

*Partido Alto: Rhythmic Foundation
Analysis of Aquarela Do Brasil*

by

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Abstract

The purpose of thesis is to examine and explain the importance and the use of the *partido alto* rhythm in Brazilian popular music, particularly *Aquarela Do Brasil* by Joao Bosco. The thesis will briefly discuss the beginning of *partido alto* as a genre, as well as the rhythm itself. The study will reveal the ways *partido alto* is realized on Brazilian traditional instruments such as *cuica*, *tamborim*, and *agogo*. Modern usage on Western instruments such as guitar, bass guitar, drumset, and piano will also be covered. A section of the Brazilian classic, *Aquarela Do Brasil* by Ary Barroso, as played by guitarist/singer/composer Joao Bosco. The transcription includes a comparison between the bass notes, chords, and sung notes. Ultimately, the paper will show that the *partido alto* rhythm is used as a rhythmic basis in the context of Brazilian popular music.

Introduction

Samba de partido alto is a term used to describe a genre of traditional Brazilian music with origins in the *favelas*, or impoverished hillside communities, in Rio De Janeiro. As a genre, *samba de partido alto* traditionally features a competition of short, improvised verses between singers and can be accompanied by 7-string guitar, *cavaquinho*, *pandeiro*, *reco-reco*, *surdo*, and *agogo* bell. In a personal interview for this paper, Nelson Faria, leader of the famous Brazilian jazz group Nossa Trio, stated “It is important to know that samba comes from Bahia and Rio de Janeiro, but *partido alto* is a Rio de Janeiro groove, born on the hills, originally played on the *pandeiro*...also, this style was born among the lower class, unlike Bossa Nova, which is also from Rio, but was born among the middle class.”¹ As in many of the practices of the African Diaspora, *partido alto* as a genre originally lived a double life. Bezerra Da Silva, one of the most famous partideiros, described his music as “heavy *partido alto*.² Authors Chris McGowan and Ricardo Pessanha write that the words in Da Silva’s music, “feature so much slang from the *morro* that sometimes his lyrics are barely intelligible to the Brazilian middle class.³” “A particular syncopated *pandeiro* rhythm with origins in *samba de partido alto* has found its way into Brazilian popular music and has become a popular rhythmic pattern played on Western instruments such as piano, guitar, bass, and drum set. One of Brazil’s foremost guitarists/singers/songwriters Joao Bosco has become a

¹ Faria, Nelson. Personal Interview. 8 July 2008.

² Chris McGowan, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Temple University Press, 1998), p. 52.

³ Chris McGowan, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Temple University Press, 1998), p. 52.

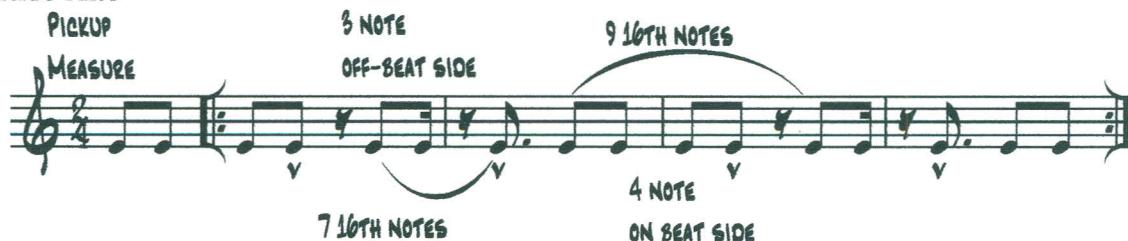
major proponent of this style on the guitar. The purpose of this thesis is to examine the importance of the *partido alto* rhythm in Brazilian popular music, specifically *Musica Popular Brasileira*. The importance of the *partido alto* rhythm will be demonstrated through transcription and analysis of the guitar and vocal parts of Joao Bosco's version of "Aquarela Do Brasil." The analysis will show that *partido alto* is the driving rhythmic force behind Bosco's rhythmic singing style and his guitar playing.

Partido Alto

In its most basic form, the *partido alto* rhythmic pattern is two measures in length and in 2/4 meter. In order to show the rhythm cycle in full, the example is four measures long. This particular rhythm shares the same organizing function as Cuban rumba clave, as the two rhythms both have West African origins. As is typical in most West African-based rhythms, the phrasing is asymmetrical. While both rhythms share similar roots, their development, as well as cultural and musical development is drastically different. It is important to note that while *rumba clave* remains relatively unchanged during a *rumba*, the *partido alto* rhythm is open to improvisation and often embellished.

