

1451. Aquarela do Brasil

Backgrounds Of S. Radic

"RICO"? Yes, it should ring a bell with the very dedicated MWP users: Exactly one year ago, in November 2018, we played an arrangement of the RICO ("La Playa", MWP-No.1401). In the meantime I have become Rico's "subscriber" on YouTube and am always informed immediately about everything he does there. So also about this "Aquarela do Brasil"-recording, which Rico played on his Yamaha-Genos after the example of RAY CONNIFF. This title "Aquarela do Brasil" is a world hit since 1939 - and in Brazil even stylized as a music anthem - but it's well known here in Europe under the short title "Brazil"! Also our MWP-list already knows a "Brazil"-version - under MWP-No.1398 by Klaus-Wunderlich!

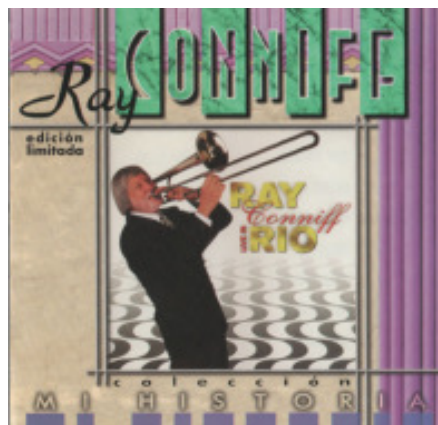
Research by Rico. Rico himself also seems to be very convinced of his "Aquarela do Brasil", because he had done an extensive research about it, which I simply take over in parts here:

Aquarela do Brasil (Watercolour of Brazil) from Brazil is one of the most popular Brazilian songs of all times, written by Ary Barroso in 1939 and a hymn for Brazil. The song that created a new style - the Samba-exaltação - was written on a rainy night (see watercolour) and premiered on 16 June 1939 in the Revue Entra na Faixa by Araci Cortes (...) Walt Disney noticed the song during a visit to Brazil in August 1941 and made the first American recording on September 4, 1941. Eddy Duchin was responsible for the arrangement, and Tony Leonard sang the first version of Brazil (in Portuguese). Disney used the music in the film Saludos Amigos (1942) and in the sequel The Three Caballeros (1944), which led to an English translation by H.K. Russell. The first top ten listing in the United States was in 1943 in a version by Xavier Cugat, who started working on the song on 30 December 1941. There are dozens of versions of Aquarela do Brasil.



The song has been voted the best Brazilian song several times and is still one of the most played songs in bars and restaurants.

Version RAY CONNIFF. Here follows my Ray-Conniff research. Ray Conniff was the man who made wordless vocal choirs and light orchestral accompaniment popular on a mixture of popular standards and contemporary 1960s hits, trombonist for Bunny Berigan's Orchestra and Bob Crosby's Bobcats, before being hired by Mitch Miller as an arranger for Columbia Records in 1954. After writing the charts for several major Columbia hits in the mid-1950s, Conniff also became a solo artist, applying his arrangement techniques to instrumental easy listening for the booming album market. The result, 12 top ten LPs and well over 50 million albums sold, consolidated his status as one of the top LP sellers of all time. His "Brazil" is available in countless LP versions. Here we play the original version with orchestra and choir, whereby the tenor in my notation is based on the Rico version with full chords and represents the main sound color of the sound "Sythe-Brass" (GM63). Version 2 is the original keys G major and Ab major modulation, while version 1 is written entirely in C major. Have fun!



4Beat-Samba (T=175)

Programming instruction

The name "4Beat-Samba" is my invention, because this style basically shows a linear movement in the drum part - without the usual samba ingredients and percussion instruments. The accompaniment alone with the rhythmic figures, some of which are very syncopated through, indicates the origin of the samba. The above R-scheme is very different this time: You can see that we don't get along with one chord type anymore, but have to strive for a major chord and a seventh chord programming. With Wersi Pegasus, the MAJOR part (major) and the MAJOR 7 part (major seventh) are set to "ON" - and all other parts are left at "OFF", which will eventually mean that only the major chord 7 and the seventh chord each need their own programming. All other chord types (Minor/Minor-7/SUS/Verm.) are automatically formed from the MAJOR part. This ensures that the above chord accompaniment plays exactly as written down. In the bass part you only have to remember that the fifth-changing bass must also be entered "differently": in the major chord "C1>G1" in the seventh chord then "G1>C2" - and then the chord-bass change sounds like on the record!