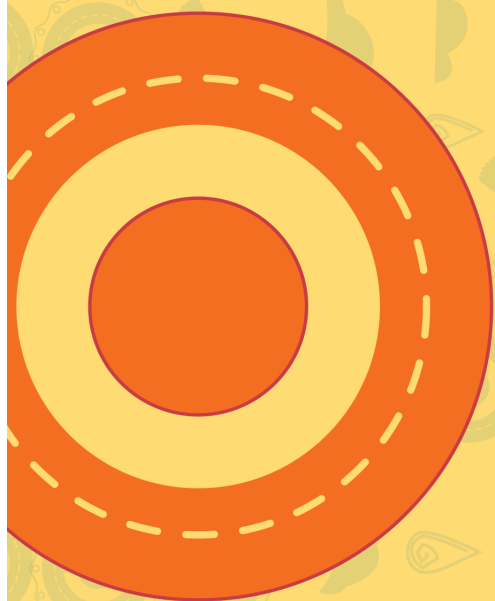


Canção de uma Terra Seca

for piano duet



DENIS NASSAR

CANÇÃO DE UMA TERRA SECA
SONG OF A DRY LAND

DENIS R. NASSAR BAPTISTA

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Cover design: Clicia Louzada

CANÇÃO DE UMA TERRA SECA

The title of this song in English means “Song of a Dry Land”. It’s about the joy and strength of the people that lives in the northeast of Brazil. That region is known as a really dry area of Brazil and people suffers because of the water scarcity. But the people of Northeast are also known for the joy expressed through their music and for the strength showed by facing those challenges everyday.

The subtitle is a quote from a song by Ito Moreno, a Brazilian musician, which says, “The Song of my people never dries, even the drought that dries this land.”

Based on that cultural background and willing to express this feeling, for this song I decided to use elements from two famous rhythms of the northeast, *Maracatu* and *Baião*.

Maracatu and Baião

As those two styles are rhythmically rich and percussive by nature it’s a good opportunity to use your rhythmic skills and to have some fun playing these energetic Brazilian rhythms.

As they have many variations, right below are two **simplified** and concise versions of the rhythmic structure of *Maracatu* and *Baião*. They are written for the traditional percussion instruments and not for piano so you can have some fun trying to identify these rhythms through the song and find out how they were applied on the piano.

Maracatu

The image shows a musical score for the Maracatu rhythm in 2/4 time. It consists of three staves:

- Block or Gonguê:** The top staff shows a melodic line with four measures. The notes are quarter notes: G4, A4, B4, C5 in the first measure; D5, E5, F5, G5 in the second; A5, B5, C6, D6 in the third; and E6, F6, G6, A6 in the fourth.
- Snare drums:** The middle staff shows a rhythmic pattern with four measures. Each measure contains two eighth notes. The first note of each measure is marked with a red 'c' (caxixá) above it. The notes are: G4, A4; B4, C5; D5, E5; F5, G5.
- Alfaia or Surdo:** The bottom staff shows a rhythmic pattern with four measures. Each measure contains two eighth notes. The first note of each measure is marked with a red 's' (surdo) above it. The notes are: G4, A4; B4, C5; D5, E5; F5, G5.

The score is in 2/4 time and includes repeat signs at the beginning and end of the piece.

Exercise 1

It's really helpful to tap the rhythm above before you start playing the song. Tap the "Alfaia" with your left hand and the "Gonguê" with your right hand. After that you can tap the "Alfaia" with your left hand and the "Snare" with your right hand ignoring the Trill. You need first to be able to do this coordination exercise before going to the song.

Baião

(○ = open tone; + = left hand dampening the head)

The image shows three staves of musical notation for the instrument Baião, in 2/4 time. The top staff is for the Triangle, showing a continuous eighth-note pattern with articulation marks (+ for dampening, ○ for open tone) below it. The middle staff is for the Block or Agogô, showing a simple two-note pattern. The bottom staff is for the Zabumba, showing a pattern of eighth and quarter notes. A legend at the top explains the articulation marks: a circle (○) for an open tone and a plus sign (+) for left hand dampening of the head.