Figure 1

Partido Alto



PHRASING IS ASYMMETRICAL YET COMPLIMENTARY
PHRASING CROSSSES THE BARLINES
16TH NOTE GROUPING FORMULA
ONE PHRASE IS 16 16TH NOTES LONG

Rumba Clave

Figure 2



PHRASING IS ASYMMETRICAL YET COMPLIMENTARY
PHRASING CROSSSES THE BARLINES
8TH NOTE GROUPING FORMULA
ONE PHRASE IS 16 8TH NOTES LONG

As shown in the above *partido* example, one “side” of the phrase consists of three upbeats, and the other consists of four downbeats. In this analysis of the rhythm, a sixteenth note grouping formula is used to show the length of the phrase. One entire phrase is sixteen sixteenth notes long. The offbeat side is seven sixteenth notes long and the on beat side is nine sixteenth notes long. Unlike in Western music, the phrases do not adhere to bar lines.

The phrasing of the *partido alto* rhythm stands on its own despite harmonic rhythm. The phrases consistently cross the bar lines, giving the rhythm an elastic quality. The musician playing the *partido alto* rhythm can start anywhere in the pattern and not conflict with the rest of the ensemble. In many cases, the ensemble starts in one of two places: on beat one, or the sixteenth note after beat one.

In Cuban *Rumba Clave*, the analyst can see and hear the “two-side” and the “three side.” As in *partido alto*, the phrasing is asymmetrical and does not adhere to bar lines. Using an eighth note grouping formula, it is evident that one phrase is sixteenth eighth notes long. The “two side” consists of seven eighth notes, and the “three side” consists of nine eighth notes, resembling the makeup of the *partido alto* rhythm.

Reverse Partido Alto

The *partido alto* rhythm is a two-part figure that can begin on either “side.” It is open to improvisation and is often embellished. The first *partido alto* example began on the beat. This is commonly referred to as the “front side” of *partido alto*. “Reverse” *partido alto*, also known as the “back side” of *partido alto* begins on the offbeat side starting with the sixteenth note after beat one.

The accents of the *partido alto* rhythm are realized in different ways on different instruments. For example, the *cuica*, or friction drum has three pitch variations: low, middle, and high.⁴ When playing *partido alto*, the musician performing on the cuica plays the high tone where the accents occur, and the low or middle tones on the remaining notes. The *pandeiro* (Brazilian tambourine) player plays a loud, dry snap on the sixteenth note after beat

⁴ Daniel Sabanovich, *Brazilian Percussion Manual* (California: Alfred Publishing Co. Inc., 2006).

one. The *agogo bell* player strikes the highest note to realize the accents of the pattern. As mentioned above, *samba de partido alto* features traditional Brazilian instruments such as 7-string guitar, *cavoquinho*, *tamborim*, *pandeiro*, *cuica*, *reco-reco*, *surdo*, and *agogo bell*. Usually, one or more instruments accent the *partido alto* rhythm. An excellent example of *samba de partido alto* can be found in Leon Hirzman's 1982 film, "Partido Alto." Instrumentation includes *cavoquinho* (a small guitarlike instrument), *pandeiro* (Brazilian tambourine), and *surdo* (Brazilian bass drum). The *surdo* provides the basic pulse and is usually played by muting the first note with the hand while striking the face of the drum with a mallet, then lifting the hand and letting the second note ring. The *cavoquinho* plays a variation of the reverse *partido alto* pattern and places emphasis on the second sixteenth note of beat one. The *pandeiro* plays a loud, dry snap on the second sixteenth note of beat one. In this example, the *surdo* rhythm is more syncopated, as the rhythmic patterns are open to improvisation.

Figure 3

The musical score consists of four staves, each with a different instrument name written vertically to its left. The top staff is labeled 'CAVOQUINHO' and shows a continuous eighth-note pattern. The second staff is labeled 'PANDEIRO' and shows a pattern of eighth notes and sixteenth notes. The third staff is labeled 'SURDO' and shows a pattern of eighth notes and sixteenth notes. The bottom staff is labeled 'BASIC PATTERN' and shows a pattern of eighth notes and sixteenth notes. A number '5' is at the end of the BASIC PATTERN staff.

⁵ Leon Hirzman, Director, *Partido Alto*, 1982.

Musica Popular Brasileira

Musica Popular Brasileira, or MPB, is name given to a particular genre of Brazilian popular music. MPB blends folkloric Brazilian traditions with Western influences. The *partido alto* rhythm can easily be adapted to many MPB songs. Nelson Faria, leader of the famous Brazilian jazz group Nossa Trio and second guitarist for Joao Bosco's group stated “you can use the *partido alto* groove on any samba.” Below is an example of a common way the *partido alto* rhythm is played on western instruments.

