribed material results in an eight-note collection combining a minor tetrachord with a chromatic tetrachord (Fig. 7). In order to generate a sense of harmonic motion, I transposed the entire collection up one semi-tone (m.259). It arrives at a two-note collection at m.262.

Figure 7 - Progression of note collection (mm. 249-262)

5.2.3 **Tertian structures**

I used major triads in order to both release tension through resolution and to create tension over a dissonant pedal tone. In the first movement, the F# (G♭) triad in m.122 releases the tension from the previous dissonant chords,
emphasizing the climax of the movement (Fig.8). The roots are from common practice (V to I) but the voice-leading is not. The seventh of the V7 chord is in the bass and resolves to the root, and the resolution note F# is anticipated in the V7 chord sounding together with the leading note. This voice-leading weakens the perception of the functional V7 to I resolution. Despite the voice-leading, the chord’s simple structure acts as a release of all tension.

Figure 8 - Chords from first movement’s climax section (mm.120-126)

In order to increase the tension leading to the close of the third movement, the progression prior to the closing chords consists of major triads with roots moving by major and minor seconds, minor thirds and tritones over a pedal note D. The chords move by parsimonious voice leading supporting the ascending melodic line and their roots have no diatonic relationships. There is also a fluctuation in the tension because some of chords (B♭, G, F and D) have D as a common note while others (E, F#, D♭, A♭ and B) have more tension because they have no common tones and have remote relationship. Example 23 shows the triadic progression and the intervallic relationship in section mm.466-469.
Triads with added notes are also very prominent in this piece. They arise from the section at mm.257-258, where the harmony is based on the transcription pitches (Fig. 6). In addition to using these five different chords from that section, I created a larger vocabulary of added-note chords. I systematically added combinations of seconds, fourths, sixths and sevenths to major, minor and diminished triads (Fig.9).

Figure 9 - Triads with added notes
I used these chords in chord progressions to increase tension. Figure 8 shows a chord progression that builds up the tension from a F# major triad towards a dissonant Mm 7th chord with extensions. The progression consists of one major triad and two minor triads with added notes. These chords do not belong to a key but their roots move by a descending stepwise motion.

Added-note chords also occur in passages where the purpose is to release tension, indicating phrase arrival. In example 24, a major triad with added 6 and 9 resolves the tension from a dissonant chord progression of three Mm 7th chords with extensions. The progression consists of a sequence with the root movement of a major second down, a minor second up and a major second down.

Example 24 - Mm 7th chords and resolution to a triad with added 6,9

Because I wanted to make an overt reference to the music practice from Pernambuco and also to my own jazz background, I made considerable use of Mm7th chord with extensions, particularly in the last movement. Some progressions containing these chords imply tonal centers while other
progressions do not. Instead, the chords occur as sonorities in the manner of Debussy and Ravel.

Example 25 shows a section containing progressions that imply tonal centers and where the Mm7 chords with extensions carry a dominant function. These progressions are a direct reference to the jazz sequential progression II-V7 as well as the tritone substitution (labeled as Ger.6♭Ⅱ), and a ♭ⅠImaj7 to ♭IImaj7 resolution (labeled as N6). This passage rapidly goes from an implied B to an implied F, to an implied E♭, to an implied A, to an implied D♭. The intervalic relationships among the implied tonal centers have no tonal relationship; they move by a tritone, a major second, a tritone and a major third. Because of the rapid changes of tonal centers and the non-tonal relationship among them, it is very difficult for the listener to experience any overarching tonal centre during this passage.

Example 25 - Tonal centers on movement 2
The short and loud attacks that happen throughout the third movement are all Mm7th chords with extensions. Example 26 shows a list of all the chord attacks from the introduction of the third movement. These are non-functional progressions of Mm7th chords with extensions that are connected by voice-leading. The chords progress stepwise and by thirds, with common tones in order to make the progression smoother.
Example 26 - Chord attacks from the third movement’s intro

5.3 Rhythm
5.3.1 Transcriptions

Musical transcriptions of the sound files and regional dances provide the rhythmic material of this piece. The transcribed rhythms occur as cells, which undergo augmentation and rhythmic displacement.

In mm.27-30, the recorded voice states a phrase and then the violins play the same phrase augmented by a factor of two. The last two notes are augmented from triplet eighth notes to quarter notes (Ex.27).
Example 27 - Augmentation (mm.27-30)

Some passages undergo augmentation using variable units. In mm.368-377, all the pitches from the cello line occur in the recorded voice. The cello phrase starts with an imitation and then the rhythm is altered by augmentation but with an inconsistent unit, sometimes by two, by three and by four. A diminution occurs in m.369 in order to maintain an offset with the sound file (Ex.28). These rhythmic alternations create two lines moving in imitation that contrast with the rhythm of the violins. I decided to omit all the rests in order to make the cello line more continuous. Augmentation by 3 (to the dotted-quarter note) followed by the diminution creates a more lyrical quality.

