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

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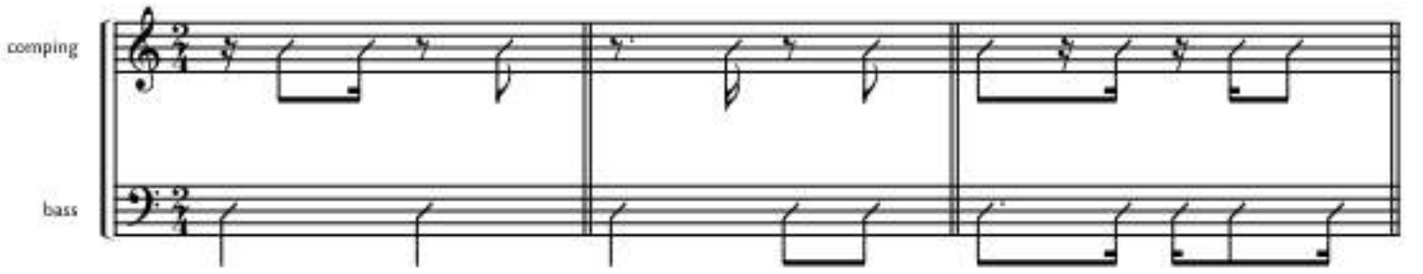
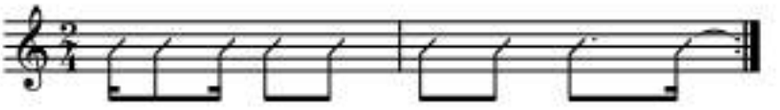
Basic patterns (Maxixe):



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:

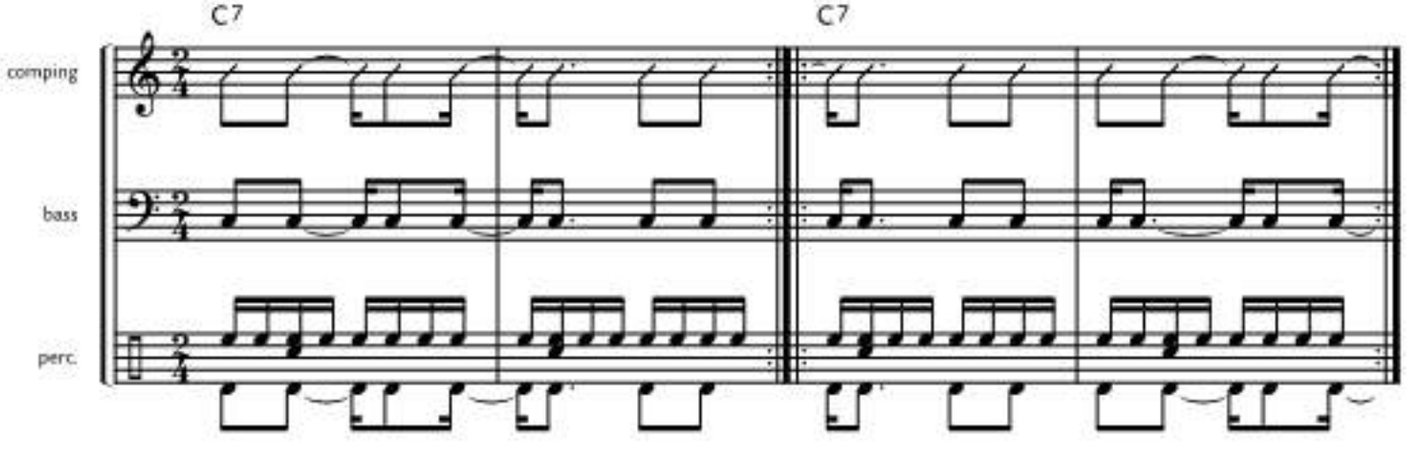


There are several patterns that can be used for samba. Most often samba is played with a two-bar pattern, one articulating the downbeat, the other with a 16th-note anticipation.