Figure 4

The musical score consists of four staves: Piano, Guitar, Bass Guitar, and Drum Set. The time signature is 4/4 throughout. The piano staff shows a half note followed by a quarter note, then a series of eighth-note chords. The guitar staff shows a similar pattern with some eighth-note chords. The bass guitar staff starts with a half note, followed by a quarter note, then rests on beat one of the second measure. The drum set staff shows a steady eighth-note pattern on the bass drum and a dotted eighth and sixteenth note pattern on the snare drum.

Figure 3 is an example taken from the song “*Brasil De Hoje*,” by the popular group Viva Brasil. The guitar and piano establish the basic reverse *partido alto* rhythm. The bass guitar plays the pickup measure, but omits the accented note on the sixteenth note after beat one. In addition, the bass guitar rests on beat one of the second measure of the pattern. The bass drum mirrors the bass guitar rhythm while snare plays a dotted eighth and sixteenth note

⁶ Viva Brasil, “*Brasil De Hoje*,” *Messages*, 1999, 7 Bridges Recordings.

pattern. In this example, there is a balance between four instruments. Two instruments play the reverse *partido alto* rhythm in its entirety while two instruments play only certain parts of the rhythm. The *partido alto* rhythm is the organizing rhythmic factor in this excerpt. Furthermore, the piano part creates emphasis on the second sixteenth note of beat one by adding a higher note to the chord voicing in imitation of the *agogo* bell from the traditional *samba de partido alto*.

MPB melodies are often composed to emphasize the *partido alto* rhythm. An excellent example is the Brazilian classic “Maracangalha,” by the singer/songwriter Dorival Caymmi. The melody rarely strays from the basic *partido alto* rhythm and it lends itself *partido alto* rhythmic accompaniment.

Figure 5

The musical notation consists of two staves. The top staff, labeled 'MELODY', has a treble clef and a 2/4 time signature. It features a series of eighth and sixteenth notes. Below the staff, lyrics are written: 'EU VOU Pra MARACAN-GAL-HA EU VOU' followed by a bar line, then 'EU VOU DE LIFORME BRANCO EU VOU'. The bottom staff, labeled 'PARTIDO ALTO', has a common time signature and shows a continuous pattern of eighth and sixteenth notes, primarily consisting of eighth-note pairs. The two staves are aligned vertically at their bar lines.

As is evident from the comparison, the rhythm of the melody is almost exactly the same as the *partido alto* rhythm. The melody starts on a pickup note. An important point to observe is the how the word *pra* is sung as the highest note in the phrase along with the word *Eu*. The main accent falls on the sixteenth note after beat one. Just as the music playing the *agogo* bell would play the higher tone on the first sixteenth note of beat one, or the *pandeiro* player would slap the *pandeiro* skin (see figure 2), the highest melody note falls in the same spot.

Aquarela Do Brasil

“Aquarela Do Brasil” was composed by Brazilian singer/pianist/composer Ary Barroso in 1939. The lyrics are extremely patriotic and tell of the majesty of the Brazilian landscape and highlight themes of Brazilian culture. Barroso describes Brazil as “*terra de samba e pandeiro*,” or “land of the samba and the *pandeiro* [Brazilian tambourine].”

The first recording of “Aquarela do Brasil” was by Francisco Alves in 1939, accompanied by full orchestra. The composition is in the key of G major, and the form is ABCD. The A section is performed rubato, and the remainder of the sections are performed in tempo, with the D section being the climax of the piece. Alves’s phrasing demonstrates some usage of syncopation, and traces of the *partido alto* pattern are present, as seen in Figures 5 and 6:

Alves:

Figure 6



Reverse *Partido Alto* Pattern:

Figure 7



⁷ Francisco Alves, “Aquarela Do Brasil,” *Saudade Em Samba*, 1998, Iris Music.

Bosco's version of "Aquarela do Brasil" is part of a medley including some original patriotic compositions such as "Nacao," and "O Mestre Sala Dos Mares." Bosco re-arranges the form by starting the piece at letter C to make a smooth transition from "Nacao." In the Alves recording, the C section begins with Alves singing, "*O, abre a cortina do passado.*" Joao Bosco skips the first three bars and sings, "*abre a cortina do passado,*" making a smooth transition from the previous song.

Alves:



Bosco:

Bosco plays the *partido alto* pattern on guitar for the duration of the song with slight variations. He uses his thumb to reproduce the quarter note *surdo* pattern, and uses his index, middle, and ring finger to play 3 or 4-note chords to play the remaining parts of the *partido alto* rhythm. These chords represent what is traditionally played on *cuica*, *agogo bell*, *tamborim*, or *cavoquinho*.

