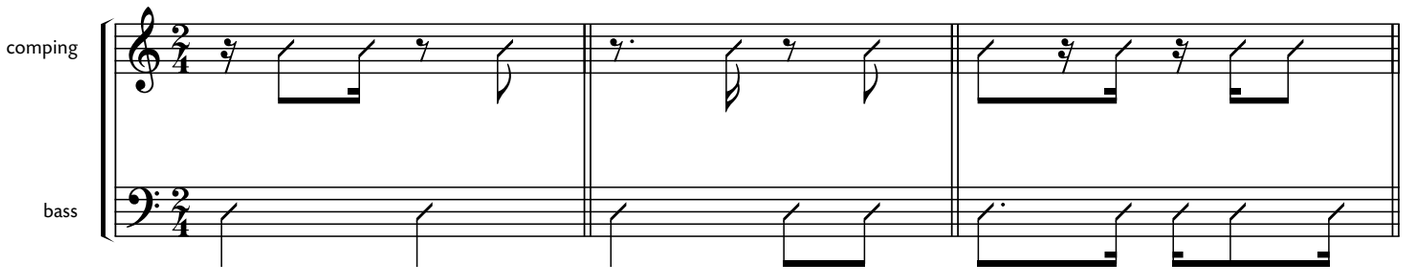
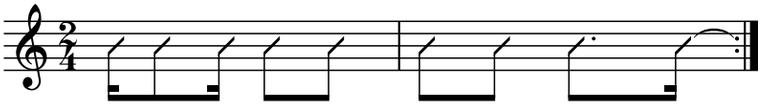
Basic patterns (Maxixe):

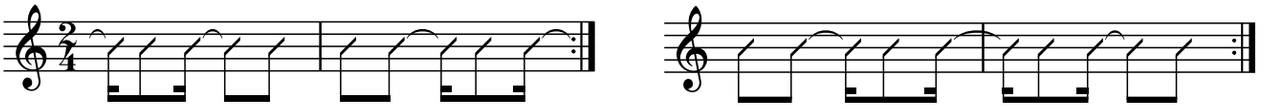


3. Samba

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:



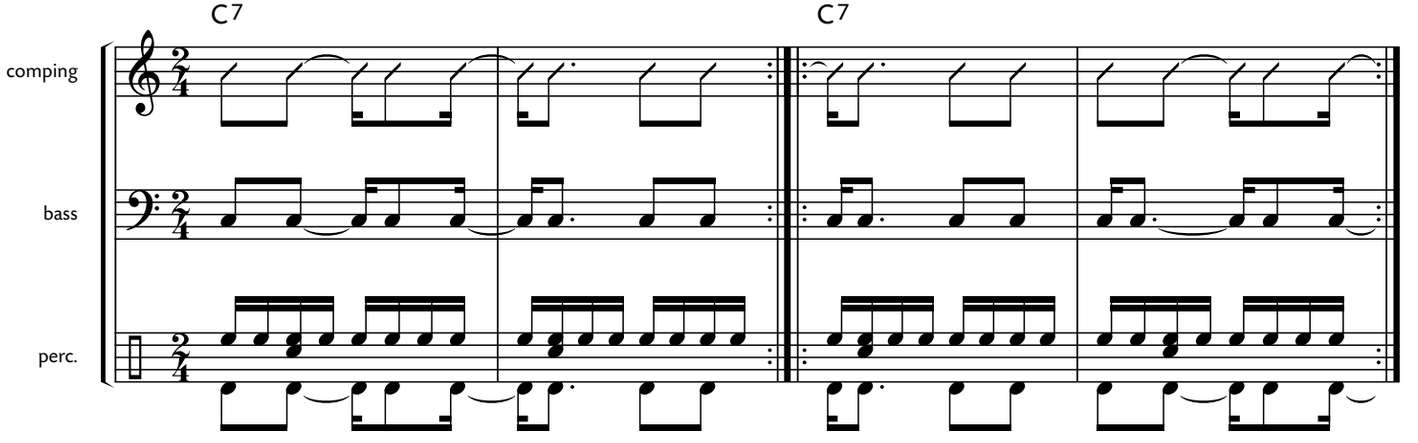
There are several patterns that can be used for samba. Most often samba is played with a two-bar pattern, one articulating the downbeat, the other with a 16th-note anticipation.



