

1398. Brazil

Backgrounds Of S. Radic

On the CD "Südamerikana" some of the most beautiful song interpretations of the last 40 years on stage by Klaus Wunderlich were compiled, which are considered to be the classics of pop music of all times. Apart from the recordings from the 50-60s, "no orchestra" is represented, but only the great studio art of Wunderlich. Not for nothing it was called "The one man orchestra" or even "Mr. Hammond". All instruments are played only by himself.

Short information for those who perhaps don't know Klaus Wunderlich enough: At the beginning of his career Klaus sometimes recorded his songs with the accompaniment of a rhythmic group (drums, bass, percussion and guitar). Later he used the "multitrack" method, i.e. he recorded the different instruments (all played individually), overlaid each time the different organ stops were on the previously recorded track and also added special effects that were always created with the organ (first Hammond, then Wersi). The drums and the basses were also played by him. Legendary: Wunderlich recorded most of his beautiful songs in his private recording studio, located in the basement of his house, but equipped with the latest 8-track recording technology!



"Aquarela do Brasil" (Portuguese: Watercolor of Brazil), simply known as "Brazil" in secular music space, is one of the most famous Brazilian songs, written by Ary Barroso in early 1939, when one evening he was prevented from leaving his house on a rainy night due to a severe storm. Barroso described the song in an interview and said that he "wanted to free the samba from the tragedies of life, from the already explored sensual scenario". According to the composer, he "felt all the greatness, value and wealth of our country" and experienced "the tradition of national podiums". First he wrote the first chords, which he defined as "alive" and "full of emotions". He emphasized the sound of rain through syncopated beat. According to him, "the rest came naturally, music and lyrics all at once". He explained that after writing the song he felt like another person."

It took "Aquarela do Brasil" a while to be successful. In 1940 it was not one of the three best songs of this year's Carnival in Rio. The president of the jury was Heitor Villa-Lobos, and Barroso, insulted that his masterpiece was not on the list, ended his relationship with him. It was not until fifteen years later, when both received the National Order of Merit, that the two men spoke to each other again. The song only became famous when it was recorded in 1942 in Walt Disney's animated film *Saludos Amigos*. The song then became famous not only in Brazil, but worldwide, and was the first Brazilian song to be played over a million times on American radio.

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MK386

MWP-Nr.1398

Latin-Hit 1939 von ARY BARROSO

Version Klaus Wunderlich-CD "Südamerikana"

Edit: S. Radic

Disco-Samba, T=185

The musical score is divided into two main sections: Main 1 and Main 2. The instruments and their parts are as follows:

- Organ:** Plays arpeggiated chords. In Main 2, it plays a fifth-sixth sequence.
- Vibes:** Plays arpeggiated chords. In Main 1, it plays a fifth-sixth sequence. In Main 2, it plays a similar sequence but omits the sixth.
- Strings:** Plays a rhythmic accompaniment with chords.
- Guitar:** Plays a rhythmic accompaniment with chords.
- Bass:** Plays a rhythmic accompaniment. In Main 2, it features a "delayed" bass pattern on the one and four.
- Drums:** Includes HH (cl.+op.) Bongos, BD (Bass Drum), MSD (Marsch-Snare), and DSD (Disco-Snare).

Programming instruction

The differences from Main1 to Main2 are quite meager - you have to listen very well and look very well: In the Main1 rhythm this dotted snare in version MSD>DSD (Marsch-Snare>Disco-Snare) stands out. In the Main 2 this dotting is no longer present, the rhythm continues in the familiar quarter-blow of the DSD. All other percussion instruments incl. bongos play identical in both mains. In the accompaniment, the "delayed" bass in the Main2 catches the eye first: on the One and on the Four, which is actually what makes this interesting Samba so interesting. In Main 2 the bass is then a quite usual fifth alternating bass on one and three. The guitar and the strings play rhythmically identical in both mains and represent, so to speak, the chord basic accompaniment with the fifth and sixth chord changes. The vibes part in Main1 also plays the fifth-sixth sequence as short, fast chord arpeggios. In Main2, the phrase changes to the extent that the sixth is omitted. Instead, this arpeggio phrase is also played by the organ. In my experiments, however, only the assignment of the vibes to the ADVANCED game turned out to be satisfactory. This creates an interesting effect: both mains differ effectively only by the increase in organ arpeggios and only experience the full style effect when Adv. is switched on.