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:

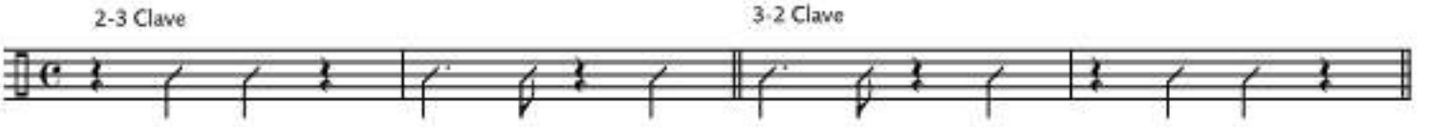


II. CUBAN

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

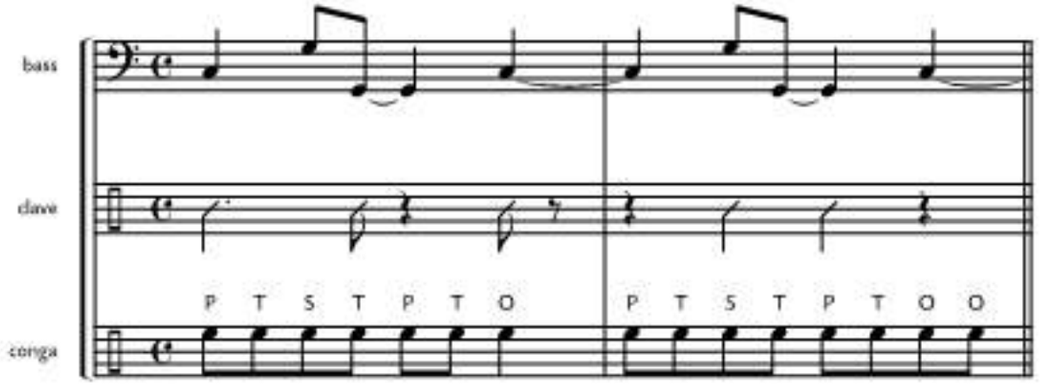
The clave is a rhythmic cell that is organized in either 2–3 or 3–2 patterns. They are the basis of complex polyrhythmic structures in Cuban music, into which the other rhythmic and melodic elements should fit. The pattern of the clave is played on a pair of round wood sticks, also named claves.

Son Claves:



1. Son and Son-Montuno

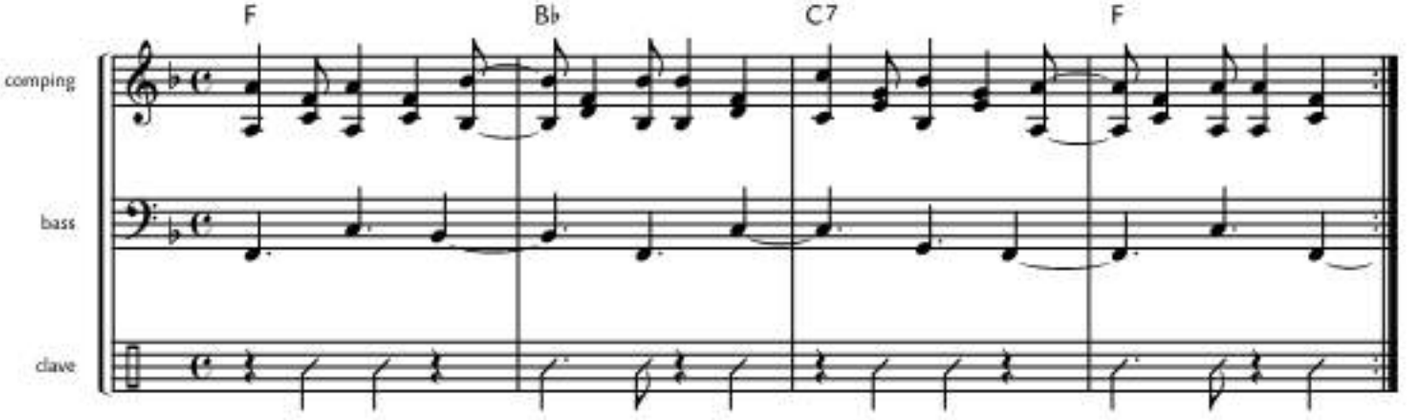
Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the bass line always anticipates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



