

4 PRELIMINARY RHYTHMIC EXERCISES

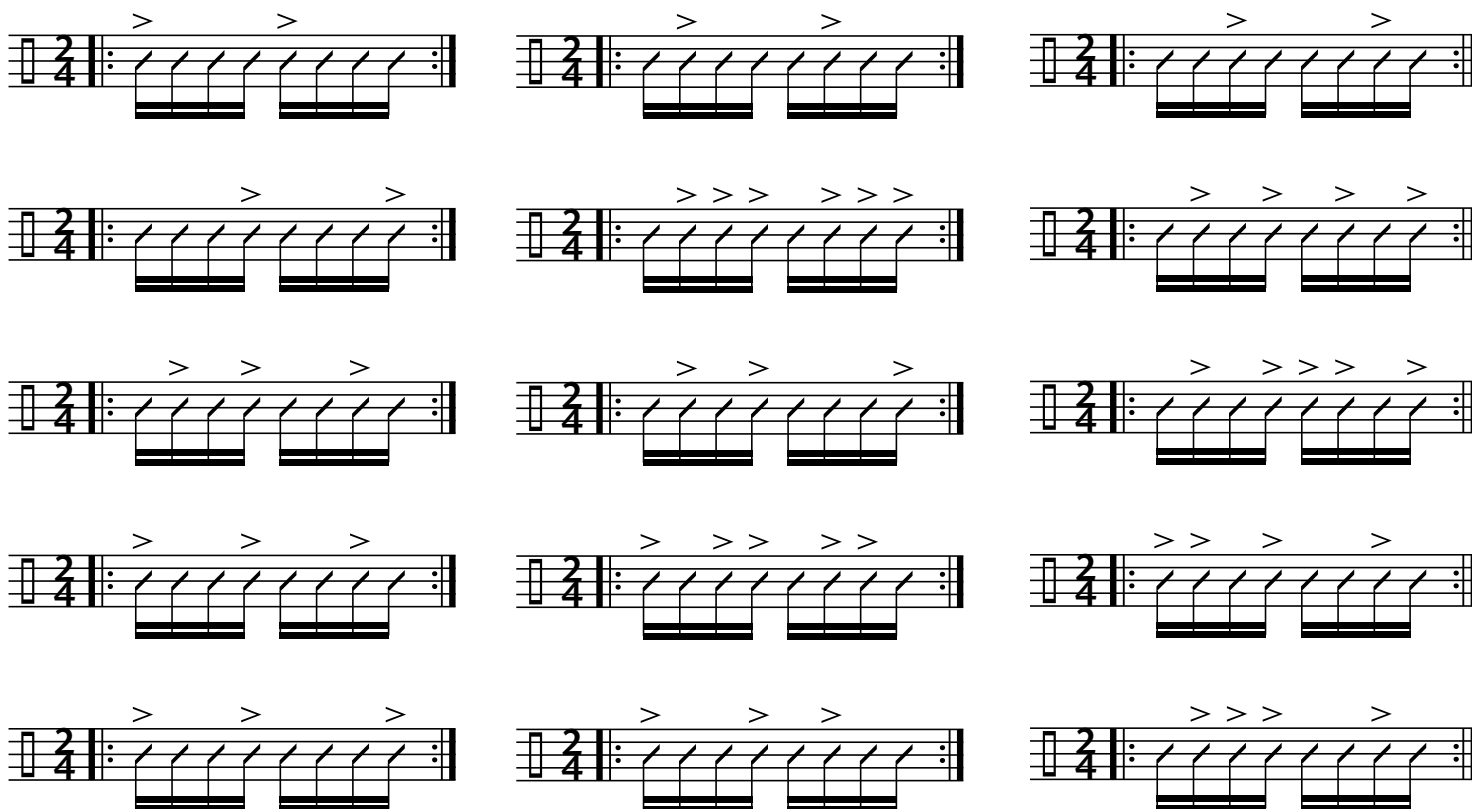
Before going into the details of each style, it is important to feel comfortable with the rhythmic cells shown next. When practicing these exercises I would recommend you to:

- Use a metronome. In the beginning, if necessary, you may choose to set the metronome to beat all sixteenth notes of the sub-division but later make sure that you play these rhythms against a quarter note beat on the metronome.
- Start slowly and be as “tight” as possible. Then, gradually speed up the tempo.
- Clap or sing the exercises, keeping the beat (quarter notes) with your feet until you feel that you are comfortable with these rhythms.

4.1 SIXTEENTH NOTES WITH ACCENTS

Straight sixteenth notes are the basic sub-division of each quarter note beat in most of Brazilian styles.³ You may find it easier to *think* about Brazilian rhythms from its patterns of sixteenth note accentuations rather than from the quarter note pulse. There are ternary rhythms and sub-divisions in Brazil but they will not be subject of this book. Repeat each bar as much as you need in order to feel comfortable with it.

ONE-BAR STRUCTURES



CHAPTER 1

TWO GENRES FROM RIO DE JANEIRO: SAMBA AND BOSSA NOVA

1 SAMBA – OVERVIEW

The *samba* is the best-known and most popular style of Brazil. Although Brazilian musical development has been regionally different, the *samba* is a nation-wide style, with several sub-styles, each one with its own peculiarities. The *samba* became a style in the second and third decades of the 20th century in Rio.

The word *samba* seems to have been used in different ways, according to time and place, describing sometimes a festivity, a dance form, percussion rhythms and later, of course, a musical style⁴. The word *samba* probably has an African root (Kimbundo from Angola) – *semba* (navel). It relates to the music played with an early dance form, called *Umbigada*, where the navel (in Portuguese, *umbigo*) played a central role on the choreography⁵.

Its percussive birthplace was in Bahia, the stronghold of Afro-Brazilian religion and culture. There are clear links between this rhythm and the music of the Afro-Brazilian *Candomblé* faith⁶.



Another important predecessor of the *samba* was the *lundu*⁷, which was developed in the course of the 18th and 19th centuries by the descendants of African slaves in Brazil. This music was characterized through dance, chant and percussion, which are central elements for any approach in Brazilian popular music styles.

Lundu changed in the course of the 19th century under the influence of fashionable trends mainly from Europe and was readily assimilated by a growing middle-class in Rio de Janeiro. In about 1870, a new mixture originated from a combination of *lundu*, European polka and, according to researcher Mario de Andrade, also from the Afro-Cuban *habanera*⁸. The style was called the *maxixe*, which was a big success in dance clubs and is regarded as a genuine Brazilian style and the most important predecessor of the *samba*.