Example 28 – Rhythmic alteration using augmentation with variable unit

mm.368-371
I metrically displaced cells in order to change their stress points. Example 29 (mm.16-17) shows a section from the first movement where the phrase played by the clarinet is shifted one eighth-note forward, which makes it start on an up-beat. In the following measure the bassoon repeats that phrase in its original form, starting on a downbeat. Example 30 (mm.338-340) is a section from the third movement where the same kind of rhythmic displacement occurs between the trumpets and the clarinet. The trumpets play the original motive displaced by an eighth-note, then the clarinet plays the same motive in its original form starting on a downbeat.

Example 29 - Rhythm displacement (First Movement)

Example 30 - Rhythm displacement (Third Movement)
5.3.2 Regional Dances

The other source for rhythmic patterns was regional dances. I used a motive from *pajada* (see section 5.1.2) in the first movement, rhythms from *samba* in the second, and rhythms from *frevo* and *maracatu* in the third.

In the second movement, Rio de Janeiro, the section from m. 249 until m.282 is entirely based on rhythmic patterns normally played by the percussion instruments of a *samba* group. I created a polymetric texture that consists of five distinct lines, each of which is a rhythmic cycle of a different length. The first violins line is in 3/4, the second violins line is in 7/8, the violas line is in 4/4, the cellos line is in 6/4, and the basses line starts in 4/4 and then changes to 3/4. Example 31 shows all the rhythmic layers operating together:

Example 31 - Rhythmic layers

There are two rhythmic patterns that are characteristic of *samba*. The first is normally found in the *tamborim* (Ex.32). Its original form occurs in the viola part in Example 32. The rhythmic patterns of the violin I and II parts are derived from this viola pattern. For the violin II cycle, one component of the pattern is subtracted from the end of the viola pattern, creating a 7/8 rhythmic cycle (Ex.33).
The Violin I cycle is a result of two processes applied to the original pattern. First I subtracted the last beat of the rhythmic pattern and then I rotated the pattern, transferring the first eighth note to the end of the cell creating a palindrome in 3/4 (Fig.10).
The second characteristic *samba* rhythmic pattern occurs in the surdo section of a *samba* group. The *surdo* are large bass drums that play the lower three components of a typical carnival *samba bateria* (percussion section). Together these three parts play the two patterns that are fundamental to the *samba*. I derived material from both these patterns (Fig.11).

**Figure 10 - Derived rhythm n°2**

**Figure 11 - Surdos' patterns**
I used the *segunda* from pattern 1 (Fig.11) in the cellos in mm.251-258. After those measures the cellos take the idea from the *segunda* from pattern 2 and answer the basses, which are performing the role of the *primeira* (Ex.34). The basses provide the low accents on the first, fourth and third beat, departing from the normal *surdo* pattern. At the level of the quarter note, this creates a 3+3+2 pattern, characteristic of Brazilian music but unexpected for anyone acquainted with the *samba*. It generates another polymetric element for the texture.

Example 34 - Cellos alternating with basses based on pattern 2 of Figure 11

In the third movement, Pernambuco, the section from m.385 until m.397 is based on rhythmic patterns from the percussion parts of *maracatu* and *frevo*, two traditional musical forms from this region. Example 35 shows all the rhythmic layers operating together.
Example 35 – Combined *maracatu* and *frevo* rhythmic patterns

**Regional Dance** (Orchestra instrument(s) – traditional instrument that derived the pattern)

**Frevo** (Flutes and Oboes – Snare drum accents)

**Maracatu** (Horns – Agogô bells)

**Frevo** (Bass Drum – *Surdo*)

**Frevo** (Snare Drum – Snare Drum)

**Frevo** (Violin I – Snare Drum accents)

**Maracatu** (Violin II, Viola and Cello – Agogô Bells)

**Frevo** (Bass – *Surdo*)
The first rhythmic pattern is normally heard on wood blocks or *agogô* bells in *maracatu*. I separated the notes that occur on the beat from those that occur on the offbeat and created two different lines. The first line contains only quarter notes and is played by the cellos; the second line contains the offbeat material and is played by the second violins and viola (Ex.36).