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:



E♭

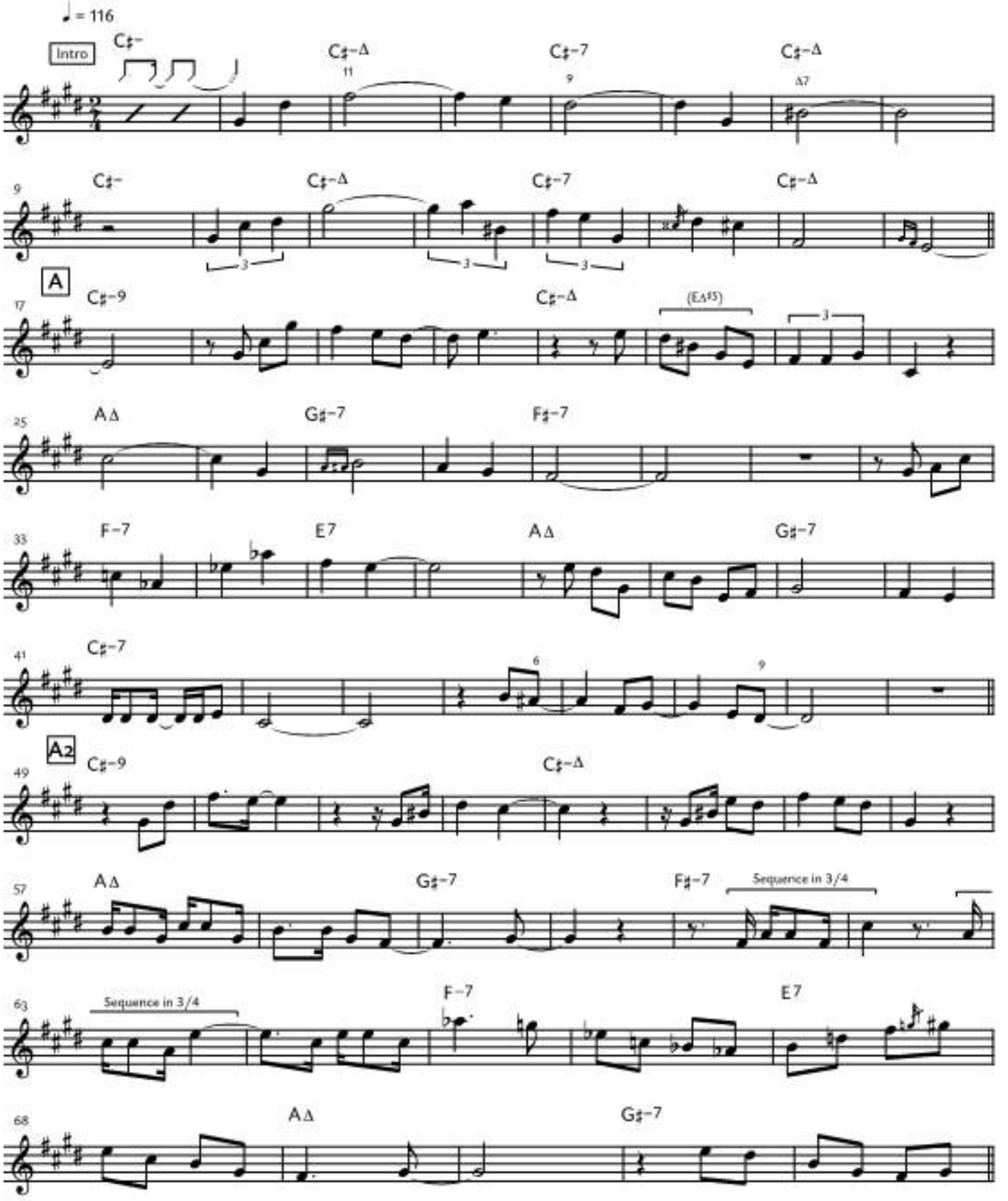
TRACKS 11 26

Santa Cruz