Triangle

Block or Agogô

Zabumba
(A wide, thin double headed drum)

Exercise 2

The same as exercise number one. Tap the "Zabumba" with your left hand and the "Agogô" with your right hand. Before you go to the "Triangle" you can tap the "Zabumba" with your left hand and eight notes with your right hand, which is another variation for the Agogô. After that you tap Tap the "Zabumba" with your left hand and the "Triangle" with your right hand. You if you want you can make an accent where there is an "open tone" or just tap the rhythm ignoring those articulations.

Exercise 3

Another good experience is for both pianists to play together the patterns above using some percussion instruments. You don't need to have those specific traditional instruments; you can try it using different ones or even just taping on tables and cans. The important thing is to feel those patterns rhythmically before adding the harmony and the melody.

Canção de uma Terra Seca

Song of a Dry Land

Denis R. Nassar Baptista
(b.1986)

"Nunca seca o canto do meu povo
Nem a seca que seca esse chão" *
Ito Moreno

Animated and Triumphant ♩ = 94-100

percussive

The musical score is divided into two systems. The first system is for the strings, with a 'Primo' part on a single staff and a 'Secondo' part on a grand staff (treble and bass clefs). The 'Primo' part begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a rhythmic pattern of eighth notes, starting with a dynamic marking of *mf*. The 'Secondo' part consists of two staves with rests. The second system is for the piano and soprano. The 'P.' part is on a grand staff, starting with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. It features a rhythmic pattern of eighth notes, with dynamic markings of *mf* and accents (>) over the notes. The 'S.' part consists of two staves with rests.

* The song of my people never dries,
neither the drought that dries this land

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7 8

P.

S.

percussive

mf

10 8

P.

S.

13 8

P.

S.

16 8

P.

S.

f *mf*

f

19

P.

S.

mp

with feeling

22

P.

S.

fp *mf*

fp

25

P.

S.

mp

28

P.

S.

1.

8va

31

P.

S.

mf

f

8va

34

P.

mf

2.

S.

37

P.

cresc.

S.

cresc.

40

P.

S.

43

P.

S.

f

46

P.

S.

ff

f

49

P.

S.

52 8

P. *f*

S. *mf*

55

P. *mp* *f* *mp*

S. 55

58

P. *f*

S. 58 *mf*

61

P.

S.

64

P.

S.

67

P.

S.

70 *mf* *f* *mf* *8va*

P.
S.

73 *f* *mf* *8va*

P.
S.

75 *f* *mf*

P.
S.

77

P.

S.

79

P.

S.

mp *mf* *f*

p *mf*

82

P.

S.

85
P. *ff*

S. *f*

88

P.

S.

91

P. *f* *mp*

S. *mf*

94

P. *f* *mp* *f*

S. *mf*

97

P.

S.

100

P. *p*

S. *f*

1038

P. *ff*

S. *p* *f*

1068

P.

S. 106

1098

P.

S. 109

112

P.

S.

Detailed description: This system contains measures 112 and 113. The piano part (P.) consists of two staves. The right hand plays a series of chords, each with a dotted quarter note followed by an eighth note, moving in a stepwise fashion. The left hand plays a steady eighth-note accompaniment. The vocal part (S.) consists of two staves. The vocal line features a melodic line with accents (>) and a bass line with a similar rhythmic pattern. The key signature has two sharps (F# and C#).

percussive

114

P.

S.

percussive

Detailed description: This system contains measures 114 and 115. The piano part (P.) is marked *percussive* and features a dense, rhythmic texture. The right hand plays a series of chords with a dotted quarter note followed by an eighth note, while the left hand plays a similar pattern. The vocal part (S.) is also marked *percussive* and features a melodic line with accents (>) and a bass line with a similar rhythmic pattern. The key signature has two sharps (F# and C#).