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### PLAY-ALONG

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\* Tracks 3–17 feature the soloist/rhythm section, tracks 18–32 are rhythm section only

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## BASIC PATTERNS (MAXIXE):

The notation shows two staves: 'comping' (treble clef) and 'bass' (bass clef). The time signature is 2/4. The comping part consists of eighth-note patterns: a quarter rest followed by an eighth note, then a quarter note, and another eighth note. The bass part consists of quarter notes: G2, B1, D2, and E2.

## 3. Samba

Samba evolved from *maxixe* around the 1920s. Two elements were crucial for the definition of its style: the patterns created by new and old percussion instruments that would later form the *bateria* (percussion ensemble), and the development of a two-bar pattern played by the guitar, differentiating it from the one-bar pattern of the *maxixe*:

The notation shows a single staff in treble clef, 2/4 time. It consists of two bars of eighth-note patterns: G4, A4, B4, C5, D5, E5, F5, G5 in the first bar, and G5, F5, E5, D5, C5, B4, A4, G4 in the second bar.

There are several patterns that can be used for samba. Most often samba is played with a two-bar pattern, one articulating the downbeat, the other with a 16<sup>th</sup>-note anticipation.

The notation shows two single staves in treble clef, 2/4 time. The first staff shows a two-bar pattern starting on the downbeat: G4, A4, B4, C5, D5, E5, F5, G5 in the first bar, and G5, F5, E5, D5, C5, B4, A4, G4 in the second bar. The second staff shows a two-bar pattern starting with a 16th-note anticipation: G4, A4, B4, C5, D5, E5, F5, G5 in the first bar, and G5, F5, E5, D5, C5, B4, A4, G4 in the second bar.

There are different types of samba that differ in instrumentation, patterns, function, vocal style, tempo, etc. The most well-known derivations are the *samba-enredo*, *samba-choro*, *samba-canção*, *gafieira*, *samba-de-breque*, *samba-de-roda*, *pagode*, *partido alto*, and *samba-funk*.

## 4. Partido Alto

Originally, the term *partido alto* refers to an old style of samba with a fixed refrain and improvised choruses. This samba style has most recently had a comeback. During the 70s though, the term *partido alto* began to be associated with its particular rhythmic pattern in non-vocal music as well, and to be performed in particular by instrumental ensembles with drumset and bass. It is often used in, but not limited to, a pop or funk context. The *partido alto* pattern can start in either measure of its two-bar pattern. The melody determines which one should be used:

The notation shows three staves: 'comping' (treble clef), 'bass' (bass clef), and 'perc.' (percussion clef). The time signature is 2/4. The comping part has two measures of eighth-note patterns, each starting with a C7 chord. The bass part has two measures of eighth-note patterns. The percussion part has two measures of eighth-note patterns.

The partido alto pattern is often simplified, with rhythms split between bass and accompaniment that plays the accents:

### 5. Samba-Funk

Samba-funk often uses the partido alto pattern (see above) with a funk feel. Variations of the partido alto pattern are also used with or without funk or pop feel. You can also create a samba-funk feel by using a regular funk groove and adding samba percussion instruments and patterns on top.

#### EXAMPLE OF VARIATION:

### 6. Bossa-Nova

Bossa-Nova evolved around the late 50s by middle/high class musicians that used samba patterns with jazz harmonic progressions and chord tensions. It uses two and one-bar pattern, and has a concept of integration where all instruments and vocals are balanced in function and dynamics. The rhythmic accompaniment (and vocal style) created by João Gilberto mixed transparent and clear patterns where the harmonic voicings of progressions were as important as the melody.

#### EXAMPLES OF ONE-BAR PATTERNS:

## II. CUBAN

Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

The clave is a rhythmic cell that is organized in either 2-3 or 3-2 patterns. They are the basis of complex polyrhythmic structures in Cuban music, into which the other rhythmic and melodic elements should fit. The pattern of the clave is played on a pair of round wood sticks, also named claves.

### SON CLAVES:

2-3 Clave

3-2 Clave



### 1. Son and Son-Montuno

Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the bass line always anticipates the bar line by one quarter-note.

The image shows three musical staves for a Son and Son-Montuno piece. The top staff is the bass line, the middle staff is the clave, and the bottom staff is the conga. The bass line consists of quarter notes and eighth notes, always starting on the first beat of each measure. The clave consists of quarter notes and eighth notes, following the 2-3 pattern. The conga part consists of a series of eighth notes, with some notes marked with 'P', 'T', 'S', and 'O' to indicate the type of stroke used.

O = Open tone      P = Palm      T = Finger tips      S = Slap

If the piano plays a pattern called montuno, then the style is referred to as son-montuno.

### EXAMPLE OF 2-3 SON MONTUNOS:

The image shows three musical staves for an example of 2-3 Son Montunos. The top staff is the comping part, the middle staff is the bass line, and the bottom staff is the clave. The comping part consists of chords and eighth notes, with chords labeled F, Bb, C7, and F. The bass line consists of quarter notes and eighth notes, always starting on the first beat of each measure. The clave consists of quarter notes and eighth notes, following the 2-3 pattern.

# Bolero for Lucia

B $\flat$



BOLERO

Fernando Brandão

$\text{♩} = 88$

**A**  $G\sharp^{\circ}$   $C\sharp 7$   $F\sharp-\Delta$   $B7\sharp 11$   $B-7$

6  $E7\text{ sus }4$   $E7$   $A\Delta^{\sharp 5}$   $A6$   $G\sharp^{\circ}$   $C\sharp 7$

11  $F\sharp-7$   $D-6$   $A/C\sharp$   $C7\text{ sus }4$   $B-7$   $E7\flat 9$

**B**  $G\sharp^{\circ}$   $C\sharp 7$   $F\sharp-\Delta$   $B7\sharp 11$

21  $B-7$   $E7$   $E-7$   $A^{13}$   $G\Delta$   $\text{Behind the beat}$   $\text{Late resolution}$

25  $D\Delta$   $G7$   $\text{Behind the beat}$   $A/C\sharp$   $C7$

29  $F\Delta$   $B-7$   $E7$   $A7\text{ sus }4$   $\text{Behind the beat}$   $C\sharp 7\text{ sus }4$   $C\sharp 7$

**C**  $G\sharp^{\circ}$   $C\sharp 7$   $F\sharp-\Delta$   $B7\sharp 11$

33

37 B-7 E7sus4 E7b9 AΔ#5 A7

41 D-7 G7 CΔ FΔ  
Behind the beat

45 B-7 E9 AΔ C#7sus4 C#7

49 **D** G#0 C#7 F#-Δ B7#11  
C# triad C# aug. triad

53 B-7 E7sus4 E7 E-7 A7b9  
DΔ GΔ Behind the beat

57 DΔ E/D C#-7 F#7#9  
19

61 B-7 E7 A7sus4 A7

65 DΔ D-6 C#-7 F#7#9 B-7

70 E7 BbΔ#11 C-6<sup>9</sup>/Eb /C /G AΔ  
rit.