

Musicografias

Lockdown. Para big band.

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Resumo

Partitura da composição Lockdown, elaborada para a Orquestra Popular Candanga da UnB.

Palavras-chave: Lockdown, Pandemia, Fusion, Orquestração, Big Band.

Abstract

Score of Marcus Mota's Lockdown, created to the Popular Candanga Orchestra of the University of Brasília, Brazil.

Keywords: Pandemia, Fusion, Orchestration, Big Band.

Em março de 2021, após contato com o professor Vadim da Costa Arsky do Departamento de Música da Universidade de Brasília, decidi escrever uma música para a Orquestra Popular Candanga da UnB. Tais possibilidades para o compositor são um impulso – elaborar algo especificamente para um determinado grupo. E na mesma semana que a decisão foi tomada, eis que novamente as escoladas fecham em razão da pandemia, fazendo com que retornássemos a março de 2020. Tanto tempo perdido e o Brasil ainda preso nessa ciranda maluca de mortes e má gestão e outras coisas impublicáveis.

Então, estava novamente com as crianças em ensino remoto, ao meu lado, mexendo seus dedinhos na tela que antes era apenas um lugar de brincadeiras...

Inicialmente, a provocação era para ser um funk. E assim comecei. Peguei umas bases a partir de *What is Hip*, do Tower of Power e reestudei outros funks,

a partir de materiais como “The Great James Brown Rhythm Sections”, “Standing in the Shadows of Motown. The Life and Music of Legendary Bassist James Jamerson”, ambos de Dr. Licks e “R&B Bass Masters”, de Ed Friedlan.

A partir dessa *playlist* inicial foi gerada a parte inicial da música, que depois ficou com a seguinte estrutura:

SEÇÃO	CARACTERÍSTICAS	DURAÇÃO
Intro	Inserção de diversos elementos que vão ser explorados mais adiante: base rítmica Hi-Hats (Chimbal), tema no baixo, arpejo de quartas empilhadas no piano, perguntas e respostas entre palhetas e metais, fragmento de solo na guitarra.	1-28
Seção 1	Foco no acúmulo das perguntas e respostas entre palhetas e metais	29- 1:06
Seção 2	Dividida entre o tema do baixo duplicado pelo piano e expandido para os metais/palhetas e entrada do tema caribenho.	1:07-1:51
Seção 3	Tema caribenho na Guitarra, depois cadências finais, como se a música fosse acabar	1:52-2:27
Coda	Mudança rítmica para o maracatu, com metais explorando frases rítmicas funk. Ao fim um grande acorde em quartas empilhadas, como um grito final.	2:29- 3:28

Esta estrutura é *a posteriori*: de fato, ela mostra uma preocupação minha em integrar redistribuição de motivos entre as vozes, aproximar erudito e popular, e não trabalhar com progressões harmônicas recorrentes – na verdade não trabalhar com progressões harmônicas e sim com sonoridades. A ideia de *fusion*, de mistura, de me valer do espaço da tela/pauta como um espaço imaginativo, coreográfico, aproximando escrituras (som, desenho, literatura, teatro). Ao fim o “não musical”, o vivido em aproximação com o “musical”, o expressivo. Algo, enfim, roteirizável.

Em conversa via *whats up* com o colega Ricardo Dourado, do Departamento de Música, em 15/03/2021, os efeitos dessa estrutura foram assim traduzidos em diálogo:

Ricardo Dourado

A peça ficou muito boa, com uma tensão ininterrupta e uma vontade de fazer alguma coisa, mas estamos presos e não podemos sair do lugar.

Marcus Mota

Isso. Lockdown mesmo. Eu trabalhei a partir de Gm, expandindo com quar-

tas , para dar a ideia de clausura , lockdown. Peguei um acorde e expandi. E na medida que o cara tá preso , prisão de repetições , ele sonha , sonho que traduz em uma viagem pro Caribe , que não dá certo. Mas que depois resta pra ele lutar. Dai o maracatu final. Foi isso. Eu explorei a estrutura do “What is hip” do Tower of Power. E entreteci sentimentos contraditórios. E dei ênfase no baixo. Pois sentimento e baixo pra são coisas convergentes

Ricardo Dourado

Exato, o sentimento e a vontade de gritar estão presentes, eminentes e acabam presos em um grito frustrado no acorde final.

Marcus Mota

É isso mesmo!!! Escrevi com as crianças ao lado, lutando para elas ficarem na tela das aulas on-line . Esse grito final é minha catarse também !!! Rsss.