Musical Analysis

The sixteenth note after beat one is accented in the voice as well as the guitar in m.1. The thumb plays the bass note, making the first note shorter than the second and imitating the aforementioned *surdo* pattern. Bosco also makes the chord he plays on the sixteenth note after beat one a tonic accent. The F# is the highest note in the measure. It is also an agogic

accent, as it is the longest note in the measure. In m. 2, a sixteenth note is added to the pattern for embellishment. On the last sixteenth note of m. 2, the voice, chord, and bass pattern align on a section of the *partido alto* rhythm. In m 3, there is another tonic accent on the E natural on the sixteenth note after beat one. Unlike m 1, the note is not held out, but rather cut short by an eighth rest. This also causes the E natural to stand out. The E natural appears again as a tonic accent in measures four and five. Mm. 1-5 displays a recurring pattern on guitar that only slightly differs from the basic *partido alto* pattern. Below is a comparison of the two patterns.

Figure 8



The only difference in the two patterns occurs in the m. 2 where the second eighth note is divided into two sixteenth notes.

M. 5 begins with a tonic accent on the sixteenth note after beat one. The vocal phrase accents the same part of the beat, strengthening the accent. The chord pattern continues to follow the basic *partido alto* rhythm. The *surdo* pattern also remains constant until m. 10. At m. 9, Bosco sings a variation of the *partido alto* rhythm while playing the basic pattern on the guitar.

Figure 9



In m. 12, the chord pattern maintains the basic *partido alto* rhythm while the bass note breaks from the continuous *surdo* pattern to accent the second half of the basic *partido* pattern. In m. 14, Bosco plays the first variation of the *partido alto* pattern. The shout chorus begins at m. 14, and the *partido alto* pattern serves as an anchor for the vocal part. Bosco does not sing a downbeat during the entire shout chorus. The *partido alto* pattern contains downbeats, thereby providing a balance. The bass note accents the last sixteenth note of m. 16, helping to establish the *partido alto* rhythm.

In m. 19, the chord pattern changes as Bosco alternates between an F#min./maj. 7 chord and an F#min.7. The chord pattern is a variation of the basic *partido alto* rhythm starting on beat two.

Figure 10





As is evident, there is slight variation in the first measure and the first half of the second measure. However, in the second half of the m. 2, the pattern returns to the basic *partido alto* rhythm.

At m. 20, Bosco's ability to play rhythmic counterpoint begins to emerge. Instead of playing on beat one and two only, Bosco begins playing a slightly more syncopated bass line. The chord pattern establishes a variation of the basic *partido alto* rhythm while the voice and bass line play contrasting parts. All three "voices" however, converge at the end of m. 20 on the last sixteenth note of beat two. The place where the three parts converge is also a part of the *partido alto* pattern. The example below includes m. 17-20, as well as four bars of the basic reverse *partido alto* pattern to aid in comparison.

Figure 11

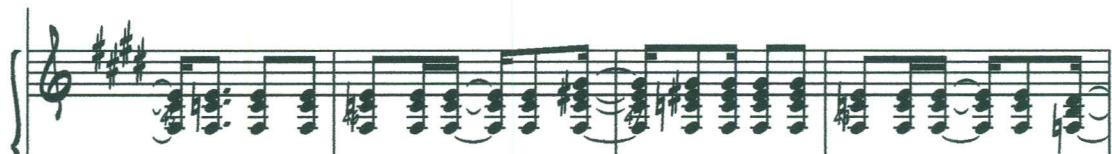
Basic Reverse P.A.

Bosco again interrupts the *surdo* pattern with a slight syncopation from the aforementioned section of the basic *partido alto* rhythm at m. 23. He plays this syncopation at every other measure until m. 27.

M. 35 segues into the next verse, and Bosco changes the texture of the chord pattern by playing almost all downbeats. The sixteenth note after beat one is accented in m. 37, mirroring the basic *partido alto* rhythm. The E natural by itself at the beginning of m. 37 helps to accent the E 6/9 chord that comes directly after it. The three “voices” again converge at the end of m. 38 in the same fashion as the above example.

At the end of m. 39, Bosco changes the texture completely, as he launches into a passage of three-note chord voicings that fall on the second eighth note of every beat. The passage ends at m. 42 on the second eighth note of beat two. This extremely tense moment in the song is resolved in the second half of m. 43, as Bosco begins the *partido alto* rhythm again in the chord pattern. At m. 45, another variation of the basic *partido alto* rhythm appears in the guitar pattern. The change occurs at m. 47, but is only very slight.

Figure 12



Basic Reverse P.A.