Example 36 - *Maracatu* rhythmic cell

*Agogô* Rhythmic Cell

Cellos – Strong beats
Viola and Violins II – Weak beats

mm. 392-393

The complete snare drum part from m.368-403 contains five traditional *frevo* rhythmic patterns (Fig.12). Example 37 uses the fourth pattern. It contains constant sixteenth-notes with accents that create the polyrhythmic effect of a 4 against 3 over the first three quarter-notes of each measure. The first violins articulate this same pattern, although the last quarter-note sometimes becomes two eighth-notes in order to provide variation (Ex.38).
Figure 12 - Snare patterns

Example 37 - Snare drum accents (Pattern 4)

Example 38 – Snare drum pattern played by first violins mm. 392-393
The next rhythmic pattern is taken from the *surdo* of *frevo*. Traditionally the *surdo* plays a pattern made of quarter notes only alternating between closed and open and closed tone. The traditional *frevo* is in 2/4 and the open tone occurs on the second beat making that beat stronger. Playing only quarter notes on the second beat, the basses provide this *surdo* reference (Ex.39). Other sections in the third movement that are also based on the same rhythmic cells are: mm.368-367, mm.385-397, mm.399-402, mm.407-419, mm.425-436.

Example 39 - Frevo Surdo Cell

\[ \text{Surdo} \]

\[ \begin{array}{cccc}
  \text{Closed} & \text{Open} \\
  \hline
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
\end{array} \]

mm. 392-393

\[ \text{D. Bass} \]

\[ \begin{array}{cccc}
  & & & \\
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
\end{array} \]

5.4 Texture

This piece contains imitative and non-imitative polyphony, monophony and homophony. Each of these textures plays an important role in the structure and character of the movements as well as of the whole piece.

Imitative polyphony permeates the whole piece, becoming a strong mark of its character. The recorded voices and their transcriptions are melodic materials. Imitative polyphony is a very effective and rich way of clarifying the interaction between the instrumental parts and the recorded voice. This type of texture animates the dramatic structure of the piece. It usually occurs after a stable homophonic texture, increasing the tension and leading to a formal target. In mm.221-222, the woodwinds imitate the voice and develop the phrase through imitation (including inversion), increasing the tension and leading to the formal target, which is in m.224 (Ex.40).
In all three movements there are times when the sound files occur without accompaniment. This monophonic texture usually happens after a loud section with a more complex texture, which creates a dramatic drop in energy and directs the focus straight to the recorded voice. This release of tension marks the beginning of a new subsection, with presentation of new phrases and developments. This monophonic moment allows the listeners the opportunity to appreciate the quality and tone of the recorded voice without the interference of other instruments. In some places the recorded voice presents a new tempo for the next section, to which the conductor and orchestra must carefully listen. Example 41 shows a monophonic section where the recorded voice speaks right after a short and loud attack; it introduces the new tempo, the beginning of the new section and the musical material that will be imitated and developed by the instruments.
Example 41 - Monophonic texture (Movement 3 / mm.327-329)

A homophonic texture allows for the clear presentation of themes, through a simple harmonization of a recorded-voice or instrumental passage. A homophonic harmonization of the recorded voice creates a chordal/timbric transformation of the notes of its phrase. Homophony is also useful in the creation of crescendos leading to important formal targets.

In Example 42 the recorded voice presents the new phrases to be developed by the instruments with the violins providing a simple background accompaniment. This is the beginning of a new section, where the clear exposition of the new musical material by the recorded voice is very important. The same texture also occurs in instrumental passages for the same reason: a clear presentation of a theme, marking the beginning of a new section or a simple imitation of the recorded voice.

Example 42 - Recorded voice and accompaniment (Movement 2)

In the third movement, the essential character of section B is marked by a homophonic harmonization of the recorded voice. This texture transforms the tone color of the recorded voice by also changing the orchestration of the
homophonic accompaniment. This texture distinguishes section B from the rest of the piece (5.5 Ex.48).

In mm.117-119, a homophonic texture creates a crescendo that leads to the climax of the first movement. The instruments play homorhythmically in order to make the line thicker and stronger therefore emphasizing the crescendo. This also provides a contrast to the polyphonic texture in the previous measures (Ex.43). This texture also occurs at other points in the piece for the same purpose (m.459, mm.464-465, 468-470).
Example 43 - Homophonic and homorhythmic section (Mov.1, mm.177-119)
Non-imitative polyphony is also very prominent in the piece. It generates tension towards important formal targets and allows for the juxtaposition of rhythmic patterns from the regional dances. In the third movement, there are two points (mm.403-406 and mm.421-424) that consist of a polyphonic texture with three independent lines that are thickened by instruments playing multiple intervals in parallel motion. These two points are the climaxes of section C and the resolution of their high tension marks the beginning of a new musical period in the section (Ex.44). The C sections of both the second and third movements are marked by non-imitative polyphony in order to present rhythmic patterns from the regional dances by juxtaposing them. This texture is a fundamental feature of both C sections.
Example 44 - Polyphony between thickened lines (Mov.3, mm.403-406)
5.5 Timbre

I used specific timbres to define the character of each movement, to mark structural points and to create colorful interactions with the sound file.