Agradeço a todos os colegas citados e aos músicos e artistas e audiências que entram em contato com os mundos gerados em tempos de pandemia. Isso tudo é um alento em meio a tantas desgraças.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Clarinet in B-flat (B♭ Cl.), two Alto Saxophones (A. Sx. 1 and 2), two Tenor Saxophones (T. Sx. 1 and 2), Bass Saxophone (B. Sx.), four Trumpets in B-flat (B♭ Tpt. 1-4), three Trombones (Tbn. 1-3), Electric Guitar (E.Gtr.), Piano (Pno.), Bass (B.), and Drums (D. S.). The score is divided into four measures. The first measure shows the initial entries for several instruments. The second and third measures feature dense, rhythmic passages for the woodwinds and brass sections. The fourth measure concludes with a final chord and a crash cymbal. The drum part is particularly prominent, featuring a complex, multi-layered rhythmic pattern with dynamic markings of *mf* and *f*. The piano part provides harmonic support with chords and arpeggios. The electric guitar part has a few notes in the first measure. The bass part follows a similar rhythmic pattern to the drums. The overall texture is dense and rhythmic.

4 ①

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a rest in measure 4.
- B♭ Cl.:** Clarinet in B-flat part, playing a melodic line starting in measure 4.
- A. Sx. 1 & 2:** Alto Saxophones 1 and 2, playing a melodic line starting in measure 4.
- T. Sx. 1 & 2:** Tenor Saxophones 1 and 2, playing a rhythmic accompaniment.
- B. Sx.:** Bass Saxophone, playing a rhythmic accompaniment.
- B♭ Tpt. 1-4:** Trumpets in B-flat, playing a melodic line starting in measure 4.
- Tbn. 1-3:** Trombones 1, 2, and 3, playing a rhythmic accompaniment.
- E.Gtr.:** Electric Guitar, with a rest in measure 4.
- Pno.:** Piano, playing a complex rhythmic accompaniment.
- B.:** Bass, playing a rhythmic accompaniment.
- D. S.:** Snare Drum, playing a rhythmic accompaniment.

Dynamics are indicated throughout the score, including *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The score is written in a key signature of two flats and a 4/4 time signature.

This musical score is arranged in a standard orchestral format with parts for various instruments. The instruments listed on the left are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Saxophones 1 and 2 (A. Sx. 1, A. Sx. 2), Tenor Saxophones 1 and 2 (T. Sx. 1, T. Sx. 2), Baritone Saxophone (B. Sx.), Trumpets 1, 2, 3, and 4 (B♭ Tpt. 1-4), Trombones 1, 2, and 3 (Tbn. 1-3), Electric Guitar (E. Gtr.), Piano (Pno.), Bass (B.), and Double Bass (D. S.). The score is divided into four measures. Dynamic markings such as *f*, *mf*, *p*, and *pp* are used throughout. The Electric Guitar part includes the instruction "Without Distortion". The Double Bass part includes performance markings like accents (>) and slurs.

2

Fl.

B \flat Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

E.Gtr.

Pno.

B.

D. S.

mf

mf

mp

p

VI

VII

VIII

IX

X

XI

XII

29

30

31

32

This musical score is arranged in a standard orchestral format with 15 staves. From top to bottom, the parts are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Saxophone 3 (T. Sx. 1), Saxophone 4 (T. Sx. 2), Saxophone 5 (B. Sx.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Trumpet 4 (B♭ Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Electric Guitar (E.Gtr.), Piano (Pno.), Bass (B.), and Double Bass (D. S.). The score includes various musical notations such as dynamics (p, mf), articulation (accents, slurs), and performance instructions like 'Without Distortion' and '8va'. The bottom staff (D. S.) features fret numbers (e.g., 3, 5, 7, 35, 36) and rhythmic markings.

This musical score page includes the following parts and dynamics:

- Fl.**: Flute, dynamic *f* starting in the third measure.
- B♭ Cl.**: Clarinet in B-flat, mostly silent.
- A. Sax. 1**: Alto Saxophone 1, dynamic *mf*.
- A. Sax. 2**: Alto Saxophone 2, mostly silent.
- T. Sax. 1**: Tenor Saxophone 1, dynamic *f*.
- T. Sax. 2**: Tenor Saxophone 2, dynamic *f*.
- B. Sax.**: Baritone Saxophone, dynamic *f*.
- B♭ Tpt. 1**: Trumpet 1, dynamic *mf*.
- B♭ Tpt. 2**: Trumpet 2, dynamic *p*.
- B♭ Tpt. 3**: Trumpet 3, dynamic *p*.
- B♭ Tpt. 4**: Trumpet 4, dynamic *p*.
- Tbn. 1**: Trombone 1, dynamic *p*.
- Tbn. 2**: Trombone 2, dynamic *f*.
- Tbn. 3**: Trombone 3, dynamic *f*.
- E.Gtr.**: Electric Guitar, dynamics *p*, *mf*, and *p*.
- Pno.**: Piano, dynamics *pp* and *mf*.
- B.**: Bass, dynamic *mf*.
- D. S.**: Drums, with measures 37, 38, 39, and 40 marked.

