

## TABLE OF CONTENTS

The Band .....	4
Introduction .....	7
Styles and Grooves	
I. Brazilian .....	8
II. Cuban .....	13
Rhythmic and Melodic Interpretation .....	15
About Articulation .....	16

### PLAY-ALONG

TRACK <sup>+</sup>	TITLE	PAGE
1	Tuning note (A)	
2	Tuning note (B $\flat$ )	
3 (18)	Samba Dance .....	18
4 (19)	Funky Samba .....	20
5 (20)	Lucas' Cha-Cha .....	22
6 (21)	Afoxé Urbano .....	24
7 (22)	Latin Tower .....	26
8 (23)	Sanfona .....	28
9 (24)	El Son Mayor .....	30
10 (25)	Snobby .....	32
11 (26)	Santa Cruz .....	34
12 (27)	Bangu .....	36
13 (28)	The Island .....	38
14 (29)	Frog Samba .....	40
15 (30)	Bolero for Lucia .....	42
16 (31)	Rodrigo no Frevo .....	44
17 (32)	Sad Solitude .....	46

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

### ANNOTATIONS AND EXERCISES

Samba Dance .....	48
Funky Samba .....	49
Lucas' Cha-Cha .....	50
Afoxé Urbano .....	51
Latin Tower .....	52
Sanfona .....	53
El Son Mayor .....	54
Snobby .....	55
Santa Cruz .....	56
Bangu .....	56
The Island .....	58
Frog Samba .....	59
Bolero for Lucia .....	60
Rodrigo no Frevo .....	61
Sad Solitude .....	62
About the Author and Musicians .....	63

## 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 a repeating rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth. The bass part consists of a repeating rhythmic pattern of quarter notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

## 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 with a 2/4 time signature. It contains a two-bar pattern of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

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 with a 2/4 time signature. The first staff shows a two-bar pattern of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second staff shows a two-bar pattern of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

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 consists of a repeating rhythmic pattern of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bass part consists of a repeating rhythmic pattern of quarter notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The percussion part consists of a repeating rhythmic pattern of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The notation is divided into two sections, each starting with a C7 chord.

## 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 two measures of music, with the first measure having a quarter note followed by two eighth notes, and the second measure having a quarter note followed by two eighth notes. The clave consists of two measures of music, with the first measure having a quarter note followed by two eighth notes, and the second measure having a quarter note followed by two eighth notes. The conga part consists of two measures of music, with the first measure having a quarter note followed by two eighth notes, and the second measure having a quarter note followed by two eighth notes. Below the conga staff, there are letters indicating the conga pattern: P T S T P T O in the first measure and P T S T P T O O in the second measure.

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 four measures of music, with the first measure having a quarter note followed by two eighth notes, the second measure having a quarter note followed by two eighth notes, the third measure having a quarter note followed by two eighth notes, and the fourth measure having a quarter note followed by two eighth notes. The bass line consists of four measures of music, with the first measure having a quarter note followed by two eighth notes, the second measure having a quarter note followed by two eighth notes, the third measure having a quarter note followed by two eighth notes, and the fourth measure having a quarter note followed by two eighth notes. The clave consists of four measures of music, with the first measure having a quarter note followed by two eighth notes, the second measure having a quarter note followed by two eighth notes, the third measure having a quarter note followed by two eighth notes, and the fourth measure having a quarter note followed by two eighth notes. Above the comping staff, there are chords: F, Bb, C7, and F.

E $\flat$

# Santa Cruz

to Milton Nascimento

Fernando Brandão



Baião

♩ = 116

Intro

C $\sharp$ - $\Delta$  11 C $\sharp$ -7 9 C $\sharp$ - $\Delta$   $\Delta$ 7

9 C $\sharp$ - C $\sharp$ - $\Delta$  C $\sharp$ -7 C $\sharp$ - $\Delta$

17 **A** C $\sharp$ -9 C $\sharp$ - $\Delta$  (E $\Delta$ 5) 3

25 A $\Delta$  G $\sharp$ -7 F $\sharp$ -7

33 F-7 E7 A $\Delta$  G $\sharp$ -7

41 C $\sharp$ -7 6 9

49 **A2** C $\sharp$ -9 C $\sharp$ - $\Delta$

57 A $\Delta$  G $\sharp$ -7 F $\sharp$ -7 Sequence in 3/4

63 Sequence in 3/4 F-7 E7

68 A $\Delta$  G $\sharp$ -7

73  $C\sharp-7$  Previous motif in 2/4

81  $A_3$   $C\sharp-9$   $C\sharp-\Delta$

89  $A\Delta$   $G\sharp-7$   $F\sharp-7$

97  $F-7$   $E7$   $A\Delta$   $G\sharp-7$

105  $C\sharp-7$   $C\sharp-6$

113  $A_4$   $C\sharp-9$   $C\sharp-\Delta$   $A\Delta$

122  $G\sharp-7$  (opt.)

129  $F-7$   $E7$   $A\Delta$   $G\sharp-7$

137 Tag  $C\sharp-$   $C\sharp-\Delta$   $C\sharp-$

143  $C\sharp-\Delta$   $E-$   $E-\Delta$

149  $E-7$   $E-\Delta$   $C\sharp-$

UNISON

**SANTA CRUZ (p. 34)**

*Points of interest:*

- Use of  $-\Delta 7$  chord.
- F-7 - E7 brings color to otherwise diatonic harmonic progression (A $\Delta$ 7, G $\sharp$ -7 and F $\sharp$ -7 in C $\sharp$ - key).
- Use of 3/4 phrases in mm. 61-63.
- Variety of rhythmic ideas:

The image shows two staves of musical notation. The first staff contains exercises 1, 2, 3, and 4. Exercise 1 is a quarter note followed by two eighth notes. Exercise 2 is a quarter note followed by two eighth notes. Exercise 3 is a quarter note followed by two eighth notes, with a triplet bracket under the last two notes. Exercise 4 is a quarter note followed by two eighth notes. The second staff contains exercises 5, 6, 7, and 8. Exercise 5 is a quarter note followed by two eighth notes. Exercise 6 is a quarter note followed by two eighth notes. Exercise 7 is a quarter note followed by two eighth notes, with a triplet bracket under the last two notes. Exercise 8 is a quarter note followed by two eighth notes.

- Mm. 107 and 111: both minor and major sixth appear below the C $\sharp$ -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)

The image shows two staves of musical notation. The first staff is measure 1, and the second staff is measure 5. Both are in 7/4 time, subdivided into 2/2 and 3/4. Measure 1 has a dotted half note followed by a quarter note. Measure 5 has a dotted half note followed by a quarter note.

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

The image shows a single staff of musical notation. The first measure is measure 6, and the second measure is measure 9. Measure 6 has a dotted half note followed by a quarter note. Measure 9 has a dotted half note followed by a quarter note. A bracket above measure 9 is labeled 'Inversion of previous melodic line'.

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