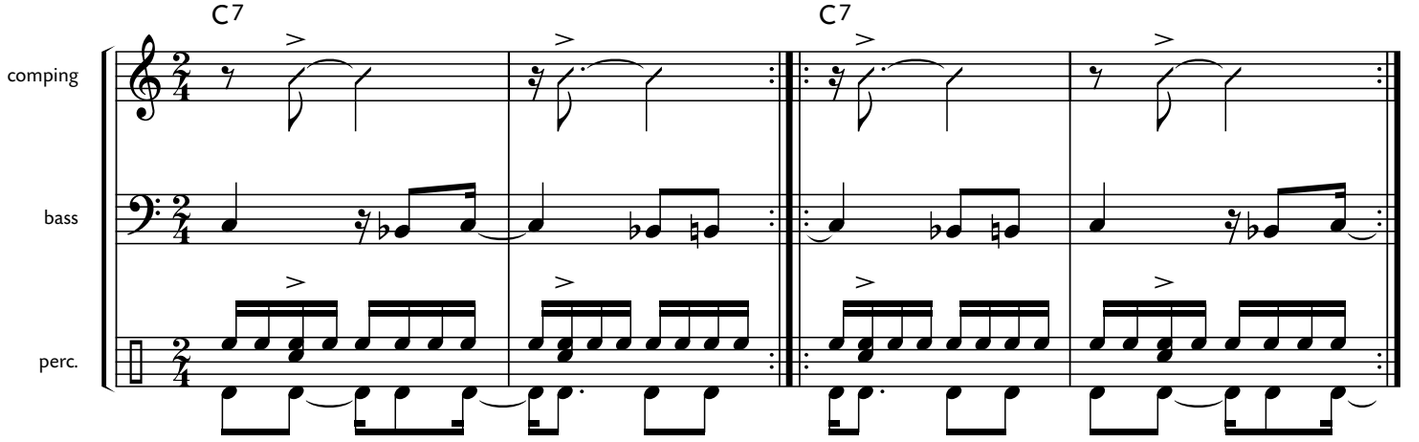
There are different types of samba that differ in instrumentation, patterns, function, vocal style, tempo, etc. The most well-known derivations are the samba-enredo, samba-choro, samba-canção, gafieira, samba-de-breque, samba-de-roda, pagode, partido alto, and samba-funk.

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:



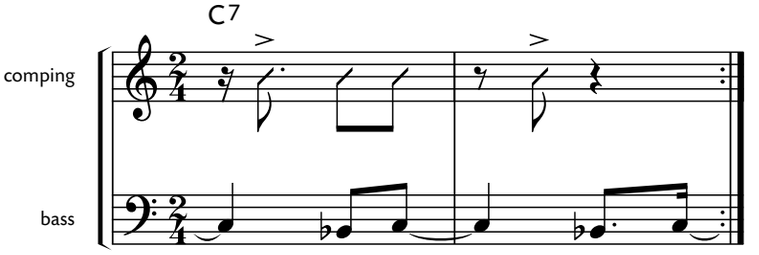
The partido alto pattern is often simplified, with rhythms split between bass and accompaniment that plays the accents:



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.