In the first movement, the trumpets and trombones use the harmon mute without the stem. This timbre only occurs in the first movement and becomes an essential part of its character. This timbre is especially apparent during the short and loud attacks that open the piece and then recurs throughout the movement marking important structural points. The trumpets and trombones take the mute out towards the final crescendo of the movement (mm.86-90). At m.112 the unmuted brass join the other instruments in the crescendo towards the climax of the movement.

In mm.101-102 the recorded voice emphatically rolls the “R” when saying “Rio grande bagual”. I used snare drum rolls to imitate the voice. This is the first time that the snare drum appears, marking the beginning of the final crescendo towards the climax (Ex.45).

Example 45 - Snare drum imitating rolled "R" (Mov.1, mm.102-104)

In the second movement the ‘wave’ gesture and the seagull effect are two essential elements of the character of the movement. Their occurrence and reoccurrence also contribute to the form. They permeate the introduction and the coda, connecting these two sections.

The reference to the waves breaking on the beach consists of strings and suspended cymbals that build slowly to a crescendo over long notes. This crescendo reaches a peak with a cymbal strike and is followed by a decrescendo
by the strings playing in tremolo, a reference to when the waves break and leave a decreasing sound of lots of foam. Every time a ‘wave’ gesture reaches a peak, the harmony changes. I use a different size of cymbal to start the next ‘wave’; this allows every ‘wave’ gesture to have a slightly different colour (Ex.46).

Example 46 – ‘Wave’ gesture (Mov.2, mm.156-159)

The *seagull effect* is played by the cellos providing an obvious reference to the soundscape near the ocean. It is an artificial harmonic beginning in a very high position with an octave span between the fingers that then glissandos down the length of the fingerboard, without adjusting the space between the fingers, thereby diminishing the interval. I used this effect to make reference to seagulls while the rest of the strings and suspended cymbals imitate the gesture and sound of waves. The result is a very colorful combination that becomes a fundamental part of the second movement’s unique character (Ex.47).
Example 47 - The *seagull effect*

Section C of the second movement makes reference to the samba schools and it consists of a long crescendo towards the climax of the movement. The timbre progression is fundamental to the crescendo and the structure of the section. It starts in m.249 when the string players use pencils to hit the strings causing an effect very similar to *col legno battuto*. The timbre then changes when the strings move to pizzicato in m.263 and again in m.274 when they move to *arco*.

The marimba is also essential to the character of the movement. I only used it in this movement and it permeates the whole introduction, plays a cadenza in section C and the same material from the introduction in the coda.

In the third movement, the structure of section B is divided and marked by timbre changes. Among all the sections of the piece where the instruments play the transcriptions with the sound file, this is the most colorful because of the constant change of orchestration. In mm.358-365 the woodwinds play a musical transcription together with the respective sound file. I used five different orchestrations during the phrase: bassoons in m.360; one clarinet, oboes and flutes in mm.361-2362, one oboe in m.362, one bassoon in mm.362-363 and for last flutes and oboes in m.363. The entire section has seven measures; example 48 only shows the first four measures where I used the five different orchestrations.
Example 48 – Homophonic harmonization of the recorded voice

The triangle is essential to the third movement’s character. It is an instrument used in traditional music from Pernambuco and only occurs in this movement. The snare drum is a common timbre between the first and third movement. Although the snare plays rolls in the first movement and traditional rhythmic cells in the third movement, which are two distinct materials, the return of this particular timbre serves as a unifying element for the whole piece.
6 Conclusion

I found more than sufficient material to compose a large-scale work because the transcribed material lent itself to motivic development and harmonic expansion. I also found a way to integrate the sonority of voice and the musical material such that each of the movements becomes, in a sense, a concerto for that particular voice and orchestra. I also found a fresh approach to using traditional dance material by combining, juxtaposing and developing the rhythmic patterns in a non-traditional manner as well as creating new patterns out of their constituent elements without losing their reference to the original forms.

In this piece I used mostly the pitch and rhythmic elements from the speech. In future projects I would like to pay closer attention to timbre as well. In addition, I also only made reference to regional instruments using traditional instruments from a standard orchestral formation. In the future I would like to explore the use of regional instruments, like the berimbau, in order to combine sonorities that arise from completely different cultures.

Using the spoken voice as a source of musical material has been a very fruitful approach. Considering what other composers and I have already done, there is still much more to be explored.
Books, Monographs, Articles


Heisinger, Brent. Review of "Different Trains by Steven Reich; Electric Conterpoint by Steven Reich." *American Music* 10, no. 1 (Spring 1992): 109-111


Lima, Olga Maria. “O Linguajar Carioca: Fatores de Diferenciação.” *Linguagem em (Re)vista* 2, no.1 (January/June 2005): 91 - 93


Scores, CDs, Recordings


**Appendix A – Texts**

Movement 1 – Rio Grande do Sul  
Text by Anderson Macedo da Silva  
Translation by Denis Baptista