The shout chorus begins again at m. 49, and once again, Bosco sings very few downbeats. He plays the *partido alto* pattern with the guitar chords, and again interrupts the *surdo* pattern in

the bass. Starting at the end of m. 48, the bass plays a note on the sixteenth note after beat two of every other measure. This pattern lasts until m. 53, near the end of the shout chorus.

At m. 54, Bosco begins a phrase on beat one, aligning with the *partido alto* guitar pattern. On beat two, he sings directly on the downbeat, straying from the *partido alto* pattern slightly. He then holds an F# until the first sixteenth note after beat one of m. 55. The tension starts on beat two of m. 54 and resolves on a section of the *partido alto* rhythm in m. 55. After the last eighth note of m. 55, Bosco pauses on beat one at m. 56. The next note that he sings is at another section of the *partido alto* rhythm at the fourth sixteenth note after beat two in m. 56.

Figure 13

The musical score for Figure 13 shows three staves over four measures (54-57).
- **Soprano Staff:** Starts with a descending chromatic line (F# to C) on beat 1 of m. 54. The lyrics are "LU - A TEM BRIN - CA".
- **Piano Staff:** Shows a steady eighth-note pattern on both hands throughout the measures.
- **Bass Staff:** Shows a sustained note on G# in m. 54, followed by a sustained note on C in m. 55, and a sustained note on G# in m. 56. In m. 57, it shows a descending chromatic line (G# to C).
Measure numbers 54, 55, 56, and 57 are indicated below each staff.

Measure fifty-eight begins with Bosco scattering a descending chromatic line. The guitar keeps a steady pace, playing a variation of the *partido alto* rhythm. Upon examination of mm. 58-60, it is clearly visible that the melodic idea aligns with *partido alto* in key spots. The rhythm of the guitar and melody are nearly identical in m. 58. The guitar, melody and bass align at the fourth sixteenth note after beat two in m. 58.



Starting at the last sixteenth note of m. 59, there is a long pause in the melody. Bosco holds the G# in m. 60 and begins a new idea on the sixteenth note after beat one in m. 61, coinciding with the *partido alto* pattern in the guitar. The D natural is held in m. 62, creating tension until the first sixteenth note of beat one of m. 63, a *partido alto* accent. There is a break from the syncopation in m. 66, as Bosco holds the C natural for the entire measure. The *partido alto* rhythm resumes in measure m. 67, as Bosco begins the phrase on the first sixteenth note of beat one and lines up directly with the guitar pattern.

Conclusion

In the musical analysis, Joao Bosco's preference for the *partido alto* rhythm is readily apparent. One obvious indicator is the accenting of the first sixteenth note of beat one. If he departs from the pattern for any period of time in the transcription, he returns to a segment of the rhythm at the end of the phrase, suggesting the *partido alto* rhythm is a rhythmic "home base." This is evident in figure 12, when there is a long pause in the vocal part, only to resume on the fourth sixteenth note of beat two. The concept of rhythmic consonance and dissonance is illuminated at mm. 13-19. The shout chorus begins on the second sixteenth note of beat one and goes through a passage of syncopation that ends on the second sixteenth note of beat one in m. 19. A helpful tool for analysis was examining the transcription in three parts, voice, bass and chord. The chord pattern remained true to the *partido alto* pattern for

most of the transcription, while the bass line varied between a steady surdo pattern and certain parts of *partido alto*. The voice part deviates from the pattern more often than the bass and chord part, but returns to a segment of the *partido alto* rhythm at key spots. At times, the three parts do different things, and then align at the same place, showing cohesion between them.

Joao Bosco's guitar technique is based on the rhythms of *samba de partido alto*, and it functions as a small percussion ensemble as well as a harmonic instrument. His thumb reproduces the *surdo*, or bass drum pattern, and his index, middle, and ring finger reproduce the sound of an *agogô bell*, *pandeiro*, *tamborim*, or *cuica*. The rhythmic language of the traditional percussion informs the approach to Western instruments such as guitar, bass, piano, and voice, as is evident in the transcription. The *samba de partido alto* genre created by Afro-Brazilians on the hillside *favelas* in Rio De Janeiro has been fused into Brazilian popular music, specifically *Musica Popular Brasileira*, through musicians such as Joao Bosco. The *samba de partido alto* tradition not only informs Joao Bosco's performance, but it serves as its rhythmic foundation. To comprehend the nuances of performances of *Musica Popular Brasileira* such as Bosco's "Aquarela Do Brasil," it is necessary to understand the roots and intricacies of the *samba de partido alto* genre. By understanding these roots, the listener is able comprehend the trajectory of Brazilian popular music.