to Milton Nascimento

BAIÃO

Fernando Brandão



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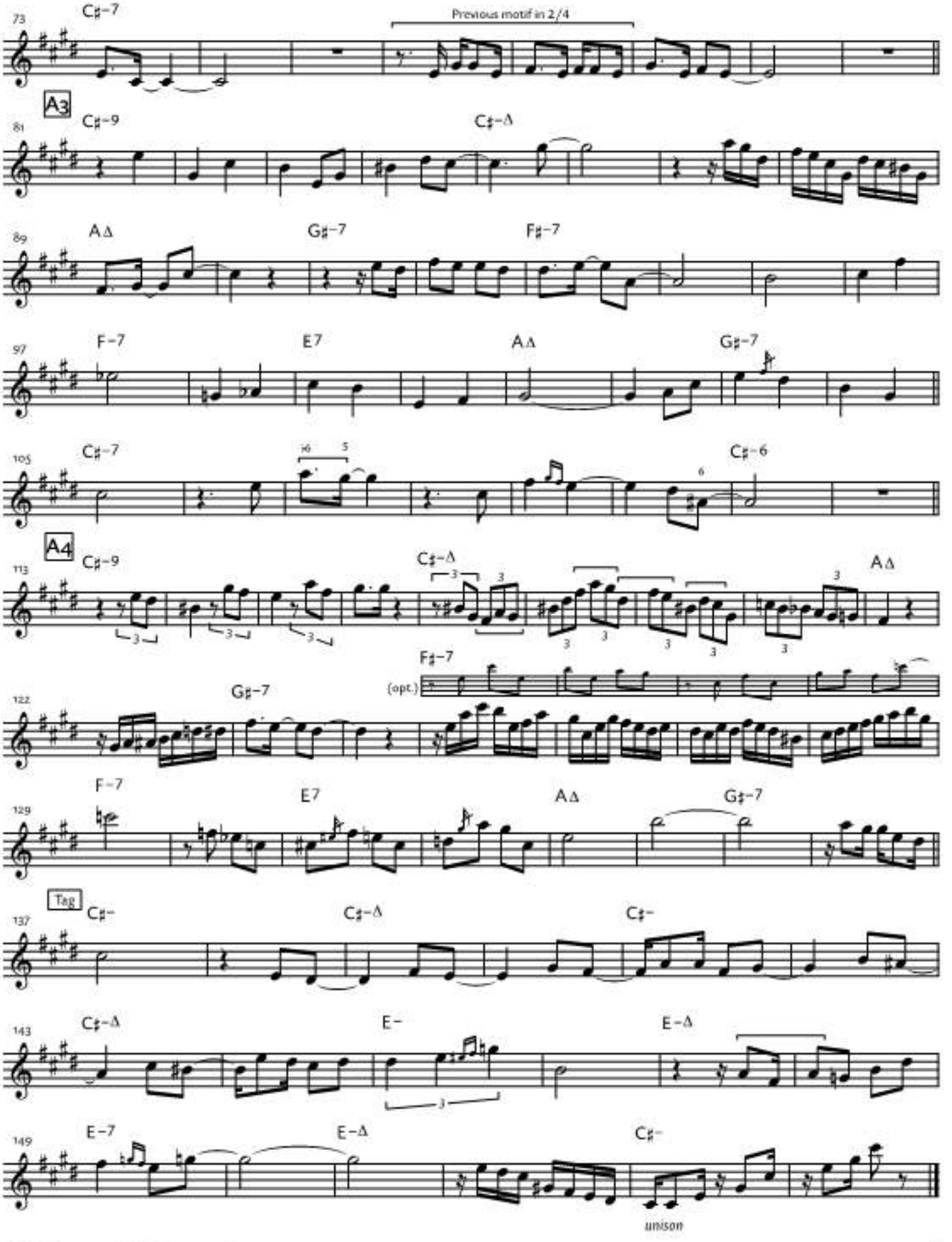