<table>
<thead>
<tr>
<th>Brazilian Portuguese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas bah!</td>
<td><strong>Bah</strong> is an interjection. Sometimes humorous, it can express contempt, disgust or bad temper.</td>
</tr>
</tbody>
</table>
| Bica meu galo        | Greeting expression like “What’s up?”  
|                      | Literally: “Peck, my rooster” |
| Mas bah!             | |
| Mas ta frio de renguea cusco | Expression for when is too cold.  
|                      | Literally “It so cold that it could make a dog limp”. |
| Mas bah!             | |
| Mas que barbaridade | Expression like “Oh, my goodness!”.  
|                      | Literally “What a barbarity!” |
| A saudade que me bate enquanto eu sirvo aquele **mate** | The homesickness that hits me while I am pouring my tea |
| Cá de longe, olhando para o horizonte em uma busca inquietante almejando ver o meu amado Rio Grande. | Here from afar, looking at the horizon in an unsettling search, longing to see my beloved Rio Grande. |
| Mas que barbaridade! | “Oh, my goodness” / “What a barbarity” |
| O sabor chucro desse mate! | The wild flavor of this tea! |
| Outrora o primeiro era desprezado, por | Once the first one was despised |
ser mui amargo e gelado  because it was bitter and cold.

Hoje porem degustado como parte fundamental, é como um ativador natural da saudade do Rio Grande bagual.  However, today it is tasted as an essential part, it is like a natural trigger of my homesick feeling for Rio Grande.

Amigo se eu contar, eis a mais pura verdade, que a quentura que vem do *mate* é o mais belo regalo que eu ganho todo dia  Let me tell you my friend, this is the pure truth, that the warmth that comes from the *mate* is the most beautiful treat that I get every day

Nessa vida, que as vezes chia, me da saudade do Rio Grande que nunca se esvazia.  In this life, that sometimes creaks, I miss the Rio Grande and that feeling never goes away.

Mas que barbaridade!  “Oh, my goodness” / “What a barbarity”

Movement 2 – Rio de Janeiro
Text by Carlos Almeida Boiteux
Translation by Denis Baptista