Appendix A – Transcriptions

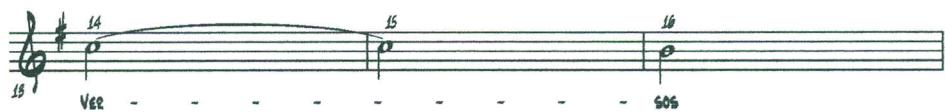
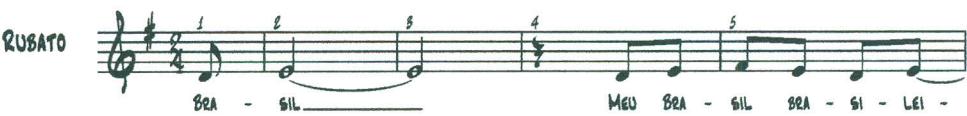
AQUARELA DO BRASIL

(AS SUNG BY FRANCISCO ALVES)

ARY BARROSO

A

RUBATO



B

A TEMPO



2

AQUARELA DO BRASIL



AQUARELA DO BRASIL

3

A
ME-REN - COR - IA
LUZ DA LUA

TO - DA CAN - CAO DO
MEU A - MOR -

QUE -

VER A SA DO - NA CA - MIN - HAN -

PE - LOS SA - LOES A - REAS - TAN -

OO SEU VES - TI - OO GEN - DA -

OO BRA - SIL - BRA -

SIL -

AQUARELA DO BRASIL

Arr. JOAO BOSCO

The musical score consists of four staves of handwritten notation on a staff system with a treble clef, a key signature of four sharps, and a common time signature. The score includes lyrics in Portuguese and specific chords indicated above the staff.

Chords:

- Staff 1: E^b, G^b₅, A⁶, A⁶
- Staff 2: A⁶, A⁶, A MINO, A MINO
- Staff 3: A MINO, A MINO, G^{#13}, G^{#7,5}
- Staff 4: C^{#9}, C^{#7,b9}, G^{#M7,^{b5}}, G^{#M7,^{b5}}

Lyrics:

Staff 1: ABRE A COR - TI - NA DO PAS - SA - - BO

Staff 2: TI - RA MAE PRE TA DO CER - RA 7 - DO 8

Staff 3: BOTA O REI COM - GO NO CON - GA 11 - DO 12

Staff 4: 13 CAN - TA DE - NO 14 VO - TEO - VA-DOR 15 A ME - GEN - CO 16 21 - A LUZ DA LU -

AQUARELA DO BRASIL

2 C[#]7([#]9) G13 F#M(MAJ7) F#MIN7

17 A TO - DA 18 CAN - CAO DO SEU 19 A - MOR 20 QUE -

17 F#M(MAJ7) 18 F#MIN7 19 A MIN7 20 D13

21 20 VER 22 23 24 ES - SA 25 DO - NA CA - MIN - H -

26 A13/Bb 27 A13/Bb 28 E⁶₉ 29 C[#]9

25 AN - DO 26 0 27 PE - LOS 28 SA - LOES 29 A2 -

25 F#13 26 F#7([#]5) 27 F#MIN7 28 B7([>]9)

29 28 RAS - TAN - 30 31 32 33 34 35 36 0 SEU VES - 31 - DO REN - DA -

29 E⁶₉ 30 E⁶₉ 31 F#M9 32 F7([#]9)

33 - 34 35 36 -

33 34 35 36

E⁶ G^{b7(5)} A6 A MAJ7 3

 A MAJ7 A MAJ7 A MIN6 A MIN6

 A MIN6 A MIN6 G#13 G#7(5)

 C#9 C#7(b9) G#M7(5) G#M7(5)

 C#7(b9) G9(b5) F#M(MAJ7) F#MIN7

4

F#M(MAJ7), F#MIN7 A MIN7 D9

A13/B^b A13/B^b E⁶₉ C⁷₉

LIN - DO E TRI - GUEI - RO E O MEU SRA - SIL

F[#]13 F[#]7([#]5) F[#]7(^b5) B7(^b9)

SRA - SI - LEI - RO TE - RRA DE SAM - SA

E⁶₉ E⁶₉

PAN - DEI - RO

AQUARELA DO BRASIL

Arr. João Sogno

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a vocal line with lyrics and chords above the notes: E⁶, B^{b9(b5)}, A6, A6. The lyrics are: ABRE A COR-TI NA DO PAS-SA - - Do. The bottom staff is a piano accompaniment staff with bass and treble clefs, showing harmonic changes corresponding to the vocal line.