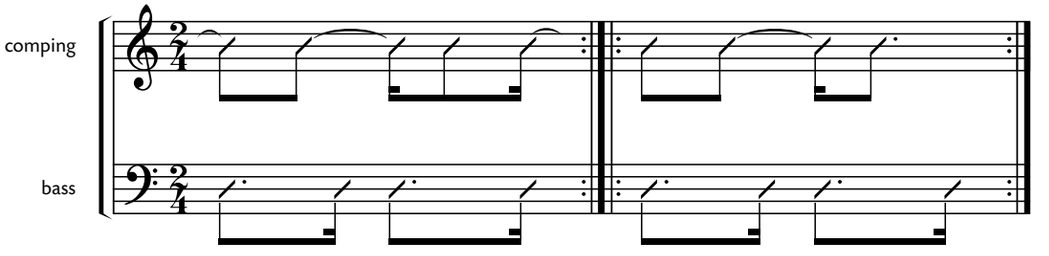
Example of variation:



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:

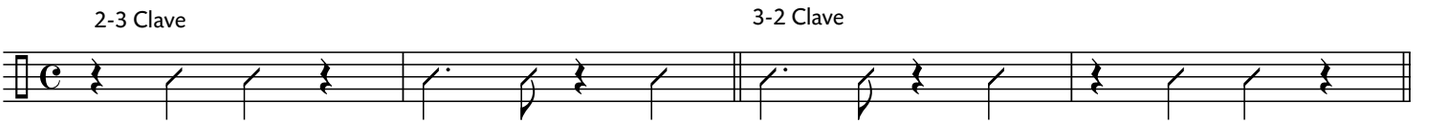


II. CUBAN

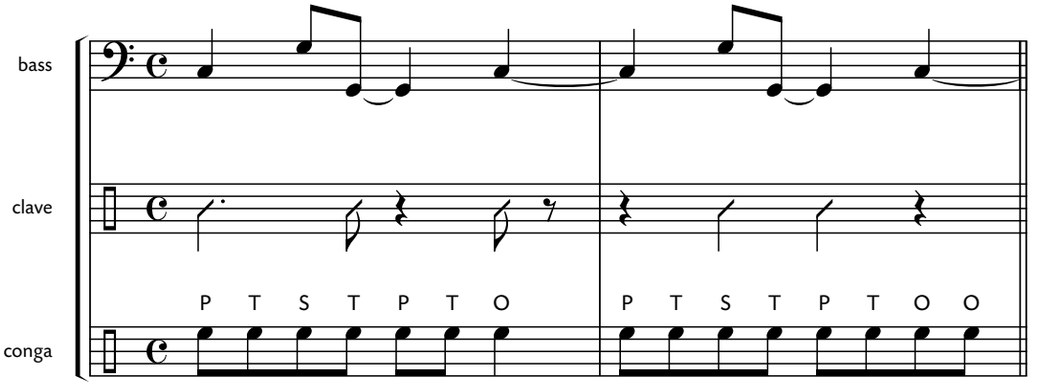
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave.*

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:



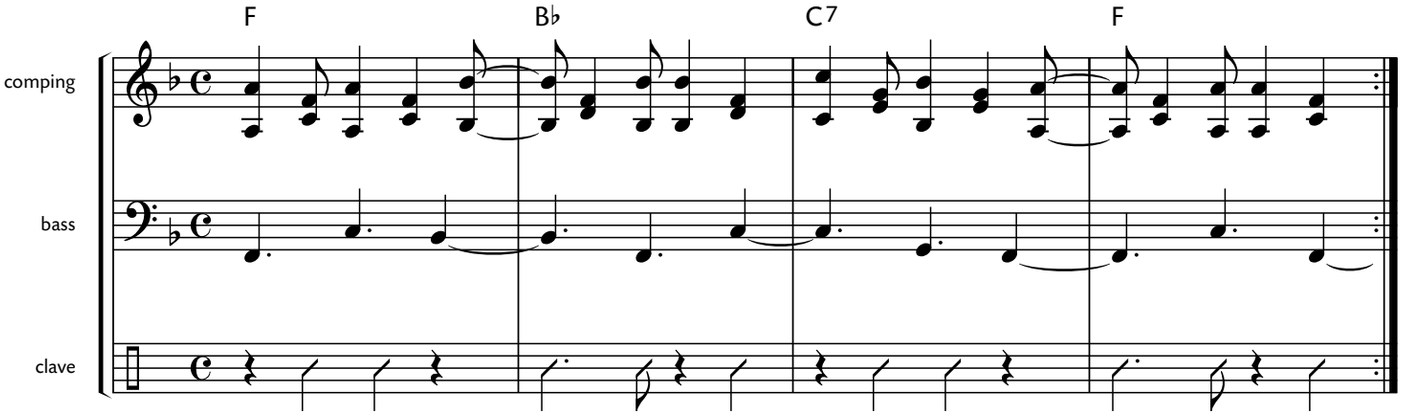
1. Son and Son-Montuno
Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the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