Researcher Carlos Sandroni uses the Cuban expression *tresillos* to designate the following rhythmic cell, found not only in the *maxixe* but also in several other Brazilian and Latin American styles⁹.

1.1 THE “TRESILLO”:



The cell , which is very typical of Brazilian music, was often put in as variation. Its interpretation is one of the most peculiar features of this style. It is often played with a stress on either the eighth note in the middle, or on the last sixteenth note, adding a particular touch to the syncopation: 

In 1917, the first song was recorded and published under the style label *samba*: the *maxixe/samba* “*Pelo Telephone*”¹⁰. The published piano score showed the following rhythm structure for the left hand, which was typical of *maxixe* style. Note that this rhythm, shown below, contains all accents of the *tresillo* (s. 1.1).

3 SAMBA – RHYTHMIC STRUCTURE OF THE PERCUSSION

In this book we will concentrate on only two of the many percussion instruments used in this genre – the *surdo* and the *tamborim*. Their main rhythmic features are:

SURDO (large low-pitched drum): a quarter note binary pulse (*marcação*) with emphasis on the second beat.

TAMBORIM (small high-pitched hand drum): a syncopated and asymmetric pattern, with sixteenth note sub-divisions, spread over 4 beats.

Samba is traditionally written in 2/4, based on the binary pulse of the *surdo* but also because of the binary structure of the early *samba* style (s. section 1 of this chapter).

In some publications, however, the genre appears written in 4/4 time signature. If based on the main rhythmic structure of the *tamborim*, one could in fact, write it in 4/4. But since *samba* is polyrhythmic, the *tamborim* doesn't necessarily have to play a 4-beat pattern. It may improvise, keep a two-beat structure or even play arranged fragments over several beats. The basic pulse, however, is always binary with a sixteenth note sub-division and for this reason I prefer to use the traditional 2/4 signature. Two important related styles, *bossa nova* and *samba-canção* are usually written in 2/2 (*alla breve*).

As an example, here are four typical percussion instruments and their patterns:

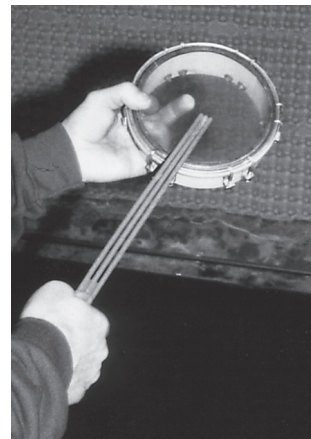


2

TAMBORIM

open stroke (right hand)

muffled stroke (left hand finger)



SURDO

short muffled stroke with stick

hand stroke – left hand strikes gently

open stroke with stick



EXAMPLE 2: The first beat of bars 3 and 5 is anticipated. It is followed by a normal downbeat on the “1” of bars 2 and 4. I added an “adjustment-bar” on the first bar of the signature staff to go along with the melody.

MELODY $C\Delta^9$ $C6^9$ $F\#-9$ $B7^b9$ $E-7$

adjustment-bar 4-5 tamborim-signature

EXAMPLE 3: Only on the third and fourth bars does the *tamborim*-signature become clear. The rhythm of the melody is typical, with almost all downbeats being anticipated.

MELODY $E\Delta$ $F^\circ7$ $F\#-7$ $B7$ $E6$

adjustment-bar 4-5 tamborim-signature

3.2.5 TAMBORIM: RHYTHMIC VARIATIONS

We have learned the two most important patterns for this instrument in section 3.2.1. Here are a number of possible variations that can be used as a rhythmic basis for other instruments as well.

LEGEND

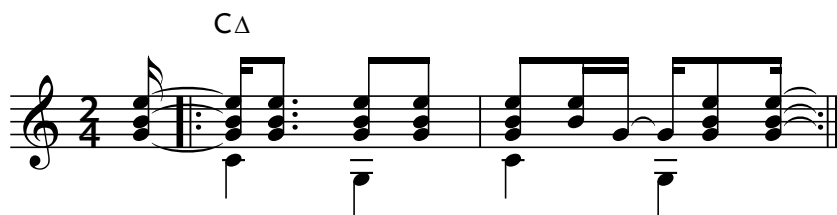
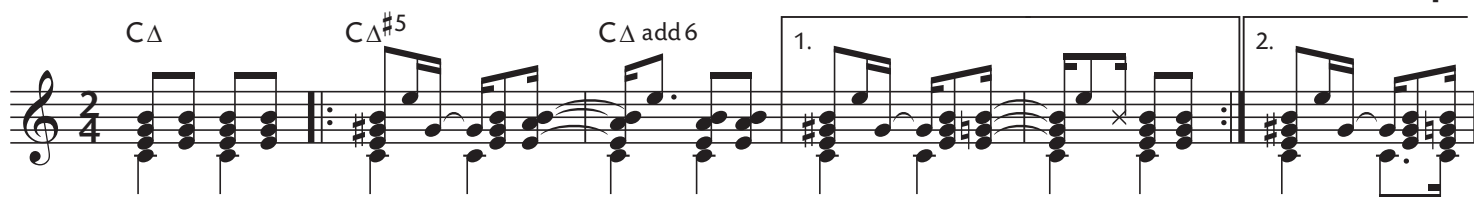
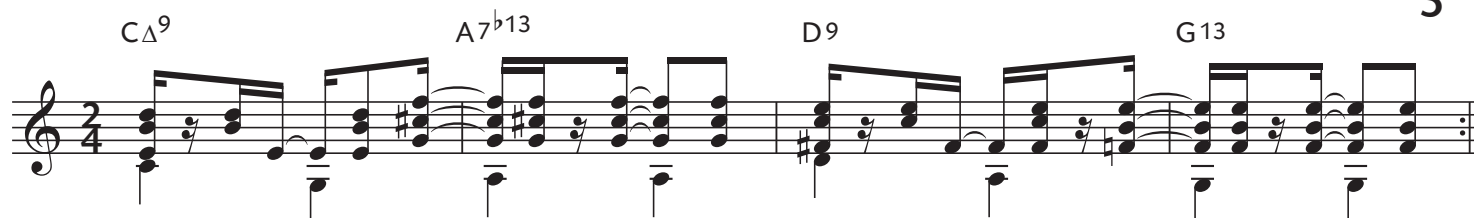
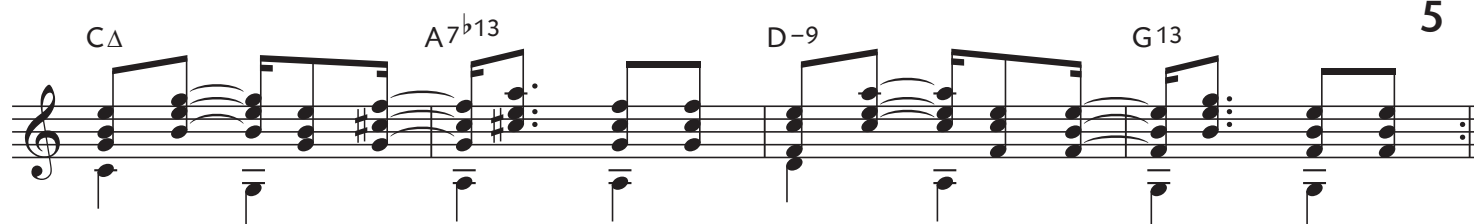
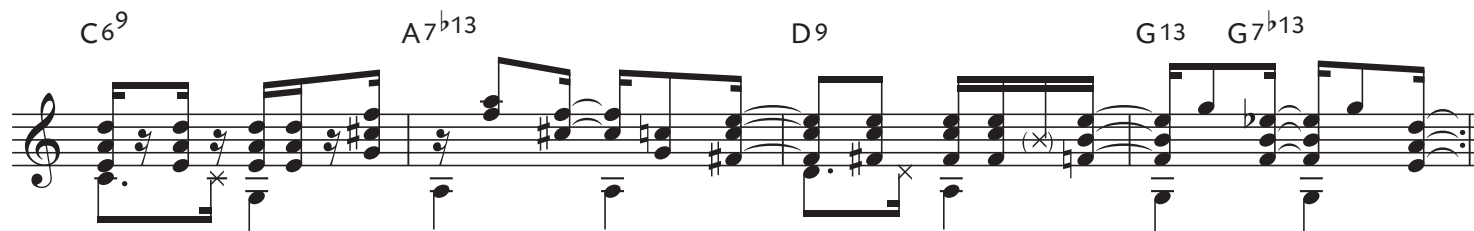
a) b) c) d)