<table>
<thead>
<tr>
<th>Brazilian Portuguese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onda do mar quebrando na praia</td>
<td>Waves breaking in the beach</td>
</tr>
<tr>
<td>Côco gelado</td>
<td>Cold coconut water</td>
</tr>
<tr>
<td>Angra dos Reis, Cabo Frio, Arraial do Cabo, Parati, Arpoador, Niteroi, Macaé</td>
<td>Arpoador is a peninsula between Copacabana and Ipanema beach in the city of Rio de Janeiro. The other ones are all cities with beautiful beaches.</td>
</tr>
<tr>
<td>Calçadão de Copacabana</td>
<td>Copacabana promenade</td>
</tr>
<tr>
<td>Pão de Açucar</td>
<td>Sugarloaf Mountain is a peak</td>
</tr>
<tr>
<td><strong>Corcovado</strong></td>
<td><strong>It is a mountain in central Rio de Janeiro. It is known worldwide for the 125 ft. statue of Jesus atop its peak.</strong></td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Guanabara</strong></td>
<td><strong>Guanabara Bay, a bay in Rio de Janeiro.</strong></td>
</tr>
<tr>
<td><strong>Rio de Janeiro City</strong></td>
<td></td>
</tr>
<tr>
<td><em>É no Rio de Janeiro onde o azul do mar se une com todo explendor ao tropicalíssimo céu que cobre essa cidade que segue maravilhosa demais.</em></td>
<td><em>It is in Rio de Janeiro where the blue sea joins with all the tropical sky that covers this wonderful city.</em></td>
</tr>
<tr>
<td><strong>Terra do samba, da bossa nova,</strong> <strong>tem ela a essência da brasilidade.</strong></td>
<td><strong>Land of samba and bossa nova; it has the Brazilian essence.</strong></td>
</tr>
</tbody>
</table>
| **A essência da brasilidade, da malemolência, da tropicalidade** | **The Brazilian essence, the *malemolência, the tropicality.***
| | (*play of attitudes, gestures, and forms of speaking or moving which denote diverse qualities, mostly considered positive of someone. It can also be used to describe creativity and flexibility when dealing with tricky situations)* |
| **Obrigado meu Rio de Janeiro por seus doces frutos de intensos sabores e pelas lindas paisagens e seus inesquecíveis amores.** | **Thank you my Rio de Janeiro for your fruits of intense sweet flavours, your beautiful landscapes and your unforgettable love stories.** |
**Brazilian Portuguese** | **English**
--- | ---
Eita bexiga! | Expression used when you are startled by something.
Danou-se! | Expression used when something does not go as expected.
Muito arretado! | Expression that can be positive or not. “Very cool”, “Very brave” or “Very crazy”, “Very mad”.
To arretado visse! | Expression meaning: “watch out! I am angry (or mad)!”
Vou falar do meu lugar, terra de homem Valente, do sertão e do agreste. | I will talk about my place, land of brave men from sertão and agreste (two areas from northeast with distinct geographic characteristics).
Terra de maracatu, do nosso maracatu | Land of maracatu, our maracatu (a type of dance)
A nossa música é linda. | Our music is beautiful.
Temos côco e embolada, | We have côco and embolada (two different dances)
aboio e banda de pífi | Aboio (a type of chant) and fife band.
axé, repente, baião | Axé (type of dance), repente (type of improvised singing), baião (type of dance).
o forró do Gonzagão | The forró (type of dance) from Gonzagão (nickname of a famous
<table>
<thead>
<tr>
<th>Frevo, Xóte e Chachado</th>
<th>Three types of dances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violeiro, cantoria,</td>
<td>Country guitar player, lots of singing</td>
</tr>
<tr>
<td>O martelo agalopado</td>
<td>The <em>martelo agalopado</em> (a type of poem used by regional singers)</td>
</tr>
<tr>
<td>O cordel e a poesia</td>
<td>The <em>cordel</em> and poetry. (*Cordel literature (literally “string literature”) are popular booklets or pamphlets containing folk novels. They are so named because they are hung from strings in order to display them to potential clients).</td>
</tr>
<tr>
<td>O cantador de viola fazendo versos na hora para nos trazer alegria</td>
<td>The singer with his guitar improvising verses to bring us joy</td>
</tr>
<tr>
<td>Nossa culinaria é rica, tem tradição e sabor</td>
<td>Our food is rich, it has tradition and flavour</td>
</tr>
<tr>
<td>Tem cuscus, tem macaxeira que tem muito valor</td>
<td>We have <em>cuscus, macaxeira</em> (two dishes), which are very valuable.</td>
</tr>
<tr>
<td>Do bode tem buchada, carne de sol com pirão, do mocotó a rabada, o bobó de camarão</td>
<td>Five famous dishes from pernambuco.</td>
</tr>
<tr>
<td>Bredo de côco, paçoca, vatapá e tapioca; vem provar o que é bom.</td>
<td>(Four famous dishes); come and taste what is good.</td>
</tr>
<tr>
<td>Carnaval de Olinda, de Recife e Salvador, micaretas de valor</td>
<td>The carnival from Olinda, Recife and Salvador, they are precious <em>micaretas</em> (off-season celebrations similar to Brazilian Carnival but very different from the samba school parades that are popular in Rio de Janeiro).</td>
</tr>
<tr>
<td>Portuguese</td>
<td>English</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Quando chega o São João a disputa é pra valer, a capital do forró todos querem conhecer</td>
<td>When the feast of São João arrives the dispute is for real, everyone wants to know the capital of the <em>forró</em> (a type of dance)</td>
</tr>
<tr>
<td>Em Natal o Carnatal, em Fortaleza o Fortal</td>
<td>In Natal (city) there is the <em>carnatal</em> (portmanteau between Natal and Canival), and in Fortaleza (city) the Fortal (portmanteau between Fortaleza and Carnival)</td>
</tr>
<tr>
<td>Essa terra é muito boa, dela ninguém me separa</td>
<td>This land is very good; nobody can take it from me</td>
</tr>
<tr>
<td>Só deixo meu nordeste no ultimo pau de arara</td>
<td>I will only leave my northeast in the last <em>pau de arara</em> (a flat bed truck used to transport migrant workers)</td>
</tr>
<tr>
<td>Posso sair de Pernambuco mas Pernambuco não sai de mim</td>
<td>I may leave Pernabuco, but Pernambuco will never leave me.</td>
</tr>
</tbody>
</table>
Appendix B - Transcriptions

MOVEMENT 1 - RIO GRANDE DO SUL

\[ \text{d} = 95 \]

(Mas Bah 1 gesture)

Phrase 1

\[ \text{Mas Ba} \quad \text{Bi-ca meu gal-o} \]

(Mas Ba 2 motive)

Phrase 2

\[ \text{Mas Bah} \quad \text{Mas ta frio de ran-guea cus-co} \]

\[ \text{d} = 105 \]

Phrase 3

\[ \text{Mas que bar-ba-ri-da-de} \quad \text{a sau-da-de que me ba-te} \quad \text{En-} \]

Phrase 4

\[ \text{quin-toeu sir-voa-que-le ma-te} \quad \text{ca de lon-ge o-lhan-do proho-rizon-te nu-ma bus-cain-quei-} \]

Phrase 5

\[ \text{tan-te} \quad \text{Al-me-jan-do ver o meu a-ma-do Rio Gran-de} \]

\[ \text{d} = 120 \]

