

Tico-Tico No Fubá: A Journey into the Heart of Brazilian Music

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TICO TICO
(TICO-TICO NO FUBA)
- ZEQUINHA ABREU/ALOYSIO OLIVEIRA/ERVIN DRAKE

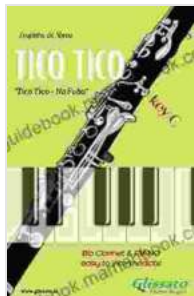
(BRIGHT SAMBA)

The musical score is written in treble clef with a 2/4 time signature. It begins with a repeat sign and a key signature of one sharp (F#). The first staff contains the first four measures, with chords A- and E7. The second staff contains measures 5-8, with chords A- and D-. The third staff contains measures 9-12, with chords A-, B7, and E. The fourth staff contains measures 13-16, with chords A- and E7. The fifth staff contains measures 17-20, with chords A-, D-, and A-. The sixth staff contains measures 21-24, with chords E7, A-, and C. The seventh staff contains measures 25-28, with chords G7 and C. The eighth staff contains measures 29-32, with chords A+, D-, and G7.

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Tico-Tico No Fubá, a lively and captivating Brazilian choro, has captured the hearts of music lovers worldwide. This enchanting melody, featuring a playful interplay between clarinet and piano, has become an iconic

representation of Brazilian musical traditions. In this article, we embark on a journey to explore the origins, history, and cultural significance of this beloved piece.



Tico Tico - Clarinet & Piano: Tico Tico - No Fuba

by Zequinha de Abreu

★★★★★ 5 out of 5

Language : English

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X-Ray for textbooks : Enabled



Origins and History

Tico-Tico No Fubá was composed in 1917 by Zequinha de Abreu, a Brazilian musician and composer from the city of Santa Rita do Passa Quatro in the state of São Paulo. The song's title translates to "Tico-Tico Without Cornmeal," referring to a small bird often found hopping around in cornfields.

Inspired by the bird's playful nature, Abreu wrote the tune as a serenade to his wife, Mimi. Its lighthearted melody and infectious rhythm quickly gained popularity, and in 1927, the song was recorded by the Odeon Orchestra, marking the beginning of its international success.

Musical Structure and Style

Tico-Tico No Fubá is a choro, a Brazilian genre characterized by its lively tempo, syncopated rhythms, and intricate melodies. The piece typically

features a clarinet or flute as the lead instrument, accompanied by a guitar and cavaquinho (a small four-stringed instrument).

The clarinet in Tico-Tico No Fubá showcases its virtuosic capabilities with rapid chromatic runs and soaring high notes. The piano provides a rhythmic foundation and harmonic support, adding depth and texture to the melody. Together, clarinet and piano engage in a delightful dialogue, creating a dynamic and engaging musical experience.

Instrumentation and Arrangement

Traditionally, Tico-Tico No Fubá is performed by a clarinet and piano duo. However, over the years, the song has been arranged for various instrumentations, including orchestra, wind ensemble, and jazz band.

One notable arrangement is for solo clarinet, which showcases the instrument's full range and expressive capabilities. Another popular arrangement is for clarinet and guitar, featuring a vibrant interplay between the two instruments. No matter the instrumentation, Tico-Tico No Fubá retains its infectious melody and captivating charm.

Cultural Significance

Tico-Tico No Fubá has become an iconic symbol of Brazilian music and culture. Its playful melody and infectious rhythm have made it a favorite in dance halls and concert halls around the world. The song has also been featured in numerous films, television shows, and recordings, further solidifying its iconic status.

Beyond its musical appeal, Tico-Tico No Fubá holds cultural significance as a representation of Brazilian heritage and national pride. It encapsulates

the warmth, joy, and vitality of Brazilian people and has become an anthem of sorts for the country.

Influences and Legacy

Tico-Tico No Fubá has influenced countless musicians and composers, both in Brazil and abroad. Its syncopated rhythms and catchy melody have inspired new musical styles and techniques. The song's success has also paved the way for other Brazilian musicians to gain international recognition.

In the United States, Tico-Tico No Fubá became a favorite of jazz musicians in the 1940s and 1950s. Artists such as Charlie Parker, Dizzy Gillespie, and Stan Getz incorporated the melody into their improvisations, introducing Brazilian music to a wider audience.

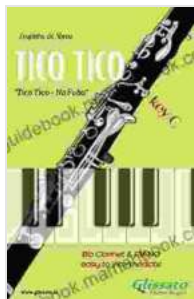
Contemporary Interpretations

Tico-Tico No Fubá continues to be performed and interpreted by musicians around the globe. Contemporary artists often incorporate new elements into their renditions, such as electronic sounds, Latin rhythms, and even jazz harmonies.

For example, the French jazz pianist Michel Camilo recorded a version of Tico-Tico No Fubá in which he combines traditional Brazilian rhythms with modern jazz harmonies. The result is a vibrant and contemporary interpretation that pays homage to the original while exploring new musical possibilities.

Tico-Tico No Fubá is a timeless masterpiece that has captured the hearts and imaginations of music lovers worldwide. Its playful melody, infectious

rhythm, and cultural significance have made it an enduring symbol of Brazilian music. As the song continues to be performed and interpreted by musicians around the globe, its legacy as a beloved choro will undoubtedly continue to inspire and delight generations to come.



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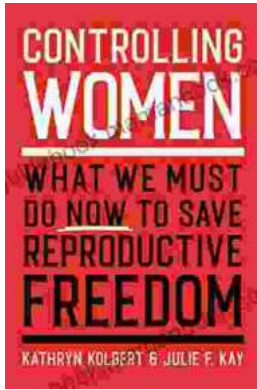
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