

BASIC PATTERNS (MAXIXE):

Musical notation for basic patterns (maxixe) in 2/4 time. The top staff is labeled 'comping' and the bottom staff is labeled 'bass'. The comping part consists of three measures of eighth-note patterns. The bass part consists of three measures of quarter-note patterns.

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:

Musical notation for a two-bar samba guitar pattern in 2/4 time, showing a sequence of eighth notes across two bars.

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.

Two musical notations for two-bar samba guitar patterns in 2/4 time. The first pattern starts on the downbeat, and the second pattern starts 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:

Musical notation for Partido Alto patterns in 2/4 time. The top staff is labeled 'comping', the middle staff is labeled 'bass', and the bottom staff is labeled 'perc.'. The notation includes a double bar line and a repeat sign. The comping part consists of two measures of eighth-note patterns. The bass part consists of two measures of quarter-note patterns. The percussion part consists of two measures of eighth-note patterns. The key signature is C7.

II. CUBAN

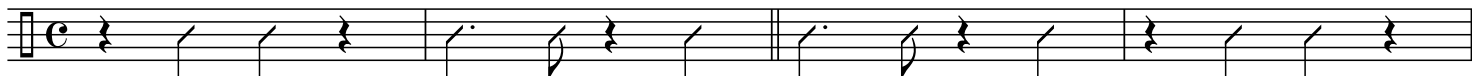
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

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 features a tumbao pattern that anticipates the bar line by one quarter note. The clave part shows the 2-3 Clave pattern. The conga part shows a tumbao pattern with notes labeled P (Palm), T (Finger tips), S (Slap), and O (Open tone). The conga pattern is: 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 a musical score for three instruments: comping, bass, and clave. The comping part is in the treble clef and features a montuno pattern with chords labeled F, Bb, C7, and F. The bass line is in the bass clef and features a tumbao pattern that anticipates the bar line by one quarter note. The clave part shows the 2-3 Clave pattern.

E \flat

Santa Cruz

to Milton Nascimento

Fernando Brandão



BAIÃO

$\text{♩} = 116$

Intro

C \sharp -
11

C \sharp - Δ
9

C \sharp - Δ
 $\Delta 7$

9 C \sharp - C \sharp - Δ C \sharp -7 C \sharp - Δ

17 A C \sharp -9 C \sharp - Δ (E Δ \sharp 5) 3

25 A Δ G \sharp -7 F \sharp -7

33 F-7 E7 A Δ G \sharp -7

41 C \sharp -7 6 9

49 A Δ C \sharp -9 C \sharp - Δ

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

63 Sequence in 3/4 F-7 E7

68 A Δ G \sharp -7

73 C#-7 Previous motif in 2/4

81 **A3** C#-9 C#-Δ

89 AΔ G#-7 F#-7

97 F-7 E7 AΔ G#-7

105 C#-7 b6 5 C#-6

113 **A4** C#-9 C#-Δ AΔ

122 G#-7 (opt.) F#-7

129 F-7 E7 AΔ G#-7

137 **Tag** C#- C#-Δ C#-

143 C#-Δ E- E-Δ

149 E-7 E-Δ C#-

unison

SANTA CRUZ (P. 34)

Points of interest:

- Use of $-\Delta 7$ chord.
- F-7 - E7 brings color to otherwise diatonic harmonic progression (A Δ 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:

- 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)

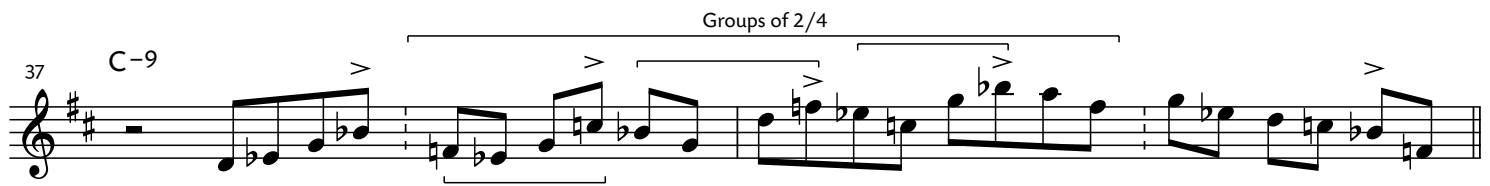
Points of interest:

- 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)

- 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

- Sequences and phrases that go across the barline:
 - mm. 19–21
 - m. 25 contains rhythmic displacements
 - m. 26 contains rhythmic displacements
 - mm. 37–38

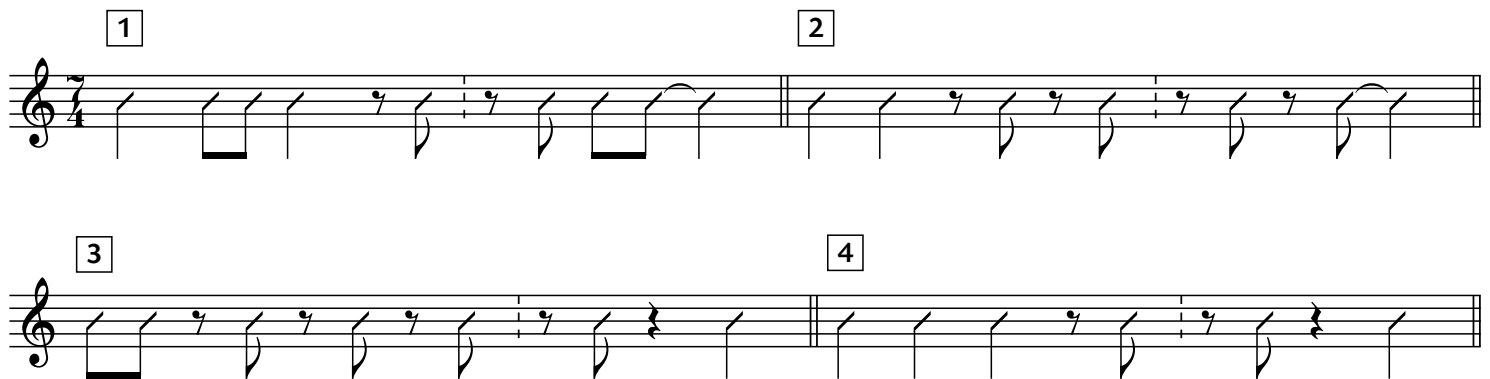


- mm. 39–43
- mm. 47–48

- Different upper structures can create more than one possibility for scales in A#^o:
 - m. 16: EΔ7#5, Superlocrian (Note: C# is a passing note to this upper structure chord!)
 - m. 30: G#7, Superlocrian
 - mm. 47–48: The scale is G# harmonic major!
 - Other possibilities are A# Locrian and G# harmonic minor

Exercises:

1. Listen to the 7/4 groove and play in unison with the accompaniment.
2. Improvise using pentatonic scales of root and 5th (e.g., for the B- chord use B- and/or F#- pentatonic scales).
3. Write down, play and improvise on the possible different scales for A#^o that are mentioned above.
4. Create another sequence in 2/4 with across-the-barline phrasing and play over changes.
5. Try the following rhythmic motives when improvising:



After getting familiar with these rhythms, try modifying them. You can create simple variations like changing two 8th-notes into a quarter note, or vice-versa.