Phrase 6

\[ \text{Mas que bar-ba-ri-dade o sa-bor chu-cro des-se ma-te ou-tro-ra o pri-me-ro-ra des-pre-za-do} \]

Phrase 7

Phrase 8

Phrase 9

Phrase 10

\[ \text{por ser mui a-mar-go e ge-la-do ho-je po-rém de-gus-ta-do co-mo par-te fun-da-men-tal} \]
é como um ativador natural
Da saúade do Rio Grande bagual

MOVEMENT 2 - RIO DE JANEIRO

$\frac{3}{4}$ = 117
Phrase 1

onda do mar quebrando na praia
côco gelado

Names of places

Angra dos reis  Cabo Frio  Arraial do Cabo  Parati

Arpoador  Niterói  Macaé  Calçadão de Copacabana

$\frac{3}{4}$ = 75
Phrase 2

Pão de Açúcar  Corcovado  Guanabara  Rio de Janeiro

$\frac{3}{4}$ = 95
Phrase 3

É no Rio de Janeiro onde o azul do Mar se une com todo-plendor

ao trópico lissemo céu que cobresse cidade que segue sendo maravilhosa de maris
Phrase 4

**Ter-ra do Sam-ba da Bos-sa no - va Tem e-la a es-sên-cia da bra-si-li-da-de**

\( j = 100 \)

Phrase 5

**a es-sên-cia da bra-si-li-da-de Da ma-le-mo-lên-cia da tro-pi-ca-li-da-de**

Da ma-le-mo-lên-cia da tro-pi-ca-li-da-de

**MOVEMENT 3 - PERNAMBUCO**

\( j = 80 \)

Expression 1

**Ei-ta boxi-ga**

Expression 2

**Da - nouse**

Expression 3

**Mui-toar-re-ta-do**

\( j = 133 \)

Expression 4

**Do ser-tão e do a - gres-te ter-ra de ma-ra-ca-tu do nos-so ma-ra-ca-tu**

Phrase 1

**Do ter-ra de homemva-len-te**

Phrase 2

**a nos-sa mu-si-caé lin-da te-mos co-coe em-bo-la-da**
a-bo-i-o e banda de pi-fi axé repente baião

o forró do Gonzaga

Frevo Xo-tee cha-cha
do vi-o-lei-ros can-to-ria o mar-te-loa ga-lo-pado o cor-deposi-a o con-tadorde vi-o-la fa-zendo ver-sos na

ho-ra pa-ranos tra-zer a-le-gria Nossa cul-ri-naé ri-ca
tem-tira-di-ção e sa-bor tem-cus-cus tem-ma-ca-xi-ra que-ten-mui-to-val-or

Phrase 7

Do bo-de tem bu-chada car-ne de sol com pi-rão do mo-co-tó a ra-ba-da o bo-bó de ca-ma-rão
Appendix C – Score

Denis Rafael Nassar Baptista

Minha Terra

for orchestra and sound files
Minha Terra for Orchestra and Sound Files
By Denis Rafael Nassar Baptista

Orchestra
2 Flutes
2 Oboes
2 Clarinets (Bb)
2 Bassoons
4 Horns (F)
2 Trumpets (Bb)
2 Tenor Trombones
1 Bass Trombone

Timpani

Percussion 1 (Marimba, woodblocks, bass drum)
Percussion 2 (4 Toms, snare, 3 suspended cymbals, crash cymbal, triangle, tam-tam)

Sound files

Violin 1
Violin 2
Viola
Cello
Contrabass

Sound Files (available by request from composer – denis@denisnassar.com)
The score is in concert pitch

Movement 1 – Rio Grande do Sul (6:00)
Movement 2 – Rio de Janeiro (7:00)
Movement 3 – Pernambuco (5:30)
Total – (18:30)

© 2016 Denis R. Nassar Baptista
All rights reserved
Performance notes

**The Seagull Effect:** This is a stopped harmonic beginning in a very high position with an octave span between the fingers. Glissando down the length of the fingerboard, *without adjusting* the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes *higher partials* of *lower fundamentals* to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando.

![Seagull Effect Diagram]

**Cue Staff:** There are 54 sound files that must be played in order and each file has a specific time to be triggered. The notes in the cue staff represent the precise place where the person who is controlling the software should trigger the sound files.