a) Muffled stroke with stick; the middle finger of the left hand muffles from the inside of the skin. (see photo p. 22)

b) Finger stroke; middle finger of the left hand strikes from the inside.

c) Open stroke with stick.

d) Open stroke with stick; the stroke is played upwards, while the instrument is turned upside down with the left hand.

EXAMPLE 5: 4-5 *tamborim*-signatureEXAMPLE 6: Please note the “adjustment-bar” – 4-5 *tamborim*-signature.EXAMPLE 7: 5-4 *tamborim*-signatureEXAMPLE 8: *Partido Alto* style – 5-4 *tamborim*-signatureEXAMPLE 9: 5-4 *tamborim*-signature

4



5



5

5-4 TAMBORIM-SIGNATURE

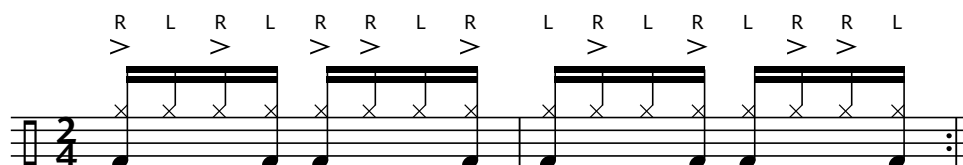


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EXAMPLE 20: STANDARD – *tamborim* syncopation as “rim shots”



EXAMPLE 21: STANDARD – *tamborim* syncopation as HH-accents



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EXAMPLE 22: “BATUCADA” – louder; usually used for solos or when imitating the sound of a *Escola de Samba*.



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EXAMPLE 23: “SAMBA CRUZADO”²⁴ – the left hand plays the floor tom crosswise over the set. The right hand plays the snare drum.



4-5 TAMBORIM-SIGNATURE²⁵

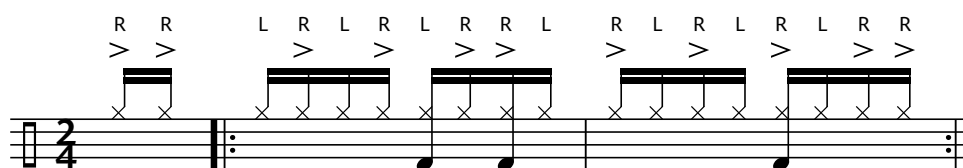


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EXAMPLE 24: STANDARD – *tamborim* syncopation as “rim shots”



EXAMPLE 25: STANDARD – *tamborim* syncopation as HH-accents





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EXAMPLE 3: SAMBA-FUNK – 5-4 *tamborim*-signature

Score for Example 3: Samba-Funk – 5-4 *tamborim*-signature. The score is in 4/4 time and consists of four measures. The instruments and their parts are:

- GUITAR:** Plays a rhythmic pattern of eighth notes. Chords are indicated above the staff: CΔ, A7^b13, D-9, and G13. Asterisks (*) are placed above the first and third measures, indicating strummed chords.
- PIANO:** Plays a rhythmic pattern of eighth notes. Chords are indicated above the staff: CΔ, A7^b13, D-9, and G13.
- BASS:** Plays a rhythmic pattern of eighth notes.
- DRUMS:** Plays a rhythmic pattern of eighth notes. The pattern is labeled with 'R' (Right) and 'L' (Left) above the staff, indicating the hand used for each stroke.

NOTES

- The chords marked with an * are meant to be strummed, not plucked.
- The pattern written above for the piano is being played with the right hand. The left hand is free to play harmonies, bass or add extra accents.



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EXAMPLE 4: This exercise can be played to both *tamborim*-signatures.