B♭

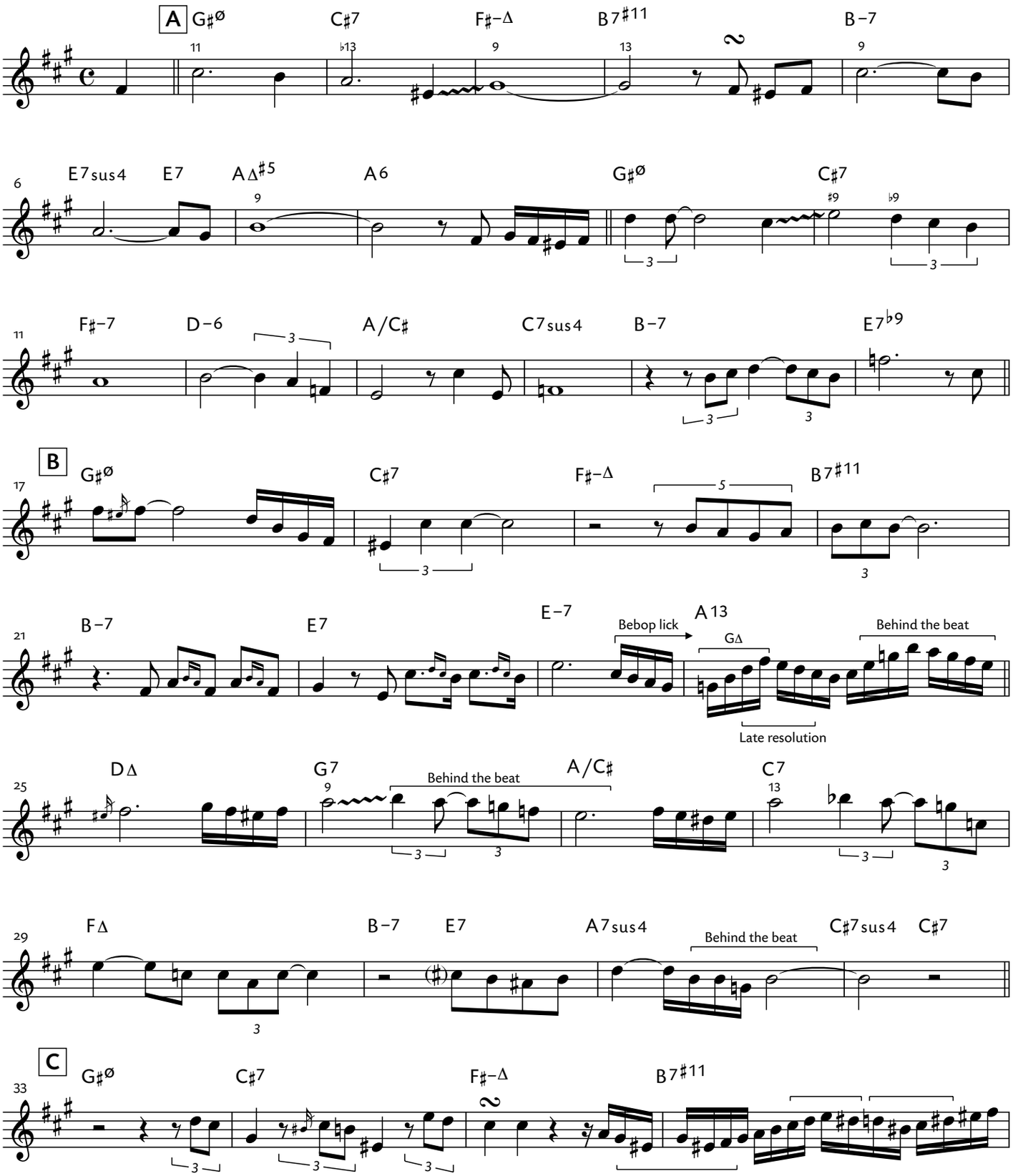
Bolero for Lucia

Tracks 15 = 30

Bolero

Fernando Brandão