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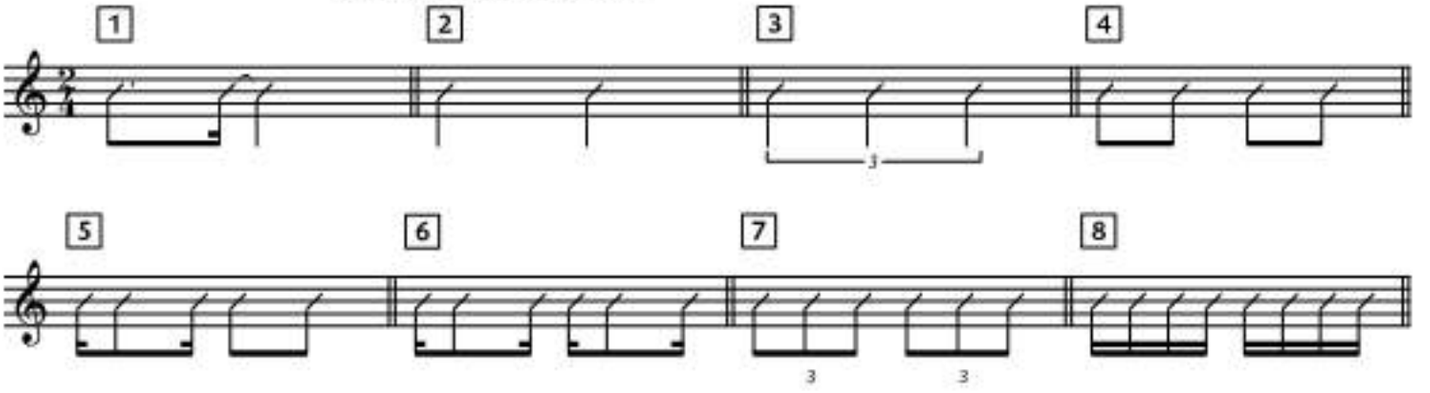
SANTA CRUZ (P. 34)

Points of interest:

- Use of –(Δ7) chord.
- F–7 - E7 brings color to otherwise diatonic harmonic progression (AΔ7, G♯–7 and F♯–7 in C♯– key).
- Use of 3/4 phrases in mm. 61–63.
- Variety of rhythmic ideas:



- Mm. 107 and 111: both minor and major sixth appear below the C♯–7. Note the different contexts: tension-resolution in m. 107 and sustained tension in m. 111.

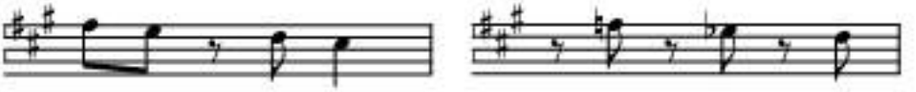
Exercises:

1. Explore the rhythmic motives above in your improvisation.
2. Memorize and transpose the phrases in the following measures to at least two other keys:
   61–65; 87–90; 117–129; 125–128

BANGU (P. 36)

Points of interest:

- To facilitate reading, the 7/4 time signature is subdivided in 2/2 + 3/4 with dotted barlines.
- Simple harmonic progression mostly with Dorian modes.
- Rhythmic and melodic variations:
  - m. 1 compared to m. 5 (see below)



  - m. 7 compared to m. 8 (see below)

- m. 13 compared to m. 14
- m. 17 compared to m. 18
- m. 35 compared to m. 36