Score for Example 4: This exercise can be played to both *tamborim*-signatures. The score is in 4/4 time and consists of five measures. The instruments and their parts are:

- GUITAR:** Plays a rhythmic pattern of eighth notes. Chords are indicated above the staff: CΔ, A-7, D-7, and G13. The first two measures are labeled '1.' and the last two measures are labeled '2. G13'.
- PIANO:** Plays a rhythmic pattern of eighth notes. Chords are indicated above the staff: CΔ, A-7, D-7, and G7.
- BASS:** Plays a rhythmic pattern of eighth notes.
- DRUMS:** Plays a rhythmic pattern of eighth notes.

EXAMPLE 3: *Samba-Funk* with *tamborim*; ♩ = 100; 4-5 *tamborim*-signature
On our recording, Rolo plays *tamborim* instead of snare drum or cross stick.



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Example 3 musical notation showing Bass and Drums parts. The Bass line features a 4-5 *tamborim*-signature pattern. The Drums part shows a consistent 4-5 *tamborim* signature pattern. The notation includes various rhythmic values and articulations like accents and slurs.

EXAMPLE 4: *Samba-Funk Invertido*; ♩ = 104; 4-5 *tamborim*-signature

Example 4 musical notation showing Bass and Drums parts. The Bass line includes chords CΔ, A-7, D-7, and G7. The Drums part shows a consistent 4-5 *tamborim* signature pattern. The notation includes various rhythmic values and articulations like accents and slurs.

EXAMPLE 5: *Slow Samba*; ♩ = 66; 5-4 *tamborim*-signature

Example 5 musical notation showing Bass and Drums parts. The Bass line includes chords CΔ, A-7, D-7, G13, and G7b13. The Drums part shows a consistent 5-4 *tamborim* signature pattern. The notation includes various rhythmic values and articulations like accents and slurs.

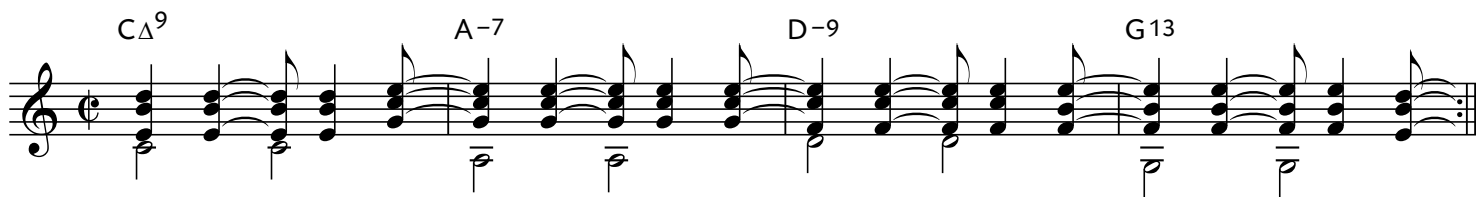
EXAMPLE 6: *Back-Beat Samba*; ♩ = 92; 5-4 *tamborim*-signature

Example 6 musical notation showing Bass and Drums parts. The Bass line includes chords CΔ, A-7, D-7, and G7. The Drums part shows a consistent 5-4 *tamborim* signature pattern. The notation includes various rhythmic values and articulations like accents and slurs.



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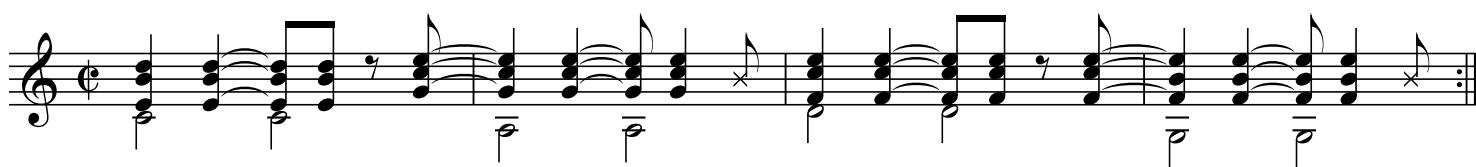
EXAMPLE 4: Syncopated standard pattern with anticipated “1” (MUSICAL REFERENCE: “DESAFINADO” by Jobim/Mendonça as recorded by João Gilberto & Stan Getz)



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TWO-BAR PATTERNS

EXAMPLE 5: 2-3 bossa-signature



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EXAMPLE 6: 3-2 bossa-signature



EXAMPLE 7: *samba-bossa* standard (MUSICAL REFERENCE: “DORALICE” by Caymmi/Almeida as recorded by J. Gilberto & S. Getz) – 2-3 bossa-signature



EXAMPLE 8: *samba-bossa* standard with an “adjustment-bar” (MUSICAL REFERENCE: “ISAURA” by Martins/Roberti as recorded by João Gilberto. Also “NA BAIXA DO SAPATEIRO” by A. Barroso as recorded by Caetano Veloso) – 3-2 bossa-signature



8.4 PIANO/KEYBOARDS

Basically, the same rhythmic patterns may be used not only in *samba* but also in *bossa nova*. The differences lie in interpretation: *samba* tends to be faster and syncopated, while *bossa* is slower and more relaxed. If playing in a rhythm section with a guitar, the pianist rarely plays a constant pattern.

Thus, it is advisable to define your playing by the presence or absence of a guitar in the rhythm section. One should look for elements that are not present in the guitar comping. You may lay chords, play small fills and leave the basic rhythm for the guitar. The keyboarder has enough space to “stretch out” harmonically, since the guitar is playing the basic rhythm. A. C. Jobim has become very influential with his minimalist approach, playing few but tasteful fills, or just hinting at the *bossa* rhythm. Check “*Corcovado*” by A. C. Jobim as recorded by João Gilberto, Astrud Gilberto, Jobim and Stan Getz.

