

**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 shows a sequence of chords and notes: a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The bass part shows a sequence of notes: a quarter note, a quarter note, a quarter note, and a quarter note.

**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 pattern in 2/4 time. The staff shows a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

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 notations for different two-bar samba patterns in 2/4 time. The first pattern starts with a quarter note on the downbeat, followed by a quarter note, a quarter note, and a quarter note. The second pattern starts with a 16th-note anticipation, followed by a quarter note, a quarter note, and a quarter note.

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 comping part shows a sequence of chords and notes: a half note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The bass part shows a sequence of notes: a quarter note, a quarter note, a quarter note, and a quarter note. The percussion part shows a sequence of notes: a quarter note, a quarter note, a quarter note, and a quarter note. The notation is divided into two sections, each labeled 'C7'.

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

The musical notation shows a four-measure phrase in 2/4 time, marked with a C7 chord. The top staff, labeled 'comping', uses a treble clef and contains a simplified partido alto pattern: a quarter rest followed by a quarter note with an accent (>), a quarter note, and a quarter note. The second measure is identical. A double bar line separates the first two measures from the last two. The bottom two staves, labeled 'bass' and 'perc.', use a bass clef. The bass line consists of quarter notes: G2, F2, E2, D2 in the first two measures, and G2, F2, E2, D2 in the last two. The percussion line consists of eighth notes: G4, A4, B4, C5 in the first two measures, and G4, A4, B4, C5 in the last two.

### 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 two-measure phrase in 2/4 time, marked with a C7 chord. The top staff, labeled 'comping', uses a treble clef and contains a variation of the partido alto pattern: a quarter rest followed by a quarter note with an accent (>), a quarter note, and a quarter note. The second measure is identical. The bottom staff, labeled 'bass', uses a bass clef and consists of quarter notes: G2, F2, E2, D2 in the first measure, and G2, F2, E2, D2 in the second.

### 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 two one-bar patterns in 2/4 time. The top staff, labeled 'comping', uses a treble clef. The first pattern consists of a quarter note with an accent (>), a quarter note, and a quarter note. The second pattern consists of a quarter note with an accent (>), a quarter note, and a quarter note. The bottom staff, labeled 'bass', uses a bass clef and consists of quarter notes: G2, F2, E2, D2 in the first measure, and G2, F2, E2, D2 in the second.

## II. CUBAN

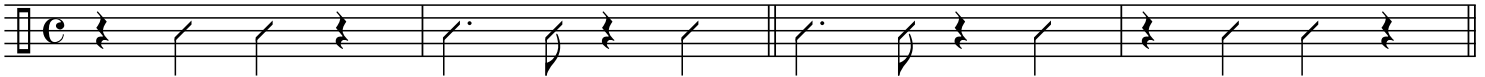
Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

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 letters P, T, S, T, P, T, O, O below them. The conga part is in the treble clef and shows a pattern of notes with letters P, T, S, T, P, T, O, O below them.

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 part is in the bass clef and shows a pattern of quarter notes. The clave part is in the treble clef and shows the 2-3 Clave pattern.

# Bolero for Lucia



BOLERO

Fernando Brandão

♩ = 88

**A** G#<sup>0</sup> C#7 F#-Δ B7#11 B-7

11 13 9 13 9

6 E7sus4 E7 AΔ#5 A6 G#<sup>0</sup> C#7

9 #9 b9

11 F#-7 D-6 A/C# C7sus4 B-7 E7b9

**B** G#<sup>0</sup> C#7 F#-Δ B7#11

17 3 5 3

21 B-7 E7 E-7 A13 GΔ Behind the beat

Late resolution

25 DΔ G7 Behind the beat A/C# C7

9 13 3 3 3 3

29 FΔ B-7 E7 A7sus4 Behind the beat C#7sus4 C#7

3 3 3

**C** G#<sup>0</sup> C#7 F#-Δ B7#11

33 2 3 3 3

37 B-7 E7sus4 E7<sup>b</sup>9 A $\Delta$ <sup>#5</sup> A7

41 D-7 G7 C $\Delta$  F $\Delta$

Behind the beat

45 B-7 E9 A $\Delta$  C#7sus4 C#7

**D** 49 G# $\emptyset$  C#7 F#- $\Delta$  B7#11

C# triad C# aug. triad

53 B-7 E7sus4 E7 E-7 A7<sup>b</sup>9

D $\Delta$  G $\Delta$  Behind the beat

57 D $\Delta$  E/D C#-7 F#7#9

#9

61 B-7 E7 A7sus4 A7

65 D $\Delta$  D-6 C#-7 F#7#9 B-7

#9

70 E7 B $\flat$  $\Delta$ <sup>#11</sup> C-6<sup>9</sup>/E $\flat$  /C /G A $\Delta$

rit.

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# <sup>∅</sup>	Implies A7sus4,9,13 resolving to A9
31	A7sus4	G	Upper structure with 9 <sup>th</sup>
48	C#7sus4	G#–	Upper structure with 9 <sup>th</sup>
51	F#–Δ	C#	Upper structure with 9 <sup>th</sup>
52	B7#11	A aug	Upper structure with 9 <sup>th</sup> and 11 <sup>th</sup>
54	E7sus4	DΔ	Upper structure with 9 <sup>th</sup> , 11 <sup>th</sup> and 13 <sup>th</sup>

1. Identify all enclosures, delayed resolutions and anticipations. The example below illustrates different approaches to circled target notes: 3<sup>rd</sup>, 5<sup>th</sup> and 9<sup>th</sup> 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	A7b9	F#7 #9	BbΔ	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 16<sup>th</sup> note phrases on mm.:

- a. 23–25
- b. 35–37
- c. 41–43
- d. 51–52
- e. 53–54
- f. 55–56