♩ = 88



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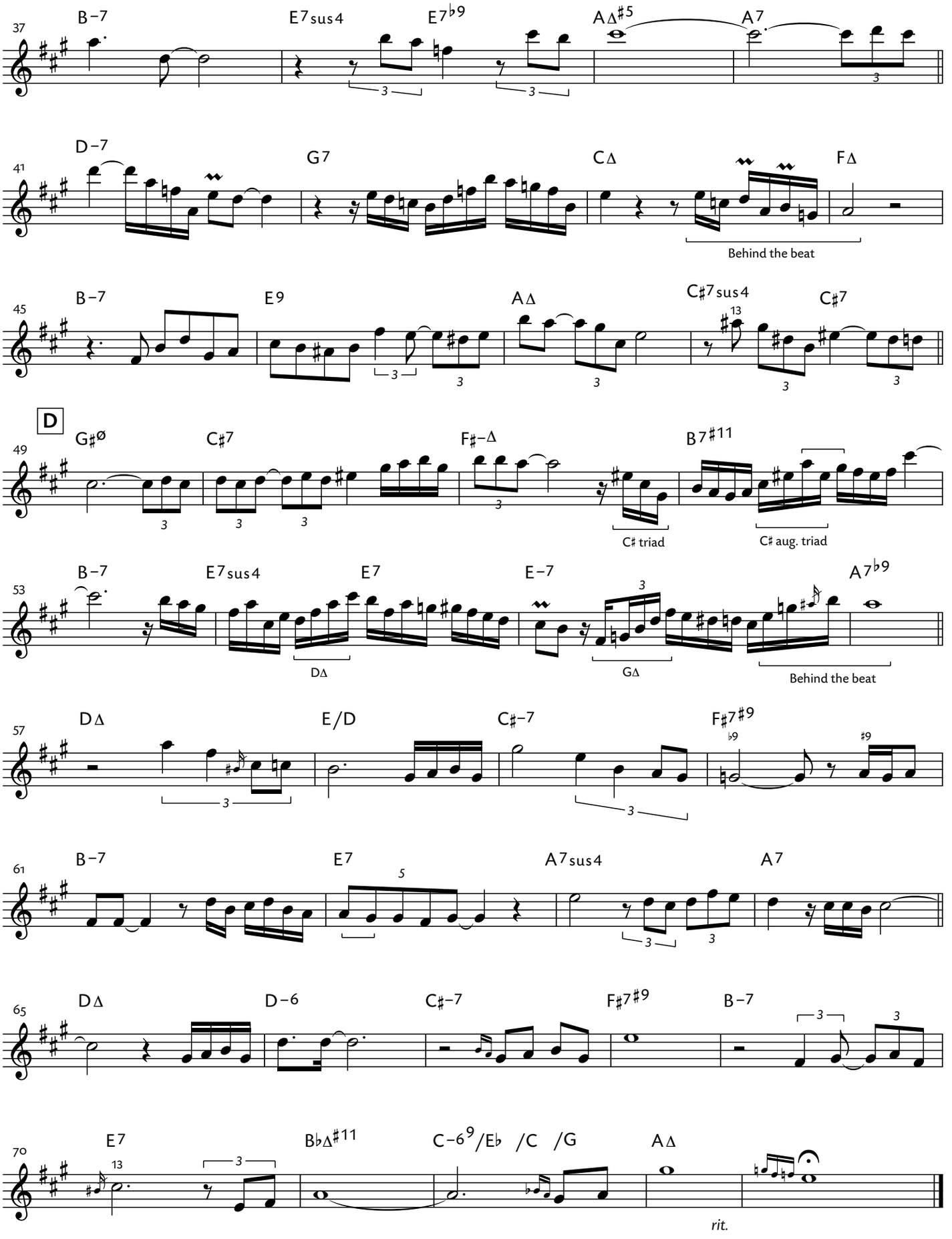