**Sound Files:** The sound files are recordings of three people speaking. The sound files staff shows the music transcription of the sound files that are being played. The pitch and rhythmic transcriptions are a close approximation to what is sounding. This staff is only to show approximately where the sound files should be sounding and the musical relationship between them and the orchestra. For the parts where instruments play exactly the transcribed notes at the same time as the sound files the musicians should try to follow the sound files as much as possible; it does not have to be perfectly in sync. The tempo variations that naturally happens throughout sections does not affect the interaction with the sound files as the sound files are constantly being triggered, therefore constantly following the orchestra pace. At specific points the sound file defines the new tempo, for those parts the transcriptions help the musicians on how to listen to the sound file and easily find the new tempo. There are parts
where the sound files are played but there are no transcriptions in the staff because they happen freely and are independent of the orchestra tempo.
Minha Terra

I - Rio Grande do Sul

Scherzando \( \frac{\text{q}}{\text{q}} = 95 \)

© 2016 Denis Rafael Nassar Baptista
Fl. 4
Ob. 4
Bb Cl. 4
Bsn. 4
Hn. 1,3 4
Hn. 2,4 4
Bb Tpt. 4
Tbn. 1,2 4
Tbn. 3 4
Tuba 4
Timp. 4
Perc. 1 4
Perc. 2 4
Jeté 4
Piu mosso 4
q = 120 4
(1) 4
Pick up from voice 4

S. F. 4
Vln. I 4
Vln. II 4
Vla. 4
Vc. 4
D.B. 4

(Wood part of timp. stick)
\( \text{Fl.} \)

\( \text{Ob.} \)

\( \text{Bb. Cl.} \)

\( \text{Bsn.} \)

\( \text{Hn.1,3} \)

\( \text{Hn.2,4} \)

\( \text{Tp.} \)

\( \text{Tbn. 1,2} \)

\( \text{Tbn. 3} \)

\( \text{Tuba} \)

\( \text{Temp.} \)

\( \text{Perc. 1} \)

\( \text{Perc. 2} \)

\( \text{Cue} \)

\( \text{S. F.} \)

\( \text{Vln. I} \)

\( \text{Vln. II} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{D.B.} \)

\( \text{Unis.} \)

\( \text{Div.} \)

\( \text{sul D} \)

\( \text{sul A} \)

\( q = 120 \)
(Pick up from voice)
Nessa vida
Que as vezes chia
Fl.  

G.  

B.  

Hn. 1,3  

Hn. 2,4  

Br.Tpt.  

Tbn. 1,2  

Tbn. 3  

Tuba  

Celesta  

Perc. 1  

Perc. 2  

Susa, Cymb. (wood sticks)  

S. F.  

Vln. I  

Vln. II  

Vla.  

Vc.  

D.b.  

138  

15  

Solu  

Me da saudade do Rio Grande  

que nunca se enxuza
Mas que barbaridade
Réi de Jaz-me no enredo a mél-do Mar
Se a-ma com to-dos-plen-dor
no tro-py-ca-li su-me cê na quen - bre-lus es - da - do que ne-que sen-dio
percussive and energetic
Fl.\hspace{2em} Ob.\hspace{2em} Bb Cl.\hspace{2em} Bsn.\hspace{2em} Hn.1,3\hspace{2em} Hn.2,4\hspace{2em} Br Tpt.\hspace{2em} Tbn. 1,2\hspace{2em} Tbn. 3\hspace{2em} Tuba\hspace{2em} Temp.\hspace{2em} Perc. 1\hspace{2em} Perc. 2\hspace{2em} Cuf\hspace{2em} S. F.\hspace{2em} Vin. I\hspace{2em} Vin. II\hspace{2em} Vla.\hspace{2em} Vc.\hspace{2em} D.B.

\textbf{Poco piu mosso} \quad \boxed{\text{i = 100}}

(Pick up from voice)
percussive and energetic
expressive and with passion

Tbn. 1, 2

B

Perc. 1

Hn. 2, 4

Hn. 1, 3

Vln. II

Vln. I

Bsn.

Tuba

D.B.

Vla.

Ob.

Cl.

Vc.
Poco meno mosso ($\sim 90$)
Calm (listening to waves and birds)

Obrigado meu Rio de Janeiro,
por seus doces frutos de intensos sabores  

e pelo lindo parque,  

e seus inesquecíveis amores
III - Pernambuco

Meno mosso \( \frac{3}{4} \) = 80 (Pick up from voice)

Bruscamente

Scherzando

\( \text{Bass Dr. (Soft M.)} \)

\( \text{Triangle} \)

\( \text{(Muted)} \)

\( \text{Ei-tu be-xi-ga} \)

\( \text{Ei-tu be-xi-ga} \)
Fl.
Ob.
Bc.
Hn.1,3
Hn.2,4
Bb Tpt.
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2

Caf
S. F.

Vln. I
Vln. II
Via.
Vc.
D.B.

(44)

tem transição e su- bor
tem transição e su- bor
tem transição e su- bor
que tem muita va- lor
a disputa é pra valer, a capital do forró todos querem conhecer
Meno mosso \( \bullet \) = 120

expressive, with feeling

Em Natal carmnel, am Fortalez o festal
Essa terra é muito boa.
Dela ninguém me separa
Delas ninguém me separa
Só dou o meu nordeste ao último pau de areia
Posso sair de Pernambuco mas Pernambuco não sai de mim