The second section begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a vocal line with lyrics and chords above the notes: A6, A6, A MINÔ, A MINÔ. The lyrics are: TI - RA MAE PRE TA DO CER - RA - OO. The bottom staff is a piano accompaniment staff with bass and treble clefs, showing harmonic changes corresponding to the vocal line.

AQUARELA DO BRASIL

A MIN6 A MIN6 G#13 G#7(5)

BOTA O REI CON-GO NO CON-GA OO

C#9 C#7(b9) G#M7(5) G#M7(b5)

CAN-TA DE-NO VO-TRO VA-DOR A ME-REN-CO SI-A LUZ DA LU-

C#7(9) G13 F#M(MAJ7) F#MIN7

A TO-DA CAN-GAO DO SEU A-MOR QUE-

13 14 15 16 17 18 19 20

17 18 19 20

3

$E^{\#}Maj7$ $E^{\#}Min7$ $A\text{ min7}$ $D13$
 21 RO VER 22 23 24 ES - GA 25 DO-NA CA - MIN - H -

 $A13/Bb$ $A13/Bb$ E^69 $C^{\#}9$
 25 AN - DO 26 27 PE - LOS 28 SA - LOS 29 RE -

 $F^{\#}13$ $F^{\#}7(\#5)$ $F^{\#}Min7$ $B7(\#9)$
 29 RAS - TAN 30 DO 31 O SEU VES - TI - DO 32 REN - DA -

 33 34 35 36

4

E^6_9 E^6_9 $F^{\#}M9$ $F7(\#9)$

33 - 34 - 35 - 36

E^6_9 E^6_9 $F^{\#}M9$ $F7(\#9)$

37 E - SEE CO - QUEIRO - QUE DA CO - CO - CO - OI -

38 39 40

37 38 39 40

A MAJ7 A MAJ7 A MIN6 A MIN6

41 ONDE A - MAR - RO - MIN - HA RE - - - DE

42 43 44

41 42 43 44

5

A MINO A MINO G[#]13 G[#]7(5)

NAS NOI - TES CLA-RAS DE LU - AR

OLVE ES - GAS FON TES MUR - MUR-AN TES ONDE EU MA TO MIN - HA SE -

DE ONDE A LU - A TEM BEIN - CA O -

6

E[#]M, MAJ7, F#MIN7 A MIN7 09

57 58 59 60

A 13/B^b A 13/B^b E⁶ C[#]

61 62 63 64

65 66 67 68

F[#]13 F[#]7(5) F[#]7(5) B7(9)

69 70 71 72

BRA - SI - LEI - RO MMM TE - RRA DE SAM - BA

7

E^b E^b

69 PAN - Del 70 - Ro 71

Appendix B - Interviews

Interview with Duduka Da Fonseca
12/18/2009

DW: 1. How important is partido alto in Brazilian popular music?

DDF: "The same way second line from New Orleans is important in American Jazz."

DW: 2. Could you explain the different sides of partido alto? (Reverse partido alto)

DDF: "Partido Alto is a two bar pattern. Depending on the melody of the song you can start in the beginning or in the middle of the pattern."

DW: 3. How important is the partido alto rhythm in the music of Joao Bosco?

DDF: "I believe it should be very important since he uses the pattern a lot.

By the way, I love the way he plays."

DW: 4. How has 70's funk influenced partido alto?

DDF: "I believe that the tune "Partido Alto" composed by José Roberto Bertrami (Azymuth) helped to popularize the rhythm in a "Samba Jazz" instrumental concept.

But Partido Alto never needed the 70's funk or was influenced by it. In my opinion it was the other way around since Partido Alto it is been around since the early 20th century."

DW: 5. Is partido alto similar in any way to clave in Afro-Cuban music?

DDF: "I sincerely don't think so. Just because clave is also a two bar pattern it does not mean that they are similar. Maracatu (from Recife) is also a two bar pattern. Do you think Maracatu has anything to do with clave? Brazilian and Cuban rhythms, as you know, are two completely different things, like bananas and watermelons. I don't know one Cuban musician that understands Brazilian rhythms 100% or vice versa. BRAZILIAN MUSIC DOES NOT HAVE A CLAVE."

Interview with bassist Leo Traversa
12/18/2009

DW: 1. How important is the partido alto rhythm in Brazilian popular music?

LT: "I would say it's very important, maybe not as much today but certainly in the important period of the 70's and 80's in Brasil where popular artists like Djavan, Elis Regina, Gal Costa, Joyce, Ivan Lins etc. used the rhythm in their music. Tania Maria, who was living in New York and Paris during those years, was also important, as well as Airto, [who was] also living in the U.S.A. at the time."