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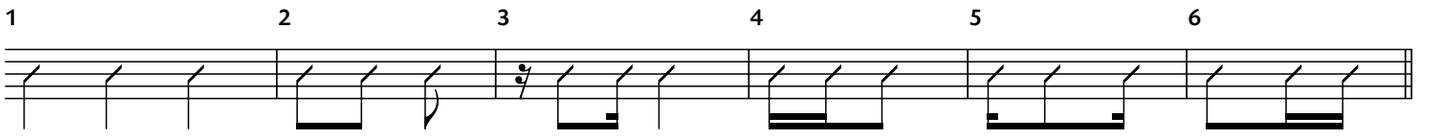
3. Write down, play and improvise lines with following rhythmic motives:



BOLERO FOR LUCIA (P. 42)

Points of interest:

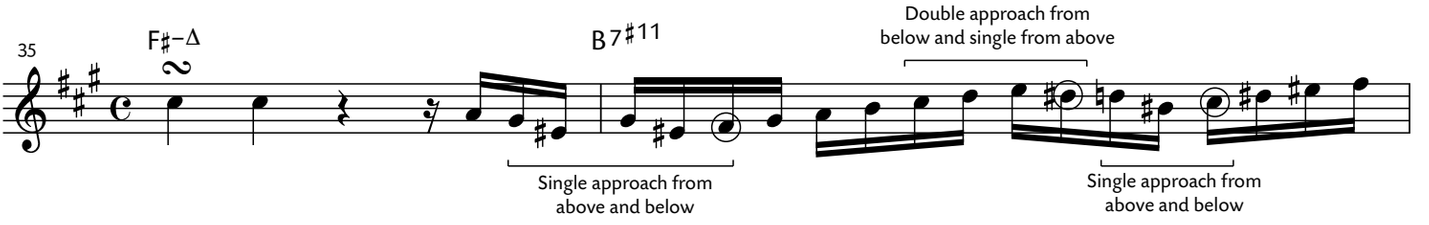
- Elaborate harmonic progression.
- Slow tempo and lyrical quality to melody with rubatos and intentional "behind the beat" phrasing.
- Upper structure voicings used in the piece:

Exercises:

M. #	Chord	Upper structure	Comment
24	A7	GΔ and C♯ø	Implies A7sus4,9,13 resolving to A9
31	A7sus4	G	Upper structure with 9th
48	C♯7sus4	G♯–	Upper structure with 9th
51	F♯–Δ	C♯	Upper structure with 9th
52	B7♯11	A aug	Upper structure with 9th and 11th
54	E7sus4	DΔ	Upper structure with 9th, 11th and 13th

1. Identify all enclosures, delayed resolutions and anticipations. The example below illustrates different approaches to circled target notes: 3rd, 5th and 9th of F♯7(♯11):

2. Analyze which scales and upper structures can be used in the following chords:



3. Analyze the rhythmic, melodic and harmonic relationship among the following measures:

M. #	3	4	7	12	14	26	56	60	71	72
Chord	F♯–Δ	B7♯11	AΔ♯5	D–6	C7sus4	G7	A7♭9	F♯7 ♯9	B♭Δ	C–6,9

a. 25–26 and 27–28
b. 29 and 31
c. 33–34 and 38–40
d. 57–58 and 59–60
e. 65–66, 67–68 and 69–70

4. Memorize and transpose to at least two different keys the 16th note phrases on mm.:
a. 23–25
b. 35–37
c. 41–43
d. 51–52
e. 53–54
f. 55–56