

VERA CRUZ ISLAND

BRAZILIAN RHYTHMS FOR DRUMSET

by Vera Figueiredo and Daniel Oliveira



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CREDITS

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CD1 (With Drums)

1. Vera Cruz Island
2. Tererê
3. Devagar
4. Renata
5. Deep Inside
6. Reaching Another Day
7. Reverse
8. Chamamé
9. Mr. Banana
10. Figão's House
11. Cai Na Real
12. Dave
13. Saudade

CD2 (Without Drums)

1. Vera Cruz Island
2. Tererê
3. Devagar
4. Renata
5. Deep Inside
6. Reaching Another Day
7. Reverse
8. Chamamé
9. Mr. Banana
10. Figão's House
11. Cai Na Real
12. Dave
13. Saudade

Chart Analysis

VERA CRUZ ISLAND

This song, "Vera Cruz Island," is based on the **Maracatu** groove. The **Maracatu** is a root Brazilian musical style which originated in the state of Pernambuco in the Northeast of Brazil. It was played originally by the slaves in honour of the crowning of the King of Congo. Although it was originally written in 2/4, due to its unique odd meter-like feel (accented on the first beat and on the second 16th note of the remaining beats), I wrote it in 4/4 to facilitate better understanding.



Percusionidos Festival Internacional de Percusiones - Tampico / Mexico 2006



This tune starts with the low and high "Gonguê" bells (a kind of agogô bell) playing the **Gonguê** pattern from Congo. It's a complementary part of the **Maracatu** groove and it's always felt whenever you play the **Maracatu**. This was my main inspiration while composing this song:



Other very important elements on this tune are the bass and the bass drum locked and playing the characteristic "Alfaia" (low drum) patterns of the **Maracatu** style, sometimes together with the horn section.



CHART ANALYSIS / VERA CRUZ ISLAND

The snare drum is not played in its clearest or crispest way due to the fact that the **Maracatu** ensemble is formed by many percussionists, most of whom have no formal snare-drum training. This leads to a situation where some flams and variations occur. So, by playing in this way we can emulate this feel.



On the “A” section of the tune, which lasts from the bar 11 until bar 14, I put all these elements together, playing one of the closest possible drumset grooves to the **Maracatu** ensemble:



On the “A2” section, which lasts from bar 15 until bar 21, I play the **Maracatu** accent pattern as kicks, and construct a simpler groove around them:



The “B” section lasts from bar 22 until bar 30. On its 1st and 2nd bars I play the same **Maracatu** groove of the “A” section, but with the bass drum playing quarter notes on the 1st and 3rd beats:



Then, the same groove with the bass drum on the second 16th note of the 1st and 3rd beats:



CHART ANALYSIS / VERA CRUZ ISLAND

From bar 26 until bar 28 I play this rock' n' roll groove where I intentionally invert the downbeats. It's an effect I achieve by displacing the bass drum and the snare drum by an eighth note:



At bar 29, the tune goes into double-time feel until bar 47, starting with this rock' n' roll groove:



On the "C" section, which lasts from bar 31 until bar 36, I play this figure:



From bar 33 till bar 36 I play this tribal groove, with some kicks with the horn section:



On the "D" section, which lasts from the bar 37 until bar 58, I start by playing a **Cha Cha**-like groove, with the bass drum playing the tumbao pattern with the bass:



It's also important to notice that at bar 39, the tune becomes 3/4 to emphasize the melodic phrasing, and returns to 4/4 at bar 40!

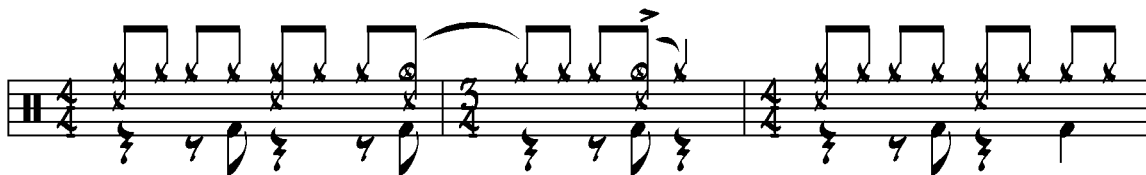
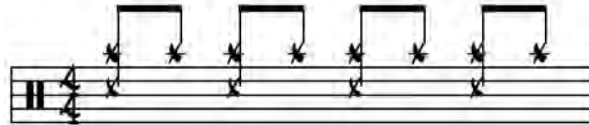



CHART ANALYSIS / VERA CRUZ ISLAND

At bar 48, I return to the half-time feel and the **Maracatu** groove with some kicks added in.

At bar 51, I play a rock inverting the downbeats in bars 52 and 53. On the two last beats of bar 54 I play the **Maracatu's** main snare drum groove to set up for the **Maracatu's** ensemble groove, and then another fill in bar 58 to set up for the next section.

On the "E" section of the tune, which lasts from bar 59 until bar 72, I play this double-time feel groove on the ride cymbal and snare drum rim:



At bar 75, I play the tribal groove as a preparation to the return to the  "D" section and then to the CODA after it's second passage on bar 47.

On the CODA section of the tune, which lasts from bar 76 until the bar 81, I play the tribal groove on the first two bars (including some kicks on bars 78 and 79), a crescendo at bar 80, and the final kick on the last 8th note.



THE CHARTS / VERA CRUZ ISLAND

CD 1



WITH DRUMS

CD 2



WITHOUT DRUMS

Vera Cruz Island

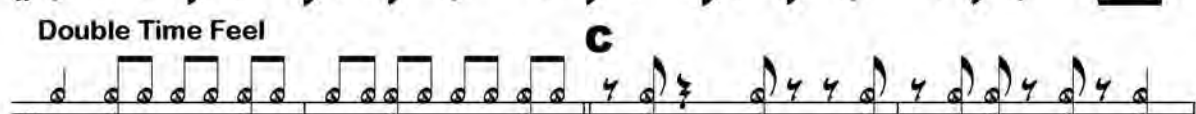
$\text{♩} = 80$

8 Clicks Up Front

Intro

Vera Figueiredo

Drum Set



THE CHARTS / VERA CRUZ ISLAND

2

Musical staff 1: Melodic line with eighth notes and accents, ending with a 'Fill' instruction.

Musical staff 2: Bass line with eighth notes and chords, starting with a 'D' chord symbol.

Musical staff 3: Continuation of the bass line with 'Fill' and 'To' instructions.

Half Time Feel

Musical staff 4: Melodic line in half-time feel with accents.

Musical staff 5: Bass line in half-time feel.

Maracatu Solo

Musical staff 6: Maracatu solo section with 'Fill' and 'E Double Time Feel' instructions.

Musical staff 7: Rhythmic pattern with measures (3), (4), (5), and (6).

Musical staff 8: Rhythmic pattern with measures (7), (8), and (2).

Musical staff 9: Rhythmic pattern with measures (3), (4), (5), and (6).

F

D♯ al^o

75 76 77 78 79 80

The musical notation consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 75 through 78. The second staff continues from measure 79 to 80. The third staff shows measures 81 through 84. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A circled 'F' is positioned above the first staff, and 'D♯ al^o' is written to the right of the first two staves. Measure numbers 75, 76, 77, 78, 79, and 80 are printed below the first two staves.