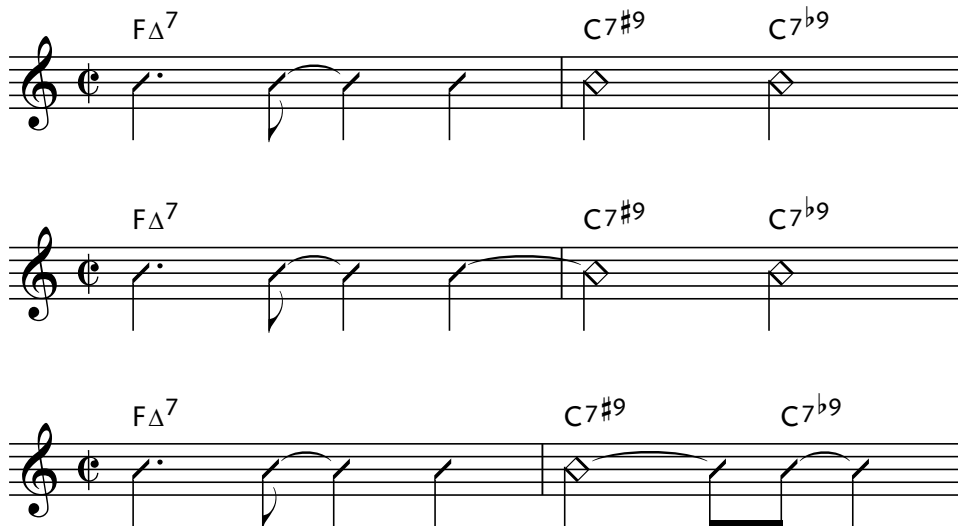
When playing without a guitarist, the player may choose to play syncopated, based either on the *bossa*-signature, *batida* or on the *tamborim*-signature for *samba-bossa*. Check the early recordings by the Zimbo Trio or the Tamba Trio, for reference. Other influential pianists of this period: Johnny Alf, João Donato or Sérgio Mendes.

The following accents are typical of the style; they can be played either with both hands or only with the right hand, while the left hand plays bass lines or lay chords. All examples on section 5.1, pg. 43–46 can be used as variations if you remember to adjust the time signature.

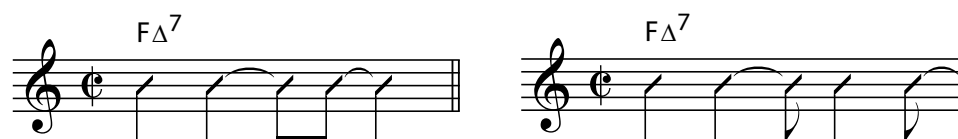
EXAMPLE 1: Standard – 3-2 *bossa*-signature



EXAMPLES 2, 3 AND 4: Variations – 3-2 *bossa*-signature



EXAMPLES 5 AND 6: Patterns according to the *batida* – it fits with both *bossa*-signatures 3-2 and 2-3



EXAMPLE 6: Combination of *batida* and *bossa-signature* – 3-2 *bossa-signature*



8.7 BOSSA NOVA – RHYTHM SECTION EXERCISES

EXAMPLE 1

GUITAR CΔ A-7 D-9 G13

PIANO CΔ A-7 D-9 G13

BASS

DRUMS

A 4-measure musical exercise for a bossa nova rhythm section. The notation includes staves for Guitar, Piano, Bass, and Drums. Chord changes are indicated above the guitar and piano staves: CΔ, A-7, D-9, and G13. The drums part shows a consistent 3-2 bossa signature pattern across all four measures.



EXAMPLE 2

> = Rim-Shot, left hand ♩ = Snare, brushes; right hand

GUITAR CΔ A-7 D-9 1. G13 2. G13

PIANO CΔ A-7 D-9 G13 G13 G9 G7b9

BASS

DRUMS

A 5-measure musical exercise for a bossa nova rhythm section. The notation includes staves for Guitar, Piano, Bass, and Drums. Chord changes are indicated above the guitar and piano staves: CΔ, A-7, D-9, G13, and a second G13. The drums part shows a consistent 3-2 bossa signature pattern across all five measures, with rim-shots marked with '>' and snare/brushes marked with '♩'.

CHAPTER 2

TWO GENRES FROM BAHIA: AFOXÉ AND SAMBA-REGGAE

1 AFOXÉ

1.1 AFOXÉ – OVERVIEW

The word *Afoxé* refers to Afro-Brazilian cultural and religious groups based in Salvador (State of Bahia) that celebrate their faith parading through the streets during Carnival. These celebrations are associated to the *Candomblé* religion³³, showing a fluid borderline between faith and worldliness, which is so alive in Brazil. The first and best known of these groups is “*Afoxé Filhos de Gandhi*”, established in 1949. They reappeared at the early seventies with renewed public interest after Gilberto Gil wrote a song dedicated to them called “*Filhos de Gandhi*”.

Typical of the *afoxé* procession, is a *Candomblé* rhythm known as *Ijexá*, which is sung, danced, clapped and played with percussion instruments. The *Ijexá* rhythm was carried beyond the *Candomblé* temples out in the streets by these groups and their musical style has been called *afoxé* ever since.

Like the *samba*, the *afoxé* is also a musical style shaped by the percussion. It is a poly-rhythmic style and can be written in 2/4 or 4/4, if based on different drum patterns. I will write it in 4/4, based on the *agogô* pattern.

1.2 AFOXÉ – RHYTHMIC STRUCTURE OF THE PERCUSSION

This polyrhythm is played with three *atabaques* (conga-like drums): the small, higher pitched *Lê*, the middle one, *Rupi*, and the big and low-pitched *Rum*. In the *Candomblé* tradition, these instruments are considered sacred. *Agogôs* and *cabaças* (a.k.a. *afoxé* or *xequerê*) are usually added to the *atabaques* to form the *afoxé* percussion. Other Afro-Brazilian instruments such as *Ilu*, *Gã* or *Xerês* may also be used.

The main features of the percussion arrangement below, written by percussionist Dudu Tucci, are:

- the **EMPHASIS** on both eighth notes of the 2nd and 4th beat, stressing the off beats.
- the **SYNCPATION** pattern of the *agogô*.
- the **BINARY PULSE**, which is played primarily by the *cabaça* and the middle-size *atabaque* (*rupi*).

NOTES

- the **DRUMS** play the pulse and its sub-divisions on the hi-hat. Straight sixteenth notes can also be played instead of straight eighth notes.
- **BASS** and **GUITAR** play a part of the *rum* pattern. This can easily confuse, since the 2nd and 4th beat can be mistakenly felt as being the 1st and the 3rd. Be careful not to turn the rhythm around!
- the **KEYBOARD** anticipates the first beat by one eighth note. In the example shown above, the rhythmic variation played on the last bar is eventually played on the 6th bar also.
- the **PERCUSSION** plays the *agogô*, which serves as a reference signature for phrasing.