This musical score page, numbered 11, features a variety of instruments. The woodwinds include Flute (Fl.), Clarinet in B-flat (B♭ Cl.), and Saxophones in Alto (A. Sx. 1, 2), Tenor (T. Sx. 1, 2), and Baritone (B. Sx.). The brass section consists of four Trumpets (B♭ Tpt. 1-4) and three Trombones (Tbn. 1-3). The string section includes Electric Guitar (E.Gtr.), Piano (Pno.), Bass (B.), and Double Bass (D. S.). The score is divided into four measures. The first measure shows initial entries for several instruments, with dynamics like *p* and *mf*. The second measure continues the development, with *mf* appearing in the bassoon and saxophone parts. The third and fourth measures feature sustained notes and melodic lines, with dynamics such as *p* and *f* used throughout. The Double Bass part at the bottom includes fingerings 41, 42, 43, and 44. The overall texture is dense, with many instruments playing simultaneously.

Fl. *mf* *p*

B♭ Cl. *mf* *p*

A. Sx. 1 *mf* *p*

A. Sx. 2 *mf* *p*

T. Sx. 1 *p*

T. Sx. 2 *p*

B. Sx. *p*

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

B♭ Tpt. 3 *mf* *p*

B♭ Tpt. 4 *mf* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

E.Gtr. *pp*
Muting G m7(b5)

Pno. *mf*

B. *mf*

D. S. *f* *f* *f* *f*
Crash Cymbal

45 46 47 48

3

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), and Baritone Saxophone (B. Sx.). The brass section consists of four Trumpets (B♭ Tpt. 1-4) and three Trombones (Tbn. 1-3). The string section includes Electric Guitar (E.Gtr.), Piano (Pno.), Bass (B.), and Drums (D. S.). The score is divided into four measures. The first measure shows the woodwinds and strings starting with various dynamics. The second measure features a prominent saxophone and clarinet melody. The third measure continues the woodwind and string textures. The fourth measure concludes with a trumpet entry marked 'cup mute' and a piano melody. The drum part provides a steady rhythmic accompaniment throughout.

The musical score for page 14 includes the following parts and markings:

- Fl.:** Part of a long melodic line with dynamics *p*, *mf*, and *p*.
- B♭ Cl.:** Part of the long melodic line with dynamics *p*, *mf*, and *p*.
- A. Sax. 1 & 2:** Resting, then playing a short phrase at *mf*.
- T. Sax. 1 & 2:** Resting, then playing a short phrase at *mf*.
- B. Sax.:** Resting, then playing a short phrase at *mf*.
- B♭ Tpt. 1-4:** Playing rhythmic patterns with *mf* dynamics and *cup mute* markings.
- Tbn. 1-3:** Resting.
- E.Gtr.:** Resting.
- Pno.:** Playing a complex rhythmic accompaniment starting at *pp*.
- B.:** Playing a rhythmic accompaniment.
- D. S.:** Playing a rhythmic accompaniment at *mf*.

Fl.

B♭ Cl.

A. Sx. 1
mf

A. Sx. 2

T. Sx. 1
mf

T. Sx. 2
mf

B. Sx.
mf

B♭ Tpt. 1
mf

B♭ Tpt. 2
f senza sord.

B♭ Tpt. 3
f senza sord.

B♭ Tpt. 4

Tbn. 1
f

Tbn. 2
mf

Tbn. 3
mf

E. Gtr.
mf
With Distortion

Pno.
mf

B.
mf

D. S.
f

57 58 59 60

The musical score for page 16 is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl.:** Flute, mostly silent with rests.
- B \flat Cl.:** Clarinet in B-flat, mostly silent with rests.
- A. Sax. 1 & 2:** Alto Saxophones, playing melodic lines with some rests.
- T. Sax. 1 & 2:** Tenor Saxophones, playing sustained notes with dynamic markings of *f* and *p*.
- B. Sax.:** Baritone Saxophone, playing a melodic line with dynamic markings of *f* and *p*.
- B \flat Tpt. 1-4:** Four parts of the B-flat Trumpet section, playing rhythmic patterns with dynamic markings of *f*.
- Tbn. 1-3:** Three parts of the Trombone section, playing sustained notes with dynamic markings of *f* and *p*.
- E.Gtr.:** Electric Guitar, playing a melodic line with dynamic markings of *f* and *p*. A circled section is labeled "Without Distortion".
- Pno.:** Piano, playing a rhythmic accompaniment with dynamic markings of *pp*, *ff*, and *mf*.
- B.:** Bass, playing a rhythmic accompaniment.
- D. S.:** Drums, playing a rhythmic accompaniment with dynamic markings of *f* and *mf*.