DW: 2. Could you explain the front and backside of partido alto? (partido alto & reverse partido alto)

LT: "Well, even though there is no clave in Brazilian music, partido alto kind of acts like a clave in the sense that it supports the melodies and comping rhythms and works better when all band members are in sync with how it's being played. I heard a Brazilian friend once describe partido alto as "3 down and 3 up". In other words, 3 downbeats and 3 upbeats. So, it would clearly be helpful to know which bar had the ups and which one had the downs! I teach my students that neither way is correct or incorrect but I've found through experience that partido alto played with the first note (in 4/4 cut time) on the + of 1, the downbeats on 3 and 4, then beat one of the second bar followed by the + of 3 and the + of 4 is more common when playing more authentic Brazilian music and the other side starting on the downbeat in bar 2 is more common when playing American jazz or pop style Brazilian music. When I hear many American players playing samba, it seems like it's easier for them to feel the down beat on one as opposed to the first note being an upbeat. I would suggest to non-Brazilian musicians who want to play the music to get comfortable with the first way I explained it. Also, it is important to realize that most of the time, the partido alto or sambas will be written in 2/4 time as opposed to 4/4 cut time."

DW: 3. While playing Brazilian popular music, do you attempt to imitate a traditional Brazilian instrument?

LT: "Absolutely. As a bassist I mainly draw from the surdo rhythms, the cuica, the agogo and even the guitar sometimes. In playing the 1/4 notes in 2/4, I emulate the surdo by playing beat 2 a bit fatter and longer than beat one. I also articulate with my right hand fingers to emulate the stick and hand technique of a surdo player. The cuica and agogo often play variations of partido alto so it's easy to copy their rhythms and incorporate them in your bass groove. It's interesting that when you play even the exact same percussion rhythm on bass, it takes on a new life and different sound. By redesigning the rhythm into a bass part, you create a bridge between the rhythm and harmony."

DW: 4. What are some different ways the partido alto rhythm can be used in a MPB context?

LT: "Myriad. Sometimes, it's played verbatim. I think there's a song on kenia's cd "simply" where we do that. Sometimes it's added as a variation or kind of rhythm section fill in a samba like Gal Costa's "Canta Brasil". Sometimes, it's disguised in a funk groove with a backbeat, like Tania Maria's "funky tamborim". I don't always think of partido alto as a groove in itself but as a rhythmic tool that can be added to samba playing and other

variations of samba. As a bassist, I can play partido alto whether the drummer is [playing it] or not. I can always call on elements of the rhythm to enhance a straight up samba just as other rhythm section players do.”

Interview with Nelson Faria
7/8/09

DW: In your work with Joao Bosco, how important is partido alto to his style of guitar playing?

NF: "João Bosco's guitar style is based on the partido alto patterns. Many of his compositions are Partido alto, so the grooves are mostly based on this style. João Bosco was strongly influenced by Clementina de Jesus, a Partido alto singer. His way of singing comes directly from her."

DW: What are some ways you use partido alto in your own playing?

NF: "There are many possibilities. Actually, partido alto is derived from samba. So all samba syncopation are welcome, but specifically, from the 1st to the 2nd bar of the pattern there is no syncopation, and the 2nd half of the first bar is 2 even eighth notes. The accent is on the 2nd 16th note of the 1st bar and on the 2nd eighth note of the second bar. I play with all this, and sometimes, just playing the accented notes."

DW: When improvising on a song such as "Maracangalha" by the great Dorival Caymmi, how important is partido alto?

NF: "On any samba you can use partido alto figures [in] your solo. Also some polyrhythmic ideas as playing 16th notes w/ an accent on every 3rd note. This creates a nice displacement that can go on and on. Also the use of 16th notes syncopation are very important to make it sound [like] samba or partido alto."

DW: What are some differences and similarities between the comping styles of guitarists Dorival Caymmi, Joyce, Joao Gilberto, and Joao Bosco?

NF: "João Gilberto is a Bossa Nova guitarist. This is much different from partido alto. I don't remember one recording where João Gilberto used a partido alto groove on the guitar. Joyce and João Bosco uses a lot. Dorival Caymmi plays more samba and samba-canção style, and sometimes uses a partido alto groove. It's important to know that samba comes from Bahia and Rio de Janeiro, but partido alto is a Rio de Janeiro groove, born on the hills, originally played on the pandeiro with improvised melodies and lyrics. Also, this style was born within the low class people, and this makes a huge difference on lyrics and volume of playing. Bossa Nova is also from Rio, but it is a middle - high class people music. To play and sing soft, lyrics talking about the sun, the sky and the nice weather by the beach.

DW: Once again, thank you for your time."

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