EXAMPLE 2³⁵

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Example 2³⁵ is a musical score for a 4/4 rhythm section, featuring Guitar, Piano, Bass, and Drums. The score is divided into two systems, each with five measures. The Guitar part includes chord changes: C, CΔ, A-7, A-11, D-7, D-9, 1. G13 sus G7 sus, and 2. G13 sus G7 sus C. The Piano part provides harmonic support with chords and melodic lines. The Bass part plays a rhythmic pattern with eighth notes. The Drums part features a hi-hat pattern with eighth notes and a bass drum pattern with eighth notes.

NOTES

- The feeling of rhythmic turnabout is strong in this example.
- The **BASS**, the thumb plucking of the **GUITAR**, as well as part of the **BASS-DRUM** pattern are responsible for the typical *afoxé* eighth note accents on the 2nd and 4th beats.
- The **PIANO** softens this rhythmic turnabout by just laying the chords.
- This pattern works without the *agogô*-signature.

EXAMPLE 1: Snare accents identical to the Cuban 3-2 *son-clave*

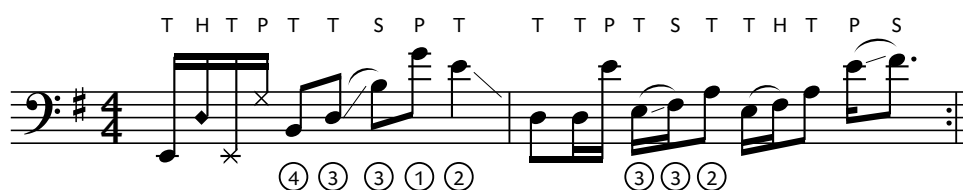
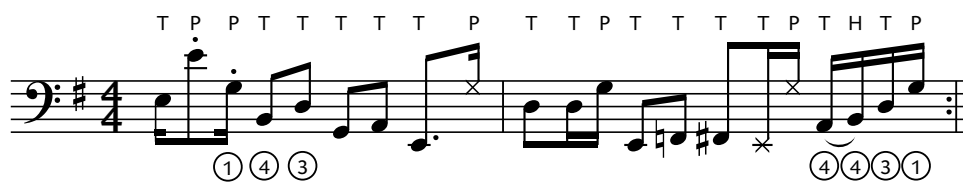
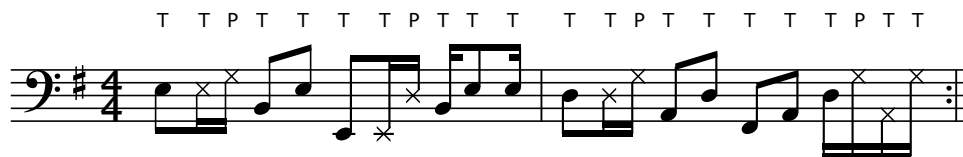
EXAMPLE 2

EXAMPLE 3: Snare accents identical to the Cuban 3-2 *rumba-clave*

EXAMPLE 4

EXAMPLE 5: Two-bar pattern

EXAMPLES 6 TO 8: Some examples with slap technique



The numbers below the staves refer to the strings and not to the fingering.
Here are some examples adapted to different reference patterns.

EXAMPLES 9 AND 10: 2-3 *bossa-signature*EXAMPLE 11: 3-2 *rumba-clave*

2.6 GUITAR

This style is played mainly with electric guitar strumming sixteenth note patterns, playing arranged phrases or using single-note patterns. You may approach your comping by playing according to the snare accents, which is similar to the *bossa-signature*.

2.8 SAMBA-REGGAE – RHYTHM SECTION EXERCISES

EXAMPLE 1: 3-2 *bossa*-signature



42

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GUITAR E- D

PIANO E- D

BASS

DRUMS

Snare: right hand Toms: left hand

EXAMPLE 2: 3-2 *son / clave*



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This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for four instruments: Guitar, Piano, Bass, and Drums. The music is in 4/4 time and the key of D major, indicated by two sharps (F# and C#) on the treble clef. The score is divided into two measures by a double bar line. Above the first measure, the chord "E-" is written, and above the second measure, the chord "D" is written. The guitar part features a series of eighth notes with "x" marks above them, indicating muted notes. The piano part features a series of eighth notes with a "z" mark above them, indicating a specific articulation. The bass part features a series of eighth notes. The drums part features a series of eighth notes with "x" marks below them, indicating a specific articulation. The score is labeled "43" in the top right corner.

Piano variation on the 3rd bar:

1.3 THE MARACATU-SIGNATURE AND THE ZABUMBAS

Let's take a closer look at the rhythmic relation between high and low-pitched percussion. The high-pitched *gonguê* pattern can be seen as the standard *maracatu*-signature. It is possible to find it inverted, similarly to what we have seen with other styles before. In *maracatu* it is not unusual to re-arrange the *gonguê* with different patterns, as we will see below. In these cases, it is even more important that the musician pays attention to the percussion in order to react adequately.

The main accents of the low-pitched *zabumbas* will be summarized in one staff. They can also be used as rhythmic source and tend to be syncopated. They work well too in combination with long chord layers, especially in a rhythm section with both keyboard and guitar.

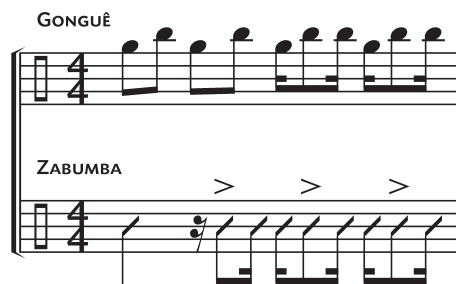
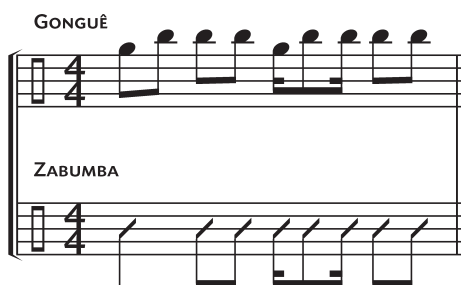
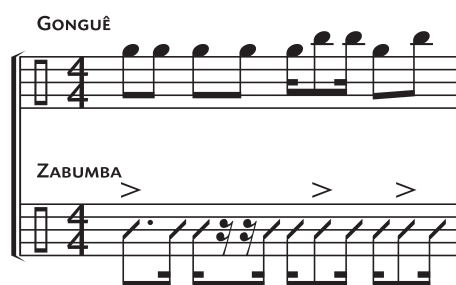
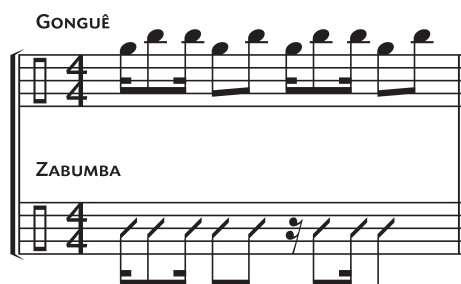
The rhythmic cell , so common in many Brazilian styles, is essential to this music. It appears more often on the 3rd beat, but may occasionally be played on the 4th and as a variation, on the 1st or 2nd beat. The middle eighth note is stressed. This rhythmic cell may appear in the *gonguê* as well as in the *zabumba*.

