

CAXIXANDO

Ricardo A. Coelho de Souza

NOTES

Caxixando is a short solo for a pair of caxixis, which are instruments typical of northeast Brazil. The caxixi is most often used as a single shaker. The player holds it in his right hand along with a stick used to play the berimbau (an Afro-Brazilian instrument). The combined sound of the berimbau and the caxixi is characteristic of the popular capoeira, a martial art disguised as a dance that was developed by African slaves during the colonial period in Brazil. In *Caxixando*, I have tried to explore the expressive qualities of these simple baskets filled with seeds, which require a sophisticated playing technique. The title is a respelling of the word *coshishando*, which refers to a whispering type of conversation usually associated with gossip. *Caxixando* is dedicated to my friend Vanildo Monteiro.


- The higher pitched caxixi should be in the right hand.
- In general, the initial tempo should not be played too fast so that clarity of timbre is perceived by the listener.
- At letter B, the notation of the right hand is different because of the unique way the player must turn their wrist at a 180-degree angle in order to play the offbeat accents. The stems without noteheads indicate the inner notes that occur between the ordinary accented notes and the offbeat ones, which are notated with a slash through the notehead.



CAXIXANDO

Key

* Stems up to be played with the right hand, stems down with the left.

1)		high and short (caxixi hangs on the index finger, the sound should be very thin and delicate)
2)		high and full (the caxixi is held vertically, this is the ordinary playing position; sound is produced by moving the arms up and down, the beads hit the bottom [gourd] of the caxixi)
3)		lowest sound (the caxixi is held upside down, the beads hit the upper part of the basket)
4)		middle sound (the caxixi is held sideways, the motion is to the front and back)
5)		low sound (held upright, this is an upstroke and it precedes the ordinary high and full sound of #2)
6)		roll (ordinary playing position, rotate wrist quickly as if playing a one-handed marimba roll; when accented, rearticulate with the ordinary sound [#2])
7)		pulsation (the caxixi is held upside down like in #3; the side of the left hand strikes the side of the right hand to provide the low pulse, the right executes the faster rhythmic part by moving with the arm from side to side)
8)		glissando (gradual turning of the hand from the lowest to the highest sound or the reverse)
9)		high and short but fuller than #1 (the caxixi is held upright, it hangs on the side of the index finger so that sound is produced with the thumb playing on the arch of the instrument)
10)		high and short but not as dry as #1 (the caxixi is held upright, it now hangs on the thumb so that sound is produced with the third and second fingers playing in succession on the arch of the instrument; the notation  means both fingers together on the arch)

PLAYING POSITIONS

1.



5.



2.



7.



3.



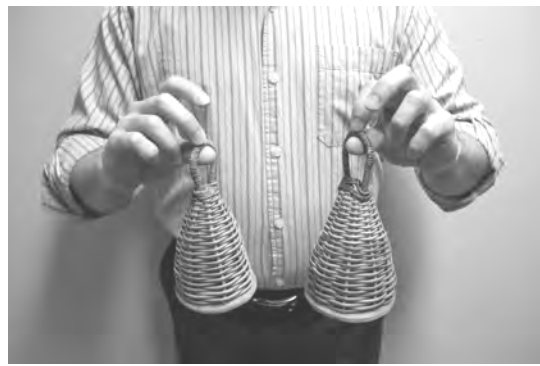
9.



4.



10.



to Vanildo Monteiro
CAXIXANDO

Ricardo A. Coelho de Souza
(b. 1974)

♩ = 56

Caxixis

4

6

8

10

12

f *p* *f* *p* *mp* *sfz* *sfz* *mp* *sfz* *sfz* *f*

(no attack)

14

Musical staff 14: Treble clef, 7/8 time signature. The staff contains a series of eighth and sixteenth notes with accents (>) and slurs. The key signature has one flat.

A

Musical staff A: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with accents (>) and slurs. A bracket groups the first four notes. A triplet of eighth notes is marked with a '3' and an accent (>).

mp

18

Musical staff 18: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with accents (>) and slurs. A triplet of eighth notes is marked with a '3' and an accent (>).

♩ = 112

20

Musical staff 20: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. The time signature changes to 4/4 in the second measure.

p

cresc. poco a poco

22

Musical staff 22: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. The time signature changes to 4/4 in the second measure.

24

Musical staff 24: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with slurs. The time signature changes to 3/4 in the second measure and 4/4 in the third measure.

mf

27

Musical staff 27: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. A bracket groups the first four notes. The text 'fade away' is written above the staff with a line extending to the right. A tempo change symbol (♩ = ♩) is shown at the end of the staff.

repeat until R.H. disappears and the new tempo is heard in the L.H.