

## BASIC PATTERNS (MAXIXE):

The image shows a musical score for guitar in 2/4 time, divided into two parts: 'comping' (top staff) and 'bass' (bottom staff). The comping part features a series of chords and single notes, while the bass part provides a steady rhythmic accompaniment with eighth notes.

## 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:

A single musical staff in 2/4 time showing a two-bar guitar pattern. The first bar contains a sequence of eighth notes, and the second bar contains a sequence of eighth notes with a final note tied to the first 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.

Two musical staves in 2/4 time showing different two-bar guitar patterns. The first staff shows a pattern starting on the downbeat, and the second staff shows a pattern starting 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:

The image shows a musical score for Partido Alto in 2/4 time, featuring three parts: 'comping' (top staff), 'bass' (middle staff), and 'perc.' (bottom staff). The comping part is marked with 'C7' and shows a two-bar pattern. The bass part provides a steady accompaniment with eighth notes. The percussion part shows a complex rhythmic pattern with various accents and rests.

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

The musical notation shows a 2/4 time signature. The top staff, labeled 'comping', is in treble clef and features a C7 chord. The rhythm consists of a quarter rest followed by a quarter note with an accent (>), then a quarter note with an accent (>), and a quarter note with an accent (>). This pattern repeats. The middle staff, labeled 'bass', is in bass clef and plays a simple bass line: a quarter note, a quarter note, a quarter note, and a quarter note, with the second and fourth notes being flats. The bottom staff, labeled 'perc.', is in 2/4 time and shows a complex rhythmic pattern with many eighth notes, some beamed together, and some with accents (>). A double bar line is placed after the second measure.

*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:**

The musical notation shows a 2/4 time signature. The top staff, labeled 'comping', is in treble clef and features a C7 chord. The rhythm consists of a quarter rest followed by a quarter note with an accent (>), then a quarter note with an accent (>), and a quarter note with an accent (>). This pattern repeats. The bottom staff, labeled 'bass', is in bass clef and plays a simple bass line: a quarter note, a quarter note, a quarter note, and a quarter note, with the second and fourth notes being flats. A double bar line is placed after the second measure.

*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:**

The musical notation shows a 2/4 time signature. The top staff, labeled 'comping', is in treble clef. The first measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, a quarter note, and a quarter note. A double bar line is placed after the second measure. The bottom staff, labeled 'bass', is in bass clef and plays a simple bass line: a quarter note, a quarter note, a quarter note, and a quarter note, with the second and fourth notes being flats. A double bar line is placed after the second measure.

## II. CUBAN

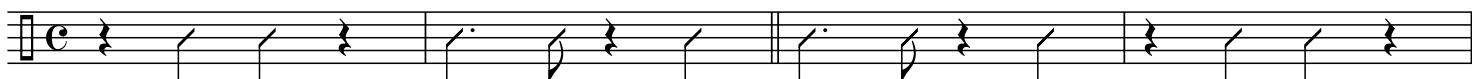
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

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 a musical score for three instruments: bass, clave, and conga. The bass line is in the bass clef and consists of quarter notes. The clave part is in the treble clef and shows the 2-3 Clave pattern. The conga part is in the treble clef and shows a pattern of notes with stems pointing up and down, corresponding to the letters P, T, S, T, P, T, O, O. The legend below the score defines these letters: O = Open tone, P = Palm, T = Finger tips, S = Slap.

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 a musical score for three instruments: comping, bass, and clave. The comping part is in the treble clef and shows a pattern of chords (F, Bb, C7, F) with eighth notes. The bass line is in the bass clef and consists of quarter notes. The clave part is in the treble clef and shows the 2-3 Clave pattern. The legend below the score defines the letters: O = Open tone, P = Palm, T = Finger tips, S = Slap.

## RHYTHMIC AND MELODIC INTERPRETATION

There are different ways one can interpret the rhythms of any given melody in the styles presented in this book. First you need to get familiar with some of the typical rhythms that are often seen in Brazilian and Afro-Cuban music.

### COMMON RHYTHMIC FIGURES

Repeat each figure several times in a loop. Practice them first using one single note.



Now work on some of the rhythmic variations that are constructed either by using ties and rests or in combination with other rhythms:

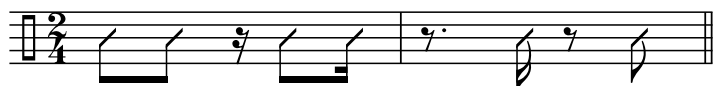
### LENGTH OF SYNCOPATED NOTES

They can vary depending on tempo, style and personal interpretation. In faster tempos the tendency is to shorten syncopated notes:

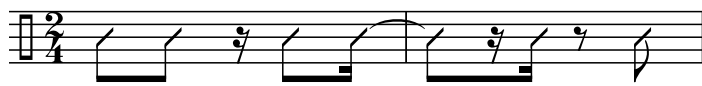
This written rhythm...



...could be played like this:



or this:



C

# Sanfona

to Luis Gonzaga

Fernando Brandão



BAIÃO

♩ = 100

**A** D7

repeated notes

D Mixolydian

#11

D Lydian b7

**B**

G-7 C7 FΔ BbΔ E∅ A7b9 b13

D7sus4 D7 G-7 C7 FΔ Bb7 #11

E∅ A7b9 D7 **A2**

13

**B2**

G-7 C7 FΔ BbΔ

53 E $\emptyset$  A7 $\flat$ 9 D7sus4 D7 G-7 C7

59 F $\Delta$  B $\flat$ 7 E $\emptyset$  A7 $\flat$ 9 D7

65 **A3** D7

repeated notes

alternative simplified phrase

71

**B3**

76 G-7 C7  $\flat$ 13

83 F $\Delta$  B $\flat$  $\Delta$  E $\emptyset$  A7 $\flat$ 9 D7sus4 D7

89 G-7 C7 F $\Delta$  B $\flat$ 7 E $\emptyset$  A7 $\flat$ 9  $\flat$ 13

95 D7 **Tag**

unison