The score includes various musical notations such as rests, dynamic markings (*f*, *p*, *pp*, *ff*, *mf*), articulation marks (accents, slurs), and performance instructions like "Without Distortion". The piece concludes with a series of triplets in the drum part.

CODA

The musical score for the CODA section (measures 64-68) is arranged for a full orchestra and double bass. The instruments listed are Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Electric Guitar (E.Gtr.), Piano (Pno.), Bass (B.), and Double Bass (D. S.).

The score is in 2/4 time. Measures 64-67 are marked with *mf* and contain a series of eighth notes with trills (*tr*) and accents (>). Measure 68 features a more complex rhythmic pattern with trills and accents. The piano part (Pno.) has a whole rest in measure 68. The bass (B.) and double bass (D. S.) parts have whole rests in measures 64-67 and enter in measure 68 with a melodic line.

The musical score for page 18 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute, rests throughout the page.
- B \flat Cl.:** Clarinet in B-flat, rests throughout the page.
- A. Sx. 1 & 2:** Alto Saxophones, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*.
- T. Sx. 1 & 2:** Tenor Saxophones, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*.
- B. Sx.:** Baritone Saxophone, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*.
- B \flat Tpt. 1, 2, 3, 4:** Four parts of the B-flat Trumpet section, all playing a rhythmic pattern of eighth notes with a dynamic marking of *p*.
- Tbn. 1, 2, 3:** Three parts of the Trombone section, all resting throughout the page.
- E.Gtr.:** Electric Guitar, playing a melodic line starting at measure 71 with a dynamic marking of *mf*.
- Pno.:** Piano, playing a complex rhythmic accompaniment with a dynamic marking of *f*.
- B.:** Bass, playing a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- D. S.:** Drums, playing a complex rhythmic pattern with various dynamics and accents.

The score is divided into measures 69, 70, 71, and 72. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

This musical score is for a symphony orchestra and piano. It features the following parts:

- Fl.** (Flute): Enters in the third measure with a melodic line marked *p*.
- B \flat Cl.** (B-flat Clarinet): Enters in the third measure with a melodic line marked *p*.
- A. Sx. 1 & 2** (Alto Saxophones): Play a rhythmic accompaniment of eighth notes, marked *p*.
- T. Sx. 1 & 2** (Tenor Saxophones): Play a rhythmic accompaniment of eighth notes, marked *p*.
- B. Sx.** (Baritone Saxophone): Plays a rhythmic accompaniment of eighth notes, marked *p*.
- B \flat Tpt. 1-4** (B-flat Trumpets): Play a rhythmic accompaniment of eighth notes, marked *p*.
- Tbn. 1-3** (Tubas): Play a rhythmic accompaniment of eighth notes, marked *p*.
- E.Gtr.** (Electric Guitar): Remains silent throughout this section.
- Pno.** (Piano): Features a complex accompaniment with *mf* and *p* dynamics.
- B.** (Bass): Provides a rhythmic foundation with eighth notes.
- D. S.** (Double Bass): Features a complex rhythmic pattern with trills and accents, marked *f*.

The score includes measure numbers 73, 74, 75, and 76 at the bottom of the page.

Fl. *f*

B♭ Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *mf* *p*

T. Sx. 2 *mf* *p*

B. Sx. *mf*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

E.Gtr. *mf* With Distortion

Pno.

B. *mf*

D. S. *mf* *tr* *tr* *tr* *tr*

77 78 79 80

Fl.

B \flat Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

E.Gtr.

Pno.

B.

D. S.

81 82 83 84

22

Fl. *mf*

B \flat Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf*

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

B \flat Tpt. 3 *mf*

B \flat Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

E.Gtr.

Pno. *f*

B. *f*

D. S. *f*

Crash Cymbal

85 86 87 88

Fl.
B \flat Cl.
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
B \flat Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
E.Gtr.
Pno.
B.
D. S.

89 90 *mf* 91

Detailed description: This is a page of a musical score for an orchestra and strings. It contains 13 staves for woodwinds and brass, 3 staves for strings, and 2 staves for piano and guitar. The woodwinds and brass parts feature long, sustained notes with slurs and hairpins. The strings play a rhythmic pattern. The piano part has complex textures with many notes. The guitar part has a few notes. The bottom of the page shows measure numbers 89, 90, and 91, with a dynamic marking of *mf* at measure 90.