

ONLINE AUDIO GUIDE 5.8

SAMBA

title: “Aquarela do Brasil” (Watercolor of Brazil)

composer: Ari Barroso

language: Portuguese

performing forces: singer (Francisco Alves), chorus, big band, pandeiro (tambourine), shaker, enhanced drum kit

form: multisectional, with varied A and B sections alternating with Introduction

function: public performance; expression of Brazilian identity and/or Good Neighbor solidarity; portion of a film score (see text)

source: *Ary Barroso: Aquarelas*, vol. 1 (historic recording, reissued by Instituto Cultural Cravo Albin, 2014)

Listen for:

- big band instrumentation
- big band gestures, such as sliding from one note to the next
- syncopation (“swing,” or anticipation of downbeat) in brass
- contrasts in tempo, distribution of instruments and voices
- distribution of melody between voice and instruments
- change of tonal center

Timing	Structure and text	What happens
00:00	Instrumental introduction	slow tempo
00:15	<p>solo singer:</p> <p>Brasil! Meu Brasil brasileiro Meu mulato inzoneiro* Vou cantar-te nos meus versos</p>	<p>ends on half cadence prepares the vocal entry with a broken chord</p> <p>repeated chords punctuate the singer’s phrases</p> <p>leads to</p>
00:33	<p>A</p> <p>O Brasil, samba que dá Bamboleio, que faz gingá O Brasil do meu amor Terra de Nosso Senhor . . . Brasil!</p>	<p>sudden shift to samba tempo, entrance of percussion</p> <p>accompanying chords in woodwinds and brass</p>
00:49	<p>“Brasil!” . . . “prá mim”</p>	<p>call-and-response interaction between soloist and chorus</p> <p>rhythmic energy</p>

00:58	Instrumental interlude	<p>offbeat jabs in trumpets</p> <p>three-note motive in saxophones, repeated and enhanced by woodblock</p>
1:01	<p>B (soloist)</p> <p>O, abre a cortina do passado Tira a mãe preta do cerrado Bota o rei congo no congado, Brasil!</p> <p>Brasil!</p>	<p>woodwinds continue repeating the three-note motive introduced in Interlude, now as part of accompaniment</p> <p>chorus repeats</p>
1:22		homorhythmic chords in band punctuate singer's statement
1:23	<p>Deixa cantar de novo o trovador A merencória à luz da lua Toda canção do meu amor</p>	three-note motive, rhythmic energy continue
1:39		band answers briefly with a new melody
1:43	<p>Quero ver essa dona caminhando Pelos salões arrastando O seu vestido rendado . . . Brasil! Brasil! Prá mim! Prá mim!</p>	<p>three-note motive varied (trumpets)</p> <p>call and response, solo and chorus</p> <p>on cadence, band thins out to a reduced texture, tempo winds down</p>
2:08		<p>slower tempo established, jazz-like clarinet solo that sounds improvised</p> <p>slow chords, lead to . . .</p>
2:15	<p>return of music of Introduction</p> <p>now instrumental rather than vocal</p>	<p>clarinet on melody line, now in lower register</p> <p>repeated chords punctuate the saxophone melody</p> <p>leading to . . .</p>

2:33	A1 instruments only	shift to samba tempo melody and countermelody in brass
2:44		instruments substitute for soloist and chorus in call-and-response
2:55		homorhythmic chords lead to . . . change of tonal center
3:04	B1 instruments continue alone	melody in trumpets, woodblock
3:19		bird-like effect in saxophones
3:24		melody distributed among the different instruments saxophones prominent
4:03		brass and saxophones simulate call and response of soloist and chorus band thins out, tempo winds down leads to
4:05	music of Introduction returns Brasil! Terra boa e gostosa Da morena sestrosa De olhar indiscreto	chords punctuate singer's phrases, as before
4:24	A O, Brasil, verde que dá Para o mundo se admirar O Brasil, do meu amor Terra de Nosso Senhor . . . Brasil!	
4:38	Brasil! Prá mim! Prá mim!	call-and-response interaction, as above
4:46	B	instrumental accompaniment stays the same but now woodblock prominent

4:50	O, Esse coqueiro que dá coco Onde amarro minha rede Nas noites claras de luar, Brasil! Brasil!	solo chorus answers homorhythmic chords in band connect to
5:11	O! oi essas fontes murmurantes Oi onde eu mato a minha sede E onde a lua vem brincá O! Esse Brasil lindo e trigueiro É o meu Brasil brasileiro Terra de samba e pandeiro . . . Brasil! Brasil! Prá mim! Prá mim!	call-and-response singing, as above
5:54		tempo slows for final cadence concludes with hit a “cymbal splash” (designates a small cymbal)

English translation taken from Lisa Shaw, *The Social History of the Brazilian Samba* (slight modifications):

Brazil! My Brazilian Brazil
my gossipy mulatto
I'm going to sing of you in my songs.
Oh Brazil, of the samba that makes us
sway and swing,
oh Brazil, the place I love,
Land of Our Lord.
Brazil! Brazil!
For me, for me.
Oh, draw back the curtain from the past
Take the black wet-nurse from the fields
Let the king of the Congo perform,
Brazil, Brazil.
Let the troubadour sing again
in the melancholy light of the moon
all the songs of my love.
I want to see the lady of the house walk by
through the great rooms
in her lace-trimmed dress ,
Brazil, Brazil
for me, for me.

Brazil, the good and beautiful land
of the headstrong mulatto girl
with the indiscreet look.
Oh, Brazil, a green land
for the world to admire.
Oh Brazil, the place I love
Land of Our Lord . . .
Brazil, Brazil
for me, for me.
Oh, that coconut palms that bears coconuts
where I hang my hammock
in the clear moonlit nights,
Brazil, Brazil.
Oh, those murmuring springs
where I quench my thirst
and where the moon comes out to play
Oh, that beautiful dark Brazil
Is my Brazilian Brazil
the land of samba and the tambourine.
Brazil, Brazil,
for me, for me.

Translation notes:

“Inzoneiro” (gossipy, sly, devious) is rather uncommon slang. It was evidently unfamiliar to Alves, the singer on our recording, who instead sings “rizoneiro,” a word that doesn’t exist.

The references to Nosso Senhor (Our Lord) may refer to the Church of Nosso Senhor do Bonfim in the northeastern city of Salvador, which made a tremendous impression of Barroso when he visited there. Whether Barroso had that church in mind, clearly the Eden he describes, with its murmuring springs, greenery, moonlight, abundance, is ordained by God.

Consider:

- How does the slow introduction contribute to the element of surprise in this selection (i.e., when the samba rhythms first burst forth)?
- Where does the first reference to race appear? With what racial group is Brazil equated? How many references to racial harmony do you find in the translation (or, if you know Portuguese, in the original)? Why do you suppose the colonial past is emphasized?
- Barroso was sometimes criticized for redundant phrases such as “my Brazilian Brazil” and “the coconut palms that bear coconuts.” Are these criticisms justified?
- In the final segment, instead of inserting “land of Our Lord” as in parallel sections, Barroso refers to the “land of samba and the tambourine.” What narrative reason might he have had for doing so?