Example 1 shows the standard *maracatu*-signature. All other examples are variations on this.

EXAMPLE 1: Standard *maracatu*-signature (*gonguê*)



EXAMPLES 2 TO 9: Variations

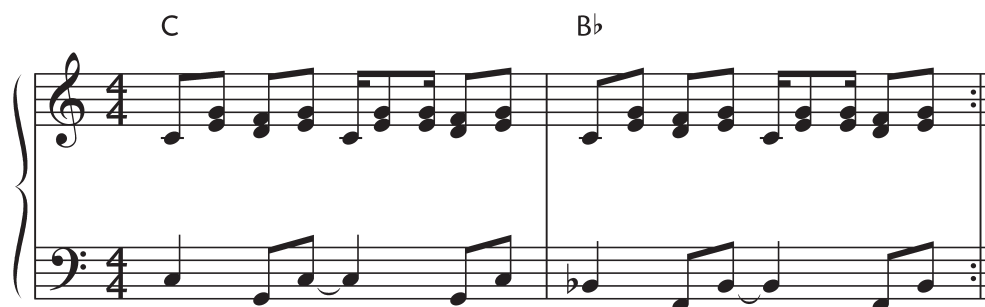







Two-bar variation

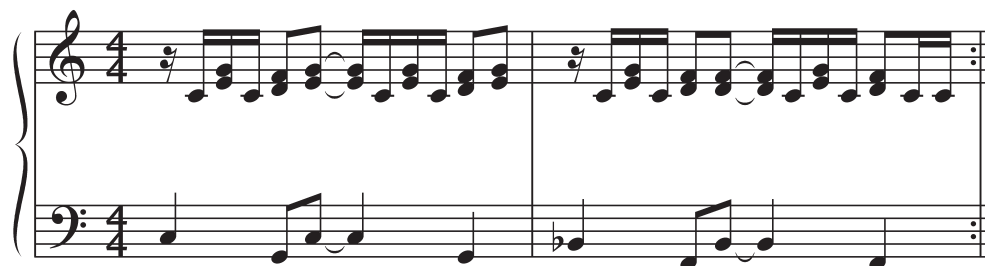


1.4 PIANO/KEYBOARDS

EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



The following keyboard examples are accents played according to the *maracatu*-signature. They can:

- be used as individual patterns;
- be combined with each other;
- be used in combination with long chord layers, particularly if playing in a rhythm section with a guitarist.

1.6 BASS

EXAMPLES 1 TO 4: Accents according to the *maracatu*-signature

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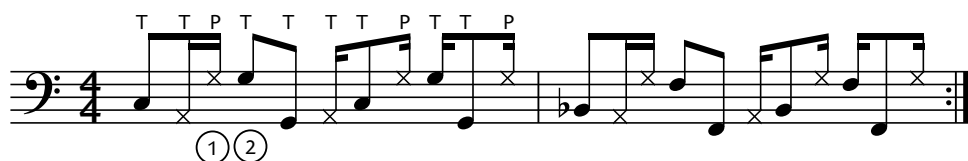


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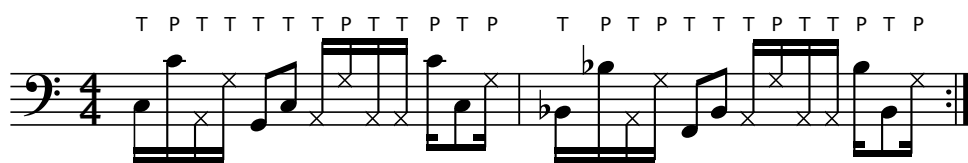
EXAMPLE 5: Combination of the *maracatu*-signature and the *zabumba* accents.

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EXAMPLES 6 TO 8: Variations with slap-technique



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The numbers below the staves refer to the strings and not to the fingering.

1.8 MARACATU – RHYTHM SECTION EXERCISES

EXAMPLE 1



51

Musical score for Example 1, featuring Guitar, Piano, Bass, and Drums in 4/4 time. The score is divided into two measures.

GUITAR: Measure 1: Quarter notes G4, A4, B4, C5, followed by a quarter rest, then G4, F4, E4, D4. Measure 2: Quarter notes Bb4, A4, G4, F4, followed by a quarter rest, then E4, D4, C4, Bb3. Measure 2 ends with a repeat sign.

PIANO: Measure 1: Quarter notes C4, E4, G4, A4, followed by a quarter rest, then G4, F4, E4, D4. Measure 2: A whole rest, followed by a repeat sign.

BASS: Measure 1: Quarter notes G2, A2, B2, C3, followed by a quarter rest, then B2, A2, G2, F2. Measure 2: Quarter notes E2, D2, C2, Bb1, followed by a quarter rest, then A1, G1, F1, E1. Measure 2 ends with a repeat sign.

DRUMS: Measure 1: A continuous pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Measure 2: A whole rest, followed by a repeat sign.

EXAMPLE 2



52

Musical score for Example 2, featuring Guitar, Piano, Bass, and Drums in 4/4 time. The score is divided into four measures.

GUITAR: Measure 1: Quarter notes G4, A4, B4, C5, followed by a quarter rest, then G4, F4, E4, D4. Measure 2: Quarter notes Bb4, A4, G4, F4, followed by a quarter rest, then E4, D4, C4, Bb3. Measure 3: A whole rest, followed by a repeat sign. Measure 4: A whole rest, followed by a repeat sign.

PIANO: Measure 1: Quarter notes C4, E4, G4, A4, followed by a quarter rest, then G4, F4, E4, D4. Measure 2: Quarter notes Bb4, A4, G4, F4, followed by a quarter rest, then E4, D4, C4, Bb3. Measure 3: Quarter notes G4, A4, B4, C5, followed by a quarter rest, then G4, F4, E4, D4. Measure 4: Quarter notes E4, D4, C4, Bb3, followed by a quarter rest, then A4, G4, F4, E4. Measure 4 ends with a repeat sign.

BASS: Measure 1: Quarter notes G2, A2, B2, C3, followed by a quarter rest, then B2, A2, G2, F2. Measure 2: Quarter notes E2, D2, C2, Bb1, followed by a quarter rest, then A1, G1, F1, E1. Measure 3: A whole rest, followed by a repeat sign. Measure 4: A whole rest, followed by a repeat sign.

DRUMS: Measure 1: A continuous pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Measure 2: A whole rest, followed by a repeat sign. Measure 3: A whole rest, followed by a repeat sign. Measure 4: A whole rest, followed by a repeat sign.

EXAMPLE 12

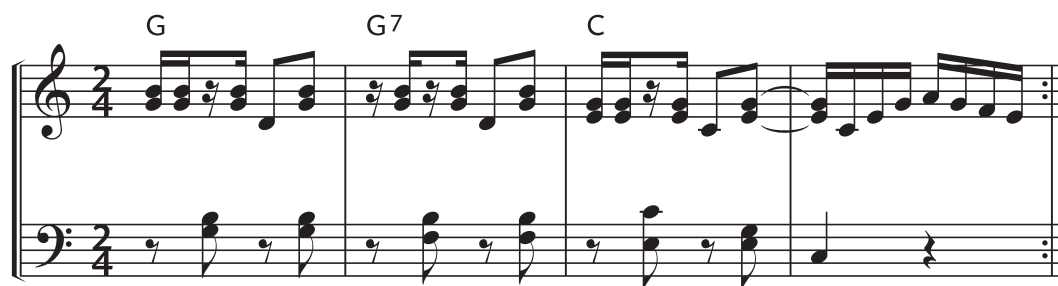
G G7 C



55

EXAMPLE 13

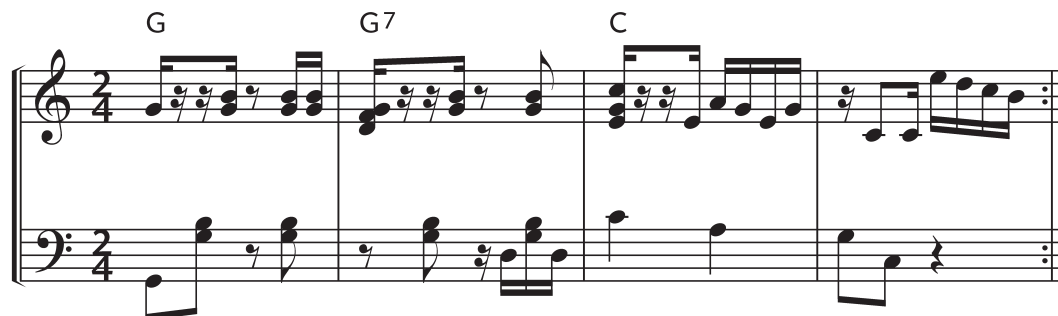
G G7 C



55

EXAMPLE 14

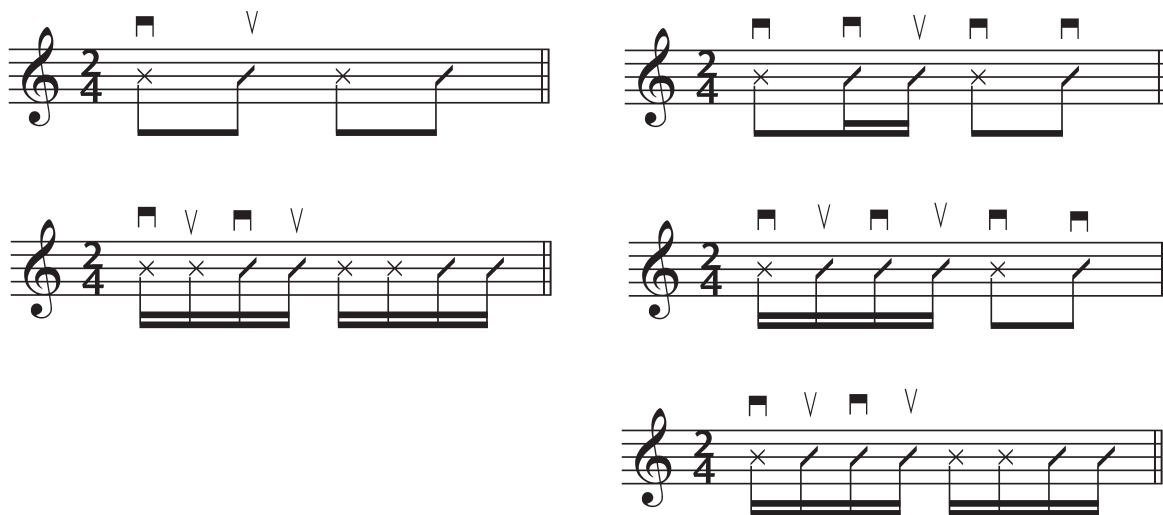
G G7 C



55

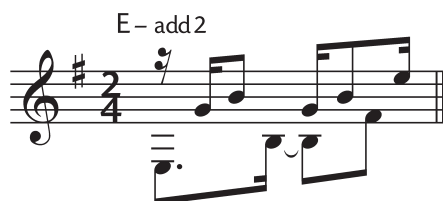
STRUMMING TECHNIQUE

EXAMPLES 4 TO 8



ARPEGGIOS

EXAMPLE 9



EXAMPLE 10: Each bar can also be played separately as a pattern.



"SINGLE NOTES" AND INTERVALS

EXAMPLES 11 AND 12: The Mixolydian mode is very typical for the style. The option #11, as part of the Lydian $\flat 7$ scale (a.k.a. Mixo #11) is also very common.



Electric guitar

Acoustic guitar

C9

C9

F9

C9

C9

1.

2.

Electric guitar

Acoustic guitar E7

1.

2.

A9

E7

A7

2.7 BAIÃO – RHYTHM SECTION EXERCISES



EXAMPLE 1

GUITAR C7 G9sus

PIANO

BASS

DRUMS L R R L R